

SP 12-30 92
MR WILLIAM S HEDGES
NBC RM 604
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

SPONSOR

RECEIVED

2 19

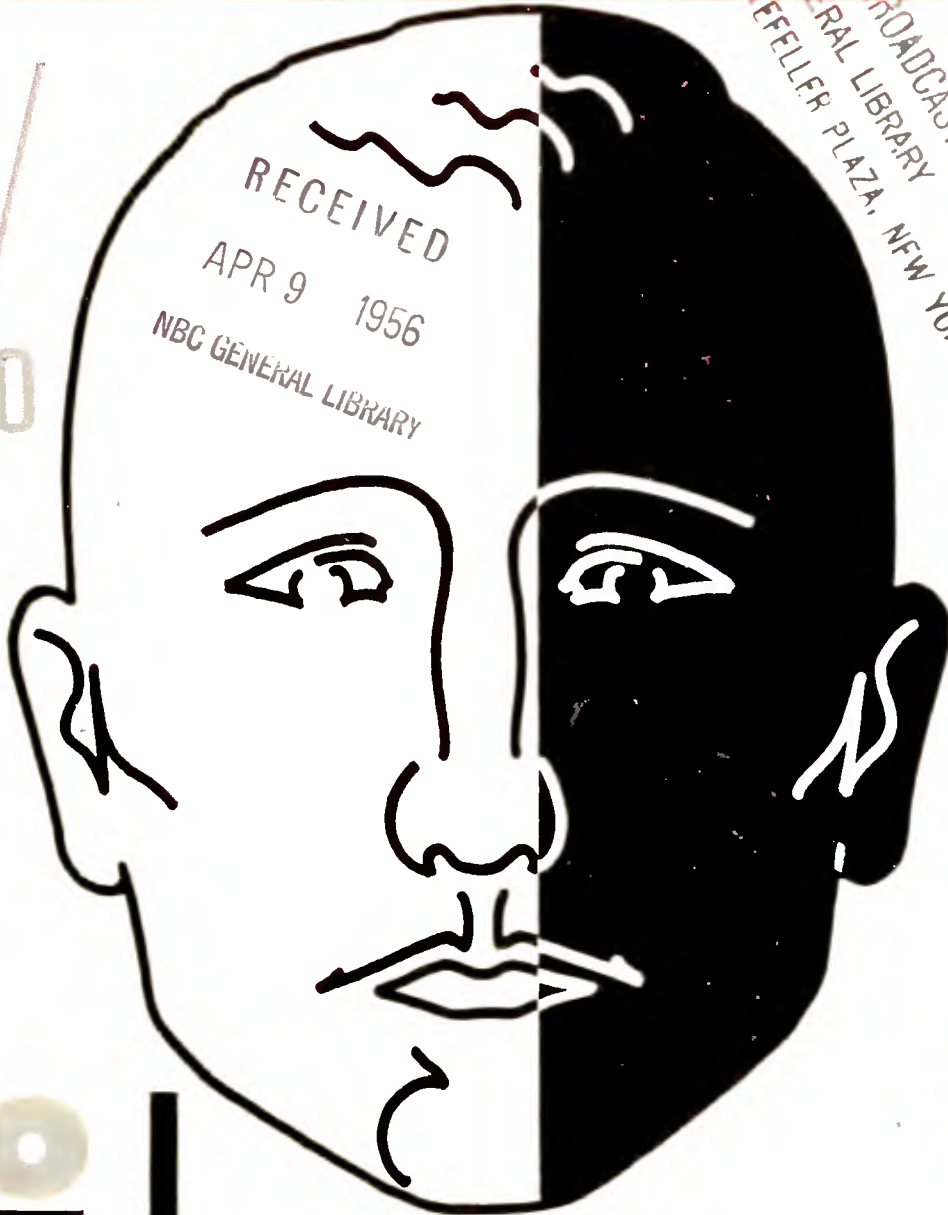
magazine radio and tv advertisers use

2 APRIL 1956

50¢ per copy • \$8 per year

NATIONAL BROADCASTING
GENERAL LIBRARY
30 ROCKEFELLER PLAZA, NEW YORK, N.Y.

RECEIVED
APR 9 1956
NBC GENERAL LIBRARY



40%

OF THE
MEMPHIS
TRADE AREA
IS

negro

and the only way
to reach them is with

INDIA

**MEMPHIS'
ONLY
50,000
WATT STATION**

Represented Nationally by John E. Pearson Co.
TOP HOOPER AND PULSE RATED 1070 KC

Can FCC end seller's market in tv?

page 25

Coty's quandary: How to pick a hit tv show

page 28

TOP 10 AGENCIES IN NETWORK TV

page 30

Does your company sell ideas to employees as well as this union?

page 32

Fluff insurance for local live commercial

page 34

Should you buy radio by the ton?

page 36

HIDDEN SIDE OF COMMERCIALS

page 39

COVERS THE "GOLDEN MARKET" OF 1,230,724 NEGROES —
NEARLY 1/10TH OF AMERICA'S TOTAL NEGRO POPULATION!

316 KW

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

RICHMOND

Petersburg and Central Virginia

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

CHANNEL 8

WXEX-TV

Tom Tinsley, President

Irvin G. Abeloff, Vice-President

Represented by Forjoe & Co.

REPORT TO SPONSORS

2 APRIL 1956

Piel cartoon plugs register

In battle among admen over whether entertaining commercials can sell, pro-entertainment faction was bolstered by results of Piel Bros.' Bert-and-Harry cartoon commercials. Piel execs report best January, February sales in company's history.

-SR-

Westinghouse's radio-tv lever

With strike over, Westinghouse will find radio-tv convention coverage on CBS handy lever for regaining lost sales. Firm bought coverage in July 1955, long before strike. Appliance outfit also has "Studio One," which ran during strike, to fight for sales. Initial post-strike efforts, however, will be on local level, which Westinghouse feels has been neglected.

-SR-

The top 10s of network tv

Top 10 network tv clients accounted for 38% of all gross time costs on video webs in 1955, according to PIB. This compares with fact that top 10 agencies in network option time at night buy 50% of all time. Latter figure is highlight from SPONSOR survey of agencies buying networks at night. Survey showed 46 agencies split nighttime network melon, with Y&R, No. 1. (For story, see page 30.)

-SR-

Web "influence" charges fizzle

Election-year fever is seen behind sensational charges of network influence on FCC made by Rep. Joe Evins (D-Tenn.) of House Small Business subcommittee. Charges have fizzled so far, reports "Television Digest," which is close to Washington developments. FCC Chairman McConnaughey denied Evins' statement, supposedly based on comments by FCC's Robert D. L'Heureux. Subcommittee, however, will continue digging into the charges.

-SR-

Multi-set tv homes coming

Multi-set tv homes may become important factor soon with more video portables coming on market. Latest tv portable is GE's 13-lb. set with 9-in. screen. Previously RCA had introduced 8½-in., 22-lb. set. Industry sees big future in portables. Admiral President Ross Siragusa predicted 1957 would be 10 million set year with half of all sales in portables.

-SR-

Radio's grass roots growth

Growing grass roots nature of radio is illustrated by figures showing increase in number of small towns which have radio stations but no newspapers. According to RAB 625 newspaperless towns have licensed radio stations. In 1953 figure was 395. Southern states are leaders in this trend, with Texas, North Carolina, Alabama, Georgia, Tennessee the top 5 states having the most towns with no newspapers but at least one station.

-SR-

ABC TV hot on film

In unusual move, ABC TV has gone to trade press to showcase its new show lineup for next fall. Dozen shows listed highlight web's preference for film—11 of 12 are on celluloid, 8 are half-hours. Web's 2 one-hour and one 90-minute film shows will more than double number of king-size film shows now on networks. Aside from movie features, "Warner Bros. Presents" and "20th Century Fox Hour" are only long shows on film. Only live program listed by ABC was "Telorama."

REPORT TO SPONSORS for 2 April 1956

- Video tape due by early '58** While original expectations set target for commercially practical video tape at spring this year, latest word sets date for late '57 or early '58. Latest date and latest developments on tape were given by RCA v.p. O. B. Hanson at IRE confab.
-SR-
- B&w improvements on color tv** Advertisers wondering about quality of black-and-white picture on color set during transition to color phase were answered by developments explained at IRE convention. Engineers pointed out current improvements in color purity will improve black-and-white, too.
-SR-
- British rating system okayed** Will British end up with one "official" commercial tv rating system? Question is raised following endorsement of English-born Television Audience Measurement system by British agency, advertiser groups. TAM resembles Nielsen Station Index, consists of (1) Tammeter, which records minute-by-minute viewing, channel viewed; (2) Tamlog, a diary; (3) Tammatic Audience Reporter, an audience composition device with buttons which viewers press to indicate when they start and stop watching tv; (4) Tamalyzer, said to give exact readings of tape from Tammeter. Latter device is important to British advertisers since commercials are rotated.
-SR-
- Automation for tv commercials** You'd really have something if there was a way to combine safety of film with spontaneity of live tv commercials. And that in essence is what TelePrompter is claiming for its TeleMation device which company is just starting to sell intensively. TeleMation is a device which automatically cues lights, rear-screen projectors, other equipment in pace with copy spoken by performer. Objective: to eliminate mistakes. Key to usefulness of technique for admen: how fast stations decide to rent equipment. (For pictures of TeleMation and details, see page 34.)
-SR-
- Overnight ratings demand** Surest indication of popularity overnight ratings have built in tv are provided by fact 3 research firms now provide them. Trendex built its rating service on overnight tv ratings and ARB recently entered field. Now Pulse has announced overnights on tv special events and programs. Pulse did overnight rating on Academy Awards and came up with 53.7 rating. Pulse found 246 people per 100 homes watching. The breakdown: 122 women, 96 men, 16 teenagers, 12 children.
-SR-
- Will DST snarl cost more in '56?** Increasingly irregular pattern for changeover from Standard to Daylight Saving Time in different parts of country is causing acute headaches. Networks are working up solutions to protect ratings with new systems of retelecasts. Agencies face spot schedule reshuffles.
-SR-
- Hidden side of commercials** Around laboratories where film commercials are processed they tell story of adman who felt copy was read too fast in commercial screening for him. He asked lab to "slow down" speech, returned next day and complimented technicians on overnight job. Actually nothing was done to commercial, in fact speech can't be slowed down. But on second screening copy sounds slower. That's one of many instances where knowledge of film processing is essential for admen on every level. For dozens of other tips on commercial film processing see section this issue page 39.

(Sponsor Reports continues page 115)

Local Advertisers Must Have Immediate Response



IN PHILADELPHIA

MORE LOCAL ADVERTISERS

USE



THAN ANY OTHER STATION*

*By the way, More national advertisers use WPEN than any other station**

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

*B.A.R., Inc.



ARTICLES

Can FCC end the seller's market in tv?

SPONSOR explores the important allocation question, some proposed solutions to it, and the significance to (1) advertisers who are wondering whether to plan on new franchises and (2) to sponsors waiting for availabilities

25

Coty's quandary: How to pick a hit tv show

Should a sponsor be a showman? Cosmetic head Philip Cortney wishes he could be sure about the vehicle if he adds net to his spot campaign

28

The 10 agencies that buy most nighttime tv

Did you know that 10 agencies buy 50% of after-dark tv commercial minutes? SPONSOR researched the situation and came up with the surprising story and chart of how 46 leading agencies divide tv time

30

Does your company sell ideas as well as UAW?

Intelligent use of radio by United Auto Workers union which channels \$300,000 of its public relations budget into the medium can be object lesson for many business firms seeking to create good will among their employees

32

Fluff insurance for local live commercials

TelePrompTer has new device which cues turntables, rear-screen projectors, lights automatically. Result: Freedom from live tv errors, says company

34

Should you buy radio by the ton?

Buyers agree saturation buying makes most sense today. But they draw fine distinction between promiscuous purchase and use of judgment

36

The hidden side of film commercials

Why should the client and account executive know about film processing? What should he know? SPONSOR answers both these queries in a special section designed to take some of the mystery out of this important phase of the work that goes into creating television commercials

39

COMING

NARTB Convention section

Lists of exhibitors, film properties to be introduced at convention, report on how broadcasters evaluate their trade associations, directory giving key addresses in Chicago . . . these and many more features

16 Apr.

Tv set count

County-by-county breakdown of U. S. tv sets as compiled by the Advertising Research Foundation from June 1955 Census data

16 Apr.

DEPARTMENTS

- AGENCY AD LIBS
- AGENCY PROFILE, Norman B. Norman
- 49TH & MADISON
- MR. SPONSOR, John T. Cold
- NEW & RENEW
- NEWSMAKERS
- NEW TV STATIONS
- P.S.
- RADIO RESULTS
- ROUND-UP
- SPONSOR ASKS
- SPONSOR BACKSTAGE
- SPONSOR SPEAKS
- TV COMPARAGRAPH
- TIMEBUYERS
- TOP 20 TV SHOWS
- P.S.

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WHO'S
THE
WINNER
IN
WICHITA?

It's KAKE-TV where professional control of your sales-pitch guarantees big-league results . . . the best picture with the greatest all-around entertainment value.

Sales-minded production and management with local programming leadership will keep *your* sales soaring in WICHITA, KANSAS

S	C	O	R	E	B	O	A	R	D
Average Rating — ARB, February, 1956									
STATIONS					12 NOON TO MIDNIGHT				
KAKE-TV					14.6				
STATION B					13.3				
STATION C					6.9				
STATION D					2.9				

KAKE-TV THE WINNER IN WICHITA
CHANNEL 10

THE KATZ AGENCY
ABC

CASE HISTORY—RESTAURANT



Hey, Fellows! Which way to Chefs Inn

Halfway between Los Angeles and San Diego is Robert Hill's Chefs Inn of Corona del Mar . . . one side facing the blue Pacific, the other the teeming traffic of Highway 101.

For years this restaurant built a substantial business on excellence of product and word of mouth, but without advertising . . . "tapping," in the words of managing director Hugh Hutson, "only 30% to 40% of our potential." Writes Hutson:

"We started looking for the best advertising medium and selected KBIG, because of its policy of a restricted amount of commercials and its excellent coverage of Southern California, which gave us a chance to put Chefs Inn in the minds of millions of people annually visiting Los Angeles and Orange counties."

A one-minute transcribed spot featuring the seductive KBIG trade-character mermaid has run on KBIG before lunchtime and dinnertime since summer 1955. To quote Hutson once more: "Our increased business has been most gratifying. Robert Hill's Chefs Inn is a confirmed K-BIG advertising account."

Covering ALL Southern California at lowest cost per thousand listeners. KBIG delivers RESULTS . . . good if you have one front door like Chefs Inn; better, if you have many.



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

Timebuyers at work



Edward Greenberg, The Wexton Co., New York, sees musical signatures and use of popular songs in commercials as the most effective way of correlating radio and tv announcement campaigns. "It's a vocal trademark," says he. "For example, if you've got a product with teen-age appeal, the ideal way to sell it is via radio between 5:00-7:00 pm., when you can capitalize on popular tunes. It's worth paying for the rights of recent hits, classics like five to 10-year old musical shows from Broadway, because youngsters are so music-minded. But music is just as effective with adult audiences who watch tv at night. Still, to get the most out of such a musical signature or trademark, the advertiser should choose his music according to the time periods he'll be in."



Laura Partridge, Emil Mogul Co., New York, sees continued "and justified" interest in early morning radio. "The same time buying patterns are true particularly in small markets, where early morning radio still delivers the largest general audience, including housewives," she adds. One of our accounts, National Shoes, runs its own media surveys every year to show which part of the company's schedule pulls the most response, and creates the greatest amount of store traffic. During commercials, people are asked to send in postcards asking for discounts in National Shoe stores. This postcard survey showed that announcements before 9:00 a.m. pulled best, and that early morning announcements got the largest returns from housewives, rather than just men."



Peter Hahn, E. T. Howard Co., New York, feels that advertisers needn't shy away from syndicated films in major markets for fear of not being able to clear the right kind of time. "So much depends on the prestige of the show you get hold of," says he. "It might just happen to be one that a network flagship's dying to put on, and they'll shuffle around all kinds of accounts to accommodate you. On the other hand, you can also work with the syndicator, who might have inside information on expiration dates. But don't rely on him to do all the work for you. He won't and most likely can't. In the last analysis, it's still the agency, the skill of the timebuyer and the value of the film property to be placed that will decide what kind of time slots you'll be able to clear in any market."

KTHV

CHANNEL 11 LITTLE ROCK

NOW



Covers Over HALF of Arkansas, with the Highest Antenna in the Central South!

KTHV, Little Rock, went Basic Optional CBS on April 1—with maximum power, on Channel 11, and telecasting from the highest antenna in the Central South (1756' above average terrain). Good TV coverage of more than half of Arkansas is now an accomplished fact.

KTHV has finest new facilities including four camera chains, a 40' x 50' x 24' Studio A with 2' revolving turn-table—a 30' x 50' Studio B with complete kitchen, etc. Ask the Branham Co. for full details.

316,000 Watts . . . Channel **11**

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

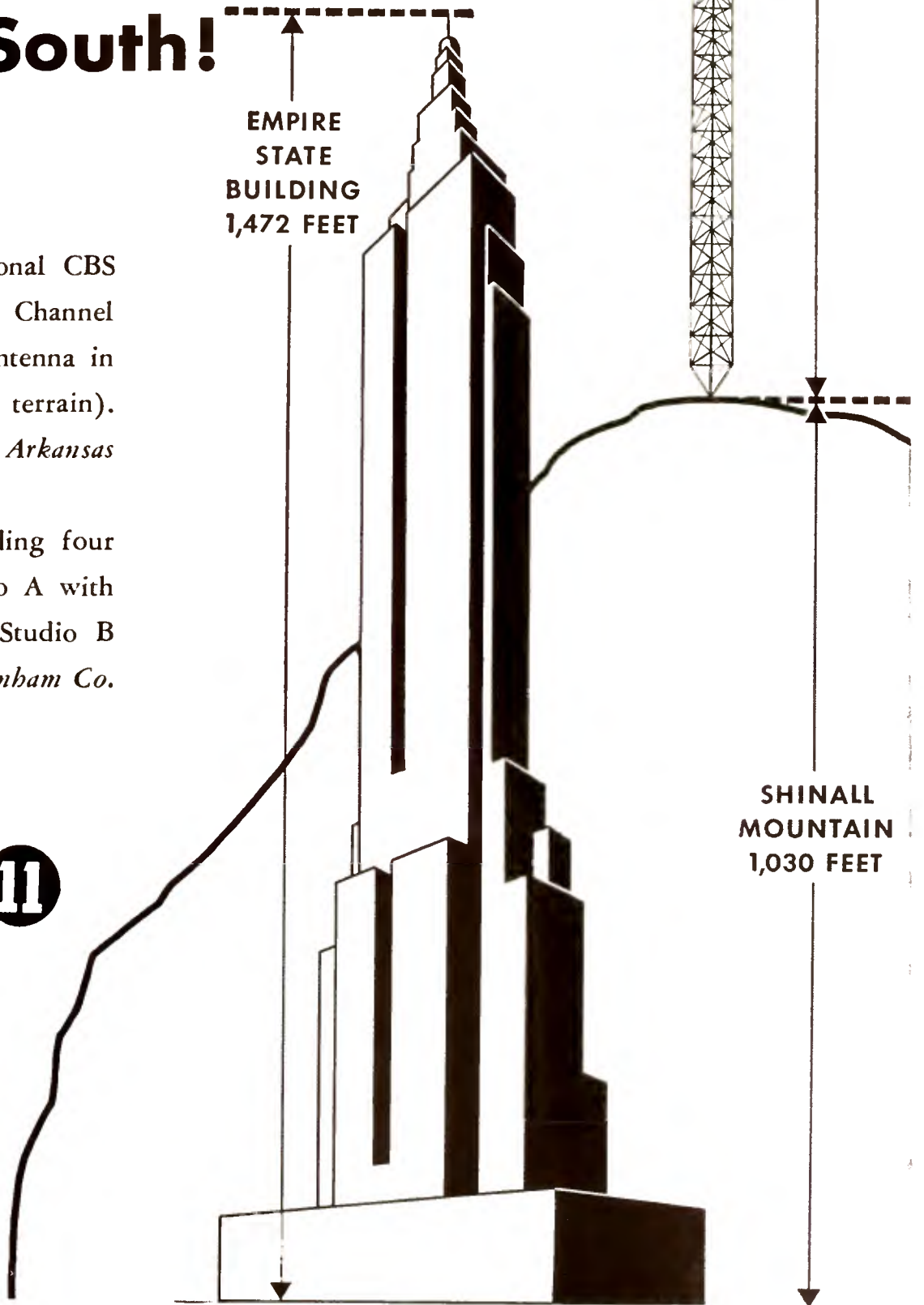
Affiliated with KTHS, Little Rock
and KWKH, Shreveport

2,205 FEET
(above sea level)

ANTENNA
1,175 FEET

EMPIRE
STATE
BUILDING
1,472 FEET

SHINALL
MOUNTAIN
1,030 FEET



CFI wins first place



Film producers for Motion Picture Theatres and TV spend thousands of dollars and millions yearly, for fine, outstanding productions. Discriminating producers prize their creative efforts by having their negative developing and printing done by Consolidated Film Industries located in Hollywood, New York and Fort Lee, New Jersey. Over 35 years, Consolidated Film Industries has been renowned for the highest quality film processing in both color and black-and-white. CFI is ready to serve you at any of their plants located at: 959 Seward Street, Hollywood, California; 521 West 57th Street, New York, New York • Consolidated Park, Fort Lee, New Jersey.

THANKS TO THE ENTIRE TV INDUSTRY FOR THIS UNPRECEDENTED HONOR

The Billboard AWARD

ars in a row for all three!



The Billboard Award
for outstanding achievement in
Television Film

PRESENTED TO

**CONSOLIDATED
FILM INDUSTRIES**
A Division of Republic Pictures, Inc.

NAMED BY THE

TV FILM INDUSTRY

FOR THE

**MOST ECONOMICAL, FASTEST,
AND HIGHEST QUALITY SERVICE**

★★★

THE BILLBOARD FOURTH ANNUAL TV FILM SERVICE AWARDS FOR
1955

**QUALITY
SPEED
ECONOMY**



Winning Laboratories

• WHICH LAB EXCELLED IN QUALITY OF ITS WORK?

Place	Company	Points
1	Consolidated Film Industries	151
2	Movielab	126
3	Pathe Labs	94
4	Precision Film Labs	89
5	Oeluxe Labs	75
6	General Film Labs	59
7	Acme Film Labs	56
8	Guffanti Film Labs	43
9	Film Associates	43
10	Du-Art Film Labs	36

• WHICH LAB EXCELLED IN SPEED OF ITS PERFORMANCE?

Place	Company	Points
1	Consolidated Film Industries	137
2	Pathe Labs	114
3	Precision Film Labs	93
4	Movielab	80
5	Oeluxe Labs	74
6	Acme Film Labs	69
7	General Film Labs	56
7	Guffanti Film Labs	56
9	Film Associates	51
10	Mecca Film Labs	40
10	Hollywood Film Enterprises	40

• WHICH LAB WAS OUTSTANDING FOR THE ECONOMY OF ITS WORK?

Place	Company	Points
1	Consolidated Film Industries	149
2	Oeluxe Labs	137
3	Precision Film Labs	123
4	Pathe Labs	98
5	Movielab	85
6	Guffanti Film Labs	73
7	Du-Art Film Labs	65
8	Film Associates	63
9	Acme Film Labs	54
10	Film Service Labs	47
10	Mecca Film Labs	47

THE BILLBOARD FEBRUARY 18, 1956

Consolidated Film Industries Repeats 3-Way Win for Labs

Keeping pace with the increasingly important role that film labs play in a TV industry that has embraced film more and more, Consolidated Film Industries has stayed at top its competition and again this year copped all three first-place service awards in the laboratories cate-

gory. Consolidated, a subsidiary of Republic Pictures, was voted tops of all the labs in the quality of its work, the speed of its performance and the economy of its work. Its feat in winning all three first-place awards in this year's balloting duplicates its showing of last year.



A Captive Market



RADIO KPQ GETS

Results . . .

2 TO 1



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

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



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

AN ABC-NBC AFFILIATE



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

REGIONAL REPRESENTATIVES
Moore and Lund, Seattle, Wash.

NATIONAL REPRESENTATIVES
Forjoe and Co., Incorporated

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

AGENCY AD LIBS



by Bob Foreman

Audience composition non-Nielsen style

Mark Twain, it is reported, once said that he had "respect for a man who can spell a word only one way." a leading student of the school of Inventive Inaccuracy, might today lead us through some of the rather subjective type of research which is typical of men who have trouble adding and to whom a pie chart is as terrifying as the Black Widow spider during mating season. To wit:

I have noted a vivid rebirth of radio listening. I base this conclusion on the fact that I personally now devote an average of 40 minutes per day about four times per week to radio listening.

I might add I am amazed at the caliber of the copy running on local stations. The jingles have more charm, the sales pitch has more persuasion (and less volume) than was true when I was personally perpetrating spot creations on the hapless public. This is generally the case with what are obviously locally prepared announcements as well as those done for national use.

There are, however, exceptions. Among these I find "trend" in the first-person recordings of local car dealers, shoe outlet proprietors and fudge tycoons. In most cases, the gentlemen should leave the radio announcing to a radio announcer. Instead of creating a person-to-person believability and an unstudied frankness, most of these entrepreneurs have such appalling deliveries that they defeat their purpose by becoming laughable. There's a car dealer around the neck of the woods who puts the wrong inflection on every word in a 150-word announcement. (Sam, whatta ha ha you am!)

To get back to my listening mores, I haven't heard a program in a year of listening—only jockeys and news anchors, weather and polka festivals. I might also add that my favorite record spinner (Bob Crane on WICC, Bridgeport) is as intelligently and as amusingly capable as the early Godfrey of WTOP-days. His humor is infectious and his candor refreshing. He can also pour it on when the straight sell is called for. Furthermore, he is a master of the smooth segue from show to copy, a necessity for as sold-out a program

(Please turn to page 82)



What's in a (Sponsor's) Name?

Breathes there a sponsor who doesn't want his audience to know his name? Not on Ray Haney's popular "Little Rascals" show on WRC-TV. The Greeks had a word for what happens to Ray's sponsors: *identification*. Nearly all the massive fan mail Ray gets every day mentions *County Fair Bread* and *Bosco* by name . . . and associates the quality of those products with Ray Haney's own engaging personality.

This is the kind of Channel 4 response that makes sponsors happy: "Little Raymond drinks his Bosco right along with you" . . . "We get both County Fair rolls and bread, and like them a lot, too" . . . "P.S. We love Bosco" . . . "We sure like Bosco."

This makes us happy, too, because this kind of identification means *results*.

For identification and results . . . think of

WRC-TV

CHANNEL 4



in Washington

A SERVICE OF  represented by NBC SPOT SALES

IT'S WHB'S REGION, TOO!

263 1st place $\frac{1}{4}$ hours out of 288 . . .

. . . 25 second place $\frac{1}{4}$ hours . . . and nothing lower!

That's what Kansas City AREA PULSE says about WHB

for 594,700 radio homes in 66 counties of 3 states

Monday-Saturday, 6 a.m. - 6 p.m.

Average share of audience 25% ahead of second station!

42.9% average share of audience all-day

(2nd station: 16.6%)

WHB first by far in *every* time period!

That's what Kansas City AREA NIELSEN says about WHB

for the 542,700 radio homes in the N.S.I. Area

all day and night, 6 a.m. to midnight, Monday-Saturday

49.1% average share of audience all-day

That's what the latest Kansas City HOOPER says about WHB

WHB leads in every Hooper $\frac{1}{4}$ hour.

6 a.m. - 6 p.m., Monday through Saturday.

So you see, WHB dominates the Kansas City *area* as convincingly as it dominates metropolitan K.C. audiences. Get the big story from the man from Blair, or WHB General Manager George W. Armstrong!

WHB 10,000 watts—710 kc
Kansas City



-CONTINENT BROADCASTING COMPANY

President: Todd Storz

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

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

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

WHB, Kansas City
Represented by
John Blair & Co

New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Molasses Co, NY	Chas. W. Hoyt, NY	NBC 197	Weekday: 2 April-25 June
Packing Co, San Fran, Monte	McCann-Erickson, San Fran	ABC	Breakfast Club; W 9:05-9:10 am, Th 9:10-9:15 am, F 9:15-9:20 am; 11 April
hi	Arthur Meyerhoff, Chi	CBS 203	Galen Drake; Sat 10:05-11 am; 5 May; 10 wks
Fr Easter Egg Color Corp, on, NY	Ted Bernstein, NY	ABC	Breakfast Club; T 9-9:05, Th 9-9:05; 27 March
Mountain Products, Amer Bird dis div	Geo. H. Hartman, Chi	CBS 54	Record Pet of the Day; M-F 3:30-3:35 pm; 20 Feb; 13 wks
ewing, Milwaukee	Mathisson & Assoc, Milwaukee	NBC 197	Weekday; 14 April-6 October
craft, NY	JWT, NY	CBS 203	Arthur Godfrey Time; alt days M-F 10-10:15 am; 28 Feb; 5 wks
ills, Waverly, NY	Clark & Bobertz, Detr	CBS-123	Robert Q. Lewis; Sat 11:05-11:30 am; 25 February; 16 wks; House Party; Th 3:15-3:30 pm; 16 Feb; 13 wks; Arthur Godfrey Time; 11:15-11:30 am; 17 Feb; 13 wks
z Brewery, Milwaukee	JWT, NY	CBS 203	Arthur Godfrey Time; var days M-F 10:15-10:30 am; 4 April; 52 wks
uber Co, US Royal Tire Div, NY	Fletcher D. Richards, NY	ABC	Its Time; (18 5-min segments, sat-sun news dramatizations); 14 April



Warren Boorum (3)

Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
ayers, NY, for Mum	DCSS, NY	ABC	Breakfast Club; M 9:35-9:40 am, W&F 9:45-9:50 am; 2 April; 26 wks
oods, NY, for Calumet	Y&R, NY	ABC	Breakfast Club; T 9:25-9:30 am; 3 April
oods, White Plains	Y&R, NY	CBS 89	Wendy Warren and the News; T, W, Th 12:10-12:15 pm; 3 April; 39 wks
ra Phila	Hicks & Greist, NY	ABC	T-Th 9:40-9:45 am; 1 March



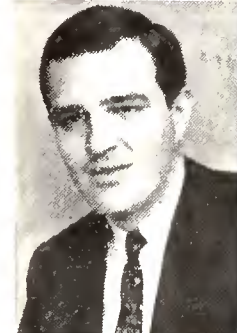
Philip G. Lasky (3)

Broadcast Industry Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Baem	DuMont, NY, general mgr	CBS Radio, NY, acct exec
Boorum	RAB, NY, local promotion director	Same, promotion mgr
Brock	WBTW, Florence, SC, sales mgr	Same, natl sales mgr
Cardlton	Sterling Television, NY, vp in charge of operations	UM&M, NY, Eastern tv sales mgr
Charbonnet	IBM, New Orleans, electronic sales division	WDSU-TV, New Orleans, sales
Connors	KLX Radio, Denver, sales-program coordinator	Same, promotion-adv hd
Con	KIDO, Boise	KIDO radio-tv, Boise, merchandising and promotion mgr
Farrell	Avco Mfg Co, Cinn, Crosley and Bendix Home Appliances div, electronics merchandising mgr	Crosley Rad-tv, Cinn, merchandising mgr
Gray	WOR-WOR-TV, NY, vp and general mgr	Same, exec vp
Hack	KMON, Great Falls, Montana, program director	Same, sales
Hamilton	TV Specialties Equipment Co, NY	Richard O'Connell, Inc, NY, acct exec
Hoff	WNAE-WRRN-FM, Warren, Pa, acct exec	KSEW, Sitka, Alaska, commercial mgr
Hollans, Jr.	Seaboard Finance Co, Roanoke div, asst mgr	WRVA Radio, Richmond, Va, promotion mgr
Jones	CBS TV, NY, vp in charge of stations and general services	Same, exec vp
Lasky	WBC, San Fran, general mgr	Same, exec in charge of West Coast operations
Lurence	CBS TV, NY, station administration director	Same, vp in charge of CBS TV-owned stations
Leder	WINS, NY, general mgr	WOR, NY, general mgr
Levin	Kellogg Co, No Colorado District, sales and display regional mgr	KBTW, Denver, merchandising mgr
McNally	Branham Co, NY, AM-TV salesman	Headley-Reed, NY, AM sales
MacPitasi	Headley-Reed, NY, sales	H-R Repts, NY, sales
Binson, Jr.	CBS TV, NY, vp in charge of network sales	Same, exec vp
er Stamper		WAPO, Chattanooga, commercial mgr
aylor	CBS Radio, NY, co-director of sales promotion and adv	RAB, NY, vp and promotion director
Vishburn	KVOO-TV, Tulsa, staff anncr	Same, acct exec



John Connors (3)



Sherril Taylor (3)



Earl Leyden (3)

Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Anderson	D'Arcy Adv, St. Louis	Ketchum, MacLeod & Grove, NY, rad-tv dept, associate dir
Barash	Al Paul Lefton, Phila	Y&R, NY, acct exec
Bewne	MacLaren Co, Ltd, Montreal, acct exec	Kenyon & Eckhardt, Montreal, mgr
Buccello	Bank of America, adv director	Brisacher, Wheeler & Staff, San Fran, acct exec and plans brd mbr
Chandler	KGO-KGO-TV, San Fran, sales exec	Harrington-Richards, San Fran, media-research director
Cliff	Peck Adv, NY, acct exec	Donahue & Coe, NY, acct exec
Cartman	Doyle-Dane-Bernbach, NY, mktng director	Richard K. Manoff, NY, mktng and acct mngment exec,
Haugland	Cockfield, Brown & Co, Ltd, Montreal, sr acct exec	Kenyon & Eckhardt, Montreal, acct exec
Ives	MacManus, John & Adams, NY, rad-tv copy chief	Richard K. Manoff, NY, cpy supervisor
Jones	N. W. Ayer, Phila	Same, vp in charge of Philadelphia office



Ben Laitin (4)

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*

You and renew



Edmund Anderson (4)



Louis L. Ackerman (5)



Eugene E. Buckner (5)



Marshall S. Lachner (5)



Vince J. Lowergan (5)



Robert M. Fichter (5)

4. Advertising Agency Personnel Changes (cont'd)

Llew Jones	Harrington-Richards, San Fran	Foote, Cone & Belding, San Fran, media-research
Ben Laitin	Grey, NY, acct supervisor	Same, vp
H. Edward Lehman	Maxon, NY, media director	Victor A. Bennett, NY, media director
Eugene R. MacArthur	Harold Cabot, Boston, acct exec	Same, vp
Emmett C. McCaughey	Erwin, Wasey & Co, NY, vp in charge of West Coast Operations	Same, exec vp
Donald M. McNiven	Fred Meyer Stores, Portland, Ore	Pacific Natl Adv, Portland, Ore
George M. MacPhail	Rhoades & Davis	Ruthrauff & Ryan, LA
Lee Oakes	Television Magazine, NY, research mgr	Richard K. Manoff, NY, media supervisor
Edmund O'Neill	YGR, San Fran	McCann-Erickson, LA, acct exec
Donald M. Rowe	BBDO, NY	Same, Hywood, production supervisor
Victor Seydel	Anderson & Cairns, NY, rad-tv dept, vp and director	Same, agency director
Ralph Tanner	Anderson & Cairns, NY, vp and acct exec	Same, agency director
Tom Tausig	YGR, NY	Cunningham & Walsh, NY, rad-tv acct exec
Louise Tolliver	D-F-S, NY, sr cpywritr	Emil Mogul, NY, cpy group hd
Harry Waterstone	Milton Weinberg, LA, acct service	Same, promotion hd

5. Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Louis L. Ackerman	Capehart-Farnsworth, Ft Wayne, Indiana, purchasing exec	CBS-Columbia, NY, vp in charge of purchasing
Eugene E. Buckner	Colgate-Palmolive, NY, mgr	Same, asst sales mgr
Frank L. Callahan	Potts-Woodbury Adv, Kansas City, acct exec	Ralston Purina, St. Louis, grocery products, asst promotion mgr
William C. Dalton	AC Spark Plug, St. Louis, Zone mgr	Same, Flint, Mich, merchandising mgr
Benjamin H. Detwiler	Borden Co, NY, farm products division, vp	Same, farm products of NJ, president; also Borden's middle Atlantic fluid milk region
Robert M. Fichter	Westinghouse Electric, Metuchen, NJ, rad-tv dept, adv mgr	Same, products development dept, mgr
Jack C. Gardner	Gardner Distributing Co, Balti, president	Zenith, Chi, district sales rep
Ralph S. Gregory		Pabst Brewing, Chi, Eastern regional sales mgr
Marshall S. Lachner	Colgate-Palmolive, Jersey City, soap division, vp	Pabst Brewing Co, Chi, president
Vince J. Lowergan	Hamm Brewing, St. Paul, asst to rad-tv adv director	Same, media director
E. M. (Gene) Longmire	Quicfrez, Inc, district sales mgr for Georgia, Alabama, Florida, and the Carolinas	Sylvania Electric, Atlanta, rad-tv division, district sales mgr
Richard B. McManus	General Electric Outdoor Lighting, Lynn, Mass, adv-sales prom mgr	General Electric Appliances Co, Boston, adv-sales mgr
John F. Morley	Pabst Brewing, Chi	Same, central regional sales mgr
Sherman Morse	Beech-Nut Packing, Canajoharie, NJ, asst vp and mgr of Rochester plant	Same, vp in charge of food production
Maurice V. Odquist	C&C Super Corp, NY, vp and director	Sylvania Electric Products Corp, NY, new product director
Arthur R. Penfield	Hamm Brewing, St. Paul, asst to adv director	Same, pt-of-purchase adv director
D. R. Salmon		Minute Maid-Snow Crop Frozen Foods, NY, national sales mgr
Tim G. Soldwedel	Del's Dairy, Pekin, Ill, president	Borden Co, Soldwedel division, Pekin, Ill, general mgr
Fred Vanzo	Auto-Lite, Chi, spark plug sales mgr of central division	Same, eastern central sales division, mgr

6. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Laco Products, Balti	hair and skin products	Applestein, Levinstein and Colnick A B
RKO Radio Pictures, NY	films	JWT, NY
Midway Corp, Balti	automotive, household, pharmaceutical and industrial products	Applestein, Levinstein and Colnick A B
Morgan Jewelers, Utah, Idaho, Montana	jewelry	Lionel & Simmons, LA
Whitehall Pharmacal, NY	Neet depilatory, Dristan, Petro-Syllium	Ruthrauff & Ryan, NY

Craig Lawrence (3)



Ralph Tanner (4)



Henry L. Buccello (4)



Victor Seydel (4)



Richard B. McManus (5)



ONE CENT



**will go a
long way these
days on WHO Radio!**

Take 6:00 to 10:00 at night as an example . . .

THERE'S a lot of talk around these days about "dead" periods in radio — nighttime, mid-morning, etc. — and some of this yak is preventing some advertisers from grabbing a lot of *amazing* opportunities.

LET'S LOOK AT THE RECORD . . .

On WHO Radio, a 1-minute spot between 6 and 10 p.m. will deliver 54,934 actual listening Iowa homes.

That's 8.9 homes for a penny, or 1,000 homes for \$1.12—**ALL LISTENING TO WHO!**

That's the *minimum*. In addition, WHO's 50,000-watt, Clear-Channel voice gets thousands of *unmeasured* listeners both in and outside Iowa! There are half a million extra home sets and half a million automobile radios *in Iowa alone*—and countless bonus sets in "Iowa Plus"!

Let Peters, Griffin, Woodward, Inc. set the WHO Radio picture straight for you. It's a tremendous story!

(Computations based on projecting Nielsen figures and 1955 Iowa Radio Audience Survey ratings against our 26-time rate.)

WHO

for Iowa PLUS!

