

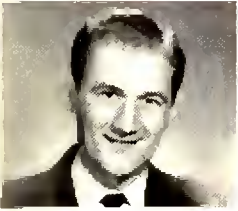
# SPONSOR

magazine radio and tv advertisers use

5 MARCH 1956

50¢ per copy • \$8 per year

## MUSIC



**Buckey Walters**  
"Tune Time"  
"The Buckey Walters Show"

## SPORTS



**Sam Molen**  
Sports Director

## BASEBALL



**Merle Harmon**  
pre-season and all regular games  
at Kansas City Athletics, at home and

## FORM SERVICE



**Jim Leathers**  
Assistant  
Form Service Director



## DIEN

Johnson  
"Home"  
Women's  
and win-  
t coveted  
Magazine  
Award.



... to the New Sound of

# KMBC-KFRM

## Personalized Radio that SELLS as it SERVES!

The folks you see pictured on this page are nine of the 22 air personalities who are bringing a New Sound to KMBC-KFRM. Representing some of the best-known names in the Midwestern broadcasting world, these 22 people—plus top ABC Network personalities—produce a new brand of radio that's tailored to the tastes of today's radio listeners.

By skillfully integrating *personalized* air salesmanship with the radio services modern-day audiences demand, KMBC-KFRM has created a climate for selling that's unduplicated in the Heart of America.

New formats, new variety, new impact—they're all giving the New Sound of KMBC-KFRM a more than ever dominant voice in Midwest regional radio. To find out more about the new sound of KMBC-KFRM—a sound that both listeners and advertisers are finding more and more irresistible—call the man who calls on you—your Free & Peters Colonel.

**DON DAVIS,**  
First Vice Pres. & Commercial Mgr.

**JOHN SCHILLING,**  
Vice Pres. & Gen. Mgr.

**DICK SMITH,**  
Director of Radio

**GEORGE HIGGINS,**  
Vice Pres. & Sales Mgr.

**MORI GREINER,**  
Director of Television

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**PACKAGE SHOWS:  
WORTH 15%?**

page 27

A test for tv  
dramatic scripts

page 36

How to sell an "eye"  
product by ear

page 34

Bedtime stories on  
film pinpoint  
mattress market

page 30

**SUMMER SELLING  
SECTION: 1956**

starts page 39

Answers to summer  
radio, tv questions  
with chart analyses

starts page 45

**WANTED: SPOT  
RADIO \$ DATA**

page 32

and in Television ...  
the *SWING* is to...  
**KMBC-TV**

**1st** in the **Heart** of America  
**KMBC** of Kansas City  
**KFRM** for the State of Kansas

# CHANNEL 6

THE ONLY STATION IN THE RICHMOND AREA IN THE PREFERRED LOW END OF THE VHF BAND

# WTVR

MAXIMUM POWER AT MAXIMUM HEIGHT

## RICHMOND, VA.

WTVR OFFERS THE FINEST FACILITIES IN THE RICHMOND AREA. NO OTHER STATION HAS HIGHER ANTENNA FACILITIES AND CHANNEL 6, THE PREFERRED FREQUENCY IS THE ONLY CHANNEL IN THIS AREA IN THE LOW END OF THE VHF BAND, THUS WTVR ASSURES NO RECEPTION PROBLEMS, AS OTHERS ARE EXPERIENCING. YES, OTHERS FROM WITHOUT ATTEMPTING TO COVER RICHMOND HAVE THEIR PROBLEMS, BUT BIG WTVR HAS NO PROBLEMS. WTVR ALWAYS GIVES A CLEAR SHARP PICTURE WITH OR WITHOUT AN ANTENNA. SO BUY QUALITY BY BUYING THE FINEST . . . . . WTVR "The South's 1st TV Station"



WMBG AM    WCOD FM    WTVR TV  
*First Stations of Virginia*

*A Service of HAVENS & MARTIN, INC.*

WMBG AM REPRESENTED NATIONALLY BY THE BOLLING CO.

WTVR REPRESENTED NATIONALLY BY BLAIR TV, INC.

# REPORT TO SPONSORS

5 March 1956

## Commission spurs agency switch

Well known national advertiser flatly told new agency recently it wouldn't pay commissions on its tv package and 48 hours later had another agency. Present agency made deal to forego commissions on client's tv show to nail down account. Does this portend similar moves in future? For more on problem, see "Should agencies earn 15% on package shows?" page 27, this issue.

-SR-

## Pepsodent radio campaign clicks

More dollars may be in the offing for radio if current Pepsodent sales activity continues. Radio campaign ("You'll wonder where the yellow went...") has been outstanding with more Pepsodent moved in January than in any month during past year. Lever brass say all figures aren't in but on present basis of sales, they'd "be foolish" not to think of bigger radio budget in next few months.

-SR-

## WBC sales head named

Alexander W. "Bink" Dannenbaum Jr., former sales manager of Westinghouse's Philadelphia outlet, WPTZ and later assistant general manager of radio and tv outlets when RCA took over, has been named national sales manager of WBC. Dannenbaum replaces longtime WBCer Eldon Campbell who resigned last Monday, 27 February.

-SR-

## Summer sets-in- use will jump

Look for goodly increase in tv sets-in-use this summer due to political conventions. How much increase will take place probably depends on political fireworks popping by time Democrats and Republicans hold their shows. Nielsen survey made during '52 conventions showed that for average day during the convention weeks, there were sets-in-use increases nearly every hour. During 2 conventions there were 2 or more hours daily which showed increases of more than 40% in viewing. (For breakdown of Nielsen survey, see chart page 40).

-SR-

## P&G trend to daytime tv drama

Daytime tv serials are high in P&G favor again. On 1 April P&G is dropping 2 CBS TV interview-quiz shows, "Love Story," 1:30-2:00 p.m. and "On Your Account," 4:30-5:00 p.m. in favor of 2 B&B-produced half-hour drama serials: a family story for early afternoon, a detective series for later. Move back to drama is P&G's attempt to fight strong afternoon programming block created by NBC TV's "Matinee." It's interesting to note that P&G continues to encourage its agencies to package P&G daytime shows themselves.

-SR-

## Merger action in battle of brands

Grey Advertising's "Grey Matter" says current wave of mergers is exerting an increasing influence on manufacturer's advertising and promotion plans. Aspiration to bigness is propelling number of advertisers to group promotions. Also, giant retailers, seeing advertising strength which big advertisers and merger strengthened brands are able to exert, are preparing to back their brands with national advertising such as Sears-Roebuck, J. C. Penney.

**REPORT TO SPONSORS for 5 March 1956**

**Special Ike Sponsorship** Unusual "contingency" order was placed with ABC Radio by Harris, Upham & Co. brokerage house (through Lewin, Williams & Saylor) on eve of Eisenhower candidacy announcement. The program: 29 February 7:30-7:55 p.m. world roundup of reaction to Ike announcement.

-SR-

**NBC stumps for convention sale** Possibility that NBC TV may offer telecast of conventions in participation package looms with efforts to move it on full sponsorship basis unsuccessful up to presstime. CBS TV and ABC TV have sold their coverage. NBC TV is making an "all out effort" to sell as deadline approaches for station clearance. There was talk that half sponsorship had been obtained. NBC TV brass denies this, adding that entire package is being pushed on an "every man out selling" basis.

-SR-

**Winter selling next problem?** Current SPONSOR summer selling issue, points up interesting fact that next area where major sales push may be targeted is post-Christmas period months of January, February. Some advertisers, stations feel old-time thinking about summer has been overcome, guns now should be swung around, blast at sales slump at first of year. Thinking is crystallized in letter to SPONSOR from WOLF, Syracuse, which shows January and February sales as lowest in year, 5.8% of total sales volume as against 9.0% each month for June, July, August.

-SR-

**From radio to ag secretary** Recognition of radio and tv contribution to agricultural growth of nation was focused with appointment of Phil Alampi, WRCA's Farm and Garden Director, as New Jersey State Secretary of Agriculture. Alampi, Phi Beta poultry farmer, has been in broadcasting since 1946. First with WJZ, he came to WRCA in 1954.

-SR-

**Gleason says "Away we go"** Jackie Gleason has pulled ahead of Perry Como in rating battle of the season. First time out against NBC TV's Como at 8 p.m. Gleason nosed Perry 25.9 to 25.5 (Trendex). Second week Jackie came up with a 29.5 to Como's 24.1. CBS TV's Stage Show didn't fare so well against one-time barber. First week (under new arrangement) Perry snowed Stage Show 36.4 to a 16.3. Second week was worse with Como showing a 37.9 to SS's 13.8. Battle still bears watching.

-SR-

**It's radar for tv weather** Importance of weather to tv viewers takes on new dimension with announcement that Crosley Broadcasting, Cincinnati, will add radar set-up to their weather bureau. New building under construction will house news and weather operations, also will include radar tower to bring viewers actual radar picture of changing weather picture.

-SR-

**BMI clinics underway** Heightened activity in radio was further emphasized last week with opening of BMI clinics. Kick-off came on 26 February. Swing of nation to include 42 cities will be made by group for mass exchange of radio program ideas. Co-incidental with BMI deal is RAB spring sales junket now underway. Twin activities do much to tell advertisers radio is forging ahead, searching new sales-programing paths.

*(Sponsor Reports continues page 115)*

# WHO'S ON FIRST?

**WPEN**

- **FIRST in Local Advertisers**
- **FIRST in National Advertisers**
- **FIRST in Out of Home Listening**
- **FIRST in Rating Increases**
- **FIRST in Food Merchandising Programs**

in Philadelphia it's . . .



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

## ARTICLES

### **Should agencies earn 15% on package shows?**

What are the feelings of admen about agencies' earning 15% for package shows? Part one of a two-part series brings to the fore answers from those who are in favor of the present commission situation

27

### **Bedtime stories pinpoint mattress market**

Sealy, a New York-New Jersey mattress company, triples sales in metropolitan area with \$300,000 film nightcap and good change-of-pace commercial effort

30

### **Why can't we get spot radio dollar figures?**

It's not because the industry hasn't tried. Three new efforts are underway. But there's been a lack of workable machinery for reporting dollar figures

32

### **How to sell an "eye" product by ear**

Kiplinger gives radio listeners preview of upcoming issues via 15-minute digest of key articles in Changing Times. Straight talk sparks hard-sell drive

34

### **A good tv play must pass this test**

Will your next tv show be a hit? Here are seven basics for anyone who must pick or approve dramatic scripts. Hit plays meet each of these requirements

36

## **SUMMER SELLING SECTION: 1956**

39

### **Tv finally did it: no more hiatus**

Summer reruns, 52-week discounts bring down cost of summer tv. Few clients took summer off; so webs made it official—the summer hiatus on tv is dead

40

### **Are you up-to-date on summer radio?**

Do you still think of summer radio the way it used to be? Don't. Impact of tv, out-of-home listening have done much to make radio a year-round medium

42

### **Remember the 13-week snooze?**

TvB bids tongue-in-cheek farewell to the era when the business world slept through summertime. Latest media reports kill former summer superstitions

44

### **Answers to six basic summer questions**

Facts and figures on summer sales and hot weather tv, radio audiences are presented in six charts: retail sales, in and out of home listening, radio and tv winter-summer comparisons, a study of replacement program impact

45

## COMING

### **Should agencies earn 15% on package shows?**

Why are some admen so opposed to a 15% agency commission on package shows? SPONSOR will give the reasoning of those who answered "no" to this controversial question in the next issue

19 Mar.

### **An adman's look at film laboratories**

Behind the technical terms and chemical formulas of this sister industry is a vital pool of information for agency men and advertisers. A roundup of data on sound studios, optical effects firms will be enlightening

19 Mar.

## DEPARTMENTS

AGENCY AD LIBS

AGENCY PROFILE, Barrett Brady  
49TH & MADISON

MR. SPONSOR, Charles Derrick  
NEW & RENEW

NEW TV STATIONS

NEWSMAKERS

P.S.

RADIO RESULTS

ROUND-UP

SPONSOR ASKS

SPONSOR BACKSTAGE

SPONSOR SPEAKS

TV COMPARAGRAPH

TIMEBUYERS

TOP 20 TV SHOWS

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Vice President-Genl. Manager: Berna

Vice Pres.-Adv. Dir.: Charles W. Godv

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**MORE AUDIENCE\* THAN  
ANY STATION IN CINCINNATI**

**.....THAT'S WHAT**

**WNBF-TV, BINGHAMTON, N.Y.**

**DELIVERS DAY AND NIGHT**

**SEVEN DAYS A WEEK—AT**

**LOWER COST PER 1000.**

**YOUR BLAIR-TV MAN HAS**

**THE EVIDENCE FOR YOU.**

\*Also more audience than any station in Washington, D. C., Houston, Minneapolis-St. Paul and other major markets. Telepulse, December, 1955.



Channel 12  
NBC-TV • ABC-TV

# KBIG

The Catalina Station

Announces the  
appointment of

## WEED

and Company  
as national sales  
representative

For facts on how you can cover Los Angeles,  
San Diego and ALL Southern California at  
the lowest cost per thousand radio listeners  
call the Weed office nearest you:

**NEW YORK**  
579 Fifth Ave. • PLaza 9-4700

**CHICAGO**  
203 N. Wabash Ave. • RAndolph 6-7730

**SAN FRANCISCO**  
625 Market St. • EXbrook 7-0535

**DETROIT**  
1610 Book Building • WOOdward 1-2685

**BOSTON**  
Statler Building • HUBbard 2-5677

**ATLANTA**  
Glenn Building • CYpress 4081

**DES MOINES**  
505 Fifth Ave. • Des Moines 3-3930



THE JOHN POOLE BROADCASTING CO.  
6540 Sunset Blvd., Los Angeles 28, Calif.

Hollywood 3-3205

# Timebuyers at work



**Raymond A. McArdle**, Morse International, New York, says that the trend toward all-media buyers continues with good reason. "I like it not only because I've had experience with both (Here we do buy all media.), but because I find the all-media approach more efficient," says McArdle. "Such a buyer can plot the whole campaign much more sensibly and can take better advantage of the flexibility of spot radio and tv since he knows what specific job the air media are expected to do in individual markets. Of course, a buyer needs to know much more about marketing to do this job effectively. Since there is a trend toward more marketing service from agencies, the pattern toward all-media buyers is likely to grow. Still it has some drawbacks, e.g., media prejudices."



**Hope Martinez**, BBDO, New York, has noticed an upsurge in daytime tv ratings since last fall particularly. "Usually," says she, "it's the strength of new network programing like NBC TV's Matinee that has uplifted whole time segments. But, daytime tv can be a valuable buy even when audiences are substantially lower than nighttime audiences. Daytime offers a chance for 'endorsement advertising' when you buy into local programs, plus longer copy. Such programs may not rack up top ratings, but they often give the advertiser a concentration of potential customers and a strong, personalized pitch by a well-established local personality. Ratings and cost-per-1,000 are less of a criterion in buying daytime minutes."



**Anita Wasserman**, Lawrence C. Gumbinner, New York, says that the "fun" often just starts when a timebuyer has set up alternate-week sponsorship for a client in a number of local markets. "A change of announcement schedules is a lot of work, granted," she told SPONSOR. "But, when you're trying to change shows that you've bought on an alternate-week basis, brother! Take Market A, where we'd bought a two-show package, both on an alternate week basis with two different co-sponsors. Well, one show didn't give us quite the audience composition we wanted, so when a real hot package was offered to us on alternate week basis on another station, we were ready to hop to. But not so fast: You've got to juggle expiration dates, check rates and ratings."





it's super-spectacular  
when NATURE'S  
own ALL-STAR cast

ACTS  
AND  
SELLS  
FOR YOU  
in

# "THE WORLD AROUND US"

\* complete series of quarter-hour shows: B/W and Full Color \* each show begins and ends with humorous "chalk-talk" by Tex Antoine. **SEE** \* terrifying shots of cyclones and land fires \* almost-extinct condors fighting \* immense iceberg breaking up \* salmon leaping up cascading waterfalls \* bear fishing for salmon; osprey diving for fish.

The new TV series  
for **EVERYONE!**

In exclusive, never-before-photographed scenes THE WORLD AROUND US unfolds nature's most startling and fascinating mysteries and spectacles. In breathtaking color, it dramatizes the *how* and *why* behind nature's complex plan of survival. That's because John H. Storer, America's foremost naturalist photographer, travelled over 150,000 miles to film this natural, *all-star* cast in its natural habitat.

Top TV showmen spent 2 years editing THE WORLD AROUND US into the only show of its kind on TV. Each program opens and closes with pertinent and amusing "chalk-talks" by Tex Antoine, popular network personality.

THE WORLD AROUND US not only appeals to everybody's interest\* in nature, animals and weather, it also provides incomparable merchandising opportunities. All sorts of civic, community, fraternal and social groups are ready for exploitation and tie-in by alert sponsors.

For complete information and audition prints, write, wire or call your nearest RCA recorded program services office.

JOHN H. STORER pioneered in the slow-motion photography of birds. Some of his extraordinary shots of bird life were used in Walt Disney's Academy Award winning movie, "Water Birds," and in other True Life Adventure films.

*"Today nature movies pack multi-million dollar box office appeal. As Charles M. Sievert of the N. Y. World-Telegram and Sun has said, after viewing several programs from THE WORLD AROUND US, 'Disney apparently has started something.'"*

Produced by Thomas Craven  
Story and Photography by John H. Storer  
Released by Pictura Films Corporation  
Distributed by RCA Recorded Program Services



recorded  
program  
services

**RADIO CORPORATION OF AMERICA**  
RCA VICTOR RECORD DIVISION

155 East 24th St., New York 10, N. Y., MUrray Hill 9-7200  
445 N. Lake Shore Dr., Chicago 11, Ill., WHitehall 4-3530  
522 Forsyth Bldg., AtLanta 3, Georgia, LAmar 7703  
1907 McKinney Ave., Dallas 1, Texas, RIverside 1371  
1016 N. Sycamore Ave., HOLlywood 38, Cal., OLdfield 4-1660  
TMKS. ©

# A Captive Market



RADIO KPQ GETS

Results . . .

**2 TO 1**

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

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

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

AN ABC-NBC AFFILIATE



5000 WATTS  
560 K.C.  
WENATCHEE  
WASHINGTON

"Apple Capital of the World"  
REGIONAL REPRESENTATIVES  
Moore and Lund, Seattle, Wash.  
NATIONAL REPRESENTATIVES  
Forjoe and Co., Incorporated  
(One of the Big 6 Forjoe Represented  
Stations of Washington State)

# AGENCY AD LIBS



by Bob Foreman

## Ideal adman is in agency, not bestseller

It's no secret, except to the outside world, that those who practice advertising for a living and who do fairly well at it, resent to a man the descriptions of themselves perpetrated by novelists, playwrights, and motion picture scenarists. The Real Adman believes that he and his co-workers have little in common with the lead character in *The Hucksters*, *The Man in the Gray Flannel Suit*, or *The Golden Kazoo*, to name a few of the higher-priced reprobates.

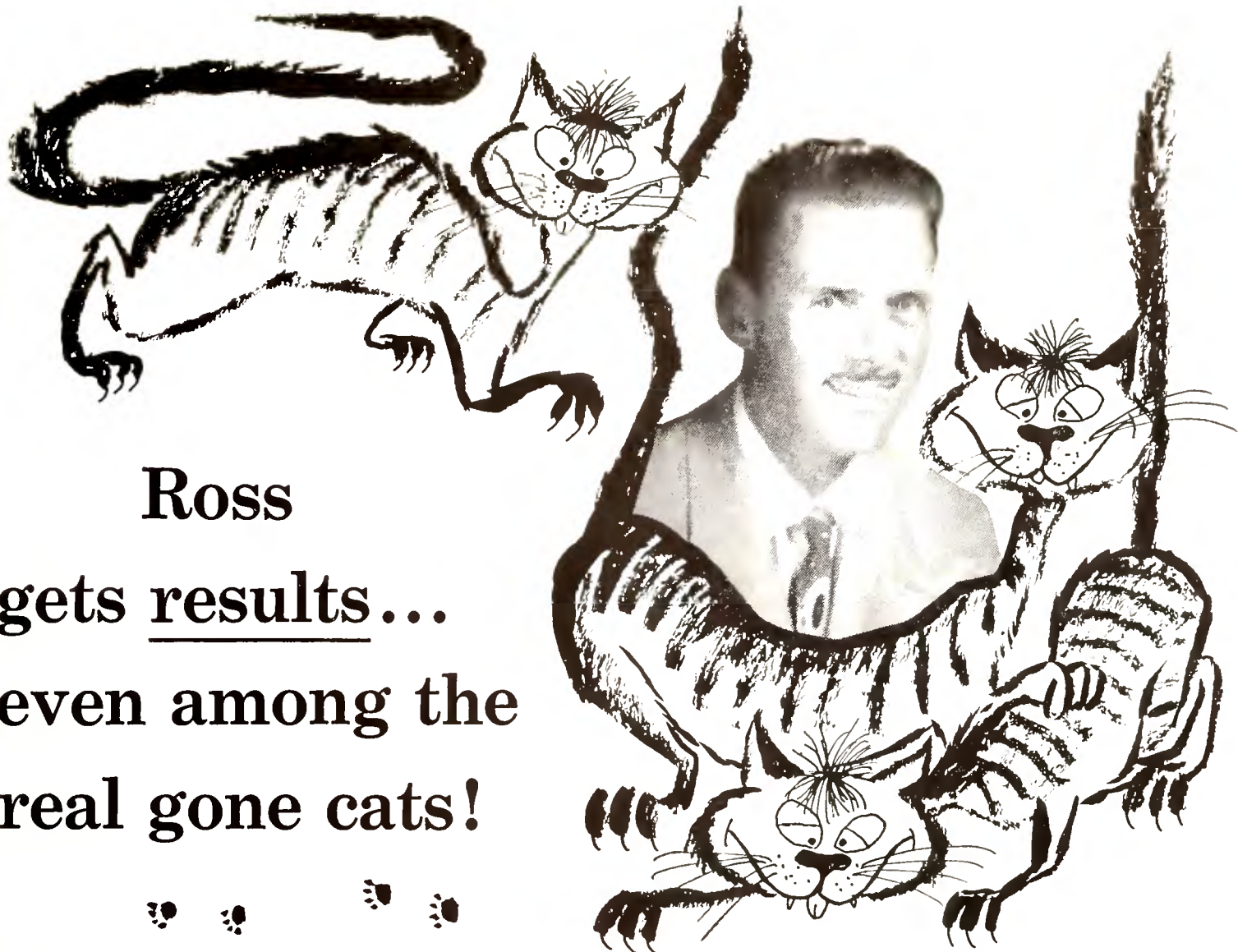
However, he is well aware that the real picture of The Real Adman would be so much less exotic, less erotic and less quixotic, as to constitute extremely dull reading to the general public.

On the other hand, those who read trade publications will subject themselves to almost anything. If they have a feeling that there is perhaps a nugget of truth, something which may make them a smidgeon wiser in their chosen field, they feel it is worth plowing through pages of small, badly chosen words, columns of numbers and even verbal impedimenta

(Please turn to page 96)

### RECENT SPONSOR MARKETING SERIES LISTED THESE MUSTS FOR TOP ACCOUNT EXECUTIVE:

1. He must have obtained wide marketing knowledge.
2. He must be well-versed on his client's product.
3. He must have a capacity for research, analysis.
4. He must be a good administrator, a businessman.
5. He must be a mature and well-integrated person.
6. He must have good deal of drive, determination.
7. He must have a diversity of cultural interests.
8. He must know when to do, when to delegate work.
9. He must be likeable, healthy, seek advancement.



**Ross  
gets results...  
even among the  
real gone cats!**



Our morning boy, Al Ross, is beaming like a Cheshire these days, and with good reason.

Recently a time salesman for a competing station (our *top* competitor) lost his cat. Children were distressed, naturally. So he called his station's morning man, to ask him to mention kitty on his show. At the same time, for reasons well known to time salesmen, he called Al Ross for similar help.

Help he got. *All* the telephone calls about kitty came to our boy, Al Ross... none at all to kitty's owner's station's morning man.

Kitty came home.

*You* got any problems in sales? Al Ross is your boy. Even the cats listen to Ross's "Your Timekeeper" show on WRC (Mondays-Fridays, 6:15 to 9:30 a.m.; Saturdays, 6:15 to 8:00 a.m. Ross gets *results*, even among the real *gone* cats.

*For Sales in the morning, ask*

**WRC** RADIO



*in Washington*

A SERVICE OF  represented by NBC SPOT SALES

YOU'VE BEEN ASKING... YOU

# HOLLYWOOD

## STARRING

- HENRY FONDA
- SID CAESAR
- BING CROSBY
- \* CARY GRANT
- ORSON WELLS
- RAY MILLAND
- \* LORETTA YOUNG
- FRED ASTAIRE
- LLOYD NOLAN
- GLENN FORD
- SUSAN HAYWARD



### 104 FEATURES FOR THE MOST FLEXIBLE SALE

*Big or Small...A Plan For All!*

<b>104</b>	<b>52</b>	<b>26</b>
------------	-----------	-----------

## SCREENING

TELEVISION

## COLUMBIA

233 WEST 49th St

EN WAITING... NOW IT'S HERE!

# MOVIE PARADE

**AMPHREY BOGART** ★ **CLAUDETTE COLBERT**  
 \* \*  
 \* **RITA HAYWORTH** \*  
**CHARLES BOYER** ★ **RED SKELTON**  
 \* \*  
**TONY MARTIN** ★ **EDWARD G. ROBINSON** \*  
 \* \*  
**FREDRIC MARCH** \* **IRENE DUNNE** \*  
**GRID BERGMAN** \* **ROZ RUSSELL** \*  
 \* \*  
**...AND MANY OTHER TOP STARS!** \*

## FIRST RUN TV!

## PLANS EVER OFFERED!

*Pick The Package That Fits Your Needs!*

**EMMS, Inc.**

DAUGHTER OF

**PICTURES**

19, N. Y. CI 5-5044

<b>SINGLE RUN</b>	<b>2-3-4 RUNS</b>	<b>LIBRARY DEAL</b>
-----------------------	-----------------------	-------------------------

got it straight  
from the Jockey's mouth



That's something that could be said for a lot of products and services Milwaukee buys, because in this case, the tipster we're referring to is a WEMP Disc Jockey! These boys are strong personalities around here with a loyal gang of fans. The audience they've built over the years is your market, and whether they lend their own inimitable styles to a "live" announcement you send them or play your transcribed message, you will sell on WEMP.

We suggest that you slap a harness on Milwaukee's vast buying market and do it at a right handsome cost per thousand. Give our reps a call and let them give you the complete picture.

Milwaukee's Best Buy

**WEMP**

**5000 Watts at 1250**

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

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

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

## GRAND OLE OPRY

For the second month in a row you have credited the *Grand Ole Opry* in your digest of tv programs for February to Guild, Bascom and Bonfigli for Ralston Purina Company.

You have the right sponsor, but the wrong agency.

Guild, Bascom and Bonfigli handle Ralston cereals and Ry-Krisp for the Grocery Products Division of Ralston Purina (*Ethel and Albert*).

We are the agency for Purina Chows for livestock and poultry, sanitation products and farm supplies (*Grand Ole Opry*) — also for Purina Dog Chow on behalf of the Grocery Products Division.

J. H. LEACH  
Vice President  
Gardner Advertising Co.  
St. Louis, Missouri

## OUR ERROR

A plague on your fine publication. The February 6 issue reprint of my letter listed my business abode as New York.

Although having previously been employed by our New York office, it has been my pleasure in the last year to be a member of our fast growing, leading office in the West.

HAROLD S. SHEPARD  
Radio-Tv Department  
BBDO  
San Francisco, Cal.

## WOOLLOONGABBA

May we express our thanks and appreciation to SPONSOR for including an article on the "Woolloongabba 4-station radio promotion" handled by this agency, appearing on page 50 of your edition dated 28th November, 1955.

We have received favorable comments from our clients and business associates who read SPONSOR regularly. Congratulations on a very fine publication.

G. C. TURNER  
Radio Division Manager  
Cossy-Waite Advertising  
Brisbane, Australia

# KWFT-TV

*IS NOW*

# KSYD-TV

*CHANNEL 6*

## 100,000 WATTS

*MAXIMUM POWER-WITH COLOR*

*In Wichita Falls, Texas Your Best TV Advertising  
Buy Is KSYD-TV*

### HERE IS

### PROOF POSITIVE

*Figures Just Released*

*Pulse Dated Dec. 1-7, 1955*

*Proves Audience Preferences in the  
Metropolitan Wichita Falls Area to be:*

#### ONCE A WEEK SHOWS

1. \$64,000 Question (CBS) KSYD-TV
2. Ed Sullivan (CBS) KSYD-TV
3. I Love Lucy (CBS) KSYD-TV
4. December Bride (CBS) KSYD-TV
5. Jack Benny (CBS) KSYD-TV

Big 5 of the Top 5 All on KSYD-TV

#### MULTI-WEEKLY SHOWS

1. Patti Page KSYD-TV
2. Looney Tunes KSYD-TV
3. 10 p. m. News & Weather KSYD-TV
4. 5:45 p. m. News & Weather KSYD-TV
5. Station B

4 of the Top 5 on KSYD-TV

HOAG-BLAIR Company Nat'l Sales Representatives

SYD GRAYSON, General Manager

# KSYD-TV

Wichita Falls, Texas Channel **6**

CBS — 100,000 Watts

5 MARCH 1956

# New 1175-ft. Antenna

(1800 FEET ABOVE AVERAGE TERRAIN)

now brings television to most of Arkansas through

# KTHV

## CHANNEL 11

## LITTLE ROCK

KTHV, Little Rock, is now telecasting from its new 1175' antenna (1800' above average terrain) on Channel 11, with full 316,000 watts. We now obviously cover *most* of Arkansas. Next big milestone comes April 1 when we join *Basic CBS Television Network!*

That's a lot of progress in eleven short weeks! Our schedule is filling up VERY fast. If you are interested in the big Arkansas market—and want a really top time period—we cannot urge you too strongly to see your Branham man NOW.

OMNIBUS  
BISHOP SHEEN  
G. E. THEATRE  
ALFRED HITCHCOCK PRESENTS  
APPOINTMENT WITH ADVENTURE  
FAMOUS FILM FESTIVAL  
ROBIN HOOD  
BURNS & ALLEN  
GODFREY TALENT SCOUTS  
DECEMBER BRIDE  
STUDIO ONE  
NAVY LOG  
THE PHIL SILVERS SHOW  
MEET MILLIE  
GODFREY AND HIS FRIENDS  
THE MILLIONAIRE

I'VE GOT A SECRET  
U. S. STEEL HOUR  
FOUR STAR PLAYHOUSE  
MAMA  
OUR MISS BROOKS  
CRUSADER  
WANTED  
PERSON TO PERSON  
BEAT THE CLOCK  
STAGE SHOW  
HONEYMOONERS  
TWO FOR THE MONEY  
IT'S ALWAYS JAN  
DOUGLAS EDWARDS NEWS  
ESSO NEWS  
PLUS LOCAL NEWS, WEATHER, SPORTS

316,000 Watts

Channel **11**

NOW AFFILIATED WITH CBS AND ABC

Full  Affiliation on April 1

Henry Clay, *Executive Vice President*  
B. G. Robertson, *General Manager*

Affiliated with KTHS, Little Rock  
and KWKH, Shreveport



**ENTERTAINMENT SELL**

I feel very indebted to your magazine. Due to an article of ours that you printed in your October 3rd issue, entitled "Radio commercials, too, can entertain," I received an invitation to speak before the Canadian Association of Radio and Television Broadcasters in Toronto on Monday, March 26, 1956. This invitation was extended to me on behalf of the Association by Mr. T. J. Allard, executive vice president of the Association.

I understand that they are going to devote all day Monday to a series of panel discussions on radio, and then spend the following day discussing television. I feel this is going to be a very interesting session and I know that I shall take away from the meeting much more than I will be able to give.

W. C. STANDART  
Standart & O'Brien Advertising  
Kansas City, Mo.

**DICTIONARY**

It seems to me that a few months back SPONSOR published a tv dictionary. I would appreciate receiving five copies of this dictionary.

WARREN ABRAMS  
N. W. Ayer & Son  
Detroit, Michigan

● Tv Dictionary, containing 2,200 terms is now sold at \$1.50 per copy. Former price was \$2.00.

**BASICS TALK**

Yesterday, we sent you a letter requesting six copies of the reprint of *Television Basics*; today, we wish to add to this order. We would like two copies of *Film Basics* and five of *Time-buying Basics*.

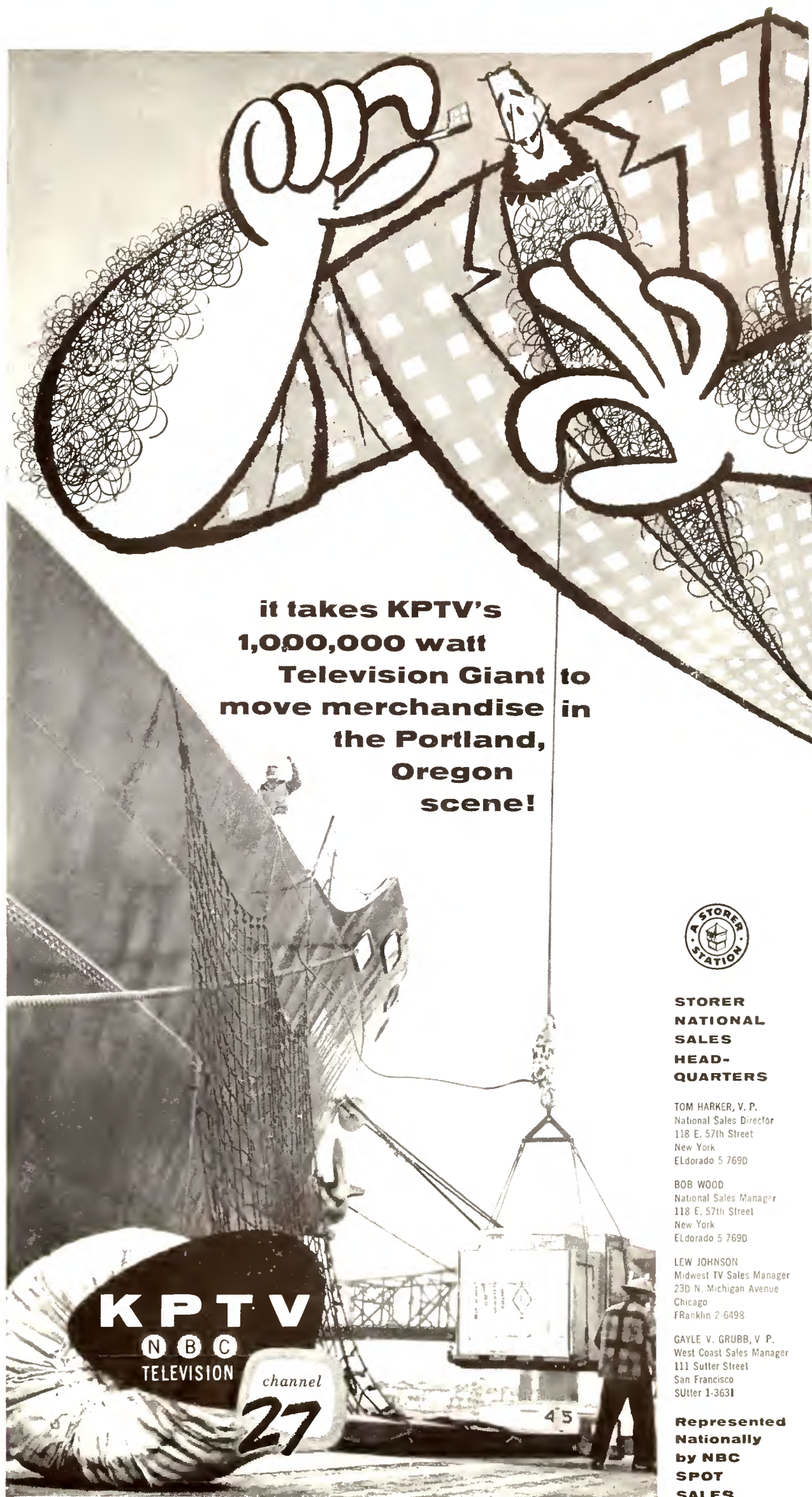
SYDNEY M. COHN  
Arthur Meyerhoff & Co.  
Chicago, Ill.

● Reprints of SPONSOR's *Timebuying Basics* may be obtained at the following rates: one to four copies, \$2; five to nine, \$1.75; 10 to 24, \$1.50; 24 to 49, \$1.25; 50 or more, \$1.00.

**HURRAY FOR MR. X**

Hurray for Mr. X and all he has to say in your February 6 issue. Tell Mr. X a reasonable slogan for an agency of the future might be, "We're not just marketing men . . . we're miracle men!" I'd like to know and work with him. What a job we could do together.

MR. Y (not 62 as the bright boys might imagine, but 34 years of age)  
Vice President  
Major Agency      ★ ★ ★



it takes KPTV's  
**1,000,000 watt**  
**Television Giant** to  
**move merchandise in**  
**the Portland,**  
**Oregon**  
**scene!**



**STORER  
NATIONAL  
SALES  
HEAD-  
QUARTERS**

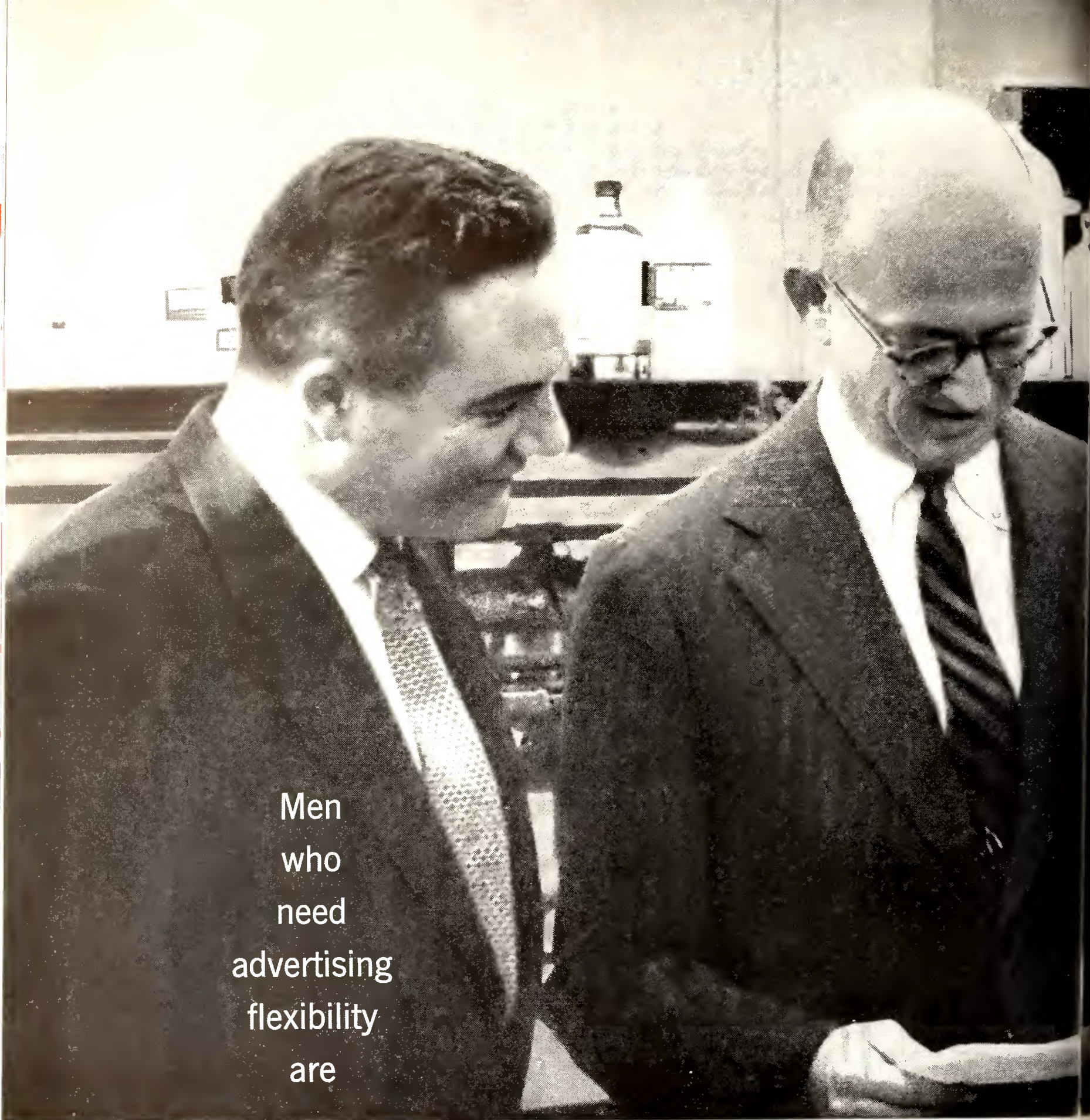
TOM HARKER, V. P.  
National Sales Director  
118 E. 57th Street  
New York  
ELdorado 5 769D

BOB WOOD  
National Sales Manager  
118 E. 57th Street  
New York  
ELdorado 5 769D

LEW JOHNSON  
Midwest TV Sales Manager  
23D N. Michigan Avenue  
Chicago  
FRanklin 2 6498

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

**Represented  
Nationally  
by NBC  
SPOT  
SALES**



Men  
who  
need  
advertising  
flexibility  
are

# SOLD ON SPOT

*Grove Laboratories and its agency, Harry B. Cohen Advertising Company, are Sold on Spot as a basic advertising medium.*

As the weather turns cold in various sections of the country, Grove Laboratories puts a large part of its advertising budget for 4 Way Cold Tablets into Spot TV and Spot Radio.