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President

P. A. Loyet, Resident Manager



Peters, Griffin, Woodward, Inc.,
Exclusive National Representatives

KLZ's
 "Denver
 At
 Night"
 ...has revitalized nighttime radio

it's nighttime radio with "PEOPLENESS"*

*"PEOPLENESS" is another word for intimacy—or mutuality. By any word it's a close relationship of folks who *sell* with folks who *buy* (and lots of them†).

"DENVER AT NIGHT" button-holes buyers because buyers spend their evenings with KLZ sales personalities . . . Charlie Roberts, Warren Chandler, Stan Brown, Starr Yelland. People *buy* from People.

"DENVER AT NIGHT" is exciting "tune-and-stay-tuned" fare.

BUY "Denver at Night"

Call your KATZ man
 or KLZ Radio Sales Today!

†Latest PULSE proves KLZ
 has the highest
 all evening ratings in town—
 6 p.m. to midnight.

Listeners hear both sides of conversations in KLZer's talks with *people* 'round the corner . . . in New York . . . in London . . . or in Cairo—news in the making, human interest, drama. "Denver at Night" *lives among people* . . . takes listeners to cave-ins, shut-ins, disasters, weddings, cops on the beat, the quietly efficient hospital night nurse. It's vital . . . human . . . personal! Interspersed throughout is local, regional and world NEWS—MUSIC—VARIETY—BASEBALL.

SELL the Gr-r-owing
 Denver Market!



RADIO DENVER
 560 k.c.

CBS in the Rocky Mountain Area
 Represented by the KATZ Agency

49th and
 MADISON

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

JUDGING A TV PLAY

Cheers for the article in the 5 March issue on how to judge a tv play by Brooke White. How right he is. It does no good to judge the surface color if the underlying structure is faulty. We can get so wrapped up in costume that we lose the character.

Some more articles along this line might be helpful. The problem is continually with us. Something is always distorting our perspective. My vote for a follow-up article on company policies: where they have a right to be on a script and where they don't.

KENNETH REDFOR
 Port Chester, N. Y.

SPONSOR ASKS

There is a serious problem that must bring to your attention at once. The paragraph on color tv ("Sponsor Asks" 19 March, page 64) quotes me as saying, "There are only two cities in which color is available on monitors." The word monitors should have been "large screens."

Color monitors are available at a desired location and by next year a large screen color network should be available.

RICHARD REIBOLD
 Supervisor, Closed Circuit
 Tv Operation
 BBDO, New York, N. Y.

MARKETING MIX

In your issue of January 23 ("The jargon of marketing," page 42), you credit me with introducing the term "market mix." I wish I deserved the credit, but it belongs elsewhere.

"Mix" has been a business word for decades. I'm not absolutely sure who introduced it in connection with marketing, but I think it was Professor Neil Borden of the Harvard Business



I'd love to Sell
7 MILLION CALIFORNIANS
for You!



A Million-Dollar Identification

KBIG'S showmanly exploitation of its intimate identification with Catalina has contributed tremendously to the station's rapid growth in popularity and sales impact. To many millions of listeners the island holds the most pleasurable of associations. Mere mention of "KBIG, the Catalina Station" recalls for them memorable moments of beauty, relaxation, and youthful romance. Check this with any friend who's been there!

Researched and written by Ben Bodec

WHAT EVERY NATIONAL ADVERTISER SHOULD KNOW

KBIG's phenomenal success, in a field where the competitive odds were overwhelmingly against it from the start, ranks as a shining example of American ingenuity, know-how and independent approach.

In but three and a half years of operation KBIG has not only racked up the continuing loyalty of millions of Southern California listeners but delivered amazingly low-cost results for hundreds of local, regional and national advertisers.

KBIG's impact as a personality station was fast. And equally as fast was its growth as an advertising force.

First, KBIG proved itself as a stand-out local station with Los Angeles merchants and auto dealers. (Within three months on the air KBIG was making a profit.) Then, regional advertisers dis-

covered that KBIG had made a big dent with audiences all over Southern California and soon KBIG was advertising scores of regionally distributed products. The next development was heavy acceptance from national advertisers.

Before KBIG went on the air it researched its target market to learn what the majority liked most. Out of these findings it created a programming pattern closely geared to today's radio listening market.

What KBIG has been able to accomplish for its advertisers with this programming pattern is factually documented on succeeding pages. Meantime, here are the salient facts about KBIG's market and coverage:

- KBIG is in every respect an area station. Close to 5% of the nation's

buying power is within KBIG's coverage area.

- The reason for KBIG's mighty penetration: KBIG originates from high atop Catalina Island. Sent over seawater—the most efficient conductor of radio waves—KBIG's signal delivers the equivalent of 50,000-watt saturation. This signal strength is stronger where Southern California's population is most concentrated.

- Only three stations in Southern California are popular and powerful enough to register in audience surveys for both Los Angeles and San Diego. In this group there's but one independent: KBIG. (And KBIG has the lowest expensive rate and the lowest cost-per-1,000.)

- Los Angeles is the fastest growing major market in the nation. San Diego



Basic Market Facts — KBIG 0.5 MV Area

CITY	POPULATION	% of USA	FAMILIES	AUTOMOBILE REGISTRATIONS	EFFECTIVE BUYING INCOME	AVER. EBI PER FAMILY	TOTAL RETAIL SALES
LOS ANGELES	5,043,300	3.10	1,744,600	2,328,828	\$9,596,209,000	\$5501.	\$6,582,538,000
Los Angeles	2,157,300	1.33	748,500		4,253,667,000	5683.	3,308,799,000
Long Beach	289,100	.18	109,400		570,260,000	5213.	479,860,000
Pasadena	114,800	.07	40,600		248,957,000	6132.	280,072,000
Glendale	113,900	.07	41,900		256,529,000	6122.	203,929,000
Burbank	91,400	.06	29,500		170,432,000	5777.	124,657,000
Santa Monica	77,800	.05	28,400		161,258,000	5678.	163,136,000
Compton	61,500	.04	18,700		101,265,000	5415.	108,375,000
SAN DIEGO	729,729	.45	240,075	278,937	1,303,359,000	5429.	790,702,000
San Diego	477,300	.29	158,200		877,650,000	5548.	568,326,000
SAN BERNARDINO	351,354	.21	111,879	143,683	501,170,000	4480.	367,079,000
Bernadino	81,700	.05	26,700		128,103,000	4798.	158,887,000
SANTA ANA	336,500	.21	113,400	154,176	547,761,000	4830.	352,077,000
Santa Ana	59,600	.04	20,200		101,649,000	5032.	130,091,000
RIVERSIDE	178,842	.11	85,958	75,918	241,039,820	4088.	207,403,420
Riverside	60,600	.04	20,000		88,968,000	4448.	99,811,000
SANTA BARBARA	145,134	.09	42,669	55,688	236,772,990	5499.	150,343,000
Oxnard	30,600	.02	8,600		46,878,000	5451.	43,232,000
Santa Barbara	75,331	.05	24,424	33,784	134,984,490	5527.	106,137,900
Imperial	51,000	.03	17,500		95,269,000	5444.	91,822,000
IMPERIAL VALLEY	62,790	.04	16,835	21,490	91,008,100	5406.	87,384,000
El Centro	15,800	.01	4,600		26,458,000	5752.	35,604,000
TOTALS:	6,922,980	4.26	2,352,840	3,092,504	\$12,652,305,400	\$5377.	\$8,643,664,320

Figures include only those parts of county populations within KBIG 0.5 M/V per area: LOS ANGELES & ORANGE, 100%; SAN DIEGO & VENTURA, 99%; SAN BERNARDINO, IMPERIAL, 91%; RIVERSIDE, 82%; SANTA BARBARA, 71%.

Source: California Department of Motor Vehicles, December 31, 1955, and Sales Management Survey of Buying Power. Copr. 1955; further reproduction not licensed.

OUT SOUTHERN CALIFORNIA'S KBIG

is not far behind. For instance, in 1955 Los Angeles led the country in home building and was second only to New York in home and commercial building combined. San Diego was 11th in that regard. Long Beach, which on the mainland faces KBIG's transmitter, ranked 19th. (Source: Dun & Bradstreet's 1955 compilation of building-permit valuations.)

• Because of its signal penetration and programing character, KBIG is the major station for nearly all Southern California communities extending in all directions beyond L.A. In fact, over 30% of KBIG's audience is outside the Los Angeles metropolitan area. This penetration overlaps Santa Barbara to the north, sweeps east nearly to Las Vegas, and in its southeast perimeter includes the rich Imperial Valley

and Yuma, Arizona.

• In terms of population distribution, Los Angeles is quite unique from other metropolitan areas. Los Angeles has been mushrooming *out* rather than up, so that it now sprawls over the largest densely populated acreage in the United States. Each community in this vast cluster of adjacent cities has its own huge shopping areas. Hence to reach this metropolitan area alone you require the very type of saturation coverage that KBIG makes available.

• KBIG has the highest level of adult listenership—90%—among the independent stations in the Los Angeles metropolitan area. (A solid asset, when you realize that it's adults that do the bulk of the buying.)

• KBIG is a sales powerhouse in this exceptionally dynamic market.

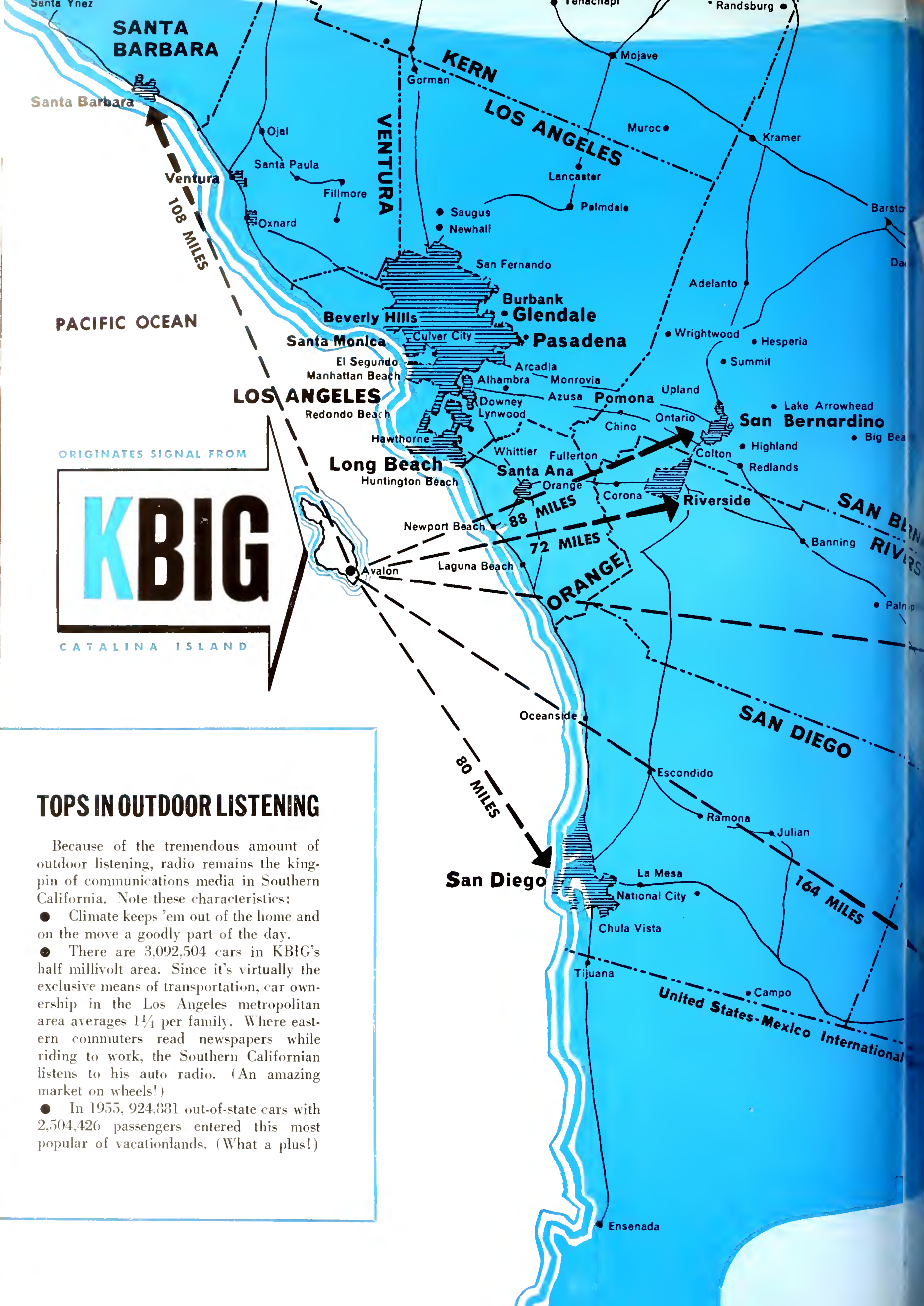
Four big reasons why national advertisers are buying KBIG

1. You cover the Los Angeles metropolitan area—the nation's third, and fastest growing, major market. (L.A. county is nation's No. 1 in retail sales.)

2. You pick up such bonus markets as San Diego (24th in the nation), San Bernardino, Riverside, Santa Barbara, Imperial Valley (over 7 million people in the .5 MV/M area.)

3. Because of KBIG's saturation of all Southern California, you also reach the greatest concentration of auto sets in America (over 3 million).

4. You get in KBIG the station whose fresh programing and high commercial standards have won a loyal, responsive audience and the coveted State Fair Award for Outstanding Public Acceptance.



ORIGINATES SIGNAL FROM

KBIG

CATALINA ISLAND

TOPS IN OUTDOOR LISTENING

Because of the tremendous amount of outdoor listening, radio remains the kingpin of communications media in Southern California. Note these characteristics:

- Climate keeps 'em out of the home and on the move a goodly part of the day.
- There are 3,092,504 cars in KBIG's half millivolt area. Since it's virtually the exclusive means of transportation, car ownership in the Los Angeles metropolitan area averages 1 1/4 per family. Where eastern commuters read newspapers while riding to work, the Southern Californian listens to his auto radio. (An amazing market on wheels!)
- In 1955, 924,881 out-of-state cars with 2,504,426 passengers entered this most popular of vacationlands. (What a plus!)



DISTANT MERCHANTS' USE OF KBIG TO SELL LOCALLY PROVES KBIG'S AREA POPULARITY

You'll agree there's no more convincing proof of an area station's true coverage saturation and ability to pull results at any point than this:

Merchants in distantly located communities buying that area station to advertise to their fellow townsmen.

Such is the status and stature that KBIG has built for itself throughout Southern California!

Obviously, when these *local* businesses buy *area* radio and are willing to pay rates higher than those available on their hometown stations, they expect results. KBIG must be delivering, because this outlaying sponsorship has been snowballing. If KBIG is a buy for distantly located merchants, consider what a Giant Economy Package it is for national and regional advertisers!

Here's a sample listing of KBIG's 1955-56 out-of-L.A.-County local advertisers:

San Diego County (80 miles away)

Oceanside: Kelly Clothing Co.
San Diego: Winstead Bros. Camera Stores
San Diego Chevrolet Dealers Association

Imperial Valley (164 miles away)

Holtville: Joe D. Maggio Carrots
Calxico: Hotel DeAnza
Salton Sea: Desert Shore Acres

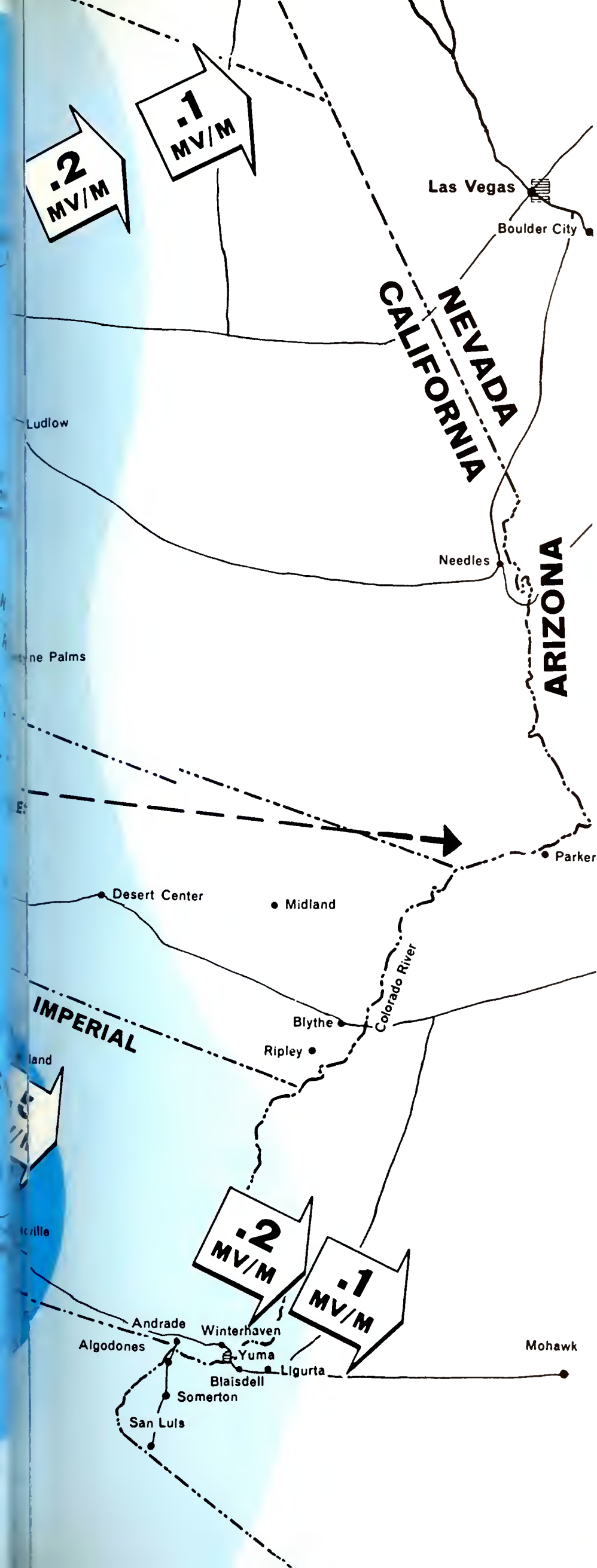
Riverside County (72 miles away)

Lake Elsinore: Lakeside Chevrolet
Riverside: Rohr Aircraft
Beaumont: Gorgeous George Turkey Ranch

San Bernardino County (88 miles away)

Big Bear Lake: Forest Realty, Joshua Tree Land Co., Tobin Estates

KBIG is the first Southern California station that motoring tourists hear on their car radios when they cross over from Nevada and Arizona. Proof of KBIG's impact in these border regions is the heavy use made of KBIG by tourist bureaus (the San Diego Convention & Tourist Bureau, for instance), hotels and resort operators all over Southern California to attract this vacation-bound trade.



THESE SUCCESS STORIES PROVE KBIG'S POWER TO DELIVER

Avalon Motors Wilmington, Calif.

"We can show a positive increase of Buicks sold, from 30 to 60 cars a month . . . KBIG produced this 100% increase with a KBIG monthly budget of only \$1,200. No other radio was used."

Kelly-Bilt Clothes Oceanside, San Diego County

"Happy to report on overwhelming success of our KBIG schedule. Response has been immediate and from all over Southern California. Foot traffic and money mail orders poured in within 24 hours after first spots."

British Columbia McIntosh Apples

"Sales increased a whopping 50% . . . your station is entitled to take a bow since a substantial portion of the budget went to KBIG. Your selling job next year will be a cinch!"

STURDY DOG FOOD Burbank, Calif.

"Our sales for past eight months are up 22%. . . newscast on KBIG with Alan Lisser was outstanding. Advertising we ran exclusively . . . like way we handled commercial as a result we've returned for 1956."

KBIG PROGRAMING CLICKS BIG BECAUSE IT TAKES STATION



KBIG'S PERSONALITIES PERAMBULATE: (above) Originating part of day's program from county fair; (below) taping interviews on Catalina for broadcasting next day

KBIG is the Southern California station with fresh and exciting ideas in radio programming. Proof that these ideas have paid off: a spectacular rise in audience popularity and notable record for sales effectiveness.

These are some of the keys to KBIG's successful programming format:

CONTINUING AUDIENCE RESEARCH: Before it went on the air in June '52 KBIG conducted an extensive survey to determine what the majority of listeners in Southern California wanted most from radio. KBIG has made this alertness a continuing one. It maintains a "consumer panel" of its own on programming. Periodically KBIG checks with this substantial and diversified group for guidance in music, news and information preferences, via lengthy and searching questionnaires. KBIG's programming approach may be summed up in these slogans: (a) "music you like best and just enough news" and (b) "warm, friendly companionship wherever you go!"

CONTACT WITH THE PEOPLE: Millions of Southern Californians know KBIG announcers in person.



RECOGNITION!

KBIG's acceptance as a significant programming and advertising factor was quick and far-reaching. Its awards have been many. Here are some recent ones:

Radio-Tv News Club of Southern California
Best news reporting by a non-network station in '53, '54, '55

Los Angeles Advertising Women
"Lulu" trophy for best creative radio writing

Advertising Association of the West
Second place in best commercial programming for Von's Grocery Co.'s Homemakers' News

Sales Executives Club of Los Angeles
"Sammy" Award for top salesmanship

VAST BUYING AREA

McMAHAN Furniture Stores Southern California Chain

saturation spots on KBIG gave McMahan stores in '55 one of biggest years. Increased KBIG schedule for '56. Found KBIG's regional audience in stable income brackets and exceptionally responsive to quality.

Lynden Canning Kitchens Seattle, Wash.

Increased sale of quality boneless chicken 16% on \$5,000 budget. "We attribute good share of our success to effectiveness of KBIG's coverage throughout Southern California."

ASSOCIATED PRODUCTS Puate, Calif.

"Thanks for all KBIG has done in rapid sales growth of SAKRETE building products throughout Southern California . . . just what we needed for effective merchandising to our dealers."

Pine View Lodge Lake Arrowhead, Cal.

"You're sure getting results! . . . first 300 requests for our folder showed they came from 99 cities . . . all the way from San Diego to Santa Barbara, from the beach cities to Arizona."

THE PEOPLE IT SERVES

They see and meet them as these announcers broadcast from the Volkswagen mobile studio at county fairs, exhibits, special events and all summer long at famous Southland beaches. One of KBIG's most popular summer features is Carl ("Mr. Big") Bailey's interviews with visitors to Catalina. The interviews are taped so that the interviewees, their families and friends, can hear them on the air the next day.

STUDIED MUSIC FORMULA: Easy listening, "commercial," middle-of-road music, designed to appeal to the average housewife and motorist. The 12 to 14 tunes broadcast per hour are carefully selected by experienced music directors and are not subject to announcers' whims. A typical hour will contain three or four standards, three or four memory tunes not classified as standards, three pop hits and three new releases. The variety of type and tempo is blended and balanced to assure a pleasant mixture for the average adult. Talk between numbers is kept to a minimum.

UNIQUE NEWS FORMULA: News broadcasts are limited to five-minute

periods once an hour. The exception is the peak traffic hours when the news is scheduled twice an hour. Each news script is extensively edited. Between 9 a.m. and 5 p.m. each news broadcast is of a specialized nature: international; national; West Coast; Southern California; homemakers'; business and financial; weather, marine and fishing. Time is mentioned at frequent intervals, and hot news developments are interpolated at random. KBIG's policy is never to interrupt the news for commercials.

HIGH STANDARDS: Good taste and balance are exercised in everything that KBIG sends out over the air, including the delivery, context and spacing of commercials. In air selling KBIG favors the conversational, friendly, personally-angled approach. KBIG's advertisers have found this policy extraordinarily effective.

Studios are maintained in both Hollywood and Catalina. KBIG's sales and management offices are located in the center of Hollywood's famed radio row.

KBIG Personalities



Stu Wilson

Special Events Director; famed for his mike adlibbing; 26 years in Los Angeles radio, tv, movies



Carl Bailey

25 yrs. in So. Calif. radio; known as "Mr. Big, world's tallest disc jockey" (he's 6 feet 10!)



Margee Phillips

Asst. News Editor; her daily homemaker program for Von's Markets has garnered multiple awards



Larry Berrill

News director and d.j.; special knack for low-key but effective selling; 10 yrs. N.Y. and Chicago d.j.



Don Lamond

10 yrs. in radio, tv as d.j. and m.c. in San Diego, Bakersfield; his commercials net solid returns



Bud Baker

Disc jockey 10 years in San Francisco and Fresno; (boasts Catalina's best-groomed mustache!)

California State Fair, 1955

Trophy for Outstanding Public Acceptance

Radio Advertising Bureau

Results Awards in six classifications within the last two years

The Billboard Magazine

Second place in Audience and Sales Promotion

St. Louis Advertising Women

Honorable mention in Irma Protez Awards for creative commercial writing

KBIG's Key Man on Programing, News



ALAN LISSER,

program director and newscaster, has had 17 years background planning, writing, voicing news. Radio-Tv News Club of So. Calif. awarded him "Golden Mike" in '53 and '54 as best non-network newscaster. Formerly with KFI, Los Angeles, and KFRC, San Francisco



KBIG's all-out audience promotion includes scores of above bus-stop benches (without live "mermaid", of course); massive billboards (left)

KBIG AUDIENCE PROMOTION TAKES ADVANTAGE OF EVERY AREA DEVICE

Witness what a dynamo KBIG is for audience-building promotion:

- It participates, along with its Volkswagen traveling studio and billboard and a live "mermaid" in fairs, exhibits, conventions, parades, throughout Southern California. For instance, it moves its entire program personnel to the Los Angeles County Fair—the world's largest—for 17 full days of program origination.
- It maintains scores of benches at bus stops where the traffic is thickest

in Los Angeles, Long Beach, San Bernardino and other communities.

- It stages its own "Miss Catalina" beauty contest and uses a plane to tow its mermaid trademark over beaches, football games, the Rose Parade.
- It puts out a constant flow of direct mail, novelties, auto and luggage stickers, jumbo postcards, miniature replicas of the Volkswagen containing matchbooks.
- It makes a quality production of its station identification jingles by re-

cordings with full orchestra and choral group.

- It maintains a year-round schedule of Foster & Kleiser outdoor billboards.
 - It buys space in metropolitan and neighborhood newspapers and radio fan magazines, and maintains an active publicity department to keep news of the station before its listeners.
- In summary, KBIG's drive for audience attention and goodwill is resourceful, unceasing and dynamic.

Proof of Pudding: Contracts in 1955-56 from 212 Agencies, 707 Sponsors

THESE AGENCIES AND 172 OTHERS

Aitken-Kynett Co.
Anderson & Cairns
BBD&O
Brisacher, Wheeler
Brooke, Smith, F & D
Leo Burnett, Inc
Campbell-Ewald Co.
Caples Co.
Cole & Weber
D'Arcy Advertising
Daniel & Charles
Doyle, Dane, Bernbach
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Gaffers & Sattler Ranges
Exide
Gelvatex Paints
Hilton Hotels
General Electric

Hillman Minx
Folger's Coffee
Homaid Bread Mix
Interstate Bakeries
Girard's Dressing
Gebhardt's Chili Powder
Ironrite
Life
McLean's Frozen Food
Motorola
Pacific Telephone
Paramount Pictures
North American Aviation
North American Van Lines
Necchi Sewing Machines
O'Keefe & Merritt Ranges
Oregon State Highways
Pioneer Heaters
Plymouth
Dr. Pepper

RCA
Rheingold
RKO
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Shell Oil
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Schlitz
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Singer Sewing Machines
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LET KBIG'S GIANT ECONOMY PACKAGE SELL FOR YOU! WRITE, WIRE OR PHONE . . .

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Weed & Company

New York • Chicago • Boston • Des Moines
Detroit • San Francisco • Atlanta

In the Central Joaquin Valley the No. 1 choice is the John Poole station KBIF, Fresno • 900 K.C. • 1000 watts • \$724,874,000 in retail sales

School. Certainly he is responsible for much of its increased use these past few years. . .

ALBERT W. FREY
*Professor of Marketing
 Amos Tuck School of Business
 Administration; Dartmouth College
 Hanover, N. H.*

ALL-MEDIA STUDY

I have just passed along my copy of your "All-media evaluation study" and the response has been of the highest praise.

This is actually the first step toward a tangible and fair . . . procedure of evaluation.

I have been asked to obtain a copy for personnel in the agency to study and a library copy. . . We are currently receiving SPONSOR at this agency and this is a very good sample of why we subscribe. . .

RAY A. JONES
*Media Director
 Ralph Sharp Advertising
 Detroit, Michigan*

● Copies of SPONSOR's All-Media Evaluation Study are available at the new rate of \$3.00 each.

ARE AUTO-PLUS FIGURES MINUS?

I have just finished reading your 5 March 1956 issue of SPONSOR and would like to take this opportunity to let you know that I find this magazine most interesting and informative.

However, when studying the chart at the bottom of page 52 on "Auto-plus figures, winter versus summer 1955," the "% increase" figures did not seem to ring true.

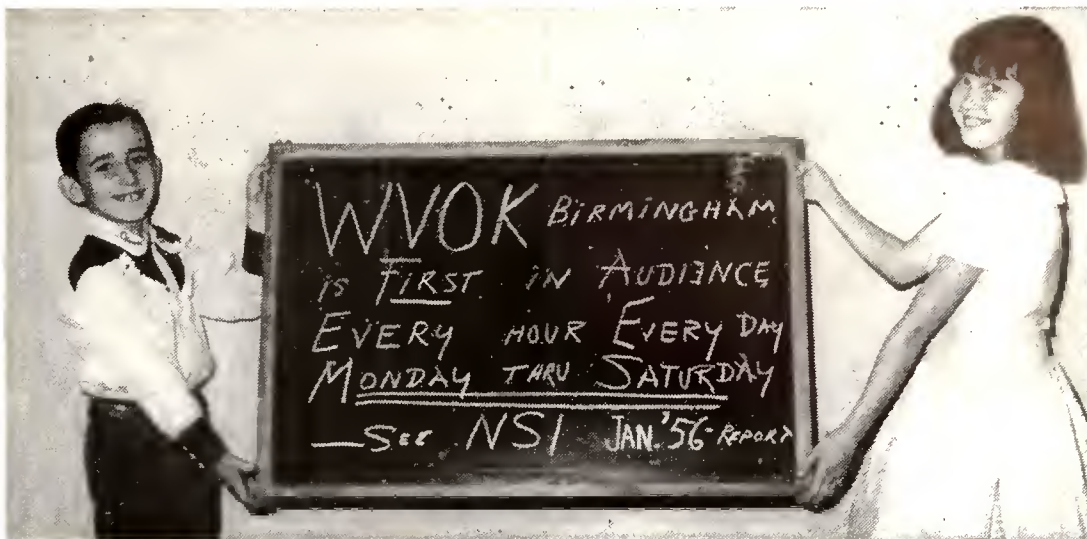
On checking further, I came up with the following figures:

Monday through Friday	72.1%
	37.0%
Saturday	38.0%
Sunday	55.3%
	52.0%

I realize that these figures are taken from a Nielsen sample, but was wondering if perhaps you could put me straight as to which of us is correct.

R. A. BISHOP
*Promotion Director
 Omer Renaud & Co.
 Toronto, Ontario, Canada*

● Thanks to R. A. Bishop and A. C. Nielsen's T. R. Shearer who were among readers who caught SPONSOR's error.



FOR FURTHER INFORMATION CONTACT

RADIO TV REPS, INC.

OR CALL

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COLLECT

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

*and only one



WFBR Baltimore's Best Buy

REPRESENTED BY JOHN BLAIR AND COMPANY

SHREVEPORT'S
HIGHEST
 RATED
 TV NEWS &
 WEATHER
 are on
KSLA-TV



DON OWEN,
 KSLA-TV News
 Director

AL BOLTON, KSLA-TV Weatherman
 of the weather board.

**6:00 PM NEWS
 AND WEATHER**
 KSLA-TV... 24.8
 Station B 5.9

**10:30 PM NEWS
 AND WEATHER**
 KSLA-TV..... 9.5
 Station B 3.8

Based on ARB Survey on television
 viewing — week of October 9-15.

- Full time local film photographer
- Full time local reporter
- A. P. Wire Service
- Direct wire to U. S. Weather Bureau
- Proven audience acceptance

Full Power Basic CBS-TV

See your Raymer man
 for full details.

KSLA 12
 CHANNEL

FIRST IN SHREVEPORT, LOUISIANA



John T. Coldren

Director of advertising and public relations
 Dixie Cup Co., Easton, Pa.

Mr. Sponsor

"We're the oldest company in the business," says Dixie Cup's John Coldren, "But we look for the most modern uses of media and merchandising."

The company was started in 1908 when its founder originated the paper cup. "And though the paper cup business has attracted some giants in the paper industry, we're still the leader," says Coldren. The company's 1955 volume exceeded \$50 million.

"Dixie Cup has always liked the air media," Coldren explains. "We used the entire Blue Network with *Dixie Circus* in 1928-1930. The show starred Uncle Bob Sherwood, one of the famous old-time clowns. In the '30's we switched to other media, but then in the late '40's we came back into spot radio and tv. We have used the broadcast media ever since."

Today Dixie Cup Co. (through Hicks & Greist) participates in two network tv shows (*Queen for a Day* and *Tonight* on NBC TV) and one network radio program (Don McNeill's *Breakfast Club* on ABC Radio).

"We're using network radio because it reaches exactly the audience we want: young women with children," says Coldren. "Also, it gives us excellent coverage, more than 300 stations at a good rate. Network radio covers all our actual and potential distribution areas, which tv cannot do yet. We use tv to demonstrate the best uses and convenience of our product."

Coldren is very conscious of the importance of "appealing to the trade." With an important percentage of sales derived from supermarkets, he stresses heavy merchandising of Dixie's three air media personalities. Hicks & Greist, Dixie's agency for the past 17 years, keeps sending out a constant barrage of dealer mailings, broadsides.

"We've noticed that our late-night tv effort is very good for reaching the trade," says Coldren. This awareness of merchandising and keeping the trade up-to-date on advertising effort has gone a long way toward stretching Dixie Cup's SPONSOR-estimated \$1 million advertising budget.

Coldren, who's "from the coal district of Pa.," joined Dixie Cup in 1929, has been with the firm as a salesman, production man and advertising man ever since. And he admits that his "favorite hobby's my two teen-age daughters."

★ ★ ★

most powerful selling point

in industrial Michigan

WJBK-TV

DETROIT

CHANNEL 2 CBS

NO. 1 IN DETROIT

Pulse and ARB

AND AGAIN PROVED

NO. 1 OUTSTATE

ARB Annual Outside Market Surveys. December 1955, January 1956

		VIEWED MOST	
		BEFORE 6:00 P.M.	AFTER 6:00 P.M.
PORT HURON 57 Air Miles from Detroit	WJBK-TV.....	44%	58%
	Station B.....	15%	24%
	Station C.....	20%	12%
	Station D.....	3%	3%
	No Choice.....	18%	3%
FLINT 59 Air Miles from Detroit	WJBK-TV.....	54%	53%
	Station B.....	25%	33%
	Station E.....	8%	7%
	Station F.....	4%	5%
	Station C.....	3%	1%
	Station D.....	0%	1%
No Choice.....	6%	0%	

Get more mileage out of your TV advertising dollar with the terrific selling power of WJBK-TV's top CBS and local programming, 1,057-ft. tower, 100,000-watt power and commanding Channel 2 dial position.



**NOW XETV
Channel 6
CARRIES THE
SURE-FIRE
PROGRAMMING**

of the



**ABC NETWORK
IN THE BILLION-DOLLAR
SAN DIEGO MARKET**

When a top independent joins forces with the ABC Network, you can get spectacular agencies at **LOWEST COST-PER-THOUSAND!** Ask the Weed Boys for the complete, fabulous story!

**6
XETV**

Julian M. Kaufman, V.P. & Gen. Mgr.
General Offices — 4229 Park Boulevard
SAN DIEGO 4, CALIFORNIA
Represented by **WEED TV**

**SPONSOR
BACKSTAGE**



Vidpixers are undaunted by Hollywood film flood

By Joe Csida

The hand wringers and the viewers with alarm have grasped with great glee the development, which sees more and more of the major Hollywood studios offering more and more of their pre-1948 features to the tv market. Among other dire effects, say these professional crepe-hangers, will be an even greater depreciation in the tv film field.

A calm, careful look at the tv film field, however, happily indicates that the majority of the people in vidpix production and distribution aren't upset by the Hollywood maneuverings to the point where they intend to fold their tents and steal away into the nighttime of business oblivion. All the way from operations which have been working in a most conservative manner (like RCA Thesaurus's Film Division) to the giants of the industry as exemplified by MCA TV and Ziv, new product is in the planning, shooting or recently-introduced-for-sale stage. RCA Thesaurus has just put into circulation several series, a sports kid show, a nature show and the new Sam Snead golf item. MCA TV is producing a new Rosemary Clooney series. Douglas Fairbanks, Jr. has worked out an arrangement with Television Programs of America to do a *Captain Kidd* series, and at least two other producers are shooting pirate shows. One is CBS Television Sales, with its *Sir Francis Drake* pilot in the works, and the other is the Official-Incorporated Television Programs production of *The Buccaneer*. Ed Small, in prepping his *Tugboat Annie* series is said to have spent a record-breaking \$100,000 plus on the pilot of that series. Bill Holden's Toluca Productions is readying a pilot on a strip called *The Red Sparrow* and Frank Sinatra has organized a tv film production unit.

The tv film field, along with all other facets of television is growing, and with considerable success. That it is experiencing the same pains of growth encountered by any relatively new enterprise can't be denied, and is not cause for alarm.

Apart from continued production activity there are many other signs of good health in the vidpix field, minor and major. One of the lighter harbingers may be the fact that for the first time the telefilm industry has been used as the background for a popular novel. This is Willis Ballard's tome, entitled *The Package Deal*. The Ballard book is amusing and entertaining. It looks at the trials and tribulations, the chicanery and intrigue involved in scratching up the substantial loot required to get into business with a telefilm.

(Please turn to page 86)

ADAM

proudly offers for sponsorship



twelve excellent new fall properties



The Joan Davis Show

A brand-new comedy half hour with an old favorite of TV audiences! Joan Davis plays the starring role, of course. But to make the package even more sure-fire, Joan produces the series, too. Each show will be on film . . . and, almost surely, on most TV screens next fall. This is a series you'll want to take a look at soon!

May well be season's big hit.



Frontier Judge

Half-hour Chertok TV production starring veteran actor Leon Ames. Plots revolve around the adventures of Judge John Cooper as he rides a frontier circuit. A crack staff is backing up these productions! Chertok's successes include 180 "Lone Rangers," "Private Secretary," "Sky King," many "Du Pont Cavalcade Theaters."

A producer staying power

The father "Life with F"

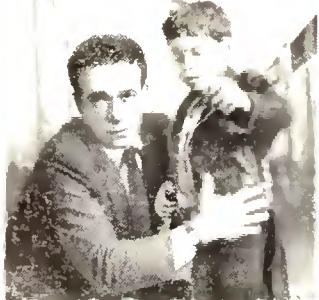


R. F. D.—U. S. A.

Half-hour documentary films, written and narrated by Carl Carmer, distinguished American folklorist. Productions are on location, off the beaten track—in Tennessee hill country, a Utah bluff village (Pop. 50), a tiny island off the Florida coast, a typical New Hampshire town. A "Window on America" series—real, heart-warming.

Jerry Devine is producer

You saw his "This Is Your"



Wire Service

An hour-long filmed adventure series based on news stories and the stories behind the news. Three stars (George Brent, Dennis Morgan, Dane Clark) rotate in lead performances as reporters. Robert Florey directs—he was winner of the Screen Directors Award for best television director last year, a nominee this year. Don Sharpe and Warren Lewis are executive producers.

Names of proven stars

"Four Star Productions" producer



Command Performance

90-minute filmed drama anthology, produced by Meridian Productions. John Gibbs, Meridian head, will use three wide-ranging production companies—at Goldwyn studios, in Bermuda, Europe and other locales. Unusual scripts and all-film production will make available Hollywood stars like Don Taylor, Raymond Burr and Sally Forrest—all in the first film.