This use of Spot in seasonal campaigns provides the company with powerful impact and complete flexibility at a low cost in selected key markets, and has helped make 4 Way the largest selling cold tablet in the United States.



pot can do the same for you on the stations represented  
 NBC Spot Sales in fourteen major markets, accounting  
 for 8% of the nation's retail sales.

*Left to right: GENE K. FOSS, V.P. in charge of Advertising, Grove  
 Laboratories, Inc.; JAMES H. GROVE, Pres., Grove Laboratories, Inc.;  
 HARRISON MULFORD JR., Radio Representative, NBC Spot Sales;  
 HARRY B. COHEN, Pres., Harry B. Cohen Advertising Co., Inc.*



## **NBC SPOT SALES**

30 Rockefeller Plaza, New York 20, N. Y.,  
 Chicago, Detroit, San Francisco, Los Angeles, Charlotte\*,  
 Atlanta\*, Dallas\*      \*Bomar Lowrance Associates

### NBC Spot Sales Represents TELEVISION STATIONS:

WRCA-TV, New York  
 WNBQ, Chicago  
 KRCA, Los Angeles  
 WRCV-TV, Philadelphia  
 KSD-TV, St. Louis  
 WRC-TV, Washington, D. C.  
 WBUF-TV, Buffalo  
 KOMO-TV, Seattle  
 KPTV, Portland, Ore.  
 KOA-TV, Denver  
 WAVE-TV, Louisville  
 WRGB, Schenectady-Albany-Troy  
 KONA-TV, Honolulu, Hawaii

### NBC Spot Sales Represents RADIO STATIONS:

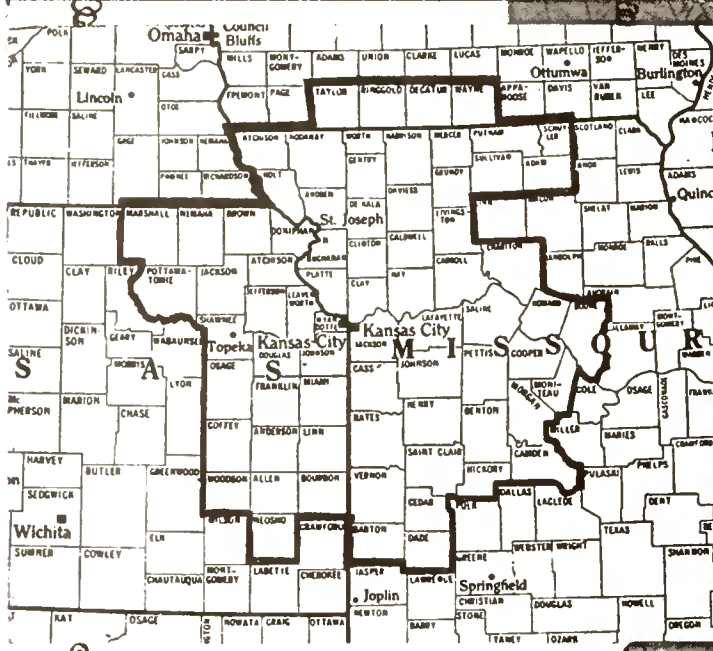
WRCA, New York  
 WMAQ, Chicago  
 WRCV, Philadelphia  
 KNBC, San Francisco  
 KSD, St. Louis  
 WRC, Washington, D. C.  
 KOMO, Seattle  
 KOA, Denver  
 WAVE, Louisville  
 KGU, Honolulu, Hawaii  
 and the NBC  
 WESTERN RADIO NETWORK

Sure, WHB dominates Kansas City. But how about area?

It's WHB's **REGION**, too!

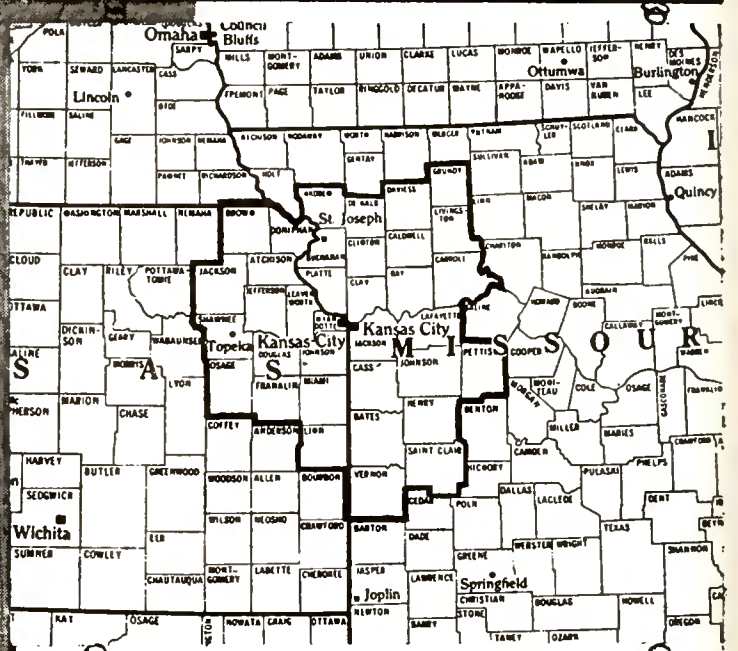


The Proof's in PULSE and NIELSEN



**70-County AREA PULSE**

620,400 Radio homes  
 WHB is first in every time period!  
 Average share of audience 25% ahead of second station!



**N.S.I. AREA**

542,700 radio homes  
 WHB all-day average: 42.9% (second station: 16.6%)  
 WHB first by far in every time period!

Latest Kansas City Hooper (January-February, 1956) gives WHB whooping first place with 49.1%. WHB leads in every Hooper ¼ hour, 6 a.m.-6 p.m., Mon.-Sat. So WHB dominates the metropolitan area as it dominates the whole area. More reason than ever to talk to the man from Blair, or WHB General Manager George W. Armstrong!

**WHB**

10,000 watts — 710 kc  
 KANSAS CITY



**MID-CONTINENT BROADCASTING COMPANY**

President: Todd Storz

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

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

WHB, Kansas City  
 Represented by  
 John Blair & Co.

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

# New and renew

# SPONSOR

5 MARCH 1956

## 1 New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Caro Curtains, NY	Friend-Reiss, NY	ABC	Breakfast Club; M 9:25-9:30 am; W 9:25-9:30 am; F 9-9:05 am; 26 March
Left., Chi	L. W. Ramsey, Chi	ABC	Breakfast Club; F 9:05-9:10 am; 25 May
Left., Chi	L. W. Ramsey, Chi	CBS 203	Edgar Bergen Show; S 7:05-8 pm; 20 May-4 August
McIl Corp, NY	Donahue & Coe, NY	NBC 197	Monitor; 23 Feb, 24 Feb
Oils Rug Co, Chi	Presba, Fellers & Presba	NBC	Mary Margaret McBride; M-F 10:05-10:10; 20 Feb, 27 Feb
Par & Tilford, NY for Tintex	Emil Mogul, NY	ABC	Breakfast Club; M 9:15-9:20 am, 5 March; W 9:20-9:25 am, 28 March; Whispering Streets; T 10:50-10:55 am; 3 April My True Story; Th 10:15-10:20 am, 8 March When A Girl Marries; F 10:40-10:45 am, 23 March
Phila, Phila	Hutchins Agency, Phila	ABC	Democratic-Republican convention programing
Quar State Oil Refinery, Oil City, Pa	Kenyon & Eckhardt, NY	NBC 197	Monitor; 17 March; 35 wks
Relit Home Products, Phila	Arndt, Preston, Chapin, Lamb & Keen	ABC	Breakfast Club; T 9:50-9:55; F 9:15-9:20 am; 14 Feb
Rue Craft Publishers, Boston	Chambers & Wiswell, Boston	ABC	Breakfast Club; Th 9:05-9:10 am, 15 March; Th 9:10-9:15 am, 24 May



Melvin A. Goldberg (3)



David Porter (3)

## 2 Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Cou Products Refining Co, NY	C. L. Miller, NY	CBS 202	Arthur Godfrey Time; T, every 4th F 10:30-10:45 am; 21 Feb; 52 wks
Draett Co, Cinn	Ralph H. Jones, Cinn	ABC	Breakfast Club; Th 9:35-9:40 am; 16 Feb



Janet K. Byers (3)



Ron DePinto (3)

## 3 Broadcast Industry Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Robert Anderson	NBC spot sales, Chi, sales	Same, San Fran, tv salesman
Wae R. Anderson	KGO-TV, San Fran, acct exec	KNBC, San Fran, acct exec
Ric Barrett	KEY-T, Santa Barbara	Same, sales prom and adv mgr
Gu v K. Brandborg		KVOO, Tulsa, general mgr and sales director
Paul J. Brown	WTAO, Cambridge, Mass, sales	Same, sales mgr
Jan K. Byers	WINS, NY, sales promotion mgr	KYW, Cleveland, adv sales promotion director
Thomas C. Chace	KEY-T, Santa Barbara, acct exec	Same, regional sales mgr
Dic Cheverton	WMT & WMT-TV, Cedar Rapids	WOOD, Grand Rapids, news director
Ricrd W. Colon	KZTV, Reno, development director	KOLO, Reno, vp and general mgr
Albert Covington	Jefferson Standard Broadcasting, vp in charge of sales and promotion	Same, WBT, Charlotte, NC, vp and mgn director
Had L. Danson	Natl Screen Service, NY, tv adv and pub director	Ziv TV, NY, acct exec
W.E. Danford	KCMO-KCMO-TV, Kansas City, sales	Same, sales mgr
Ro DePinto	KPHO Radio, Phoenix, promotion mgr	KPHO-KPHO-TV, Phoenix, promotion-publicity mgr
De Fondy	Chicago Cubs	KFXM, San Bernardino, acct exec
Dal Foster		Screen Gems, NY, natl sales mgr
lar; Fuller	NBC, NY, radio network sales, acct exec	CBS, NY, radio network sales, acct exec
Men A. Goldberg		Westinghouse B'casting Corp, NY, research director
Hei Grayson	MCA-TV, NY	Same, film syndication div, sales promotion supervisor
Eli E. Harris	US Treasury, Wash, DC, savings bond division, adv, sales prom and pub rel hd	TPA, NY, adv director
Grv E. Jensen	ABC TV, NY, administrative asst	WABC TV, NY, business mgr
Keith Johnson	KNBC, San Fran, local sales	NBC spot sales, LA, tv salesman
Ches E. Kennedy	WANE, Ft. Wayne, vp & mgr	WCOL, Columbus, mgr
Ro t D. Levitt	American Weekly, NY	Screen Gem, NY, natl sales director
Dal E. Martin	WBMM, Chi, merchandising mgr	WNDU, So Bend, Indiana, sales mgr
Phi Mergener	Official Films, Chi, mgr	Ziv TV, NY, acct exec
Re Messersmith	KOLN-TV, Lincoln, Neb, asst farm director	WNAX, Yankton, So Dakota, farm director
Gerje Nickson	KAVR, Apple Valley, Calif, mgr	KFXM, San Bernardino, commercial mgr
Da r Porter		Screen Gems, NY, natl sales mgr
Ricrd Reed	WLW-C, Columbus, Ohio, commercial operations director	Same, acct exec
Dal Ries	WTVN, Columbus, prom dir	(WKRC) Radio Cincinnati, Cinn, acct exec
M itter	Compton Adv, NY, timebyr	H-R Reps, NY, sales
Ran C. Runyan		WBRC-TV, Birmingham, Ala, sales prom mgr
Artur Sawyer	CBS Radio, NY sales	KFSD Radio, San Diego, local sales mgr
Miam H. Spencer	WCOL, Columbus, mgr	WKLO, Louisville, mgr
ac Stahle	KFRC, San Fran	KGO & KGO-TV, San Fran, sales
Art d Starr	WPAT, Paterson, NJ, merchandising director	WOR-TV, NY, acct exec
Miam D. Stiles	KOLO, Reno, vp and general mgr	KZTV, Reno, commercial and operational mgr
Miam K. Treynor	NARTB, Washington, DC, station relations mgr	TelePromTer Corp, NY, stations sales mgr
Miam G. Walters	WABD, NY, sales	Free & Peters, NY, tv acct exec
oe Weisman	WABD, NY, associate director	Same, film productions mgr



Ralph C. Runyan (3)



Daniel Ries (3)

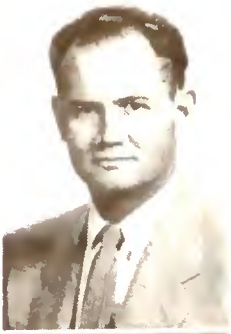
In next issue: *New and Renewed on Television (Network); Broadcast Industry Executives, Advertising Agency Personnel Changes; New Firms, New Offices, Changes of Address, Station Changes*

New and renew

### 4. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Sam Alter	Biow, NY	Kenyon & Eckhardt, NY, acct exec
Lawrence D. Benedict	D-F-S, NY, acct exec	Same, vp
Mary Cardon	McHugh-Cather Adv Agency, LA, vp and co-owner	Grant Adv, Detr, vp and acct exec
Myers "Bud" Cather	J. Walter Thompson, Montreal, media director	Kenyon & Eckhardt, Montreal, media mgr
Edgar R. Emery	John C. Dowd, Boston, cpy chief	Same, vp
John M. Forney, Jr.	BBDO, NY, rad-tv	Robert Luckie & Co, Birmingham, Ala, vp and rad-tv
Norton T. Gretzler	NBC, NY, acct exec	Ketchum, MacLeod & Grove, NY, rad-tv producer
Wallace H. Husted	Grant, Adv, Chi	Geoffrey Wade Adv, Chi, creative director
Sinclair Jacobs	BBDO, NY, acct exec	Ted Bates, NY, acct exec
Bob Kochenthal	H-R Television, NY, acct exec	Edward Petry, NY, tv sales
George F. Leithner	Y&R, Chi, media relations director	Same, NY, associate media director
Jesse L. Livermore	American Home Products, NY, cosmetic division, general mgr	Biow Co, NY, acct exec for Lanolin Plus
William J. Lyons	Bozell & Jacobs, Omaha	Dowd, Redfield & Johnstone, NY, rad-tv production
Bernard D. Kahn	Biow, NY, group creative director	Lennen & Newell, NY, cpy supervisor
Edward Mahoney	Benton & Bowles, NY, sr producer in tv cpy dept	Same, vp
Louis Meisel	Hilton & Riggio, NY, acct exec	Willsted & Shacter, NY, acct supervisor and plans mbr
Wirt M. Mitchell	Lennen & Newell, NY, cpy hd	Geyer Adv, NY, vp in charge of all creative depts
Dan O'Leary	American Magazine, NY	Kenyon & Eckhardt, NY, acct exec
Bob Pasch	Ruthrauff & Ryan, NY, creative supervisor	Same, vp and associate cpy director
Pat Petrino	Burke, Kuipers & Mahoney	Robert Otto & Co, NY, media mgr
Edward W. Quinn	Martin Cerel, Realtor, adv mgr	Hoag & Provandle, Boston, acct exec
Jack W. Runyon	Biow, LA, hd of LA office	Kenyon & Eckhardt, LA, vp in charge of LA region
Royall Smith	Y&R, NY, sr cpywritr	Lennen & Newell, NY, cpy supervisor
Alden Sulger	Biow, NY, acct exec	Grey Adv, NY, acct exec
Gordon Webber	Benton & Bowles, NY, tv cpy supervisor	Same, vp
Otis W. Winegar	Foote, Cone & Belding, NY, vp in charge of cpy	Knox Reeves Adv, Mnpls, creative director

Richard W. Colon (3)



Charles E. Kennedy (3)



Gustav K. Brandborg (3)



Wallace H. Husted (4)



Edward W. Quinn (4)



Wirt M. Mitchell (4)



### 5. Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
P. E. Cunningham	RCA Victor, Cleve, field sales rep	Same, Cherry Hill, administrator
Walter G. Dunnington	Colgate-Palmolive, Jersey City, board mbr	Same, executive committee mbr
Peter J. Grant	Sylvania Electric Products, Buffalo	Same, rad-tv division, sales management development
C. F. Greenwood	Pabst Brewing Co, Chi, Eastern regional sales mgr	Same general sales mgr
Edmund A. Hinderscheid	Firestone Tire & Rubber, Akron, operating asst	Same, trade sales operating dept, mgr
Gilbert C. Larson	Westinghouse Electric Corp, Metuchen, NJ, engineering mgr	Same, rad-tv div, asst general mgr
George Lohman	RCA Victor, NY, field sales rep	Same, tv div, Eastern district mgr
Arthur P. Loomis	Pillsbury Mills, Mnpls, refrigerated foods div, administrative mgr	Same, mkting mgr
James H. Owens	Pillsbury Mills, Mnpls, refrigerated foods div, asst sales director	Same, field sales, mgr
Frank W. Reif	Colgate-Palmolive, Jersey City, soap sales, mgr	Same, general mgr
Carlton E. Spitzer	Bendix Aviation Corp, Utica div, publications supervisor	Same, advertising mgr

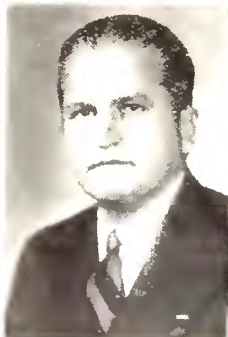
### 6. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Blatz Brewing Co, Milwaukee	beer	Kenyon & Eckhardt, NY
Philip Morris	cigarettes	N. W. Ayer & Son, Phila
Revlon Products, NY	Aquamarine line	Emil Mogul, NY
Tetley Tea Co, Greenwich, NY	tea	Ogilvy, Benson & Mather, NY
Zotoc Pharmacal, Stamford, Conn	Triocin and Triocin blue foam	Dowd, Redfield & Johnstone, NY

Louis Meisel (4)



C. F. Greenwood (5)



Edgar R. Emery (4)



W. G. Dunnington (5)

Lawrence D. Benedict (4)

C. E. Spitzer (5)

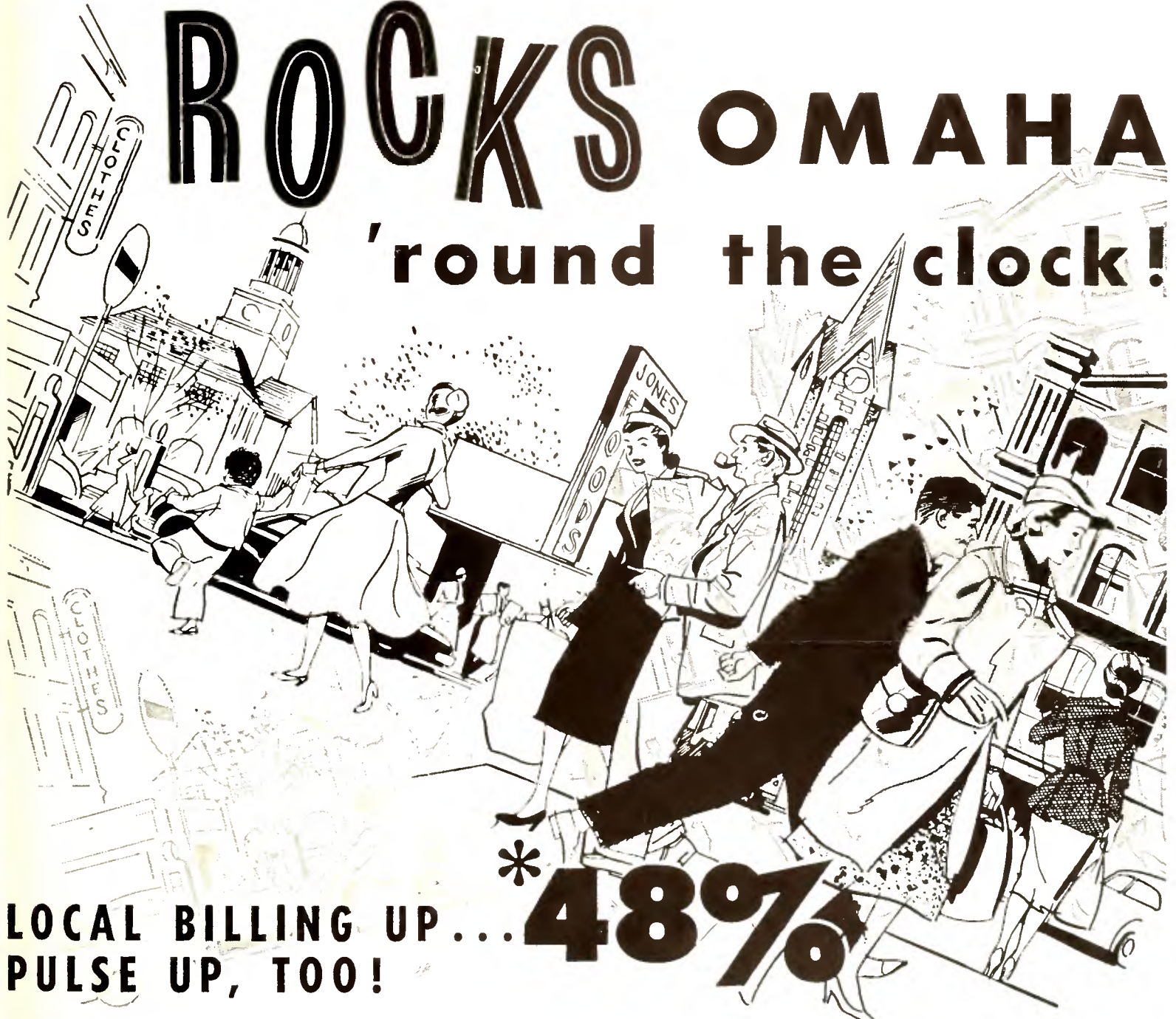
**RADIO**

**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 . . .**

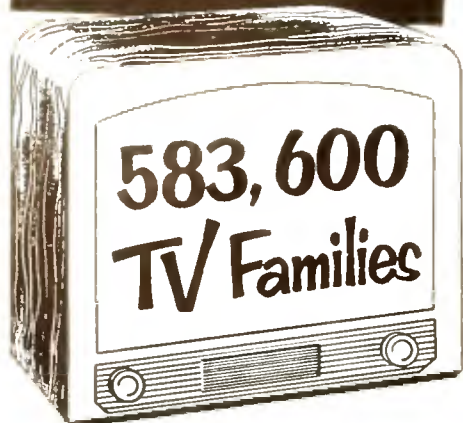
**KOIL**  
**5000 WATTS — FULL TIME**

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

**5 MARCH 1956**

**21**

IS  
PENNSYLVANIA'S  
4<sup>th</sup> TV MARKET  
IN YOUR PICTURE



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

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

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



Get full details from your KATZ man!



### Mr. Sponsor

### Charles Derrick

Advertising Director  
Pepsi-Cola Co., New York

When Charles Derrick, Pepsi's ad director, got back into advertising after the war, he told himself he'd quit the business the second he got ulcers. A young-looking, black-haired Canadian, Derrick has managed to date to avoid this occupational hazard by preserving an unusual calmness.

"During the last few weeks we've been working with K&E on making our tv commercials better interpret our print campaign," he told SPONSOR as one example of the problems that clients face.

Pepsi's radio and tv commercials star Polly Bergen. "We're now trying to key the commercials more to her personality, to capture her spirit. It's a tough job to groom a personality to your product as we're doing it with her. That's where K&E's skill comes in. To get the copy just right for her, some of the agency boys are studying her right now.

"In fact," he continued, "she even knows how Pepsi Cola is made. We took her on a tour of a plant and she is so familiar with our product that she should do a top selling job. But until now the commercials have had too much mood-setting and not enough Pepsi.

"K&E's philosophy about grooming a personality is the same as ours. In fact, that was one of the big appeals of the agency."

It's interesting that K&E didn't make a formal presentation to Pepsi-Cola until January, about three weeks after the client had announced the agency appointment.

"Before that Al Steele (chairman of the board), Barnett (executive v.p) and I quietly observed agencies. We picked K&E for its past performance and its many services." Derrick added that marketing help from the agency is very important in the food business particularly.

"When we began putting all our air media money into spot radio and tv a year ago, we really changed some basic marketing concepts," says Derrick. "This budget (20% of an estimated \$7 million annual total ad budget) is allocated to division managers who control the spending with the help of agency field men. They decide what the area of a particular bottler needs, be it radio or tv."

A commuter, Derrick lives in Rowayton, Conn., with his wife and three youngsters. He attributes his calm manner partly to a habit of leaving advertising beyond the border of Connecticut on his way home.

★★★



# *mighty magnet*

**in the Motor City... and  
all Southeastern Michigan**

# WJBK-TV

CHANNEL **2** DETROIT

Drawing sales for advertisers from 1,600,000 TV homes with all the power of 100,000 watts, 1,057-foot tower, commanding Channel 2 dial position . . .

Pulling greater sales volume with the greater audiences, night and day, attracted by top CBS and local programming . . . No. 1 in both Pulse and ARB.

Attracting the nation's leading advertisers who buy on the basis of proved results . . . in the nation's fifth market.

**In Detroit, CHANNEL 2 IS THE SPOT FOR YOU!**

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





# MIGHTY HIGH

In the Salt Lake-Utah area you're talking to a market larger than Pittsburgh, Milwaukee or Houston, with a spendable income of a billion dollars . . . KNAK's highest\* rated disc jockeys tell your story to a mighty big audience\*.



# MIGHTY LOW



You reach 7 out of 10 families at lowest cost per listener. On KNAK, you can buy three spots for the price of one on the next highest station\*.

# MIGHTY



# INDEPENDENT

KNAK beams popular music and news 24 hours a day . . . round the clock sell that you can roar about!

## HOOPERATING

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

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

## SALT LAKE CITY

## 5000 WATTS

# KNAK

1042 South 6th West  
Represented nationally by  
FORJOE & CO.

# SPONSOR BACKSTAGE



by Joe Csida

### Should radio stations pay as they play?

Any columnist who doesn't print a letter containing a first paragraph like the one I'm running this trip has rocks in his head. Seriously, however, the mail continues to come in on the pieces I've done on radio music programming, and I'm increasingly convinced that carrying on this one-man "campaign" from time to time, may result in more of the kind of programming which will get more listeners for more stations and more customers for spot buyers of radio time.

I didn't really choose Jack Ellsworth's letter because of his extravagant opening remarks. Jack is program director for the Suffolk Broadcasting Corporation, which operates Stations WALK and WRIV on Long Island's (N.Y.) North Shore. Unlike some other radio men from whom I've heard, Jack believes stations should pay for record company package services. He has a number of pertinent, possibly even some impertinent, statements to make, so let me turn the column over to him right now:

Dear Joe:

For many years, I have enjoyed your always above-average, intelligently conceived and well-written columns. Your present analysis of record programming interests me greatly and since numerous broadcasters have written you with their opinions, I thought it might be a good idea for me to do likewise.

No doubt you will recall an article in the June 27, 1955 issue of SPONSOR entitled, "Is radio programming the wrong music?" I was pleased when the author quoted me. Now I have another chance to sound off in SPONSOR.

Joe, not only is there "a lack of imagination and ingenuity in music programming on radio"—even worse, there is a lack of interest, or perhaps a lack of time for sufficient interest on the part of many program directors and/or managers.

Management often becomes so involved in sales meetings, agency contacts, personnel problems, over-long Rotary club luncheons, or numerous social and public service obligations, that they either don't stop to ponder about the music on their stations or merely assume that "records are records and the music will take care of itself."

I heard one classic remark from a manager that went something like this: "It doesn't matter what records my disk

(Please turn to page 100)

IN WICHITA

**NBC!**

IS

**CHANNEL**

**3**

EFFECTIVE MAY 1

**ON**

**KARD-TV**

WM. J. MOYER, General Manager  
DON SBARRA, Sales Director



Now... with an affiliation with the NBC Television Network, beginning May 1, **KARD-TV Channel 3** is your best buy in the rich Kansas market. Operating on 100,000 KW, **KARD-TV** is Wichita's maximum power station, and with a tower height of 1,070 feet, reaches over 40% of the population of Kansas, plus eight counties in the rich oil field country of Oklahoma. Total population of **KARD'S** coverage area is 1,033,000 people who spend \$1,198,145,000 each year in retail sales. Start getting your share of the Kansas market...

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**Edward Petry & Co., Inc.**

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*Channel* **3**

**KARD-TV**  
WICHITA • KANSAS

# ONLY ON



## **guaranteed display in area supermarkets**

For your grocery product, you can plus the power of WBTV Radio with guaranteed displays in all supermarkets of three leading food chains throughout the WBTV 57-county basic service area.

WBTV's 50,000 Watts and 47% Share-of-Audience (Pulse, 1955), tied in with store-by-store display in 172 supermarkets, add up to a selling potential to be found "Only On WBTV Radio."

The plan is simple—the job is reasonable; get details of what WBTV Supermarketing offers your grocery product by contacting WBTV or CBS Radio Spot Sales.

JEFFERSON STANDARD BROADCASTING COMPANY  
CHARLOTTE, N. C.



# Should agencies earn 15% on package shows?

PART ONE

OF A TWO-PART SERIES

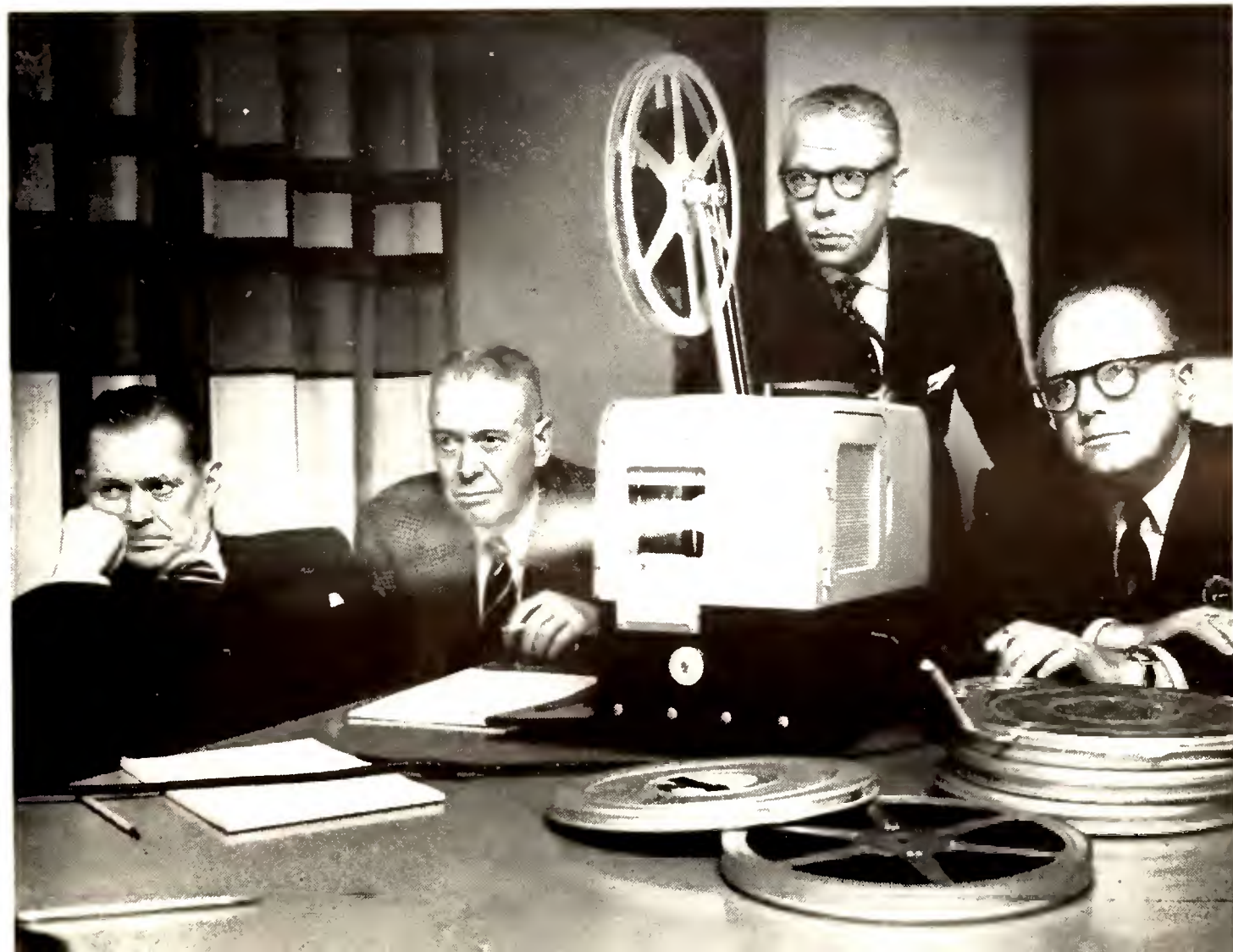
**Over this issue accounts are shifting today. To air both sides, SPONSOR presents a debate-in-print**

**I**n recent weeks commissions for agencies on shows which they do not produce have been important factors in several major account shifts. One client ruptured a 48-hour relationship with a top agency in favor of another that was willing to forego talent commissions on the client's package show.

These cases are evidence of a questioning attitude on the part of some advertisers toward such commissions. It's an attitude which has been prevalent in some quarters for several years and which received a fillip following the 4 A's consent decree (see SPONSOR 20 February). To air the issues, SPONSOR explored pros and cons of talent commissions with agency and client executives. Assembled on the following pages is the case for commissions on show costs. The case again will be presented in Part Two, next issue. (SPONSOR invites rebuttal comments from readers.)

**A major justification** for commissions on tv package shows is work agency invests in program selection. Viewing film properties below (l. to r.) are FCB's

Rolland Taylor, executive v.p.; Elwood Whitney, v.p., creative director; Roger Pryor, v.p. of radio and tv; Frank Delano, v.p. and account supervisor





## Agencies should earn show cost commissions. Here are three big reasons: services, low profit, risks of tv

### Tv 'package show' needs services

● "Package show" is a misleading term. It implies you drop three commercials into the show and go home. Actually, package shows require agency servicing in these areas: (1) talent negotiation; (2) script supervision; (3) production supervision; (4) cost and ratings research; (5) union negotiations (details in text)

### Agencies now work on low-profit

● Average profit on gross billings is less than 1%, yet cost of operating and rendering full services keeps increasing. A large chunk of the 80% of agency expense destined for personnel payments goes to high-priced tv talent and staffs (merchandising, research, etc.) who render services which are particularly vital to tv

### Net tv spells big risks for agencies

● The reasons for account switches in the past year or two often boil down to client discontent with tv handling. Tv's a costly medium. If an agency picks a show that flops, it risks losing an entire account. Each major tv recommendation is a gamble and agencies do costly screening of tv plans. Profit cut would kill incentive

**H**ere culled from intensive interviews with top-level agency and advertiser executives is the combined thinking of admen (both clients and agency men) who defend the 15% commission on tv package shows:

**1. What's a package?** The term "package show" is misleading. In a broad sense, every tv show is a "package" whether it's produced by the networks, by agencies or by independent sources. In each instance, the client pays for all the components of production plus 17.6% commission to the agency on top of the net production costs (or 15% of the gross).

Admittedly few tv shows are now being produced within agencies. The fallacy is to assume that "package show" today means a tidy bundle into which the agency men drop three commercials and then go home. The average "package" (produced outside the agency) can't proceed trouble-free and without supervision from the time the client signs.

In a classic analysis of the agency's role in buying package shows, Y&R's Rod Erickson several years ago outlined 48 major jobs the agency must do (see SPONSOR 18 October 1954 for complete listing).

These are 10 of the major agency functions delineated by Erickson: (1) talent agency discussions on production details; (2) talent agency discussions on characterizations; (3) agency men and account viewing actual production; (4) production supervision of show; (5) supervision of film prints of kine; (6) researching show ratings; (7) special research such as flow charts, audience jury tests, etc.; (8) evaluating show's cost-per-1,000; (9) checking costs of show and of competitive shows; (10) representation in multiple union negotiations.

These and other services can mean out-of-pocket expense for the agency. Said one agency president: "No client

today will consider buying a show without a kine to screen. But only in rare instances does the packager provide a kine of a proposed live show without getting some financial backing from the agency. An agency may have to absorb from one-third to one-half of the production cost."

"There's no less agency responsibility in a so-called 'network package,'" said the radio-tv head of another major agency. "If a client buys into a series of spectaculars, the agency still has some word in the selection of talent, does time-consuming liaison work with talent, reviews scripts to delete references potentially harmful to the client, negotiates with other agencies participating in the show, and so forth. We're part of each show we buy."

**2. Low profit margin:** The average agency's profit today is less than 1% on gross billings or under 8% on gross income, as Fred Gamble, 4A's president, told SPONSOR (see right). There are a number of reasons for this low profit picture, admen say: (1) the operating costs of agencies have been increasing like the costs in any business today; (2) agencies have to provide more services to clients in this competitive era; (3) tv is an expensive medium for agencies to handle.

Heads of agencies told SPONSOR their cost of operating breaks down this way: 60% for payroll; 20% for rent, light, heat, depreciation; 20% for profit-sharing and bonuses. In other words, 80% of agency expense goes for some form of payment to personnel. The cost of maintaining a fully staffed tv department and offering the collateral merchandising, publicity, marketing and research services now required is generally disproportionately high compared with gross income from tv and services, the agencies state.

SPONSOR examined the cost sheets of several major agen-

cies in order to analyze the cost factors for various multi-million tv sponsors. As an example here's one agency's breakdown for a \$1 million advertiser with 70% of his 1955 budget in a network tv package show:

<i>Gross income to the agency</i> (100% from commissions).....	\$152,000
<i>Cost of servicing the account</i>	
(payroll) .....	\$ 98,000
(operating expenses) .....	\$ 43,000
	-----
	\$141,000
	\$152,000
	—141,000
<i>Gross profit</i> (before 52% tax bite).....	\$ 11,000 or 1.1% of gross billings

Top management at several agencies told SPONSOR that tv has frequently influenced total agency profits downward and only when a program has been on the air for two years or more, does the medium become profitable.

Said Bryan Houston, chairman of the board of the agency bearing his name: "So far as this agency is concerned, the expense to the agency of doing a good television job is greater than the expense of a print job. Our margins in this shop are so close that I doubt that there could be a drastic change in any part of our commission arrangements that would not necessarily bring about some equivalent change in the work we do."

**3. Risk incentive:** Many justifications for commissions on talent costs have been cited over the years. But one of the most penetrating observations uncovered in SPONSOR's round of talks with top executives came from a man who's been running an agency for many years. He raised a point which others subsequently underscored: Profit's got to be proportionate to risk.

"If advertisers take the possibility of eventual big rewards out of network television," said this veteran agency administrator, "they will place a dead hand on the incentive of their agencies. Showmanship needs broad scope in which to work at optimum.

"Consider the risks in television. A wrong show choice and you may lose an entire account. If the compensation is limited to some fee on top of expenses, agencies will be encouraged to follow a play-it-safe philosophy. Why stand behind the great but daring idea when the reward is limited to thousands, the risk involves millions? Big business was not built in this country on the prospect of narrow rewards. Lower the ceiling on rewards for showmanship and you'll stifle ideas and finally end up on an idea plateau."

**4. "Gasoline war danger":** The commission system, as agency men are the first to point out, evolved by various  
(Please turn to page 110)

## Fred Gamble on agencies today

In his answers to a series of SPONSOR questions, 4A's president Fred Gamble discusses merits of existing commission system, outlines growth of new agency services and justifies tv package show commissions.



**Q.** What new agency services represent a problem in maintaining an adequate profit?

**A.** The range of agency services depends on the client's needs, the agency's ability to staff up to supply them, and whether the agency can perform the new services at a reasonable profit. Probably the greatest demands today are in the marketing area of merchandising, sales promotion (as you at SPONSOR have pointed out in recent articles). There is also demand for agency counsel on public relations. Any additional services involving additional costs must either be paid out of present income or additional income. If clients want them enough, they'll pay for them. The important thing as far as the agency is concerned is not to be drawn off by additional services from the main job of making the advertising pay the advertiser. There is growing recognition of this among clients and agencies.

**Q.** Why does 4A's prefer percent of billings as commission to fees or percent of sales?

**A.** The commission method is a great incentive and has worked successfully over the years. Under it, the agency is rewarded in proportion to the use made of its creative work. This attracts to agencies a high type of aggressive, creative person, encourages agencies to develop the best creative organization.

**Q.** What is the justification for commissions on tv package shows agencies buy for clients?

**A.** The commission method provides for compensation in the form of a percentage of income in relation to the advertiser's total expenditure. Under that income, the agency does everything it can to make the advertising succeed. If you take out some of that appropriation and don't make the percentage apply to it, the agency income is reduced and its usefulness lessened in making advertising succeed.

**Q.** What is the average rate of profits among 4A's member agencies today?

**A.** Less than 1% of total billing, or slightly less than 8% of the agency's gross income, i.e., its commissions and charges of all kinds, including fees. On the average, the trend in rate of profit has been level for years.

**NO**

**15% is too high**

**SPONSOR will state case of admen opposed to package show commissions in next issue**



MOST KEN ROBERTS DELIVERS LIVE, GIMMICKY COMMERCIALS FOR CLEVER CONTRAST WITH STEADY DIET OF FILM (OPPOSITE PAGE)

# Bedtime stories on film pinpoint the mattress market

**New York-New Jersey mattress company triples sales in metropolitan area with \$300,000 film nightcap and good change-of-pace commercial effort**

"We're medicine men, pure and simple. Only we sell health-through-sleep instead of elixir. And of course, we reach a lot more people than the snake oil boys of the Old West."

That's how Paul Tuttle, ad and sales director of Sealy Mattress Co. of New York Inc., views his firm's use of tv. Basic strategy is not unlike that of the prairie pitchmen in that he also believes in dramatizing the salutary effects of his wares with a down-to-earth visual demonstration.

"Friendly hard sell, you might call it," adds Budd Getschal, head of Sealy's agency, The Getschal Co. Inc.

Explains Tuttle: "Good, sound sleep is vital to good health. That's a big point in our message. How do you get that across? By *showing* what it's like to wake up refreshed. The pleasure, the comfort, all the delights and benefits of a restful night—these have to be *seen*."

"But they must also be sold. And there's nothing as convincing as the

sound of the human voice.

"Put them together and they spell out television."

Proof?

Before 1952 the company used no television at all. Since then both ad budget and sales have nearly tripled, with tv getting 75% of the advertising outlay (close to \$400,000 in 1955). What's more, the firm has topped its sales figures every year since then and chalked up some of the biggest sales gains among all units in the Sealy or-



ganization, say company officials.

So far it's the only manufacturer in the mattress, spring, and dual-purpose sleep equipment industry to use video extensively. As Getschal puts it, "The mattress business has been a sleeping giant; this is the first effort by a manufacturer in the field to advertise in a dramatic way."

Actually, the effort is a joint venture by Sealy of New York and the Sealy Mattress Co. of New Jersey. Both are independent producers banded together along with 30 others in a 75-year-old national organization called Sealy, Inc., with headquarters in Chicago.

Aside from the obvious advantages of centralized buying, the members enjoy the reputation of a standardized product, constructionwise.

The important thing in telling their quality construction story, both Tuttle and Getschal emphasize, is to catch their prospects in the right frame of mind. When you're dealing with householders, that depends largely on the time of day.

"Morning is out," says Getschal. "What with all the frantic efforts involved in getting everyone off to work or school, the average family is in no mood to discuss buying a long-time item like a mattress. Not in New York, anyway. And if Pop's had a rough night, he's just as apt to rap somebody in the teeth. He doesn't want to talk about spending money. He just wants to get out of the house."

"The only other time Mom and Dad are together is after he comes home from work. Now, if you were selling the pleasure of a good night's sleep, what time would you pick?"

Sealy picked 11:15-11:45 p.m.

"By then," explains Getschal, "the kids are off, the older folks are beginning to get drowsy themselves, and, maybe for the first time all day, have a few minutes to call their own. It's one of the rare times they have to talk over the more serious things. Maybe that's when she'll bring up the fact that the old gray mattress ain't what it used to be. He may start remembering the way his sacroiliac has been acting up lately."

"That's when they're ready to be sold. It's the last impression that's the most lasting impression."

"But remember, a mattress—or anything costing \$50-\$60 or more—is a major purchase to most people. Something they have to consider, not on the run like an impulse item. So you've

got to create an atmosphere customers will identify with the product and allow you the opportunity for a dominant message. That means a program."

**Major use of films:** What Sealy chose was a half-hour format in which it could program a series of short film dramas five evenings a week. Monday through Friday ("across the board," as almost any other type of sponsor wouldn't mind calling it), 52 weeks a year. All under the identification of *The Sealy Television Playhouse* and following the 11 o'clock news on WABD.

As they now shape up, the offerings consist of five series of mystery, adventure, comedy, everyday dramas, mostly stories already run on network or in syndication.

On Mondays: *Janet Dean, R.N.* (UM&M) starring Ella Raines, second run; Tuesdays: *Tv Theatre* (Ziv), third run; Wednesdays: *Story Theatre* (Ziv), fourth run; Thursdays: *Play of the Week* (NTA), first run after network showing (formerly *Schlitz Playhouse of Stars*); Fridays: *New Orleans Police Department* (UM&M), first run.

That's 260 films a year, with no repeats. It adds up to one of the largest regional film buys in the country.

Sealy prefers not to reveal what it paid for the films, but Tuttle says he feels it is getting its money's worth. In this connection, it's interesting to note that Sealy's only first-run series is scheduled for Friday nights.

Starting so late at night, there's the continuous risk that viewers tuned into the immediately preceding WABD newscasts will flip off before the show can get off the ground. To minimize this danger Sealy has shrewdly chosen a live host to move in fast with an attention-getting introduction aimed at holding the audience and enticing the folks to stay up another half hour. Ken Roberts was selected as Sealy's sleepytime guy and he's the first image flashed on the screen following the station break announcements.

"Right now!" he declares, "30 minutes of . . . Ella Raines . . . star-studded cast . . ." or whatever the particular film may be.

Then the show, with two commercials interspersed, always including at least one live pitch delivered by the pleasant-voiced Roberts.

(Please turn to page 104)

Five shows a week X 52 weeks  
a year = 260 films a year



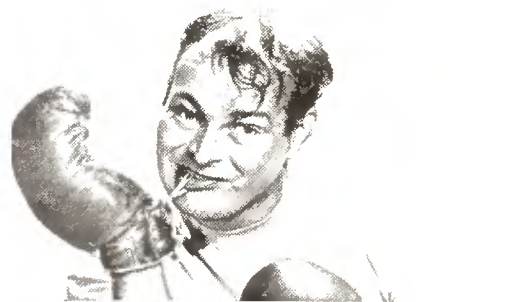
**Mondays:** Janet Dean, R.N. (UM&M), is one of two regular series used each week



**Tuesdays:** Your Tv Theatre (Ziv) is the first of three midweek anthology series



**Wednesdays:** Story Theatre (Ziv) anthology features dramatizations of the classics



**Thursdays:** Play of the Week (NTA) includes films with popular, humorous twist



**Fridays:** New Orleans Police Dept. (UM&M) is first run series starring Stacy Harris

# Why can't we get spot radio dollar figures?

**It's not because industry hasn't tried.**

**And three new efforts are under way**

**W**hat stands in the way of a report on dollar expenditures in spot radio?

Now that release of spot tv figures is imminent (see box), the question is all the more pertinent for both admen and sellers of time who for years have agreed dollar figures would be of prime value. But the answer isn't simple. SPONSOR's editors, who have been studying and writing about the spot figures problem over a period of years, conclude this is not merely a case of industry apathy. Good men have worked hard to lick the problem. The real difficulty springs from the fact that nothing workable was done to provide machinery for reporting dollar figures when radio stations were few enough in number to simplify the

over-all, detailed gathering process.

Now, with 2,800 radio stations, developing a reporting service becomes a massive selling job, even though all 2,800 aren't needed for an accurate barometer of the business.

This, of course, has suggested that those who seek to set up dollar reports turn to other logical sources: the agency, the advertiser or the station representative. And on all of these fronts there's activity which SPONSOR reports below as part of its frankly stated objective to help lick the spot radio figures problem.

This, in summary, is the status today:

- The Radio Advertising Bureau hopes to launch an effort in the im-

mediate future to get figures on spot radio revenue for the whole industry via an intensive survey of a cross-section of radio stations.

- Station Representatives Association has begun to explore the possibilities of reviving a project of some years ago in which its member firms reported spot-spending data.

- Executives Radio-Tv Service, which publishes *Spot Radio Report*, is going after advertisers themselves for the first time to try to clear the way to get spot radio information from more agencies.

The RAB drive, originally scheduled to start last fall, will seek to get an industry total based on a projection of figures from an undisclosed number of stations. Primarily, the association hungers for such data as a promotional tool for the medium to show advertisers just how big it really is. While it would be nice to get breakdowns by company and even brand, RAB President Kevin Sweeney told SPONSOR he is passing up the details to insure a big response from stations.

An SRA committee met two weeks ago to discuss how to get started. Objective were somewhat more ambitious than RAB's. As outlined to SPONSOR by SRA President Adam Young, they were: to issue monthly index figures of the approximate gross total spent in spot radio and to report them in comparison with (1) the month previous and (2) the same month of the previous year.

The committee is still in the early discussion stage. Headed by Bill Crumley, also of Adam Young Inc., the group consists of Dan Denenholz (Katz); Avery Gibson (H-R); John Hurlbut (Free & Peters); John Owen (Avery-Knodel); and Winnie Schaeffer (Weed).

The committee has a tough job on

## HOW TV IS LICKING SPOT FIGURES PROBLEM

- Up till recently the picture was almost as black in spot tv as it appears now in spot radio. But today the problem is all but solved with TvB on the verge of completing a brand-by-brand breakdown on spot television expenditures. It's a development which SPONSOR had long sought to further through many articles and editorials.

- Said Oliver Treyz, president of TvB, to SPONSOR at the time he announced plans for spot tv dollar figures: "Your long crusade to make these dollar data available is thus rewarded." First quarterly report of spot television spending will probably be issued sometime next month.

- Data will come from Rorabaugh Report of Spot Television Advertising, give total figures for the medium, including expenditures by leading advertisers, breakdowns by product classifications, time period bought.

its hands. Comments from two members illustrate part of the difficulties they're up against:

"Just gross total figures wouldn't be helpful," says Dan Denenholz. "What advertisers want is information on what their competitors are doing. That means figures by brand or at least by product. Such figures would provide their own case histories. But even when we tried to get just the gross figures on an experimental basis back in 1948 or so, we just couldn't get enough to make the effort worthwhile."

Says Hurlbut: "The statistics would be valuable not only to advertisers but to agency timebuyers and station owners. The stations would love to have national figures to compare with their own to see how much is being spent and where, who's spending and how other media are doing. The timebuyer would be able to see how his account ranks with others for perspective and to see generally what other categories are doing."

"But this information must come from both stations and reps; the reps can't do it alone. Some stations don't have reps and those that do don't like



## THIS WE FIGHT FOR

From SPONSOR's  
1955 editorial platform  
(25 July 1955 issue)

"We fight for regular publication of spot tv and radio expenditures of companies comparable to figures available for all other media"

the figures given out without their O.K."

Nevertheless, Young told SPONSOR he is determined to get this project rolling. His original date for publication of the first set of figures was April. That probably has been scrapped pending a meeting between Young and the SRA board of directors to readjust their sights as a result of the research committee's preliminary analysis.

SRA has 20 member firms and be-

tween them they do more than 50% of the business, Young estimates. If they can demonstrate how to do the job, conceivably other reps will go along.

Jim Boerst, who publishes the monthly *Spot Radio Report* lists spot radio activity as reported by agencies. Currently he's conducting a campaign aimed at both agencies and advertisers. So far he's brought in 14 more agencies, bringing the total reporting to him to 60 agencies from coast to coast. In his report Boerst gives data on (1) the number of stations bought by national and regional advertisers; (2) whether day or night was bought; (3) type of purchase (participation, announcement, or station-break). As far as it goes, it is the radio counterpart of Rorabaugh's *Report of Spot Television Advertising*, though Rorabaugh gets his information from the stations. (He can do so because there are only some 450 stations to get the data from. Actually, it's Rorabaugh's data that has enabled TvB to start publication of spot tv spending.)

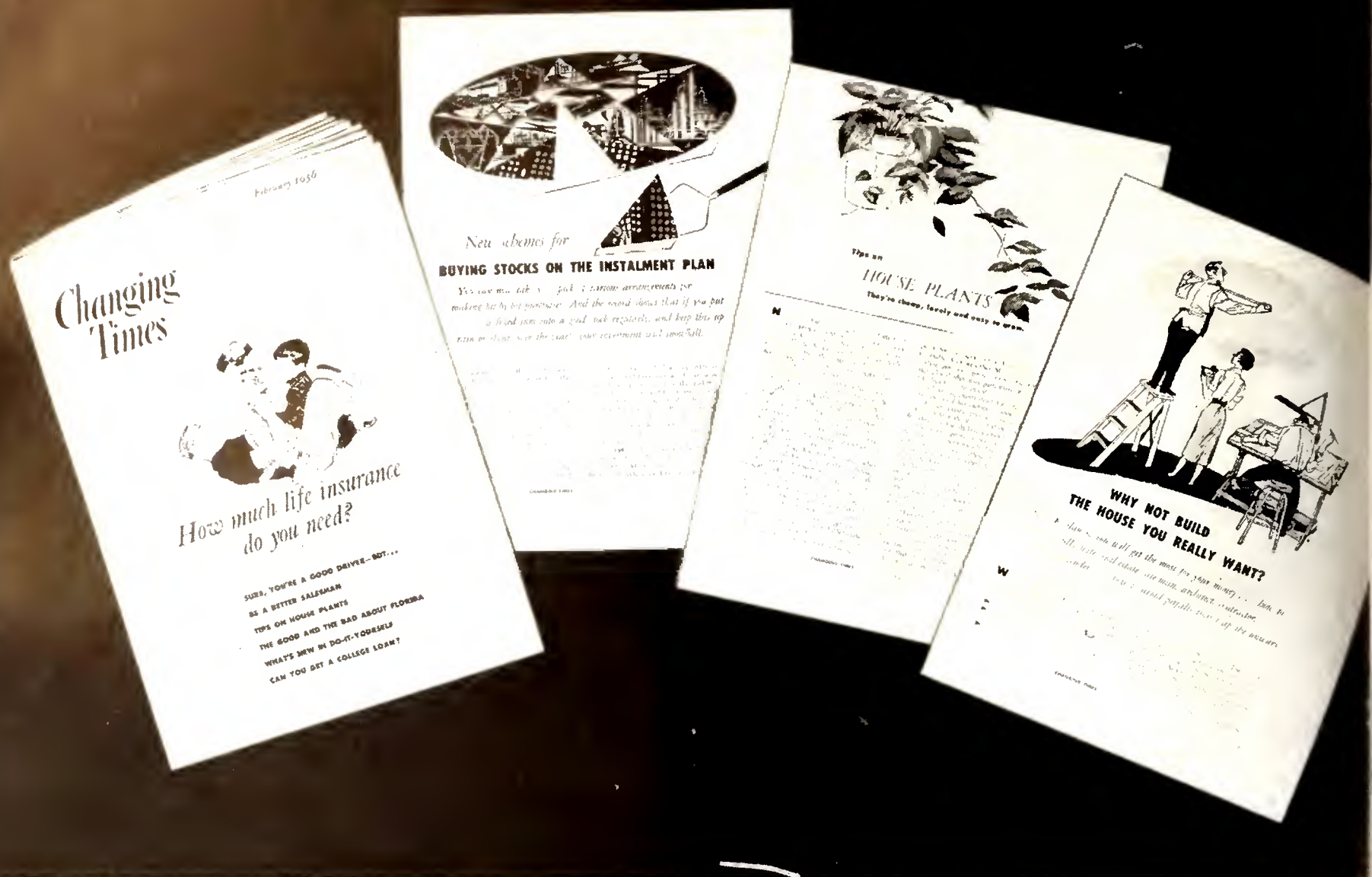
Biggest stumbling block for Boerst's report is the continued refusal of some major advertisers — notably soap and

(Please turn to page 111)

**SRA research committee** met recently to set groundwork for campaign to get figures through rep firms. Shown here at first confab are, clockwise from front: John Hurlbut (Free & Peters),

Dan Denenholz (Katz), Chairman Bill Crumley (Adam J. Young Inc.), Avery Gibson (H-R), and John Owen (Avery-Knodel). Winnie Schaeffer (Weed) was absent. Group will meet regularly





SAMPLING BY EAR: KIPLINGER GIVES RADIO LISTENERS PREVIEW OF UPCOMING ISSUES VIA 15-MINUTE DIGEST OF KEY ARTICLES

# How to sell an "eye" product by ear

**Straight talk sparks Kiplinger's switch to hard-sell drive for *Changing Times* via net, spot radio**

**T**imes certainly have changed for "the magazine that radio and television built." For years *Changing Times* relied primarily—and successfully—on the easy, relaxed, let's-get-together approach in its air media efforts to fatten its subscription list.

Last year it decided on an abrupt

switch to hard sell. It continued this pitch on a modest basis throughout the year and made it work. Made it work so well that, beginning last January, the magazine stepped up its radio schedule drastically via two national networks, six regional ones, and selected stations in some 40 markets for

a campaign calling for more than double the \$100,000 it has annually put into radio and/or tv since 1951.

For 15 minutes at a clip, several times every weekend now, the publication loads what sounds like a virtual preview of upcoming issues into a breathless, word-packed commentary by Sidney Walton. A mail-order pitchman from way back, Walton talks like a rapid-fire burp gun, has a many-level voice that practically reaches right into the pockets of his listeners, plucking out \$2 bills and postcards giving the publisher the O.K. to send the magazine for a six-month look-see.

For a conservative magazine that carries no advertising of its own (unique among popular magazines since *Readers' Digest* began taking ads last year), this was quite a change. And why? Why the switch from soft-pedal to hard sell?

According to Account Executive Bob Day of Albert Frank-Guenther Law, there were two main reasons: 1) the high cost of nailing down a subscrip-

iton and 2) the growing pains of the young magazine (it was founded in 1947 by Kiplinger Washington Agency Inc., which also publishes a weekly newsletter for businessmen). Many other intangibles entered into the decision, Day explains, and basically the change in thinking is part of the continuing trial-and-error methods inherent in the mail-order business.

It was through these trial-and-error methods that regular circulation was built to its current 400,000 and it was Day who told SPONSOR that air media deserve most of the credit.

Says he: "In mail-order selling there are only two ways to use radio and television: 1) with punchy, hard-hitting copy to close the sale immediately and 2) with easy-going, soft-spoken copy to build a loyal following.

"But when you're selling magazine subscriptions, once you've taken the cream you come up against the law of diminishing returns. You have to wait awhile before resuming."

Meanwhile, the magazine doesn't exactly mark time. To give the circula-



Mail pull delights Account Executive Bob Day of Albert Frank-Guenther Law. Offer was for six-month trial subscription at \$2

tion boys a new batch of names to work on, *CT* swings back to Dave Garroway (it was his first sponsor when *Today* debuted in January 1952) for an occasional announcement in his informal, free-swinging manner. And for the job, says Day, he's hard to beat. Last January, for instance, a single participation on *Today* netted some 52,000 inquiries, according to NBC, presumably from people who had never seen a copy of the magazine before. Actually, *CT* Managing Director James Bray says he has some doubts about that figure, estimates it will come to more like 40,000 when the final tallies are in.

So what's bad about 40,000 inquiries?

"Ah!" says Day. "That is quite a story. A subscription is one thing. But an inquiry is only an inquiry. First of all it costs 14-15¢ just to get the inquiry (actually a request for a free sample copy). And do you know how many inquiries are converted into subs? One out of seven. And it costs well over \$1 to do so, what with the free sample copy that's sent, the follow-up letters, the bookkeeping, the bonus booklets that are often part of the deal."

Because of this high cost, a major aim of the campaign is to weed out those who would be unlikely to renew. Renewals, as every publisher knows, are the most profitable kind of subscriptions. And, unlike magazines that carry advertising and are sold on newsstands, *Changing Times* has no compulsion to build huge circulation figures by means of costly trial subs.

What's more, another big source of revenue is rental fees for its highly rated and widely used mailing lists. Since these are used largely by financial publications, and other conservative business firms with somewhat of a specialized nature, Kiplinger naturally wants to keep them "clean."

It's the other way around for magazines with advertising depending on multi-million circulations. They fight tooth and nail for every name they can get their hands on. Direct mail follow-ups are expensive for them too, but it's more vital for such publications to maintain their circulation guarantees, since that's what they peg their ad rates on.

Thus you'll find publishers using radio and television to promote everything from a newsstand sales and subscription drive to a contest to stir up



Voices are those of Sidney Walton, left, Jan Miner. Latter is new starter being tested in new format in angle toward women audience

interest in the magazine's editorial content. Here are some examples:

- *Readers' Digest*: Ran a month-long national spot radio announcement campaign last summer to get people to send in their nominations for the most popular articles in current issues. Is now planning a spot tv test to push newsstand sales.

- *Saturday Evening Post*: Uses a lot of spot radio announcements and participations on network tv shows such as *Home* and *Tonight* to plug specific issues the year-round. If issue contains story of special local interest, extra drive is put on (e.g., story on auto industry got added hypo via air media in Detroit; another on Yale brought extra business to the New Haven outlets; current eight-part serial on Gary Cooper got national support for kick-off issue, 18 February) plus an added fillip for the actor's home town.

- *Collier's*: At the moment emphasis is still on newsstand sales via network radio (participations on *Weekday*, Fibber McGee, others) and tv (*Today*, *Home*, *Tonight*) and spot radio announcements (minutes and chain-breaks) in big markets featuring stories in current issues.

- *Life*: Sponsoring 15-minute network news program (John Daly on ABC TV) once a week, plus spot tv announcements and participations on *Weekday*.

- *Esquire*: Recently completed a three-month test over net tv with participations on *Tonight*, plus some spot tv in Los Angeles—all pitched to newsstand sales.

**Ad format:** As with any mail order item, immediate success of Kiplinger's campaign is measured quickly in terms of mail pull. To be more precise: subscriptions. But since, as pointed out, ultimate success depends on the proportion of \$2 six-month trials eventually converted into the more profitable renewals at the regular rate of \$6 a

(Please turn to page 84)



**Are you making this mistake?**

Do your scripts allow too much talk, not enough dramatic action? Ancient Greeks learned actors should portray roles rather than have one read as cut shows Homer doing. Yet narration is still overused.

# A good tv play must pass this test

**Here are seven basics for anyone who must pick or approve drama scripts. Hit plays meet each of these requirements**



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**by S. Brooke White**

**I**n your desk is the script for one of your future television shows—will it be one of your best?

That's the \$64,000 question facing everyone connected with a tv dramatic series—from the advertising manager

of the sponsoring company to the producer of the show. Everybody connected with the show agrees: They want the best possible script. The big area of disagreement is: How do you go about getting it? What do you look for? What standards can you use in evaluating a script?

Do you look for gimmicks, twists, intrigue openings? Do you look for off-beat stories or, maybe, stories with shock value? Do you look for strange, unusual characters in the script? Or normal everyday characters? Or characters that are somewhere in between?

From many of the scripts produced on television, it would seem that these are some of the more frequently applied standards in selecting scripts.

But none of the above standards are basic standards. They don't take into account the *seven basic evaluations* that should be made on every dramatic script. These evaluations will tell you if the script is on the right track. If it isn't, you're in for some real trouble!

The script is the most important single ingredient to each week's show. All other elements of your show are a

"PATTERNS," "MR. ROBERTS" AND "MARTY" PASS THE SEVEN-POINT TEST IN THAT THEY EACH CONTAIN THE NECESSARY INGREDIENTS



product of the script—the kind of star, the kind of director, the kind of production. In the long run, it's the script that will attract the biggest possible audience, get you the highest possible ratings, hold this audience from the start of the show to the finish giving you the fullest return on your advertising message and dollars.

You may use the magnetic power of names to attract an audience for a short time—but if those names appear each week in a poor or fair script, the audience will soon grow tired and even the names will lose their power of attraction.

With the pressure of time and other factors that enter into today's television programs, you may not achieve 52 outstanding scripts in 52 weeks of shows—it's scarcely a mathematical probability—but you must constantly aim for the best.

How, then, do you go about finding the best possible script? What are the seven basic evaluations to look for as you read the script on your desk? Let's look at the seven one by one to get a checklist for selection.

**1. Drama is emotion:** To start, let's agree on the net aim of drama. What one major thing should the script accomplish? It should give the audience an *emotional experience*—not an intellectual experience. This is basic to the evaluation of any script.

When the audience wants an intellectual experience, they'll pick another form of writing. They'll read a treatise or an essay—not a play. Television, like a Broadway play or a movie, must entertain them instead of preaching to them or simply informing them and this is a real basic.

## CHECK THESE POINTS WHEN YOU READ DRAMA SCRIPTS

- 1 Do you get an emotional rather than intellectual experience from script? Does script channel your emotions? Does script sustain your interest? Is there real desire to "read it through" to finish?
- 2 Are characters people you can identify yourself with quickly? Do you sincerely care what happens to the characters in script? Are their emotional responses those that you, others have gone through, understand.
- 3 Characters must be real, believable. They must be honest to types they are portraying. They can't be overused, stereotyped examples such as Brooklyn soldier, dumb cop, Texas millionaire, giddy blonde.
- 4 Script must dramatize story and characters, allow audience to see what's going on. Dramatization must contain conflict—pressures, responses of the characters. Essential that conflict is apparent.
- 5 Script must show progression—continual marching forward to final climax. Progression can be effected through characters, scenes, dialogue. Script action should reveal new information, advance plot.
- 6 Mood of script should be consistent to get maximum audience response. Scenes should end on note that's in keeping with mood of play. Style of play should not change abruptly, say, from realism to fantasy.
- 7 There must be quality in writing of script. Action should be expressed in fresh, unhackneyed style. Writing should not only create believable characters but should also invest them with stature.

DO YOUR SCRIPTS MEASURE UP TO THESE SHOWS?



After watching a good comedy, a person leaves the television set with the corners of his mouth turned up—he is happy, jubilant, has forgotten some of his personal problems. He has had an emotional experience. After a serious play or a tragedy, perhaps it has moved him or her to the point of tears. And this, too, is a valuable emotional reaction. How many times have you heard someone say, "It was a wonderful show—I cried." You might laugh at such a statement but it does prove that people like to have their emotions stirred in this way, too.

Let's look at a tv script such as *Patterns*, for instance. You cared tre-

mendously how these particular characters made out in big business. You were moved by it; you came away thinking about people and business in a way you probably never had before . . . and you cared deeply.

A statistical report on job dismissals prepared by the Dept. of Labor would have given you an intellectual insight into this question. But not many people would go to the trouble to read it—facts are cold and dry, not exciting to read. However, the tv play that covered this same situation gripped millions of people to the point that it was repeated a second time. What is the difference between the  
(Article continues next page)

two? The factual report is an intellectual presentation and *Patterns* is an emotional experience.

Is the script in your hand aimed to channel your emotions and does it accomplish that? Now, let's begin to break it down to the elements inherent in a script that can create this effect. First of all, there is subject matter (or story or action) of the script. Second, honest, believable characters. Third, sound dramatic structure.

Let's deal with the first and second points because they are virtually inseparable. There has never been a situation without characters—people, animals, something living. And people never exist in limbo—without a situation. But for the purpose of clarification let's temporarily separate them to see what each must bring to a script.

**2. Do you identify?** Many factors enter into picking good subject matter (or story or action) for your program. Such things as variety in story, adherence to format, compliance with company policy, are very important but they do not affect the script's dramatic values.

There is one evaluation of subject matter that does have a direct bearing on whether a script is dramatically good or bad. It's simply: Do you *care—and care deeply*—for the subject matter? Do you identify with it? Is it the kind of story you can say, "Oh, yes, this is something I saw happen." Or "I've never seen this before but isn't it interesting." Or "I wonder what I would do in that situation." Or "I hope this never happens to me."

If you say yes to any one of these statements, you are responding to the story. Of course, at the same time you are checking the script, you must check yourself. When you don't respond to a story, it may be because it reminds you of some bitter experience in your own life. There may still be millions of people whose interest would be caught and held by just such an experience. But be sure your own personal tastes—your likes and dislikes—don't lead you astray.

Let's examine a story that quite a few people have responded to—both on television and in the movies—*Marty*. The basic story is about Marty finding a girl. You probably respond to this story on one of two levels: You've experienced this type

(Please turn to page 107)

## Now it's full-page radio

**B**ob Rich, general manager of WEBC, Duluth, Minn., is a man who believes in "fighting print" for a goodly share of the available ad dollar.

And when he's talking radio over newspapers to newspaper advertisers, he talks a language that strikes home. For instance, his "full-page advertising" campaign is not, as you might think, in the local newspapers, but a saturation campaign over WEBC.

Rich puts it this way: "A full-page of advertising in a newspaper is meant to do one thing: gain dominance. Now, all we do is transfer an expression to WEBC radio and we're talking on better than even terms to print advertisers.

"Over WEBC, 'full-page advertising' means that we deliver 48 commercial announcements in a consecutive 12-hour period of broadcasting. It's a saturation plan that advertisers can understand."

How did Bob Rich arrive at his maximum-audience-newspaper-ad-dollar-fighting plan? He derived it from a yardstick Colgate applies to its radio time buying (see SPONSOR 2 May 1955).

Rich wanted to develop a saturation package that would deliver a certain percentage of the total radio audience in his market. Tests and audience studies in the Duluth-Superior market indicated that 100 announcements weekly would deliver 75% of the potential audience in the WEBC coverage area. Further studies showed that 48 announcements daily placed every 15 minutes between 6:00 a.m. and 6:00 p.m. would have the greatest sales punch, "full page advertising" in black-and-white talk.

To accommodate "full-page advertising," Rich divided availabilities into two sets: one reserved for the saturation package every 15 minutes, the remainder to be sold for regular spot advertising.

Audience studies further revealed that the saturation effort of one day would have a two-day carry-over. Therefore, Rich recommends that the most efficient use of "full page advertising" is to run schedules of 48 announcements three days apart, that is, Monday and Thursday or Tuesday and Saturday.

How well has the fight-print-sell-radio campaign worked? Amazingly well, say a number of WEBC advertisers.

An appliance dealer had this to say: "The campaign we just used was so successful that we're buying a series of nine more 'full page ads.'" A General Electric distributor had tried newspaper advertising unsuccessfully to move a truckload of tv sets. He then tried "full page ads" on Saturday and Monday." Result was by Wednesday the entire truckload was sold. ★ ★ ★



**SPONSOR**

5 MARCH 1956



EWING-GALLOWAY

# Summer Selling Section: 1956

**TELEVISION:** Reasons for the ending of hiatus protection on last hiatus stronghold—nighttime network tv—are detailed. Also discussed are savings to advertisers who stay on year 'round, expected political convention audiences, daylight saving problem. **Page 40**

**RADIO:** The trend to radio as 52-week medium is explained, and summer listening trends are analyzed. Also presented is a roundup of station activity during summer, expected business trends, how the new network rate cards affect hot weather advertisers. **Page 42**

**RESEARCH:** Facts on summer are contained in six pages of charted reports for advertisers. Included are figures on retail sales, availability of summer audiences, radio listening, out-of-home audiences, tv viewing, audience loss of replacement shows. **Starts page 45**

*Produced by Alfred J. Jaffe*

# Tv finally did it: no more hiatus

**Few clients took summer off  
so webs made it official**

The summer hiatus on tv is now officially dead.

Network tv has finally accomplished what network radio never could: abolish hiatus protection for nighttime clients. For now on, tv web ad-

vertisers who take the summer off do so at their peril. They get no promise their nighttime slots will be held for them. With the demand for time being what it is, the hiatus-minded client can just forget about getting his slot

back in the fall. While exceptions will be made for clients in "distress," (and those with contractual protection) as a policy hiatus protection is a thing of the past.

Who killed the nighttime tv hiatus? It wasn't the networks, though they are undoubtedly in the driver's seat. It was the advertiser himself. Even when hiatus protection was offered few took advantage of it. The new policy has merely made official the existing realities of network tv advertising, the heavy demand for time, the awareness that selling is a full-time job, the savings available in 52-week discounts, reruns and summer replacements.

There was never a hiatus protection policy on daytime network tv. This carried on in the tradition of network radio, where daytime clients and their soap operas kept plugging away all year round. While advertising on daytime network tv is more of an in-and-out affair than network radio was in its halcyon days, the hiatus-taker is a rare bird.

As for spot tv, few stations offer hiatus protection, though, under certain conditions, an advertiser can get it.

The new hiatus policy (or lack of it) is a standout fact about tv's sum-

**SPONSOR**



Summer reruns, 52-week discounts bring down cost of summer tv. At 1955 summer reruns were ABC's "Disneyland," above, CBS' "Burns & A



## TV SETS-IN-USE WILL JUMP THIS SUMMER IF PATTERN DURING 1952 POLITICAL CONVENTIONS HOLDS TRUE. HERE'S 1952 PICTURE

Time period	Sets-in-use during Repub. convention	Sets-in-use week before convention	Change in percentage points	Sets-in-use during Dem. convention	Sets-in-use week before convention	Change in percentage points
8-9 AM	2.9	2.3	+ .6	3.4	2.5	+ 0.9
9-10	4.4	4.1	+ .3	4.6	4.2	+ 0.2
10-11	7.2	7.0	+ .2	7.9	6.5	+ 1.4
11-12 NOON	10.7	10.6	+ .1	12.3	10.2	+ 2.1
12-1 PM	14.7	13.5	+1.2	15.5	11.5	+ 4.0
1-2	18.1	12.2	+5.9	17.5	12.6	+ 4.9
2-3	19.7	13.7	+6.0	20.4	13.3	+ 7.1
3-4	17.7	14.4	+3.3	20.7	13.9	+ 6.8
4-5	17.2	15.6	+1.6	19.8	14.9	+ 4.9
5-6	19.2	20.3	-1.1	23.6	19.2	+ 4.4
6-7	21.6	21.7	-0.1	24.9	21.5	+ 3.4
7-8	25.8	20.2	+5.6	23.5	20.2	+ 3.2
8-9	35.1	30.2	+4.9	32.6	29.5	+ 3.1
9-10	39.4	39.5	-0.1	39.9	42.6	- 2.7
10-11	42.1	43.7	-1.6	44.4	46.3	- 1.9
11-12 MID.	37.8	31.9	+5.9	38.6	34.0	+ 4.6
12-1 AM	22.7	19.7	+3.0	28.6	19.6	+ 9.0
1-2	11.6	8.0	+3.6	19.0	8.9	+10.1

SOURCE: Nielsen Television Index, 1952

## EDITORIAL

mer of 1956, which, from all indications, looks like the best one ever. There'll be the Republican and Democratic conventions to enliven hot weather viewing and there'll be an estimated 35 million tv homes available to watch the goings on, about twice as many as were available in 1952.

To what extent the conventions will raise sets-in-use over the summer norm only the future will tell. A lot depends on the kind of political fireworks set off. However, here's what Nielsen figures disclosed about the 1952 conventions:

They provided a definite filip to tv viewing. This is indicated by a Nielsen comparison of hourly viewing during the week before each convention with the conventions themselves. For the average day during the two convention weeks, there were increases for almost every hour. Notable exceptions were the hours between 9:00 and 11:00 p.m. during convention weeks when there were slight declines.

During the Republican Convention week, two hours during the average day showed increases of more than 40% in viewing. During the Democratic week four hours showed increases of more than 40%. The biggest increases were during the middle of the afternoon and after midnight.

If the 1956 conventions follow this pattern, spot advertisers buying during these times will get a fine audience bonus. Network advertisers (except for the convention sponsors) will not, of course, benefit, if they are preempted. If they are not preempted, it is difficult to say whether they will benefit or not. It is likely that the hike in convention viewing will spill over into their shows. On the other hand, it is conceivable that homes watching the convention may feel that's enough viewing for one day.

**Network tv:** About a dozen evening advertisers took a summer hiatus in 1955. There were three on ABC, four on CBS and six on NBC. On the latter network (where the ending of hiatus protection is expected but not official), however, there was a batch of sales to summer-only advertisers so that the web had only one nighttime half-hour open, compared to eight during the summer of 1954.

On the other hand, by far the largest majority of advertisers stayed on. They did so with the knowledge there would be a drop in sets-in-use ranging

When SPONSOR began its series of annual Summer Selling sections eight years ago, the tendency to slacken off on radio advertising during the hot months was widespread. In the years that have elapsed we have seen sweeping changes take place in summer use of the air media. We are happy that we have contributed to some degree to the thinking that has largely eliminated the "summer hiatus" concept which formerly held back so many radio and tv advertisers—June through August.

The job is not yet completed.

Some clients still have the "you-can't-sell-in-the-summer" philosophy. To them and others who want documentation of the values of summer air advertising we commend this section which has been researched in every corner of the air media spectrum: among networks, stations, individual advertisers, research firms. We recommend you read it carefully, consider the many points it makes. We feel you will benefit.

from moderate to considerable. Why did such a situation occur?

Aside from the obvious fact that people continue buying goods during the summer, the most potent argument for staying on the networks during the summer is the 52-week discount. For the every-week client, this amounts to 10% of gross time costs on CBS and NBC, 12½% on ABC. Clients who order 52 weeks a year in advance get a total of 15% at ABC. There are smaller discounts for alternate-week clients, except at NBC, which does not provide any incentive for year-round advertising by every-other-week advertisers.

There is more than one way of figuring out what this saving means. Most advertisers tend to look at it from the point of view of their annual budget. That is, they spread the discount over 52 weeks, thus showing a saving of 10 to 12½% on their winter costs as well as their summer costs.

Another way was suggested by a network executive. He said:

"Look at it this way. Let's say the show suffers a 25% loss in audience during the summer. That means over eight weeks (the old hiatus period) the advertiser lost the audience equivalent to two shows during the winter. But with the 10% discount he gets 5.2 telecasts free. So, over the year, he gets 3.2 telecasts for nothing. Is that bad? Even if the audience dropped 50%, he's still ahead of the game with 1.2 telecasts for nothing.

"Now, I'm just talking about time costs here. But if an advertiser uses

replacements or reruns, he can get his summer show costs down to about one-third his winter costs. Over the year, that's equal to about a 10% annual discount on show costs."

There's still another way of calculating the saving. This is to apply the discount savings to the eight-week (ex-) hiatus period rather than spreading it over 52 weeks. The theory here is that the steady advertiser on network tv has to be on during a full season anyway; so whatever he saves by summer advertising should be subtracted from his summer costs.

SPONSOR made some calculations on this basis, found that savings can be  
(Please turn to page 60)

NBC "specs" were among 1955 summer shows high in quality, keeping viewing levels up.



Radio's summer picture album is loaded with prom



WWDC, Washington, sponsor sells fur in summertime



Pennsylvania Turnpike signs are used by WCAU, Philadelphia



KPQ bathing beauty promotes produce grov around Wenatchee, Wa:

# Do you still think of summer radio the way it used to be?

**Don't. Impact of tv, out-of-home listening have gone a long way toward shrinking winter-summer tune-in spread. Radio is now 52-week medium**

So far as radio is concerned, summer is just another season of the year.

Radio no longer sells against the hiatus during the summer. Radio sells radio, as it does during the rest of the year. There are special summer promotions, sure enough, but they are basically pegs to point up radio's

advertising values or point to certain extras like tourist traffic.

Radio is well on its way to stabilized listening, with differences between winter and summer shrinking. This has established business, too. RAB President Kevin Sweeney reports a leveling of sales over the year and

this is echoed by station people.

One of them, Robert J. McIntosh, sales manager of WWJ, Detroit, told SPONSOR "the days of 'summer radio' are gone. Radio today is 52 weeks a year. Of course, you will always have seasonal advertisers but they today are diminishing. Industry today is get-

## ns and contests, examples of service to motorists



MT, Cedar Rapids, sponsors gadget show at Iowa State Fair to show ingenuity of farmers in area



KYW (now WRCV), Philadelphia, gives tickets to winners of word contest



Chattanooga station holds summer picnic promotion which includes listeners' choice of "Miss WMFS"

ting out of the season pattern. If their base products are seasonal, they are now looking for new products to take up the seasonal slack."

As for listening, the opinion from WHAS, Louisville, is that "except for the shifting of audiences from home radios to portable and car radios, the 'summer change' is highly exaggerated."

What's happened to radio? Tv, for one thing. It has supplanted radio as the glamor medium, converted radio listening into a music-and-news medium, a service medium, a background medium—call it what you will. This function of radio is just as valid during the hot months as the cold.

The auto radio, the portable have turned radio into a great outdoor medium. While they do not offset completely the still significant dip registered by summer in-home listening, they strengthen radio during the summer. They are certainly a more important part of the total listening picture during the summer than during the winter.

The pattern of the future is indicated in what's happening to radio

listening in tv homes winter and summer. As in last year's Summer Selling issue, SPONSOR again found Nielsen data showing some periods of the day during which summer listening was higher than winter. A Nielsen comparison of tv homes using radio in January and July 1955 disclosed that after the 7:00-8:00 p.m. hour (during which January and July listening were identical) summer listening topped winter. This does not include auto listening.

In a study of 10 big markets, Pulse presents a picture of remarkable stability of listening between winter and summer, both in-home and out-of-home in 1955 (see chart on page 52). The study also showed little difference in out-of-home listening between the summers of 1954 and 1955. (Pulse's out-of-home figures include auto listening, listening in public places and listening in other families' homes. Auto listening represents about 55% of this.)