One of TV's most respected producers "Robert Montgomery" and "Schlitz" are among his



International Theater

Produced in Europe by Sheldon Reynolds, this hour-long anthology features hard-hitting American stories, American stars. Scripts will be outstanding originals, as well as adapts of classics by Scott Fitzgerald, E. Phillips Oppenheim. Present plans include some comedy and romance as well as adventure. Sheldon Reynolds is the series' permanent host.

Europe is his and this is his



Publicity Girl

Half-hour film comedies produced by Chertok. Series stars a lovely public-relations gal . . . Jan Sterling. Scripts revolve around the items she attempts to get printed—and those she tries to keep out of the papers. There's plenty of drama and romance (gal plays opposite no less than four leading men) as well as fast-paced comedy. Locale is southern California.

This girl is beautiful . . . and gorgeous



Tempered Blade

Lou Edelman mixes history and romance in a half-hour filmed adventure series based on the life of colorful Jim Bowie—father of the Bowie knife. Bowie's career as backwoodsman, general, Indian fighter, intimate of celebrities and statesmen supplies an almost inexhaustible source of material for what promises to be one of 1956's most exciting newcomers.

"Wyatt Earp" is his, so is "Danny Thomas"!



It's a Great Country

Half-hour film series produced by Lou Edelman, one of TV's most successful film producers. Stories revolve around warm, believable Americans both here and abroad. Exciting subjects include a boy on the edge of delinquency, a doctor faced with performing an operation while in a critical condition himself, and many others.

This gifted producer brings us another.



African Safari

Authentic African adventure series shot on location in the heart of Africa. Famed explorer Attilio Gatti is in charge of production. He and his safari will appear in the film, but adventures will be fictionalized to add drama, excitement and suspense. Three separate camera units will cover all photography.

No synthetic jungles—this is Africa.

The Long Highway

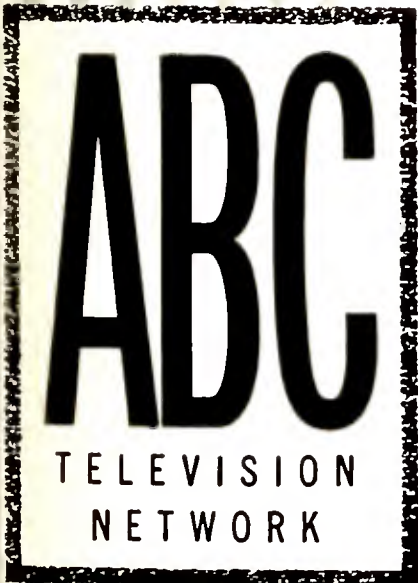
Half-hour film series. Authentic, highly dramatic stories about truck drivers, their women and their lives, produced by Lou Edelman. Hard-hitting adventure scripts (occasionally spiced with comedy) by best-selling writer A. I. Bezzerides. Pat O'Malley plays the dispatcher in the first film—will star throughout the series.

Remember "They Drive by Night" and "Thieves' Highway"?

60- and 90-min. "Teleramas"

These special "one-shot" productions will be BIG shows in every sense of the word! Six will be premiere Theater Guild performances; others will be divided between the Metropolitan Opera, and ABC-TV's News Department under the personal supervision of John Daly. These might be 1956's best TV buys!

We feel these will be the "conversation pieces" of the season.



As you can tell, these twelve new series for next fall have all of us very excited! We will have first films on all film shows. Soon as you're ready to see them, give us a ring. Also, we're ready to give out dates and details on the "Teleramas". Don't wait too long!

Bob Lewine



CHARLOTTE*

double date in the carolinas

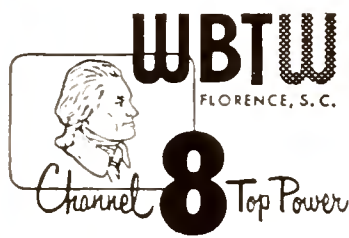
You've got a double sales date for a terrific television buy in North and South Carolina. Charlotte WBTV and Florence WBTW combine to give advertisers complete coverage of one out of every two Carolinians . . . comparable to the nation's *eighth* largest TV market!

Advertisers earn regular WBTV and WBTW discounts . . .

plus a 15% additional discount on WBTW. For availabilities, call Charlotte WBTV, Florence WBTW or CBS Television Spot Sales.



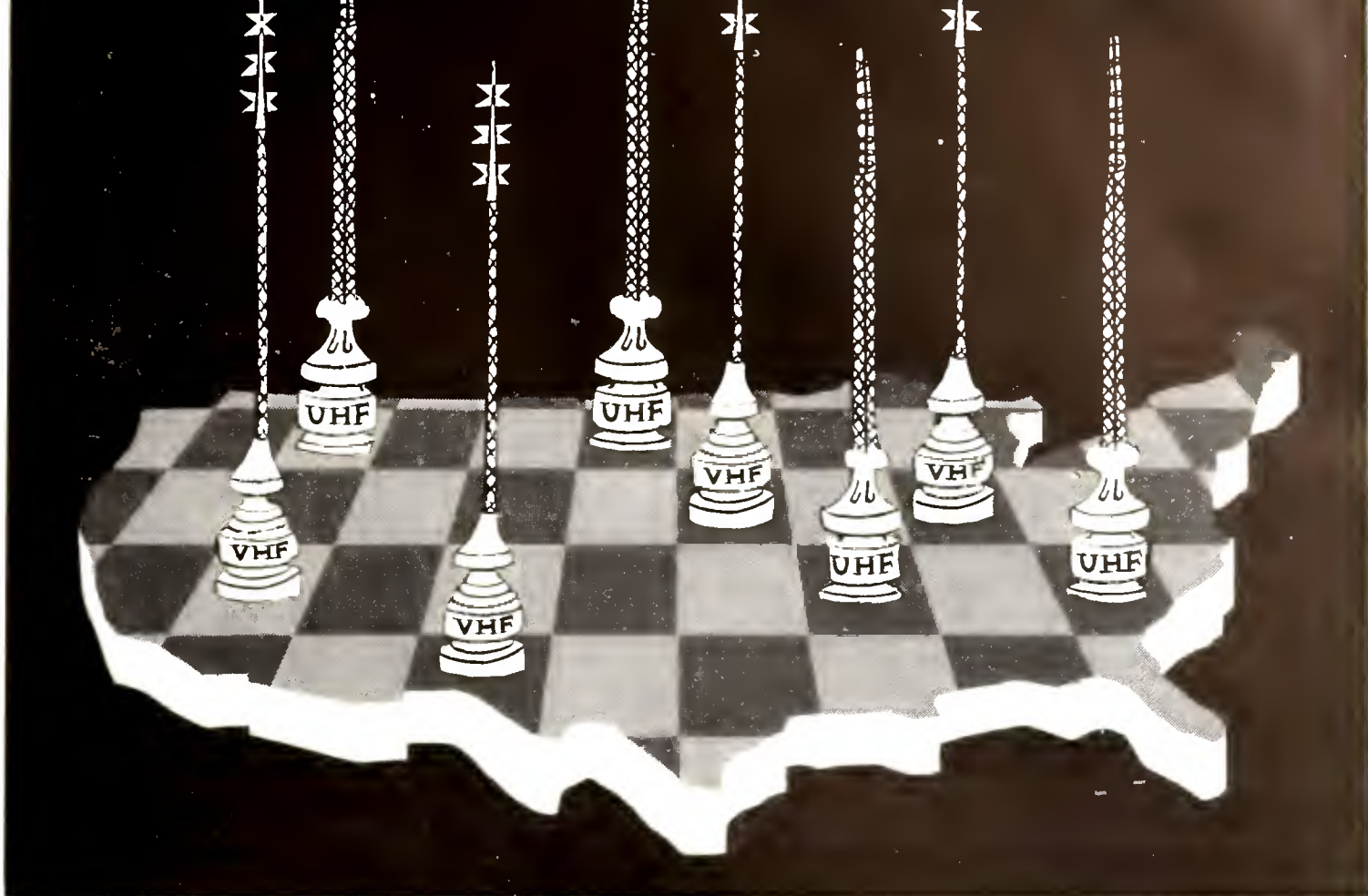
FLORENCE†



*Miss North Carolina—Miss Faye Arnold †Miss South Carolina—Miss Martha Dean Chestnut

SPONSOR

2 APRIL 1956



PROS, CONS OF "CHESS MOVES" IN SHIFTING STATIONS COMPLICATES THE FCC'S ALLOCATIONS TASK

Can FCC end the sellers' market in tv?

For advertisers who are planning on new franchises, here are some answers to important allocation questions

The future of television is being reshaped today as the FCC struggles to solve the ulf problem and get more stations on the air. But how can you as an adman plan ahead before the FCC reaches a decision? To answer that question, SPONSOR went to Washington and spoke to the chairman of the FCC, to Sen. Warren Magnuson (D-Wash.), chairman of the Senate Commerce Committee, and to many others behind the scenes. The report which emerged will give you the fullest perspective on the problem. To see where we're heading today, you have to start back in 1952.

When the FCC created the tv station allocation jigsaw that ended the freeze in 1952, you, like many other advertisers, felt sure the millenium had come. You saw an end to clearance problems. You pictured a utopia where you could pick and choose among four networks and a slew of juicy announcement adjacencies. As you know now, the millenium has been indefinitely postponed. The FCC's assumption that vhf and ulf would live together, compete together and make money together proved to be illusory. The FCC to put it mildly, made a boo-boo and, moreover, admits it.

Though tv has made tremendous advances, there is poverty in the midst of plenty. One third of the u's which got on the air have gone under; many of the 100-odd u's now broadcasting are gasping and see little hope for the future. One network is out

BEAM OF LIGHT THROUGH THE ALLOCATIONS MAZE

IS WHAT FCC IS SEEKING. DOZENS OF SOLUTIONS

WERE PROPOSED (SEE FACING PAGE FOR A FEW)



of business and another is still struggling with clearance problems.

Consequently, advertisers are still standing in line to get into tv and those on the air, like you, have more than a sneaking suspicion that lack of competitive facilities is helping to keep prices high.

While the disease is easy to describe, the cure is another matter. In Washington, where the FCC and Senate Commerce Committee (and other Congressional committees, too) have had the problem under scrutiny for two years, there's a widespread agreement that something's-gotta-be-done—or undone. But there's no agreement on what.

So we took a look behind the scenes to find out what you can expect in the way of change or relief. We sought specifically to get some idea of whether advertisers can begin to plan on new franchises in either spot or network tv. And we're going to try and explain, as simply as we can, some of the complications in one of the most complex domestic issues Washington ever faced.

In summary, here's what we found:

1. Those in the know agree there is little likelihood of any drastic solutions by either the FCC or Senate Commerce Committee.

2. There is a likelihood of an FCC proposal sometime this year.

3. While uhf is not likely to be abandoned, it will be left pretty much to find its own way and niche in the tv picture.

4. It does not look like widespread de-intermixture is in the cards. But there may be some selective de-intermixture to keep uhf islands alive.

5. The widespread talk about making tv competitive usually means, specifically, providing enough stations for a third fully-competitive network (i.e., ABC TV). Much of the talk concerning a fourth network centers about the possibility that it will be a film network to service regional and spot clients. This is seen as a more dis-

tant goal and is but one of many ideas

6. While there have been many comments about the economics of tv (that is, relating the number of stations advertising can allegedly support), the FCC is not inclined to set a lower ceiling on the number of tv stations than now exists.

7. The FCC's current probe of the networks will not result in any answers until next year. (You may have been intrigued by recent comments of Assistant Attorney General Stanley Barnes who heads up anti-trust activities for the Department of Justice. Barnes touched on three areas of network operation: option time, the question of whether advertisers are forced to buy network-produced shows and must-buy station lineups, as well as the issue of whether the present network situation is monopolistic. A future article will go into the network probe and its effects. However, we'd like to point out now that Barnes' most forthright statements revolved about the question of whether advertisers must buy network produced shows. His comments on the other subjects were guarded and he even raised the question of his jurisdiction in a situation where a government agency makes decisions affecting a regulated industry, such as broadcasting.)

What does all this mean to you? It means that the way things look now you can go ahead and make plans without figuring on any violent changes in the competitive tv picture. Clearances will be improved this year or ABC as the FCC finishes up its "hard core" cases in various markets but improvements will come only gradually. There is no sound basis for figuring on a real easing of the tight night time situation.

As for daytime tv, as you know the situation is not tight there and your plans to buy must revolve about your study of current audience trends, product, and show competition.

Status quo?: While no one can say

or sure what the FCC will do, informed Washington sources point out that the government agency has always shown a reluctance to tamper with a station once it's on the air. Even the New Dealish FCC which promulgated the Sixth Report and Order (the official name of the allocations order which ended the freeze in 1952 and provided for uhf) trod carefully in this area.

For example, there was a feeling at the FCC that seven stations in New York and Los Angeles were too many and that some other markets not served as well could benefit from an extra vhf outlet. However, it was decided not to do anything to eliminate existing stations.

While it is true that the Sixth Report required 32 channel shifts for stations on the air, most of the station operators on the air got a better deal. At any rate, there were practically no protests, so it is evident nobody was hurt by the FCC's allocations order.

To give you some idea of how up-in-the-air the station allocation picture is, when we talked to FCC Chairman George C. McConnaughey a few weeks ago he said the range of possible decisions is still wide. We asked whether that includes maintaining the status quo and he answered yes.

To anyone covering the allocation picture it is clear the complexity of the situation is a little overwhelming to those involved in studying it and making decisions. Setting up an allocations table is complicated enough but undoing it is really something.

For the above reasons there is an evident mood of pessimism about uhf's future among its strongest proponents. You may recall the FCC turned down a number of specific de-intermixture petitions. The government agency said it was doing so without prejudicing de-intermixture in those markets or in the U.S. as a whole and that, furthermore, the subject was one to be left for general rule-making.

However, pro-uhf forces feel that, judging by the FCC's past actions, once a vhf station is permitted in a market with uhf stations, the FCC will not take it away from the operator.

The fact that the FCC will probably retain uhf channels is no salve to most uhf operators. Most contend that uhf, without help, will go the way of fm. (This does not include the handful of uhf stations who are doing well.) Unless uhf is bolstered, the majority says, there will be no incentive for manufacturers to improve uhf transmitting equipment and produce all-channel (uhf and vhf) sets. And, they ask, can the FCC, in all conscience, resist demands for spectrum space from non-broadcasting services when the spectrum is so crowded and there is no assurance that uhf can survive as a healthy and competitive medium?

Economics: As an advertiser, you (Please turn to page 98)

PLANS TO SOLVE THE ALLOCATION DILEMMA RUN THE GAMUT

?

INTERMIXTURE

MOST POPULAR SOLUTION, IS WAY OF SAVING UHF. IDEA IS AT LEAST THE TOP TV AREAS L-VHF OR ALL-UHF. THIS FAVORED BY BOTH ABC AND NBC

?

VHF ONLY

PROponents, OF WHOM CBS IS ONE, FEEL UHF COVERAGE ABILITIES LEAVE SOMETHING TO BE DESIRED, WOULD GET ADDITIONAL VHF CHANNELS FROM NON-BROADCASTING PART OF THE SPECTRUM

?

UHF ONLY

MOST RADICAL OF ALL PROPOSALS. ITS APPEAL IS BASED ON FACT THERE ARE 73 UHF CHANNELS VS. 12 VHF. BUT EVEN ITS PROponents NOW FEEL IT IS MUCH TOO LATE FOR SUCH A MOVE

?

NO UHF EXCISE TAX

IF U.S. EXCISE TAX ON UHF IS PROPOSED TO MAKE THEM AS P VHF SETS. ADMINISTRATION SESFAX, SAYS IF ONE GROUP GETS ALL OTHERS WILL ASK FOR IT

?

ENCOURAGE UHF OWNERSHIP

NBC, AMONG OTHERS, HAS URGED FCC TO ALLOW MULTIPLE STATION OWNERS TO ACQUIRE UHF OUTLETS, SAYS THAT THIS WILL HELP AVOID DE-INTERMIXTURE IN SOME OF THE MIXED MARKETS

?

TECHNICAL PROPOSALS

THESE INCLUDE DIRECTIONAL ANTENNAS TO "SHOE HORN" IN MORE STATIONS, HIGHER (5 MEGAWATT) POWER FOR UHF, BOOSTER-STATIONS TO FILL IN UHF SHADOW AREAS, CROSS POLARIZATION

Coty's quandary: How to pick a hit television show

Success with spot spurs wish to add net, but "Are we showmen enough to buy wisely?" asks cosmetics head Philip Cortney

Coty ad team mulls over storyboards that boosted sales 23% in 1955. L. to r.: M. Heineman Franklin Bruck pres.; W. Siegel, ad dir.; P. Cortney, Coty pres.; E. Spare, ass't to pres.; J. Desprès, exec. v.p.





Coty's spot bucked weighty net competition from Hazel Bishop's *This Is Your Life*, NBC TV, Revlon's *\$64,000 Question*, CBS TV

Coty president, Philip Cortney, has \$64,000 question:

"How can I take the gamble out of network tv?"

In the past three years, Coty has used spot tv increasingly and with measurable sales results in a field where advertising battles are as fierce as they come. Over-all Coty sales volume reached new peaks during this period, and grew from some \$20 million in 1953 to \$24 million in 1955. Now Cortney feels that his firm's expanded cosmetics line and the competitive pressures of the cosmetics industry dictate adding Coty sponsorship of a network tv show of its own.

But the cosmetics business is a treacherous one. You can be on top one day and then dumped on your arse the next. Cortney points to some of the headline events of tv 1955, and wonders. His own competitors drew conflicting conclusions about network tv advertising:

• Revlon launched *\$64,000 Question* in summer 1955 and its sales soared.

• Hazel Bishop put \$1.6 million into NBC TV color spectaculars throughout all 1955, yet board chairman Raymond Spector complained about continued drop in sales. In mid-March 1956, Spector cancelled sponsorship of

high-rated *This Is Your Life*, NBC TV, in favor of spot tv.

"How can I afford to gamble on a network tv show?" Cortney asks. "I'm a businessman, not a showman. I can't afford to invest one or two million without some assurance of results. But if I'm to sponsor a show, I've got to either select a program myself (and how do I know public taste?) or delegate the spending of two million dollars or more to someone else."

Cortney prefers to hold tight reins on all company advertising. Last year he put Coty's entire tv budget (\$2 million out of a total \$3.5 million ad budget) into spot tv.

"It was one of those prejudices of mine," Cortney now says. He's a versatile, strong-minded man in his early sixties, who controls the business with an iron grip.

"I felt that spot announcements were better than participations in a show. I didn't think that being on a well-rated show once every two weeks would be enough. But I've learned since what a job network tv can do as well. A president of a drug company showed me his books and how his sales shot up after Godfrey talked about his product. And, of course, we all know about Revlon."

Multi-lingual, Rumanian-born Cortney is scouting around for a show now, and would buy one immediately, if only the networks "could show me X dollar sales for Y dollar advertising."

"Last year, a 40% boost in advertising budget brought about 23%

sales increases," says Mort Heineman, Coty account executive, and president of Franklin Bruck agency which has been handling Coty advertising for more than half a dozen years.

At first glance, a 23% sales increase from vastly increased advertising expenditure doesn't sound like a great achievement. But an understanding of the cosmetics industry, coupled with fast-moving lipstick advertising in 1955, shows that Coty executives are justifiably satisfied.

Early in 1955, Coty introduced Coty "24," a new long-lasting lipstick. Cortney allocated an \$850,000 spot tv budget for the first six months of that year to launch this new lipstick in some 30 markets.

"We were an immediate success," says Cortney. "Within three months, we sold a record five million lipsticks. That is probably why we attracted competition for this particular lipstick."

By mid-1955, Revlon launched its "Living" lipstick on *\$64,000 Question*.

"Their lipstick copied ours and our advertising," says Cortney. "As a matter of fact, we're in a lawsuit against Revlon right now."

Nonetheless, Cortney feared that Coty "24" was doomed. He recalled recent lipstick history and expected to see Coty "24" sales take a nose-dive.

A few years ago, in 1952, shortly after Hazel Bishop had introduced its "indelible" lipstick on *This Is Your Life*, Helena Rubinstein put out a com-

(Please turn to page 90)

Chic Coty Girl made Coty "24" lipstick sales success in 1955 with \$850,000 spot television announcements in 30 markets, and sells all other Coty products on television



The 10 agencies which buy

They account for half of all the time bought in network option periods.

Half of the prime nighttime network tv hours are bought through 10 advertising agencies.

This figure highlights an analysis by SPONSOR of agency activity in the most-wanted network time periods.

The analysis by SPONSOR (see chart below) covered the week of 5 March, and shows number of minutes bought by each agency during the seven-day period in the 7:30-10:30 p.m. network option time slots.

Other highlights of the study were:

- A total of 46 agencies split up this nighttime network melon.

- Total sustaining time came to two and three-quarter hours, practically all of it on ABC.

- The agencies showed a fine impartiality among the networks. Of the top 10 agencies none bought one network, three bought two networks, seven bought all three networks. Y&R was CBS' best customer, J. Walter

Thompson was NBC's and Biow bought more ABC time than any other agency.

As might be expected, the leading network tv buyers were generally also the leaders in over-all air buying and over-all billings. Six of the top network buyers were also in the top 10 in both over-all air activity and total advertising billings last year (For data on the top 20 air agencies last year, see the 12 December 19

Data in chart cover time bought by agencies, programs running the week of 5 March between 7:30-10:30 p.m.

HOW 46 AGENCIES DIVIDED NIGHTTIME NETWORK

50.9%

28.8%

AGENCY	MINUTES BY NETWORK			TOTAL NETWORK MINUTES
	ABC	CBS	NBC	
Young & Rubicam	---	195	140	335
J. Walter Thompson	70	60	180	310
BBDO	30	120	60	210
William Esty	---	120	75	195
Biow	112½	60	---	172½
Benton & Bowles	55	75	30	160
Kenyon & Eckhardt	45	60	40	145
Compton	30	30	80	140
McCann-Erickson	15	90	30	135
SSC&B	45	15	60	120
Dancer-Fitzgerald-Sample	75	---	20	95
Ted Bates	22½	50	20	92½
Cunningham & Walsh	30	30	30	90
Grant	90	---	---	90
Kletter	60	30	---	90
Lennen & Newell	30	30	30	90
MacManus, John & Adams	22½	---	60	82½
Burnett	---	50	30	80
Foote, Cone & Belding	---	---	75	75
Maxon	40	---	30	70
Campbell Ewald	30	---	30	60
Kudner	---	30	30	60
Needhan., Louis & Brorby	---	---	60	60
Erwin Wasey	30	30	---	60

Nighttime network tv

might be expected, these 10 were also leaders in total ad billings

(issue of SPONSOR, starting on page 36.)

Y&R appears as the undisputed champion in all three categories. This hot commission house is credited with a total of slightly over five and a half nighttime networks hours, nearly 9% of the total time bought by all agencies in the juiciest slots in all television. Y&R and J. Walter Thompson stood out clearly as the leaders among the leaders so far as after-dark network activity goes.

One notable exception to the general correlation between network activity and total advertising activity is N. W. Ayer. This agency, whose history during the past 10 or 15 years showed a decline in relative agency standing, is near the bottom of the list in nighttime network activity. It was 13th in total air billings during 1955 and fifth in total billings.

Ayer's current standing in the agency field illustrates the importance of

air billings, especially network billings, to agency growth. Especially active in network radio during the 30s, Ayer was right near the pinnacle so far as billings went. Today, while it is No. 5 in over-all billings, there is a substantial gap between it and the smallest of the Big Four (those with more than \$100 million in total ad billings). Ayer was credited by SPONSOR with \$91 million in total billings

(Please turn to page 104)

TELEVISION TIME IN A TYPICAL WEEK LAST MONTH

AGENCY	MINUTES BY NETWORK			TOTAL NETWORK MINUTES	% OF TOTAL TIME
	ABC	CBS	NBC		
Appell Mithun	30	---	15	45	1.190
Bes & Geller	30	---	15	45	1.190
Brown-Houston	---	30	---	30	.794
Clark Buchanan	---	---	30	30	.794
Colner	---	30	---	30	.794
Deer	30	---	---	30	.794
Dr	30	---	---	30	.794
Dud, Bascom & Bonfigli	30	---	---	30	.794
Doche	---	30	---	30	.794
McL	30	---	---	30	.794
Murauff & Ryan	30	---	---	30	.794
Os	---	30	---	30	.794
Weney & James	30	---	---	30	.794
Werry, Baker, Tilden	---	30	---	30	.794
Product Services	22½	---	---	22½	.595
ugin	---	---	20	20	.529
Woh	---	20	---	20	.529
Dr	---	---	20	20	.529
Pein-Paus	---	---	20	20	.529
N.V. Ayer	---	---	15	15	.397
John Shaw	---	---	15	15	.397
Talam-Laird	15	---	---	15	.397
Suaining	150	15	---	165	4.365
TOTAL	1260	1260	1260	3780	99.853

9.5%

6.3%



UAW'S PRESIDENT WALTER REUTHER, RIGHT, IS INTERVIEWED BY GUY NUNN ON THE LABOR ORGANIZATION'S PROGRAM, "EYE-OPENER"

Does your company sell ideas as well as this union?

UAW channels over \$300,000 of its public relations budget to radio show

During last year's auto industry negotiations which led to the Guaranteed Annual Wage, an executive of one of the auto companies leaned across the bargaining table to United Automobile Workers President Walter Reuther and said:

"I don't know whether you know it or not, Walter, but we've had inspectors checking the cars on the plant

parking lots. I hate to admit it but we've found an awful lot of the car radio dials tuned in to that radio program of yours."

In this fashion, auto management paid tribute to one of the key "communications weapons" in the UAW's victory in Detroit's GAW battle.

The program, billed as *Eye-Opener*, but known informally as the *Eye*, is a

half-hour, early-bird disk jockey and news show beamed at auto union members and their families. Aired from union headquarters in Detroit, it is heard live or taped in 35 cities in which UAW has heavy membership.

Sponsors who hope to create good will for their products may profit from UAW's use of radio in promoting better membership relations via the *Eye*.

Cost of the program, which is on 52 weeks a year in each city, is over \$300,000 annually. But it's all chalked up to communications and public relations; there is no advertising budget as such. The agency is Henry J. Kaufman & Associates, of Washington, D.C.

While the outlay is large for a single union, you have to remember the size of UAW, and it certainly is not unprecedented for the major brotherhoods. The parent combines—AFL and CIO—have been active in air media for years; they used them separately before their merger last fall to tell labor's point of view to its members and the public both.

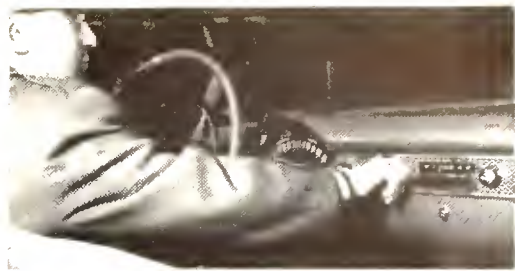
Since 1 February, the AFL-CIO has been spending at the rate of some \$1 million a year to sponsor two ABC radio network newscasters: *Edward P. Morgan and the News* (over 246 stations) and *John W. Vandercook and the News* (124 stations). Also being considered is a short tv series similar to one sponsored for 13 weeks during spring 1954. This was a show called *Both Sides*, moderated by Quincy Howe.

Before the two giant unions joined hands, the AFL sponsored Frank Edwards, Mutual newscaster, for something like \$700,000 a year. CIO, mean-

while, already had Vandercook five times a week. 52 weeks a year, at a cost of \$600,000 annually, 60% of its national public relations budget.

Union sponsorship of a radio program as a public relations tool goes back 25 years. In 1931 the Italian Dressmakers Union, Local 89, of the International Ladies Garment Workers Union initiated a show that has continued without interruption since then. Until the beginning of this year it was a weekly potpourri of classical, semi-classical and popular music and news about the union called *Voice of 89*, on for an hour. Now it has a half-hour format over a four-city network on Saturday mornings, 10-10:30 (WOV and WEVD in New York, with a repeat Sunday mornings over WHOM; WJMJ, Philadelphia; WHAY, New Britain, Conn. and WBMS, Boston). Cost, according to Nat Roth, account executive of Furman, Feiner, which handles the account, is only \$3,000 a month.

This year, of course, the unions will probably move into the political arena with information on their shows to guide union members in their selection of candidates. Matters of this type are handled for AFL-CIO by its Committee on Political Education.



Show is timed to catch the ear of UAW members at home or on the way to work

Naturally, both individual and parent unions lean heavily on radio to explain their position during strikes, not only to members but to the general public at large.

But, as one union spokesman puts it, where the non-union audience is concerned, the underlying, day-in, day-out objectives of *all* their public relations efforts are to inform people of the functions and services of the union, tell them how it aids the community, and to overcome public belief that "all unions do is go on strike."

In UAW's own case, the *Eye* is an outgrowth of a successful early-morning show started on CKLW, Detroit, in 1954. News, editorial commentary, music of both pop and classical origin, and interviews are aired by UAW Commentator Guy Nunn and his part-

(Please turn to page 107)

Program is merchandised via print ads in daily and labor papers, in-plant posters, direct-mailings, windshield stickers and other

reminders to union members to tune in. Pot is kept boiling via periodic distribution of similar promotion kits to various locals



Fluff insurance

TelePrompter has new device which cues turntables, rear-screen projector, lig

There are tremendous advantages for the advertiser who uses film commercials. For one thing, freedom from fear of fluffs.

But there are also great advantages with live commercials. You can profit from the identification viewers have with local personalities.

Many advertisers have done just that—and successfully. But there's always

the danger that copy which requires legal okay will be ad libbed improperly; that props or effects in a commercial will be used awkwardly or out of step with the spoken copy.

What's needed is some way of bridging the gap between the security of film and the spontaneity of live—a way to get prefabricated local live commercials. Thus advertisers would have a

choice of live and film—with safety in either case.

The TelePrompter Corp., long known for its electronic prompting device at networks and stations, thinks it has the answer. Its name: TeleMation.

TeleMation is an electronic process which through the TelePrompter unit (1) moves a script in front of the per-

Uniform delivery: Girl at left might be in Atlanta, girl at right in L. A. Yet both would automatically give same commercial. TeleMation device is cabinet in right of both pictures. Note built-in tape equipment. Girls are giving pitch while camera picks up text to show to viewers



Script controls the

Aluminum strip is placed at point where turntable start rotating or where projector should begin (see rear-screen projector, top). When performer comes to script as shown, TelePrompter, controlled which starts device. Below, strip guides

TeleMation team: Shown with some of equipment device can control are (l. to r.): TelePrompter's Herbert W. Hobler, v.p. sales; William K. Treynor, stations sales manager; Irving B. Kahn, president; Hubert J. Schlafly, v.p. engineering. NARTB convention delegates will see device demonstrated in mid-April



Local live commercials

...tically (see pictures). Result: freedom from live tv errors, says company

former and (2) automatically cues the operation of turntables, musical tapes, rear-view projectors, lights and other mechanical or electrical devices.

TelePrompTer says that with the device it will be possible to have commercials all over the country done live in the individual style of the local performer—but yet without any deviation from the commercial copy as the agen-

cy copy writer first envisioned it.

Many clients are aware of the potentials of "guaranteed live production." P&G's William Craig, head of commercial tv and radio production for the soap giant, sums it up this way: "We have in the past relied on film for our tv spots, primarily due to necessity for standardization in copy and production. If the TeleMation Live Spot

Package will assure us of standardization of production and copy content market by market and let us utilize the sales effectiveness of local tv talent, it is a major step forward for both the advertiser and the station."

TeleMation is two years old, but TelePrompTer's effort to sell it started only early this month. Whether admen will
(Please turn to page 103)





Should

you

buy radio

“by the ton”?

“Tonnage” buying in which you dip a steam shovel into the lowest-priced available time is opposed by buyers, SPONSOR survey finds.

Buy in quantity, say buyers, but don't abandon judgment and let price become sole consideration

How is radio time being bought today? Is buying “tonnage” at a low cost-per-1,000 the paramount considerations in the minds of agency timebuyers? Or do other, more qualitative factors still weigh heavily? In other words, do timebuyers still take into account such factors as make-up of audience, station dominance, appeal and selling power of local and individual personalities, and analysis of different markets?

To discover the answers to these questions, SPONSOR interviewed timebuyers and media directors in a significant cross-section of New York advertising agencies. (And radio reps were queried just to check the score from the other side.)

The consensus emerging: “Analysis and evaluation of radio continues just as seriously today as ever before,” and

“each problem has its own solution.”

Gerard Van Horson, of the Biow agency, expresses the majority attitude this way: “To buy low-cost radio time is no good unless it reaches the right audience. Bulk alone can't do a job except in the case of saturation for a new product. The primary consideration is: Will it sell goods? That's the payoff. . . Cheap time can be very expensive time.”

Salient factors bearing on the use of selective radio time that were mentioned by Van Horson are typical of what many others underscored as important. He noted especially: (1) the product to be advertised; (2) budget limitations; (3) analysis of markets; (4) advertiser's distribution strategy; (5) sales potential of product within specific markets; (6) customers to be reached (men, women, children, eco-

nomie group); (7) program appeal; (8) radio station's character; (9) type of time; (10) personalities handling commercials.

But timebuyers, who feel today that qualitative factors bearing on radio advertising continues to be as important as they ever were, are certainly not ignoring the low cost-per-1,000 and high frequency advantages offered by radio today.

Says Grace Porterfield, Benton & Bowles, “We must reach the largest number of customers at the lowest possible cost. But at the same time analysis and evaluation of radio continues just as seriously today as ever.”

Buyers pointed out that the qualitative factors which still bulk large in their thinking about spot radio ought to be applied equally to network radio considerations. Said a media director

in an agency which recently upped expenditures for one of its clients on a radio network: "It's easy to fall into the view that all network radio is the same. But it still makes sense to take into account the atmosphere into which your announcement falls. Price alone is not the determinant of effective advertising. Unfortunately network salesmen, as well as reps, sell on price too frequently."

There is sharply divided opinion among buyers concerning the approach of radio time salesmen. Some of the media people feel that radio salesmen talk only packages, tonnage and cost-per-1,000—unless they are practically pushed into discussion of other, more qualitative factors.

Roger Bumstead, of David J. Mahoney, puts it this way: "So much emphasis on price today trades down radio as a medium. But during the past six months or so, radio management seems finally to have recognized that you can't improve quality by cutting the selling price. The move is on in a big way to stabilized rate cards, one-rate policies, realistic nighttime costs and flat on-card packages for saturation schedules."

As timebuyers and media directors discussed the general problem—analytical selectivity vs. low cost tonnage—other attitudes toward how well radio time is being sold were reflected.

According to Vic Seydel, Anderson & Cairns, "Time salesmen *are* being professional; they are not selling us down the river just to make a buck." A slide rule is not enough nor are packages always the answer. Markets must be continually analyzed and the shifting domination by different stations carefully watched. . . . Buying must be selective!"

Cliff Botway, Dancer-Fitzgerald-Sample, takes this tack: "Each problem has its own solution. Cost-per-1,000, while it may be the major factor for some products, should never be the main consideration for its own sake. Too many time salesmen today are merely selling what's popular: tonnage and packages." He asks salesmen to consider *all* the factors; says that saturation as the answer to everything is being overdone. "It's right for some products—in fact, great. But not for all." He has a sign pasted on his door which, in effect, urges the salesmen to bring a plan so tailored to the specific requirements of

the client's sales needs "that the client will be more anxious to buy than you to sell."

Another timebuyer points out that you must always keep in mind the audience to be reached, the stature of the personality being used and the value of his indorsement. He adds that it is rare for time salesmen to do anything but talk price. "They are haggling and not pushing sales by talking the 'whole buy.'" Some price

cutting, he feels, is ridiculous; it lowers the quality of the station and the program. Buyers actually have to ask representatives today, he says, about the program itself.

A media director, on the other hand, finds radio time salesmen being extremely helpful and professional—to the extent that they sometimes suggest buys not from their own stable just to help this director round out
(Article continues next page)

THE DIFFERENCE BETWEEN "TONNAGE" AND SATURATION

As radio continues on its surge of regrowth, SPONSOR feels it's appropriate for buyers to take stock of the buying techniques which have come into use over the past five years. In an editorial last issue (19 March) we warned against the "tonnage" philosophy in radio buying. This issue we asked buyers what they thought and found a majority believe radio should still be bought selectively on the basis of many facets of judgment rather than on the basis of price alone (what we call "tonnage"). But both the buyers and ourselves distinguish between "tonnage" and "saturation." Here's difference (see also editorial, p. 116).

SATURATION

is a technique for using radio (or tv) in which the buyer uses announcements in quantity in order to cast as wide a net as possible and reach the largest number of people. It allows for both reach and repetition in that with a large quantity of announcements you will talk to many people many times. Cost per announcement is reduced because the higher the frequency, in general the lower the cost per announcement. Saturation has as one of its corollary virtues the opportunity to excite dealers by trumpeting about the massive doses of announcements which will be saturating the consumer. (See SPONSOR article on saturation, 2 May 1955 issue.)

TONNAGE

as SPONSOR sees it, is the indiscriminate purchase of radio—whether in "saturation" or lesser quantities. It's the type of buying in which the buyer looks for the lowest price and allows cost to override every other consideration. While price should certainly be a factor in any purchase, the point is that even with the biggest saturation campaign in mind, a buyer should evaluate the purchase from all aspects. The type of station, the adjacencies, the personalities, can still be tailored to a campaign even when the quantity of announcements weekly is in the doses that are commonly called saturation.

a more complete and effective campaign.

Flipping the coin on the other side, here is what a sales manager has to say about cost and tonnage vs. quality factors.

Says Bob Eastman, v.p. radio sales, John Blair, "The weight put on cost-per-1,000 is an improper tendency today. Rather, quality factors such as personalities and local station loyalties should be considered and emphasized. Thinking, media-wise, hasn't caught up entirely. Sheer reach and how much for how little cost is still too often sought by buyers. But this is not true of the majority of time-buyers. They are asking—and properly—"Where can I get proven sales effectiveness?" And when they are using local personalities, via announcements, they are hiring effective salesmen all over the country."

Rendering the opinion of the minority group, one timebuyer explains why he believes that many advertisers find it more realistic to consider cost-per-1,000 and tonnage the predominant factors in radio campaigns:

"Radio is being sold today on a tonnage basis.

"Before tv achieved its present status, radio was sold and bought on a basis of the most for the money and the right type of audience for the product being advertised.

"Now, however, with stations nearly all having package rates, advertisers—and consequently timebuyers—are not so concerned with aiming for exact audiences at precise times. They buy within certain selected hours and let the announcements fall any time within those given hours.

"A great deal of time is bought today on such a floating basis. With a sufficient number of announcements, the advertiser feels he will reach enough of the audience he wants if his commercials are spread on a tonnage basis. This tonnage is possible because rates are depressed.

"And price buying is a good thing. The advertiser can get all the frequencies he wants and, knowing that he is getting a good percent of his logical customers, he further realizes that with many products on certain types of programs the rest of his audience may conceivably become customers. For example: Teen-agers today are homemakers tomorrow. (No radio audience

(Please turn to page 105)

Mickey and the burp gun

"Buy me that, Daddy."

It's the simplest and most effective sales pitch Dad probably ever hears. For Mattel, Inc. it has meant the sale of nearly 900,000 toy burp guns retailing at \$3.98 each.

The burp gun was introduced in March 1955. Toy guns have been a consistently strong sales item for years so orders were normally substantial. Elliot and Ruth Handler, president and vice president of Mattel, Inc. respectively, were nevertheless dissatisfied with their sales approach. They felt that their toys should have the benefit of 12-month promotion rather than the traditional once-a-year push at Christmas-time. They based their opinions on a Mattel survey which indicated that it was the parents who bought their children's toys and did so the year 'round.

Vince Francis, now ABC-TV's Western division sales manager, who was then salesman in charge of national programs for ABC, agreed with the handlers emphatically and pointed out that the timing was right for the introduction of Mattel's new line over the forthcoming *Mickey Mouse Club*. The burp gun, being a brand new idea, needed to be seen and demonstrated to be wanted so tv was the perfect medium for it.

How would you sell a toy gun to a child?

Carson Roberts, Inc., the agency for Mattel, created a game for the *Mickey Mouse Club* commercial. A child, burp gun in hand, played the leading role against a rear-screen projection of a charging herd of elephants. Except for the rear wall, the rest of the set was done as a conventional living room. When the child turned on the elephants with his burp gun, they backed up as if confronted by a pint-sized superman.

By the first of November, which is normally considered the last stand for Christmas toy reorders, the burp gun had been *seen on the Mickey Mouse Club* four times. Sales figures had not yet reached the Handlers but at the retail level the panic was on. The day after Thanksgiving, telegrams and long distance calls poured into the factory. Every gun in sight had been sold. a small stock was used up and no more were to be had.

To date, on the strength of photos alone, Mattel has received bona fide orders for 200,000 new 1956 model burp guns. One thing is sure: without up-to-date toy weapons, Junior can't be "one of the good guys." ★ ★ ★



SPONSOR

The hidden side of **FILM** **COMMERCIALS**

Film processing is a mystery to many admen. Yet a little knowledge would go far to eliminate many problems

1. Why:

Reasons admen should know about film processing

They needn't become experts but familiarity with the basic facts can avoid a lot of headaches, save money for the client. Labs are particularly touchy about agencies who ask for delivery of commercials "yesterday"

2. What:

Facts admen should know about film processing

Film laboratories

Presented are the important steps in developing and printing the commercial film. These facts give admen some idea of how long it takes to turn out the film

Optical effects firms

The basic effects, such as wipes, dissolves, fades, flips are explained and the manner in which they are made is spelled out in simple language

Sound recording studios

While recording of sound may be familiar to admen, the dubbing may not be. The steps in dubbing, the different kinds of sound tracks are explained



Laboratories: Film processing involves expensive, often complicated machinery, much care. Left, automatic, high-speed



equipment dries continuous film strips at Consolidated Film. Center, film is checked and timed for printing at Movielab. At right, three technicians

1. WHY* you should know about film

Lack of understanding by admen can lead to disappointment, misunderstanding

Film production of commercials is like an iceberg—nine-tenths lies hidden below the surface.

This is especially true of the three major technical areas of the film commercial—film processing, opticals and sound recording. To the average adman these are nothing less than a million dollar mystery with sprocket holes.

If this seems to imply that not being familiar with the sub-surface is a menace to admen and sponsors who navigate or intend to navigate through commercial film production, that's exactly what's intended.

The enormous expansion of film commercial-making in recent years has drawn to the surface, in aggravated form, the problems which inevitably come up when novices deal

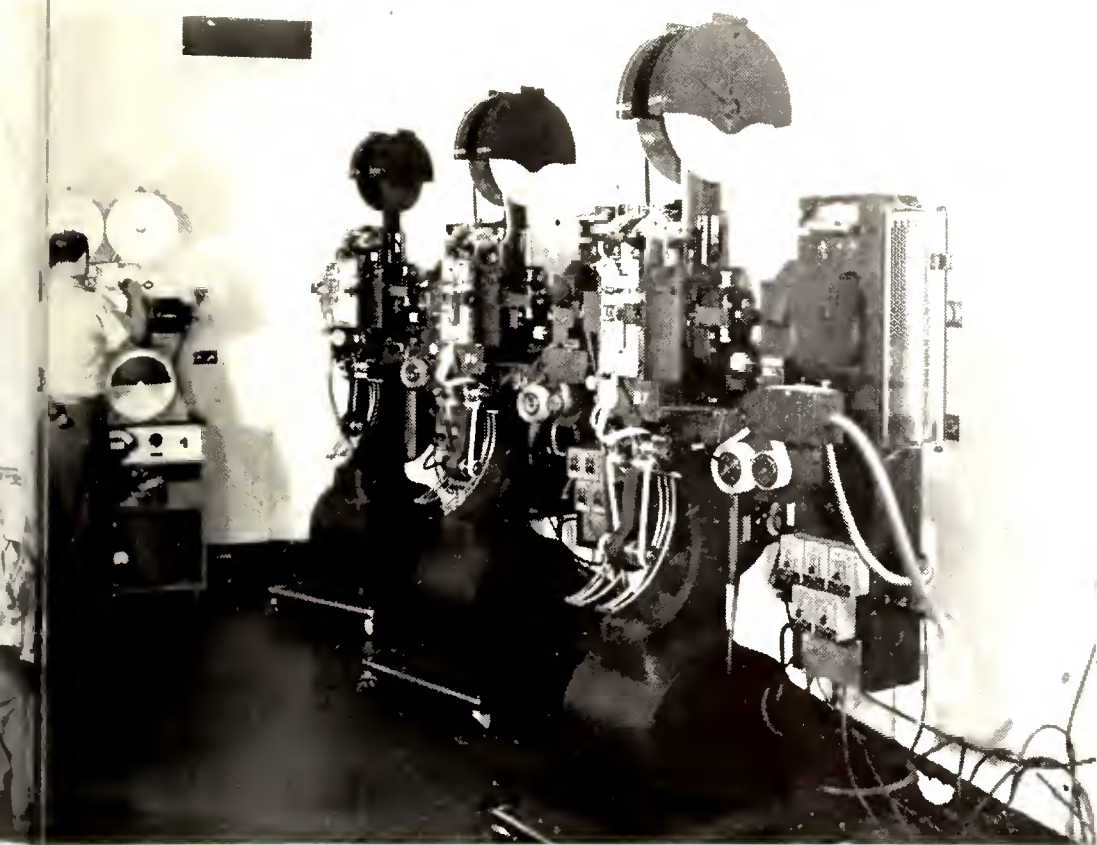
with professionals. It has left in its wake a trail of disappointments, misunderstandings, unnecessary price hassles and just plain money thrown away.

To help admen and sponsors avoid such headaches, SPONSOR presents in this issue (see page 42) an introduction to the complex world of film processing. This is by no means the complete picture. Only years of experience will provide that. But it is meant to help agencies and sponsors unfamiliar with the subject to understand what kind of problems can come up in film processing. In addition to helping admen avoid mistakes, it may enlarge their conceptions of what is possible with film.

The explanation is done from the point of view of eastern processing

houses, which differ somewhat in pricing from western firms. The important difference between pricing on the two coasts is that eastern firms offer more package prices. For example, eastern producers usually supply studio, cameras and cameramen as a unit. Also, sound recording studios get paid by the hour. This simplifies the problem somewhat for eastern agencies but it does not remove the need to know the business in order to avoid wasting money.

No one can say for certain how much money has been wasted by admen unfamiliar with the many complicated processes which follow the shooting of a commercial. In an "average" commercial with, say, an optical zoom-in, some title work, two fades and some simple wipes, about



prints at Precision Film. While labs have adapted themselves to rush demands of tv, they understand by admen of processing will temper agency demands for immediate service

Processing

results money wasted

25% of the cost is accounted for by processing of various kinds. However, with the ad business becoming tantalized with the possibilities of animation and optical work (much more so than Hollywood ever was), the percentage going to processing is often much more. Some commercials are just one long optical montage.

Few quarrel with this trend. Certainly not the technicians whose profit potential is thus increased. But these very technicians are finding inexperienced admen (1) going into unnecessary expense, (2) asking for the impossible without realizing that the impossible, though it can be done, costs money, (3) making a ritual of I'd-like-it-done-yesterday, without having an understanding of what must be sacrificed for that rush-rush-rush.

The labs operate under this burden in addition to that of adjusting their operations, as they have switched fully or in part from keeping Hollywood happy to keeping television happy.

Saul Jeffee of Movielab Film Laboratories, a film processing house, told SPONSOR:

"I admit that it is a lot simpler to handle feature movies, where the final print order of 250 or more release prints is the big profit item. But times are constantly changing. Television has created its own demands and we feel that it is the job of the laboratory man to adjust his operation to the need for constant rush, the individual care to be given short lengths of film.

the dealing with many hundreds of clients, many of whom lack understanding of our work.

"There is much that the labman of today does as a matter of routine, that would have been considered impossible—or, at least, unprofitable—just a few short years ago. Still, increased understanding of our problems among the largest possible number of our clients would, in many cases, eliminate disappointments, misunderstandings and frequently unnecessary expenditures."

On the buyer's side of the fence, an increasing number of admen are suddenly finding themselves thrown into the bewildering world of film production and processing without knowing how to swim. Listen to a typical case of an account executive for an important cosmetic client at one of the smaller ad shops:

"Until a few years ago, the closest we ever came to film was going to the movies. Now, suddenly, the client tells us to buy spot tv all over the place and he expects us, overnight, to come up with the necessary announcements. We just can't afford to say no. We rush out to find a producer willing to undertake what proves to be a Herculean task, at the lowest possible budget. And as if that isn't enough, the client insists on all kinds of intricate effects which he has admired in the announcements of other sponsors.

"So, for days, chaperoned by the producer, who tries to interpret for me what proves to be nearly a foreign language, I talk to optical effects men, laboratory and sound engineers in order to learn what I can promise and what I must talk my way out of. It's been an ulcerous few weeks, but I've learned a lot and made mistakes which I'll be able to avoid in the future."

(Please turn to page 46)

* **FRANKLY** if you're an ad manager, account executive, copy-writer or timebuyer, you may not think it's important to know the highlights of film processing. That's why we've broken our section on film processing into two parts. The first, on these pages, tells you how understanding film processing can be vital to any adman. The second part, on the following spread, gives you the ABC's—simply.

2. WHAT you should know about film

Like Gaul, it's divided into three parts. Here's a primer for admen on what

Put this piece in the lab and mark it rush. We've got to have that fine grain by five today."

"Change that third cut to a soft left-to-right wipe and shorten the fade at the end by 15 frames."

"That plane take-off effect at 68 feet is much too much. It covers the narration. Hold it down or we'll have to take it out altogether."

Admen won't even admit it to their wives, but they get a big bang out of flinging around instructions like those above. You, too, can toss around such phrases in film processing.

One thing: Make sure you know what you're talking about. And if you do, consider how much what you say will cost. More likely than not, the above instructions, if translated into an actual situation, would cost an advertiser a fistful of money.

If a "soft wipe" is Greek to you and you're interested in film production, read on. What follows is a basic course in the three major segments of film processing—the film labs, the optical effect firms and the sound recording studios. The going may get rough at times, but you should know a lot more when you're finished. You can even go home and try out some processing instructions on your wife.

The film lab: The basic function of a film laboratory is to develop the negative exposed in shooting the commercial and make prints used on the air. Since the final prints incorporate the work done by optical effects and sound recording people, the film lab comes into the picture repeatedly at various processing stages.

Labeling: The first "must" in film processing is to make sure the exposed negative in the can is delivered to the lab with proper identification. This is one of those I-know-it-sounds-obvious-but-for-Heaven's-sake-do-it-right matters. All labs complain of getting cans of film with a phrase like "coffee picture" on it. Even when accom-

panied by the name of producer or agency, it is a slipshod way of doing things.

The label should include the name of the producer, the name of the product, a number designating the commercial to differentiate it from other commercials for the same product and the name of the agency, like so: XYZ Film Productions—Manischewitz Bacon—#117—Snark Advtg. It might even be a good idea to put the date of delivery on the can. All these facts will be particularly helpful, for example, if the negative is needed months or years later.

The negative should be accompanied by a *camera log*. This shows which of the many "takes" are to be printed (print-takes), which are to be held for future use or reference (hold-takes) and which are no good (out-takes).

The name of the cameraman and producer or director should also be included. Finally, one or more short strips of test film should be in the can, too. These strips are developed before the commercial negative so that the lab knows what developing time to use. Where the entire commercial is shot under similar lighting conditions, one strip will suffice. Where there is, say, an indoor scene, an outdoor daylight scene and an outdoor nighttime scene, each should have its own test strip of film.

Developing: Once entered on the laboratory books, the film is developed, fixed, washed and dried by automatic machinery. This is a continuous developing process with continuous strips of film. New film is constantly added at one end and taken off the other. Since different strips of film re-

Optical Effects: This is most mysterious side of processing. While admen cannot be in field, they should be familiar with the basic effects so they can talk to their clients.



Processing

... is all about

quire different developing times, the film strips are separated by *leader* strips, which are used over and over. This enables the lab to slow down or speed up the machinery and develop each strip for a proper length of time.

Printing: Next, the developed negative crosses the bench of the man whose job it is to separate the print-takes from the hold-takes and out-takes. This is necessary, of course, to avoid the expense of printing film which will not be used. In separating takes, the lab works from the camera log. The man on the bench can locate each take identified in the camera log since the commercial producer, before shooting a take, first shoots a slate which identifies it. You've seen this done in the movies. Some unidentified guy holds the slate in front of the
(Please turn to page 48)

EAST COAST HAS MANY FILM PROCESSORS

To get the list below, SPONSOR checked the industry itself and asked processors to list the firms which they considered "active" in the field of tv film commercials on the East Coast

NEW YORK LABORATORIES

Circle Film Laboratories, Inc.
Color Service Co.
Consolidated Film Industries (owned by Republic Studios)
DeLuxe Laboratories, Inc. (owned by 20th Century Fox)
DuArt Film Laboratories, Inc.
Guffanti Film Laboratories, Inc.
Lab TV
Mecca Film Laboratories, Inc.
Mercury Film Labs, Inc.
Movielab Film Laboratories, Inc.
Pathe Laboratories, Inc.
Precision Film Laboratories, Inc.
Rainbowlab, Inc. (owned by Movie-lab)
TriArt Film Labs, Inc. (owned by DuArt)
Video Film Laboratories, Inc.

WASHINGTON LABORATORIES

Byron, Inc.
Capital Film Laboratories, Inc.

PHILADELPHIA LABORATORIES

News Reel Lab, Inc.

NEW YORK OPTICALS FIRMS

B & O Film Specialists
C & G Film Effects Co.
Cineffects
Eastern Effects
Film Opticals, Inc.
K & W Film Service Corp.
John Lewis Film Service
Moviopic Film Services, Inc.

NEW YORK SOUND STUDIOS

Dichter Sound Studios, Inc.
Fine Sound, Inc.
Magno Sound, Inc.
Movietone Studio
Photomagnetic Sound Studios, Inc.
RCA Film Recording Co.
Reeves Sound Studios, Inc. (operates own laboratory)
Precision Film Laboratories, Inc. (transfer and simple recording in addition to lab work)

Left, photo shows animation bench in operation at Eastern Effects. Right, Hugh Casselaro, C&G Film Effects, examining optical bench

Sound Recording: This part of film processing is much more complicated than it seems. Below is a studio scene at Reeves Sound



NOW THE FACTS ARE IN

A SPECIAL TELEVISION AUDIENCE REPORT

THE MEMPHIS AREA
WMCT 0.1 MV/M Coverage
41 Counties
FEBRUARY 8-14, 1956

AMERICAN RESEARCH BUREAU INCORPORATED

ARB SPECIAL PROVES WMCT

41 COUNTY SURVEY SHOWS CONCLUSIVELY

During the period of February 8th through 14th, 1956, the American Research Bureau (ARB) undertook an area study of the 41 counties within WMCT's Memphis 0.1 MV/M coverage area. The results, in audience and in viewing preferences, confirmed beyond question . . .

. . . THAT WMCT, MEMPHIS, IS FIRST IN PROGRAMMING PREFERENCE THROUGHOUT THE 414,392 TELEVISION HOMES WITHIN THIS AREA.

. . . THAT THE PREFERENCE FOR WMCT, GREAT AS IT IS IN URBAN MEMPHIS, IS OVERWHELMING IN THE 279,392 TV HOMES OUTSIDE OF MEMPHIS, COMPRISING APPROXIMATELY 2/3 OF THE ENTIRE AUDIENCE.

AN IMPORTANT TOOL FOR TIME BUYERS

This is the first such territorial TV audience study made in the Memphis area. Always in the past, our ratings have been projected to get the total audience, since previous ratings were wholly urban. Now for the first time, this area study delivers both ratings in urban Memphis as well as the great area surrounding Memphis . . . ratings that show a much larger audience for WMCT than previously arrived at by projections of urban ratings alone.

WHAT DOES IT PROVE?

This area study proves that most people in Memphis and the Mid-South like WMCT programs best. It is as simple as that. We have programmed to our entire audience, since our inception in 1948. Memphis and the Mid-South viewers have come to expect from WMCT the programs that they prefer. It is a habit that has been built over the years.

We are continuing to analyze our audience, to program in their best interests, constantly.

Thus we have made friends out of our viewers . . . fast friends, loyal friends, who in turn become your loyal customers.

THE FACTS PROVE

WMCT's **OVER-ALL** dominance

SUN. through SAT. (all quarter hours)

WMCT leads in **197** quarter hr. periods

Station "B" leads in **160** quarter hr. periods

Station "C" leads in **105** quarter hr. periods

It is particularly significant that among the top shows with ratings of 30.0 or better, WMCT had 11 of the top 18, station "B" had 5, station "C" had 2.

THE FACTS PROVE

WMCT's **NIGHTTIME** dominance

In the 60 quarter hour periods in the times from **7:00 P.M. to 10:00 P.M. (Mon. through Fri.)**

WMCT leads in **30** quarter hr. periods

Station "B" leads in **23** quarter hr. periods

Station "C" leads in **7** quarter hr. periods

THE FACTS PROVE

WMCT's **DAYTIME** dominance

The figures below show a strong preference for WMCT in daytime quarter hours:

7 A.M. to 12 NOON (MON. through FRI.)

WMCT leads in **57** quarter hrs. out of 65

Station "B" leads in **40** quarter hrs. out of 65

Station "C" leads in **2** quarter hrs. out of 65

12 NOON to 5:00 P.M. (MON. through FRI.)

WMCT leads in **45** quarter hrs. out of 100

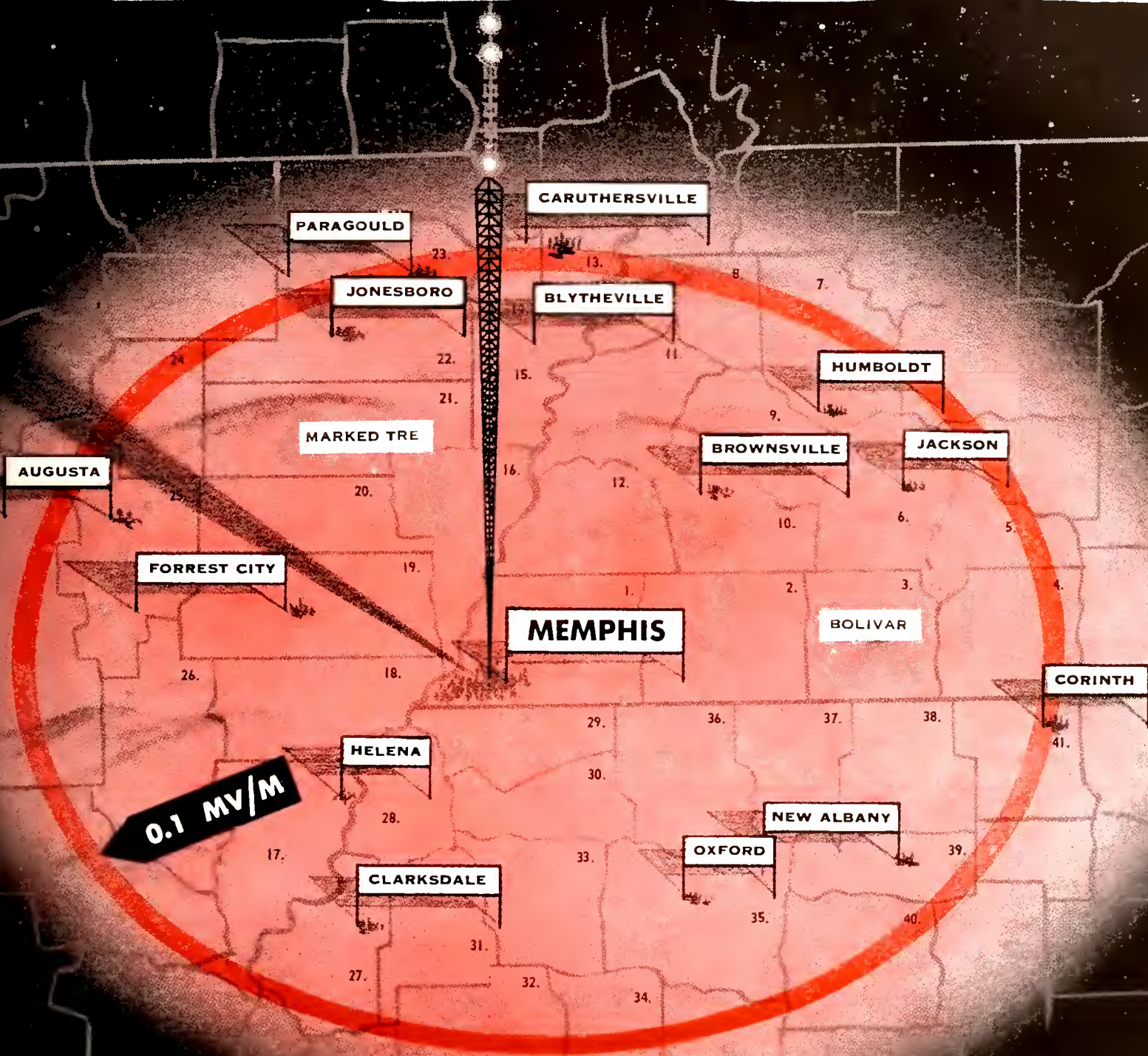
Station "B" leads in **33** quarter hrs. out of 100

Station "C" leads in **21** quarter hrs. out of 100

Thus, from 7:00 A.M. through 5:00 P.M., the facts conclusively show that through the day, everyday, most folks in Memphis and the Mid-South prefer WMCT by a wide margin.

MEMPHIS AREA STUDY DOMINANT FIRST

... Biggest Audience... Greatest Coverage



st
by far in
MEMPHIS
the Mid-South!

WVMT
MEMPHIS
100,000 WATTS • NBC BASIC
CHANNEL 5

Owned and operated by THE COMMERCIAL APPEAL
National Representatives The Branham Co.

- | | |
|-----------------------|-------------------------|
| 1. Shelby, Tenn. | 22. Craighead, Ark. |
| 2. Fayette, Tenn. | 23. Greene, Ark. |
| 3. Hardeman, Tenn. | 24. Jackson, Ark. |
| 4. McNairy, Tenn. | 25. Woodruff, Ark. |
| 5. Chester, Tenn. | 26. Monroe, Ark. |
| 6. Madison, Tenn. | 27. Coahoma, Miss. |
| 7. Gibson, Tenn. | 28. Tunica, Miss. |
| 8. Dyer, Tenn. | 29. DeSoto, Miss. |
| 9. Crockett, Tenn. | 30. Tate, Miss. |
| 10. Haywood, Tenn. | 31. Quitman, Miss. |
| 11. Lauderdale, Tenn. | 32. Tallahatchie, Miss. |
| 12. Tipton, Tenn. | 33. Panola, Miss. |
| 13. Pemiscot, Mo. | 34. Yalobusha, Miss. |
| 14. Dunklin, Mo. | 35. Lafayette, Miss. |
| 15. Mississippi, Ark. | 36. Marshall, Miss. |
| 16. Crittenden, Ark. | 37. Benton, Miss. |
| 17. Phillips, Ark. | 38. Tippah, Miss. |
| 18. Lee, Ark. | 39. Union, Miss. |
| 19. St. Francis, Ark. | 40. Pontotoc, Miss. |
| 20. Cross, Ark. | 41. Alcorn, Miss. |
| 21. Poinsett, Ark. | |

1. WHY KNOW FILM?

(Continued from page 41)

Naturally, the agencies with long experience in tv have film specialists. This is especially true of the large agencies, which can afford to hire the best men in any field. One agency even has several film departments broken down to service different clients.

Still, as Bernie Haber, who heads up film production at BBDO, says, "It is of the utmost importance that all personnel involved in the creation of film should have the greatest possible understanding of the medium. I have instituted a regular informal meeting once a month at which art directors, copywriters, account executives and anyone else interested can, on their own time, listen to lectures by motion picture experts. We have had experienced professionals from the laboratory, optical effects, sound and production people, as well as film editors, motion picture art directors and others. After an informative lecture, they would answer multitudes of questions. This has proved most successful and I believe the agency and

sponsors alike are constantly profiting by it."

Despite the increasing boning-up on lab and studio processes, there are still admen who feel the technical side of film production should be somebody else's headache. They say, "Whadya hire a producer for?"

This has a certain surface logic, since it is the producer who handles negotiations for processing film. The processing labs, optical effects people and sound recording men prefer not to deal with agencies. The producer's price includes the services of all these technicians.

Like it or not, however, the adman who gets involved with film commercials will inevitably find himself entangled with one or another technical problem. Just the question of setting a deadline for airing a commercial poses a problem. If the producer says the deadline can't be met because of such-and-such a technical barrier, the adman must know enough about it to make himself intelligent when he explains to the client.

Or, suppose it is decided to change the length of a commercial after it is completed—say, from a minute to 20-

seconds. With the producer out of the picture, the adman who is not thoroughly familiar with the technical aspects will have rough going in handling this situation.

Obviously, a knowledge of costs is of extreme importance, especially where budget limitations are stringent. However, this kind of knowledge means little unless the adman has some idea of why such-and-such a process costs so much and can explain it lucidly (if not in technical language) to the client.

The client himself, as a matter of fact, should have some idea of lab processes. Some producers think it is almost as necessary to equip clients with savvy as their agency representatives. These are the reasons they cite:

Sponsors, living under the assumption that anything is possible on film, and feeling that in the ad agency and producers they have hired enough experts without having to bother about lab processes themselves, will invariably pick up bits of misconceptions and misinformation. This, in turn, influences them to make impossible or impractical demands, usually in terms of time or cost. Since it is hard and physiologically unpleasant to have to dissuade a sponsor (whose business the agency or producer needs) from a pet idea, it would save much heartache and ulcers if sponsors could be persuaded to take an interest in film processing techniques.

One fact emerges most importantly. There are no formulas in film processing which will apply to all jobs. Each commercial or series of commercials done by a sponsor can be unique.

Robert H. Klaeger, executive producer of Transfilm, says: "Only complete understanding of the immense number of variables can explain to the client why there are no rules of thumb concerning prices. I have had much trouble lately with a mass of misinformation published in a book that was widely distributed to advertisers and agencies. Giving basic cost figures without considering individual requirements, the book is used by clients who tell us what we should charge for a job. This necessitates a lengthy lecture on the technical details which influence cost and time. The widest possible dissemination of technical information would automatically show up books such as the above, and other half-baked general rules, as unsound." ★ ★ ★

The direction— of any film is a complex procedure where experience plays an important part in obtaining the desired effects. And so it is in the film processing laboratory. At Precision, expert guidance through each phase of the processing operation assures producers, cameramen and directors the finest possible results.

All of which leads to another form of direction: West of 5th Avenue on 46th Street in New York to Precision. That's the right direction for you wherever you are and whatever your film processing problem.

In everything there is one best... in film processing, it's **Precision.**

A division of J. A. Maurer, Inc.

P R E C I S I O N

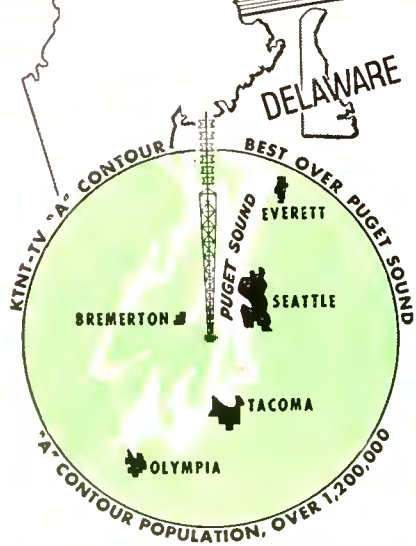
F I L M L A B O R A T O R I E S , I N C .
21 WEST 46TH STREET, NEW YORK 36, N. Y.

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
Maine and Delaware
Combined equals the
population 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 income of the state.

More than 2 million people live in the ENTIRE area covered by KTNT-TV

... and get this —

Only KTNT-TV has all five

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

- Seattle
- Tacoma
- Everett
- Bremerton
- Olympia

KTNT-TV
CBS
CHANNEL ELEVEN BASIC

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

Represented nationally by
WEED TELEVISION

2. KNOW ABOUT FILM

(Continued from page 43)

camera and then snaps down a striped thingamajig to establish a sync mark. Here's a typical example of such slate information:

XYZ Film Pdcnts.	Director's name
Date:	Manischewitz Bacon
Scene: 3	# 117
N(ight)	Take: 8

Thus, the labman may check the slate information and see that Scene 3, Take 8 is a print-take, while Takes 7 and 9 are out-takes.

The labman also makes up an exposure chart, which lists the proper *printer light number* for each scene. This indicates the intensity of the light. This can be especially important in the case of a scene which must be printed to look like nighttime. Experienced labmen can judge the proper printer light number by looking at the negative. Occasionally, a technical aid called a densitometer is used where a critical printing problem is present.

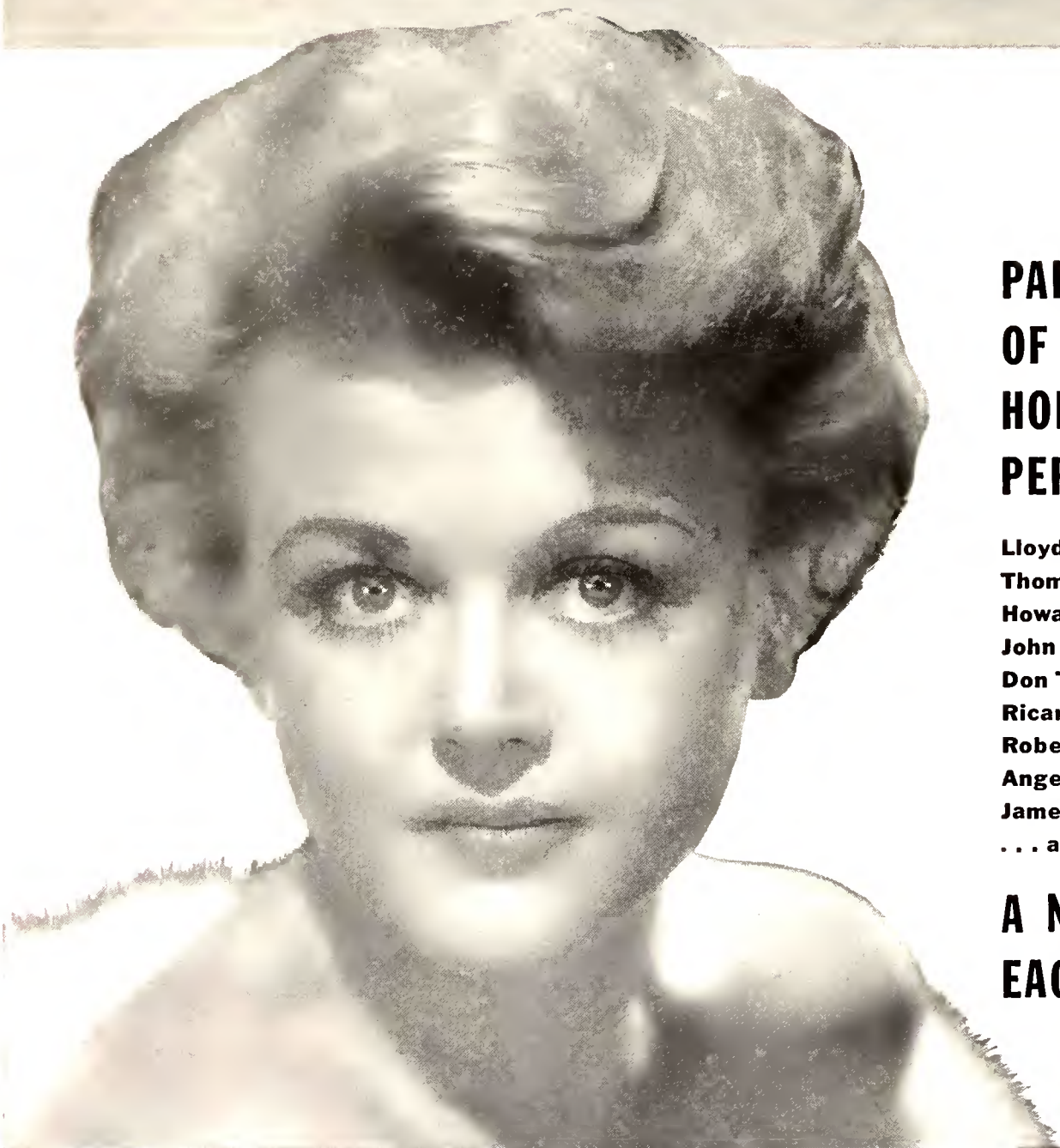
All print-takes are now spliced together and printed according to the exposure chart. It is then screened in the lab's check room.

Work print: You've all heard of rushes. Well, the first print referred to above is it. They are also called *dailies* and, since this print is used for editing, is later referred to as a *work print*.

The term "rushes" seems to have conjured up a picture of people in the lab falling over each other in order to get it out. As a result labs find inexperienced admen putting pressure on to see rushes as soon as possible. Labs point out, however, that the first print should be as carefully made as release prints. The work print will be viewed time and time again by admen and sponsors during the various stages of editing, making optical effects and dubbing sound. It can become annoying to watch a print of inferior quality and may require some embarrassing explanation to the sponsor.

Therefore, labs say, it pays to give enough time to turning out a good print. With most labs working in two or three shifts, undeveloped negatives can be brought into the lab at 6:00 or 7:00 p.m. and be ready for screening by the following afternoon. This screening includes sound, which at this point is on a separate strip of film or tape but is synchronous. (Please turn to page 52)

FIRST!



PARADE OF HOLLYWOOD PERSONALITIES

Lloyd Bridges
Thomas Mitchell
Howard Duff
John Ericson
Don Taylor
Ricardo Montalban
Robert Newton
Angela Lansbury
James Whitmore
... and many others

A NEW STAR EACH WEEK



STAGE 7

STAGE 7

The *first* network dramatic anthology of *first* run films in syndicated television . . . new, all new, top quality productions—in an anthology which brings you “inside STAGE 7” to see Hollywood’s stars in dramatic stories: comedy, adventure, romance, real life.

STAGE 7

Lifted from the network, the continuing series is now being produced exclusively for local or regional advertisers . . . the *first* time you can have a big-time network success—which got highest Nielsen, Videodex and ARB ratings—produced for you first run for market-by-market use.

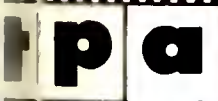
PRE-PRODUCTION SALE!

STANDARD OIL OF CALIFORNIA BUYS WEST COAST

STAGE 7

First markets bought up before cameras rolled or stars cast. Sight unseen, one of America’s finest regional sponsors, The Standard Oil Company of California, through Batten, Barton, Durstine & Osborn, reserved STAGE 7 in 16 major markets in 9 western states, Hawaii and Alaska.

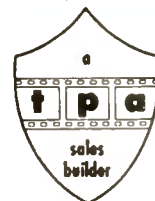
You can be the first in your market with STAGE 7. Wire collect right now for an advance private screening or to reserve your markets.



Television Programs of America, Inc.

77 Madison Avenue, New York 22 • PLaza 5-2100 • Sales Offices or Representatives in Principal Cities
Mton A. Gordon, President Michael M. Sillerman, Executive Vice President Edward Small, Chairman

for higher sales through quality programs



Other TPA quality shows which help you increase sales:

• ADVENTURES OF ELLERY QUEEN • CAPTAIN GALLANT OF THE FOREIGN LEGION • HALLS OF IVY • COUNT OF MONTE CRISTO •
OF THE JUNGLE • FURY • SUSIE • EDWARD SMALL FEATURES • YOUR STAR SHOWCASE • SCIENCE IN ACTION • AND ON THE WAY!
AT ANNIE • HAWKEYE — THE LAST OF THE MOHICANS • NEW YORK CONFIDENTIAL • ONE FALSE STEP . . . AND OTHERS YET UNTITLED.

2. KNOW ABOUT FILM

(Continued from page 48)

ized with the picture for viewing.

If the rushes look okay, the work of editing and optical effects begins. During the editing period, the lab is called upon every time a fade, dissolve, wipe, matte or other optical effect is decided upon. While some labs have facilities for making simple fades and dissolves, they do not make optical effects. Using the work print as a guide, the labs provide the optical effects firms with the film (a fine grain master) necessary for the particular effect.

Labs strongly advise agencies to wait until all opticals have been decided on before sending fine grains. Otherwise, each time an optical effects order is made the lab must dig out the negative, handle it, print it and re-file it in the vault. Aside from involving additional expense because of laboratory minimum charges, repeated handling of the negative will expose it to dust, possible abrasion, or other damage.

Answer prints: When the work print, composite sound track and optical effects have been edited to every-

one's satisfaction, both commercial producer and lab start putting all those parts together to make the first *answer print*. This is the first fully-corrected print containing both picture and sound on one strip of film.

Putting together these parts begins with the producer's negative cutter. Using the work print as reference, he cuts up the negative and inserts the dupe negative with optical effects. These are spliced together, synchronized to the sound track and delivered to the lab.

Before printing, the lab must first check the film carefully. Printing is done by high-speed precision machinery and if there is anything wrong with the film—such as torn sprocket holes, crooked splices and so on—the machinery will not pass the film through. The lab must also check sync marks made by the producer's negative cutter and sometimes replace leaders.

Next, the picture and sound negatives, which at this point are still on separate strips, go to a timer. His function is to go through the commercials scene by scene and decide on the correct exposure for printing. You'll remember that this was also done before the work print was made. Since that time, however, additional negatives have been made for optical effects. So the timer has to make certain that the density and contrast of the print are even from beginning to end.

As in the case of the work print, printer light information relating to light intensity must be indicated. This time, however, it is permanently marked on the film. Where exposure is done manually in the case of a work print, the timer now notches or makes electronic markings on the negative. This controls the printing machinery so that correct exposure changes are made automatically. Thus, the later release prints, even if ordered a year or two afterwards, will be identical with the answer print.

The next step is to clean the negative thoroughly. Then, in one double operation or in two consecutive operations (depending on the machinery used) both picture and sound are printed on the same strip of film in correct sync. In 35 mm., film sound is 20 frames ahead of the picture, in 16 mm., it is 26 frames ahead. This is done because of the peculiarity of projection machinery.

Most, but not all labs, will take the additional trouble to have the first answer print screened privately by the timer to check for further exposure corrections. In rare cases the timer will insist on making a new re-corrected print before it is shown.

Optical effects: This is a phase of film-making which appears to be shrouded in more mystery and misconceptions than the other phases of film processing. Since many 20-second commercials contain more optical effects than a major motion picture, admen should know, at least, the basics of this work. SPONSOR will list here the standard effects and give some idea of how they are achieved.

Probably the simplest effects are *fades* and *dissolves*, which are basically the same thing. A dissolve is a combination of two overlapping fades.

A fade is the gradual darkening of a scene from a fully-lit picture to a solid black screen (or vice versa) in a predetermined number of frames. It is achieved by photographing frame by frame, a fine grain master with gradually diminishing or increasing exposure times.

The dissolve is done the same way, except that the negative is exposed twice, once with out-going scene and diminishing exposure and then with the incoming scene and increasing exposure.

The fine grain or fine grain master is a low contrast print which is used in all optical effects. The optical firm makes a dupe negative and it is this which is inserted into the original negative to make the first answer print.

One of the most important tools in optical effects is the *matte*. The matte is used when it is desired to eliminate a section of a picture and replace it with another picture. The matte is actually a strip of film with opaque areas on it. It may be a *stationary matte*, in which case the area remains constant, or it may be a *traveling matte* when the area affected increases or decreases in size.

Perhaps an example will make its use clearer.

A *wipe* is one of the effects done with a matte. In this effect, a scene is wiped off the screen and replaced by another scene. This may be done from left to right, right to left, diagonally, in a circle, or in dozens of other ways. In addition, the demarca-

FILM RECONDITIONING

- Scratches Removed
- Perforations and Splices Repaired
- Curled or Brittle Film Rehumidified
- Oil and Dirt Cleaned Off
- Shrunken Originals Stretched

DISTRIBUTION SERVICING FOR
FILM LIBRARIES AND TV SHOWS
Shipments, Inspection, Storage, etc.