Nielsen's national Auto-Plus, a U.S. measurement of radio homes using auto radios, confirms this picture of fairly stable auto listening summer and winter. However, there are peri-

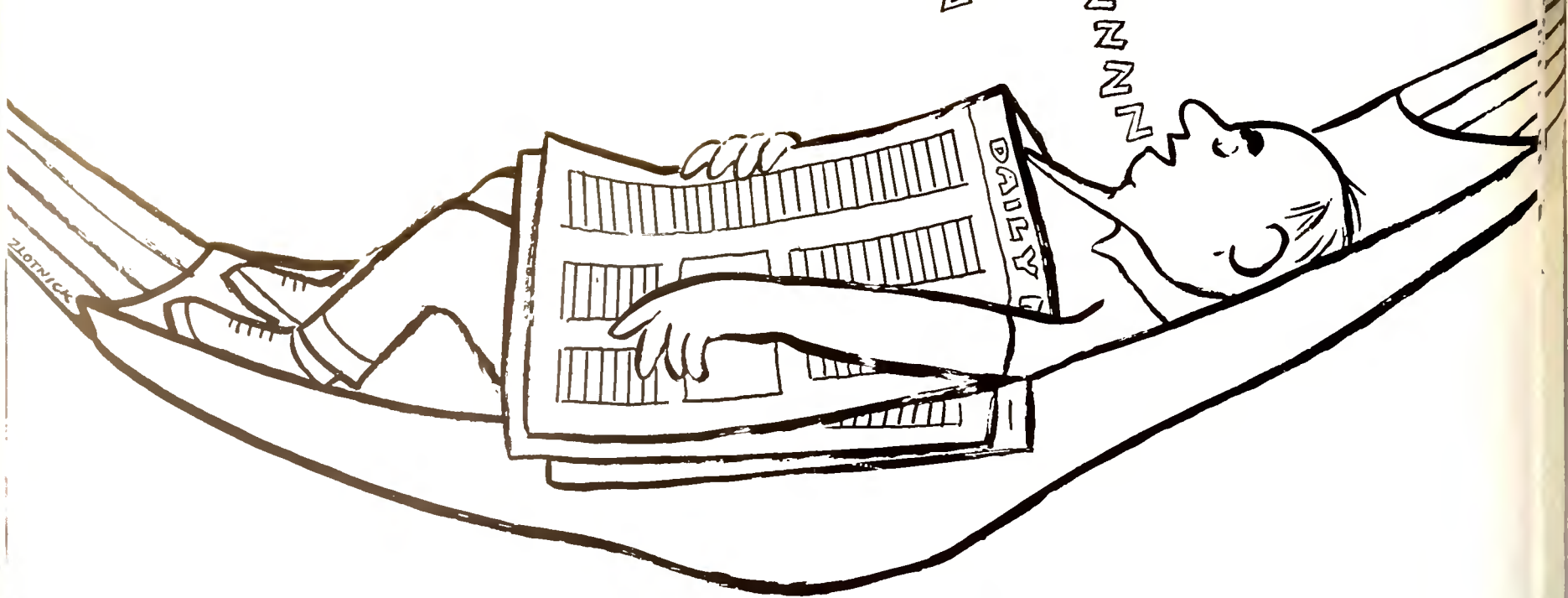
ods when summer auto listening is substantially above the winter figure (for examples, see chart on page 52).

Judging by what happened in 1952, summer listening this year should be bolstered by the political conventions. In that year, when peak radio shows were reaching 4 to 5 million homes, peak convention listening reached 7 to 8 million homes. Tv homes did a substantial amount of radio listening. During both conventions, about half of all tv homes were reached by radio at one time or another. (For a detailed analysis of convention listening and viewing see "What political sponsorship did for appliances." SPONSOR, 12 January 1953.)

**Spot radio:** Spot radio expects a good summer this year.

This is the consensus of reps and it is based on the upturn in business which started during the fall of 1955 following an earlier slump. Last summer was the butt end of that decline.

Radio, as well as tv, is looking forward to heavy auto advertising in August because of reports that some  
(Please turn to page 67)



# Remember the 13-week snooze?

**TvB bids a tongue-in-cheek farewell to the era when the business world slept through summer. Or weren't you around back then?**

*By George C. Huntington  
TrB Director Sales Development*

**R**emember once upon a time (back before the coming of television) when something wonderful happened every year. Remember the season we called "summer" — the season when the world stopped its spinning and *everything* stood still? Remember when streets became empty, stores closed, clerks and customers went on 13-week vacations, when even the daily buying of food and cigarettes, automobiles and furniture, beer and home permanent wave kits stopped?

It's been so long since this last happened that some of us even doubt that it did. But we have seen the proof: advertisers showed us (confidentially) copies of magazines with their thin summer issues and newspapers with few June-through-August advertisements. The advertisers even had charts showing radio billings low in the summer during what they called a "hiatus" (remember that old word?). Advertisers said that no manufacturer would stop advertising unless he (1) stopped manufacturing and he (2) wouldn't stop manufacturing unless people stopped buying and — with a good product — (3) the only reason summer advertising stopped must be because *people* stopped.

You and I may not even remember this thing they called "summer" — we were very young then. Our textbooks exploded the myth that the world could stand still 13 weeks a year.

Remember all those scientific books we had to read back then?

- SPONSOR's annual Summer Selling sections.
- The Curtis Publishing Company's "Vacation Travel Market" study that showed people taking vacations at all times of the year.
- The Electrical-Merchandising sales cycle charts showing June-through-August was the peak buying season for many types of appliances.

- The MAB "Changing Seasons" report showing summer was selling season for all sorts of things.
- The U. S. Dept. of Commerce' annual study showing no summer slump for product after product.

Remember having to memorize all these figures?

I'll bet you don't even remember when Advertest reported for the first time that only 3% of the people even in New York were away on any given summer day. Remember when someone found that Nielsen showed some time periods reached more homes during the summer than during the winter? And when ARB showed seasonal patterns didn't mean much when you looked from city to city? Remember all these studies?

It seems so easy today to take all these studies for granted and to *know* that the world doesn't stop — that there's no such thing as summer — and that with the coming of television, advertising and selling and buying became a year-round activity.

Latest television reports kill the summer superstition once and for all: PIB gross network billings for July and August of 1955 exceeded *all but three* different months of 1954 — exceeded by some \$5,000,000 *any* month of the year before. Nielsen still shows advertisers using summer as the time to incubate their new television programs — build their strength before the fall competition. NBC TV Simmons research study still shows that advertisers who stay on television during the summer enter fall with a far better competitive position than those who still take a hiatus. Your wife knows that buying keeps right on going all summer and your bank book proves it.

None of this is new — we just thought you'd like to reminisce about the good old days — the days of the dream — when everyone went on 13-week vacations and stores and factories closed — the season called "summer" when the whole world stood still. Remember? ★ ★ ★



EWING-GALLOWAY

# Answer to 6 basic SUMMER questions

Charts detailing summer activity in viewing, listening and sales can guide selling

**1** Retail sales don't take a dive in hot weather as many believe. For what happens to summertime retail sales, see **page 46**



**4** Importance of out-of-home radio listening during summer is reaching new heights. Chart gives '55 data, **page 52**



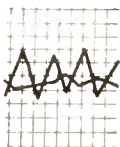
**2** There are plenty of people home during the summer months. For a rundown on who is there to watch and listen, see **page 47**



**5** Winter-summer comparison shows status for tv. For what happens to tv viewing during summer, see **page 55**



**3** What's the difference in radio listening between January and July? Not what you might think. Facts on this on **page 50**



**6** Does the rating picture change radically when a replacement show is programed during summer? **page 59**





## What happens to sales for key products in the summertime?

### INCOME: PERSONAL INCOME RISES, FARM INCOME DROPS, GOVERNMENT SURVEYS SHOW

	Dec. '54	Jan.	Feb.	Mar.	Apr.	May	June	July	Aug.	Sept.	Oct.	
1. Personal income <sup>1</sup> (Billions adjusted)	\$293.4	\$292.2	\$293.2	\$295.7	\$298.9	\$301.4	\$301.6	\$305.3	\$305.3	\$307.9	\$309.2	\$3
2. Farm income (millions)	\$2,812	\$2,571	\$1,948	\$1,921	\$1,998	\$1,919	\$1,959	\$2,071	\$2,436	\$3,067	\$3,644	\$3

<sup>1</sup>Annual rates    <sup>2</sup>Preliminary

ANALYSIS: Although the personal income figures of December, 1954, and the first two months of 1955 were comparatively low, each period of two months thereafter saw personal income rise significantly through the summer months. Conversely, summer-

time was comparatively low in farm income, probably because peak production outstripped demand during that season and general farmer-government unrest. This is expected to continue. Figures above are reported by the U.S. Department of Commerce.

### RETAIL: SUMMER SALES LEVEL, FOOD AND DRUG CATEGORIES SHOW SUMMER GAIN

	Jan.	Feb.	Mar.	Apr.	May	June	July	Aug.	Sept.	Oct.	Nov.	
1. Retail trade (millions)	\$13,279	\$12,762	\$14,704	\$15,622	\$15,468	\$15,734	\$15,398	\$15,622	\$15,905	\$15,824	\$15,894	\$19
2. Food stores	\$3,398	\$3,253	\$3,527	\$3,689	\$3,514	\$3,591	\$3,761	\$3,617	\$3,766	\$3,705	\$3,648	\$4
3. Drug stores (millions)	\$420	\$394	\$409	\$416	\$419	\$425	\$434	\$432	\$425	\$437	\$432	

<sup>3</sup>Advance estimate

ANALYSIS: Food and drug store volume last year was indicative of the over-all retail trade picture. The summer months caused no decline in any of these categories, but proved that retailers' income was steady throughout the year. Food stores enjoyed

their second best month in September, with July close behind. Similarly, drug stores found July third best financial month, with a 6.6% rise over July trade in 1954. Heavy-air-using food and drug categories are expected to hold steady during 1956.

### GASOLINE: SALES REACH SUMMER PEAK, FURNITURE, APPLIANCE VOLUME BEGINS TO RISE

	Jan.	Feb.	Mar.	Apr.	May	June	July	Aug.	Sept.	Oct.	Nov.	
1. Gasoline Stations (millions)	\$949	\$873	\$944	\$988	\$1,046	\$1,066	\$1,117	\$1,108	\$1,049	\$1,083	\$1,085	\$
2. Furniture, appliance stores (millions)	\$698	\$682	\$761	\$757	\$809	\$847	\$825	\$854	\$822	\$909	\$927	\$

<sup>2</sup>Advance estimate

ANALYSIS: It is understandable that gasoline sales should increase during the summer, with the rise in automobile use. Nevertheless, the figures seem more meaningful when it is considered that the June-July-August average figures of 1955 were 7.3% higher

than those of the same quarter of 1954. It is noteworthy, too, that furniture and appliances continued in sales gains throughout the summer with but one mild recess. Experts feel that although 1956 auto production will be down, gas use will continue high.





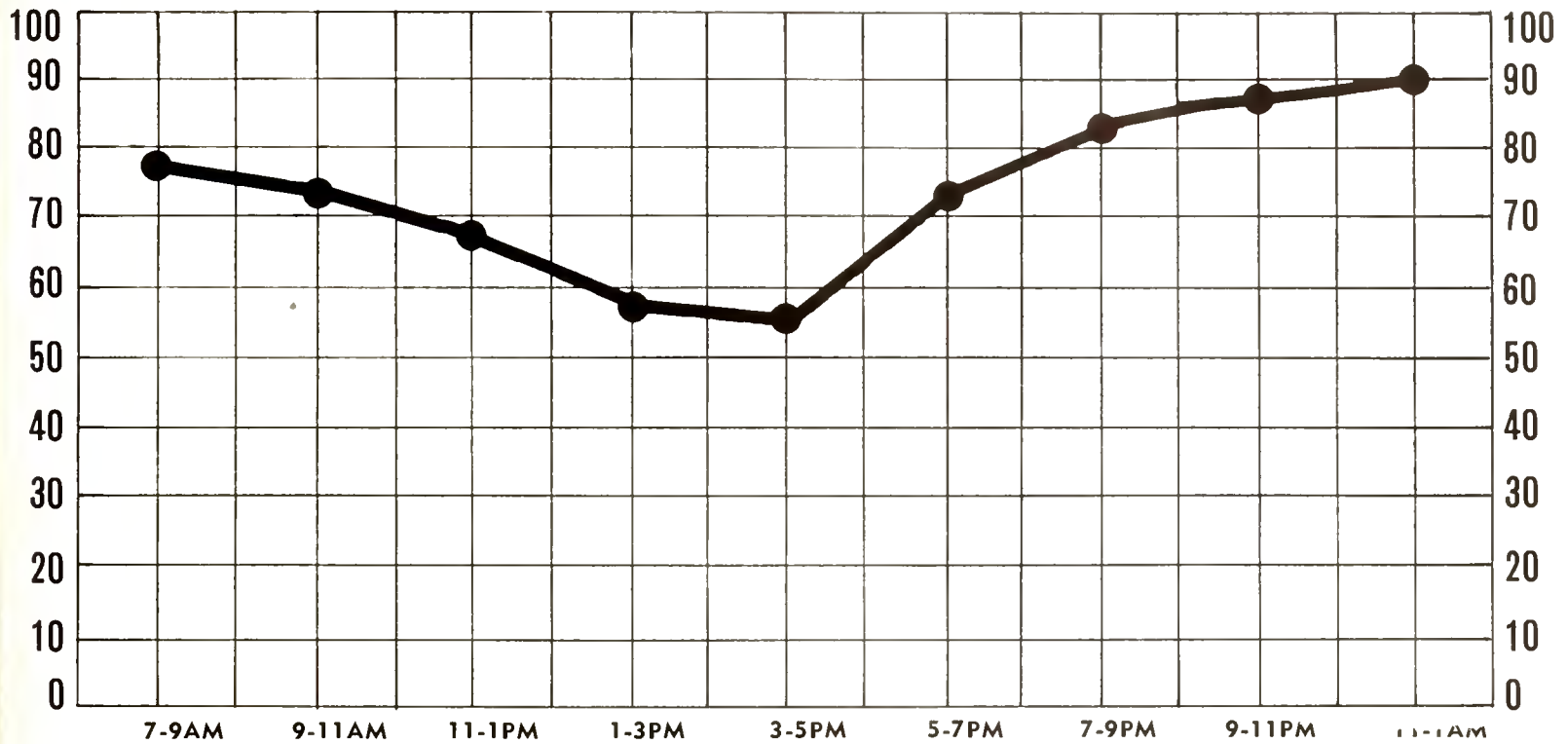
## Are people at home to listen and watch in the summer months?

ANALYSIS: Advertisers don't have to delve into much research to come to the conclusion that there are a lot of people home during the summer (day or night) to see their show, hear their radio program. Research made over the past few years coupled with the most recent test (August 1955) made by Ad-

vertest Research in New York City shows there are nearly as many people available to listen to the radio, watch tv in the summer as in winter. The most recent Advertest study covered 759 tv homes in the New York City area, shows that there is at least one person present in 57.7% of the homes.

### SUMMER AVAILABILITY OF AUDIENCE IN TELEVISION HOMES

PER CENT TV HOMES—N. Y. METROPOLITAN AREA

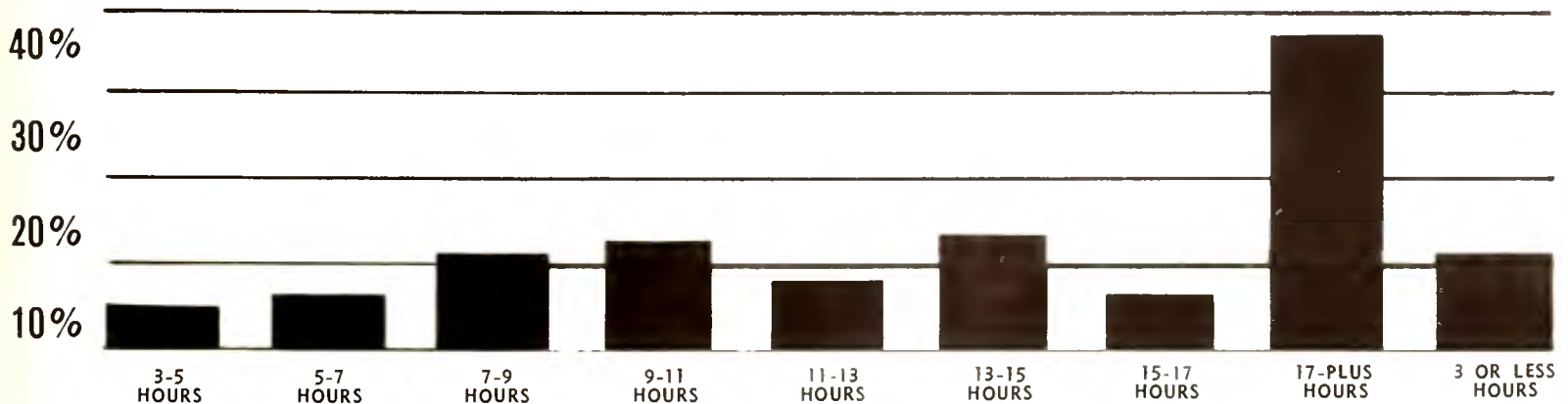


Availability of summertime tv audiences was larger in 1955 than in any previous year, generally speaking. Largest at-home periods are those in early

morning with 79.1% of the homes reporting someone there between 7:00-9:00 a.m.; while (57.7%) from 3:00-5:00 p.m. represents day's low point.

### HOW MANY HOURS PER AVERAGE SUMMER DAY ARE PEOPLE AT HOME?

PER CENT AT HOME



The 97.1% who are at home on the average summer day, are there an average of 11.53 hours between 7 a.m. and midnight, according to Advertest

survey. The average number of hours at home for 756 respondents is 11.9. It is interesting to compare these averages with thinking of yourself, friends.

hottest  
bonus  
plan  
under  
the  
sun



During the summer season, NBC's three great network television participation programs—TODAY, HOME, TONIGHT—offer *extra* savings for advertisers through h

### T-H-T SUMMER INCENTIVE PLAN

This plan, in effect from May 30th through September 2nd, offers bonus T-H-T participations in addition to regular discounts . . . means that you can earn up to 50% in dividends on your summer advertising . . . and guarantees you T-H-T's year-round, high-quality programming at summer prices.



at year 28 national advertisers used this money-saving plan. This year 31 (with  
may repeaters) have already signed up, and the summer buying season has hardly  
egun. Your NBC Sales Representative can tell you about the Summer Incentive  
la and how *you* can cash in on the tremendous personal selling power of the  
re great T-H-T stars, Dave Garroway, Arlene Francis and Steve Allen.

ear  
ing things are happening on

4-1  
NBC TELEVISION

a  
service  
of



# 3



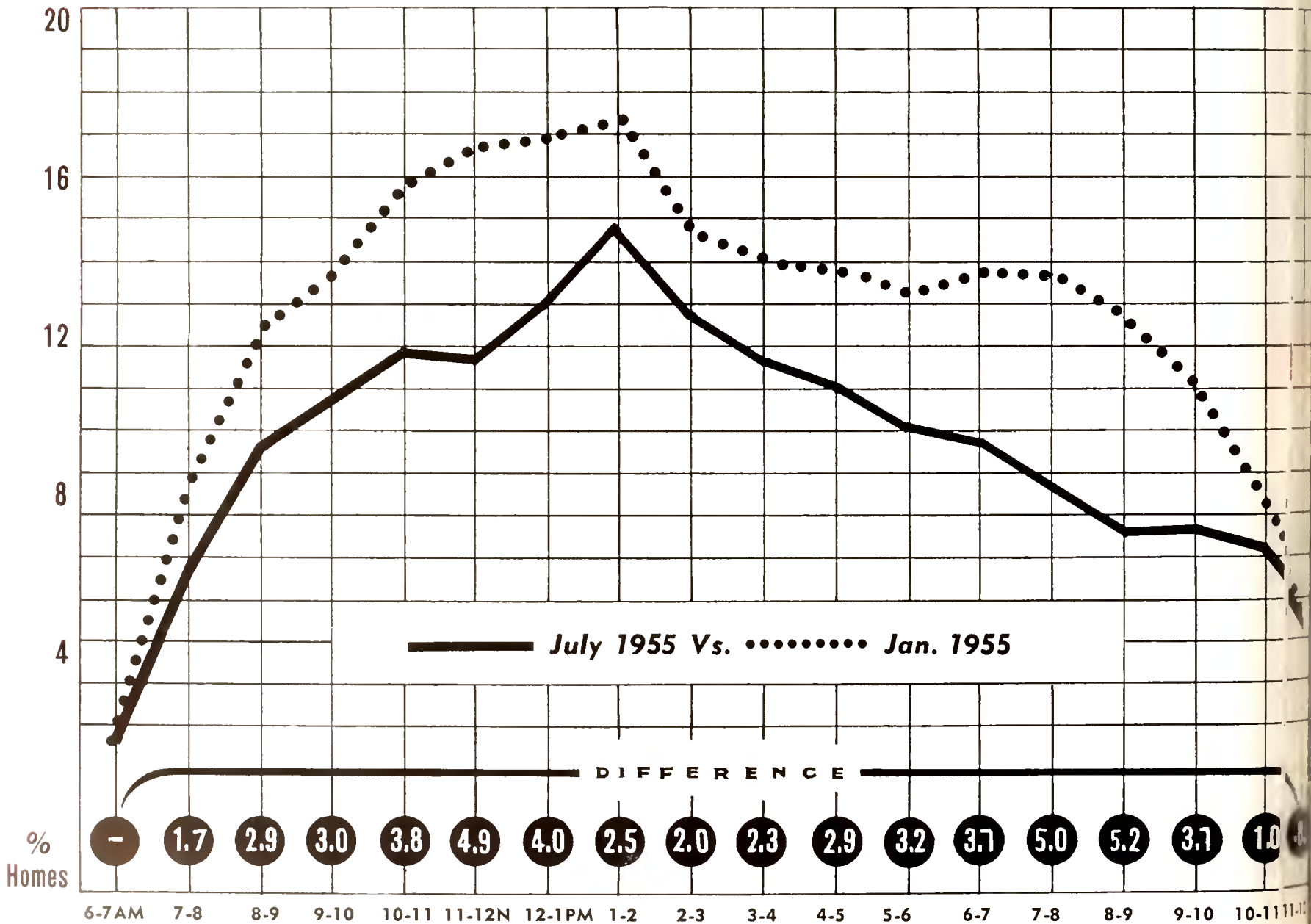
## Do radio listening habits in January differ much from those in July?

ANALYSIS: Each year the question is asked anew: What is the radio listening picture during the summer? In the chart below, prepared from data from the A. C. Nielsen Co., the average percent of radio homes tuned in is recorded hour-by-hour with the differences in summer-winter level noted below at each hourly time segment.

In studying and interpreting the graph, two points should be kept in mind: (1) The curves reflect only homes tuned in, not listeners per set. (2) The chart does not take into account the auto radio audience, which during the summer, would obviously affect summer listening figures because of the increased

driving activity. Generally, the summer curve follows that of winter during the morning hours with a general widening taking place as noontime is approached. Listening shows a rapid continual rise to the peak between 1:00 and 2:00 p.m. Thereafter the decline is sharp, especially during the summer until a slight leveling takes place around 8:00 to 9:00 p.m. The winter curve drops along with the summer but levels faster and then climbs between the hours 6:00 to 8:00 p.m. Midnight sees both curves nearly together with only 0.4 percentage points separating the two curves. Notice how curves generally parallel each other in different periods.

PER CENT OF TOTAL U.S. RADIO HOMES USING RADIO, HOUR BY HOUR



SOURCE: A. C. Nielsen, 1955

## TELEVISION HELPS RATING SET RECORD

**"We could never have done it without a transmitter," says station executive.**

IN A REFRESHING burst of candor, modesty and good spirits, the general manager of a television station gave credit to his equipment while acknowledging that there doesn't seem anyplace else to go, now that the ratings are here.

"How do you expect me to feel after such a clean sweep?" he asked a Sponsor reporter. When all of the top 15 once-a-week shows are on your station, and all the top 10 multi-weekly shows are on your station, and you attract more viewers in a 25-county area than all other stations combined, what do you want me to do? Go out and shoot myself an Alexander because there aren't any more worlds to conquer?"

"Shut," the Sponsor reporter interrupted, "for a moment, I want to catch this show on WMT-TV."

### Monkey's Uncle

"Impossible," said a certain skeptic, when told that one station could monopolize a market to the extent that it could consistently attract more viewers than all other stations in its area combined. "I'll be a monkey's uncle if you can show me a survey proving it." When he was shown WMT-TV's latest TelePulse. The rest is history.



### LATEST RATINGS

#### PULSE

##### Top 15 Once a Week Tv Shows

Show	Station	Rating
64,000 Question (CBS)	WMT	49.0
Love Lucy (CBS)	WMT	43.9
Ed Sullivan (CBS)	WMT	43.0
I've Got a Secret (CBS)	WMT	39.9
Person To Person (CBS)	WMT	39.0
Godfrey and His Friends (CBS)	WMT	38.3
What's My Line (CBS)	WMT	37.9
Lineup	WMT	37.7
Millionaire (CBS)	WMT	36.7
Ford Theatre	WMT	36.5
You'll Never Get Rich	WMT	36.5
Private Secretary, Jack Benny (CBS)	WMT	35.9
Honeymooners (CBS)	WMT	35.5
Meet Millie (CBS)	WMT	35.5
Playhouse of Stars (CBS)	WMT	35.5

##### Top 10 Multi-Weekly Tv Shows

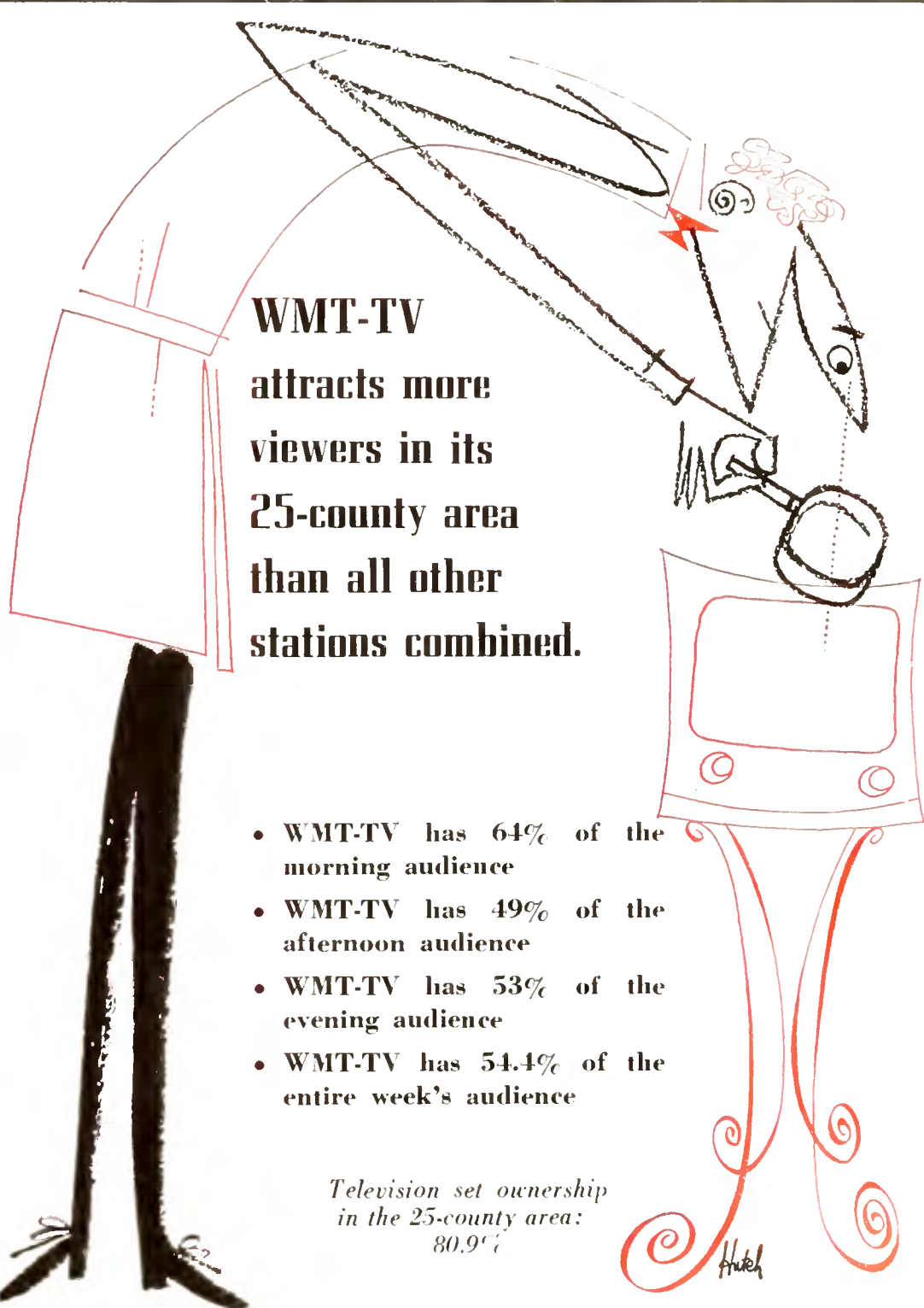
Show	Station	Rating
CBS News	WMT	25.1
Dateline Iowa, Misc.	WMT	23.9
Ten P.M. News	WMT	20.4
Love of Life	WMT	13.2
Valiant Lady	WMT	13.1
Guiding Light	WMT	13.0
Search For Tomorrow	WMT	12.7
Tower Theatre, Misc.	WMT	12.3
Strike It Rich	WMT	12.2
Little Rascals, Misc.	WMT	11.7
News, Weather, Markets (Noon)	WMT	11.7

## Channel Selector Knobs Redundant in Eastern Iowa

"All you need is Channel 2," says one of the area's most experienced servicemen.

IN AN EXCLUSIVE INTERVIEW with a reporter from WMT-TV, Mr. Ray ("Cathode") Probe declared, "I been chasing rasters, man and boy, for fifty years in Eastern Iowa, and I swear I don't know why set makers put variable tuners on sets they ship here. All they need is Channel 2."

(Ed. Note: Mr. Probe is indeed an old timer, and he should know whereof he speaks; his brother-in-law is a WMT-TV engineer. The reference, however, to fifty years of raster-chasing is believed to be an exaggeration.)



**WMT-TV  
attracts more  
viewers in its  
25-county area  
than all other  
stations combined.**

- WMT-TV has 64% of the morning audience
- WMT-TV has 49% of the afternoon audience
- WMT-TV has 53% of the evening audience
- WMT-TV has 54.4% of the entire week's audience

Television set ownership  
in the 25-county area:  
80.9%

WMT-TV's primary service area includes three of the six largest cities in the state—Cedar Rapids, Waterloo and Dubuque.

The new TelePulse (like the one last year) gives WMT-TV all of the top fifteen once-a-week shows, and all of the top ten multi-weekly shows.

Any questions? Ask the Katz Agency man.

## WMT-TV

Mail Address: Cedar Rapids

CBS

National Representatives: The Katz Agency



## How big is out-of-home radio audience during the summer months?

ANALYSIS: The importance of out-of-home radio listening grows each year as the mobility of the American public increases. The Pulse charts (below) show that the out-of-home listening in '55, though not considerably greater than '54 is factor

to weigh when buying medium. While auto listening is biggest part of out-of-home (see Nielsen chart bottom of page), other kinds are important, too, such as at work, visiting, other public places. The listing below reports o-o-h figures in 10 cities.

### WINTER 1955\*

MARKET	Homes using radio Winter '55	% homes reporting o-o-h listening Winter '55	% added by '55 winter o-o-h
BIRMINGHAM	19.4	3.7	<b>19.1</b>
BUFFALO	17.1	3.5	<b>20.5</b>
CHICAGO	18.8	4.0	<b>21.3</b>
CINCINNATI	17.1	3.3	<b>19.3</b>
MINN.-ST. PAUL	21.1	3.7	<b>17.5</b>
NEW YORK CITY	18.7	4.4	<b>23.5</b>
NEW ORLEANS	20.6	4.1	<b>19.9</b>
PHILADELPHIA	15.9	3.7	<b>23.3</b>
SEATTLE	19.4	4.4	<b>22.7</b>
WASHINGTON D.C.	18.8	3.8	<b>20.2</b>

### SUMMER 1955†

MARKET	Homes using radio July-Aug. '55	% homes reporting o-o-h listening Summer '55	% added to '55 summer o-o-h
BIRMINGHAM	18.7	3.6	<b>19.2</b>
BUFFALO	17.0	3.4	<b>20.0</b>
CHICAGO	18.9	4.2	<b>22.2</b>
CINCINNATI	16.8	3.9	<b>23.2</b>
MINN.-ST. PAUL	17.7	3.9	<b>22.0</b>
NEW YORK CITY	17.8	4.4	<b>24.8</b>
NEW ORLEANS	19.8	3.4	<b>17.2</b>
PHILADELPHIA	15.0	4.0	<b>26.7</b>
SEATTLE	19.7	4.2	<b>21.3</b>
WASHINGTON D.C.	19.0	3.9	<b>20.5</b>

\*Figures cover November-December '55 except N.Y. only December 1955. †July-August 1955 except New York in August only. NOTE: Figures in chart above show percentage of homes listening during average quarter hours from 6:00 AM to Midnight, seven days a week. SOURCE: Pulse, Inc.

### TOTAL U. S. NATIONAL AUTO-PLUS FIGURES, WINTER VERSUS SUMMER 1955

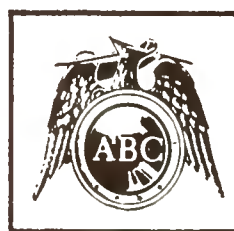
MONDAY THROUGH FRIDAY	February	June-July	% Increase
10:00-10:15 a.m. auto listening as % of in home listening	<b>10.4</b>	<b>17.9</b>	<b>41.9%</b>
Number of car radios in use throughout U.S.	<b>889,000</b>	<b>1,217,000</b>	<b>27%</b>
<b>SATURDAY</b>			
5:00-5:15 p.m. auto listening as % of in home listening	<b>27.1</b>	<b>37.4</b>	<b>27.5%</b>
Number of car radios in use throughout U.S.	<b>1,685,000</b>	<b>1,685,000</b>	—
<b>SUNDAY</b>			
1:00-4:15 p.m. auto listening as % of in home listening	<b>25.3</b>	<b>39.3</b>	<b>3.6%</b>
Number of car radios in use throughout U.S.	<b>1,451,000</b>	<b>2,200,000</b>	<b>34%</b>

Figures above are from Nielsen's year-old national sample of auto listening. Note that percent figures are re-

lated to in-home listening, are not sets-in-use. Summer percent is almost invariably higher than winter.

# TERRE HAUTE IS NOT COVERED BY OUTSIDE TV!

FOR YOUR INDIANAPOLIS SALES AREA



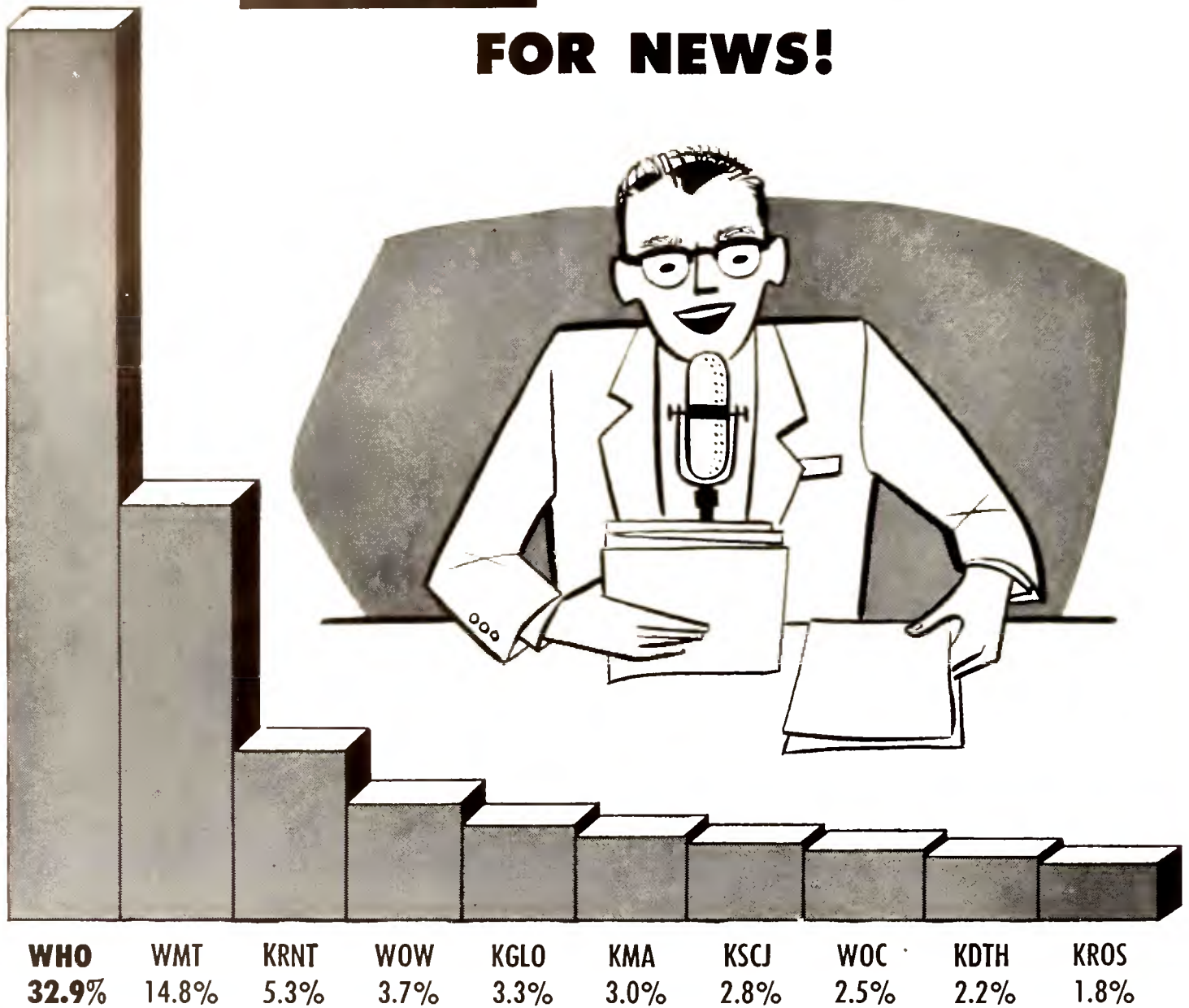
108,000 *unduplicated* CBS-TV homes



## TERRE HAUTE, INDIANA

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

# WHO IS IOWA'S FAVORITE RADIO STATION FOR NEWS!



**T**HE chart above is lifted intact from the authoritative 1955 Iowa Radio-Television Audience Survey — the 18th consecutive study by Dr. Forest L. Whan of Iowa audiences.

The 1955 Survey proves that except for working, listening to the radio is still the principal activity in the average Iowa home — *and that WHO still gets the biggest bunk of radio-listening in the State.*

Write us or ask Free & Peters for your complimentary copy. Except for rates and availabilities, it tells you ALL you need to know about radio and television in Iowa!



FREE & PETERS, INC., National Representatives



**BUY ALL of IOWA—  
Plus "Iowa Plus"—with**

# WHO

**Des Moines . . . 50,000 Watts**  
Col. B. J. Palmer, President  
P. A. Loyet, Resident Manager



# 5



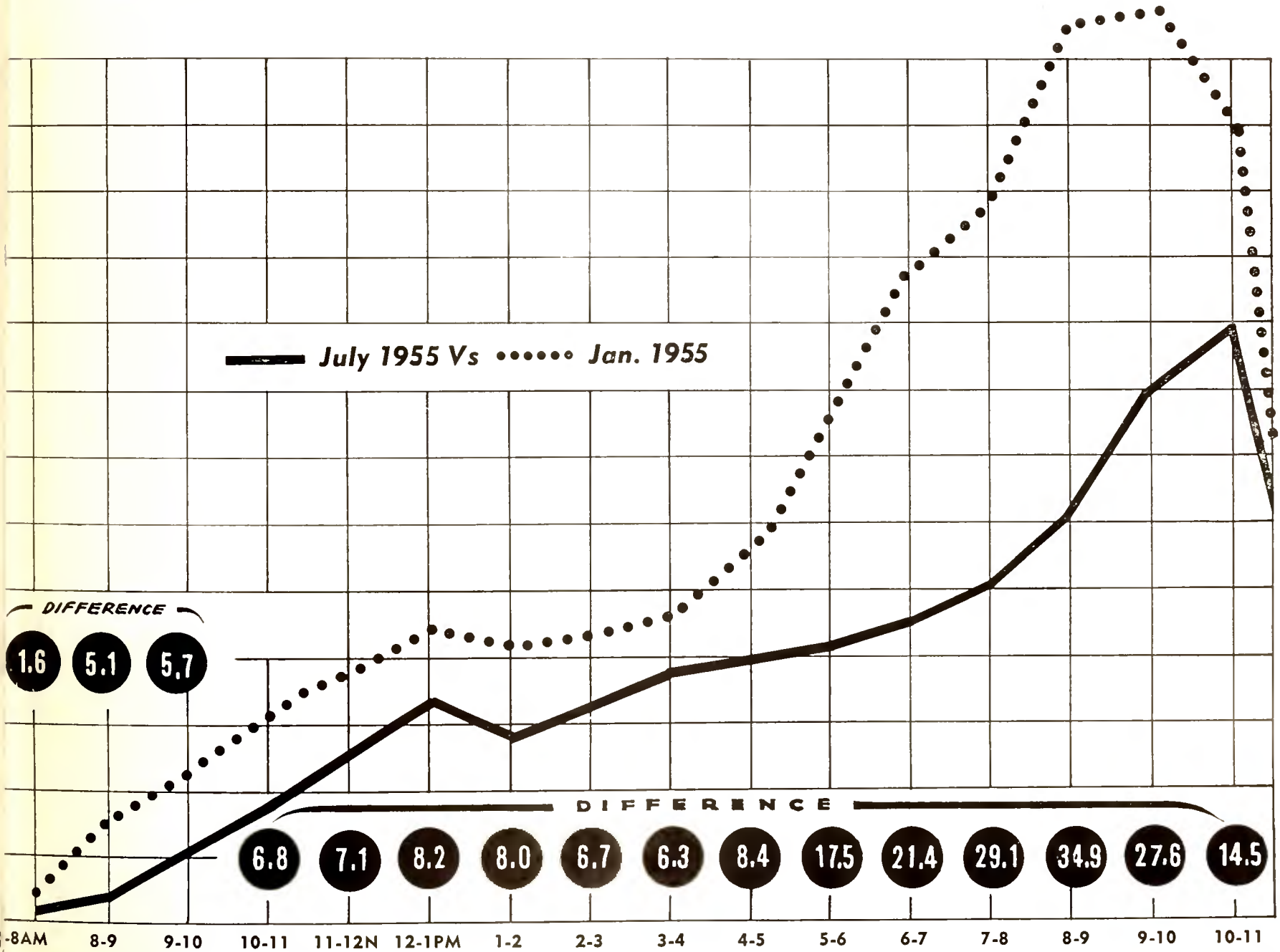
## What does happen to tv viewing during the summer months?