PACKAGING OF
COMMERCIALS AND FILMSTRIPS

And don't forget
PEERLESS TREATMENT
for new, "green" prints to make
them ready for hard usage.

Get longer life from your prints!

PEERLESS
FILM PROCESSING CORPORATION
165 WEST 46th STREET, NEW YORK 36, NEW YORK
959 SEWARD STREET, HOLLYWOOD 38, CALIF.

Basic Coverage Where It Counts



“Where it counts” is WLAC-TV’s vast multi-market area—which includes not only the important Nashville market but many cities and towns in the 3-state chunk of geography served by WLAC-TV’s full power and 1179 foot tower.

WLAC-TV’s total service area includes 2,601,300 people, 726,300 families, and more than 400,000 tv homes.

Fully documented data (proof available upon request) shows 357,387 tv homes within

WLAC-TV’s ARB Area Survey and Measured .1 mv/m Contour.

Buy the maximum—and sell the maximum!

That means only one station hereabouts—WLAC-TV.

The South’s Great Multi-Market Station

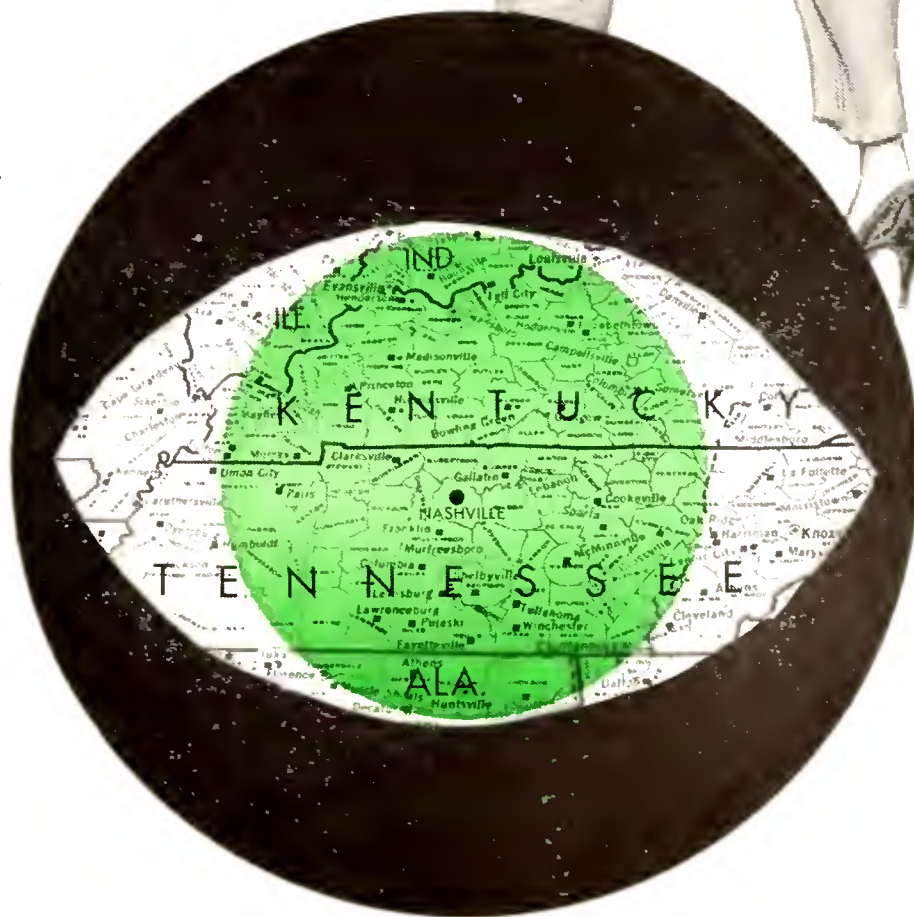
WLAC-TV NASHVILLE, TENN.

CBS Basic Required

T. B. BAKER, JR.
*Executive Vice-President
and General Manager*

ROBERT M. REUSCHLE
National Sales Manager

THE KATZ AGENCY, INC.
National Representatives



tion line between the two scenes may be sharp or blurred.

Let's take a left to right wipe. The traveling matte is then a series of increasingly larger opaque areas, one for each frame. In the first frame a thin opaque rectangle is used on the matte to block out a sliver at the left side of the print, which is backed up by the negative to be exposed. In the next frame, the rectangle is wider, and so on. The matte unwinds as the film unwinds, with each frame on the negative having a larger unexposed area. The printed scene to be wiped off,

meanwhile, gets narrower frame by frame.

The film is then rewound and exposed again with a matching but reversed traveling matte, protecting the exposed area but permitting the unexposed area to be exposed with the new scene.

Standard mattes are available for wipes and split screens, so they are inexpensive. However, when special traveling mattes have to be made, the cost can mount up.

Below are some common opticals:

Split screen: As the name implies,

the screen is divided into two or more pictures, each showing independent images. Stationary or traveling mattes can be used.

Flips: A transition from scene to scene in which the image on the screen seems to be flipped over. This is created by a special optical flip lens or mechanical attachment.

Push-offs: In this effect the image appears to be pushed off the screen. While a matte keeps part of the negative unexposed, the placement of the fine grain in relation to the negative is changed from frame to frame.

Among the optical effects which duplicate camera action are those listed below.

Optical dollies: A dolly shot refers to moving the camera toward or away from the subject or scene. In an optical dolly, a stationary shot can be changed to a dolly by rephotographing the fine grain frame by frame. In a dolly-in, for example, an increasingly smaller portion of each frame is photographed. In other words, the labmen make a series of *optical blow-ups*, with each frame having to be blown up a little more. This gives the effect of the camera moving toward the subject.

Zoom-in: The same as an optical dolly, only faster. That is, fewer frames are rephotographed to get an equivalent dolly.

Slow down action: Action can be slowed down by printing each frame twice, or each second frame twice, depending on the degree of slowing-down wanted. This is called *freeze printing*. The effect is commonly known as slow motion.

Speed-up action: Action can be speeded up by printing only every second frame or printing two frames and skipping one, and so forth. This is called *skip printing*. It is somewhat equivalent to exposing fewer frames per second in a camera, just as slow down action is somewhat equivalent to exposing more frames per second.

The question of when to use a camera for effects and when to use opticals for the same effects occasionally comes up.

So far as slow motion is concerned, a camera is preferable to opticals. A camera is cheaper, for one thing. Secondly, a camera is often superior. Take the case of a person diving into a pool. With the camera exposing more frames per second, the splash
(Please turn to page 59)

Sales Management's Area Growth Ratings, 1945-1955, show that . . .



More people have more money  to

spend in the WBRZ area 

than ever before, because . . .

Population  is UP 84%

Food Store Sales  are UP 209%

Effective Buying Income  is UP 100%

There are \$899,481,000.00 spendable dollars

earned from oil  gas  sulphur 

industry  and agriculture 

**AND ONLY ONE TELEVISION STATION COMPLETELY
COVERS THIS RICH HEART OF LOUISIANA**

WBRZ Channel **2**

BATON ROUGE, LOUISIANA

Power: 100,000 watts Tower: 1001 ft.

NBC-ABC

Represented by Hollingbery





powerful!
profitable!
re-rated!

All-time entertainment success — runaway best seller novel and comic book — smash hit movie and play—now **THE THREE MUSKETEERS** brings its fabulous audience appeal to TV!

**"SNEAK PREVIEW"
SPELLS SUCCESS**

Here are the highlights of a special "Musketeers" television preview (full details available on request).

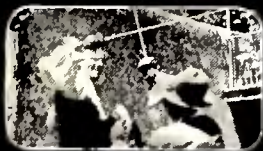
"Good family entertainment"
— claimed 9 out of 10

"Want to watch additional programs of 'The Three Musketeers'"
— reported 9 out of 10

"Loved Jeffrey Stone as d'Artagnan"
— raved 91.4%

"THE THREE MUSKETEERS,"
brand new, proven TV success, will deliver audiences for you.

Write, wire, phone for details.



THE 3 MUSKETEERS

a new TV film series from

ABC FILM SYNDICATION, INC.

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

a
wonderful
new
tv
film
series

FOR REGIONAL AND LOCAL ADVERTISERS...THE

ROSEMARY CLOONEY

SHOW...39 HALF HOURS MADE ESPECIALLY FOR TELEVISION

When Clooney sings, your sales hum! Here — *only* for syndication — is the greatest film series ever made . . . starring the unique charmer whose records have sold over 14,000,000, and whose dazzling co-star performance in "White Christmas"

has helped that film break all records for a musical!

Here at last is Rosemary Clooney in *her own* wonderful musical-variety show, with top-of-the-top talent like the Hi-Lo's and Nelson Riddle and his orchestra . . . plus a host of famous guest stars. TV's happiest half hour — call MCA today!

Sold (pre-release) in fifty-seven cities to Foremost Dairies, Inc.

America's **No. 1** Distributor of Television Film Programs

MCA TV

FILM SYNDICATION



if you're building a market . . .

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

WRGB-TV is your best sales tool in rich Northeastern New York and Western New England. 480,850 families depend upon WRGB's 16 years of leadership to provide them with fine service and program quality.

It will pay you to study the television market in our coverage area of 30 counties, including the important tri-cities of Albany, Schenectady and Troy.



Represented Nationally by  Spot Sales.

WRGB

A General Electric Station

2. KNOW ABOUT FILM

(Continued from page 54)

will be realistic. With slow down action, repeating of identical frames will not get quite the same effect. Where a commercial needs slow motion from a stock shot, however, lab work is obviously called for.

While fades, wipes and dissolves are possible with a camera, a professional will almost never use a camera for this purpose. The saving in cost with a camera is slight, but a great deal of precision and flexibility is lost. Once a fade is made on a camera, there is little that can be done with the film by an optical house in the event that something has to be changed.

To avoid making mistakes, admen should make sure the technicians are consulted before the commercial is shot. Here is an example of what can happen if they are not. Milton Gottlieb of C&G Film Effects tells the story:

"In a recent optical job there were

a series of camera dolly shots in which a live announcer talked while standing next to a poster. In each case the poster had to change into a live scene. This would have been a simple job of traveling mattes. Since no camera dolly is ever microscopically smooth, we found that the poster kept moving minutely from side to side as well as up and down. In making our mattes and fitting the live image into the matted area, we had to match all these irregularities.

"It can be done and we did it, but, because of the time limitations it meant a working crew for Saturday and also Sunday. It would have been much simpler to shoot this scene with a stationary camera and let us do an optical dolly, which would have been perfectly smooth and would have eliminated the time-consuming irregularities.

"As it was, a job that should have cost around \$1,000 ran to over \$3,000."

Sound recording: This aspect of film

processing is probably the most familiar and the best understood, though it is by no means always a simple operation.

The process of recording voice, music or sound effects, whether "wild" (like voice over) or synchronized to the picture, hardly needs explanation. But the re-recording or dubbing of sound to picture bears some discussion.

In editing a film, the editor usually builds a number of individual sound tracks: narration, dialogue, music, sound effects, and so on. The number can be increased by the fact that sound effect tracks purchased from sound effects libraries may be recorded in different ways.

They may be recorded optically or magnetically. The optical track may be of the variable area, variable density or push-pull type. Track may come from 16 mm. or 35 mm. film or it may run in the center or the edge of the film.

So the editor may end up with half



use this one-two punch to ring up extra sales

- NO. 1** WAFB-TV has overwhelming viewer preference in Louisiana's State Capital. According to latest Telepulse, WAFB-TV has a leadership of nearly five to one, 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 places in "Frank Leahy and His Football Forecasts" promotion.

WAFB-TV

200,000 watts

CBS-ABC

affiliated with WAFB-AM

First in TV in Baton Rouge

Call . . . Write . . . or . . . Wire

National Representative—Young Television Corp.

South & Southwest—Clarke Brown Co.

a dozen or more tracks, each one containing one type of track from beginning to end. Each track must be synced to the picture. Then all tracks must be combined into one final *dub* track. This is done at a dubbing session by a mixer. The mixer regulates the volume of sound of each track per instructions. He may for example, hold down the volume of music so that it will not interfere with dialogue and then increase music volume when the dialogue is finished.

If the film and all tracks are well

prepared and if the editor supplies the mixer with a clear and understandable *dubbing log* (listing all tracks and the footage count at which various types of sounds start and stop), a good mixer should be able to re-record (dub) one reel (10 minutes) in one hour.

Unlike the western sound studios, the New York companies charge on a time basis, including labor and facilities, no matter how many men a job may take. In this manner they can lose money on complicated jobs, but

they make it up on simple ones and also eliminate many headaches and arguments.

With minor variations, all companies charge \$75 per half-hour (with a half-hour minimum) as a flat fee. Added to this is only the cost of raw stock and processing and, in cases where Western Electric or RCA equipment is used, a nominal royalty charge per minute of finished film.

Other film services: Two additional services in the film field are of interest to admen insofar as processing and care of commercial film is concerned.

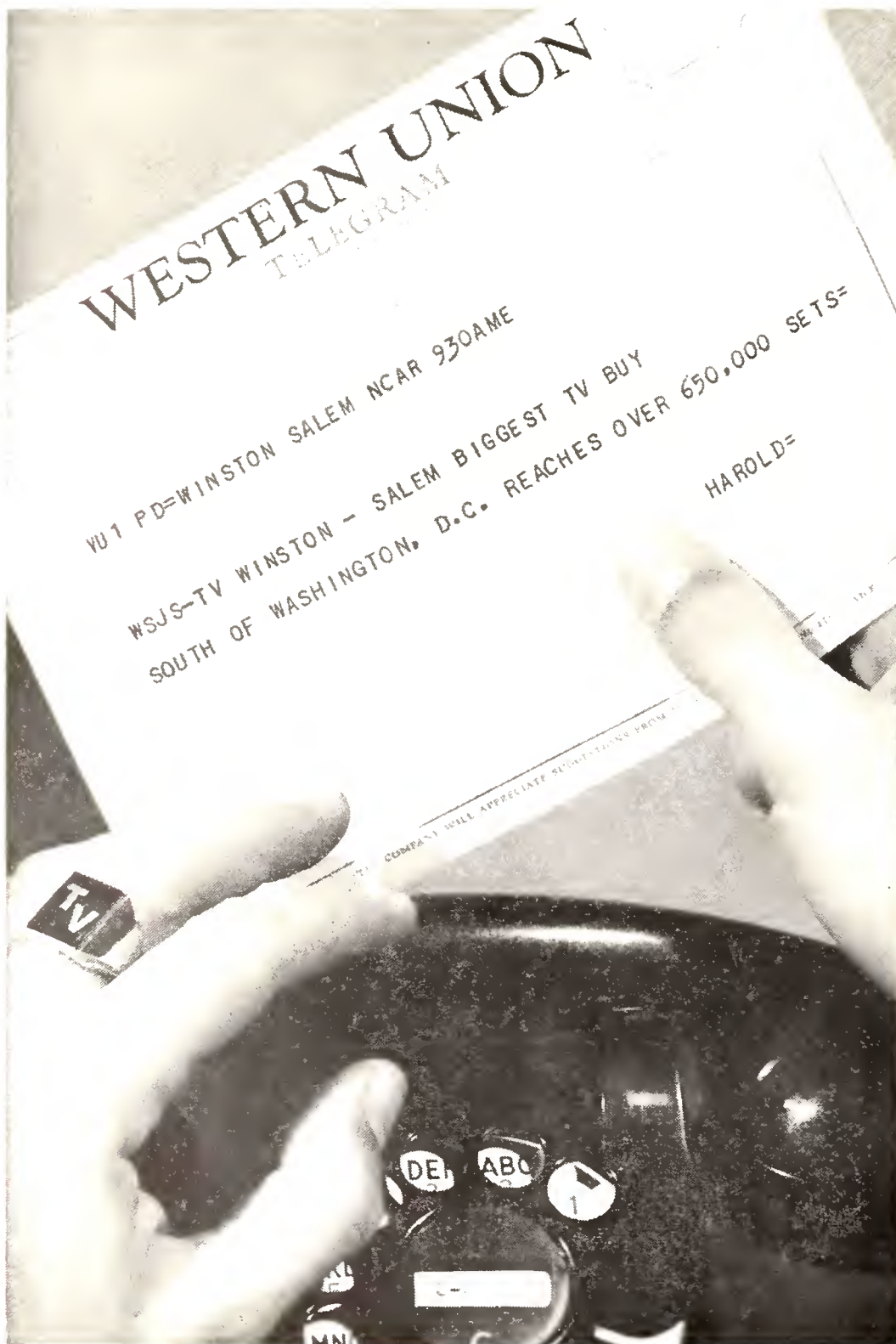
One has to do with the handling and shipping of commercials. The other has to do with the checking, repair and rejuvenation of film.

There is a certain degree of overlapping in these services. Peerless Film Processing, for example, handles all of them, having recently added an inspection, packaging, labeling, shipping and servicing organization for spot tv advertisers. In sending out commercials, Peerless and similar firms make sure the right commercial goes to the right station at the right time, as well as insert the right commercial in the right film program. Peerless also will take care of rejuvenation of old film and the restoration of damaged negatives. Its Peerlessing process protects film against the abuses of handling.

Bonded Tv Service of New York, a leader in the field of shipping commercials, also handles the task of cleaning film, checking it for damage and replacing film strips when damage is beyond repair.

Rapid Film Technique specializes in the job of hardening new film to protect it against scratches and abrasion and, most important, the rejuvenation of old film. Rapid reports that it and another firm, Comprehensive, are the only ones which can remove scratches from film. Other service firms send their rejuvenation work there, according to Rapid.

Rejuvenation of film at present is practically confined to program film since the life of a commercial is usually short. However, firms which harden "green" (new) film are trying to interest admen and commercial producers (who are usually in a rush to get commercials on the air) in the values of this process. ★ ★ ★



WSJS-TV
316,000 WATTS



AFFILIATE FOR
WINSTON-SALEM
GREENSBORO
HIGH POINT

CALL
HEADLEY-REED
REPRESENTATIVES



WHEN it comes to coaxing dimes from purses, the Pepsi-Cola Bottling Company of Huntington is used to success. Yet even *its* eyebrows arched in amazement recently after totting up some figures.

With television—and *only* WSAZ-TV—this company raised to a new sales peak during 1955. In fact, by percent, it topped all 79 cities in an entire six-state sales region!

P.S. **WE** GOT THE RAISE..

That's what the man who owns the Huntington Pepsi-Cola Bottling Company says. He credits WSAZ-TV with a lion's share of responsibility for this 1955 raise in sales. "And," he adds, "I intend to continue TV advertising in the future."

Happens all the time here in our Industrial Heart of America. Advertisers know that WSAZ-TV, all by itself, can do a phenomenal job of tapping the *four-billion-dollar* buying potential in our five-state area—a rich realm where WSAZ-TV is a dominant influence.

Hoisting sales curves is a WSAZ-TV specialty. Give yours a lift by calling the nearest Katz office today!

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



T E L E V I S I O N
also affiliated with Radio Stations WSAZ,
Huntington & WGKY, Charleston
Lawrence H. Rogers, Vice President and
General Manager, WSAZ, Inc.
represented nationally by
The Katz Agency





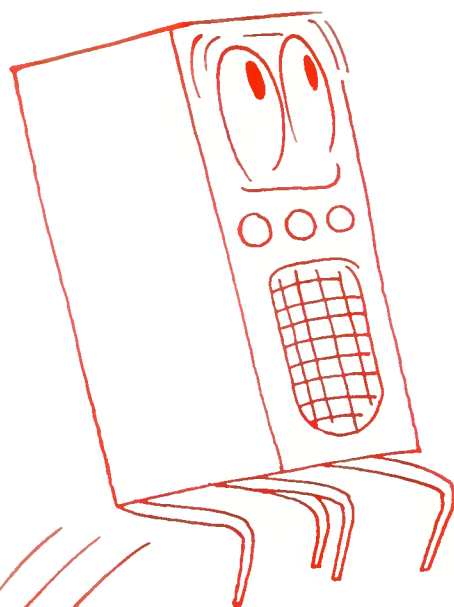
An estimated 45 million viewers watched Sir Laurence Olivier's masterpiece, *Richard III*, on the afternoon of March 11th. It was the largest audience ever to watch a theatrical event on television during the daytime.

Richard III was Shakespeare, and three hours long— an unprecedented form of television entertainment. Its triumph again demonstrates a simple truth: fine entertainment always finds an audience.

*Exciting things are
happening on*

NBC
TELEVISION
a service of





How to Raise a Rating

(legitimately)

Ans. Put your program on WMT-TV.

Here's what we mean:

Of the top fifteen once-a-week shows in WMT-TV's 25-county area (all of which, by the way, were on WMT-TV), fourteen of them had higher ratings on WMT-TV than they did nationally.

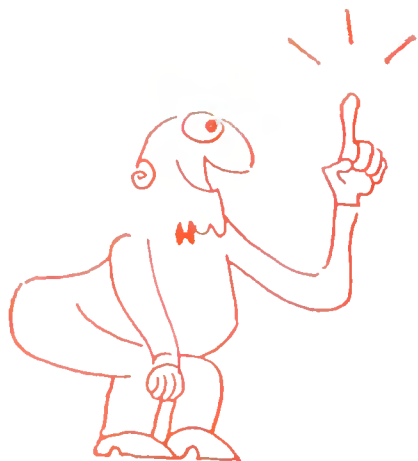
Program	Cedar Rapids	Program Average Rating WMT-TV 25-County Area	Rating Nationally
\$64,000 Question	57.0	49.0	51.9
I Love Lucy	53.3	43.9	39.1
Ed Sullivan	51.4	43.0	40.0
I've Got a Secret	48.8	39.9	27.3
Person to Person	46.0	39.0	22.4
Godfrey and His Friends	40.6	38.3	21.2
What's My Line	42.2	37.9	23.2
Lineup	41.2	37.7	21.5
Millionaire	45.5	36.7	19.7
Ford Theatre	48.0	36.5	23.9
You'll Never Get Rich	44.8	36.5	20.5
Private Secretary, Jack Benny	41.2	35.9	26.5*
Honeymooners	39.0	35.5	30.1
Meet Millie	43.0	35.5	19.0
Playhouse of Stars	44.3	35.5	22.3

*Benny only

Cedar Rapids and area ratings, Nov. 9-22, 1955; national ratings, Nov. 1-7, 1955; Pulse.

WMT-TV Mail Address: Cedar Rapids
CBS Channel 2 Maximum Power

National Representatives: The Katz Agency



New developments on SPONSOR stories



See: BMI Clinics spark local showmanship

Issue: 11 February 1952, page 40

Subject: New Clinic trend puts spotlight on women's programing

Women's programing is the keynote of BMI Clinics this year, according to Broadcast Music's president Carl Haverlin. "It's a part of programing that we've discussed in past years," he told SPONSOR. "But this year, a lot of broadcasters' consciences were scratched as a result of the approach taken by women in the field, who have spoken at Clinics throughout the country."

Through the "bull sessions" that follow each speakers' panel, FMI has learned that the half or full hour devoted to "cute" household shows on many stations is outdated.

Radio men are learning that women seek more than routine shows. "After all," continues Mr. Haverlin, "it was the girls in the schoolroom who ran away with top honors; and their I.Q.'s haven't changed since. When broadcasters talk down to them, there's a good chance that these women will turn off their radios. A more varied schedule geared to a higher level of intelligence is needed in order to capture and keep a woman's audience."

He cited such women as Ann Leslie, director of women's activities, WISN, Milwaukee; and Jane Dalton of WSPA, Spartanburg, S. C. and president of AWRT, as having made male broadcasters aware of the vitality of the women's audience.

In summing up the importance of this segment to advertisers, BMI pointed to a fact which Miss Dalton brings out at Clinics: "Men may get their pictures on money, but women get their hands on it." ★★★



See: How to sell a candidate: 1952

Issue: 24 March 1952, page 34

Subject: ABC prepares for '56 campaign

ABC is preparing well in advance for the 1956 presidential campaign. Witness the web's plans for tuition-free tv coaching schools. These schools, to be set up whenever the need arises at any of the ABC stations, will feature faculties consisting of news veterans from the network's tv station staffs. Procedure for instructing candidates will be instituted by the individual stations, with (when necessary) central steering provided by ABC.

In addition, the American Broadcasting Company has sent out *Political Broadcasts* pamphlets for both radio and tv stations. "Fifteen days that will shape the world" is the keynote of the message, stressing that programing, policies, sales must be geared toward the two weeks of conventions and Election Day.

"During the campaigns, all ABC network regularly scheduled news programs will deal with campaign issues as news developments warrant . . . will also observe the entire campaign with news-worthy developments in mind," the radio pamphlet states.

Each station carrying convention broadcasts will be allowed to sell the two 30-second station breaks when possible during approximately every hour. And during the election night broadcast, "each station carrying the broadcast will be allowed to sell locally the last five minutes of approximately each 30-minute period." ★★★

KMPC catches sales!



In Los Angeles
the friendly
'line' of KMPC
DJs pulls in
huge audiences
and lands prize
sales for sponsors

KMPC

710 kc LOS ANGELES

50,000 watts days 10,000 watts nights

Gene Autry, President

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

REPRESENTED NATIONALLY BY
AM RADIO SALES COMPANY

SPONSOR-TELEPULSE ratings of top

Chart covers half-hour syndicated fi

Rank now	Past rank	Top 10 shows in 10 or more markets Period 1-7 February 1956 TITLE, SYNDICATOR, PRODUCER, SHOW TYPE	Average ratings	7-STATION MARKETS		5-STATION MARKETS		4-STATION MARKETS						3-STATION MARKETS	
				N.Y.	L.A.	Boston	S. Fran.	Chicago	Detroit	Mnpls.	Phila.	Seattle-Tacoma	Wash.	Atlanta	Bal.
1	4	Highway Patrol (M) ZIV	21.0	13.8 wrca 7:00pm	9.9 kttv 9:00pm	20.4 wbz-tv 10:30pm	15.4 kron-tv 10:30pm	12.0 wbkb 9:00pm	26.0 wjbk-tv 10:30pm	13.8 wcco-tv 10:00pm	11.2 wfil-tv 10:30pm	22.3 king-tv 6:00pm	13.5 wtop-tv 7:30pm	18.2 waga-tv 7:30pm	9
2	1	Mr. District Attorney (M) ZIV	19.5		13.2 knxt 10:00pm	22.0 wnac-tv 10:30pm	15.2 kron-tv 10:30pm		18.5 wwj-tv 10:30pm	12.4 kstp-tv 10:30pm	12.0 wrcv 10:30pm	22.3 king-tv 9:00pm	14.7 wrc-tv 10:30pm	22.9 waga-tv 10:30pm	15
3	5	Amos 'n' Andy (C) CBS FILM	19.0	10.2 wchs-tv 2:00pm	19.2 knxt 5:30pm	16.2 wnac-tv 2:30pm		9.2 wbkb 9:30pm	12.4 wwj-tv 7:00pm	10.1 wcco-tv 10:45pm	12.2 wptz 2:00pm		18.5 wtop-tv 7:30pm	24.2 waga-tv 7:00pm	12
4	3	Badge 714 (D) NBC FILM	18.9	5.7 wplx 8:30pm	15.9 kttv 7:30pm	20.2 wnac-tv 6:30pm	25.7 kpix 9:00pm	15.9 wgn-tv 8:00pm	16.2 wwj-tv 7:00pm	21.7 kstp-tv 9:30pm	14.5 wcau-tv 7:00pm	23.7 king-tv 9:30pm	21.4 wrc-tv 7:00pm		
4	2	Waterfront (A) MCA, ROLAND REED	18.9	6.9 wabd 7:30pm	11.9 kttv 9:00pm	17.5 wnac-tv 7:00pm	22.4 kpix 7:00pm	9.9 wgn-tv 9:00pm	14.0 wwj-tv 10:30pm	7.0 keyd-tv 7:30pm	21.9 wcau-tv 6:30pm	16.7 komo-tv 10:30pm	25.0 wtpo-tv 10:30pm	21.2 waga-tv 7:00pm	14
6	7	I Led Three Lives (M) ZIV	18.4	3.4 wplx 10:00pm	12.8 kttv 8:30pm	21.0 wnac-tv 7:00pm	17.2 kron-tv 10:30pm	16.5 wgn-tv 9:30pm	18.2 wjbk-tv 10:30pm	22.0 kstp-tv 9:30pm	15.7 wcau-tv 7:00pm	20.2 ktnt-tv 10:00pm		18.2 wsb-tv 7:00pm	17
7	6	Annie Oakley (W) CBS FILM	18.0	11.4 wchs-tv 5:30pm	13.9 kttv 7:00pm	13.2 wbz-tv 6:45pm	10.7 kgo-tv 6:00pm	9.2 wbbm-tv 5:00pm	15.9 wxyz-tv 6:00pm	23.2 wcco-tv 4:00pm	21.2 wcau-tv 5:30pm	22.3 king-tv 6:00pm	12.2 wtop-tv 7:00pm	16.2 wlv-a 6:00pm	23
8		Douglas Fairbanks Jr. Presents (D) ABC FILM	17.0	11.6 wrca-tv 10:30pm	13.1 krea-tv 10:30pm		17.4 kpix 10:00pm	8.5 wbkb 10:00pm	10.4 wxyz-tv 7:00pm						
8	10	Superman (K) FLAMINGO FILM	17.0	12.4 wrca-tv 6:00pm	12.6 kttv 7:00pm	24.4 wbz-tv 6:30pm	12.5 kgo-tv 6:30pm	12.2 wbkb 5:00pm	16.7 wxyz-tv 6:00pm	13.0 wtcn-tv 6:30pm	17.4 wcau-tv 7:00pm	21.6 king-tv 6:00pm	14.5 wrc-tv 7:00pm	28.2 wsb-tv 7:00pm	12
10	9	Cisco Kid (W) ZIV	15.8	4.8 wabc-tv 6:30pm	3.2 kabc-tv 6:00pm	13.7 wnac-tv 9:00am	13.5 kron-tv 6:30pm	23.2 wbkb 5:00pm	17.4 wxyz-tv 6:30pm	10.9 wcco-tv 8:30pm	10.9 wcau-tv 4:00pm	14.5 komo-tv 7:00pm	12.0 wtpo-tv 6:00pm	20.2 waga-tv 5:30pm	18
Rank now	Past rank	Top 10 shows in 4 to 9 markets													
1	7	Eddie Cantor (C) ZIV	23.0					15.4 wnbq 9:30pm	9.5 wjbk-tv 10:30pm	6.0 wtcn-tv 9:30pm					
2	1	Stars of the Grand Ole Opry (M) FLAMINGO FILM	19.6		4.2 keop-tv 7:00pm		20.9 kpix 9:30pm			6.5 keyd-tv 9:30pm	9.7 komo-tv 6:00pm			19.5 waga-tv 7:00pm	
3	2	Life of Riley (C) NBC FILM, TOM MC KNIGHT	17.0		14.9 kttv 8:30pm		22.7 kpix 7:00pm	14.2 wnbq 6:00pm		9.3 kstp 6:00pm		30.7 king-tv 7:30pm			
3		Man Called X (A) ZIV	17.0		10.1 khj-tv 8:30pm						12.5 wcau-tv 7:00pm	16.7 king-tv 10:00pm			
5	10	Count of Monte Cristo (A) TPA	14.4		9.7 kttv 8:00pm		13.0 kpix 10:00pm			7.7 kstp-tv 5:30pm	13.6 ktnt-tv 7:30pm			8.9 waga-tv 7:00pm	26.4
5		Follow That Man (M) MCA FILM, WM. ESTY	14.4				11.4 wbz-tv 11:15pm	15.2 kron-tv 10:30pm		8.2 kstp-tv 5:30pm		4.0 wmal-tv 10:30pm		8.4 waga-tv 11:15pm	
7	10	Jungle Jim (A) SCREEN GEMS	14.2	8.1 wrca-tv 6:00pm	10.3 kttv 6:00pm	12.5 wbz-tv 7:00pm	10.4 kgo-tv 6:30pm		26.7 wxyz-tv 6:30pm				11.4 wmal-tv 6:00pm	19.9 wlv-a 6:30pm	
8	4	Passport to Danger (A) ABC FILM, HAL ROACH	13.6	1.7 wabd 7:30pm	6.1 keop 6:30pm				6.5 wbkb 10:30pm		16.9 wcau-tv 10:30pm		6.5 wmal-tv 10:30pm		
9		Crosscurrent (M) OFFICIAL, SHELDON REYNOLDS	13.5							11.2 wjbk-tv 7:00pm	14.0 wcco-tv 9:00pm	4.2 wcau-tv 11:30pm			
10	9	Long John Silver (A) CBS FILM	13.3	4.4 wabd 8:00pm	5.4 ktla 7:00pm				12.9 wbkb 2:00pm			18.1 king-tv 6:00pm		10.0 wsb-tv 6:00pm	

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

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

m shows

made for tv

TIO MARKETS			2-STATION MARKETS				
umb	Milw.	St. L.	Birm.	Charlotte	Dayton	New Or.	Providence
5.	13.5	20.7	29.3	40.5	40.3	36.5	19.8
wtmj-tv	kwk-tv	wbrc-tv	wbtv	whio-tv	wdsu-tv	wjar-tv	
10:30pm	9:30pm	10:00pm	10:30pm	9:00pm	10:00pm	10:30pm	
3.	16.2	20.5	59.0	13.5	29.5	19.3	
wtmj-tv	ksd-tv	wbrc-tv	wbtv	wlw-d	wdsu-tv	wjar-tv	
11:00pm	10:00pm	10:00pm	8:00pm	10:30pm	10:30pm	10:30pm	
0.	10.0	27.8	36.5	51.5	18.8		
wrcv	wbrc-tv	wbtv	wdsu-tv	wpro-tv			
2:00pm	10:00pm	4:00pm	9:30pm	7:00pm			
7.	21.2	33.3	21.8				
ksd-tv	wbrc-tv	whio-tv					
9:30pm	10:00pm	8:30pm					
22.	22.5	20.2	21.8	29.8	16.3		
wtmj-tv	ksd-tv	wabt	wlw-d	wjar-tv			
10:00pm	10:00pm	9:30pm	9:30pm	10:30pm			
19.	18.7	17.7	17.3	14.8	33.3		
wtmj-tv	kwk-tv	wbrc-tv	wlw-d	wdsu-tv			
6:00pm	4:00pm	6:00pm	6:00pm	12:00pm			
17.	15.2	20.0	14.3	44.8			
wxix	ksd-tv	wlw-d	wdsu-tv				
10:00pm	9:30pm	7:00pm	9:30pm				
13.	7.2	12.3	37.3	13.8	26.0	14.3	
wisn-tv	ksd-tv	wbtv	wlw-d	wdsu-tv	wjar-tv		
3:00pm	5:30pm	5:30pm	7:00pm	5:00pm	6:00pm		
10.	13.2	13.2	21.3	27.3			
wisn-tv	ksd-tv	wbrc-tv	wdsu-tv				
6:00pm	5:30pm	1:00pm	5:30pm				

		52.5	31.8
		wbtv	wdsu-tv
		9:30pm	10:00pm
		16.8	40.5
		wabt	wbtv
		9:30pm	6:00pm
10.0			
wxix			
6:00pm			
23		22.3	
ns		whio-tv	
30		10:30pm	
13.5		14.8	22.3
wxix		wbrc-tv	wpro-tv
10:30pm		10:30pm	7:00pm
16.7	28.7	22.8	
wxix	kwk-tv	whio-tv	
10:00pm	9:30pm	7:00pm	
23.0		32.8	15.3
wtmj-tv		wbrc-tv	wpro-tv
9:30pm		9:30pm	7:30pm
24.4			
kwk-tv			
9:30pm			
5		15.8	34.8
wlv		wbrc-tv	wbtv
6:00pm		6:00pm	5:30pm

VHF 13

WWTV CBS-ABC

SPARTON BROADCASTING CO.
CADILLAC, MICH.

WEED Television
New York, N.Y.
Gentlemen:

ARB again shows WWTV
No. 1 by far in Traverse City
and Cadillac Markets.
Excellent opportunity for
advertisers to cash in
on WWTV's dominant
position in Northern
Michigan.

Best Regards,
Dave
David F. Milligan
Gen. Mgr.

**The BIGGEST
Negro Audience
Program Schedule in
the New York Area**

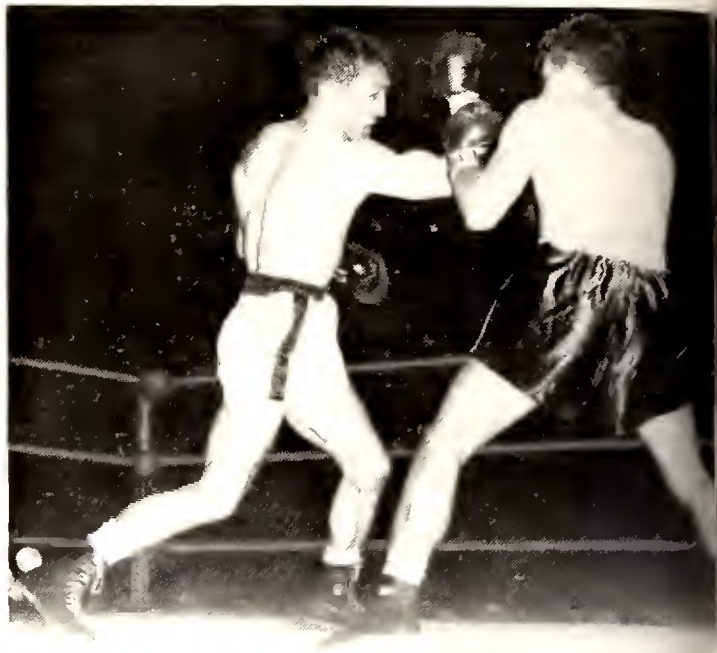
WNJR
Newark, N. J.

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

5000 watts 1430 kc Day and Night

ROLLINS BROADCASTING, INC.
National Sales Mgr.: Graeme Zimmer
New York Office 565 Fifth Ave., EL 5-1515
Chicago: 6201 S. Cottage Grove Ave., NO 7-4124

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



LEADERSHIP

THERE'S just one way for a radio station to achieve leadership in news service: Make news COVERAGE the number one programming responsibility . . . hire enough COMPETENT newsmen to do a thorough job of news gathering and editing around the clock . . . and broadcast the news FREQUENTLY on a regular schedule year in and year out.

That's what WSYR does. Seven full-time staffers share the job of covering, editing and broadcasting 15 complete news programs daily. News coverage is not an incidental part of their work. It IS their work, period! They produce the best radio news service in the Syracuse market area; naturally they attract the biggest news audience.



The Measure of a Great Radio Station

WWS

5 KW • 570 KC



in News Service

People don't hear the news on WSYR by accident. They LISTEN to the news on WSYR by PREFERENCE. That's why advertisers, too, prefer news sponsorship on WSYR. They know that a good commercial message in a solid news program reaches a mature, attentive and able-to-buy audience.

It is this kind of leadership which makes WSYR clearly the first choice of radio advertisers in Central New York. WSYR's service area embraces 20 counties with a population of 1.5 million and annual spending power of \$2.2 billion. Let a Christal man help you apply WSYR's leadership to your sales problem in this truly important market.

ffiate

WSYR

SYRACUSE, N. Y.

Represented Nationally by
THE HENRY I. CHRISTAL CO., INC.

NEW YORK • BOSTON • CHICAGO

DETROIT • SAN FRANCISCO

AUTO SPECIALS

SPONSOR: Firestone

AGENCY: Direct

CAPSULE CASE HISTORY: *Services as well as merchandise can be successfully promoted by the use of the air media as in this case recorded for SPONSOR by Bill Williams, general manager of KUDU. A series of announcements over a four day period were used by Firestone to call attention to a "special" on brake adjustments being done for \$1.19 and a recapping special priced at \$9.99. In five days the announcements brought in over \$500 worth of business in tire recapping, \$600 in brake specials. The total cost of the advertising was \$80.*

KUDU, Ventura, Cal.

PROGRAM: Announcements

UNPAINTED FURNITURE

SPONSOR: McCallister Furniture

AGENCY: rec

CAPSULE CASE HISTORY: *The McCallister Furniture Co. stayed open on a holiday to get a stock reduction sale off to a good start. Only two media were used, an afternoon newspaper and radio station KULA. Eight all-minute announcements were scheduled during the evening of the sale-day prior to the newspaper's appearance on the stands. Ted Scott, radio sales manager for KULA reported that the client sold over \$2,000 worth of merchandise before the newspaper was even published. The cost of the eight announcements was \$26.67.*

KULA, Honolulu, Hawaii

PROGRAM: Announcements

FURNITURE

SPONSOR: Welker Furniture

AGENCY: re

CAPSULE CASE HISTORY: *Welker was a new store in the Shamokin area. Its management decided to use radio primarily for a long-range advertising campaign aimed at building up a sales gross of \$100,000 annually within two years. Welker bought a half hour Guy Lombardo show on Sundays, a daily five minute polka program and spot announcements for a yearly billing of \$4,000. Within two and a half years, the Welker Company was conducting an annual business in excess of \$100,000. The radio expenditure has been quadrupled since the store opened.*

WISL, Shamokin, Pa.

PROGRAM: Two music shows and announcements

A graphic logo for "Radio results". The word "RADIO" is in a bold, white, sans-serif font inside a dark square with a white circle around it. To the right, the word "results" is in a smaller, lowercase, bold, sans-serif font.

VACUUM CLEANERS

SPONSOR: United Vacuum Stores

AGENCY: Direct

CAPSULE CASE HISTORY: *Originally, United Vacuum Stores planned to advertise their General Electric Vacuum Cleaners on a daily 15 minute program. The response was so great, however, that only three shows a week could be handled. The radio ads told prospective customers to phone the station and salesmen would visit their homes. Each salesman, with a weekly quota of \$1,000 in sales, then followed up the radio lead. The campaign ran from 23 January to 29 February and cost the advertiser \$300. "Results are terrific," said the client.*

KNEB, Scottsbluff, Neb.

PROGRAM: Mystery Tune

FREEZERS

SPONSOR: Christensen's Farm Machinery

AGENCY: re

CAPSULE CASE HISTORY: *For a \$994 ad outlet the sponsor sold well over \$100,000 worth of freezers and refrigerators besides doing a larger than normal business on his regular lines. The occasion was the International Harvester "crate sale" and the campaign used was "KLMS saturation" spots. During the six week period of the ad program the advertiser used 284, one minute run of schedule spots. Crediting KLMS with the success of his sale, the sponsor said the cost of the campaign was well below one per cent of the total sales volume.*

KLMS, Lincoln, Neb.

PROGRAM: Announcements

DEPARTMENT STORE

SPONSOR: Montgomery Ward

AGENCY: Direct

CAPSULE CASE HISTORY: *A holiday season advertiser has become a year 'round advertiser as a result of the outstanding success of a pre-Christmas campaign. The Ward outlet in Carlisle purchased 5 announcements daily, Monday through Friday, between 1 December and 23 December for a total of 85 announcements. December sales were up 49% over the same period of the previous year when no radio was used. The increase was the fourth greatest of all Ward stores in the U.S. Men's wear and lingerie sales rose 114% and 117% respectively. Total cost of the campaign was \$276.25.*

WHYL, Carlisle, Pa.

PROGRAM: Music a la WHYL

CANNED FOODS

SPONSOR: Stokes Canned Foods

AGENCY: re

CAPSULE CASE HISTORY: *Radio was used exclusively to introduce four food lines put out by four independent firms. All four lines were completely unheard of in Grand Island when the campaign was started on 1 February with a five minute, twice daily, telephone quiz program. The program ran six days a week until 10 February. On the last day one of the product salesmen and a market operator checked grocery carts in one market as they passed a checking point. Of the 23 carts that passed in an hour and a half, 19 carried one or more items advertised. Total cost of air time was \$201.60.*

KRGI, Grand Island, Neb.

PROGRAM: Call for cash

NOW

*more power for the best
music on the air*

WQXR

*Radio station of
The New York Times*

50 KW

SPONSOR Asks...

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

What are the do's and don'ts in using cartoon commercials



TIME IS AN IMPORTANT ELEMENT



Advertising on television today is a continuing challenge. In a brief moment of time, the sponsor must captivate an audience sitting comfortably in their own living rooms. He must charm these people in 20, 30, or 60 seconds to pay attention to his sales message.

An ordinary spot won't do it. It must be a spot that sparks the interest of the consumer immediately; and UPA feels the animated television spot has the advantage. When it comes to the right combination of humor, imaginative techniques, trick effects, and, not least of all, the sales message, the animated film does an effective and entertaining job.

To insure the production of a good animated tv spot, UPA has found that *time* is the most important element. It plays the part of "quality" from the idea stage to the completed print.

Because an animated spot is a hand-tailored article, more time must be allowed in the creative and planning stages. In contrast to live action, animation cannot be rearranged and re-shot on the set. It is timed to dialogue, music and sound effects. Once the die is cast, the animated film is expensive and time-consuming to revise.

For a production to be filmed with very few complications, the animated producer prefers to be more than a jobber. Merely making characters move does not necessarily make a good spot. Instead, he should work with the creative heads of the agency and/or client from the conception of the story idea, to the design of the characters, to the approval of the final print.

Whether the agency, client or producer does the original storyboard, the keynote to a successful animated spot is *simplicity*. Limit the principle selling points to one or two elements; limit the number of characters (to a minimum): keep dialogue or narration down to essentials. In some situations even pure pantomime, embellished with an appropriate musical score or sound effects, can effectively sell a product.

Another consideration in planning an animated spot is *design*. Ideally, the artists of the animation film company, experienced in cinematic techniques, should have the opportunity to suggest and develop the art style within the limitations set down by the agency or client. They should be furnished with the required props (logo, labels, packages, etc.) at the early stage of production. Wherever possible, a drawing of the client's product should be used instead of a living action photograph.

Again, the emphasis is on simplicity. At UPA, artists make no attempt at naturalism. They make full use of line and form, keeping the shapes bold but

uncluttered. They have learned that the busy, complex tv spot will not communicate an idea.

In using the animated television commercial, place the accent on the visual.

Donald McCormick
V.p. and Manager
UPA Pictures, Inc.
New York, N. Y.

THEY APPLY TO LIVE SPOTS, TOO



Recently, a survey indicated that animated commercials are preferred by consumers. Creative agency personnel, when questioned about their favorite tv commercials, invariably select more animated than live commercials. From a practical point of view, this doesn't mean that animated spots do a better advertising job than do live action spots. Both have their functions.

As for the do's and don'ts, here are

DO'S OF CARTOON COMMERCIALS ARE ILLUSTRATED BY SARRA'S NUSOFT SPOT, TRANSPI



some, not necessarily in order of importance, but all worth considering. In many instances they can be applied to live action as well as to animated spots.

Don't crowd too many sales points into one spot. This can't be said too often. Allow time to develop two or three good sales points, rather than rush ten that will not be absorbed.

Don't use extremely stylized art just for the sake of using it. The commercial may be very entertaining, but lack sales punch. Stylized art is good, but it should not be permitted to interfere with the sales message. When in doubt, stick to the more traditional animation. The client basically wants his product remembered, not the style of the commercial.

Don't expect to buy animation costing \$100 per foot for \$50. Costs are fixed, and there are no "bargains." It is better to re-design a planned spot to fit the budget than to ruin the spot by cutting corners.

Don't produce any spots that are intrinsically irritating or in bad taste. This should not be confused with irritation which sometimes arises as a result of repeated exposure of a commercial.

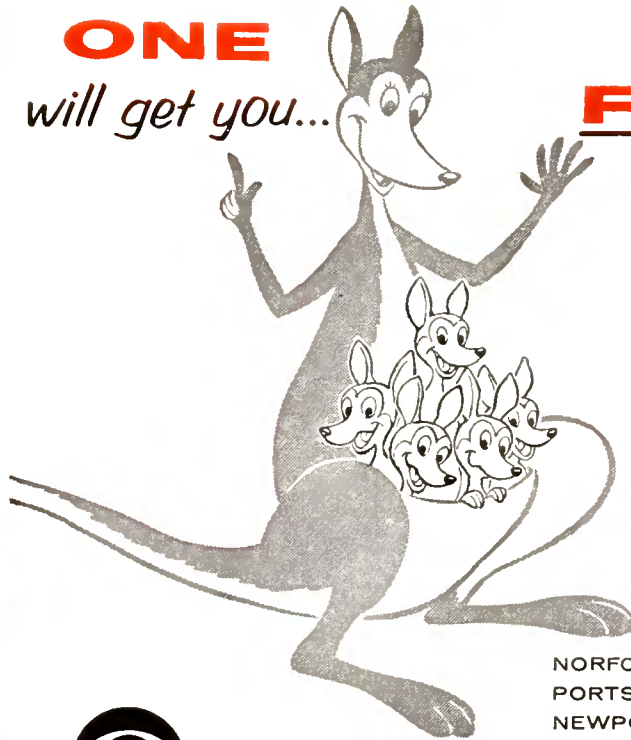
Don't rush the producer. Allowing normal production time for an animated spot will result in maximum creative effort.

Do have the picture and track complement one another. There is no point in spending a fortune on a sound track and then ruining it with a poor visualization. And, of course, the reverse is true.

Do exercise the utmost care in selecting characters. Creating ludicrous characterizations of consumers or merchandise.

(Please turn to page 102)

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



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

Effective Buying Income*

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



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

Represented by Edward PETRY & Co., Inc.

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

HOOPERWISE* and DOLLARWISE

Your Best Buy Is **KANV** Radio

TIME	Sets In Use	KANV	A	B	C	D	E	F	Sample Size
Mon. - Fri. 7:00 A.M. - 12 Noon	15.6	15.9	5.2	3.2	31.3	5.4	11.2	27.4	13,805
Mon. - Fri. 12:00 Noon - 6:00 P.M.	11.2	17.2†	9.8†	3.7	28.4†	4.9	11.5	25.6	16,625
Sunday 12:00 Noon - 6:00 P.M.	12.8	15.2†	4.6†	10.4	46.6†	5.3	6.8	14.0	6,391
Saturday 8:00 A.M. - 6:00 P.M.	12.4	19.9†	7.3†	2.3	42.1†	6.3	8.0	14.0	11,342

†Adjusted figures — These stations daytime only.

*HOOPER SURVEY Made in January and February, 1956.

KANV Programs Entirely To Shreveport Negro Market

Negro Population in trade area	300,000
Weekly Purchases	\$468,000.00
Property Ownership (Homes)	30.6%
Weekly Food Purchases	\$275,000.00

NEGROES SPEND APPROXIMATELY 24c OF EVERY PURCHASING DOLLAR IN THIS AREA.

KANV ALL NEGRO AIR PERSONNEL KNOW . . . SELL THE AUDIENCE TRY 'EM!

See the KANV Rep. In Your Area.

Dora Clayton—Atlanta, Ga. AL 7841
Harlan G. Oakes—Los Angeles, Calif. DU 2-3200
Bob Wittig—New York, N.Y. MU 7-4758
Richard Easton—Washington, D.C. EM 3-2798

KANV 1050 Kc.
250 Watts
DAYTIME
SHREVEPORT, LOUISIANA

TELEVISION SERIES, UPA'S FOR IPANA SERIES



WHAT AMERICA'S TV AUDIENCE HAS BEEN WAITING FOR...



From the famed RKO film vault come the first big box-office successes of a major Hollywood studio ever offered to advertisers for nation-wide television

The power of full-length features on television is proven by top ratings across the country. In market after market, local audiences continue to demonstrate their enthusiasm for Hollywood-produced movies, displaying a natural preference for quality productions seldom available – *never* available on network television.

Now RKO brings a new dimension to the whole film-on-television picture by offering its products to national television advertisers – the first major Hollywood studio to transport its top films to America's homes. From hundreds of motion pictures stored in the RKO vault come *RKO's Finest Fifty-two* – a solid year's network programming of unprecedented value and superb variety. Never before has a national advertiser had the opportunity to

present his products in company with Hollywood's finest stars and productions – every single week for a year.

The stars of these films are today's marquee magnets – John Wayne, Susan Hayward, William Holden, Alan Ladd, Cary Grant, Henry Fonda, Katharine Hepburn, James Stewart, Joan Fontaine, Robert Mitchum, Rosalind Russell, to name but a few. The *proven* appeal of these films: the public has paid out of its pockets over *a quarter of a billion dollars to see them.*

Compare a sampling of *RKO's Finest Fifty-two* with the current nighttime television schedule on the following pages. You can see for yourself how these champion films stand up against the most popular programs on television...

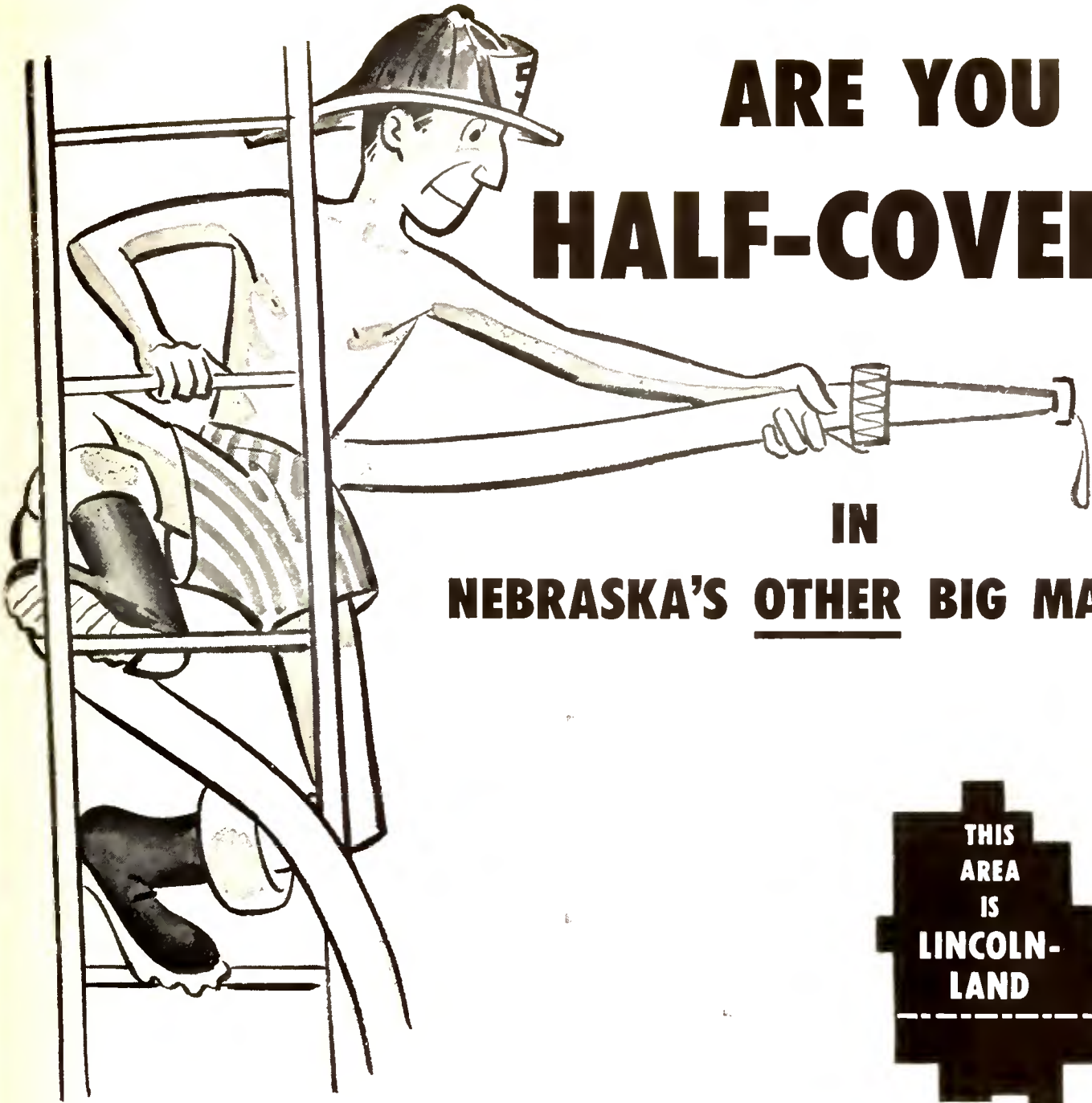


THURSDAY

FRIDAY

SATURDAY

BC	TBS	Du Mont	NBC	ABC	CBS	Du Mont	NBC	ABC	TBS	Du Mont	
network aming 1-f	Garry Meers Hazel Bishop Spector alt. wks Toni: North th 10-10:15 Chun King: JWT Toni: North alt th 10:15-30 55-75NY L ¼ hr \$3,140 Arthur Godfrey Bristol Myers Exp 4/19 Y&R 10:30-10:45 Amer Home 10:45-11	Network programming discontinued	Ding Dong School Manhattan Soap 8B&W 10-10:15 Gerber Prods D'Arcy 10:15-80 Ch m-f L ¼ hr \$1,160 Ernie Kovacs Show L NY	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: Bates alt f 10-10:15 General Mills: Tatham-Laird f 10:15-30 seg ¼ hr \$1,160 Hollywood Backstage Chas Antell m-w-f tu, th sust L NY	No network programming	Capt. Kangaroo 10-10:30 Mighty Mouse Playhouse General Foods Y&R alt wks sust	Network programming discontinued	
network aming 1-f	Blow Godfrey (cont'd) Kellogg Burnett Pillsbury Mills m-th 11:15-30 Lao 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 Meers (cont'd) Yardley of Lndn 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	Winkly Dink and You Tales of Texas Rangers) General Mills Tatham- Laird \$16,000 alt wks Curtiss Candy C. L. Miller		
network aming 1-f	Vallant Lady Toni Co L NY North Love of Life Amer Home P. m-f (see mon) Blow Search for Tom'w P&G: joyf m-f (see mon) Blow Guiding Light P&G: Ivory, dust m-f (see mon) Comston		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 OFS, K-R Love of Life Amer Home Pr (m-f (see mon) Blow Search for Tom'w P&G: joyf 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 Prods 69Phila L Ayer \$14,000		
network aming 1-f	Jack Paar Show NY m-f L sust As the Earth Turns 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 As the Earth Turns P&G: prell, Ivory snow m-f (see mon)		No network programming m-f	No network programming	Lene Ranger General Mills: wheaties, kix 51NY F DFS \$18,000		
network aming 1-f	Robert Q Lewis Ralston Purina Co alt wks GBR Exp 4/19 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: viceroy-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	Baseball Preview Colgate-Palmolive Brown & Williamson Bates		
noon Festival rticle Mon	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 partie 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 Mills: 41Hy 3:45-4 L Knox- ¼ hr Reeves \$3100		No network programming	NBC's Matinee Theatre partie sponsors Hy L	Baseball Game of the Week Falstaff Brewing DFS American Safety Razor Corp. McE		
noon Festival rticle 5 pm	Brighter Day P&G m-f (see mon) Y&R The Secret Storm Amer Home Prs m-f (see mon) Blow The World Within 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 The World Within 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	Baseball Game of the Week Falstaff Brewing DFS American Safety Razor Corp. McE		
y Mouse Johnson Son 5-5:15 ell Soups 30, 5:45-6 ol-Myers 5:30-5:45 F hr \$2,800	No network programming		Pinky Lee 13Hy m-f L Partic: Intl Shoe th H.H.&McD Howdy Doody Kellogg Co tu,th (see tu) Lee Burnett Standard Brands Bates ¼ hr \$2,800	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 per ¼ hr \$2,800			Pinky Lee Hy m-f L Partic: Gen Fda: Y&R tu,w,f Howdy Doody Luden's Mathes 5:30-45 Intl Sh: H.H.&Mc alt f 5:45-6 Welch Grp Juice OCSS alt f 5:45-6 461 NY F ¼ hr \$2,800	No network programming	No network programming		



ARE YOU HALF-COVERED

IN
NEBRASKA'S OTHER BIG MARKET?



42-COUNTY LINCOLN-LAND AREA TELEPULSE Share of Audience — September, 1955				
	KOLN-TV	"B"	"C"	"D"
MONDAY THRU FRIDAY:				
1:00 — 6:00 p.m.	50	21	13	11*
6:00 — 11:00 p.m.	53	18	14	11*
SATURDAY:				
1:00 — 6:00 p.m.	52	15	15	8
6:00 — 11:00 p.m.	50	13	15	17
SUNDAY:				
1:00 — 6:00 p.m.	34*	36	13	16*
6:00 — 11:00 p.m.	35	22	14	23

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

KOLN-TV delivers Lincoln-Land—a 42 county area, 95.5% OF WHICH IS OUTSIDE THE GRADE "B" AREA OF OMAHA! This big, important market is as independent of Omaha as South Bend is of Fort Wayne . . . Hartford is of Providence . . . or Syracuse is of Rochester.

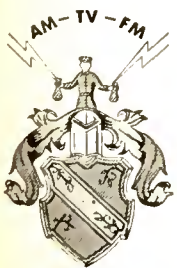
Lincoln-Land has 200,000 families—125,000 of them unduplicated by any other TV station! The latest Telepulse shows the significance of this "unduplication". It credits KOLN-TV with 138.1% more afternoon viewers than the next station, 194.4% more nighttime viewers!

Ask Avery-Knodel for full facts on KOLN-TV, the Official CBS-ABC Outlet for South Central Nebraska and Northern Kansas—"Nebraska's other big market".

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

KOLN-TV

COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET
Avery-Knodel, Inc., Exclusive National Representatives



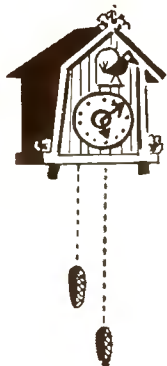
The Feltzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN-TV — LINCOLN, NEBRASKA

Associated with
WMBD RADIO — PEORIA, ILLINOIS

What Makes a Radio Station Great?

IMMEDIATE ADVERTISING
RESPONSE



4500 Cuckoos
Make Sweet
Music for
WFAA Sponsor



Last fall the Star Import Company bought time on WFAA to sell German cuckoo clocks for Christmas presents.

Within eight weeks 4500 clocks were sold at \$5.00 each—sweet music to the sponsor's ears.

This is the sort of selling power that WFAA can put to work for your product, whether it's clocks, chili or motor cars because WFAA is the leading radio station in the leading market in the Southwest.*

Scores of WFAA advertisers have used WFAA listener confidence to build their own sales, for confidence is a two-way street and listener confidence translates easily into sponsor confidence when it proves the key to more profitable advertising.

WFAA can furnish you with that key—let your Petry man show you how.

*Whan Study — A. C. Nielsen, N.S.I.

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

WFAA
is a great radio station
Edward S. Petry & Co., Representative



Continued
from
page 10

**AGENCY
AD LIBS**



gram as he presents. (This morning he had three commercials in a row and still held my interest!)

I am amazed how many competitive products are so closely packed on these shows, i.e. three makes of cars parked almost adjacent to each other.

My survey has taken me not only out of the home but into it as well where I have held the mirror up to tv as it is viewed in our household, thereby gleaning eternal truths from what I have discovered. For instance:

The kids don't like most specs and other one-shot extravaganzas. These smack too much of school—unless along comes a Peter Pan.

They prefer the familiar. They enjoy the inane. Their tastes in tv plot and tv characterization are still little above their tastes in comic books. And they're hard demons to fight with for dial-control.

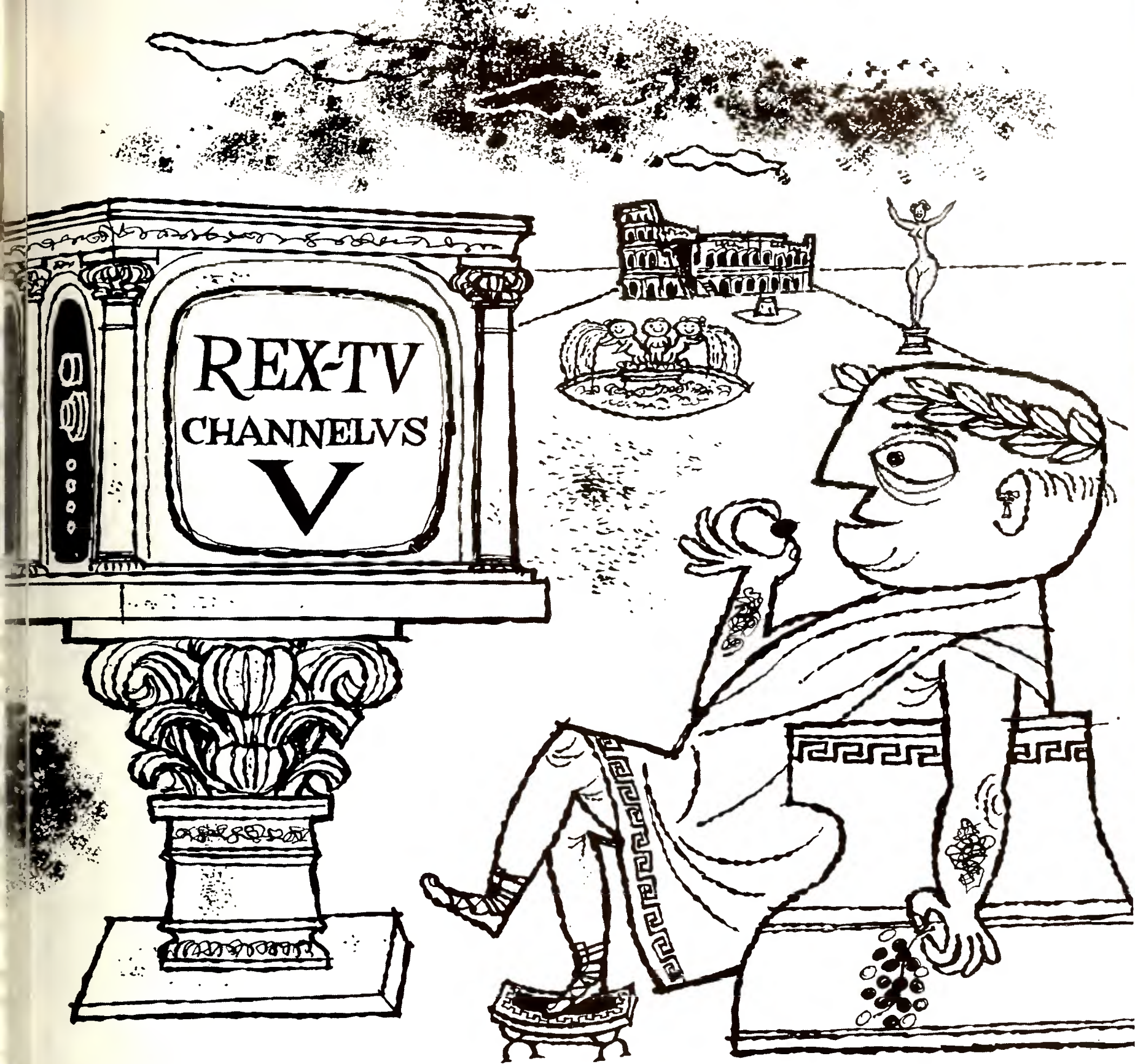
As for color, well, to my amazement kids are crazy for color, but architecturally, we're at a disadvantage. The color set, in our abode, requires walking down a flight of stairs and switching on a thingamabob. Pretty simple to do. Do they make this effort when color is broadcast? To the contrary. Father and mother must force them to switch off the black-and-white set upstairs. Then we hustle them down and they're enthralled. They'll never do it themselves—with one exception. If they've a batch of kids over and there's a color show, they'll turn to the color set. This proves to the other youngsters *they* have color tv and it's well worth the extra effort.

Other quickie conclusions: most half-hour dramas are devoid of story and where they have some plot are so trite as to be appalling (hence must rely on star names to get and hold an audience). Most hour dramas are too morbid and introverted. Most situation comedies are too caricatured to be really worth viewing.

Otherwise, my survey has turned up an amazing acceptance of the medium. ★★★

Letters to Bob Foreman are welcomed

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



E PLVRIBVS VNANIMVS

When in Rome do as the Romans do. In the Seattle-Tacoma area more national spot advertisers choose KING-TV than any other station. To best showcase your client's product in this vital market . . . specify KING-TV.

ABC—Channel 5

100,000 Watts

Blair TV

FIRST IN SEATTLE

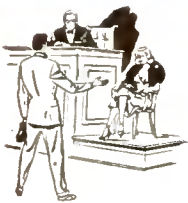
KING-TV

REED HADLEY

starring in



"PUBLIC DEFENDER"



He's a rugged, no holds-barred square shooter who works tirelessly to

win a case. And a sizable section of the population is always on hand pulling for him.

In fact, even more women than men make up that big following of Reed Hadley in Public Defender.

Put this hard working, proven audience puller to work in your market. Whatever you're selling, the Public Defender series can

influence a big jury of enthusiastic fans to choose your brands.



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



agency profile

Norman B. Norman

Executive v.p.
Norman, Craig & Kummel, New York

Does an agency's work on a tv package show justify 15% talent commissions?

"I should say so," says Norman B. Norman, NC&K's young executive v.p. "We don't think it's coincidence that \$64,000 *Question's* been sliding downward from the day we stopped supervising the show; nor that *Big Surprise* has climbed from an 11 or 12 Trendex to over 20 despite the lousy time it's slotted in. It's because our agency's been influencing production values."

The package show commission recently helped deprive the agency of a sizeable slice of pie, the Revlon account. "We produced 10 out of their 11 shows," says Norman. "We'd bill the shows, take 15% off the time plus talent commission as the producing agency and bill the remaining 85% commission plus commissions for commercials to the other Revlon agencies by commercial use. That was Revlon's system."

Norman's a tall, youthful 42-year-old with the kind of good looks reminiscent of Gregory Peck. He likes to speak candidly about "colorful and shady deals" he's seen in more than two decades on Madison Avenue. He isn't awed by most of the deans of advertising and likes to spoof and debunk his own rise.

Norman started in advertising with Milt Biow in 1934. "I got a job as Ken Goode's assistant. Only Ken wouldn't pay me. After 10 weeks my salary was boosted from zero to \$5 a week. A couple of years later, Goode left."

At that point Biow approached young Norman as though seeing him for the first time. "What's Goode been paying you?" "\$25!"

"Big deal," said Biow. "I'll pay you \$35. Keep on doing whatever you've been doing before." And thus Norman rose to head of the Biow Co.'s research and new business departments.

Norman feels that he has brought Milt Biow's two best qualities to his own advertising career. "It used to be known as the amazons' agency," says he. "Biow really had a whole fleet of smart women there; and one of them, Reggie Schuebel, has just joined us to handle the Democratic National Committee. Biow also knew how to delegate authority."

To prove his point, Norman admits that he delegates all authority over his son and daughter in Scarsdale to Mrs. Norman. ★★★

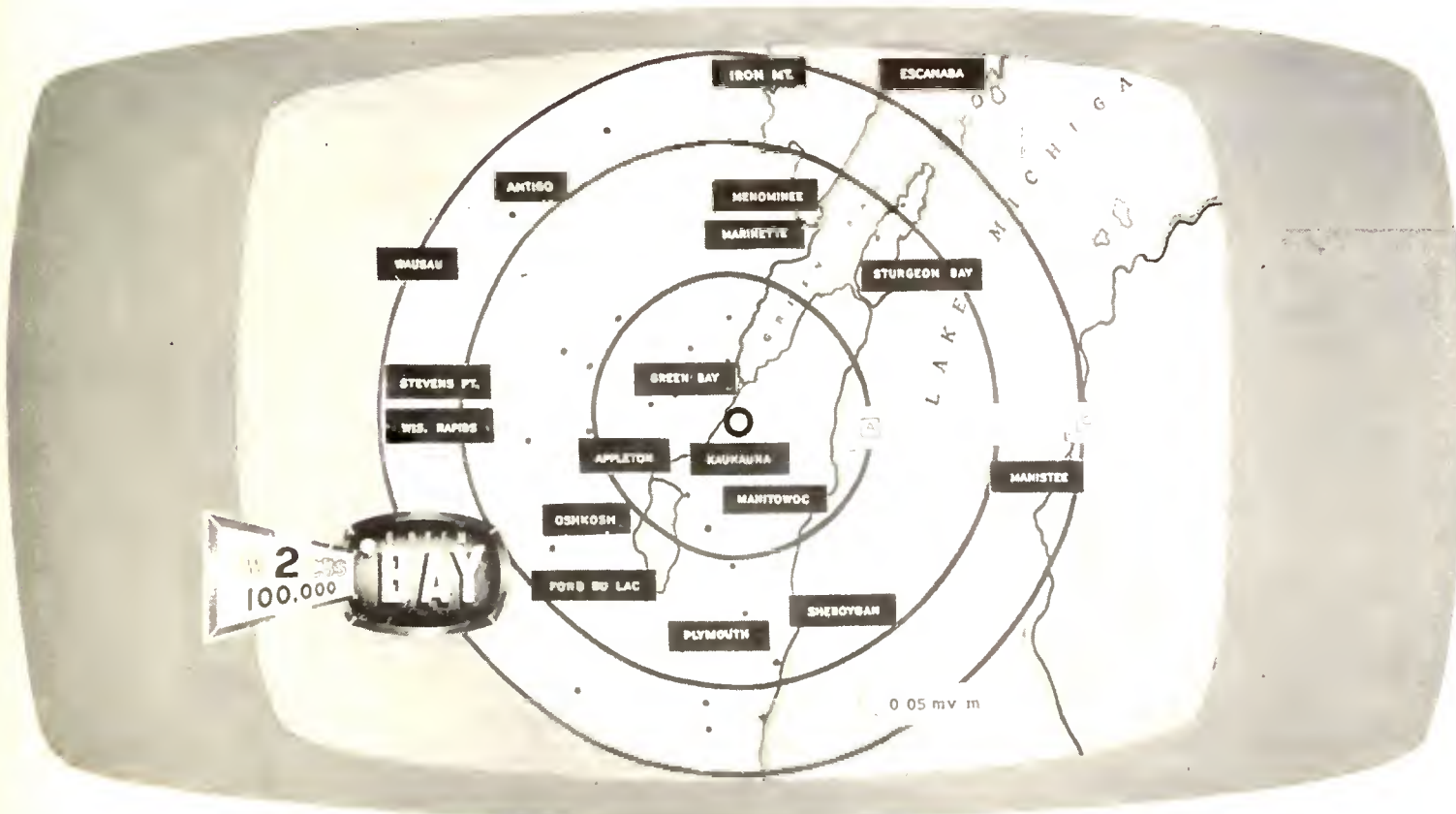
SPONSOR



ch. 2 WISCONSIN

in the Land of... *Milk and Honey*

Where two more Agency Test Studies are under way!



HAYDN R. EVANS, Gen. Mgr. — Rep. WEED TELEVISION

In The West

**The
Best**

Negro

Market

Buy!

94%

NEGRO

PROGRAMMING

KSAN

SAN FRANCISCO

RICHARD BOTT, Station Manager

Represented Nationally by
Stars National Inc.

Continued
from
page 20

**SPONSOR
BACKSTAGE**



series. It's not the epic American novel by a long shoot, but it is a wisp of a straw in the breeze indicating that the tv film business is an exciting, here-to-stay phase of tv and American industry.

The industry is moving along and learning every day. Learning from showbusiness and business generally. In the past several weeks the ABC TV film syndication division set up the equivalent of theatrical motion picture's "sneak preview." by showing its new *Three Musketeers* series via WNHC-TV, New Haven, Connecticut; and by asking viewers to fill out questionnaires intended to supply the same type of basic information as the major Hollywood film-makers have traditionally supplied via their "sneaks."

Throughout the country, independent stations bucking network-affiliated powerhouses are leaning more and more heavily on telefilm. KTTV, Los Angeles, of course, is the industry's prime example of how successfully an adroit usage and promotion of tv film series can buck any and all kinds of competition. As a matter of fact, two New York stations, Du Mont's WABD and *The Daily News'* WPIX have been waging a fierce battle in the Gotham market, utilizing film series to a major degree as their weapons.

And in the Southwest, KFJZ-TV in Dallas has begun a splurge of film series buying, which seems to be shaping up as the most successful way for this independent to buck its strong opposition. Even in less competitive markets, solidly produced video film shows are still finding their places. Pittsburgh is certainly one of the tightest markets in the land, but KDKA-TV, there, still uses a reasonable amount of film fare to shape its programing most effectively. They recently bought *Eddy Arnold Time*, originally produced as a half-hour series, and by adroit editing made fifteen minute shows out of the series. They are running it as a five-a-week strip, 7:45-8 p.m. each day. Lenny Litman, one of the town's most knowing newspaper critics, said of this edited and revised series: "The Eddy Arnold show, in its only 15 minute version, is about the tightest, most entertaining film package on a steady basis in this market. . . ."

More and more stations are discovering qualities of flexibility in the better film series around, and are converting same most intelligently to the needs of their specific markets.

"I think," one adman said, "we're going to have to give greater consideration to buying and spot-placing some of the better film series. Sure it's a lot of work, going out and clearing the right kind of time on a local basis on a hundred stations, but it looks like we'll just have to take on that job."

Unless you're inclined to handwringing, as many folk in our industry are, there are all kinds of signs indicating that tv films will roll merrily on as a major source of television programing for an indefinite time to come. ★ ★ ★

Big Aggie is Queen

over Big Aggie land

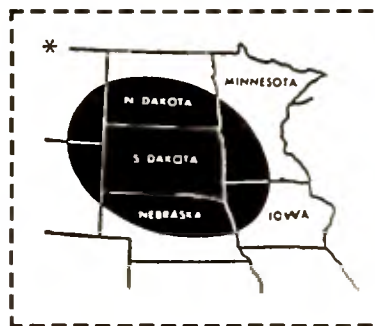


And TV means "Taint Visible" in most of her domain . . . that rich 5-state area of the Great Upper Missouri Valley. WNAX-570 is undisputed ruler within its broad borders, and here's why.

- Only 22% of these homes have television sets according to the latest count, and many counties have no TV at all.
- 80% of the homes hear WNAX-570 3 to 7 times a week.
- A recent survey in the heart of the area gave WNAX-570 66.4% of the sets in use. (Share of audience over 52 other stations).

No question about it, WNAX-570 Radio is solidly enthroned as the basic media in this well-to-do farm land.

Your Katz representative will introduce you to Big Aggie's court.



BIG AGGIE LAND

SAMS Families660,950
Population2¼ million
Effective buying income\$2.8 billion
Total retail sales\$2.2 billion



WNAX-570

Yankton, South Dakota

CBS Radio

A Cawles Station.

Under the same management as

KVTY Channel 9, Sioux City —

Iowa's second largest market.

Dan D. Sullivan, Advertising Director.



Salada's new packaging by designer of Marlboro pack

Dress your product in a new package and watch the sales go up, is the advice of the Folding Paper Box Association. It drew its conclusion from a survey conducted among 307 food and grocery companies. Coincidentally, the mail that brought SPONSOR this fascinating figure also included a photo of the Salada Tea Company's newly designed package which is currently making its bright blue and yellow debut.

A phone call to Mrs. E. T. Chase, Salada's public relations counsel, revealed that after store-shelf appeal, video-appeal is one of the most important factors to be considered when the design of a new package is undertaken. This is especially true when a nationally distributed product is involved.

In Salada's case, before work was begun on the design, a preliminary research study was made of Salada's packaging and the packaging of its competitors. From the initial survey to the final design the project was in the hands of Frank Gianninoto Associates, the same outfit responsible for the successful new Marlboro package.

Mrs. Chase went on to tell SPONSOR that Gianninoto kept one eye on color tv when reconsidering the package's brightened color scheme.

The simplicity and boldness of the new package is testimony to tv's influence. ★★★



New Salada package (r) & creator Gianninoto

John Cameron Swayze ends 8th year on News Caravan



NBC News Central unveiled over Swayze show

John Cameron Swayze began his 9th year as commentator on NBC's *News Caravan* on the 14th of last month by moving into NBC News Central for the Plymouth-sponsored portion of his show Wednesdays and Fridays from 7:45-8:00. The remainder of the week he continued to broadcast from a special studio set.