ANALYSIS: A. C. Nielsen data used in chart below compares tv viewing in January 1955 with July 1955. The increase in the number of tv homes in the comparison period should be kept in mind when going over the figures in the chart below. Because of the increase in tv homes between January and July, the percentages for July represent a larger number of homes than are shown for January.

During the viewing hours before 10:00 a.m., the summer-winter viewing differential, although greater than in 1954, is still comparatively small, running at its height to a total of 5.7 percentage points.

After 10:00 a.m. and until 4:00 p.m. the summer line runs pretty even with the winter curve. However, at 5:00 p.m. the winter curve takes a sharp turn upward running from a differential of 8.4% (4:00-5:00 p.m.) to 34.9% between 8:00 and 9:00 p.m. The five hour period from 5:00 to 10:00 p.m. shows an average differential of 26.1—more than four times greater than average daytime differential. After 10:00 p.m. when the late-night viewing begins, the wide differential gap begins to close and at midnight the summer-winter difference is only 2.1 percentage points, not shown on chart below.

PER CENT OF TOTAL U. S. TELEVISION HOMES USING TELEVISION BY HOURS OF DAY



SOURCE: A. C. Nielsen, 1955

# ZIV SHOW

**"Mr. DISTRICT ATTORNEY"**

Starring  
**DAVID BRIAN**



Champion of the people! Here's proof!

**28.1**

**ST. LOUIS**

beats Robert Montgomery,  
Arthur Godfrey, Milton Berle,  
This Is Your Life and others.

ARB—Dec. '55-Jan. '56

31.5 BOSTON

23.9 SEATTLE-TACOMA

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

**"I LED  
3 LIVES"**

Starring  
**RICHARD CARLSON**



# GREASE

**"HIGHWAY PATROL"**

Starring  
**BRODERICK CRAWFORD**



An Award-Winning Performance  
by Academy Award Winning Star!

**38.7**

**DAYTON**

beats Dragnet, Jackie Gleason,  
Groucho Marx, \$64,000  
Question.

ARB—Jan. '56

29.7 HOUSTON

32.9 TACOMA SEATTLE.

SELLING FOR  
**BALLANTINE'S  
IN 23 MARKETS!**

**"THE MAN  
CALLED"**

Starring  
**BARRY SULLIVAN**



# NEWS RATE

... in Production!

**2**

**MILWAUKEE**

... What's My  
... Lucy, Milton

... Dec. '55 ARB—Jan. '56

26.8 HOUSTON  
39.3 OMAHA

RENEWED BY  
PHILLIPS IN  
44 MARKETS!

**NOW! 2<sup>nd</sup> YEAR  
IN PRODUCTION!**

... Voted No. 1 NEW SYNDICATED FILM SERIES

**"SCIENCE  
FICTION  
THEATRE"**

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

Renewed by OLYMPIA BEER in

- LOS ANGELES • SAN FRANCISCO • SAN DIEGO
- PORTLAND • SEATTLE-TACOMA • SPOKANE
- and 15 other west coast markets.

Also renewed in these markets:

- BUFFALO • PHOENIX • YUMA • MILWAUKEE
- PORTLAND, MAINE • GRAND JUNCTION, COLO.
- BALTIMORE • DETROIT • NEW YORK CITY • SALT  
LAKE CITY • PHILADELPHIA • WASHINGTON, D. C.
- CHICAGO • ST. LOUIS • CLEVELAND • BOSTON

- SYRACUSE • CHARLOTTE • INDIANAPOLIS
- GRAND RAPIDS • GREENSBORO • ROCHESTER
- PROVIDENCE

... by these sponsors and stations:

- ARPEAKO • ARIZONA PUBLIC SERVICE • CENTRAL  
MAINE POWER CO. • WISCONSIN OIL CO. • MESA  
DRUG CO. • BROMO-SELTZER • KLAS-TV in LAS  
VEGAS • WTVJ in MIAMI • KBTW in DENVER
- KRDO-TV in COLORADO SPRINGS • KTTS-TV in  
SPRINGFIELD, MO. • WFAA-TV in DALLAS
- KERO-TV in BAKERSFIELD • KIDO-TV in BOISE
- KID-TV in IDAHO FALLS • WMCT-TV in MEMPHIS
- KVAL-TV in EUGENE, ORE. • WCCO in MINNEAP-  
OLIS • KGGM-TV in ALBUQUERQUE • and others.

# !!!

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



NEW YORK  
CINCINNATI  
HOLLYWOOD  
CHICAGO

**THE *HOT* SHOWS  
COME FROM ZIV!**



## The Man Who Rediscovered America

This was a gentleman who had a product that had real national distribution possibilities, but who saw his markets in terms of skyscrapers, population density and big station wattage (50,000, that is). He was sitting in a media meeting when a junior spoke up and mentioned Keystone Broadcasting System and its 875 hometown and rural radio stations.

They really give you coverage," said the junior, "a national market which has some 87 million people in it." "You mean . . . ?" said the senior, "we've been missing a really concentrated effort in this market?"

"That's what I mean," said the junior.

"Why," said the senior, "that's like re-discovering America!"

"I'm afraid you're right, sir," said the junior.

And that was the beginning of another impressive marketing success in the Keystone story book. We have the facts and the figures—the names, the dates and other pertinent details of Keystone success stories. Why not let us tell you the story. The pattern may fit your problems. We'd love to talk to you.

Send for our new station list

**CHICAGO**  
111 W. Washington St., STate 2-6303

**NEW YORK**  
580 Fifth Avenue, PLaza 7-1460

**LOS ANGELES**  
3142 Wilshire Blvd., DUnkirk 3 2910

**SAN FRANCISCO**  
57 Post Street, SUTter 1-7440

• **TAKE YOUR CHOICE.** A handful of stations or the network . . . a minute or a full hour . . . it's up to you, your needs.

• **MORE FOR YOUR DOLLAR.** No premium cost for individualized programming. Network coverage for less than some "spot" costs.

• **ONE ORDER DOES THE JOB.** All bookkeeping and details are done by KEYSTONE, yet the best time and place are chosen for you.



THE VOICE OF HOMETOWN AND RURAL AMERICA



## Do summer replacement programs result in a loss of tv audiences?

**ANALYSIS:** In order to gain some insight into what happens when a program continues on through the summer, or when it is replaced by another program for the summer period, a study was made of 15 programs that continued through the summer and 13 programs that discontinued and used summer replacements.

The survey, made by Advertest Research, showed that more than twice as many viewers will watch a show that continues through the summer as will watch a winter-season show and its summer replacement. The study, the sixth examination of summer-

time viewing habits by Advertest, showed an average of 31.7% of homes watching 15 programs that carried right through the hot weather months, but only 12.2% of the viewers in the panels watched 13 shows that featured summer replacements.

Among the shows that continued through the summer: *What's My Line?*, *Kraft TV Theater*, *Toast of the Town*, *Talent Scouts*, *Tonight*, *Rin Tin Tin* and *Disneyland*. Shows that used summer replacements include: *I Love Lucy* (replaced by *Whiting Girls*); *See It Now* (replaced by *The Search*); *Mama* (replaced by *Pantomime Quiz*).

### PROGRAMS CONTINUING THROUGHOUT THE SUMMER

*Favorite shows get loyalty and viewers will follow them on a year-round basis. Survey figures show that less than three per cent of the summer audience is new, whereas 31.7% watched the same program both winter and summer to underwrite continuing programming. Less than one % watched summer only.*

AVERAGE FOR 15 CONTINUING PROGRAMS:	PER CENT
WATCHED WINTER AND SUMMER	31.7%
WATCHED WINTER ONLY	14.4%
WATCHED SUMMER ONLY	.9%
DID NOT WATCH	53.0%
<b>Winter total</b>	<b>46.1%</b>
<b>Summer total</b>	<b>32.6%</b>

*Advertest's deductions based on the findings of 15-program study of "straight-through" shows:*

1. The summer audience is 29% smaller than the winter.
2. 31% of the winter audience does not view during the summer.
3. 97% of the summer audience is composed of persons who also watched in the winter.
4. 3% of the summer audience is composed of newly acquired viewers.

### PROGRAMS WITH SUMMER-SEASON REPLACEMENTS

*Replacement programs show a loss in viewer loyalty as indicated by percentages: 39.4% watch winter show while only 19.2% watch the replacement program. Some advertisers may find summer only viewers (7.0%) an advantage. Most, though, want program continuation, not the fill-in programming.*

AVERAGE FOR 13 REPLACEMENT PROGRAMS:	PER CENT
WATCH BOTH PROGRAMS	12.2%
WATCH WINTER PROGRAMS ONLY	27.2%
WATCH REPLACEMENT ONLY	7.0%
DO NOT WATCH EITHER	53.6%
<b>Watch winter show</b>	<b>39.4%</b>
<b>Watch replacement</b>	<b>19.2%</b>

*Advertest's deductions based on the findings of 13 program group of replacements:*

1. The replacement program has an audience 51% smaller than the program it replaced.
2. 69% of the winter audience does not watch the summer replacement program.
3. 64% of the replacement audience is composed of persons who also watched the winter programs.
4. 36% of the replacement audience is composed of newly acquired viewers.

## SUMMER TV

(Continued from page 41)

considerable; so much so that a moderate drop in a summer show's audience would actually give the advertiser a lower cost-per-1,000 during the summer than during the winter.

Two hypothetical examples were used, one of an advertiser who kept his summer show budget up to the winter level and one of an advertiser whose summer show cost was about one-third of the winter cost. This reduction in show costs is easy to get in network tv these days with all the

rerun possibilities lying around. While the examples are hypothetical, the percent of saving would be about the same for any 52-week advertiser.

It was assumed that the client bought the full CBS TV interconnected network (roughly \$60,000 gross for a half-hour) and paid \$40,000 for the show. If he was on less than 52 weeks, his total cost after discounts would be \$91,000 per week. With a 52-week discount, his total weekly cost would be \$85,000.

This means it cost the 52-week advertiser another \$416,000 annually to

stay on the air during the summer compared with a 44-week hiatus advertiser (hiatus protection formerly covered a maximum of eight weeks). So for each summer week the 52-week advertiser paid \$52,000 for his show, a saving of \$39,000 compared with the cost of a 44-week client. This saving amounts to 42.8%.

Now, if the 52-week advertiser buys a cheap summer show, the saving is much greater. Let's say the summer replacement is tagged at \$14,000. Over the year, the 52-week advertiser's average weekly cost now comes down to \$81,000 a week (with the cheaper show, his average program cost over the year is reduced to \$36,000). In this case the extra cost of summer advertising comes to \$208,000 or \$26,000 a week for time and talent. The saving compared to the 44-week client comes to \$65,000 per week or 71.4%.

What does all this mean? It means that the summer homes-reached for a replacement can actually come down 71.4% before the advertiser's summer cost-per-1,000 will be higher than his winter cost-per-1,000. In the case of the advertiser who keeps his budget up during the summer, his homes-reached can come down 42.8% before his cost-per-1,000 goes up.

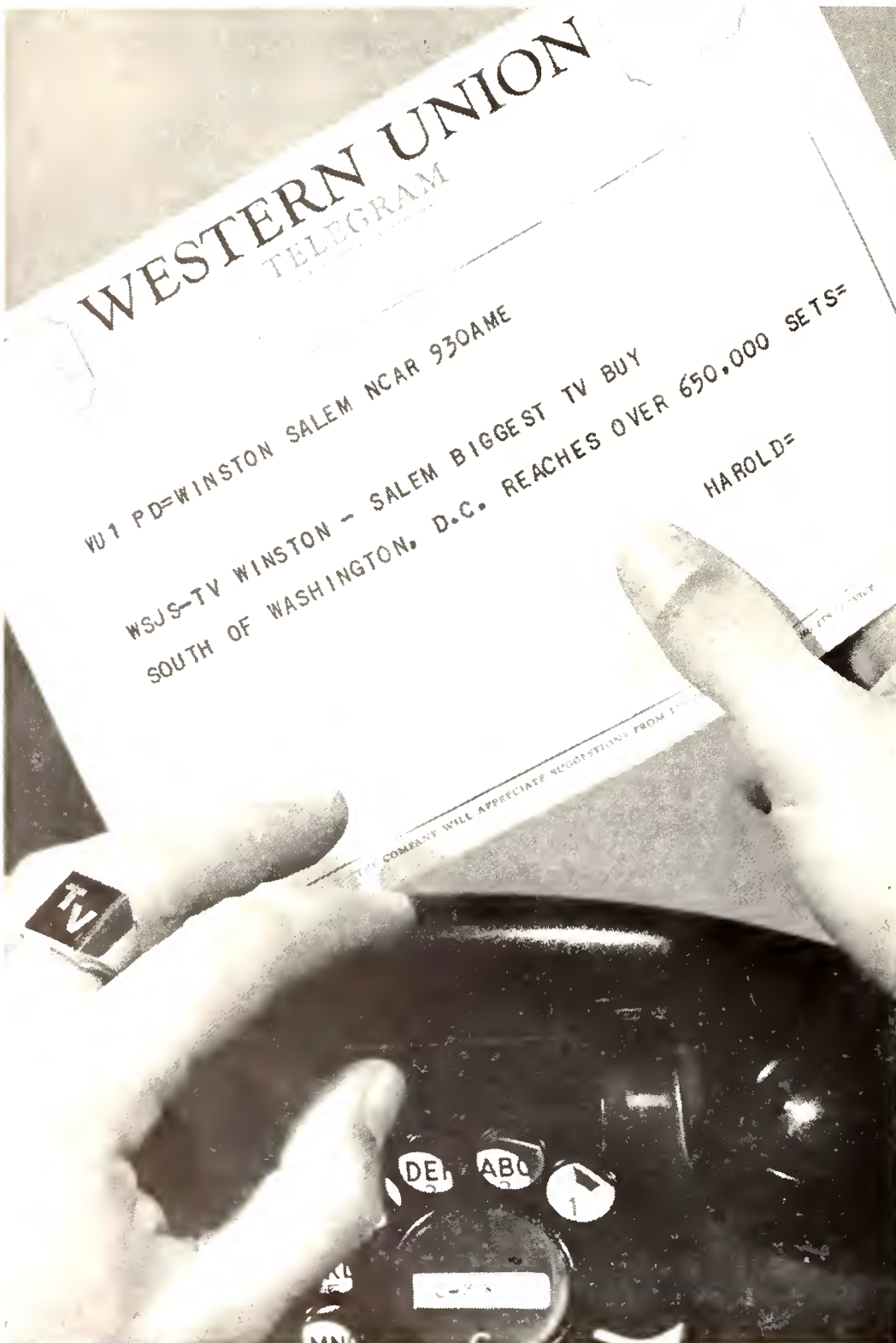
It's more likely, of course, that the replacement's audience will fall more than that of a show which runs the year round. That this is more than an assumption can be proved by a look at some rating figures.

Let's examine the top-ranking 25 shows for December, 1954, according to ARB, and see what happened to these shows or their replacements during July, 1955. There were 27 shows, including ties, in this group.

Of the 27, nine had replacements. The others either continued through the summer or were reruns. The percentage decline in homes-reached (unweighted) for the shows which continued through the summer averaged 27.2. But the decline in the replacements was exactly twice as much, or 54.4%.

Now, if these figures are compared with the savings shown above, it's easy to see that when the advertiser applies his savings to the summer weeks, his chance of reducing his summer cost-per-1,000 are good.

Note also that the decline of 27.2% for shows which ran through the summer includes reruns. For example,



**WSJS-TV**  
316,000 WATTS



AFFILIATE FOR  
WINSTON-SALEM  
GREENSBORO  
HIGH POINT

CALL  
HEADLEY-REED  
REPRESENTATIVES

**BEFORE YOU BUY  
TELEVISION IN THE  
FT. WORTH-DALLAS  
MARKET...**

**✓ CHECK THE RATINGS...**

**✓ CHECK THE PROGRAMING...**

**✓ CHECK THE RATES... ON**



**KHOU-TV**

REPRESENTED NATIONALLY  
BY H-R TELEVISION, INC.  
REGIONALLY BY  
CLARKE BROWN COMPANY

**FORT WORTH,  
TEXAS**



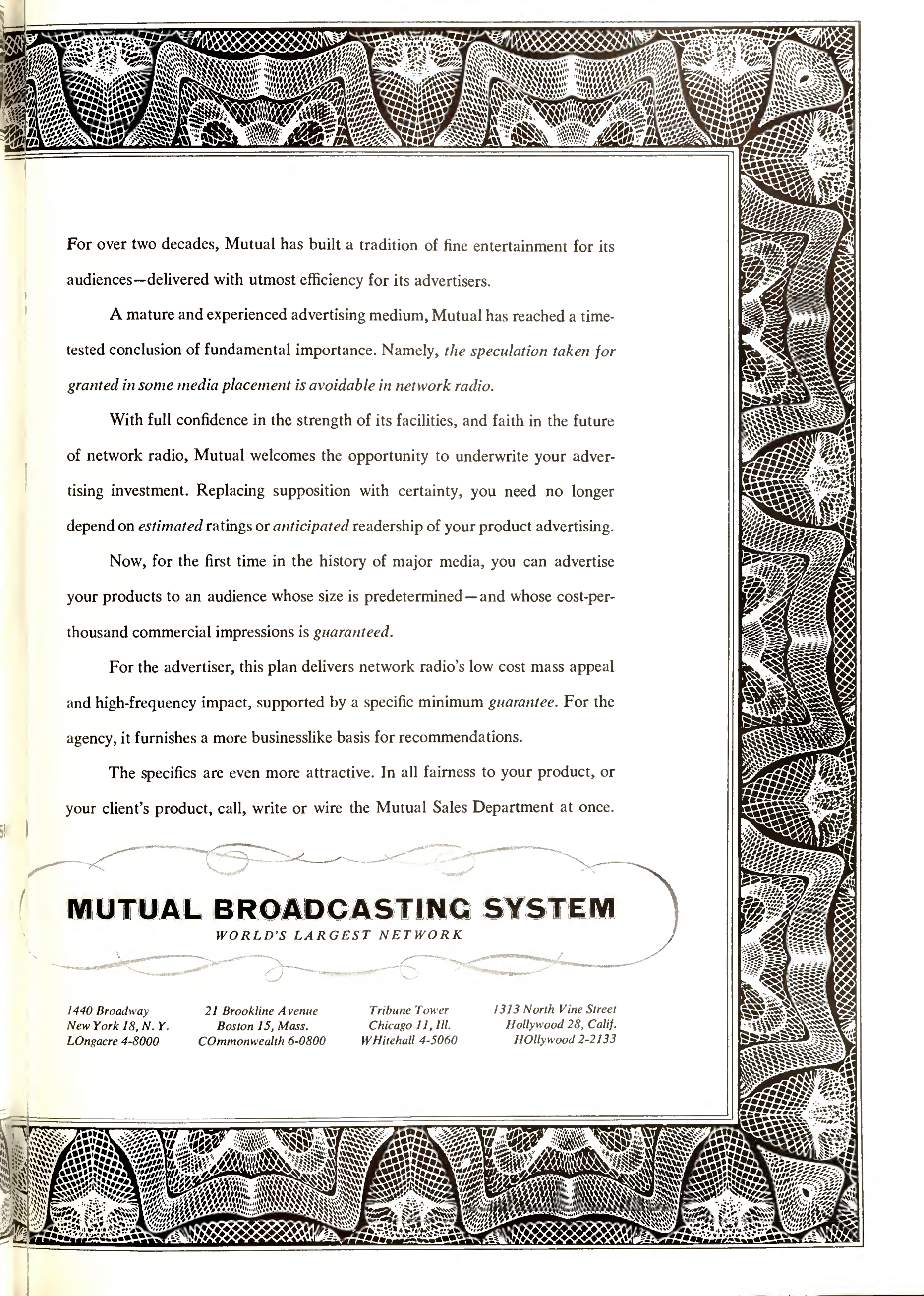
# GUARANTEED

**A GUARANTEED NUMBER OF COMMERCIAL IMPRESSIONS**

**FOR EVERY DOLLAR**

**YOU INVEST ON THE MUTUAL NETWORK**





For over two decades, Mutual has built a tradition of fine entertainment for its audiences—delivered with utmost efficiency for its advertisers.

A mature and experienced advertising medium, Mutual has reached a time-tested conclusion of fundamental importance. Namely, *the speculation taken for granted in some media placement is avoidable in network radio.*

With full confidence in the strength of its facilities, and faith in the future of network radio, Mutual welcomes the opportunity to underwrite your advertising investment. Replacing supposition with certainty, you need no longer depend on *estimated* ratings or *anticipated* readership of your product advertising.

Now, for the first time in the history of major media, you can advertise your products to an audience whose size is predetermined—and whose cost-per-thousand commercial impressions is *guaranteed*.

For the advertiser, this plan delivers network radio's low cost mass appeal and high-frequency impact, supported by a specific minimum *guarantee*. For the agency, it furnishes a more businesslike basis for recommendations.

The specifics are even more attractive. In all fairness to your product, or your client's product, call, write or wire the Mutual Sales Department at once.

## MUTUAL BROADCASTING SYSTEM

WORLD'S LARGEST NETWORK

1440 Broadway  
New York 18, N. Y.  
LONGacre 4-8000

21 Brookline Avenue  
Boston 15, Mass.  
COMMONwealth 6-0800

Tribune Tower  
Chicago 11, Ill.  
WHITEhall 4-5060

1313 North Vine Street  
Hollywood 28, Calif.  
HOLLYwood 2-2133

*Disneyland* reruns showed a 20.7% drop in homes-reached. *Ford Theatre* reruns showed a 6.4% drop in homes-reached.

Further evidence of the way reruns hold up in the summer comes from Nielsen's third study on the subject. This study confirmed findings of the previous two which brought out that audience share and time spent viewing reruns don't change much compared with first runs.

For its latest study Nielsen compared 22 shows using reruns (one of which was an hour show) with a matched group of 11 shows (seven of which were an hour long) which did

not use reruns during the summer. This is what the comparison showed:

- Share of audience for the rerun shows declined 5% during the summer compared with a decline of 2% for the shows which did not use reruns.

- Time spent viewing the rerun shows during the summer declined 7% while the matched group went down 9%.

There is another plus to summer advertising on tv. This is the fact that tv set growth continues. The summer advertiser, therefore, has a bigger audience to draw from than during the preceding winter. In other words a

25 rating during the summer means more homes than during the preceding winter.

This is made clear from the ARB comparisons cited above. For example, *Dragnet's* summer rating (for the rerun) dropped 50.5% but its homes-reached dropped 42.9%. *You Bet Your Life* dropped 42.3% in rating but 35.2% in homes-reached.

However, this factor will not be as important this summer as in previous summers as set growth is slowing down. This is inevitable with set saturation reaching 80 and 90% in the important markets and about 70% in the country as a whole.

Starting from the Census Bureau count of June 1955, here's the growth as estimated by NBC: The June 1955 figure was about 32 million. For 1 January 1956 it is about 34.4 million. In July it is expected to be 35.2 million and by the beginning of next year it should be about 36.5 million. Thus, the rate of growth is about half of what it was during the early 50's.

True, set sales are healthy but almost half the sets now being bought are replacing old ones. Last year, it was estimated, about three million sets represented replacement sales.

As for the political conventions, the effect on the network advertiser will be as follows:

In the first place, most of the nighttime advertisers will not have to worry about their audiences during two summer weeks because their shows will be preempted. This, in effect, reduces the what-used-to-be-the-hiatus-period to six weeks.

To what extent daytime advertisers will be affected is not clear. There will be an effort at both conventions to streamline proceedings for the sake of tv. G.O.P. plans look to sessions running from 2:00 to 7:00 p.m. Since the G.O.P. convention will be in San Francisco, this means the network schedule from 5:00 to 10:00 p.m. will be affected.

However, all networks will offer special daytime coverage of outside-convention activities—interviews with important political figures, analysis of developments, perhaps a look-see into smoke-filled rooms. But it is not certain that 1956 coverage will equal the 70-75 hours a week that were telecast in 1952.

**Spot tv:** The ending of nighttime hiatus protection on the networks

# POSITION WANTED

Top flight salesman specializing in articles and services used by farm and small town families. For thirty years has consistently turned in the highest sales records in Kansas and adjoining states. Knows this territory and its people intimately. Can furnish glowing recommendations from hundreds of America's leading businesses.

Working hours and reimbursement can be arranged to suit your individual requirements.

For complete details, call your Capper Man or write direct to WIBW — *The Voice of Kansas* — Topeka, Kansas.

finds them catching up to stations in this matter. Stations have seldom given such protection. The general attitude now is that it can be arranged in certain instances, such as the case of an advertiser whose product is only sold in the winter.

In the case of announcements a lot also depends on the adjacency. If the announcement is next to a top show, the chance that the advertiser who drops it will get it back in the fall is that of a snowball in an oven.

Unlike the networks, however, most stations do not give 52-week discounts. This is not an arbitrary policy. It is due to the fact that spot buying, especially in the case of announcements, is more seasonal. Discounts, therefore, are based on total volume rather than continuity. Stations do not feel it is fair to give a client who buys one announcement a week for 52 weeks a bigger discount than one who buys, say, 520 during a period of 26 weeks.

Nevertheless, there appears to be a trend toward the 52-week discount. Summer packages are beginning to make an appearance. WIRL, Pittsburgh, which did not offer a summer

package last year intends to do so in 1956, for example.

An example of what (as yet) the minority of stations are doing is offered by WRCA-TV, New York. The station has a Double Dividend plan which provides that an advertiser "who purchases 14 spots a week for 52 weeks is to receive an amount equal to his original expenditure during the period June through September." Among those participating in the plan are the N. Y. Telephone Co., Gimbel's Reupholstery Department (also active in the summer on WCAU-TV, Philadelphia), General Foods, and Dannon Dairy Products.

There is a great deal of 52-week advertising, anyway, with or without the lure of continuity incentives. As one example, KTTV, Los Angeles, lists 29 52-week national and regional clients, including Brown & Williamson, Colgate, Nestle, Continental Baking, P. Lorillard, Kellogg, Sterling Drug and other blue chippers.

The big advertising names were prominent among summer advertisers in 1955. *Rorabaugh Report* for the third quarter shows that the top tv clients during the rest of the year con-

tinue plugging away in the hot months. There is sometimes a reduction in schedules, but not always. The top 10 in the number of tv stations used for the third quarter of 1955 were P&G, B&W, Colgate, General Foods, Toni, National Biscuit, Bulova, Sterling Drug, Ratner Promotions, Standard Brands. A bright spot for 1956 is the expectation that auto makers will introduce some 1957 models in August.

This coming summer presents some special problems because of the campaign and political conventions. While the conventions are expected to attract some additional business, they will not be a total blessing. Some profitable early evening syndicated time will be preempted by the conventions in addition to the network shows later in the evening. (Campaign preemptions are not a summer problem since the conventions take place in August.)

On top of this is the everlasting daylight saving time problem. The situation appears to be getting worse with indications of more extensions of daylight saving time. Since these extensions take place in some areas

## Use This One-Two Punch To Ring Up Extra Sales in Baton Rouge

- No. 1** *WAFB-TV has overwhelming viewer preference in Louisiana's State Capital. According to latest Telepulse, WAFB-TV has a leadership of nearly 5-to-1, is first in 347 quarter hours to 78 for station B.*
- No. 2** *Within last few months, WAFB-TV has won, (a) first place in nation-wide "Lucy Show" contest with a double award for a special merchandising job, (b) first place in national Screen Gems, Inc. contest on program promotion, (c) one of first four in "Frank Leahy Football Forecasts" promotion.*

# WAFB-TV

200,000 watts CBS-ABC  
affiliated with WAFB--AM

Call . . . Write . . . or . . . Wire  
National Representative—Young Television Corp.  
South & Southwest—Clarke Brown Co.

First in TV in Baton Rouge

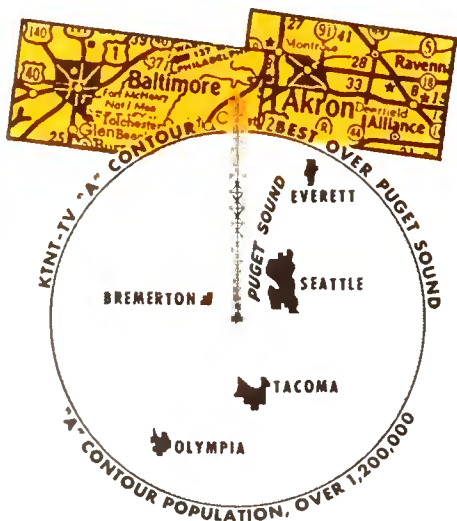


316,000 WATTS  
Antenna 1,000 Feet Above Sea Level  
Serving Seattle-Tacoma and the Puget Sound Area

KTNT-TV  
CHANNEL 11  
CBS

*the population of  
Baltimore and  
Akron Combined  
is less than that  
within KTNT-TV's  
"A" Contour!*

SWIM SUIT BY JANTZEN



This area contains OVER HALF the population of Washington State and it accounts for OVER HALF the retail sales of the state.

... and more than 2 million people live in the ENTIRE area covered by KTNT-TV

... and what's more —  
**Only KTNT-TV has all five**

Of all the television stations in the rich Puget Sound area of Washington State, ONLY KTNT-TV covers all five of the following major cities in its "A" contour:

- Seattle
- Tacoma
- Everett
- Bremerton
- Olympia

CBS Television for Seattle, Tacoma, and the Puget Sound Area  
**316,000 WATTS**  
Antenna height, 1000 ft. above sea level

**KTNT-TV**  
CHANNEL ELEVEN  
BASIC

Represented nationally by  
**WEED TELEVISION**

and not others. the problem really gets tough.

J. William Quinn, managing director, WBTW, Florence, S. C., which remains on standard time, told SPONSOR: "As to what we do about (daylight saving)—we die a little. With the exception of live network, daylight saving involves great reshuffling of evening programs. Film and kinescope have to be moved to other days and times while our biggest headache is local, live programming in the 7:00 to 8:00 p.m. slot which gets covered up each year when the 8:00 p.m. network shows move back to 7:00 p.m."

Here's how another station, WAVE, Louisville, handles the problem. Commercial Manager Ralph Jackson reported to SPONSOR: "Louisville generally goes on daylight saving time, thus not creating a large problem. However, with the network staying on daylight saving time an extra five-week period, it is an extreme handicap locally. In a brief answer, we moved our normal 6:00-6:30 p.m. programs back to 9:30-10:00 p.m. local time, moving all programming normally carried between 6:30 and 10:30 forward one hour and moving our normal 10:30 program forward to a 10:00 p.m. start."

While there is a widespread feeling of helplessness about the whole situation, the networks have begun making some plans to ease it. There have been reports that CBS (which isn't talking) will make some effort to maintain clock time in certain areas. And one of the more fascinating unanswered questions of the year is what's up ABC's sleeve.

ABC has announced development of a "new method of delayed program feeds for use during daylight saving time." This will be made possible, said the network, by new equipment being installed in Chicago. This equipment "enables tv programs to be stored for an hour and replayed with no loss in quality."

The nature of the new equipment was not revealed at SPONSOR's press-time. But its effect will be as follows: EST stations will carry the network schedule one hour earlier (at its live time) "during the first year of operation." Most CST stations will receive programs at their regular local time via the delayed feed. CDT stations will present the programs at live time. MST stations will carry most

programming at their regular local time. PDT stations will also carry most programming at their regular local time. PST stations will carry the network schedule one hour earlier (in terms of local time) than during the winter months. ★★

## SUMMER RADIO

(Continued from page 43)

new models will be introduced that early this year. There is also an expectation among some reps of some extra business during the conventions. Some of this, it is said, will come from clients who won't get all the spot tv they want and will turn to radio for added impact. The possibility of a fillip in radio listening during the conventions may also attract business.

One important rep told SPONSOR: "A lot depends on the political situation. If Eisenhower says 'yes,' business ought to go sky high."

Aside from the conventions, however, there won't be much change in radio programming. For stations have come to the conclusion that a 52-week medium should present 52-week programming. This is how Ben Strouse, general manager of WWDC, Washington, puts it:

"No radio station can afford to break the continuity of programming during the summer months. In local radio, the approach to the listener is local affinity or friendship. People have a habit of forgetting about a program or radio personality who leaves the air for any length of time."

Not that radio doesn't go in for some change of pace or change of mood in the summer. For example, KPQ, Wenatchee (Wash.), reports that while few basic changes are made in programming, "during the winter we program 'warm' music, and during the summer we switch to 'cool' music. The 'cool' music is aimed at the tourist."

From Richard L. Crago, general manager of WTSP, St. Petersburg, comes this explanation:

"We feel by and large that continuity of programming is preferable to a change for the summer. We are forced to make some changes, however, because of the addition to major league baseball broadcasts to our schedule during six months of the year. It will also be inaccurate to say that our disk jockeys do not

change their style in the types of music they play during the summer when the teenagers are available to us all day long, instead of just after school."

Programming is also affected by summer promotions or summer remotes. WWDC has been running a "Miss Washington Contest" for the past 13 years and has gotten all kinds of promotional extras and tie-ins out of it. WCCO, Minneapolis-St. Paul, moved out to a nearby resort last year and broadcast programs from there.

This spring and summer WCAU, Philadelphia, plans to take some of its shows out of the studio. They include *Cinderella Weekend* (Monday through Friday, 9:30-9:55 a.m.), *Challenge the Champs* (Saturday, 7:30-8:00 p.m.) and *Hi Neighbor* (Monday through Friday (4:00-4:30 p.m.)). The station will do remotes on these shows in different areas in an effort to attract people who don't regularly watch shows at the studio.

In addition, the station plans to continue some regular summer features, such as *All Night Watch*, a d.j. show broadcast midnight to 6:00 a.m. during the summer from Atlantic City's

Steel Pier (Atlantic City is 60 miles from Philadelphia) and appearances of WCAU and WCAU-TV personalities at the Reading, Allentown and New Jersey State Fairs.

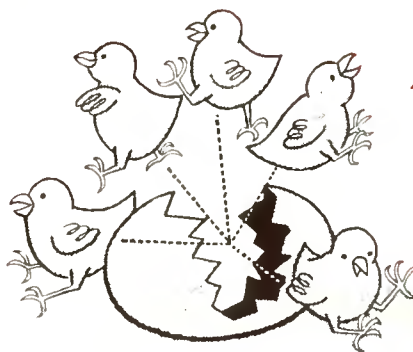
Broadcasting from fairs is done by a number of stations, large and small, every summer. WMRN, Marion (Ohio), carries programming from four county fairs and the Delaware Grand Circuit Races. General Manager Robert T. Mason reports:

"This involves establishment of our own tent studios on the fair grounds in three cases, with programming up to six hours a day from the tent, all involving special fair programming. I would not recommend this to most stations because of the terrific strain that it would have on the staff that hadn't been organized for that purpose."

WMT, Cedar Rapids, had a tent theatre at the All-Iowa Fair last year. It was visited by 10,000 persons, who were entertained by four radio broadcasts daily plus continuous afternoon shows put on by WMT personalities and musicians. WMT also sponsored and promoted a farm gadget show at the Iowa State Fair. About 70 gad-

**ONE**  
will get you...

**FIVE**



There is nothing "chicken" about the way WTAR-TV dominates its market. Buy the one and only "V" Station for five of Virginia's busiest cities, all well within WTAR-TV's "Grade A" Signal. Combined, they make America's 26th Market.

IN FOOD SALES, for example, The Bureau of the Census (Preliminary Report) shows that WTAR-TV's total coverage area had total Food Sales of over \$161,628,000. And here are food sales by cities:

NORFOLK.....	\$96,031,000
HAMPTON.....	\$16,419,000
PORTSMOUTH.....	\$23,344,000
WARWICK.....	\$ 9,717,000
NEWPORT NEWS.....	\$16,117,000



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

Represented by Edward Petry & Co., Inc.

gets were exhibited and WMT estimates that more than 100,000 saw them. Prizes totaling \$500 were awarded to winning entries by the Iowa State Fair Board.

WMT also repeated last year its contest designed to promote the sale of portable radios and increase out-of-home listening. In the past the station gave away portable radios as prizes for the best slogans on summertime listening. Last year the listeners were also asked to identify five WMT personalities who read one or more of the words from the following slogan: "Portable listening's now in style: WMT's the place to dial." WMT reported more than 2,000 answers from 39 eastern Iowa counties and four adjoining states with better than 75% of the entries correctly identifying all five voices.

Besides fairs, summertime also means vacationtime. This provides a bonus audience for some stations. Vacationers seldom read local newspapers and usually don't have much opportunity (even if they have the inclination) to watch tv. But they do listen to the radio, especially while traveling about in their autos, and stations take this opportunity to come up with all kinds of statistics on the number of vacationers, the amount of additional auto traffic and figures on how vacationers spend their money.

While it is true that one station's gain in vacation audience can be another station's loss, the powerhouse stations can still cover the large majority of vacationers, since most vacationers don't travel too far away from home.

WRCV (formerly KYW), Philadelphia, estimates that at any one time less than 5% of the people ever leave its principal coverage areas for vacation. In addition, WRCV gets its share of the 10 million motorists who visit Pennsylvania during June, July and August. WCAU estimates that 90% of its audience remains within its coverage area during vacation.

WBZ-A reports that 80% of all New Englanders who take a vacation travel within the six-state New England area which the station says falls under its two-station (WBZ plus WBZ-A) umbrella. Total vacationers in New England, WBZ-A predicted in its 1955 summer promotion, will come to 4 to 5 million people, 67% of whom are New Englanders.

Even winter resort areas find sum-

## no time lost...

Sell-mates, WLW Radio offers the only Certified Audience Plan in any broadcast media... certifying a pre-determined audience at a low one dollar (or even less) per thousand home broadcasts —backed by the official NIELSEN REPORTS.



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



CORLEY BROADCASTING CORPORATION A DIVISION OF



**WLW**

ILL. IND. OHIO PA.  
KY. W. VA.

**radio world**

5 MARCH 1956

Here's WWTV's  
**MAGIC  
FORMULA!**  
**V+M+P=SALES**

**V=Viewers**

**M=Merchandising**

**P=Promotion**

—o—

It's the  
**SURE-FIRE  
FORMULA**

for

**SURE-FIRE  
SALES**

ON

Michigan's

**BIG SELL**

Station

**W W T V**

VHF Channel 13

Serving Michigan from  
Cadillac

**CBS-ABC**

Represented Nationally by WEED

mer a good time of the year. W-GTO, Haines City (in central Florida), points out that Florida highway travel during July is only 5% below the winter peak in February. The station anticipates that 120,000 tourist autos will travel daily in its coverage area during June, July and August.

Touring is big business. WBZ-A reports that New England vacationers (not including week-end travelers) spend about \$1 billion extra in the New England economy during the summer. WRCV quotes figures showing out-of-state motorists spend \$1 million a day in Pennsylvania during the summer. According to WKBZ, Muskegon (Mich.), tourists spend \$5 million annually in Muskegon County alone. KPQ reports that Washington State gets \$123,000,000 annually from out-of-state tourists while Wenatchee alone gets \$40,000,000 from in-state and out-of-state tourists. KOA, Denver, says 12.5 million tourists in eight mountain states spend \$600 million during the summer.

How is this money spent? Most breakdowns come pretty close to agreeing. For example WBZ-A breaks it down this way: 23% to retail purchases (except food); 22% for food; 18% for lodging; 12% for transportation, gas, oil and auto service; 9% for personal; 8% for entertainment; 4% for souvenirs and 4% for miscellaneous. WKBZ figures show 25% for retail; 22% for food; 17% for lodging; 12% for gas, oil and auto service; 9% for amusements; 7% for transportation; 5% for confectioners and road-side stands. WRCV figures motorists spend 29% for food; 20% for lodging; 23% for auto expenses, 28% for miscellaneous.

Another factor bolstering summer radio is baseball. WRR, Dallas, which, while city-owned, is commercially operated, told SPONSOR: "We carry minor and major league baseball throughout the spring and summer months, beginning in March with exhibition games and through September. So this actually makes our summertime the best 'selling' time of the year. We carry both afternoon and evening games. The adjacent programs are easy sellers and we are able to get premium rates for these time segments."

WROK, Rockford (Ill.), carried all Chicago White Sox night games last year, had Falstaff Beer as a participating sponsor. The local distributor

of Falstaff wrote the station: "As we near the close of the baseball season, I thought I would drop you a line complimenting you on the splendid job that WROK has done with the White Sox games in assisting us to break all previous sales records for the months of May, June, July and August." Falstaff has signed up for the 1956 season.

Local sponsors also cash in on baseball sponsorship. Felix Chevrolet Co. sponsored one-quarter of the Los Angeles Angels games over KMPC last summer and broke all summer sales records. While last summer was a good season for auto sales, the sponsor said much of the sales increase was due to baseball broadcasts.

WROK is one of the few stations reporting that it offered summer announcement packages. KXEL, Waterloo (Iowa), said it might start doing so. But a more typical reaction toward summer packages or discounts comes from KFRO, Longview (Tex.), which said: "We try to guard against any kind of special rates because we think radio has for too long under-sold itself."

Some of the stations are beginning to suggest it would be a good idea to raise rates during the summer. KCBQ, San Diego, wrote to SPONSOR: "While we have not yet done so, we believe that it would be more logical to charge advertisers more for their time in the summer as opposed to offering any deductions during this period."

In one of its 1955 summer radio promotion pieces (a reprint of SPONSOR's 1955 Summer Selling issue), Westinghouse Broadcasting Co. had this headline: "If we had good sense, we'd raise our rates in the summer."

**Network radio:** Summer network radio these days is offered and bought the way it is the rest of the year—as a low-cost circulation medium available for short-term or long-term advertising.

The in-and-out nature of network radio naturally attracts summer-only buys. Among those on CBS last summer were Amoco's *Rhythm on the Road*, General Food's special saturation purchase of about a dozen-and-a-half 7½-minute soap opera segments to bolster sales in 50 markets and Bauer & Black's participation purchase for Curads on *Arthur Godfrey Time*. All of these were daytime purchases.

On NBC summer-only buys includ-



ed those by Carter, Western Union, Nash, *Reader's Digest*, Miller Brewing, Socony, Charles Antell, Crowell-Collier, Chevrolet, Morton Salt, Goodrich, Mutual of Omaha, J. B. Williams, Scripto and Bristol-Myers.

Some of these advertisers also buy network radio year round. As a matter of fact, a change this year in the CBS rate card may herald a reverse of the current trend and see efforts to attract more year-round advertising.

The change, effective at the beginning of this year, provides that if the advertiser buys on CBS Radio for 52 weeks, he gets the 8½% 52-week discount on all his CBS buys, whether they run 52 weeks or not. Previously, the rate card provided that only the particular buy that ran 52 weeks received the continuity discount, which is the usual practice.

The purpose of the CBS change is to induce the in-and-out buyer to run year round advertising, the incentive being that his seasonal or short-term buys will also be reduced by 8½%.

The other networks also offer 52-week discounts (ranging from 7½ to 17½%) but differ from CBS in that this discount can also be earned in less than 52 weeks if the advertiser buys more than a certain amount of time. On ABC this sum is \$1.5 million during the day and \$1 million at night; on Mutual the figure is \$1.2 million; on NBC it is \$1 million at night only except for participation programs.

A radical departure at Mutual will be of interest to summer advertisers, especially those worried about a dip in listening to programs or participations. Its purpose is to take all the gamble out of network radio.

The new MBS plan is a guaranteed cost-per-1,000 per commercial minute for practically all buys. Calculations will be based on Nielsen data. There is no standard cost-per-1,000 figure for everybody nor is the rate card thrown away. Actually, the new plan is tied to the rate card.

The way it works is this: The advertiser's expected or current cost-per-1,000 per commercial minute is calculated, based on the rate card, program costs and Nielsen average minute data. He is promised that if it goes above this figure the network will provide extra time to bring it down to the promised level. All discounts are taken into consideration. A 52-week advertiser still earns his 52-week dis-

count, in effect.

Does this mean that if a client's show dips in the summer, he will get make-good time from the network? Not necessarily. The entire rating picture is taken into account in figuring cost-per-1,000 and if the show was expected to dip in the summer by a certain amount this would be figured into the calculations. Actually, there will be a certain amount of negotiation in setting up an advertiser's cost-per-1,000.

Will out-of-home listening be taken into account? No. Nielsen's network

ratings only cover in-home listening. The Nielsen Auto-Plus is a measure of total auto sets-in-use and is not broken down by network.

Suppose a show's rating declines over a period of months. Does this mean that after the current purchase expires the network will guarantee the same cost-per-1,000—in other words, charge less money? Not necessarily. The time cost for a show is the rate card cost. The network could reduce the price by cutting the program cost but that is a matter of negotiation, as in any buy. ★ ★ ★



## Cash Registers are Singing in the WBRZ Area because:

POPULATION IS <u>UP</u>	<b>84%</b>
EFFECTIVE BUYING INCOME IS <u>UP</u>	<b>100%</b>
FOOD STORE SALES ARE <u>UP</u>	<b>209%</b>

—Sales Management's area growth ratings, 1945-1955

**\$899,481,000.00 spendable dollars**

from OIL, GAS, CHEMICALS

SULPHUR, INDUSTRY, AGRICULTURE

— and only one TV station completely covers this rich heart of Louisiana



Power: 100,000 watts

Tower: 1001 ft. 6 in.

**NBC-ABC**  
Represented by Hollingbery

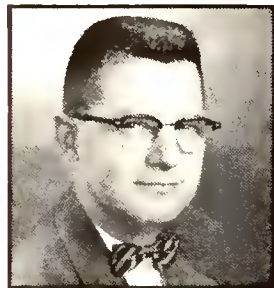
# WBRZ Channel 2

**BATON ROUGE, LOUISIANA**

# LEAD



**JIM DELINE**  
The Jim Deline Gang



**DEACON DOUBLEDAY**  
Farm Director



**FRED HILLEGAS**  
News Editor



**JOEL MAREINISS**  
News Commentator



**BILL O'DONNELL**  
Sports Editor

# SELLING

The finest local talent staff employed by any radio station in Central New York works for WSYR. They are all professionals . . . people who have made a successful career of serving the listening interests and tastes of 428,000 homes in WSYR's 21 county service area. They know what they're doing and they like doing it. They have earned public acceptance by consistently superior performance over a period of years. They are relied upon confidently for good entertainment, dependable news reporting, vital public service. Naturally they exert a powerful selling influence for the products they advertise.



The Measure of a Great Radio Station

# WSYR

5 KW • 570 KC

# LEADERSHIP

# POWER!

WSYR's leadership in local programming service is clear beyond dispute. And when it comes to coverage, WSYR's wide margin of superiority, daytime and night-time, is attested by every recognized coverage service. It is this kind of leadership which makes WSYR the clear first choice of radio advertisers in one of America's truly important markets. The WSYR service area has a population of more than 1.5 million - annual buying power in excess of \$2.2 billion. And metropolitan Syracuse is ranked by Sales Management as the fastest market in the nation.



**ELLIOTT GOVE**  
Timekeeper Show



**CARL ZIMMERMAN**  
News Commentator



**ED MURPHY**  
The Ed Murphy Shows



**ROBERT NELSON**  
News Commentator



**JENNIE-BELLE ARMSTRONG**  
Women's Director

ict e

# WSYR

SYRACUSE, N. Y.

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

NEW YORK • BOSTON • CHICAGO

DETROIT • SAN FRANCISCO

# DAYTIME TV



DIGEST



What's Your Answer



CLUB 30

# IS BIG TIME



SPORTS DIGEST



CONN. REPORT



NEWS at SIX

# ON WKNB-TV



BAR 30



The WEATHERVANE



BIRTHDAY PARTY

# HARTFORD County



STUDIOS AND OFFICES • WEST HARTFORD, CONN.

Represented by The BOLLING Company, Inc.

The "customer is always right"—that's uppermost in all of WKNB-TV's program planning. We think the viewers of Channel 30 are the *world's nicest people* and we cater to them.

Yes, viewers like *us* too. You should see the thousands of letters we get from men, women and children. You should see the fascinating programs built around more than 200 women's and men's service clubs. You should see the thousands of children who participate in the several types of programs designed for children of all ages—from pre-kindergarten to teenagers. You should see the thousands of people who visit our studios (more than 90,000 last year). You should *hear* what they say about WKNB-TV, Connecticut's leadership station.

Our own programs, plus all the NBC shows make a *powerful and convincing* sales vehicle. If you want *productive advertising coverage* at low cost—WKNB-TV is one of America's great TV buys.

# WKNB-TV

Basic



channel

# 30

MONDAY

TUESDAY

WEDNESDAY

Table with columns for network (CBS, DuMont, NBC, ABC) and rows for various TV programs including Garry Moore, Arthur Godfrey, Pillsbury Mills, and others, detailing their schedules and costs.

THURSDAY

FRIDAY

SATURDAY

	CBS	DuMont	NBC	ABC	CBS	DuMont	NBC	ABC	CBS	DuMont	NBC	ABC
working	Garry Moore Hazel Bishop Spector alt. wks Toni: North th 10-10:16 Chun King: JWT Toni: North alt th 10:15-30 55-75NY L ¼ hr \$3,140 Arthur Godfrey Bristol Myers Y&R 10:30-10:45 Amer Home 10:45-11	Network programming discontinued	Ding Dong School Manhattan Soap SB&W 10-10:15 Gerber Prods D'Aray 10:15-30 Ch m-f L ¼ 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 10:30-45 CBS-Hytron B&N alt wks Hazel Bishop Spector S.O.S.: McC-E Alt Wks Prudential C&H f 10:45-11 55-85NY L ¼ hr \$3,140	Network programming discontinued	Ding Dong School 10-10:30 Colgate: Baten alt f 10-10:15 General Mills: Tatham-Laird f 10:15-30 seg ¼ hr \$1,160 Hollywood Backstage Chas Antell m-w-f tu, th sust L NY	No network programming	Capt. Kangaroo 10-10:30 Winky Dink And You sust 10:30-11	Network programming discontinued	Child Cor NY Pinky Sh Hy	
working	Blow Godfrey (cont'd) Kellogg Burnett Pillsbury Mills m-th 11:15-30 Lee Burnett 40Var L simul ¼ hr \$3995 Strike It Rich Colgate m-f (see mon) Esty		Home m-f 11-12 NY L&F (see mon & tu) 1-min partic: time & tal \$7000	No network programming m-f	Garry Moore (cont'd) Yardley of Ldn Ayer f 11-11:15 Converted Rice Bennett alt wks Masland A&C 11:15-30 L ¼ hr \$2038 Strike It Rich Colgate m-f (see mon) Esty		Home m-f 11-12 NY L&F (see mon & tu) 1-min partic: time & tal \$7000	No network programming	Mighty Mouse Playhouse Sust Tales of Texas Rangers General Mills Tatham- Laird \$10,000 alt wks Curtiss Candy C. L. Millier		Fan Genera NY B&B Uncle J Coons Sust Chi	
working	Vallant Lady Toni Co L NY North Love of Life Amer Home P m-f (see mon) Blow Search for Tom's P&G: joyt m-f (see mon) Blow 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) Blow Search for Tom's P&G: joyt m-f (see mon) Blow 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 prod 49Phila T		Paul Win Jerry Mal Show Sust	Choose Up Sust
working	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	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	Lena Rangar General Mills: wheaties, kir 51NY F DFS \$18,000 Capt. Midnight Wander T. Laird	No network programming		No netw program	
working	Robert Q Lewis Ralston Purina Co alt wks GBB 2:15-2:30 sust ¼ hr \$3,150 Art Linkletter Kellogg: all pr 52Hy L LB tu,th 2:30-45 Pillsbury Mills m-th 2:45-3 LB ¼ hr \$4,000	No network programming m-f	No network programming m-f	Robert Q Lewis Brown & Wmsn: viceoy-alt wk Bates 2-2:15 2:15-2:30 sust 49NY L ¼ hr \$3,150 Art Linkletter Lever: surf BBDO m,w,f Hawaiian Pineapple Ayer 2:45-3 64Hy L ¼ hr \$4000	No network programming m-f	No network programming m-f	No network programming m-f	Pacific Coast Conference Basketball 2-3:45 PST Amane Maury, Lee Marshall	No network programming		No netwo program	
non-stival	Big Payoff NY m-f L sust tu,th Bob Crosby Toni Co North th 3:30-45 Scott Paper th 3:45-4 70Hy L JWT	NBC's Matinee Theatre partia sponsors HY L	Afternoon Film Festival See Mon	Big Payoff Colgate m,w,f (see mon) Esty Bob Crosby SOS: McCann-E Hazel Bishop Spector alt f 3:30-45 General Mill: 41Hy 3:45-4 L Knox- ¼ hr Reeves \$3100	No network programming	NBC's Matinee Theatre partia sponsors Hy L	No network programming	Big Ten Basketball sust 3-5 pm	No network programming		NBA Basket	
non-stival	Brighter Day P&G m-f (see mon) Y&R The Secret Storm Amer Home Prs m-f (see mon) Blow On Your Account (WIn Elliott) P&G: tide, prell m-f Benton & Bowles	Way of the World NY L Modern Romances Colgate B. Houston Queen for a Day NY L	Afternoon Film Festival 3-5 pm	Brighter Day P&G m-f (see mon) Y&R The Secret Storm Am Home Prods: m-f (see mon) Blow On Your Account (WIn Elliott) P&G: tide, prell m-f Benton & Bowles	No network programming	Way of the World Borden Co NY m,w,f L Y&R Modern Romances Colgate B. Houston Queen for a Day NY L	No network programming	Big Ten Basketball sust 3-5 pm	No network programming		NBA Basket (cont'd)	
Mouse	No network programming	Pinky Lee 43Hy m-f L Partic: Intl Shoe H,H&MeD th Howdy Doody Kellogg Co tu,th (see tu) Lee Burnett Standard Brands Bates m th ¼ hr \$2,600	Mickey Mouse Club Lecture, Inc J. Cohan alt wks with Morton Salt NL&B m-f Gen'l Mills m-w-f 5:15-5:30, 5:45-6 Knox Reeves & Esty Mars Candy 5:30-5:45 Burnett NY F	The New Revue (colorcast) NY L	No network programming	Pinky Lee Hy m-f L Partic: Gen Fds: Y&R tu,w,f Howdy Doody Luden's Mathes 5:30-45 Intl Sh: H,H&Ms alt f 5:45-6 Welch Grp Juice OCSS alt f 5:45-6 46NY 461 ¼ hr \$2,800	No network programming	No network programming	No network programming	No network programming	No network programming	

# The best things come in BIG packages!



... and ABC-TV's film festival package is the biggest in television!

NOW . . . participations on AFTERNOON FILM FESTIVAL—Mondays through Fridays—buy you an amazing price reduction on an equal number of participations on Sunday's FAMOUS FILM FESTIVAL.

FAMOUS FILM FESTIVAL is TV's top-rated\* participation show. AFTERNOON FILM FESTIVAL has the best cost efficiency of all TV participation shows. FAMOUS FILM owns the prime 7:30-9 Sunday-night slot. Has a cost efficiency of \$1.25 per 1,000 viewers per commercial minute. AFTERNOON FILM offers a new, low daytime price in the 3 to 5 P. M. periods.

Both present top films, top stars. For details call your ABC-TV sales representative.

\*Nielsen Dec. 1 & 11, Jan. 1

## ABC Television Network

7 W. 66th St., New York 23, N. Y., SUsquehanna 7-5000  
20 North Wacker Drive, Chicago, Ill., ANdover 3-0800  
277 Golden Gate, San Francisco, Cal., UNderhill 3-0077



*Famous as a local sight ...  
yet known throughout the nation*



This monument,

these cherry blossoms, are  
an integral part of the personality  
of one place—our nation's capital.

They are local.

There are local reasons for the consumer  
to buy one product rather than another—  
for buying in one place rather than another—  
for listening to one station rather than another.

In Storer markets successful advertisers  
tell their stories on Storer Stations.

"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

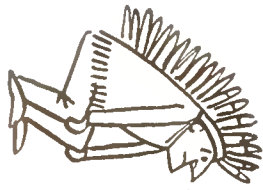
**LEWIS JOHNSON**, Midwest Nat'l Sales Mgr.

**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





## TALENT SCOUTING?

Look no further. The talent's on WMBR-TV, reaching 358,939 homes with the highest rated shows, national and local.

### WMBR-TV

Jacksonville, Fla.

Basic CBS

Channel 4

CBS Television Spot Sales

Operated by The Washington Post  
Broadcast Division

## KIPLINGER

(Continued from page 35)

year, objective is to attract the most likely readers.

From the standpoint of programing, client and agency agreed the most logical approach would be to try to project as much of the character and content of the magazine as possible by means of oral sampling.

The second task, a time buying responsibility, was to see that the best prospects heard the sampling.

Of course, responsibility at this point becomes hazy and ultimate success depends on the combined best efforts of advertising (to get the magazine's foot in the door), the circulation department (to close the sale), and the editors (to hold readers and get them to renew).

The networks currently being used include the CBS and NBC hook-ups, four Columbia Pacific nets, and two of Don Lee. This in addition to the 40 markets mentioned. But one weekend it may be the full CBS web plus only a regional hook-up of NBC in combination with any or all of the West Coast networks; the following weekend it may be the two national webs, complete, or just spots, or any other combination.

Although Bray and Day are reluctant to reveal the renewal rate or the percentage of trials that are converted to regular subscriptions, both figures are high, they maintain.

Since so much of the credit is attributed to the style and content of the Walton deliveries, it's an education to analyze his pacing, the timing of the commercials, the manner in which they are woven into the copy, and the content itself—all aimed at giving listeners a true picture of the inside of a typical issue.

For its part, *Changing Times* offers generous helpings of factual information "To help you master everyday problems and see your way to a better future," as its masthead proclaims (a variation on its former "Straight talk to help you see ahead to better work and living"). Its 48 pages (all pure editorial matter completely staff written) contain articles dealing with economic and social problems—"subjects with a universal appeal." A rundown of the contents page of a typical issue shows these titles: "How much life insurance do you need?", "Sure, you're a good driver—but . . .", "Be a better

salesman," "Tips on house plants," "The good and the bad about Florida," "Child's first visit to the dentist," "Boom in station wagons," "You don't have to have dishpan hands," "What's new in do-it-yourself," "Can you get a college loan?" "Doesn't your town have a Better Business Bureau?" "How long since you've been sledding?"

**Sampling:** With no product to demonstrate, Walton draws a word picture that sounds like a digest of a whole issue but with all the impact of a news commentator reporting hot flashes just ripped from the teletype. Each E.T., in fact, begins with the sound of the ticker. Walton jumps in with seven or eight headline-type questions such as: "What's new in home freezers? How can you get your tax refund quickly? Buying a car? Watch out for price tag. Do you know how to shop for bargains? What gives with home mortgages? Should you buy on time? . . ."

He then proceeds to answer each one, in more or less degree, changing his pace—and his tone—now with an exaggeratedly slow turn of a phrase *sotto voce* or a staccato series of flat statements about what Congress will do, the trouble with our schools, labor's next big objective, the state of your health. Social Security, taxes (a lot on taxes). Suddenly you can almost see him curl his lip as he tells how some shoppers (not you!) fool themselves. "Want to know 13 ways to stop yourself from buying things you don't want?" He gives them to you, too (together with an explanation of how manufacturers are now calling in the psychologists—the motivational researchers—to help package and advertise their wares to get you to make those impulse purchases). But you have to listen fast. ("Walton," says Day, "can pack more words into 15 minutes than anyone we know.")

Exactly midway through, Walton swings into the first commercial and does it so quickly and so smoothly that at first it sounds like just another item. Gist of the message is that *Changing Times* brims over every month with the kind of "plain and authoritative answers to everyday questions" like those you've been listening to. Before mentioning anything about subscribing to the magazine, he tells you about a book containing dozens of the most helpful articles ever to appear in "money-saving, money-making *Chang-*

# REED HADLEY

starring in



## "PUBLIC DEFENDER"



He'll go all-out  
to win a  
case! Millions of

Americans know

that and love him for it.

But Public Defender doesn't only swing juries. Entire segments of the population are influenced in their choice of food labels and merchandise brands by what they see advertised on these bristling-with-action Public Defender shows. In your market too, whatever you have to sell, Public Defender will tip the balance of public opinion in your favor!



### 69 HALF HOURS

First run in many markets!  
Powerful re-run value in ALL markets!

# Interstate

TELEVISION CORPORATION

NEW YORK | CHICAGO | HOLLYWOOD  
445 Park Ave. | 1250 S. Wabash | 4376 Sunset Drive  
MUrray Hill 8-2545 | WAbash 2-7937 | NOrmandy 2-9181

ing Times," articles with lasting usefulness which you can't buy anywhere but which will be sent to you free if you'll try *Changing Times* for six months. All you do is send a postcard saying O.K. to send the magazine and they'll bill you later. "If you don't save many times the \$2 cost, just don't pay the bill."

**For adults only:** Since its editorial content is strictly adult fare, the magazine seeks mature audiences, figures it can get them in husband and wife pairs together either early morning or late night. During its year-long test run on WOR, New York, it took the 9:15-9:30 a.m. slots on Saturdays and Sundays, 10:15-10:30 a.m. Sundays, and, hoping to catch couples either driving home early Sunday evening or already at the hearthside. 6:15-6:30 p.m. Sundays. When it enlarged its schedule, the magazine added the 9:15-9:30 a.m. period on the NBC network Saturday morning, CBS 11:15-11:30 p.m. and reversed the two on Sunday. But, as Kiplinger buys its time from week to week, this is no fixed pattern.

Right now the publisher is looking for a mid-day hook-up during the week for a somewhat similar format angled toward the woman of the house. The wraps are still on this one but Day has told SPONSOR that it's a kind of female "Answer Man" featuring actress Jan Miner in the title role. ★ ★ ★

### COMPARAGRAPH NOTES

(Continued from page 80)

12-12:15 pm; 3:30-3:45 pm; Th 3:41-4 pm;  
CBS, Sun 5-6:30 pm  
Serta, Bozelle & Jacobs: CBS, M 10:15-10:30 am; partic  
Sheaffer Pen, Seeds: CBS, alt T 8-8:30 pm; Sat 9-9:30 pm  
Simoniz Co., SSCB: NBC, alt F 9-9:30 pm; CBS, W 10:15-30 am  
Singer Sewing, Y&R: CBS, Th 9:30-10 pm  
Speldel, 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, partic M-F 3-5 pm; 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, JVT: 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 partic S 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  
Union Underwear, Burnett: ABC, partic M-F 3-5 pm  
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 7:30-4:45 pm  
Welch Grape Julee, 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 Pharm., Blow, Geyer: CBS, Sat 9:30-10 pm; CBS, M 6:30-7 pm, 7:30-7:45 am; 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

In The West

# The

# Best

# Negro

# Market

# Buy!

# 94%

## NEGRO

## PROGRAMMING

# KSAN

SAN FRANCISCO

RICHARD BOTT, Station Manager

Represented Nationally by  
Stars National Inc.

Get the Sensational  
New Facts About . . .

# The ONLY All-NEGRO Station in the Big Chicago Area

•  
**WBEE**

Harvey, Ill.

**MORE** broadcasts to  
**MORE** Negroes who  
actually **Buy More**

ROLLINS BROADCASTING, INC.  
National Sales Mgr.: Graeme Zimmer  
New York Office: 550 Fifth Ave., CI 7-6634  
Chicago: 6201 S. Cottage Grove Ave., NO 7-4124

## New developments on SPONSOR stories



**See:** How CIO uses radio to prove "unions don't have horns"

**Issue:** 11 January 1954, page 34

**Subject:** Labor unions use radio to push public relations program

The success of two newscasts independently sponsored by the CIO and AFL prior to their amalgamation dictated a continuation of their sponsorship when they combined last fall. In '54 the CIO was sponsoring *John W. Vandercook and the News* five times a week for a yearly tab of \$600,000 or 3/5 of their national public relations budget. The AFL, at the same time, was spending about \$700,000 a year to sponsor newscaster Frank Edwards over Mutual.

As of 1 February of this year the CIO-AFL is sponsoring two newscasters. *Edward P. Morgan and the News* is aired on ABC (7-7:15 pm Eastern Standard Time) over 246 stations; and *John W. Vandercook and the News* (10-10:05 pm Eastern Standard Time) over 124 stations. The estimated 1956 bill for the two programs should come to about \$1,000,000. M. S. Novik, radio consultant for the AFL-CIO informed SPONSOR that approximately 10 new stations will be added this year. The 10 were selected from some 50 possible requests for local sponsorship that came from as many labor groups across the country. Budget limitations prevented the addition of any more.

The average rating for the two shows in all the markets in which they were broadcast was 2.0 according to Pulse figures which include out of home listening.

Currently the AFL-CIO is considering a short tv series along the lines of a show called *Both Sides* which was moderated by news analyst Quincy Howe and ran for 13 weeks in the spring of '54.

★ ★ ★



**See:** How tv made Jim Moran top Hudson dealer in the U.S.

**Issue:** 22 March 1954, page 44

**Subject:** Record breaking number of cars sold through tv

Jim Moran's Courtesy Motors' phenomenal nine year rise to what was reputed to be the largest automobile dealership in the country was the subject of a March '54 SPONSOR *Case History*. From the very first, Moran plugged his Hudson line through tv almost exclusively. Two years ago Moran was spending \$625,000 on three programs in the Chicago market. He had first entered tv as a gamble when, in February 1949, he began sponsoring wrestling matches over WENR-TV (now WBKB-TV). There were only 50,000 tv sets in Chicago then and 4,000 of them were in taverns. The matches cost \$1,500 a week with Moran doing his own commercials, a practice he continues to this day.

Last week the big news from Chicago was "The Courtesy Man's" switch from Hudson, for whom he'd sold an average of 4,000 new cars a year, to Ford. His new franchise became effective as of 1 March. Although Moran declined to say why he was making the switch it can be assumed that Hudson's dipping sales position, from ninth place after the war to 15th place in August 1955, was an important factor.

Moran's ad budget was estimated at between \$750,000 and \$1,000,000 most of which was spent on two tv shows. One was a Sunday night show featuring movies on WGN-TV and the other was a Friday night variety show on WBKB-TV.

★ ★ ★

A SINGLE  
OUTLOOK  
IS  
BETTER



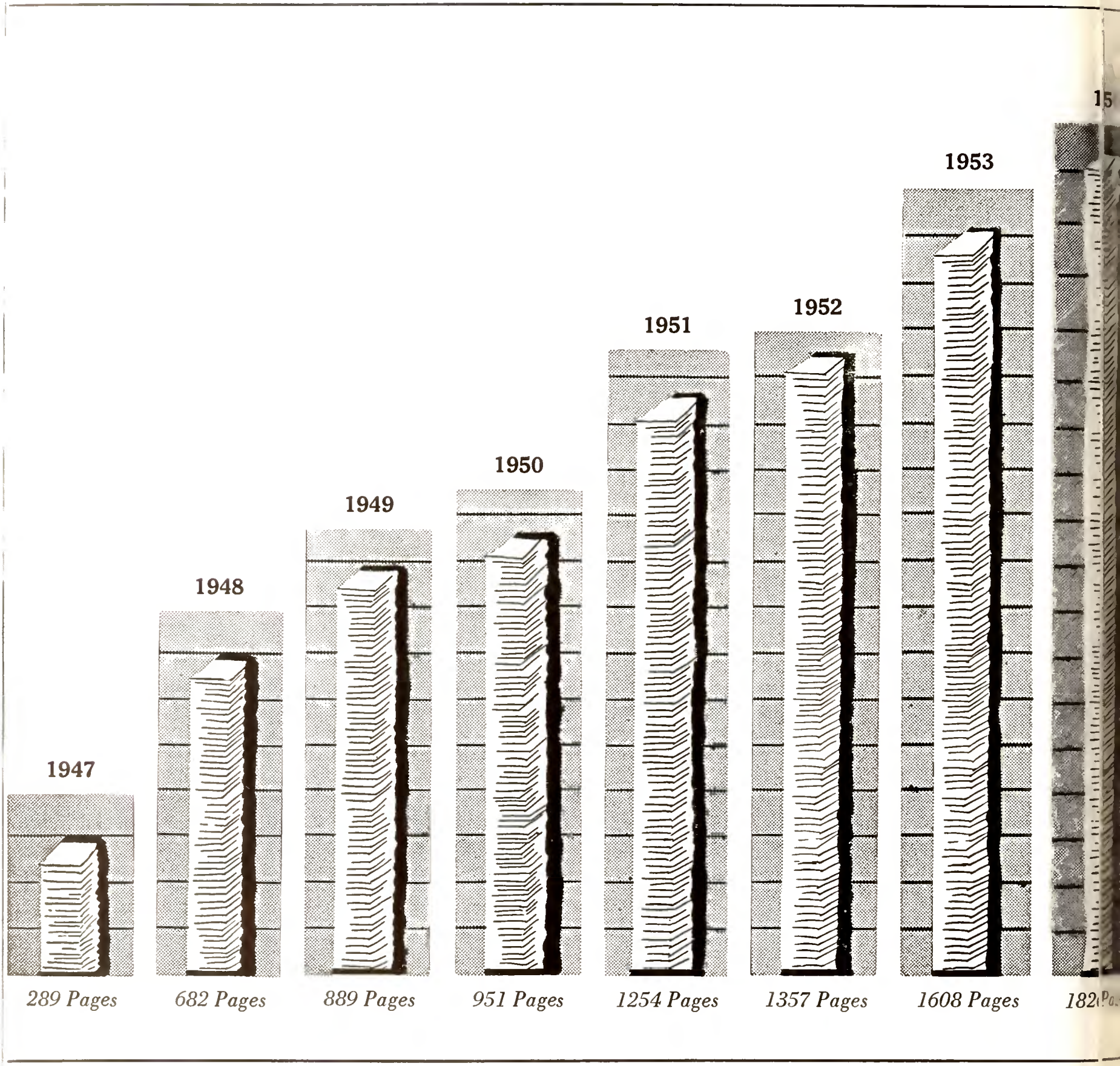
Janus was the fellow who could look in two directions at once. His feat may have had certain ocular advantages, but he unquestionably suffered from divided attention.

Not so with Harrington, Righter and Parsons where policy is to concentrate in only one direction, giving exclusive attention to television station representation. These 12 stations insist on complete, intelligent service. Our singleness of purpose gets it for them.

Harrington, Righter and Parsons, Inc.  
television — the *only* medium we serve

New York  
Chicago  
San Francisco  
Atlanta

*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*



# NINE CONSECUTIVE YEARS OF SALES GAINS

Through its first nine years SPONSOR (which celebrates its tenth birthday in November 1956) has 1, stuck everlastingly to the job of providing a *use* service for national advertisers and agencies; 2, crusaded for worthwhile industry improvements; 3, established new sales records each year. It has frequently been called the most successful new trade magazine of this decade.



*10th Year of Usefulness to TV and Radio Advertisers*

# SPONSOR-TELEPULSE ratings of top

Chart covers half-hour syndicated film

Rank now	Past rank	Top 10 shows in 10 or more markets Period 3-9 January 1956 TITLE. SYNDICATOR. PRODUCER. SHOW TYPE	Average ratings	7-STATION MARKETS		5-STATION MARKETS			4-STATION MARKETS					Balt.	Buff.
				N.Y.	L.A.	Boston	Mnpls.	S. Fran.	Atlanta	Chicago	Detroit	Seattle-Tacoma	Wash.		
1	1	<b>Mr. District Attorney</b> , Ziv (M)	20.7		14.4 knxt 10:00pm	24.7	12.2	16.2	20.9		17.7	23.6		13.9	21.5
2	2	<b>Waterfront</b> , MCA Roland Reed (A)	19.3	6.8	11.2 wabd 6:30pm	19.2			19.2	9.0	14.5	18.9	23.5	10.9	17.5
3	4	<b>Badge 714</b> , NBC Film (D)	18.9	6.2	15.4 wpix 8:30pm	22.4	24.5	24.5			14.2	14.0	25.3	17.9	
4	4	<b>Highway Patrol</b> , Ziv (A)	18.7	5.9	12.8 wpix 9:30pm	18.0	14.0	11.9	16.2	9.2	20.7	18.2	12.9	7.2	15.0
5	3	<b>Amos 'n' Andy</b> , CBS Film (C)	18.2	10.8	16.5 wchs-tv 2:00pm	16.7	10.2		21.7	10.2	14.7		14.7	9.5	13.4
6	9	<b>Annie Oakley</b> , CBS Film (W)	17.9	8.8	15.4 wchs-tv 5:30pm	15.7	22.7	8.0	15.0	9.9	15.5	23.6	11.5	27.2	31.5
7	6	<b>I Led Three Lives</b> , Ziv (M)	17.8	3.2	13.2 wpix 10:00pm	21.5	18.7	17.7	16.2	17.7	13.7	20.6	18.7	14.5	19.9
8	8	<b>Man Behind the Badge</b> , MCA-TV Film (M)	16.9		9.2 kttv 8:00pm	22.9	14.4	13.7			11.7	17.7	10.6		22.1
9		<b>Cisco Kid</b> , Ziv (W)	17.3	6.0	6.3 wabc-tv 7:00pm	12.2	24.4	15.6	17.2	22.4	16.9	12.1	11.1	22.2	29.1
10	10	<b>Superman</b> , Flamingo (K)	16.9	11.0	13.9 wrea-tv 6:00pm	21.9	6.4	14.5	25.2	15.4	18.2	20.6	15.2	14.5	27.5
<b>Top 10 shows in 4 to 9 markets</b>															
1	2	<b>Stars of the Grand Ole Opry</b> , Flamingo Film (M)	19.9		2.9 keop 9:00pm			17.7	18.2				8.1		
2	1	<b>Life of Riley</b> , NBC Film, Tom McNight (C)	19.1		17.7 kttv 8:30pm		10.2	23.7		15.4		28.6			
3	7	<b>Meet Corliss Archer</b> , Ziv (C)	16.2								7.2			7.2	
4	4	<b>Passport to Danger</b> , ABC Film, Hal Roach (A)	15.8		5.9 keop 7:30pm		5.0					9.6			
5	3	<b>Celebrity Playhouse</b> , Screen Gems Inc. (D)	15.2		9.9 knxt 10:00pm			11.9		6.9	6.9	21.8	2.9		
6		<b>Range Riders</b> , CBS Film (W)	14.9	3.2	4.7 kpix 7:30pm	25.0				10.0		14.5			16.1
7	8	<b>Eddie Cantor</b> , Ziv (C)	14.6		7.4 kttv 10:00pm		6.0	20.4		16.0	10.0	14.3			12.1
8	9	<b>I Search for Adventure</b> , Bagnall (A)	14.3	1.7	11.2 wpix 7:30pm			20.9				23.2			
9	5	<b>Long John Silver</b> , CBS Film (A)	14.3		5.1 wabd 8:00pm				9.5	12.7		17.0			
10		<b>Count of Monte Cristo</b> , TPA (A)	12.9		10.8 kttv 8:00pm		9.4	13.7	9.9			10.5			25.0
10		<b>Jungle Jim</b> , Screen Gems (A)	12.9	8.7	6.2 wrea-tv 6:00pm			7.0	21.2		25.5	13.3	8.2		

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

market 3-9 January. While network shows are fairly stable from one month to another, syndicated shows are more volatile. In markets in which they are shown, this is true to much lesser extent with syndicated shows. The average rating should be borne in mind when analyzing rating trends from one month to another. \*Refers to last month's chart. If blank, show was not rated at all in last chart.



Shows

made for tv

1-STATION MARKETS			2-STATION MARKETS			
City	St. L.	Phila.	Dayton	Charlotte	Birm.	New. Or.
17.5	11.7	22.5	60.3	15.5	27.5	
tmj-tv 1:00pm	wpts 10:30pm	ksd-tv 10:00pm	wbtv 8:00pm	wlw-d 10:30pm	wdsu-tv 10:30pm	
21.2	19.6	19.0	60.0			
wcau-tv 6:30pm	kwk-tv 10:00pm	wabt 9:30pm	wbtv 8:30pm			
11.9	27.7	31.3	21.0			
wcau-tv 7:00pm	ksd-tv 9:30pm	wbrc-tv 10:00pm	wnto-tv 11:00pm			
11.7	11.2	20.9	26.8	39.3	38.5	34.5
tmj-tv 10:30pm	wfl-tv 10:30pm	kwk-tv 9:30pm	wbrc-tv 10:00pm	wbtv 10:30pm	whlo-tv 9:00pm	wdsu-tv 10:00pm
12.2		25.8	34.3	52.8		
wpts 2:00pm		wbrc-tv 10:00pm	wbtv 4:00pm	wdsu-tv 9:30pm		
16.0	17.7	15.7	26.8	14.3	30.0	
tmj-tv 10:00pm	wcau-tv 5:30pm	kwk-tv 4:00pm	wbrc-tv 6:00pm	wlw-d 6:00pm	wdsu-tv 12:00pm	
20.5	14.7	18.9	22.3	28.0		
tmj-tv 10:00pm	wcau-tv 7:00pm	ksd-tv 10:00pm	wabt 9:30pm	wlw-d 9:30pm		
14.9	15.0		26.8			
tmj-tv 10:30pm	ksd-tv 10:00pm		whlo-tv 10:30pm			
2.5		19.8		27.3		
lsn-tv 10:00pm		wbrc-tv 1:00pm		wdsu-tv 5:30pm		
2.2	15.7	11.3	35.0	16.8	25.3	
lsn-tv 10:30pm	wcau-tv 7:00pm	ksd-tv 5:30pm	wbtv 5:30pm	wlw-d 6:00pm	wdsu-tv 5:00pm	

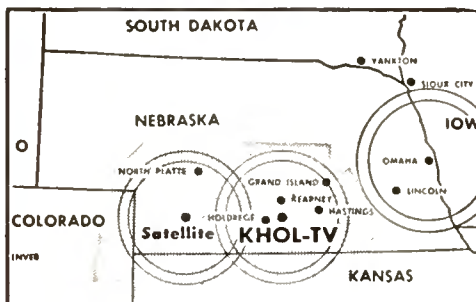
		18.0	39.3	35.0		
		wabt 9:30pm	wbtv 6:00pm	wdsu-tv 6:00pm		
2.9		27.3				
tmj-tv 10:30pm		wbtv 12:30pm				
5.5		29.3				
tmj-tv 10:30pm		wbrc-tv 9:30pm				
	14.9	29.8	31.3			
	ksd-tv 10:00pm	wbrc-tv 9:00pm	wdsu-tv 10:00pm			
3.2	12.0		34.3			
wfl-tv 10:00am	ksd-tv 11:30pm		wdsu-tv 5:30pm			
			30.0			
			wdsu-tv 10:00pm			
		14.0	35.5			
		wbrc-tv 6:00pm	wbtv 5:30pm			
		11.3				
		wbrc-tv 6:00pm				

**KHOL-TV**  
plus . . .

New  
**SATELLITE  
STATION**

**Give You Bonus Coverage  
In Nebraska's 2nd Big Market**

**161,715 Unduplicated Families at  
TV'S Lowest Cost-Per-Thousand**



KHOL-TV and Satellite Station cover rich Central Nebraska — the State's 2nd Big Market

KHOL-TV picks up where Omaha leaves off—you buy no duplicated coverage

One buy on KHOL-TV gives you bonus Satellite coverage at no extra cost

Investigate Nebraska's 2nd Big Market today—  
contact KHOL-TV or your Meeker representative

**KHOL-TV**

**CHANNEL 13 Kearney, Nebraska**

Owned and Operated by

**Channel 6 Satellite Station,**

**BI-STATES CO.  
CBS ABC**

**Hayes Center, Nebr.**

Represented nationally by **MEEKER TV, Inc.**

## How Safe Are Your Clients?

What protection do you and your client get when you order TV/radio commercials produced? What happens if:

... You have to present your client with a bill for thousands of dollars in union residuals you "didn't know about . . . ?"

... Your client and you are sued for plagiarism for using music "nobody remembered to clear . . . ?"

Song Ad Film-Radio Productions automatically protects your clients and you on these and scores of other points on every production. Don't jeopardize your accounts. Call in Song Ads!

Ask for **FREE 14-point 'Production Chart'**



**SONG AD**

**FILM-RADIO PRODUCTIONS**

6000 Sunset Blvd.

Hollywood 5-6181

Hollywood 28, Calif.

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  
be outside metropolitan area of the market.

## NEW AND USED CARS

SPONSOR: Platt Lincoln-Mercury Co.

AGENCY: Direct

**CAPSULE CASE HISTORY:** *As many as 30 or 40 announcements a day were used by the sponsor for one week prior to a special used car sale and also during the week of the sale on a run of the schedule basis. At least 15 automobiles were sold above the quota set as a target by the dealer. Salesmen were kept busy on the lot until 11 p.m. and many sales were made during the evening hours. WCBI was the main advertising outlet for the dealer and received total credit for the success of the sale. The air time cost \$300.*

WCBI, Columbus, Miss.

PROGRAM: Announcements

## HOMES

SPONSOR: Whitey Wrecking Co.

AGENCY: Direct

**CAPSULE CASE HISTORY:** *750 government homes were sold during a spring and summer campaign in spite of the fact that each home had to be moved from the project where it was built to the buyer's own site. One minute announcements were broadcast over WTOL, inviting the public to inspect the homes and from 500 to 2,000 people responded on an average Sunday morning. Running 10 announcements a day the campaign cost Whitey Wrecking Co. approximately \$450 per week and was characterized by the station as its "finest success."*

WTOL, Toledo, Ohio

PROGRAM: Announcements

## KITCHEN CABINETS

SPONSOR: Long Bell Lumber Co.

AGENCY: Direct

**CAPSULE CASE HISTORY:** *For a period of one week the sponsor bought one noon-hour announcement a day in order to move a stock of fir and kitchen cabinets which it was offering at a 25% discount. The offer was made during a usually slow remodeling period but was nevertheless extremely successful. According to the sponsor over \$2,400 worth of business resulted. The owner told the station manager, "We believe this is a highly satisfactory return. Thank you very much for delivering the customers." The cost was \$54.*

KMMO, Marshall, Missouri

PROGRAM: Announcements

## MEAT

SPONSOR: The Food Fair

AGENCY: Direct

**CAPSULE CASE HISTORY:** *Mr. Bob Vaughn, manager and owner of the Food Fair called WHPE to see if he could sell 2,000 pounds of beef he wanted to sell over a particular weekend. He purchased 5 one-minute announcements a day for a Thursday, Friday and Saturday. The copy read "One ton of beef to be sold this week-end." By Saturday night over 4,500 pounds of meat had been disposed of at a gross take of \$2,025. No other advertising medium was used for the three-day campaign. The cost of the announcements was \$115.*

WHPE, High Point, N. C.