His first crack at broadcasting came in 1930 when he began reading news bulletins on KMBC, Kansas City, for the *Kansas City Journal Post* which had made a tie-in with the station. He made his first tv news broadcast in 1934, and was chosen for the Caravan spot after turning in a top-rated job covering the Philadelphia political conventions of 1948. Swayze currently reaches an average audience of 12,000,000 viewers a night, Monday through Friday. ★★★

Tv Newscaster Burns tops in Pittsburgh Press poll

People are more popular than ever since they can be seen on a tv screen. Even newscasters who don't always bring the happiest tidings into homes have a chance now to win popularity polls. Bill Burns, KDKA-TV reporter for the Braun Baking Company in Pittsburgh, has taken first place in a viewer contest sponsored by the radio-tv editor of the Pittsburgh Press. Must be the ladies who go for Burns inasmuch as his show is aired at 12 noon when husbands are off to work. ★★★

With 54 affiliates, Latin America is WRUL's Oyster

WRUL, with offices and studios at 1 East 57th Street in New York City, is unique as the only commercial multi-language shortwave station in the United States. Privately owned and operated, the station is also the only one of its kind in the international field, and the only shortwave station in the U. S.

One of the most successful of the network's programs is the *American Business Bulletins* which broadcasts news highlights in the business world and the closing prices on 225 stocks as well as Dow Jones averages. The program is beamed to Europe at 4:20 p.m. EST and two hours later to Latin America. *Bulletins* listed 60 stocks when the show originated eight years ago and grew to the present figure as a result of requests made by the program's listeners. It has become so popular in the Venezuelan oil and mining camps that in some places loudspeakers have been set up in mess tents enabling engineers, drillers and others interested in the market to hear the reports so they can wire their brokers with instructions for the next morning's opening market. Merrill Lynch, Pierce, Fenner and Beane has sponsored the show since its beginning, with other industrial concerns as co-sponsors. The most recent additions as co-sponsors were RCA and the United Business Service of Boston.

WRUL can reach a potential audience of 2,653,500 people through its 54 affiliates in Central America, Colombia, Cuba, Dominican Republic, Puerto Rico and Venezuela. ★★★

Kid show sells Klik Klaks by the carload over WATV



WATV's Uncle Fred, I., receives Klik-Klaks

"Klik-Klak is a flip-flop toy, with sound effects." That's what the press release said, anyway, and it went on to say that 86,400 were sold recently at 98¢ a flip (or a Klak) through WATV, Newark. Klik or Klak, it certainly

wasn't a flop. Regarding sales that is.

Sales began a month ago with one Wednesday announcement and another on the following Friday on *Uncle Fred's Junior Frolics* show. By the following Monday the entire supply of Klik-Klaks in the Metropolitan area was sold out with "youngsters parading into neighborhood stores" asking for more. The crisis was short-lived, however, as the Pico Novelty Company, which distributes the toys, called in the Flying Tigers who flew in fresh stock from the west coast. Whew!

So great was the sales impact of the two commercial exposures that Woolworth's bought the toy for its 1,900 stores. The total cost of the WATV time was \$1,050. The gross sales came to \$84,672. ★ ★ ★

Briefly . . .

Every season seems to be open season for award-giving. From radio station WBT, Charlotte, N. C., comes the news that the 23rd Annual National Headliner award for journalistic achievement in '55 has been won by J. B. Clark, Carolinas' News Editor for the station. Among the news beats scored by Clark was an on-the-spot report of a county-wide raid on bootleggers by the sheriff's officers of Gaston County.

* * *

A "Communications Room" will be a feature of WHLI radio's new two story office and studio building in Hempstead, Long Island, New York. It will be a specially designed studio-control room for use by the WHLI News Bureau and Public Affairs Department. The "communications room" will contain tape recording equipment, "beeper" telephones, high-fidelity radio receivers for short wave pick-ups and complete control room facilities. The station is putting \$250,000 into the new building which is now under construction.

* * *

Pancakes and public service were blended as part of a fund-raising campaign by the Oklahoma City chapter of the Big Brothers, a national service organization. WKY-TV served as host for the organization which offered "all the pancakes you could eat for a one dollar contribution." Most of the station's air talent was on hand during the day and evening of the one-day Pancake Festival to entertain.

(Please turn to page 106)



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

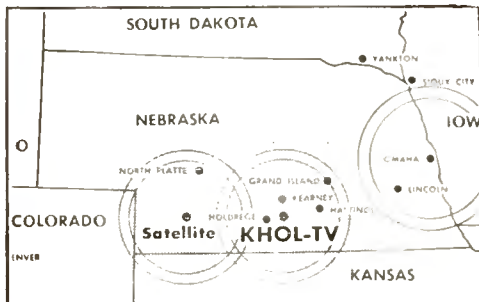
John E. Pearson Co., National Representatives

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

Owned and Operated by
BI-STATES CO.
CBS ABC

CHANNEL 13 Kearney, Nebraska

**Channel 6 Satellite Station,
Hayes Center, Nebr.**

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

COTY'S QUANDARY

(Continued from page 29)

petitive brand in its own distribution channels, that is department stores. The Rubinstein lipstick was a huge success until Revlon introduced a competitive brand six months after Rubinstein's debut.

"Revlon's non-smear lipstick completely smashed the Rubinstein lipstick business, and it hasn't recovered from the attack yet," Cortney recalls.

Strangely enough, Coty "24," according to sales figures and market studies, maintained its share of the lipstick market throughout fall. Depth interviews with original Coty "24" buyers in several major markets showed that they continued to prefer the Coty lipstick overwhelmingly to the new Revlon "Living" lipstick.

"We not only kept our share of the market, but increased sales slightly over spring," says Cortney. "But the strange thing is that when you ask peo-

ple why they buy Revlon 'Living' they'll say, 'I saw it on \$64,000 Question.' Ask them about Coty '24,' and they'll say, 'It lasts longer'."

This, says Cortney, is proof that his maxim about tv is correct:

"Tv can be powerful if you have a powerful message."

Frequently, voluble Philip Cortney develops a copy theme himself, basing his copy and product research on "a very bad guinea pig I have at home—my wife." He insisted upon Coty "24"'s copy theme at his conference table in Coty's building on Manhattan's West Side more than a year ago, when he met with the agency principals.

"My wife had pointed out to me that she had taken off the new lipstick at night, but the color was on in the morning," says Cortney. "I felt this should be our theme, but there was much prejudice against it. Women don't want lipstick on in bed, everyone said. But we pointed out that it wasn't

'lipstick,' it was 'alive color'."

And so Coty took its "alive color" lipstick theme into national magazines, newspapers and above all, 30 tv markets. The spring 1956 tv campaign for Coty "24," typical of the firm's approach to tv advertising, still emphasizes the same basic copy theme. Coty's tv sales person is, of course, the chic Coty Girl:

"Hello! I'm the Coty Girl . . . with Coty '24'! The only lipstick you can take off without taking off the color! At bedtime, cleanse off all your lipstick! No matter how you wash or cream, you can't remove the glow of Coty '24'!"

"The lipstick comes off, but the color stays on! Next morning, you still have 'alive' color glowing on your lips! No pale, faded look . . . no lipstick on the pillow! You wake up beautiful when you wear Coty '24' . . . The original lipstick with true 24-hour color life! It's so creamy, it glides on with the lightest touch . . . Hold it!



NEW AND UPCOMING TV STATIONS



I. New construction permits*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ERP (kw)** Visual	Antenna (ft)***	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, RADIO
ANDERSON, IND.	WCBC-TV	61	16 Mar.	-----	-----	-----	-----	Great Commission Schools, Inc.
OWENSBORO, KY.	-----	14	14 Mar.	20.9	280	-----	-----	Aircast, Inc.

II. New applications

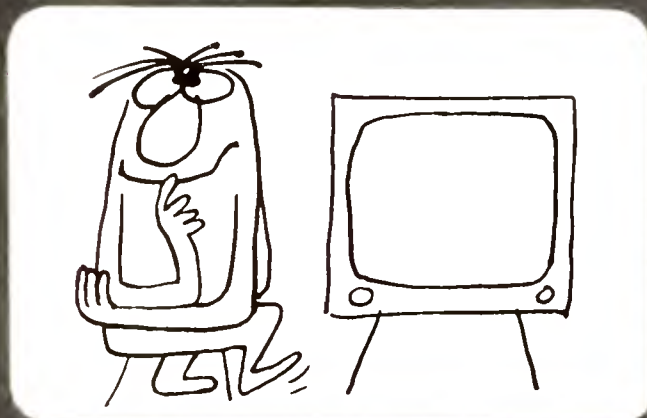
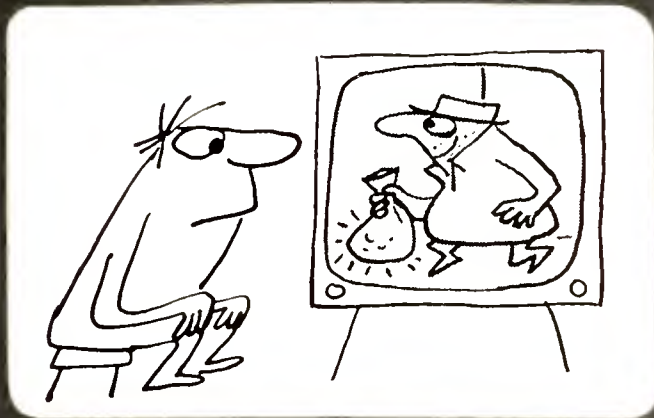
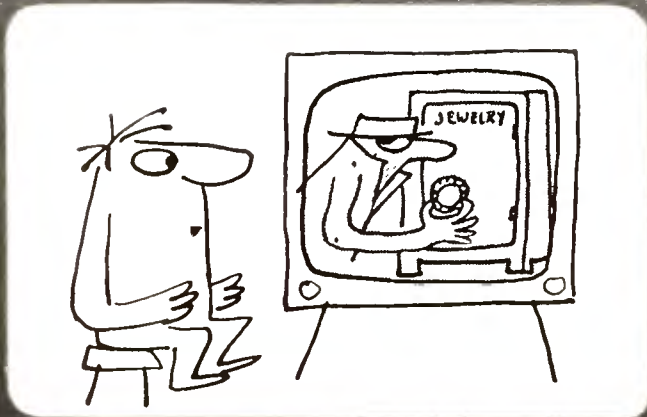
CITY & STATE	CHANNEL NO.	DATE FILED	ERP (kw)** Visual	Antenna (ft)***	ESTIMATED COST	ESTIMATED 1ST YEAR OP. EXPENSE	TV STATIONS IN MARKET	APPLICANT, AM AFFILIATE
BIRMINGHAM, ALA.	42	17 Mar.	8.32	916	\$202,471	\$200,000	WABT WBIQ WBRC-TV WJLN-TV	Winston Salem Bcstg. Co. Inc.
AGANA, GUAM	8	10 Mar.	1.	302	\$71,049	\$75,000	---	Radio Guam, 141 El Camino, B. Hills, Cal.
PONCE, PUERTO RICO	7	10 Mar.	2.88	137	\$300,000	\$80,000	---	Dept. of Education, P.R.
BROWNWOOD, TEXAS	19	3 Mar.	.18	307	\$67,635	\$84,000	-----	Brownwood Television Co.

BOX SCORE U. S. stations on air.....**464** Markets covered.....**297**

*Both new e.p.'s and stations going on the air listed here are those which occurred between 3 March and 17 March or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. **Effective radiated power. Aural power usually is one-half the visual power. ***Antenna height above average terrain (not above ground). †Information on the number of sets in markets where not designated as being

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

Television motivates more people in impulsive San Diego!



In RETAIL STORES San Diegans spend over \$2 Million Dollars per day—every day, 365 days per year—More than the citizens of New Orleans, La., Columbus, Ohio or Albany, Schenectady and Troy, New York combined.

More people are making more money—watching Channel 8 and making more Channel 8 motivated purchases than ever before.

^oSales Management, 1955

KFMB TV
WRATHER-ALVAREZ BROADCASTING, INC. SAN DIEGO, CALIF.
REPRESENTED BY PETRY

America's more market

Never blot Coty '24'! Just let it set! Once it's on, you hardly know you're wearing it. There's no heavy stickiness. And Coty '24' positively will *not* dry your lips.

"Try Coty '24'—and match it up with new Coty nail polish!"

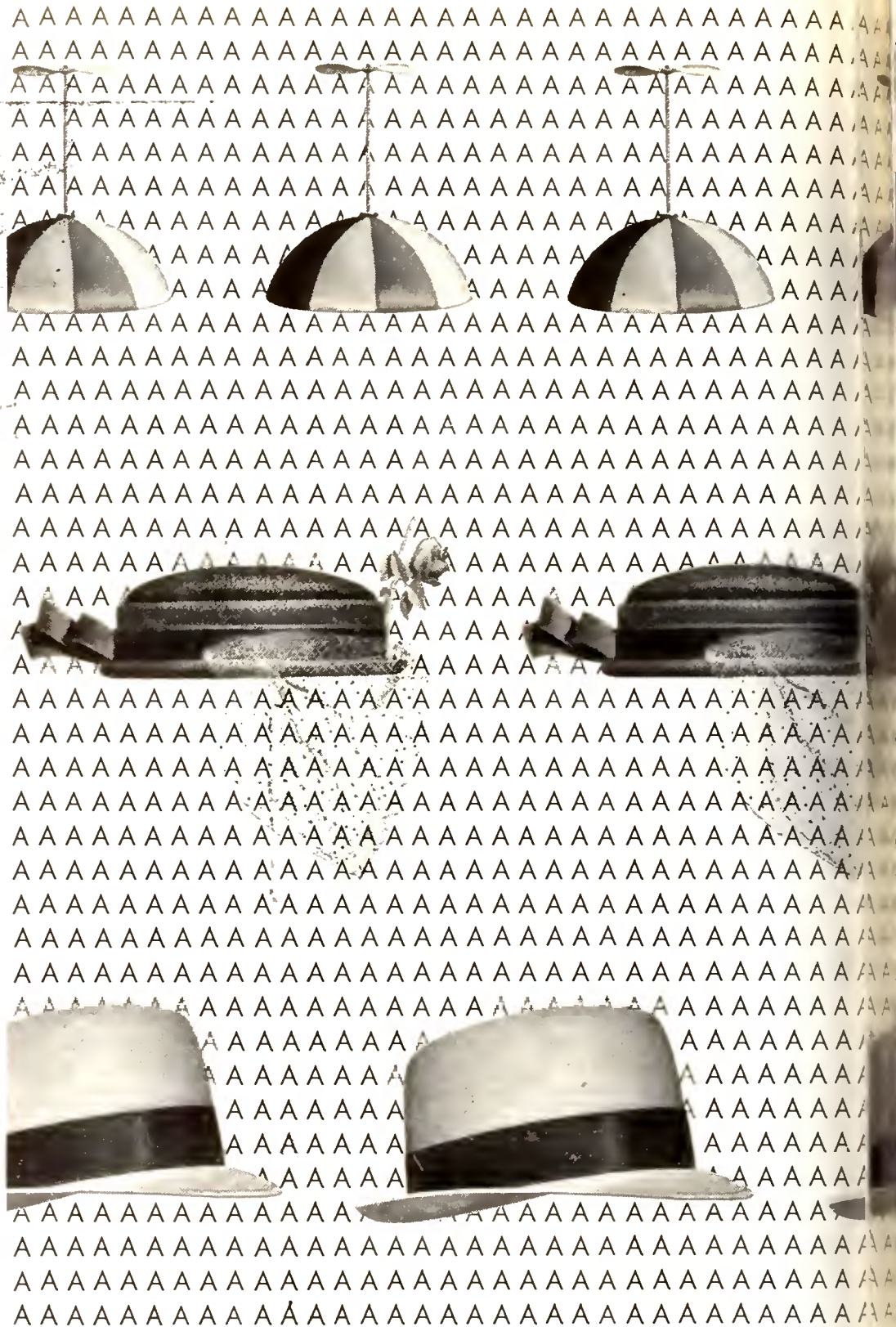
From the beginning of Coty's tv advertising three years ago, the Coty Girl sold all Coty products on tv. The Coty Girl is one Coty advertising phenomenon that didn't spring fully grown from Philip Cortney's head. Rather she was the joint creation of Cortney, Jean Desprès, Coty executive v.p. and Desprès' wife, Lilly Daché who's president of Coty subsidiary, General Beauty Products. As befits a Lilly Daché creation, the Coty Girl model always wears a black Daché cocktail hat, sophisticated and high-style. The implication is that any sophisticated, knowing woman will use Coty products to enhance her beauty.

According to Coty sales manager, Jean P. Million, Coty sales have hit an all-time high during the past three years, the period which coincides with tv advertising. Since 1953 they've risen from some \$20 million to \$24 million in 1955. This volume breaks down along these lines for the various Coty products: 32% in perfumes and toilet water; 15% in dusting powder; 20% in face powder; 20% in lipstick; 13% in assorted beauty products and treatment line.

"Our first tv effort about three years ago was announcement schedules in some 10 or 12 major markets for Instant Beauty (a foundation) and face powder," says Cortney. "Our results were conflicting. There was no question about the tremendous success of tv in such places as New York and Memphis, for example. Store sales soared immediately. On the other hand, in Los Angeles there was no change in sales. Chicago was just so-so. However, the increases in the good markets have always been sufficiently encouraging for us to go back into tv again the next season."

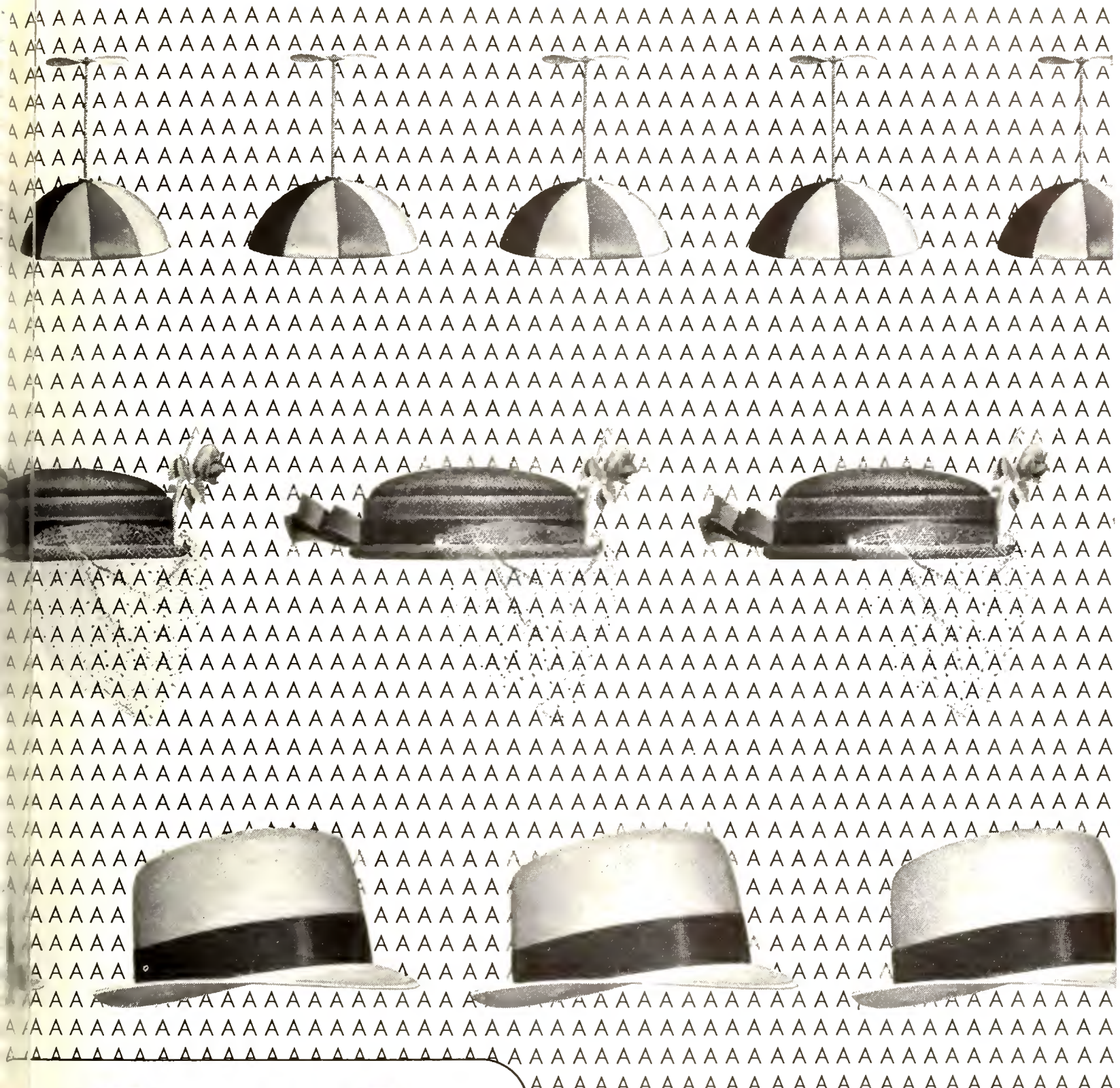
Cortney stresses that he finds it difficult to correlate the money he spent on tv advertising for Coty "24" with the sales results. Orders for the lipstick started to pour in even before advertising began. Product publicity from beauty editors, window and counter displays and salesmanship had begun softening the market before the Coty Girl brought Coty "24" to tv.

"But our salesmen have been strong-



Lid's off

Sales Offices: New York, Cincinnati, Dayton, Columbus, Atlanta, Chicago, Miami



NEW TRIPLE-A PLAN

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

WLW-A
Atlanta

Here's the best hatful in the ad business—the big new WLW-A TRIPLE-A Plan . . . guaranteeing Audience and Action in Atlanta! It's a product-matched showcase, brimful of just the right television shows for just the right products—kiddies' shows for kiddies' products, daytime shows for women's products, night-time shows for family products. Let us try it on your products for size. Remember—only WLW-A gives you this TV selective audience package—the big new TRIPLE-A Plan . . . guaranteeing Audience and Action in Atlanta!

..... A member of the Crosley Broadcasting Corporation, a division of



ly for tv. That really shows whether your retailers find it effective or not."

Cortney is quick to add that the Coty "24" sales didn't bring any profit because of the high advertising expenditure, but that they did help boost the company's over-all sales volume. In the face of competitive advertising onslaughts in 1955, Coty executives are pleased to have had any sales increase at all.

"We should not be immodest," says Cortney. "Launching new products is always a costly business, and last year we launched two completely new lines: Coty '24' and a few months later,

matching nail polish. Since we spent more in tv than in all other media together, tv must get the credit for putting over our new products."

Coty's approach to advertising has changed considerably over the years. Until five years ago the general feeling among Coty executives was that all Coty had to do to be successful was to make good products, sell them at convenient prices with promotion and then the retail outlets would do the rest. Coty distribution is virtually unchanged: 4,000 direct accounts, mainly department stores and drug stores, and 20,000 other similar accounts through

wholesalers. Most of Coty's advertising until five years ago was directed to stores.

Around 1950 Coty realized that it had to appeal to consumers directly if it wanted to expand its sales and get stores to promote the Coty line. At first the advertising budget was divided almost evenly between magazines and newspapers, plus some co-op advertising in newspapers. Then, in 1953, Coty tried tv.

"We've maintained about the same average weekly frequency of announcements from the start," says Cortney. "That is, about 25 to 30 a week per market. And we stay on for some 39 weeks, taking only a summer hiatus."

Agency timebuyer Alice Ross aims for the highest-rated evening adjacencies, but usually has to be content with afternoon schedules, since Coty prefers minute announcements. In the past year, the proportion of 20-second films to minute films has been increasing for the sake of improving nighttime clearances.

Early in 1956, Coty tested tv saturations in a half-dozen markets to weigh the relative results gained by varying frequencies. Test markets varied from 50,000 to 250,000 inhabitants.

"We found through these tests that the most important key to successful tv advertising, besides strength of message and good time periods, is alerting the retail outlets to promote the advertising," concludes Cortney.

Coty salesmen visited retail outlets in the 30 markets Coty bought for 1956. Furthermore, Coty employs some 700 to 750 cosmetics demonstrators, who're coached to refer to Coty advertising.

"There's been another and gradual change in our marketing strategy," says Cortney. "At one time our advertising was slanted toward a middle-aged group. This slant may have resulted from the fact that our product was originally conceived as a high-priced line in Europe, a line that very young women could not afford. Actually Coty '24' is the first line that has appealed strongly to teen-age girls and women under 25."

Cortney's big project for 1956 is to translate perfume advertising effectively to tv. "Last year, we put more than \$200,000 into a two-week Christmas tv campaign to advertise gifts that we usually advertise in magazines only," he told SPONSOR. "But there were too

SEE YOUR A.R.B.

for the

TOPEKAREA

20 counties dominated by

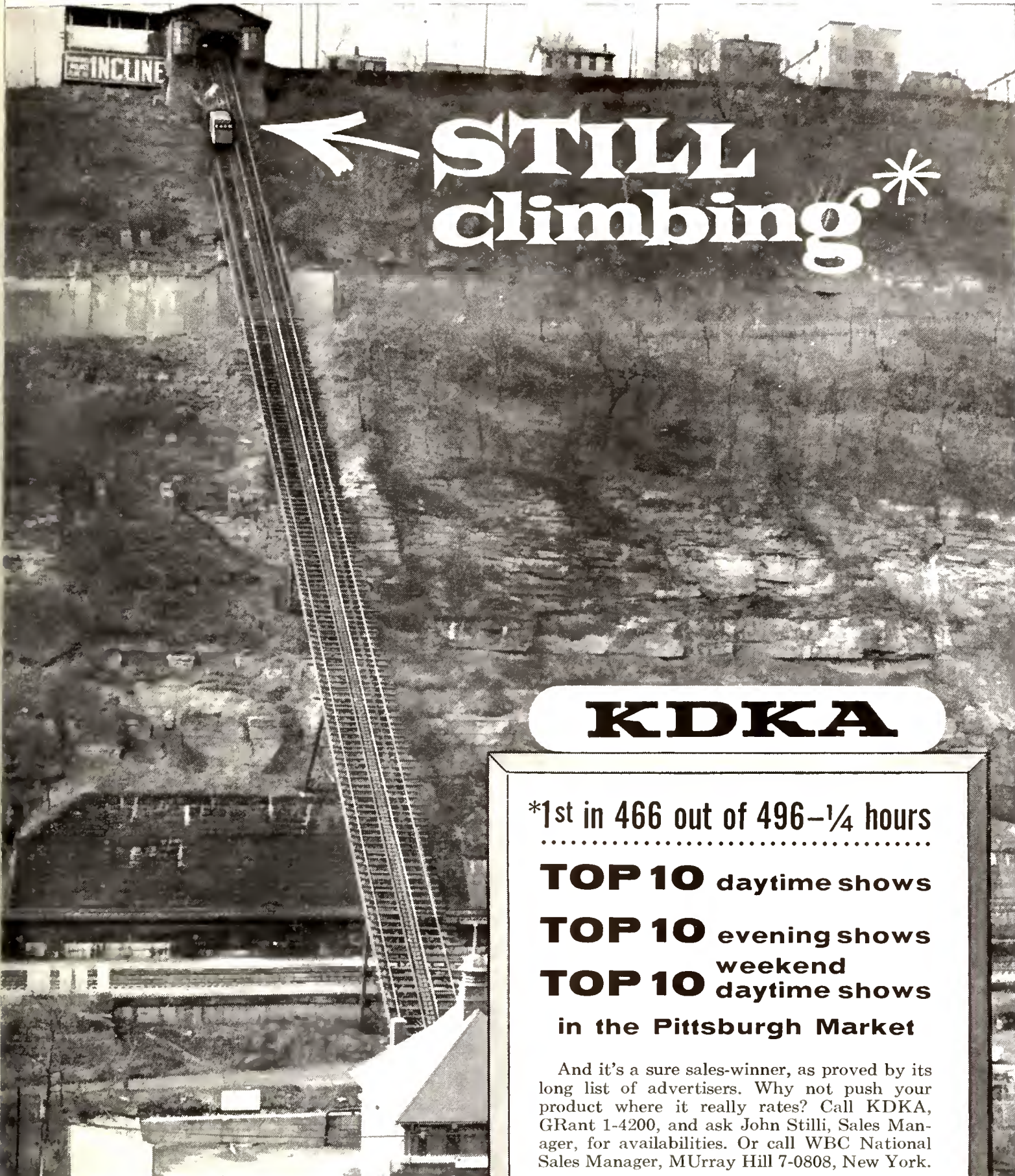
WIBW-TV



CBS
ABC

TOPEKA, KANSAS

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



STILL
climbing*

KDKA

*1st in 466 out of 496-1/4 hours
.....

TOP 10 daytime shows

TOP 10 evening shows

TOP 10 weekend
daytime shows

in the Pittsburgh Market

And it's a sure sales-winner, as proved by its long list of advertisers. Why not push your product where it really rates? Call KDKA, GRant 1-4200, and ask John Stilli, Sales Manager, for availabilities. Or call WBC National Sales Manager, MURray Hill 7-0808, New York.

Pulse - 15 County Area

The Monongahela Incline, a familiar sight to Pittsburghers, many of whom use this unique means of transportation daily.

KDKA - Pittsburgh



WESTINGHOUSE BROADCASTING COMPANY, INC.

RADIO

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

TELEVISION

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

KPIX REPRESENTED BY THE KATZ AGENCY, INC.

ALL OTHER WBC STATIONS REPRESENTED BY PETERS, GRIFFIN, WOODWARD, INC.

many packages to be shown effectively on tv, and we were disappointed in the results. Next year, we want to feature only perfume in our tv commercials for Christmas, and refer people to magazine spreads for other gift ideas."

Although Coty International derives 60% of its total world-wide sales from the U.S. and makes its headquarters in Manhattan, there's still a strong French flavor about the firm. Frequently, the top executives lapse into French. Some of the secretaries speak French. Yet there are such very American reminders of business efficiency as time clocks on each floor.

The company was actually started in 1905 by François Coty, a young Corsican, who like most young Corsicans, claimed descent from Napoleon. As the secretary of a prominent literary figure in Paris, young Coty discovered a hobby when visiting his local druggist's laboratory: making eau de cologne.

Coty became fascinated when he discovered that he himself had an acute sense of smell. He investigated the perfume industry and found that it was in a rut where packaging was concerned. Coty envisioned calling on

all the arts to make perfume a luxury item and symbol of glamor. At one time he even engaged the stage designer of the Ballet Russe to improve packaging. None of these improvements would have been possible had Coty not obtained "facilité de payments" (familarly known as credit) from Givaudan, the largest firm in essential oils.

He then started a line of florals, particularly Rose Jacqueminot, which eventually became his best-seller. However, he had trouble getting department store distribution, until he dropped a bottle of Rose Jacqueminot at the Louvre department store. Fashionable women stopped and bent to smell the perfume and asked for it at the store. By 1910 Coty was a leader in high-priced perfumes.

Until 1914 France was the biggest perfume market, Russia the second-biggest. But when the American soldiers returned in 1918 with perfume for their wives and girls, America began to import perfumes in quantity. Brand preference switched from the local product (Jockey Club and Ben Hur, then popular) to the French perfumes. Today U.S. is the largest perfume market. ★ ★ ★

COMPARAGRAPH NOTES

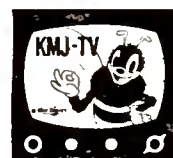
(Continued from page 80)

pm; Sun 10-10:30 partic
 R. J. Reynolds, Esty: CBS, 5 of 4 Th, 12:30-1 pm; CBS, Th 8-8:30 pm; T 8-8:30 pm; alt F 9-9:30 pm
 Rosefield Pkg., G.B.&B: ABC, Sun 7-7:30 pm
 Roto Broil, Product Services: ABC, Th 5-6 pm
 S.O.S., McC-E: CBS, F 10:30-10:45 am
 Schick, K&E: NBC, M 9:30-10:30 pm
 Schlitz Brewing, J.W.T.: CBS, F 9-9:30 pm
 Scott Paper, JWT: NBC, W 8:30-9 pm; CBS, M 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
 Simentz Co., SSCB: NBC, alt F 9-9:30 pm; CBS, W 10:15-30 am
 Spalding, R&R: CBS, Th 9:30-10 pm
 Speldel, SSCB: NBC, Sat 7:30-8 pm
 Staley Mig., 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, R. Houston: CBS, 8 6-6:30 pm
 Studebaker-Packard, R&R: ABC, M 8-8:30 pm
 Sunbeam, Perrin-Paus, NBC, T 8-9 pm
 Sweets, Moselle & Eisen: NBF, Sat, 10:30-11 am
 Swift, JWT: McC-E: DTN, Th 1:45-2 pm
 Sylvania, JWT: CBS, Sat, 7:30-8 pm
 Texas Co., Kudner: NBC, Sat 9:30-10 pm
 Toni Co., North, CBS, M 8:45-9 pm; W 8-8:30 pm; M, W 11-11:15 am; alt Th 10-10:15 am; Th 3:30-4:45 pm; Sat 9-9:15 pm; Burnett: NBC, Sun 7-7:30 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 pm
 Union Underwear, Burnett: ABC, partic M-F 3-5 pm
 Vicks, BRDO: W 5:15-5:30 pm
 Wander Co., Tatham-Laird: NBC, W 10:15-30 am
 Warner-Hudnut, K&E: NBC, alt Sat 10:30-11 pm
 Welch Grape Juice, DCSS: NBC, alt F 5:45-6 pm; ABC, T 5:15-5:30 pm
 Wesson Oil, Fitzgerald: CBS, Tu 12-12:15 pm
 Western Union, Albert Frank-Guenther-Law: Th
 Westinghouse, McCann-Erickson: CBS, M 10-11 pm
 Whelan Drugs, Product, Du Mont, T 9-10 pm
 Whirlpool, K&E, NBC, T 8-9 pm
 Whitehall Pharm., Biow, Geyer: CBS, Sat 9:30-10 pm; 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

TV in Fresno -
 the big inland California
 market - means

• Best local programs
 • Basic NBC-TV affiliate

Paul H. Raymer Co., National Representative



CLASS OF SERVICE
This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION TELEGRAM

SYMBOLS
DL=Day Letter
NL=Night Letter
LT=International Letter Telegram

1220
(R 11-54)

W. P. MARSHALL, PRESIDENT

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

1956 MAR 12 PM 3 48

NA279 PD=ZG NEW YORK NY 12 318PME=
TO ADVERTISING AGENCIES
EVERYTOWN USA=

WE WISH TO ADVISE YOU WITH PRIDE AND PLEASURE THAT WE HAVE BEEN APPOINTED TO DISTRIBUTE THE WARNER BROS. LIBRARY OF FEATURE MOTION PICTURES, SHORT SUBJECTS AND COLOR CARTOONS RECENTLY ACQUIRED IN TOTAL OWNERSHIP BY PRM, INC., AS MEN ENGAGED IN THE ENTERTAINMENT, BROADCASTING AND ADVERTISING FIELDS WE KNOW WE DO NOT HAVE TO TELL YOU OF THE GREATNESS OF QUALITY, PRODUCTION VALUE, LITERARY IMPORTANCE, STAR AND DIRECTOR IMPACT OF EACH PICTURE. FOR THE ENTIRE HISTORY OF WARNER BROS. SUCCESS THROUGHOUT THE YEARS HAS BEEN BUILT UPON THESE FOUNDATIONS. WE FEEL THAT THE ENTIRE TELEVISION INDUSTRY THROUGH THIS GREAT PRODUCT NOW HAS THE ABILITY TO OFFER PROGRAMMING TO ITS CLIENTELE AND ADVERTISERS THAT SHOULD CREATE FOR THIS MEDIUM THE LARGEST AUDIENCE IN ENTERTAINMENT HISTORY WITH ALL THE RESULTANT BENEFITS. WE ARE PRESENTLY ASSEMBLING ALL OF THE NECESSARY RECORDS AND DATA TO ENABLE US TO OFFER TO YOU THE MOST EXCITING AND WE BELIEVE WHAT WILL PROVE TO BE TO YOU THE MOST PROFITABLE PRODUCT FROM EVERY POINT OF VIEW IN THE HISTORY OF TELEVISION. IN OUR OPINION THERE SHALL BE SUFFICIENT PRODUCT FOR YOUR NEEDS FOR SEVERAL YEARS. OUR DEPARTMENT OF NATIONAL SALES, WILL BE IN TOUCH WITH YOU SHORTLY WITH WHAT WE CAN ASSURE YOU WILL BE A LOGICAL OFFER WITHOUT PROBLEM TO YOU. I WOULD APPRECIATE YOUR ADVISING YOUR TELEVISION DIRECTOR OF THIS MATTER. SINCERELY,
ELIOT HYMAN, PRESIDENT, ASSOCIATED ARTISTS PRODUCTIONS,
INC. 345 MADISON AVE., NYC=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

SELLER'S MARKET

(Continued from page 27)

may have asked yourself frankly whether there is a need for 1,800 tv stations; that is, whether advertising can support them. To put it another way, can too much station competition break up the audience so that reaching a large segment of consumers would become expensive and, hence, weaken tv's ability to compete with other media?

Of course, present concerns are all with making tv more competitive without worrying about too much competition in the future. However, CBS, which has come up with some detailed analyses regarding allocations, backs up its current emphasis on building a competitive network picture around vhf only with figures indicating that, under present conditions, the U.S. can support only about 600 tv stations. This study was made by Sidney Alexander, CBS economic advisor. It concerns itself only with vhf stations but ignores any allocation complications.

Alexander's estimates are based on minimum revenues presently required to keep a station in the black. Accord-

ing to his figures 78 markets can support four or more stations each, another 30 can support three, 57 can support two and 52 can support one. In other words, from the network point of view, advertising will theoretically support three networks in the top 100 markets (actually in 108 markets). A fourth network (or a group of independent stations) could exist in the 78 top markets.

As for coverage, the fourth network would cover 80% of U.S. families, while the other three networks would cover more than 80%. This assumes 75-mile coverage radius. Adding the two-station markets would bring the coverage to 93.4%, while the one-station markets would make a total 97.2% of U.S. homes covered. To provide total coverage, Alexander estimates that 70 satellite stations would bring the total to 99.7%.

If you take the present allocations setup into account, Alexander told us, only about 500 stations can be supported, of which 400 would be located in the top 100 markets. To indicate he wasn't being overly pessimistic, Alexander pointed to the fact that in the top 100 markets, the present allo-

cations table provides for 263 competitive stations (that is, all-uhf or a vhf markets). Add to this, he said another 35-odd u's which can compete against v's and you get about 300 competitive stations in the top 100 markets.

All of which indicates a need for making tv more competitive, even if you accept the current ceiling set by Alexander's computations.

While a number of the large agencies see a lot of sense in the Alexander figures, neither they nor the people in Washington think it wise to set a ceiling on tv that is much lower than that represented by the present 1,800-station allocation table. Alexander himself sees the possibility of many more than 600 stations being supported in the future, though the stations, in his view, would be low power community stations supported by local advertising.

While there may be pessimism about uhf's future, there is none about tv's future. Everyone is aware of tv's great potential. Not only is population going up, total advertising expenditures increasing and tv set saturation climbing, but the amount of advertising per home has been growing. During the first five years of commercial tv, this figure was about \$25 per family. Last year it was about \$30; this year it is expected to be about \$35.

Five years from now, with 51 million families and 46 million tv families, (assuming 90% tv saturation), a figure of \$40 per home would bring total tv advertising expenditures more than \$1.8 billion; this is about 80% more than at present. In 10 years, with 54 million families and 46 million tv families (assuming 95% saturation), a figure of \$45 per home—taking into account color tv—would bring total tv advertising to more than \$2.3 billion; this is 130% more than the present period with its 450-odd stations. And some estimates of advertising go even higher than that.

Assuming all this comes to pass, there is still the question of how much competition this will support—three networks? four networks? five networks?