PROGRAM: Announcements

## FURNITURE

SPONSOR: Whitmire Furniture Co.

AGENCY: Direct

**CAPSULE CASE HISTORY:** *One segment of a regularly scheduled daily quarter hour broadcast was purchased by the sponsor for the specific purpose of advertising a group of living room suites. As a result of the program, titled Whitmire Harmony Time, the store sold five suites of furniture at an average cost of \$159.95 each. The gross revenue attributed to the sales message broadcast over WRFC came to over \$800. The cost to the advertiser was \$7.15. The results are especially notable in that sales were made during a slow furniture buying season.*

WRFC, Athens, Georgia

PROGRAM: Whitmire Harmony Time

## ENTERTAINMENT

SPONSOR: William H. S. "Pee Wee" King

AGENCY: Direct

**CAPSULE CASE HISTORY:** *When entertainer "Pee Wee" King arranged for a personal appearance in Michigan City, Indiana he also made plans for advertising his coming in the local press and over the local radio station, WIMS. Announcements were made over a two week period costing a total of \$196. The gross receipts for King's one shot performance came to \$3,450, while the advance ticket sale racked up \$700. The general manager of the station, William N. Udell, quoted King as saying he was "highly pleased" with the campaign.*

WIMS, Michigan City, Ind.

PROGRAM: Announcements

## CAMERAS

SPONSOR: Drug Store

AGENCY: Direct

**CAPSULE CASE HISTORY:** *A single one minute announcement over the Kitchen Club, a Monday through Friday morning show, sold seven dozen cameras in two hours and was repeated on a subsequent program with the sale of six dozen more. The sale was one of a series the client used to test the pulling power of his one a month investment in the quarter hour show. The program which has been running well over a year was especially planned for the client who now spends 75% of his ad budget on this and other WKEY programs.*

WKEY, Covington, Va.

PROGRAM: The Kitchen Club

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

**50**

**K** ILOWATTS

**M** EANS

**P** OWERFUL

**C** OVERAGE

**AND** KMPC's signal booms into homes and autos over an area of 46,000 square miles in Southern California, where 7½ million people spend more than \$9 billion yearly at retail. KMPC's power, its Music—News—Sports programming, its mike-side personalities, make it an essential ingredient in any Southern California radio-sales campaign. KMPC pushes even the network stations in audience shares, beats them easily in cost-per-thousand. Ask your AM Radio Sales man!

**KMPC** 710 kc • LOS ANGELES

50,000 watts days 10,000 watts nights

Gene Autry, President

Robert O. Reynolds, Vice-President & General Manager

Represented Nationally by AM RADIO SALES CO.

5 MARCH 1956

93

# SPONSOR Asks...

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

## What does an advertiser do when he can't clear the top tv station in a market



Sanford D. Buchsbaum  
Director of Tv  
E. T. Howard Company  
New York, N. Y.

### IT HINGES ON MERCHANDISABILITY

● If he can't clear a prime station at a prime time, the advertiser has a number of alternatives. I will mention only four.

(1) He can run a spot announcement campaign on one or more stations in the area. However, in doing so, he would have to forego the merchandising possibilities that might have been achieved through a big program or "name" personality.

(2) He can choose a secondary station on which to present his program—and here, dollar for dollar, he may be better off than on a prime station. Although the audience may not be so large, neither will the expense. In addition, an advertiser often obtains gratis promotion, both on the air and in other media, through such a station.

(3) He can examine the market he wants to reach, and perhaps will find that his intended audience may be reached during the day. Hence, he will get qualitative coverage on the prime station at a lower rate.

(4) The advertiser may consider becoming a participating sponsor, in which case he will get big names, big

show and big audience. The main difficulty in this case is that although the station may promote the show, the advertiser himself will generally find merchandising almost impossible.

But I present the above alternatives with one major consideration: merchandisability.

To summarize, the advertiser may be able to do as well without getting a prime station at a prime time because there is the possibility of his building the audience with a good show on a secondary station. At any rate, not clearing the station he originally had in mind should in no way deter him from selecting one of the above alternatives for his campaign.



Arthur S. Faraoll  
Director of Broadcast Media  
Foote, Cone & Belding  
New York, N. Y.

### DETERMINE ADVERTISING NEEDS

● Notwithstanding the mounting gross cost of television, the tremendous force of this relatively new medium has compelled advertisers to continue to provide a place for its employment in their media strategy. As a consequence, a virtually "sold out" situation of prime evening time on the major stations still exists. To the advertiser who wants to be represented in tele-

vision in an important way, this presents a serious problem. It is also a problem for advertisers who are desirous of expanding current television activity.

With demand far outstripping supply, it has become necessary for many advertisers to seek diverse avenues of approach in order to overcome the obstacle of unavailabilities. Usually it takes several months and sometimes years of negotiation to secure a good evening franchise. This applies to good daytime periods as well.

Before a prime television period is secured there is a challenge to fill the interim period with adequate advertising representation either with television or some other media. In the extreme case, an advertiser may bide his time in another medium until the opportunity in television arrives.

However, cognizant of the power of television, some advertisers will elect to use it as effectively as possible under existing conditions. A most common way is the employment of spot announcements.

Still another way of attempting to solve this problem is placement on a station of other than first choice. Here the sponsor has two things in mind, the most optimistic being to build an audience with a strong show. Another purpose is to build the audience on one station and then use the strength of the program as a wedge in negotiations for time on a leading station.

The pattern of some advertisers has been to delay the purchase of program time by participating in multiple sponsored shows.

Some success has been evident during summer seasons.

Even daytime television has been used on a temporary basis as well as participations in inexpensive daytime programs. The course to be taken is determined by the objectives and needs of the campaign.



Thomas Viscardi  
Timebuyer  
Kenyon & Eckhardt, Inc.  
New York, N. Y.

**RESEARCH THE POSSIBILITIES**

● My answer is predicated on obtaining clearance for an adult audience; therefore, my availabilities would have to be within the specified hours in which a greater adult audience could be reached. These hours would be determined by the research department who would have such information on hand. With the research department, we would then discuss the time periods selected and come to a definite decision as to what time periods would suit our product best.

If the top television station in a particular market could not clear the time segments required, I would evaluate the remaining television stations in the market—giving close consideration to the station, program schedule, or any pertinent data that would lead to a good spot buy, such as adjacencies to the spot offered, the rating of the preceding and following shows, the competition at the time, etc.

In many instances, the less important station may be bought on a two-for-one basis thus providing the equivalent in value and audience to the number one station. In the event that the analysis indicates that the less important station, together with the top station, still does not meet with our standards as to good available spots, we would then revert our attention to spot radio. This would only be done when all data on the availabilities indicate that we should do so.

I would concentrate on early morning and late afternoon spot radio, employing the research department to determine the time segments in which the greater adult audience would be reached.

★★★

5 MARCH 1956

TO CLEVELANDERS...

**ALL Business is LOCAL...**

**BRIGHT CLIENTS**  
Advertise and Sell with **WSRS**

**SMART PEOPLE**  
Enjoy Listening and Buying with **WSRS**

Over A Million Ears for  
**GREATER CLEVELAND'S NUMBER 1 STATION**  
**MORE MUSIC... MORE NEWS... MORE OFTEN**

**RADIO WSRS**

Jahn E. Pearson Co., National Representatives

The Community Information Station with the **ALL-AMERICAN** Family Appeal

and only one

In the Baltimore market  
one station

delivers the most listeners  
at the lowest cost per thousand

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



### GET THE LION'S SHARE

**PULSE (Dec. 1955) PROVES WICS  
CHANNEL 20 HAS THE AUDIENCE  
THAT MAKES SALES**

#### TOP 15 ONCE-A-WEEK SHOWS:

**WICS has 10**  
STA. B 5  
STA. C 0

#### TOP 10 MULTI-WEEKLY SHOWS:

**WICS has 8**  
STA. B 1  
STA. C 1

#### CHECK THESE RATINGS OF TOP NETWORK, FILM, & LOCAL SHOWS

Gillette Fights	50.5
Groucho Marx	42.0
Lux Video Theater	39.4
Ford Theater	38.0
Dragnet	37.5
George Gobel	35.5
Red Barber's Corner	36.0
Big Story	34.8
Perry Como Show	30.5
Pontiac Pow Wow (Feature)	30.0
It's a Great Life	29.5
Chevy Show	29.0
Caesar's Hour	28.5
Waterfront	27.5
Soldiers of Fortune	27.0
I Am The Law	26.0
Million \$\$ Movie	25.5
Howdy Doody	25.3
Roy Rogers Show	24.5
US Steel Hour	24.4
TV News Final	24.0
Tennessee Ernie	13.2
NBC Matinee Theater	12.8
Ding Dong School	11.7
Home	9.7
Today	7.9

**PLUS** Penetration: 66.8%  
Conversion: 99.8%

GET ALL THE FACTS ABOUT ONE OF THE  
BEST SMALLER TV MARKETS IN THE U.S.  
AND

THE LION'S SHARE OF AUDIENCE IN  
ILLINOIS' STATE CAPITAL MARKET

**BUY:**



ILLINOIS' STATE CAPITAL MARKET

# WICS

## Channel 20

SPRINGFIELD, ILLINOIS

For Availabilities call, write, or wire WICS direct  
or Young Television Corp.

Continued  
from  
page 8

# AGENCY AD LIBS



such as this.

For this reason, I intend to devote today's message to a Portrait of The Real Adman—not just any old one—but A Good Real Adman.

This train of thought began the other day when some of us were talking about a friend who had just been given a raft of new responsibilities. In our own clumsy way we were trying to analyze why we, in a service department of an advertising agency, were so much in accord with the management's move. (A rarity!)

"He's sort of what's meant by the Ideal Account Man," one of the boys said half apologetically. And then we started to ponder. Why was this man the ideal? What did he do—and what did he not do?

The "he" referred to is named Ed. He's big and good looking and begets confidence. He oozes it. More important it becomes infectious in the right places. For example, clients catch it quick—and that's especially important to the drones in the service departments.

When Ed opens a meeting he may say something as novel as "We appreciate your giving us the time" or "Rather than waste any of your day myself, I'd like to turn the meeting over to Mr. Crony." But no matter what he says, his presence makes everything that follows seem right. The advertiser is more at ease. The folks doing the presenting feel more welcome and better believed; hence they perform better.

Ed has a way of working with the various service departments in the agency that closes the gap between account man and creative personnel. So many of his contemporaries widen it. Writers, artists, production folks get the feeling with Ed that their jobs and their talents are of value to the account. Quite a contrast to the usual relationship which is one of lord-of-the-manor and serf. No wonder Ed gets more time from these people—and far better work.

Ed has a faculty for understanding the overall pitch without having to live through every step. He gets the idea quickly and soundly and as he is acclimating himself to it, he isn't on the lookout for ways to change things.

He understands all about markups and profits-per-case and P and L statements and Rack Jobbers and pack-ins and banding—those frightening areas which send the creative folks to the nearest tavern. You can hear him discussing these items with the client but he never inflicts them on the agency's service personnel.

He is a no-martini man at lunch.

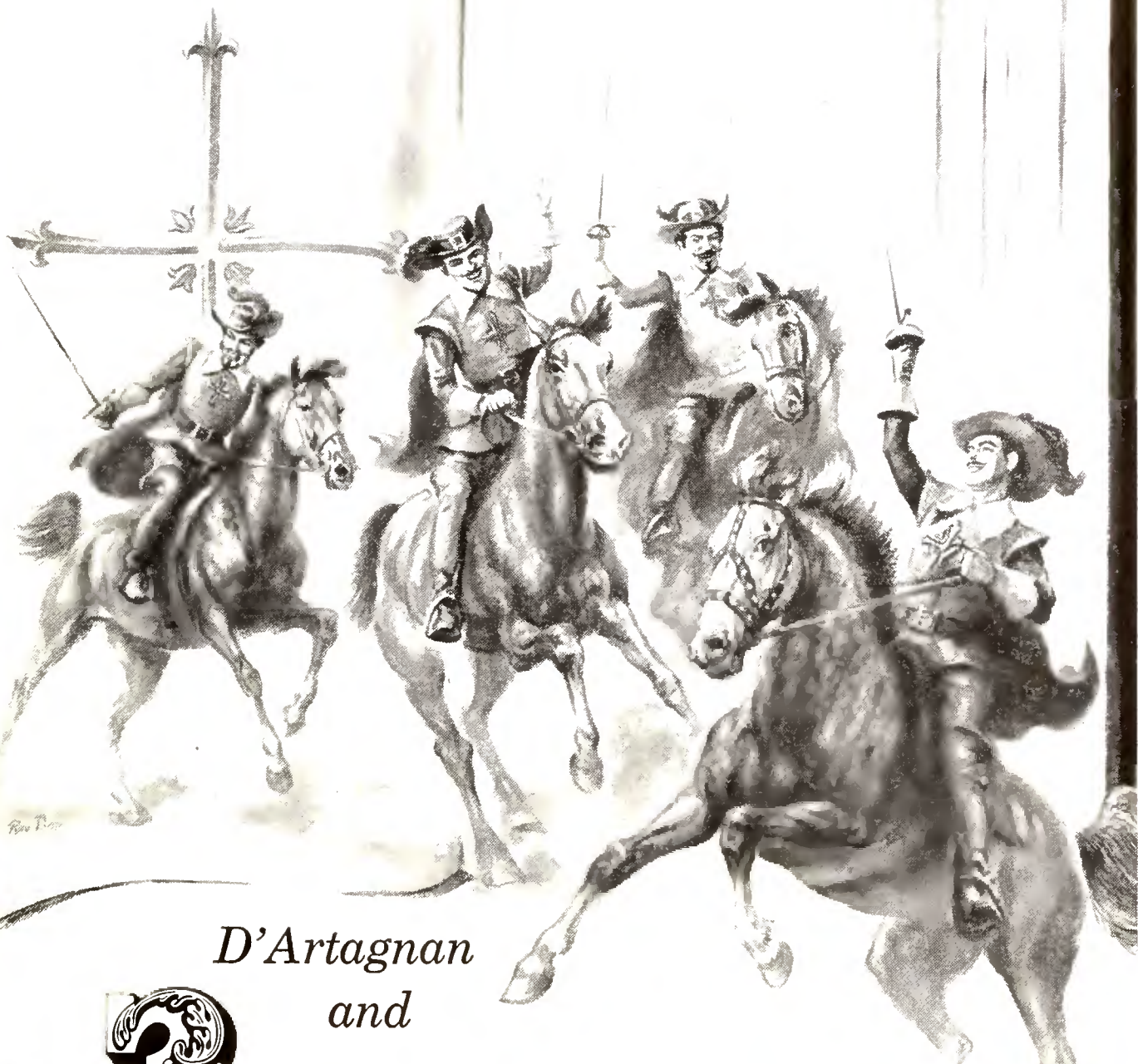
He is a hard worker spending long hours on the job.

He likes hunting, fishing, antiques and his family.

For the above reasons, he will never be able to sell the story of his life to Hollywood. Not even for a low-budgeted "art" release.

\*\*\*

**ABC** Film Syndication presents the *Immortal Foursome* of  
adventure, intrigue, and romance—



*D'Artagnan  
and*

# THE **3** MUSKETEERS



*Brand new—a tremendous sales opportunity*

Contact your nearest office of

**ABC FILM SYNDICATION, Inc.**

10 EAST 44TH STREET, NEW YORK 17 • OXford 7-5880

CHICAGO • HOLLYWOOD • DALLAS • ATLANTA • SAN FRANCISCO • NEW ENGLAND (Westfield, Mass.)

**Mr. Timebuyer:**

Here's a station geared to produce *low-cost sales results* because it's programmed to reach *the adult audience*—the people who buy most of the goods advertised on radio.

For the best buy in radio in Jacksonville Florida, there's nothing like the incomparable *Ted Chapeau...*  
Top man for 16 years.  
And he's on WJHP radio with rates and ratings *worthy of comparison.*  
**WJHP radio**  
**Jacksonville**  
**Florida**



Brady looks at work with John Crawford, copy supervisor of K&E, Chicago

**agency profile**

**Barrett Brady**

V.p., Copy chief  
K&E, New York

Barrett Brady, K&E v.p. and copy chief, has just initiated a new system of "copy-soul-searching" for the agency. It started on 16 February with a seminar ("cocktails and dinner to help the mood") between copy supervisors and agency research men.

"It's a pretty common problem in agencies to have to encourage everyone to use all they know to best advantage," Brady told SPONSOR. "We decided on these seminars to do just that."

After an address by Bill Lewis, K&E president, on "New attitudes towards old clients," the session got down to brass tacks of the mechanics of good selling copy.

"In fact, Bill Lewis didn't even stay for dinner," Brady added with a grin. It's his proof that he's keeping top management from cramping the style of these copy discussions.

"After dinner we showed a reel of what we consider 10 K&E tv commercials at their best and five at their worst, followed by an hour-and-a-half group discussion," Brady said.

Brady is a grey-haired, crew-cut man with a tendency to shy away from strong verbal commitments. He referred frequently to the "tv portions of the K&E bible," particularly the thumbs chart (thumbs up, thumbs down) to explain his criteria of effective tv commercials.

"Of course, we use Schwerin and our own research surveys to check up on our creative standards," said he, leafing through the thin, but apparently influential "bible" pamphlet.

"Take the demonstration principle," he continued. "We did one commercial for the new RCA portable phonographs that was highly successful. A gal stood on a ladder with one of the new phonograph models. Our camera was under a plate of glass looking up at her. She dropped the RCA model and another one. The RCA one was completely unharmed. That's demonstration!"

"It's a dramatic presentation of a major copy theme. Why, we're planning to drop the phonograph out of a helicopter next."

A long-time copywriter himself, Brady once thought of writing "loftier things." But he liked advertising well enough to spend close to three decades in it. One of his four children has already followed in his footsteps.

★ ★ ★





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.**





**Betty Lee**

Star of

**WOMAN'S PAGE**

WAPI 1:05 to 1:15 Monday-Friday

**NOON EDITION**

WABT 12 to 12:30 Monday-Friday

What interests women in and around Birmingham? Features, people, news . . . as presented by Betty Lee! A typical young mother and housewife with more than typical experience, Betty Lee knows how to reach and hold women. A leading figure in music and dramatic circles of the city, her public appearances help her to present an arresting account of happenings in the woman's world.

**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

Continued  
from  
page 24

**SPONSOR  
BACKSTAGE**



jockeys play, as long as they stick to the tops and don't repeat too often. After all, variety is what we're after."

Variety, yes, but not *hash!* Haphazard, indifferent or just plain sloppy programming of radio music has always appalled me. With such a wide variety of material available on so many different labels and particularly now on long playing records, there seems no excuse for not utilizing this material. Nearly all the record companies will provide stations with services on both classical and popular single records and albums. These services make it possible for stations to receive the recordings at far below even the wholesale price. For example, long playing records which retail at \$3.98 or even more, cost radio stations only about 50¢ apiece.

The managers who object to paying for records are to my mind being quite ridiculous. Most music and news stations would be lost without records. I feel that most of the squawks from stations about a service charge being unfair are completely unreasonable. After all, under these plans the record companies make little or no money. The charge is merely to cover costs. In addition to the disks, many record companies provide free programming aids including scripts, biographical material on artists and even sales suggestions.

But getting back to the main point about music programming: With just a little effort and imagination some really listenable shows can be planned. A manager should first of all be sure that a qualified person is programming his shows, not some announcer-disk jockey-music authority, or perhaps the title is "librarian." Often this title is bestowed upon a girl recently out of high school after a brief indoctrination by the program director. And then there are the middle-aged "career girls" who "always liked music." These are authorities on music programming? Certainly not, and yet you would be staggered if you knew how many similar types are now acting as librarians with full say on music played at radio stations all over the country.

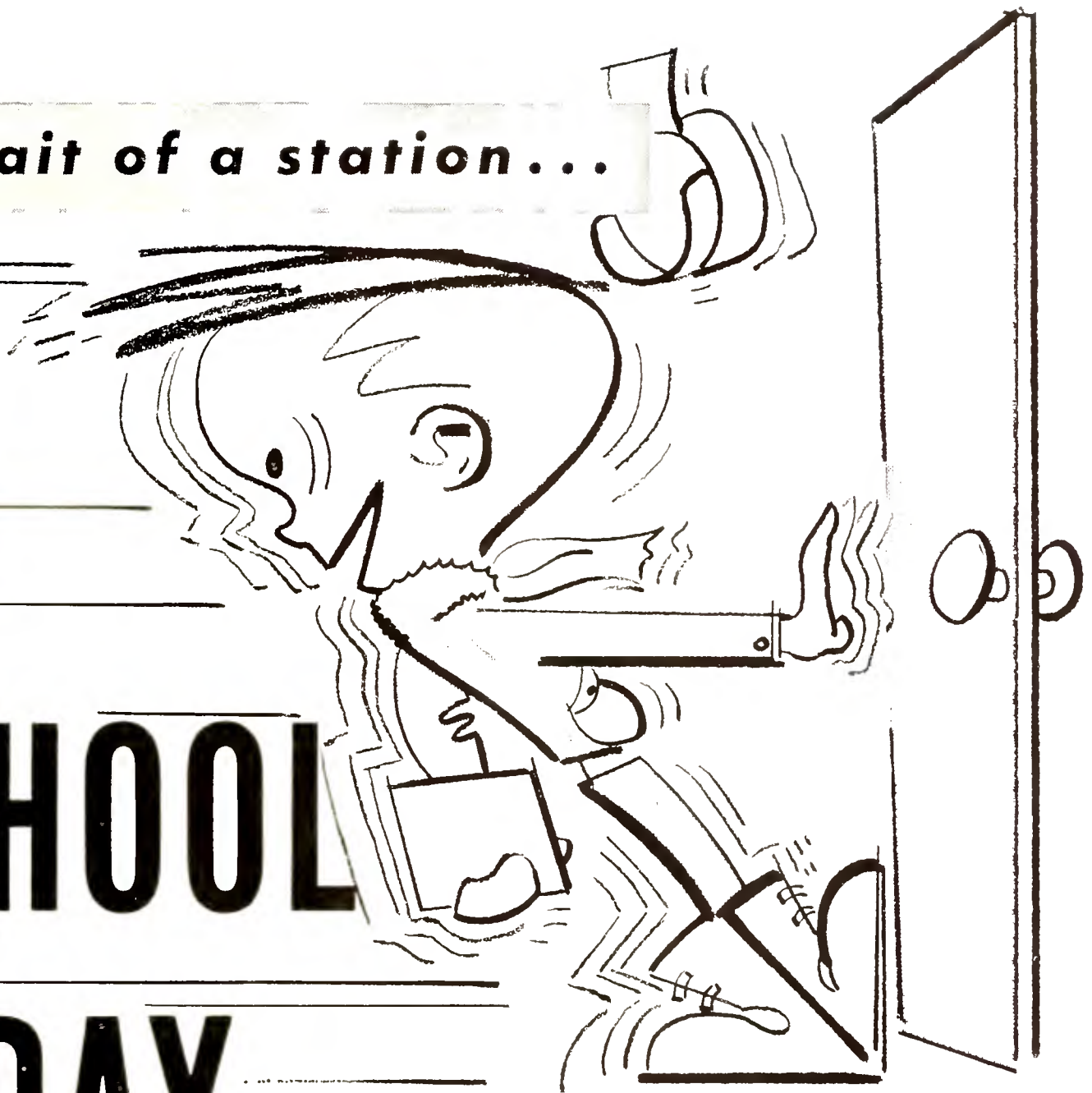
Stations should build outstanding libraries of the finest recorded music available by taking advantage of at least two of the major companies' package plans. Be sure each and every record received is carefully auditioned before it goes on the air. Then make certain a qualified person programs the right music at the right time.

JACK ELLSWORTH

I am surveying a substantial number of stations on the question of whether or not they do subscribe to the disk company services Jack discusses, and in an early issue I hope to present the results of this survey. What are your feelings about this whole matter?  
★★★

**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

# round-up



## Aggressive use of KFSD-TV gives San Diego store a new life

New vitality has been injected into an established business through the lavish use of imaginative salesmanship and tv advertising.

Alvin Strep, owner of Teller's Furniture, appliance, jewelry and carpeting store in San Diego, found that his facilities had become outmoded in their downtown location. By moving into an old vacant bakery warehouse opposite Sear's no. 1 U.S. retail outlet, Strep improved on his location. He provided customers with parking space

sponsors two first-run movies a week as well as all the home games of the San Diego Padres. The ball games alone cost \$60,000.

In referring to Teller's commercials, which are handled by Strep personally, Bob Lee says, "Alvin Strep's low-pressure, humble and sincere approach to selling his merchandise is the best we have seen since watching Jim Moran, the Courtesy Man, talking about his Hudson automobiles back in Chicago." ★★★



Tv's Dude Bob interviews Al Strep; mc Rod Sherry with model at Strep's grand re-opening

through an agreement with Sear's managers who appreciated the increased flow of business created by Teller's.

In preparation for the store's grand opening, Strep bought the *Late Movie* for one year on KFSD-TV and purchased over 1,000 radio announcements that specifically promoted the opening day hoopla. Also for the opening, Strep bought a four hour remote telecast over KFSD-TV, which originated from the sidewalk in front of the store as well as from the store itself.

To keep things moving during that remarkable 240 minutes, the town's top entertainers combined talents with the station's top announcers and artists who were all MC'd by tv cowboy Dude Bob. (Bob is Strep's ad agent Robert E. Lee. They met in 1944 when Strep was flying the Hump from India to China and Bob was in the Special Services.)

Since the opening six months ago, Teller's has become the biggest outlet of its kind in the city and Strep now

## Big Mike rolls on sponsor's doorstep in Houston, Texas

K-NUZ, Houston, Tex. gets an "A" for showmanship with its latest bid for public attention and sponsor approval. The gimmick is an eye-catching mobile studio called "Big Mike," designed by Station Manager David H. Morris and custom-built under the supervision of K-NUZ engineer Ed Martin. It has been teamed up with a station wagon known as "Big Mike No. 2" which handles the towing chore.



"Big Mike" studio wins "A" for showmanship

The studio derives its name from its unusual construction which is along the lines of a giant microphone. It will be used primarily for disk jockey shows originating from sponsors' business locations, as well as for special events coverage.

The interior of the "Big Mike" is air conditioned, fitted with leather upholstery and thick carpeting. Two record turntables, a switching console, a tape recorder and public address system make up the studio's array of electronic equipment. ★★★

## Musical bus plugs KEX dj's and entertains passengers

A "musical bus" is used by KEX, Portland, Oregon to promote a quintet of disk jockeys known as the station's "Big 5." Each week the unique bus is assigned to a different part of town. It will be kept in circulation until all the city's bus routes have been covered.

The brightly painted mobile ad has



KEX bus creates a holiday air in Portland

music piped in, minus commercials, and passenger reaction has been most favorable. Promotion Manager Chris Christensen says drivers on the line report a holiday atmosphere even on Monday mornings. A rooftop slogan, for those who might see the bus from their windows, reads: "Don't jump . . . stay alive with the big 5." ★★★

## Young & Rubicam exhibits Maine paintings by Etnier

Mr. Stephen Etnier, one of America's major contemporary artists, recently concluded an exhibit planned especially for the staff of Young & Rubicam at the advertising agency's New York offices. The show, which ran two weeks, included a brilliant selection of paintings done by the artist in his adopted state of Maine.

According to Mr. Francis Smith, business manager of Y&R's art depart-

ment and supervisor of art buying, this was the first "easel painting" show that Y&R has put on. "The purpose of the shows," he said, "is to raise the caliber of stuff in the art department



Work by Stephen Etnier at Young & Rubicam generally." Mr. Smith also pointed out that he would be very pleased if any Y&R clients became interested in using Etnier's work commercially. ★★

### Briefly . . .

Free & Peters officials Russ Woodward, executive v.p. and director of radio; and Lloyd Griffin, v.p. and director of tv, named Robert Somerville and Otis Williams "Colonels-of-the-Year" for outstanding personal development and sales performance during 1955 in behalf of the radio and tv stations represented by the firm.



Griffin, Williams, Somerville, and Woodward

\* \* \*

Commercial tv film production during 1955 grossed \$25,000,000 according to estimates announced by "Ross Reports on Television," a New York tv information service. The report also stated that Transfilm, Inc. was the largest producer accounting for 8 to 10% of the total dollar volume for the industry. Sarra, Inc. of Chicago and Kling Film productions of Chicago & Hollywood follow Transfilm volumewise. United World Films and Hal Roach Studios, both of Hollywood, are believed to be the largest West Coast commercial film producers. All standings are based on estimates of dollar volume grossed as result of commercials produced. ★★



it's a matter of record!

WCUE spins more pop platters, more often; plays the sweetest music, all day long. WCUE gives the home folks more news, more often; reports on their neighbors, brings the whole world into their homes. You're right on CUE . . . it's a matter of record.

more **MUSIC**

more **NEWS**

more **OFTEN**

# Wcue

Akron's only independent—we're home folks

TIM ELLIOT, President

John E. Pearson Co., National Representatives

## PAL says:



"Just had my PULSE taken . . . and the Doc tells me I'm the healthiest pup he's seen.

"According to the November 1955 PULSE, we're in 1st or 2nd place in 25 quarter-hour periods; with an 8.2 average between 7:45 and 9:45 AM, and an 8.5 average from 4:00 PM to sign-off.

"We're the only station on the eastern coast of the Carolinas serving the Negro market exclusively. Here are just a few of the folks in the kennel: BC, Carnation Milk, Carter's Pills, Dolcin, Ex-Lax, Feenamint, Johnson & Johnson, Kraft Mayonnaise, Kool-Aid, Monticello Drug, St. Joseph Aspirin, Schmidt's Beer, Sinclair, Stanback, Vaseline, Wildroot.

"They rely on us—because they've learned from experience w-PAL delivers . . . and at a lower cost-per-thousand than any other Charleston station.

"Speaking for myself, I'm a dog who has his day—seven days a week!"

# w-PAL

of Charleston  
South Carolina

Represented by

Forjoe & Company

## SEALY MATTRESS

(Continued from page 31)

Currently, for the annual four- to eight-week anniversary promotion that began 15 January, copy features the "75th, Diamond Anniversary" sale, during which the company's \$59.50 "Natural Rest" mattress is reduced to \$39.95 and similar price cuts are offered. Another price promotion, "Golden Sleep," is pulled off during late spring. At the end of the year, extra weight is put on the "Posturepedic."

**Gimmicks** give Roberts a running start. He may open by fondling a handful of clay and talk about how, if you were made of clay, you wouldn't mind being lumped up when you sleep on just any old sagging mattress. Or he may turn off a lamp and sympathize

with you suffering insomniacs who commence your writhing after the lights go out.

Here's one in which he shows a horse-shoe, four-leaf clover, and rabbit's foot. He says:

"Right here I have some well-known good luck tokens . . . a horseshoe, and a rabbit's foot . . . and this is a four-leaf clover. They may work in some cases, but when it comes to a good night's sleep—that's not a matter of luck. However, we can *guarantee* that restful, refreshed sleep that means so much to your health and disposition. Yes, that's the kind of sleep you'll get from a Sealy Posturepedic mattress with exclusive comfort-gard.

"You see, that important comfort-gard feature eliminates the 'slumber sag' that strains your muscles all night long, and keeps you waking and aching. And the Sealy Posturepedic with

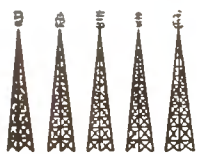
exclusive comfort-gard puts an end to the 'slumber slab' mattress—the kind that's not really firm, just plain hard rigid and unyielding. Result—you're not supported, you're distorted.

"But Sealy's Posturepedic with exclusive comfort-gard automatically adjusts your body to comfortably correct sleeping posture to posture perfect sleep. It's the world's largest-selling mattress designed in cooperation with leading orthopedic surgeons!"

Then a wind-up that incorporates the Sealy guarantee and tells viewers where the product can be bought:

"The Sealy Posturepedic with exclusive comfort-gard is guaranteed for 20 years when used in conjunction with a Sealy Posturepedic matching foundation. You owe it to yourself . . .

Remember, sleeping on a Sealy is like sleeping on a cloud!"



# 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, RA
ROSEBURG, ORE.	KPIC	4	10 Feb.	5.42	1,000	-----	-----	-----	South West Ore. Tv Bestg. Co.

### II. New construction permits\*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ERP (kw)** Visual	Antenna (ft)***	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, RA
HOT SPRINGS, ARK.	-----	9	16 Feb.	151	660	-----	-----	Video Independent Theatres, Inc.
NEW ORLEANS, LA. <sup>3</sup>	-----	8	16 Feb.	25.7	380	WDSU-TV WJMR-TV WCKG-TV	139,000	Greater New Orleans Education Foundation, Inc.
HAGAMAN, N. Y.	-----	29	8 Feb.	251	700	-----	-----	Hudson Valley Bestg. Co. Inc.
CHATTANOOGA, TENN.	-----	3	8 Feb.	100	1130	WDEF-TV	166,123	Mountain City TV, Inc.

### III. New applications

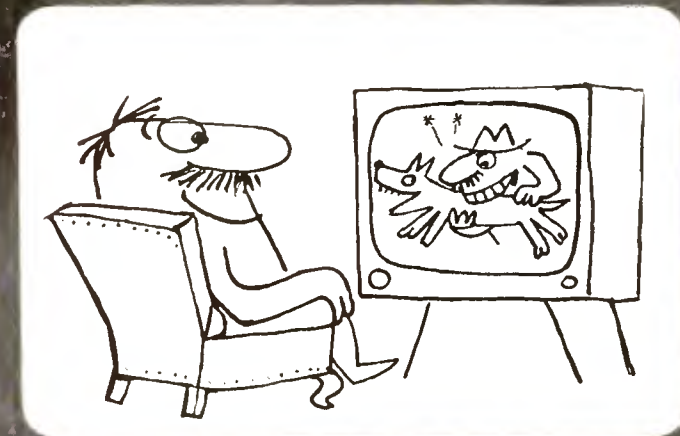
CITY & STATE	CHANNEL NO.	DATE FILED	ERP (kw)** Visual	Antenna (ft)***	ESTIMATED COST	ESTIMATED 1ST YEAR OP. EXPENSE	TV STATIONS IN MARKET	APPLICANT, AM AFFILI
ST. PAUL, MINN. <sup>3</sup>	2	11 Feb.	52.2	616	\$394,049	\$175,000	KEYD-TV KSTP-TV WCCO-TV WTCN-TV	Twin City Area Educational Tv
VICTORIA, TEXAS	19	11 Feb.	0.5	305	\$67,535	\$84,000	-----	O. L. Nelms d/b as Victoria Tv

**BOX SCORE** U. S. stations on air..... **444** Markets covered ..... **294**

\*Both new c.p.'s and stations going on the air listed here are those which occurred between 28 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 to above ground). †Information on the number of sets in markets not from NBC Rese. consists of estimates from the stations or reps and must be deemed approximate. ‡Non-0-

In newsy San Diego it's all on Channel 8!



On Channel 8, San Diego gets all the news all the time.

With ratings as high as 33.8\* on locally produced news programs

San Diego has more people making more news and watching more news on Channel 8 than ever before.

\*San Diego Nielson TV report, January, 1956

**KFMB**  **TV**  
WRATHER-ALVAREZ BROADCASTING, INC. SAN DIEGO, CALIF.  
 REPRESENTED BY PETRY

America's more market

YOU CAN COVER  
87 COUNTIES IN  
KANSAS, OKLAHOMA,  
MISSOURI AND ARKANSAS BY  
USING THE "MOST  
LISTENED TO"  
STATION IN  
SOUTHEAST  
KANSAS-  
NORTHEAST  
OKLAHOMA.



John E. Pearson Co. Nat'l Rep.



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

**Pulse\* Proves  
Audiences Prefer**

WRBL-TV CBS  
**CHANNEL 4** ABC

\*Area Telepulse, Nov. 1955

**Share of Audience**

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

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

**CALL HOLLINGBERY CO.**

(Slide showing girl doing just that, followed by pictures of the storefronts of six local dealers, and their addresses.)

The filmed commercial goes more penetratingly into the quality construction story—the button-free surface “no buttons, no bumps, no lumps,” the tru-balance innerspring unit, sturdy cord handles and eight ventilators, etc.

After the play, the sign-off, incorporating the Sealy lullabye:

“Sleep on a Sealy,  
Your spine on a line.  
Wake up each morning  
Feeling just fine.  
No tossing, no turning,  
No backaches for you.  
When you sleep on a Sealy  
You sleep the night through!”

That’s the format used since the *Playhouse* got under way July 1954 on WABC-TV where it ran for 15 consecutive months using *Ford Theatre* reruns. Sealy dropped off last October, resumed on the DuMont outlet 16 January, inheriting the time slot formerly occupied by *Featurama*, a 45-minute collection of short filmed subjects likewise livehosted which moved back to the spot immediately following.

During the three special yearly promotions mentioned above, Sealy supplements its tv effort with radio participations and spot announcements on d.j. and local personality programs (Dorothy & Dick, Bob & Ray, Ted Brown, Jack Lacey, others). But this is only sporadic; of the total air media budget, tv gets about 93%, radio 7%.

In addition there are full pages in the *New York Daily News*, a few times during each promotion, listing the names and addresses of local dealers handling the Sealy line; billboards direct mail, an occasional spread in *Life*.

It was Getschal who switched the account to air media; before he stepped in, the mainstays were cooperative newspaper and outdoor media. In 1950 he put them on radio with late p.m. and early a.m. announcements, then moved to tv in 1952 and Barry Gray, Sealy’s primary voice from then till 1954.

“What we like about the current format,” says Tuttle, “is that we can really merchandise it—not only to our customers but to the dealers and our own sales force. This month, for example, we’re going to begin showing pictures of our 20 salesmen on the

program. We figure this should establish confidence in them on the part of their dealer prospects.

“And, of course, with a five-day-a-week, round-the-year program, we have an excellent opportunity to build up familiarity among consumers.”

Continual mailings keep retailers posted on the firm’s promotion activities and remind them how the tv program particularly presells the market and promotes the Sealy dealer. Point-of-sale material also tells about the program, and reminds the consumer to tune in.

Last month salesmen from Sealy plants all over the country convened for their annual two-day seminar in Chicago. Nearly 500 men were there to learn what’s new about the products and how they were being promoted. Many evinced interest in the New York-New Jersey effort and indicated they were considering various ways to use tv and/or radio in their own market areas.

Back East, meanwhile, the sponsors of the *Playhouse* confidently expect their sales curve to gain another 20% over last year’s figures. The New York plant, headed by Pres. Max Kligman and Exec v.p. and General Manager Eugene Kligman, along with Tuttle, now does 60-65% of the total business in the area. Max Lewis and Samuel Hertz are partners in the New Jersey firm, which accounts for the remaining 35-40%.

How successful the tv format?

In recent years the company has never been lower than second and is often first in every market in terms of sales volume. ★★★



“But, papa—KRIZ Phoenix say no smoke-um pipe—smoke-um R. G. Dun cigars!”



## DRAMATIC SCRIPTS

(Continued from page 38)

of loneliness yourself, or you've known someone very much like Marty.

Either way you can identify very closely with the experiences Marty has. In a sense, you are "re-living" Marty's story. You wish people wouldn't pester him about getting married. You hope he'll overcome his shyness and invite out the girl at the dance. You are happy with Marty when you realize that this girl would be a wonderful wife for him.

Therefore, the next evaluation must be: Is the subject matter interesting to you? Do you respond to the action of the story? It follows that the next consideration is the characters of the story. In the same way that you must believe in the story, you must also believe in the characters.

**3. Honest characters:** If the script you're checking doesn't have honest, believable characters, that script is in hot water. You must be able to say about the characters—the leading character in particular—that you care for him. You must identify with him. Either root for him or for his downfall. Even if he's a villain you must care what happens to him. You must respond to the characters as you respond to the story.

Take *Mr. Roberts*, for instance, which wasn't a television play but is a play you've probably seen on Broadway or in the movies. From the moment the play starts, you care what happens to Mr. Roberts because he is written honestly and believably. He has a will of his own. He has both good and bad qualities. He is not one-sided. He can hate another man, as he does the captain. He can also be completely devoted to many men, as he is to his crew.

His relationship with the other characters in the script is clear and well developed. (This is another aspect of characterization that you must check for: A developed, believable interrelationship of the characters in the script.) Mr. Roberts has specific feelings about every other person on the ship, just as a real person has specific feelings about every person he knows.

There is only one type of character you will never care for—a *stereotype*. You don't care because in real life there are no stereotypes. Every single human being is different.

What is a stereotype? A stereotype has no will of his own. He's nothing more than a puppet talking and moving about to suit the author's purpose. Usually you can predict when he appears on screen what the entire course of his action will be.

Let's look for an example at one much over-used stereotype, the New York City cop. How is he portrayed? He's glib, fast-talking (perhaps with a Brooklyn accent) and two-fisted. He doesn't even have to be wearing a uniform to identify him as a New York City stereotype cop—you know it already.

Well, no matter how many of the 20,000 N.Y.C. cops you talked to, you'd never find one like this stereotype. You'd never find any two cops who were exactly alike. No two would respond identically to a given situation, would have identical patterns of speech, physical mannerisms, habits or a thousand and one other character traits. Each is different.

And why does a stereotype ever come into being in a script? Simply because the author hasn't taken the time to create a real, living-and-breathing human being.

The moment a character in a script ceases to be believable, or if a character is never believable, that's the time to put a big question mark on the front page of the script. This is a script to think more about before giving a yes or a no.

**4. Dramatic conflict:** With a good story and good characters, the author has the two fundamental materials for building a good script. However, the materials alone are not enough. Just as an architect must use his materials to construct a strong building, so must the writer.

Once the script starts, you don't want the viewers to lose interest—you want it to keep mounting higher and higher. Therefore, the story and the characters must be given the strongest possible support and guidance.

How can you spot poor construction? What are the key points to check for? First of all, the script must *dramatize* the story and the characters—the audience must *see* what's going on before their own eyes.

The early Greeks started drama by someone telling a story about a hero, his battles, his victories, his defeats, and a chorus sang along with the storyteller. But the audiences soon

HERE'S  
THAT BIG  
B-5\*  
SMILE



## \*WLOL'S BIG 5 DISC JOCKEYS

They keep Larry Bentson,  
top man at WLOL, grinnin'  
24 hours a day! He knows  
they call the tune for a  
million-and-a-half-plus  
radio listeners.

Surveys confirm WLOL's  
vast popularity—its  
smart programming of music,  
news and sports.

Start your Northwest sales  
records smiling with a  
success campaign on WLOL!

TOPS IN  
INDEPENDENT  
RADIO

THE  
STATION  
WITH  
B-5!

# WLLOL

MINNEAPOLIS - ST. PAUL

1330 on your dial — 5000 WATTS

LARRY BENTSON, Pres.

Wayne "Red" Williams, Mgr.

Joe Floyd, vice-pres.

Represented by AM RADIO SALES

## CREATIVE TELEVISION COPYWRITER

Long established AAAA agency has outstanding opportunity for a top-notch woman to join the largest Radio-TV department in our area. The woman we are seeking can create far-better-than-average visual ideas for commercials, both live and film, plus hard-selling copy. We are a progressive, friendly organization offering unusually fine working conditions and employee benefits. Salary open. Please send, in confidence, resume and samples of work to:

E. L. THOMPSON  
BALDWIN, BOWERS & STRACHAN, INC.  
374 DELAWARE AVENUE  
BUFFALO 2, N. Y. • MADISON 6020

**ATN**  
AIR TRAILS NETWORK

promotes sales in a

**6 BILLION MARKET \$**

Dayton  
Louisville  
Columbus  
Springfield  
Ashland-Huntington

Call any H-R Office for:  
WING—WCOL—WIZE  
WCMI  
or  
John Blair & Co. for WKLO

**WING WKLO**  
**WIZE WCMI WCOL**

grasped the idea they'd like to see somebody impersonate the hero and act out the story instead of just hearing about it. They wanted to see their hero on stage.

Now, this principle may seem obvious—yet many television scripts don't give you this vital element. How many times have you seen it violated with important action happening off screen? With important action narrated? With hearing about important action that happened to a character before the script started? With a script that confuses documentary principles with dramatic ones? All of these techniques fail to dramatize the story and the characters. The more the audience can see for themselves—the less they have to be told—the more thoroughly dramatized is the script.

Drama has been defined as the record of a pressure and a response—in other words, a *conflict*. When you see people in conflict, they grab your interest faster than when you see them in a static state. Your emotions are more quickly stirred. The characters themselves more quickly reveal their own emotions when in conflict than when they are calmly, peacefully telling how they feel.

Conflict can take many and varied forms. Man can be in conflict with himself, with environment, with society, with another person or persons. Let's examine a few conflicts. In *Mr. Roberts*, Mr. Roberts is in conflict with the captain who also personifies Navy red tape. In *A Streetcar Named Desire*, Blanche Dubois is not only in conflict with Stanley Kowalski but also in the way of life he represents. Joe Bonaparte in *Golden Boy* is in conflict with society. He wants to be a musician but society doesn't pay musicians as much as they pay prizefighters. In *Death of a Salesman* Willie Loman's major conflict is with himself but it is also externalized with his son, Biff.

Thus, in the script before you, you must find the conflict. You must search it out, define it, be sure you know where it is. Sometimes the conflict is not immediately obvious. But you must know it is there and pinpoint it for yourself.

**5. Build to climax:** The next element to check for is *progression*. From the moment the play begins it must constantly build higher and higher. It must constantly march forward,

faster, harder, inexorably, to the final climax. It must never slip back never sag. If this happens, the audience loses interest and is apt to get channel-hopping on their tv set.

You can check for progression in several ways. Once you've found the conflict of the play, you can check to see if your characters take definite action to accomplish their goals. What steps do your characters take to achieve their aim despite opposition? Do these steps, in turn, lead to countersteps from the opposition? Does this make for further complications? This will check whether there is progress in the action of the script or merely one beginning point of crisis that never develops further. The action must march ahead!

Your characters should progress as well. Do they constantly grow in stature and complication throughout the play? Do they go through any change? And, at the end, has the leading character gone through an emotional change? This is very important. For how can the audience have an emotional experience if the leading character hasn't had one?

Repetition is another trap to watch for. Nothing slows down the forward advance of a script so fast. It is the rare piece of information that the audience must see or hear twice. They usually get it the first time and if it comes a second time, they say to themselves, "We already know that. Let's get on with the show!"

Another check is with the scenes of the play. Is each scene essential to the play? Does it advance the play? Does each scene end at a high point?

Even the dialogue can reveal the lack of progression. The moment dialogue becomes simply conversation without giving new information, new character insight, new action, script progression goes out the window. Conversation in life is usually rambling, repetitious and dull. A play must catch conversation at its highest moments. And because a play must compress a great expanse of time, action and conversation into a tight compact unit, every line of dialogue must be used to the fullest. Every line must do one or more of the following: (1) advance the plot; (2) reveal new information about the characters; (3) add to the mood of the play; or (4) plant a joke, be a phase of a joke, or the payoff of a joke. Dialogue can never be just conversation!

When you've got a script with all the preceding elements, you're practically in. The only thing left is to see that the most is made of them—to determine if these positives are accentuated to the fullest.

**6. Focus and mood:** Exactly what is meant by focus? In what way does it contribute to the effectiveness of a script? Essentially, focus keeps the entire show in perspective. The sharper the focus, the more your reactions are controlled, guided, molded, directed, toward a dramatic experience. Certainly, story, characters, dramatization, conflict and progression enter into focus. Because when any of these elements becomes blurred, the focus of the play becomes blurred, too. The audience isn't quite sure how they are supposed to respond to the goings on. They are confused.

One item that will add to the focus of the play is unity of mood. Your senses respond to moods very quickly. A dark, dimly lighted hallway says "danger." A bright, gayly lighted hallway says "fun." Thus, if the net effect of the script is to be serious or tragic, the mood should not be light or frivolous. Likewise, a comedy cannot be somber and serious in mood. This does not mean that either type of play cannot have shadings of the other mood; they should simply be in keeping with the primary mood.

A convenient checkpoint to see if the author maintains a unity of mood is the end of each act. This is the point the viewer leaves the play for a few minutes. You want him to go away knowing the mood of the play.



"This reminds me—Six Points Hardware on KRIZ Phoenix is advertising new screens."

For this reason each act should end in the mood of the play. A comedy, for example, in a laugh. A serious play on a serious note.

Some scripts carry unity of mood too far. That's all they have. There's no conflict, no progression—just mood. This isn't good either. As one playwright so clearly put it, "Mood spelled backwards is doom."

Another aspect of focus is unity of style. If the style of a play is realistic, it should remain realistic from beginning to end. You don't want to be suddenly jarred by a flight into fantasy, for example. It would only baffle you.

Thus, the script you are examining will be considerably enhanced by a unity of mood and of style. They will help maintain the focus of the play.

**7. Writing quality:** Finally, look for quality in the writing. In everyone—every single person—there is quality in speech and thought. They don't have it all the time; they might have it only rarely. But every so often it comes out. A feeling or a desire or a hope is beautifully expressed. Since dialogue in a script catches conversation at its highest spots, it should capture this beauty, too.

Is the author's choice of story and of characters imaginative and exciting? Does he avoid the hackneyed? It boils down to this: Can the author not only give a script real, honest, believable characters and story—but also add a feeling of quality, of worthwhileness, of beauty to them?

Obviously, one can't put down in seven basic steps what will make a hit show or one that is not a hit. If it were that simple, all that a person would have to do is to have the checklist before him, see that the script contained all seven and say that he had a hit on his hands. This is not the case. There are other factors that enter in. The main one is a sort of intuitiveness about a script, a feeling that it will be a great production, that people will fall in love with it. This is the sixth sense great producers have.

But with a checklist such as the one here, you can narrow down the field, weed out the stuff that hasn't a possibility of making the grade. What's left will be good. The only question remaining is the degree of goodness. That's the difference between a great hit and a good play. ★ ★ ★



the "VERY BEST" in  
Wonderful Wyoming Radio

**K V W O**

Wyoming's top Hooper Station!

JOS. HERSHEY MCGILLVRA

New York • Chicago • Atlanta  
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Box 926 • Ph: 2-6433  
Cheyenne, Wyoming

IN EVANSVILLE INDIANA

WISE  
BUYERS  
CHOOSE



**WENT FIFTY**

YOUR FOLLOW-THRU STATION  
ONLY WENT

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

**WENT** CHANNEL 50  
NOW OPERATING  
WEOA—CBS RADIO



## AGENCIES' 15%

(Continued from page 29)

historical accidents. There is a measure of agreement among agency executives that a more scientific system of compensation may be created one day. But the great virtue of status quo, SPONSOR was told repeatedly, is that it provides the best possible uniformity and stability.

The thinking goes this way: The economics of the agency business dictate the amount of compensation necessary to cover servicing an account. If you drop commissions on talent and production costs and set up some new form of compensation, advertisers will be forced to take either less servicing or pay fees equalling the commissions today.

Mainly, you'd be opening the way for constant price negotiations. Clients may become prey to presentations based not on maximum ability to serve but rather on minimum price of service.

This could be the start of a competitive "gasoline war" which in the end would hurt everyone. And it could end up making the already complex

agency-advertiser relationship a fiscal jungle.

"If one agency offers to work for 10% of the net work cost, while another works for 12%, the possibilities for irritation would be endless," said an agency treasurer. "Agency-client relationships would become a perpetual questioning and counter-questioning. And furthermore, clients would face an additional fee system that would necessarily grow up to fill in the gap between agency income and the normal cost of over-all cost operations."

**5. Cost of commercials:** How do you price an idea? The idea for an egg dropping into boiling water and being lifted out by a Band Aid? The idea for a portable phonograph falling from a ladder onto a glass plate above the camera without shattering?

Maybe it sounds corny to the businessman to hear "What price genius?" Yet reducing the cost of a commercial to mechanics plus man-hours can be as unrealistic as evaluating a painting in terms of the cost of the paints, canvas and man-hours of the artist. On his three commercial minutes weekly, a sponsor is gambling a multi-million annual investment. He is relying on the commercials to move tens of millions of dollars in merchandise.

The president of one radio-tv agency pointed to three shelves in his bookcase lined with some 80 thick volumes.

"Each of those cost us \$7,500 out of pocket," he told SPONSOR. "They're Gallup studies of tv copy we and our client's competitors have used. They're the first step we take toward successful selling copy."

Yet tv copy research is just one and a relatively small cost factor in putting together a commercial. In volumes on a shelf, research becomes tangible, proof of agency expenditure. But what about the writers, producers who use all this research?

In making a commercial, the agency tv department virtually picks up where the print department leaves off in making a comparable magazine ad. Even the initial storyboard stages aren't comparable to print layouts. The number of people involved in the thinking and planning stages of a storyboard bring the cost of a single storyboard to the cost of making layouts for 16 pages of print advertising, according to top radio-tv executives.

When a print layout is approved, the rest of the job can often be han-

dled by one or two good mechanics men. In tv, the creative talent of an agency begins its work at this point.

"The idea for a tv commercial is only as good as its execution," a Roger Pryor, Foote, Cone & Belding radio-tv v.p., points out.

When the storyboard is approved, agency men go to work on casting. They may screen dozens of models, announcers, actors before choosing the one or two or three who'll interpret the commercial best.

Other agency men will screen commercials producers to see which one can do the most creative interpretation of the storyboard, which one is most experienced in the particular techniques the commercial requires. They'll review bids from producers, evaluate them in terms of anticipated production values and past performance.

Once the commercial has been farmed out to an outside producer, agency producers and often the tv copywriter as well ride herd on the production. They may go on location with the cameraman and crew or work in the studio, discussing the angles that will be most effective for the commercial as a whole and the product in particular. They'll coach the talent in correct use of the product or how to show it off to best advantage.

In short, 20 people may have to be on the agency's payroll to make one tv series, the equivalent of which two or three men could handle in print media.

Where does the money come from to pay for all this talent? Not from commissions on the cost of commercials alone surely, agency men state. And they feel that the scope of efforts on tv commercials would probably have to be curtailed if there were reductions in commissions on talent expenditures.

**6. Production offices:** Tv has meant a substantial increase in agency overhead. With the increase in film production on the West Coast and the

**Tested and Approved by  
NATIONAL ADVERTISERS!**

**KIFN** *Full-time Spanish-  
Broadcasting is our  
ONLY Business!*



**We're Known  
by the  
Companies We  
KEEP!**

Pepsi-Cola Bottling Co.	Pet Milk Co. A-1 Beer	Nic-L-Silver Batteries
Folger's Coffee	Carnation Co.	Coca-Cola
White King Soap	Quaker Oats Co.	Bottling Co.
Fab Camel	Safeway Stores, Inc.	B.F. Goodrich Co.
Cigarettes	General Mills	J. J. Newberry Co.
Pacific Grey- hound Lines	Canada Dry Bottling Co.	Mode-O-Day Tel. Co.
	Mountain States Tel. & Tel. Co.	

KIFN'S listeners will learn to like your company, too. . . The cost is modest, but the results are BIG!


**ASK THESE YANQUIS HOW  
KIFN SELLS!**

NATIONAL TIME SALES 17 E. 42nd St. New York, N. Y.	HARLAN G. OAKES 672 Lafayette Park Pl. Los Angeles, Calif.
--	--

**KIFN**

**860 Kilocycles • 1000 Watts  
REACHING PHOENIX AND  
ALL OF CENTRAL ARIZONA**

**PULSE Proves**



**WILK'S**  
Wilkes-Barre  
Penna.

the front-running radio station  
reaching more than a Quarter Mil-  
lion radio homes.

**Call Avery-Knodel, Inc.**

number of live network shows originating from Hollywood, few agencies servicing a large tv account can afford to be without a West Coast production office in this day and age.

"At the moment, not one of our clients has a show originating out of Hollywood, and none of them has a film in production there," one radio-tv v.p. said. "But we still maintain a full-time staff of people on the Coast because there's a lot going on in development of new packages and new techniques that we can't afford to miss out on. Right now, our men on the Coast are handling some of the commercial work, scouting out new properties, new talent. Next week we may have to double the Hollywood staff because a show one of our clients buys may move out there."

Beside the staffing and maintenance of West Coast offices, agencies are currently absorbing the cost of sending top agency executives like radio-tv directors, creative directors on trips to Hollywood to unsnarl production slack-off, revamp show formats, negotiate with high-priced talent. The Wick Criders, Rod Ericksons, Nick Keeselys, Mike Kirks virtually rate Coast-to-Coast commuting tickets.

#### 7. High cost of other services:

An agency today is expected to render a number of services not directly related to the creating of advertising: marketing counsel, merchandising help, research. Many of these services are, of course, a natural outgrowth of the increase in advertising budgets as a whole and the increasing importance of advertising in marketing. But the growing costs of tv are also a factor in the broadening of agency services. An advertiser spending millions in the medium needs these allied aids to insure the investment.

"The trouble is that you can't isolate these services in terms of a specific account," one top agency president told SPONSOR. "You can point to X number of sales promotion pieces you did for an account, but how do you evaluate the benefit to each client from a high-priced market research man and four merchandising men who are con-

stantly in the field? Cost accounting is an approximation at best. It does not pinpoint the increased agency overhead resulting from larger staffs of specialists."

A number of major agency treasurers told SPONSOR that fees which agencies charge for such special research projects or merchandising don't cover the overhead expense of staffing year-round for the sake of being able to provide these services. Most frequently agencies absorb the high cost of much collateral servicing, covering it with commissions from media billing.

"Network tv subsidizes these services," said one agency treasurer. "It also tends to offset the client's costly spot operation. Generally an agency finds that magazine advertising is most profitable, spot tv least.

**8. Clearances, cut-ins:** Just because a time contract has been signed with the network, doesn't mean smooth sailing from there on. The client may need to reach a particular market with his show that's tough to clear. It may involve negotiations with the affiliate in the market and with the agencies of the other sponsors participating in the show. As new tv stations keep being added, the agency needs to review the network lineup continuously, study the new stations and markets to evaluate whether the existing lineup is the best.

Because of the high cost of network tv and the increased number of stations in a basic lineup, many advertisers amortize the investment by plugging a number of different products on the air. Frequently these products require more advertising weight in some regions than in others, or else the network show becomes a vehicle for introducing new brands in some markets. Network commercial cut-ins require a great deal of additional agency policing and traffic control with the stations. ★ ★ ★

#### SPOT RADIO

(Continued from page 33)

cigarette companies to allow publication of their activities.

Says Boerst: "These advertisers persist in their refusal to participate in the report mainly because enough stations are willing to answer their individual questionnaires. These questionnaires overlap and duplicate each other and are a continual source of annoyance to stations, but it is my be-

lief that the stations continue to answer the questionnaires because they fear reprisals if they refuse to answer them. This practice results in partial and frequently inaccurate compilations of activity for use by a favored few and it seriously blocks our efforts to establish complete coverage."

The stations last year snubbed a proposal that would establish them as the reporting source for a new report to have been published jointly by Boerst and Rorabaugh.

What makes it all so frustrating is the general agreement by most advertisers that they'd go along "if they were sure that 'Joe' would." The advertising manager of one of the big cigarettes who refused to cooperate with Boerst told SPONSOR: "If we had assurance that the other tobacco firms would give their figures, we'd reconsider our position."

If Mark Twain were a researcher in the broadcasting field today, chances are he'd immortalize the situation with a crack like that one about the weather. Right now, though, there's at least evidence that plenty of sweat is being spent on a solution. ★ ★ ★

100%  
NEGRO  
PROGRAMS

**WSOK**  
in NASHVILLE, TENNESSEE

*Tillie Vision*  
IN THE LAND OF  
MILK AND HONEY

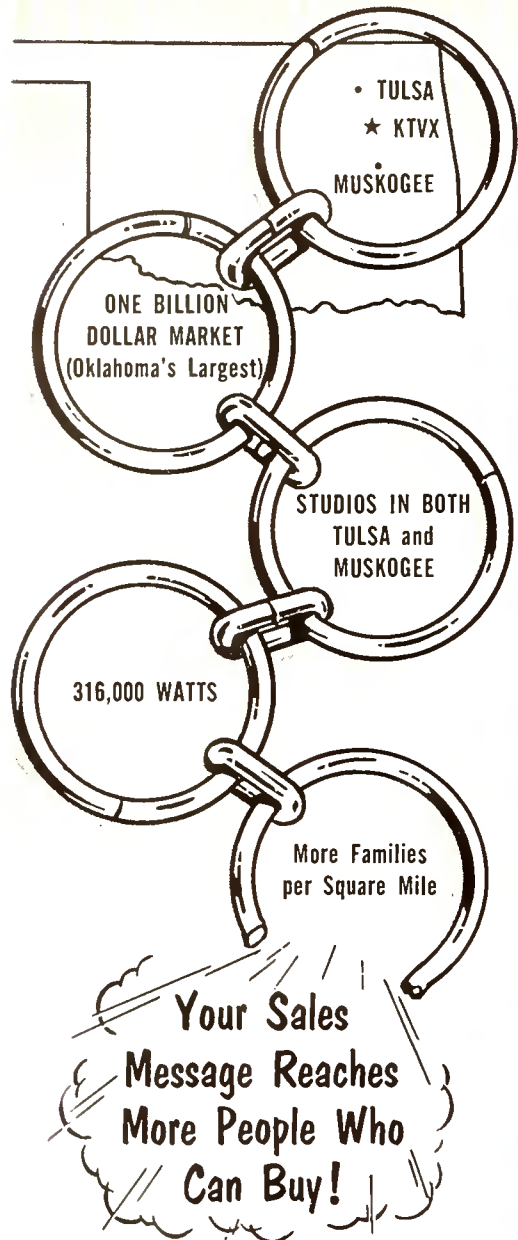


THE ONLY CBS PROGRAMMING AVAILABLE TO A MILLION NICE PEOPLE!  
From 7 A.M. to 1 A.M.  
Yep! Bigger'n Baltimore!

CHANNEL 2 CBS  
100,000 GREEN BAY

HAYDN R. EVANS, Gen. Mgr. • WEED TV, Rep.

# SALES POWER With a CHAIN REACTION



KTVX is the ONLY Oklahoma television station with studios in TWO major markets. This gives your sales message a "local flavor" throughout Eastern Okla.

Ask Your  
Avery-Knodel Representative

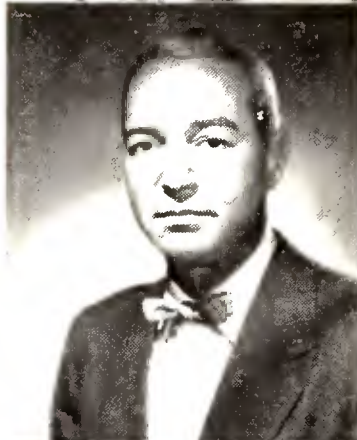


L. A. (Bud) BLUST  
V. P. and Gen. Mgr.  
BEN HOLMES, Natl. Sales Mgr.  
TULSA BROADCASTING CO.  
Box 9697, Tulsa, Okla.

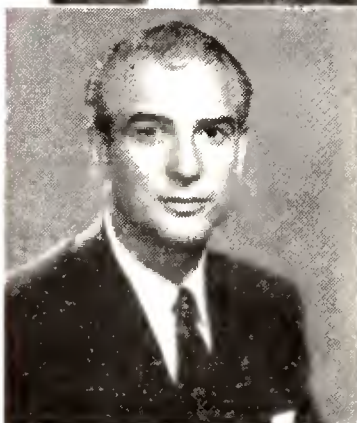
# Newsmakers in advertising



**F. Kenneth Beirn** recently left the Biow-Beirn-Toigo agency because of basic differences of opinion with Mr. Biow relative to the agency's approaches to advertising plans for clients. He had been in the top operating and planning role at Biow (first as executive vice-president, then as president) for seven and a half years, during which time the agency's billings more than doubled. Prior to Biow, Beirn headed the New York office of Dancer-Fitzgerald-Sample and was actively involved in advertising planning for a number of major package goods clients.



**Robert D. Levitt** has been named director of national sales for Columbia Pictures' tv subsidiary Screen Gems, Inc. V.p. John H. Mitchell said it was another step in the continuing executive staff expansion at the company. He added that Levitt will concentrate on sales of the Screen Gems' program schedule of 13 new series for the '56-57 season. Under Levitt's guidance, first as associate publisher and then as publisher, The American Weekly and Puck, The Comic Weekly went out of the red into the black. The former reached an all-time high in ad revenue after he reorganized it in '52.



**Elihu E. Harris** is the new advertising director of Television Programs of America, Inc. In making the appointment, Milton A. Gordon, TPA president, said that TPA will continue with the Peter Zanphir agency which has served TPA since its formation. For seven years, Harris was head of advertising, sales promotion and public relations for the Savings Bond Division of the United States Treasury. Previously, he had served as advertising manager for several business publications, a clothing manufacturer and a shoe chain. In 1954-'55 he was director of advertising and promotion for Screen Gems, Inc.



**Nat Wolff** will join the National Broadcasting Company on 1 April as Director of Program Planning for the NBC Television Network, a newly established position. Wolff resigned from Young & Rubicam as v.p. in charge of creative programming in the Radio and Television Department. He will report directly to Thomas A. McAvity, v.p. in charge of the NBC Television Network. At NBC, Mr. Wolff will have creative responsibilities in the field of future program planning, including both regular and special programs. He brings to NBC 30 years of creative experience.

# BMI

## Stories from the Sports Record Continuities for March

Music and sports team up in this series devoted to eye-witness accounts of dramatic action on the winter sports scene.

March's continuity package contains 12 fifteen-minute programs featuring the sports of the month . . . Basketball, baseball, track, boxing, . . . along with some of the great anecdotes of the world of sports.

Your Station Program Department should be receiving this script package regularly. If not, please write to BMI's Station Service Department for "Stories from the Sports Record."

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

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# BIG!



## KPAR-TV

ABILENE-SWEETWATER TEXAS

**K-DUB** *Keys to a Treasure Island*

OWNED & OPERATED BY TEXAS TELECASTING, INC.  
7400 COLLEGE, LUBBOCK, TEXAS

NATIONAL REPRESENTATIVE: THE BRANHAM COMPANY

### "BUY-OF-THE-YEAR"

### CREATIVE EXECUTIVE

**PROVEN:** record of mastering new problems . . . Fast with Creative thinking.

**SKILLED:** in all phases of advertising . . . A "Cracker-Jack" for any organization that can use his merchandising "Know-How".

Heavy Radio-TV experience, thoroughly familiar with Network, Station and Syndicated Films along with Agency operation both in serving National & Local Clients, and as a Client. New York area.

Has always more than earned his keep. Please write or wire

**SPONSOR  
BOX 35  
40 E. 49th St.,  
N.Y. 17, N.Y.**

### 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.

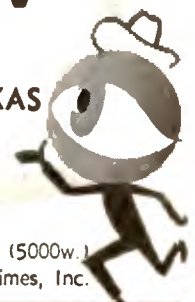
\*Sales Management Survey of Buying Power, Nov. 10, 1955

## 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

As commercial telecasting enters its tenth year, KSD-TV . . . America's FIRST completely postwar-equipped TV station . . . notes here some of its pioneering achievements in serving the TV audience of the nation's 9th largest market, and on several occasions the *national* TV audience as well.

## KSD-TV...

TV station to originate a closed circuit program in St. Louis (Veiled Prophet Parade, October 8, 1946.)

TV station in St. Louis to transmit a special "dealer meeting" telecast. (RCA dealers, Hotel Statler, St. Louis, February 3, 1947.)

TV station in St. Louis to telecast on-the-air programming. (Commercial operations began on February 8, 1947.)

TV station in the middle-west to originate programs for the NBC network. (Kiel Auditorium, September 20, 1948.)

TV station in St. Louis to originate a closed circuit telecast of a surgical operation. (Firmin Desloge, St. Mary's and Barnes Hospitals, November 30-December 3, 1948.)

TV station to telecast the wedding reception of a Vice President of the United States. (Vice President and Mrs. Alben W. Barkley, November 18, 1949. Program carried by NBC network.)

TV station to telecast a funeral service. (City Comptroller Louis Nolte, January 4, 1950.)

TV station in St. Louis to originate a program for the CBS-TV network. (Address by President Truman, June 10, 1950.)

TV station in St. Louis to originate a program for four networks at one time. (Address by President Truman on November 4, 1950.)

# first

TV station in America to participate in the simulcast of a regularly scheduled series of religious programs. (The Protestant Hour, KSD and KSD-TV, since December 10, 1950.)

TV station to originate a network telecast of a U.S. Senate Committee Hearing in St. Louis. (Kefauver Crime Investigation, February 23 & 24, 1951.)

TV station to telecast a Police Board hearing direct from the Board of Police Commissioners offices. (February 15, 1952.)

TV station in St. Louis to originate live network telecasts from another city for exclusive coverage on its own station. (Interviews at Democratic and Republican National Conventions in Chicago, July, 1952.)

TV station in St. Louis to operate on the maximum power authorized by the FCC. (100,000 watts on VHF Channel 5 since May 20, 1953.)

TV station in St. Louis to telecast a network program in full color. (Address by Gen. Sarnoff, December 17, 1953.)

TV station in St. Louis to telecast a commercial network program in full color. ("Dragnet," December 24, 1953.)

TV station in St. Louis to participate in origination of a live network program in full color. (Grant's Farm, St. Louis County, June 9 & 10, 1954.)

TV station in St. Louis to originate a local film program in full color. (December 11, 1954.)

# KSD-TV

THE ST. LOUIS POST-DISPATCH TELEVISION STATION

**100,000 WATTS ON VHF CHANNEL 5**

National Advertising Representative: **NBC SPOT SALES**



## REPORT TO SPONSORS for 5 March 1956

(Continued from page 2)

### Mobile radio emphasis

There's big increase in local station news, special events coverage a la Monitor. More stations are using mobile units for on-the-spot tape recordings, stepping up "beeper" phone technique, programing to tie in community. KLZ, WRCA, WLW are but 3 of stations which have gone into this type program heavily, have seen results in ratings, growth in role as community spokesmen, taking play from newspapers.

-SR-

### Agencies get global status

World-wide status of top ad firms crowds more and more into the picture. Y&R, as example, did approximately \$16,000,000 in international billings in '55. Grant Advertising currently using double truck trade ads to tell how they are "most complete network of wholly owned, integrated advertising agency offices in the world." Top billing agencies are looking more and more to foreign dollars as clients seek greater international distribution.

-SR-

### N.Y. audiences late viewers

Pulse reports that almost half of New York's tv families watch television after midnight. During average week, 48.3% of all tv families do post-midnight viewing with an average of 1.6 viewers per family. Of total, 45.1% are women, 52.4% men with remainder in teen-age group. Bulk of viewers in 26-35 and 36-50 age brackets and most of the tv viewing families are not "once a week" lookers. Nearly half (46.8%) watch after midnight on 3 or more nights a week.

-SR-

### Hardesty urges radio editorials

Will radio editorials become widespread? John Hardesty, RAB v.p., made strong plea for stations to become "an editorial force" in self-defense. He made talk last week in Springfield, Mass., district of congressman who introduced bill to limit commercial time on radio.

-SR-

### Pizza goes institutional

An institutional campaign for pizza? WHDH, Boston, has one for Bella Pizza Inc. which is attempting to counter food ads promoting make-it-yourself "American" pizza. Bella pitch says there's no such thing.

-SR-

### Tv-radio's year round trend

Difference between summer, winter tv-radio ad budgets is dwindling. Hiatus is now officially dead on tv, while radio has gone a long way toward becoming 52-week medium. Reasons for this are detailed in SPONSOR's 8th Summer Selling issue, starting on page 39. Most significant development is decision of video webs dropping policy of 8-week hiatus protection for nighttime clients. This means those who take hiatus will get no promise network will hold slot for them in fall. Few clients are expected to take hiatus because of demand for nighttime slots and fact that 52-week discounts offer good savings.

-SR-

### Magazines take to the air

Magazines getting more into air media to bolster circulation. Kiplinger is outstanding example with its "Changing Times," use of radio tv to build subscriptions. Kiplinger calls CT the magazine that "radio and television" built, has doubled radio budget.



### Let's get started

Now that spot tv dollar figures and an industry tv set count are in the making (both of the projects are being pushed actively with the tv spot figures to be released in April) it's high time that we pause and reflect on the serious lack of spot radio statistics.

We've written articles and editorials on this subject before and undoubtedly we will again (see page 32). We intend to keep reminding the field that national spot radio is the forgotten medium. If agencies and advertisers don't know who uses it, how much they spend in it, how these expenditures compare with other media, who is to blame? SPONSOR is of the opinion it's the seller's job to inform the buyer.

We'd like to see the national representatives take the lead in filling the spot radio statistics gap. But the problem isn't a simple one since few national representatives are geared to give spot purchase breakdowns and the

machinery involved is intricate. Spot tv has the advantage of a periodic Rorabaugh service which is able to provide virtually full information on spot tv placements. There is nothing comparable for radio.

Both RAB and SRA have plans in the works to compile figures for total dollar expenditures in spot radio. This falls far short of the eventual goal—dollar figures by individual brands. But it is a start. And what is needed now is a tangible step forward. A gross total business barometer in spot radio will whet appetites for more.

We urge RAB and SRA to push their projects with maximum enthusiasm. Sizable investments in time and expense may be required. But in the end the outlay will be more than returned through increased recognition for spot radio and more business.

And we repeat, this is a job the seller must shoulder. Though the buyer will benefit immeasurably, only the seller has a real sales incentive for pursuing this project.

\* \* \*

### Times have changed

The swift ebbs and flows of advertising media are well illustrated by the present status of radio stations in every part of the U.S.

Only last year we were telling radio station owners that things couldn't be as black as they seemed; that the great radio medium was bouncing back.

Not only has radio bounced back, but at this writing it appears to be heading for the stratosphere. For example, have you tried to buy a radio station lately? The prices that radio station owners are asking (and get-

ting) for their properties are at an all-time high. Stations everywhere are reporting record-breaking business, month after month. One top station rep reports January 1956 radio business 35% heavier than January 1955.

Everybody is getting on the radio bandwagon. The black clouds of 1955 are drifting away—far far away.

\* \* \*

### Find the new ones

20th Century-Fox's recent sponsorship of 30 segments in eight CBS Radio programs bodes well for network radio. For here is an account which had never used network radio before it launched its campaign on CBS Radio early in February. Indeed few if any motion picture companies have ever used network radio.

Network radio aptly fits the needs of a company like 20th Century. There are motion picture houses in every corner of the nation and radio, like the movies, is everywhere. 20th Century needs bursts of promotion simultaneous with the release of new promotable pictures and network radio today allows a when-you-need-it pattern. We won't go into the story of the personal salesmanship by Bill Shaw, Sherril Taylor and others at CBS Radio who sold this concept to a roomful of top executives at 20th Century-Fox. But it was highly creative and effective.

There are dozens of advertisers whose marketing needs match the characteristics of net radio, dozens of advertisers who have never used network radio, or spot radio for that matter. The medium will be strengthened for all if radio's hard-hitting sales forces continue to find the new ones.

## Applause

### Agency get-together: 1956 style

BBDO's convention late last month provided remarkable insight into what makes a great agency tick. The convention technique itself was new. For the first time an agency linked its branch offices through closed-circuit television. There was an opportunity to combine local meetings held at each of the branches with a national telecast reaching 1,900 agency employees in nine of BBDO's 15 offices.

We watched the telecast and were impressed with its workmanlike showmanship. But there were more basic

barometers of BBDO's strength in what was said rather than how.

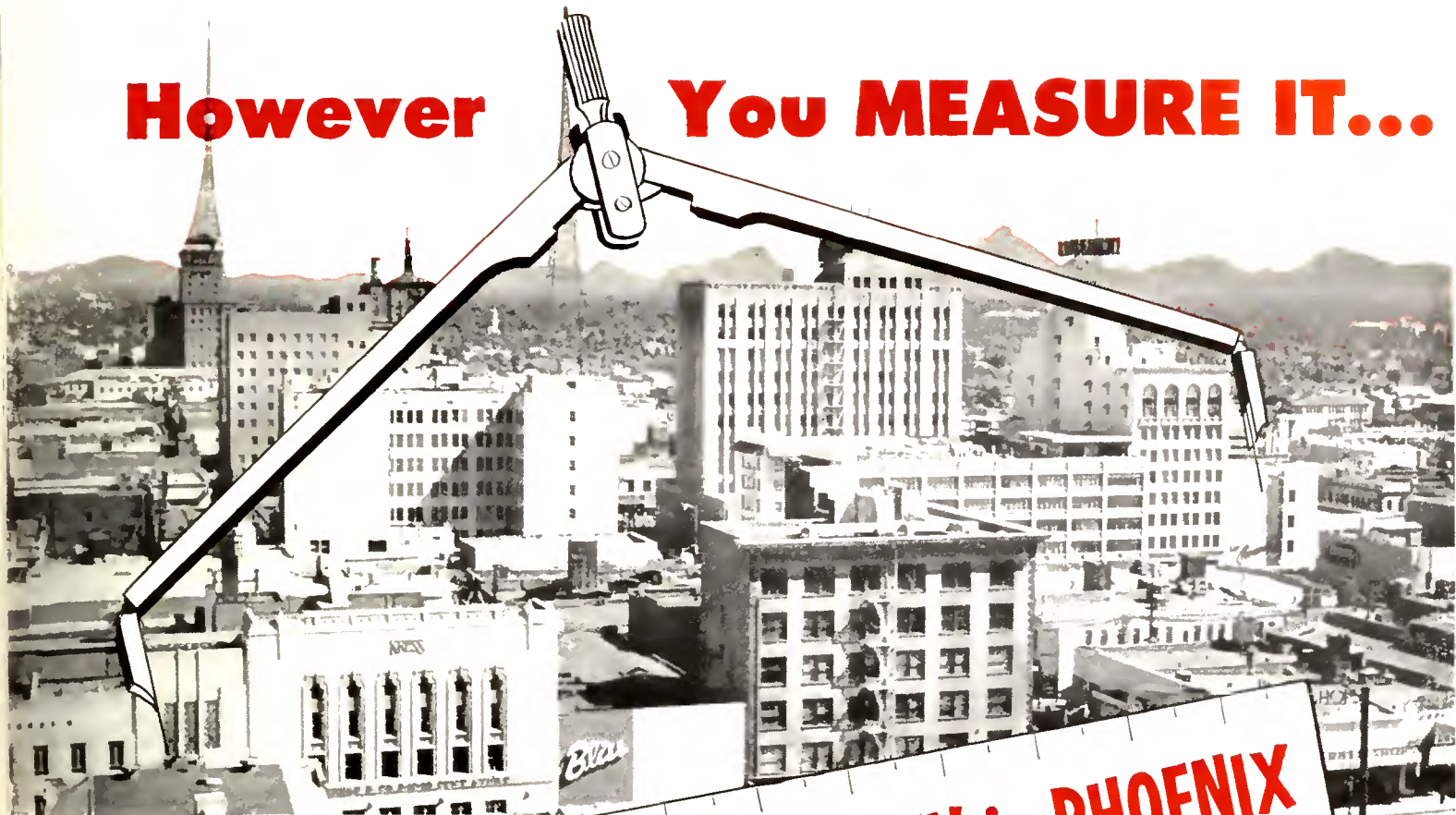
Executive v.p. Fred B. Manchee announced that BBDO's \$162,475,000 billings in 1955 were nearly 10% above those of the previous year. And Ben Duffy seemed proudest of the fact that the agency's growth over recent years has been due more to increased billings of existing clients than to acquisition of new accounts. As J. Davis Danforth, executive v.p. in charge of account service said, the average length of time BBDO's 125 clients have been with the agency is 13.9 years.

What hit home most to us, of course,

was discussion of television which makes up the largest portion of the agency's billings (tv and radio together account for 38.11% of the total). We felt these words of Bob Foreman, v.p. in charge of radio and tv, seemed to sum up the searching attitude of the entire organization:

"We must be more and more alert to the uses of tv as a sales medium. We must be more critical of it. We must be more and more creative and careful and questioning in our approach to the medium's costs, to its commercial impact, to its program-company associations, to its traceable benefits."

**However You MEASURE IT...**



**KPHO-TV is your BEST BUY in PHOENIX**

Whatever your standard of measurement, KPHO-TV delivers the most for your advertising dollar. Arizona advertisers know this . . . consistently spend the larger share of their TV money on Channel 5.

National advertisers find it pays to follow suit!

When you buy KPHO-TV you buy the Phoenix retail trade area. 450,000 folks offer receptive eyes and ears to your sales story.

And KPHO-TV's Multi-Spot Discount Plan offers you the finest cost-per-thousand buy!

KANSAS CITY		SYRACUSE		PHOENIX		OMAHA	
<b>K</b>	<b>K</b>	<b>W</b>	<b>W</b>	<b>K</b>	<b>K</b>	<b>W</b>	<b>W</b>
<b>C</b>	<b>C</b>	<b>H</b>	<b>H</b>	<b>P</b>	<b>P</b>	<b>O</b>	<b>O</b>
<b>M</b>	<b>M</b>	<b>E</b>	<b>E</b>	<b>H</b>	<b>H</b>	<b>W</b>	<b>W</b>
<b>O</b>	<b>O</b>	<b>N</b>	<b>N</b>	<b>O</b>	<b>O</b>	<b>W</b>	<b>W</b>
<b>RADIO</b>	<b>TV</b>	<b>RADIO</b>	<b>TV</b>	<b>RADIO</b>	<b>TV</b>	<b>RADIO</b>	<b>TV</b>
810 kc.	Channel 5	620 kc.	Channel 8	910 kc.	Channel 5	590 kc.	Channel 6
<b>CBS</b>	<b>CBS</b>	<b>ABC</b>	<b>CBS</b>	<b>ABC</b>	<b>CBS</b>	<b>CBS</b>	<b>CBS</b>

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

# **NBC-TV**

## **BASIC NETWORK**

**in the rich market of**

# **RICHMOND**

## **Petersburg and Central Virginia**

WXEX-TV also has maximum tower height—1049 ft. above sea level and 943 ft. above average terrain... more than 100 ft. higher than any station in this market. WXEX-TV has maximum power—316 KW. There are 415,835 TV families in the WXEX-TV coverage area. See your Forjoe man for full details about this great buy.

# **WXEX-TV**

Tom Tinsley, President

Irvin G. Abeloff, Vice-President

Represented by Forjoe & Co.