At present, most of the agencies would settle for three fully-competitive networks to give them both a choice of programming and time and a protection against the prices of



PAL says:

In the November 1955 PULSE survey

WPAL takes the NUMBER I position for 13 quarter-hours

WPAL takes the NUMBER II position for 12 quarter-hours

WPAL takes the NUMBER III position for 7 quarter-hours

Man! For an independent daytimer in a five-station market that's really livin'!

You can live with us, if you like. . . .

w-PAL
of Charleston
South Carolina

Represented by
Forjoe & Company

ller's market. Some would like a fourth station in the top 50 or 100 markets as a haven for national and regional spot advertising. They would probably settle for four stations in less than 100 markets since when you get to the 100th market you'll find that only about half of the national advertisers buy it anyway.

At current listening levels, the nighttime advertiser splits an audience of 10 million homes at night. In five years, he could be splitting a nighttime audience of more than 27 million and in 10 years the nighttime audience could be 30 million, assuming sets-in-use patterns remain constant and putting aside the question of multi-set viewing.

Putting it another way, a 30 rating at night now gets the advertiser 10 million homes. In five years, a 22 rating will get the advertiser 10 million homes. Finally, in 10 years a rating of 30 will get the advertiser 15 million homes.

This, in itself, will not tell anything about the point of diminishing returns or additional station competition. But, knowing what you do about your present shows, it should give you some idea of what kind of competition tv can stand. If these figures are correct, it can stand plenty.

While McConnaughey told SPONSOR that economic factors would be considered in the station allocation decision, he also made clear that he favored as much competition as possible. While he obviously can't predict the nature of future tv competition, he left the impression he is thinking of tv's future in large terms.

Just how this attitude will be translated into a specific re-allocation proposal by the FCC remains to be seen. As the facts below will show, re-allocation is one tough problem.

Proposals: Most of the positive proposals for solving the current allocation dilemma revolve around one idea: hf and vhf cannot compete in the same market, so separate 'em as much as possible. The proposals include doing away with uhf entirely, doing away with vhf entirely and doing away with uhf or vhf where they are both found in specific markets (de-intermixture).

There are some people who feel that, with all its faults, the Sixth Report and Order is still basically sound.

wbns-tv

Year After Year

PREFERRED BY CLIENTS ACCLAIMED BY CENTRAL OHIO VIEWERS

wbns-tv

Preferred! **wbns-tv** carries 60.2% of all client and agency owned national and syndicated film shows seen in this area.

wbns-tv

Year after year produces product sales records that result in program renewal business. For example, there are four sponsors who have successfully been using **wbns-tv** for four uninterrupted years, and two others now in their third year.

wbns-tv's

Central Ohio viewers acclaimed these shows with dominant tune-in ratings, far over-shadowing the 2 other competitive stations.

FOR HIGH SALES RETURNS MAKE WBNS-TV YOUR STATION TOO

wbns-tv

CBS

channel 10
columbus, ohio

CBS-TV Network
... Affiliated with
Columbus Dispatch
General Sales
Office: 33 N High
St
REPRESENTED
BY BLAIR TV.

WHAT A GAIN!



...and how we love it!

Here's why—in 58 out of 60 quarter-hour periods between 3:30 and 6:30 p.m. (Mon. thru Fri.) WNDU-TV has the *top-rated** programs.

What's more—over half the weekday programs between 3:30 and 11:30 p.m., *both* network and local, are *now* on WNDU-TV.

These gains reflect the pronounced success of WNDU-TV in all rating periods. More proof that your advertising dollar does a better job in the South Bend-Elkhart market with WNDU-TV... for full details call Meeker today!

*Source: ARB February 8-14

Represented Nationally
by MEEKER TV



WNDU-TV
CHANNEL 46

They contend that (1) while uhf is having its troubles, vhf had its troubles, too; (2) the government should not single out one segment of an industry for special help; (3) the economic laws of survival should be permitted to operate; (4) tv growth will eventually solve the situation by itself. There is some indication that one or more FCC commissioners hold this view, though whether it is by conviction or inability to find any solution agreeable to everybody is not clear.

The current assumption in Washington, however, is that something will be done. Below are a list of basic proposals:

All-uhf: The most radical of all allocations proposals is to move all commercial television to uhf. It was one of the first proposals, too, and was urged during the 1954 Senate hearings on uhf. Nothing came out of those hearings and as the FCC continued putting stations on the air, the difficulties of such a step increased. The pro-uhf forces finally surrendered to existing realities and, at this point, would be very happy with nationwide de-intermixture.

The appeal of an all-uhf service, rather than an all-vhf service is that there are 73 uhf channels compared to 12 vhf. However, there are two strong arguments against it: (1) the cost to consumers and broadcasters to convert to uhf and (2) the fact that uhf coverage is not as good as vhf in many respects.

CBS estimated that the cost of a switch to uhf would be anywhere between \$1.1 and \$2.6 billion, the brunt of which would fall on the public. The actual cost depends on whether the transition is quick or gradual and what the public reactions would be.

CBS, which came up with a suggestion for almost every facet of the problem in its proposals to the FCC, also estimated that three to six million homes would lose tv service in a shift to uhf. The lower figure assumes improvement of uhf coverage and, in particular, the universal use of five-million watt stations. Top uhf power now is one million watts. Pro-uhf forces say, however, that eventually uhf could provide just as good coverage as vhf.

All-vhf: The proposals for all-vhf service would require some additional vhf channels to be transferred from

"A" TIME MINUTES

at lowest cost
per 1,000 homes

You don't have to scrimp your sales story in the great Minneapolis-St. Paul market. Get choice evening full-minute (or 20 sec.) participations in high-audience feature, syndicate and sports films, or news and weather at less than ten second cost on other stations.



"My Little Margie"
Rating 13—a full minute (or 20 sec.) participation at a cost-per-thousand homes of only \$1.11*



"Tower Theatre"
Rating 11.3—a full minute (or 20 sec.) participation at a cost-per-thousand homes of only \$1.18*



"Waterfront"
Rating 10—a full minute (or 20 sec.) participation at a cost-per-thousand homes of only \$1.33*



"Studio 9"
Rating 9.3—a full minute (or 20 sec.) participation at a cost-per-thousand homes of only \$1.43*



"Texas Rasslin"
Rating 11.7—a full minute (or 20 sec.) participation at a cost-per-thousand homes of only \$1.14*

*Full Minute (or 20 sec.) at 52 Time Rate—CPM for ID'S would be approximately one-half this figure



Ratings shown are from
December 1955, Telepulse

Represented by AVERY-KNODEL, Inc.

KEYD-TV
MINNEAPOLIS • ST. PAUL

other services, but not too many. However, there would still be a conversion problem since sets now used can only receive 12 specific vhf channels and not the entire vhf band. While the new vhf channels would be exchanged for uhf channels now assigned to broadcasting, there is still a question of whether the FCC and the military (whose vhf channels might be taken) will go along.

CBS proposals involve a two-step plan, the second step of which would entail the use of three new vhf channels, 6A, 6B, 6C. As indicated by their numbers, these channels would fall between channels 6 and 7. (There is a big portion of the spectrum between these two channels now used for fm, the U.S. and other services. About 14 vhf channels could be fitted in here.)

In addition to adding new vhf channels, CBS proposes "move-ins," "drop-ins," and the use of educational vhf channels. Move-ins involve the switch of a channel from one market to another. Drop-ins involve the allocation of a new channel assignments to a market. These changes would be accompanied by the relaxation of FCC minimum mileage separation regulations for stations on the same channel as well as certain technical changes to prevent interference.

De-intermixture: There is probably wider support for de-intermixture than any other proposal. Both ABC and NBC are for it, as well as most of those who feel something should be done to save uhf.

The case for de-intermixture is simple. It is that uhf is not able to compete with vhf and there are not enough vhf channels to provide a truly competitive U.S. tv system. Under the present allocations table only seven markets of the top 100 have four or more vhf channels, 26 markets have three, 32 markets have two, 18 have one and 17 have none. While varying interpretations of coverage can change these figures somewhat, there is no disagreement that it represents the current situation with substantial accuracy.

ABC's specific proposals for de-intermixture cover two groups of major markets. The first and most critical group embraces 15 markets now served by two v's. These are Providence, Louisville, Rochester, Dayton, Birmingham, Tampa-St. Petersburg,

Syracuse, Oklahoma City, Grand Rapids, Wheeling, Davenport-Rock Island-Moline, Duluth-Superior, Greensboro-High Point, Brownsville-Harlingen-Weslaco and Shreveport. In most cases ABC would move in one or two vhf stations. In one case (Wheeling) ABC has found no solution.

The second group covers 13 markets now served by one v and which either have no other v channels allocated or an insufficient number "to satisfy present demand." Solutions vary in this group. In some cases, such as Miami, Hartford-New Britain, New Orleans and Albany-Schenectady-Troy, ABC recommends uhf "islands." In other cases, v's would be put in. In one case (Toledo), ABC has found no solution.

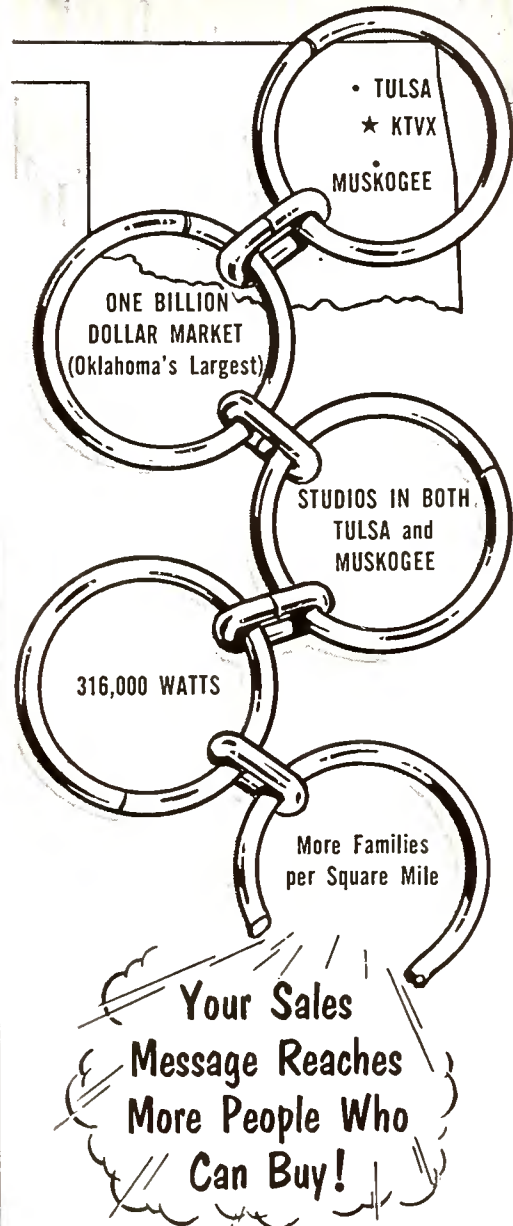
Like CBS, ABC stresses the need for immediate action that would not provide a complete solution but would not prejudice later, more extensive changes.

NBC's proposals for de-intermixture, unlike ABC's and CBS', do not offer any specific channel changes. The network suggests the following criteria be applied by the FCC: (1) de-intermixture should be applied first in markets with considerable uhf circulation; (2) vhf channels displaced should be used, where practical, to increase competition in major vhf markets; (3) in markets where three commercial v's are now allocated, de-intermixture should not be applied; (4) where a market becomes predominantly uhf as a result of de-intermixture or otherwise, no new commercial v's should be allowed.

While there are differences among the network proposals, in general they agree that three competitive channels in the top markets is a minimum to aim at. However, they do not go much beyond that. The maximum competition specified by CBS provides for a fourth network (or group of independent stations) in 72 of the top 100 markets.

The arguments against de-intermixture generally warn against loss of service in outlying areas. This is foreseen in all-uhf markets since uhf signals cannot get out as far as vhf and leave shadow areas, where reception is bad, in its coverage zone. Loss of service is also seen as result of relaxation of requirements for co-channel mileage separations. CBS was for de-intermixture during the early uhf days

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.

IS
PENNSYLVANIA'S
4th TV MARKET
IN YOUR PICTURE



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

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

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



Get full details from your KATZ man!

but now says that "such a solution at this time would cause such a dislocation of existing services that it would not be practical."

Technical changes: There are a number of proposals for limiting station interference so more stations can be "shoe-horned" into place as well as proposals for increasing coverage of uhf stations.

Interference would be limited by lower-powered stations, relaxation of mileage separations between stations, directional antennas and cross polarization. The latter refers to the possibility of one station radiating a vertically polarized signal and another (on the same channel) radiating a horizontally polarized signal. A home in areas where these two signals overlap could, theoretically anyway, have an antenna to receive one signal and reject the other.

Proposals for increasing coverage in outlying areas or areas with "difficult" terrain include boosters, satellite and translator stations. Boosters are stations which pick up a signal from the home station and rebroadcast it on the same channel to areas which the home station has difficulty in reaching. Translators pick up the signal and rebroadcast it on another frequency, the advantage being the avoidance of interference with another station having the same frequency as the home station. Satellites are stations which operate without their own

★ ★ ★ ★ ★ ★ ★ ★
"The rapidity with which our markets can change is indicated by the mobility of our population. 156 million persons moved to a different home within a five year period. That is nearly equal to our entire population."

ARNO H. JOHNSON
V.p. & Director of Research,
J. Walter Thompson Agency

★ ★ ★ ★ ★ ★ ★ ★

locally-originated programs but confine their broadcasts to pickups from other stations. They are intended for markets which cannot support tv.

A number of these technical proposals have not been fully-tested. The answers are, thus, in the hands of the engineers. There are other allocation questions, too, which have to be answered by engineers. This is one of the reasons why the whole issue is so complicated and why it is not likely that any radical or far-reaching proposals will come out of the FCC ★ ★ ★

SPONSOR ASKS

(Continued from page 73)

chants for the sake of humor is bound to alienate sensitive viewers.

Do take full advantage of the producer's creative art talent. It can be a valuable assist to an agency's art department in the planning stage of animated commercials.

Do place your complete confidence in the producer. Past performance, facilities and stability of a film producer are easily checked. In New York, the Film Producers' Association screens its members carefully. When in doubt, check with it.

Robert H. Klaeger
V.p. in chg. of tv film
commercial production
Transfilm
New York, N. Y.

ADVICE IS A GUIDE, NOT FORMAT



In listing the do's and don'ts of animation, I feel they should not be considered as limiting the use of the medium, nor as a format, because a format should not be

made to govern any creative thinking. However, there are some rules that should be followed when considering the production and creation of animated spots for television.

Since the foregoing sounds somewhat negative, suppose we list the do's first.

1. Make it simple. This really deserves its place as first among the do's and applies to all phases of production from the sound track to the background treatment and design of character. The simple, well-staged animated spot is the one that reproduces best on television and usually is well-remembered.

2. Approved storyboard. Be sure that a comprehensive storyboard has been approved before any actual production is started. This storyboard should not be merely a series of pretty sketches, but actually a board that can be used as a rough layout indicating camera moves and background layout as well as style of animation and type of character to be used.

3. Approved sound track of film. It almost goes without saying that the animator must have an approved sound

track on film before animation can be started. The sound track must be *read* and broken down into frames on an exposure sheet before any animation or layouts can be made. The sound doesn't fit the pictures in animation, animation is drawn to fit the sound.

4. Inked and painted model "cells." Be sure to have inked and painted model cells made of all characters for approval before actual animation is started. Sometimes, there is quite a difference between a pencil sketch of the character with tone and shading and the flat opaque inked and painted character on the cell. Often, too, slight changes are made by the animator as the character is developed and made more animatable. The inked and painted model cell will show the client exactly the way the character will appear.

5. Be sure it's animatable. There are far too many instances where the subject matter to be illustrated was not of an "animatable" character.

The don'ts are almost nothing more than the reverse of the do's.

It is hoped that the above list of do's and don'ts will prove helpful. However, your best bet is to be sure that your animated television spots are created by an experienced animation story director, and that production is handled by an experienced animation supervisor.

*Rex Cox
Creative Director
Sarra, Inc.
New York, N. Y.*

FLUFF INSURANCE

(Continued from page 35)

be able to put TeleMation into use in the near future or not depends on whether the TelePrompter salesman can sell the idea to enough stations to make it feasible for the national spot advertiser to put his commercials on TelePrompter scripts and ship them around the country.

Actually, says TelePrompter, the job is not too difficult. Reason: TelePrompter service is already available at some 100 stations around the country which together, according to TelePrompter, cover 80% of all U.S. tv homes.

"When enough stations have TeleMation, it may be easier to sell clients on spot tv," a Cunningham & Walsh timebuyer commented to SPONSOR. "It looks as though this machine would take some of the risk out of live productions that agency men can't police."

"Perhaps TeleMation will eventually help cut down on make-goods," said one practical B&B timebuyer. "A fairly meaningful percentage of agency make-good requests are due to production and delivery fluffs that void the value of a commercial."

Here's how TeleMation will work:

Once a timebuyer has bought a schedule, he'll send the commercial script to TelePrompter or the station. Then the script will be typed on videotypers in the special large type used on the prompting unit. The next step is to put on the script small aluminum strips for TeleMation cues.

These thin aluminum strips set off the various mechanical or electrical devices pertinent to the script when they make contact at the top of the prompting unit. Thus, when the announcer reads a certain word on the prompter, a turntable begins to spin or slides appear on the rp screen, music begins to play or certain lights turn on or off automatically.

All the preset studio effects are thus automatically controlled by the person who regulates the speed with which the TelePrompter script moves.

Last fall TelePrompter demonstrated the new device at an RTES meeting, in conjunction with its TelePrompter Program Communications Network. "This network will be able to speed up tremendously various steps in placing and carrying out spot tv campaigns," Irving Kahn, TelePrompter president, told SPONSOR.

If an agency and the stations in a particular campaign form part of this "network," the agency can eliminate days of mailing and retyping commercial copy, says TelePrompter. A timebuyer would dictate the script and instructions about cue strips to a secretary who'd type on a teletype. A punch tape would appear instantaneously at the station and be fed into an automatic videotyper that would produce a cue script. Then a local production man would put in the metal cue strips according to the instructions teletyped by the timebuyer.

TelePrompter will demonstrate both TeleMation and the Network system at the forthcoming NARTB convention.

TeleMation equipment, like TelePrompter devices, is leased, not sold to stations. Herb Hobler, TelePrompter's v.p. in charge of sales, estimates that TeleMation rentals will be some \$20 a week above the weekly \$60 fee for TelePrompter. ★ ★ ★

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 565 Fifth Ave., EL 5-1515
Chicago: 6201 S. Cottage Grove Ave., NO 7-4124

Midwest's Leading TV Saleswoman

at Work



Sioux City's Jan Voss

Hostess on KFTV'S "Open House"—
Monday thru Friday, 1:00 to 1:30 p.m.

PROOF

These typical results from KFTV "Open House" advertisers.

590 Requests from 1 announcement

An offer of a free crystal butter dish for Roberts Dairy brought 590 phone calls and mail requests from only one announcement.

Toni gets response from 52 cities

For the Toni Company Jan offered a booklet entitled "Beauty on a Budget." Just one announcement brought 136 requests from 52 cities in three states.

250% sales increase

On two quarter hour programs a week, Jan Voss convinces homemakers that "It's Fun to Sew." The sponsor, Fabric Center of Sioux City, says 1955 sales of Necchi Sewing Machines were 250% better than 1954.

Inquiry cost, only 11.39c

Jan asked her loyal viewers to send 50c and a Gloss-tex label for a handy garment bag. Results by the bagfull brought cost per inquiry down to 11.39c. (Average across the nation, 32.06c.)

So who doesn't have a success story to tell? Sure, any station can point with pride to productive promotions. But exceptional successes are the rule—every day—on KFTV's "Open House." Why not put the Midwest's leading TV saleswoman to work selling your product in the rich Sioux City market . . . where 204,500 families watch TV. Your Katz man can tell you about availabilities.

CBS • ABC

KFTV
Channel 9

Sioux City, Iowa

Serving Iowa's 2nd largest market.

A Cowles Station. Under the same management as WNAX-570, Yankton, South Dakota. Don D. Sullivan, Advertising Director.

NIGHTTIME TV

(Continued from page 31)

last year. BBDO, No. 4, had \$162 million in total billings.

There are signs that Ayer will become more active in network tv. It has just bought a half-hour for AT&T on CBS starting 8 April. At present, Ayer buys NBC's 15-minute *News Caravan* for Plymouth, which it shares with Camel, three out of four Mondays and every Wednesday, during the time periods studied by SPONSOR.

In the chart Ayer gets credit for only 15 minutes since, during the week studied, Plymouth was on once. It should be pointed out that, because one specific week was picked for analysis, the agencies which bought the alternate weeks or bought spectaculars (which were not on during that week) did not get credit for the time bought.

In other instances, where one agency bought a show for a client in which other agencies participated with different products for the same client, the purchasing agency alone got the credit for the time. Agencies for such clients as P&G, General Foods, Toni and others fall in this category.

Despite these exceptions, SPONSOR feels the picture as presented is substantially accurate. In the first place, agencies on alternate weeks will be found to be the important ones in most cases. As for instance where one agency buys the time for products handled by other agencies, the fact that the client appointed the agency to do the buying is often a measure of its influence in network tv.

The factor of agency influence in network tv stands out sharply by implication in this study. While time franchises are not the firmest thing in the world, they are an element that cannot be ignored in the world of network tv. Once an agency is in, it can hang on to its slot for a long time. This will be especially apparent to the advertiser standing in line for a network time period and to the agency negotiating for that advertiser.

The fact that an agency is scouting for a time slot is no assurance it will get one. Even granting the networks the most charitable characteristics conceivable it is still a fact that the top 10 agencies in this study are their most important customers. And any business is nice to its customers.

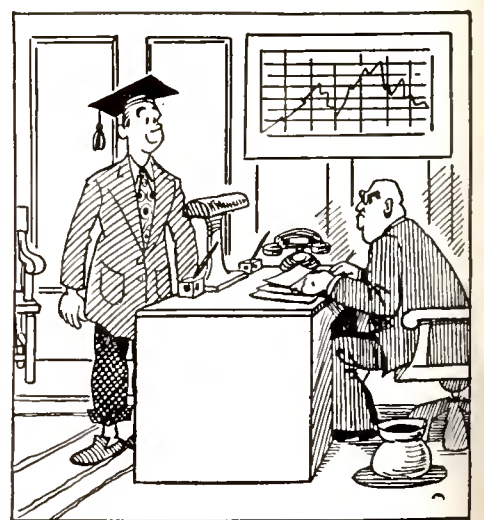
For this reason, and despite the

constant programing upsets in network tv, the top 10 agencies shown here are obviously not Johnny-come-latelys to the medium. A study of nighttime network tv one, two or three years ago would almost certainly show the same kind of picture and a prophetic look ahead would do the same.

Even a solution to the station allocation problem (see article page 25) and a more competitive tv situation is not likely to change the picture much. This would undoubtedly open nighttime network tv to more agencies but they would come in at the bottom of the chart, so to speak. The big agencies, with their growing corps of experts, their marketing services, their research know-how, their increasing number of field offices, their "in" with the networks, will continue to get the cream of the advertisers.

While it is true that the SPONSOR study does not take into account the agencies buying into such participation shows as *Today—Home—Tonight* and the daytime housewife and kiddie shows, the big agencies are well represented there, too. Furthermore, it is still nighttime tv which gets the mass audiences, which is one of the reasons that P&G began buying so heavily in that time last season.

When it comes to spot tv, the story is the same. The same leaders are in evidence. There are some exceptions, of course. Ayer ranks among the top spot buyers and certainly Ted Bates, which is probably the biggest spot tv buyer of them all, though the agency ranks as No. 12 in nighttime network tv. Another exception is Leo Burnett, which is below the top 10 in network buying study, but is considered among the top 10 spot tv buyers. ★★



"—but KRIZ Phoenix said you needed a graduate engineer."

RADIO "BY THE TON"

(Continued from page 38)

is ever completely lost.) The one real exception to buying radio time in bulk is the selective buying for farm products and other specialties. Farm programs, while their over-all ratings are not high, are still good and necessitate timebuying on a selective basis.

"It is still possible to be selective for certain products in other markets. Foreign language stations are examples. Negro radio is another selective field. But even in these markets the tonnage aspect has begun to appear on a small scale."

One timebuyer who stresses the value of packages and quantity buying is Evelyn Jones, Donahue & Coe. "Packages really work out," she says. "Agency timebuyers urged, and are responsible for, quantity timebuying." Still, she tries "to lean toward her best potential audiences." For motion pictures, women and children; therefore daytime radio. For Scripto Pencils she aims for early morning time before the men and the teeners have left for work and school. Stockings, which are worn more and worn out faster by working women, she tries to schedule accordingly, rather than for the housewife. "With the packages we get nearly everybody through the day," she concludes, "and there's no waste circulation."

A number of media directors and timebuyers exhibit rather more middle-of-the-road attitudes in their balancing of quantitative versus qualitative factors in the use of radio time. Further, they shed additional light on such corollary problems as the need for more research and radio as a supplementary medium.

Harry Parnas, Doyle Dane Bernbach, states, "With low ratings much more radio must be bought than ever before to reach an audience. The advertising money available is the determining factor, then thorough analysis of the market." Buying tonnage at the right time is very impor-

tant, he feels, and points to such tactics being used to promote Clemstrand products via disk jockeys—an indirect tie-in between the manufacturer of material for sweaters and the teenage girl audience.

James O. Luce, J. Walter Thompson, says, "The highest number of sets-in-use occurs between 8 and 9 a.m. and 4 and 7 p.m. At these times radio is heard by the whole family. And radio time buying within these periods seeks audience in bulk and frequency of announcements. Other more specific factors are less important. Among other categories, automotive advertising is believed best during these hours. . . . Most rate cards reflect fairly accurately the program ratings, etc."

Arthur Pardoll, Foote, Cone & Belding, says that all objectives of a radio campaign must be considered, also such factors as "climate, compatibility of product and program, tangencies." But, all factors being equal, he generally prefers "buckshot to rifle."

Pardoll believes that radio research is inadequate. He feels that advertisers want to know more about what radio does to sell products. He specifically suggests an industry-underwritten survey of listening by *all* individuals in the household.

Nearly all of the timebuyers interviewed by SPONSOR—whether they lean toward cost and quantity or toward further refined selectivity in their timebuying—express a heightened appreciation of radio as an advertising medium, a sales tool. Nearly all find radio well out of the doldrums it was floundering in when tv first took the wind out of its sails. Today it is considered a realistically priced, infinitely more flexible sales implement. It is being bought more readily than it has been for a long time. It has been fined down to a hard cutting edge. It is being used in a more businesslike way than ever before. And it has an assured future.

One media director told a case history of how radio some years back wrought a near miracle for the Los Angeles dealers of a British motor car company. The Korean War looked likely to throttle England-to-West Coast shipments. So the dealers ordered—and received—enough cars to overflow their warehouse facilities. Then, within the week, the Korean War ended and the British manufacturer



In The 11 County Core of Our Coverage Area —

Pulse* Proves Audiences Prefer

WRBL-TV **4** 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.



KPAR-TV

ABILENE · SWEETWATER, TEXAS

K-DUB stations "Keys to a Treasure Island"

OWNED & OPERATED BY TEXAS TELECASTING, INC.
7400 COLLEGE LUBBOCK, TEXAS

NATIONAL REPRESENTATIVE: THE BRANHAM COMPANY



17
out of
19

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

KROD-TV
CHANNEL 4
EL PASO TEXAS
CBS - ABC



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

Rep. Nationally by the BRANHAM COMPANY

BMI

Concert Music

Typical of BMI "service" is the complete kit of "Concert Music" material used by broadcasters daily . . . scripts and data which help solve many music programming needs.

Included in BMI's *Concert Music Service* are:

CONCERT PIN-UP SHEET—A monthly listing of new recordings, contemporary and standard.

YOUR CONCERT HALL—A series of half-hour scripts for use with phonograph records.

TODAY IN MUSIC—Dates and facts about the important music events of the month.

BMI-licensed stations — AM, FM and TV—can be depended upon for complete service in music.

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

announced a completely new model to be delivered in 60 days.

A radio saturation campaign was put to work. Running Friday, Saturday and Sunday, it merely announced that outstanding auto transportation news (no mention of car or company) would appear on a certain page and section of a Los Angeles Sunday paper. Results: The paper had to run extra editions to satisfy curiosity over the tie-in ad—and every car in stock was sold before the 60 days were up.

Another story—a more recent one—involves a manufacturer's indirect tie-in radio campaign. It brought so much traffic and so many customers to Boston department stores that all of the items made from the basic product were sold out by the mentioned stores. The other stores were burdened with numerous customer requests they couldn't fill.

These are only two of the many case histories agency timebuyers have to tell. They serve to illustrate radio's

* * * * *

"You must, of course, talk to many different people (that is reach in advertising) and you must talk to them with reasonable frequency (that is depth in advertising). You must reach them at a cost low enough to insure profitable selling (that is the economics of advertising.)"

JOHN KAROL
V.P. in charge of Network Sales
CBS Radio

* * * * *

unique and powerful selling pull today. Finally, two more time buyers report this medium's current position.

Joe Gavin, Cunningham & Walsh, says, "There's a swing back to radio, and it's easier to sell today. Inroads by tv are stopping. But radio buying is different now. It's the one medium that can achieve such vast saturation—and it's less expensive. Rotating arrangements make possible high cumulative audiences. The clients are going for it."

Bernie Rasmussen, Fuller & Smith & Ross, concludes, "Radio is coming back. It's not only the high cost of tv. Realization by advertisers of radio's power has had a good deal to do with this turn up. Increasingly it is getting a bigger share of advertising money. If time salesmen continue to sell as they are, and also include more of the medium's qualitative factors in their approach, radio will do even better." * * *

ROUND-UP

(Continued from page 89)

625 towns, presumably too small to be served by a local *daily* newspaper now have a radio station licensed to them according to a report issued by the Radio Advertising Bureau. Kevin Sweeney, RAB president, commented that "this development of daily advertising service in these communities, after decades of dependence on a once weekly advertising service, is materially changing the way business is done." Texas, with 56 towns served by a station but without a daily, heads the RAB list.

* * *

Memorable phone numbers are prized in business and WHEP radio, Foley, Alabama, has a beauty. From now on, persons calling the station need only dial the call letters and the station frequency. To reach Howard Pill, the station's president, or any of his staff, just dial WHEP-1310.

* * *

Sponsors are bound to be impressed by Ziv's tv consumer promotion booklet titled *This Is Tomorrow*. Designed as an attention getter for the *Science Fiction Theatre*, the 3¼ by 5½ inch give-away is done in a brilliant magenta, white and black color scheme. It includes 12 pages of well-founded predictions of things to come in the way of housing, clothing, food, etc. The centerfold plugs *Science Fiction Theatre* while the back page has space for a local advertiser's name, channel and the time at which the show can be seen. * * *

On the "must see" list of television shows issued by the Wright-Patterson Air Force Base Security Indocctrination Program is Ziv Tv's *I Led Three Lives*.

(Please turn to page 109)

**1,000,000
WATTS
1st in Power
and Coverage**



UAW'S USE OF RADIO

(Continued from page 33)

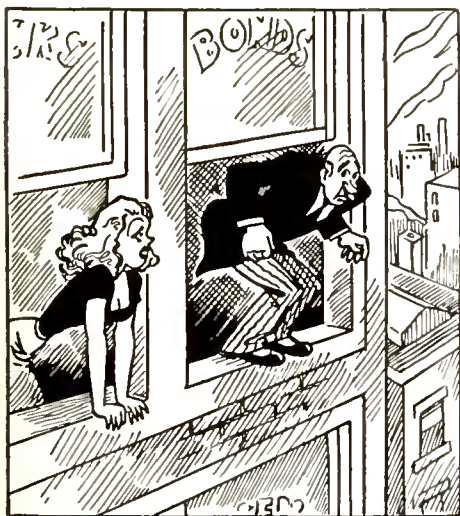
ner Joe Walsh at times calculated to reach members at home—or in autos on the way to plants.

In launching the *Eye* "network," the UAW and its ad agency, Henry J. Kaufman & Associates, of Washington, D. C., furnished the field staff and locals with complete promotional packages—news releases, posters, bumper and window stickers, mats, etc. Station spots and, in some cases, billboards were utilized. The whole thing is reminiscent of any well run advertising campaign.

The *Eye* is frankly partisan. Its theme is "Wake up with *Eye-Opener*—keep up with the UAW." Begun last spring on a multi-city basis as one solution in the problem of keeping UAW's sprawling membership informed on GAW progress, the "network" has been retained and expanded as a permanent source of communication.

In terms of ordinary commercial radio, this may seem like an oddly limited audience idea. But the UAW is the nation's largest union, with nearly 1,500,000 members spread over hundreds of cities in 37 states and Canada. Multiply that figure by any "listeners per set" guestimate to include UAW members' families and you come up with a ready-made interested audience of millions.

And, although the *Eye* is beamed at membership primarily, it does have a secondary mission in explaining UAW activities and points of view to the public. Entirely apart from the fact that UAW's membership in Detroit alone is



"Wait a minute, boss—it's time for the Dow Jones Averages on KRIZ Phoenix."

a dominant factor in the auto city, the public in such industrial areas naturally has a continuing interest in what the auto union thinks or does.

The daily mail bag at UAW headquarters consequently contains heavy stacks of non-member response.

This reaction, as might be expected in relation to partisan matters, is both enthusiastically pro and cholericly con. As witness a letter from a High Bridge, N. J., resident:

"I am a small farmer here in New Jersey. But my wife and I get a great lift in listening to your Mr. Nunn on the radio, which we get by way of Windsor, Ontario. He is by far the most sane and intelligent voice which we hear in this part of the country. Why can't the CIO put this man on a national hook-up?"

On the other hand, the newscasters also evoke such responses as "you are both stupid and vicious."

Even the type of music broadcast by the *Eye* provides room for controversy. A power-shovel operator says: "You can pamper some of these characters who want popular music if you wish, but your Brahms, Mozart, Tschai-kowsky and the rest are much more to my liking. . . ."

Storm center of this listener reaction, Nunn is a pretty opinionated character with definite ideas on almost everything. The son of an old-line railroad union man, later an economist turned writer, he was an outstanding Rhodes scholar who also studied at the Sorbonne before World War II and authored a postwar novel.

Nunn is a husky, six-foot, 200 pounder, an ex-football player and boxer who was an O.S.S. agent during the war. He parachuted behind the lines, was later taken prisoner and spent the last year of the war in the notorious Colditz Fortress prison camp. He was released by the commandant only when American troops were approaching and someone had to cross both battle lines to prevent U.S. artillery from shelling Allied POWs.

Nunn's partner, Walsh, is an ex-combat flier as well as ex-newspaperman.

Decision to spread the *Eye* from its original Detroit base to other cities is explained by UAW Secretary-Treasurer Emil Mazey, who also heads the union's radio-tv committee.

"Keeping the membership informed is a basic problem today in a big union" he says. Of course, we have



Western New
York's **FAVORITE**
TWOSOME

WGR-TV
BUFFALO

National Representatives

PETERS, GRIFFIN, WOODWARD, INC.

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



weekly and monthly publications as well as meetings and conventions. But we're in a fast-moving industry and we're a fast-moving union. We need a daily pipe-line to keep in touch.

"And," adds the union's cost-conscious officer, "we needed to do it without spending too much money. Radio seemed the best bet."

As an example of how the program fulfills this specification, Nunn points out that "when the General Motors contract was signed, we had it on the air all around the country within an hour-and-a-half. It was the first word that many plants received."

What the union and Account Executive Robert Maurer of Henry J. Kaufman & Associates sought were stations with the best geographic coverage of workers. At present this is the line-up:

LOCATION	STATION
California Los Angeles	<i>KFWB</i>
Illinois Chicago	<i>WCFL</i>
Indiana Anderson	<i>WHBU</i>
	Bedford
	<i>WBIW</i>
	Evansville
	<i>WIPS</i>
	Fort Wayne
	<i>WKJG</i>
	Indianapolis
	<i>WFBM</i>
	Kokomo
	<i>WIOU</i>
	Muncie
	<i>WLBC</i>
	South Bend
	<i>WJVA</i>

Kentucky Louisville	<i>WGRC</i>
Maryland Baltimore	<i>WCMB</i>
	Hagerstown
	<i>WARK</i>
Michigan Alpena	<i>WATZ</i>
	Cadillac
	<i>WATT</i>
	Detroit
	<i>CKLW</i>
	Flint
	<i>WBBC</i>
	Gaylord
	<i>WATC</i>
	Grand Rapids
	<i>WLAV</i>
	Muskegon
	<i>WKBZ</i>
	Saginaw
	<i>WGSW</i>
	Petoskey
	<i>WMBN</i>
	Pontiac
	<i>WPON</i>
	Rogers City
	<i>WHAK</i>
	Traverse City
	<i>WTCM</i>
Missouri Kansas City	<i>KCMO</i>
	Clayton
	<i>KXLW</i>
New Jersey Paterson	<i>WPAT</i>
	Niagara Falls
	<i>WHLA</i>
Ohio Cincinnati	<i>WSAI</i>
Pennsylvania Philadelphia	<i>WIBG</i>
	Pittsburgh
	<i>WPIT</i>
Wisconsin Milwaukee	<i>WMIL</i>

As mentioned, to catch union members at home or on the way to work, the program begins generally at 6 or 6:15 a.m., with some exceptions in early afternoon depending on the times of the shift changes in the cities concerned. Similarly many advertisers plan for car radio listening by choosing such hours.

Backstopping Nunn is a modern suite of studios at UAW's Solidarity House, with its own staff, engineers and news teletypes. Equipment representing the latest fruit of electronic research enables Nunn and Walsh to broadcast live and be simultaneously taped for direct feeding to relay stations.

But Solidarity House doesn't provide a glass and stone retreat for the staff. Nunn and company roam plant gates, convention floors, covering political affairs, union meetings and business forums to tape interviews for splicing into the *Eye* show.

The program format is also cued for breaks which allow the local stations to insert local news and weather. The cut-ins are also utilized by UAW Education Director Brendan Sexton's field force for news of purely local union interest. Sexton, a frequent guest on the *Eye*, finds the radio show a valuable arm of the union's highly active education program.

Sometimes the show's mobile policy pays off in valuable news beats. In the '54 elections, the tv nets had Sen. Pat McNamara (D.) of Michigan defeated when they went off the air around 5 a.m. But the *Eye* had Joe

Walsh watching the counting and scored a solid beat by reporting the true results at 6:15 a.m.

"Joe was probably the only guy in the country who knew the Wayne County totals weren't in the over-all count because of a breakdown in the tab machine," Nunn points out. "Sometimes, in order to do a good job, a newsman has to be on the spot, regardless of the hour."

Because the UAW is a huge union, and because its million-and-a-quarter members work on varying industrial plant shifts, communication is a never-ending problem.

"Frankly, the UAW is the largest and most important union in the nation's biggest and most far-reaching industry," UAW President Walter Reuther explains.

"Rapid, effective and constant communication within the membership on issues—on activities—on programs—of the day is a continuing need. Radio, via the *Eye-Opener Show*, plays a key role in maintaining that communication."

Naturally not everyone is happy about the success of UAW's radio activities. They were the focal point of a recent attack in the courts on UAW's participation in political affairs. (Although the primary emphasis was on the use of the union's weekly tv show which Nunn also directs.) The federal judge reviewing the case, however, decided that the UAW was well within its rights and rejected the charge that the UAW was in violation of the Taft-Hartley Act.

Besides the national effort, UAW serves up additional programs for the heavy concentration of union membership right in Detroit itself and environs. One is a 15-minute, five-night-a-week news commentary called *Labor Views the News* over CKLW 7:15-7:30. Nunn conducts this show too, which has been on since 1949; it costs about \$40,000 annually.

The second program is a half-hour tv program on Sundays over CKLW-TV 6:30-7:00, named *Meet the UAW*. Costing between \$20,000 and \$25,000 a year, it was begun in 1951. ★★

LOWEST COST-PER-1000 IN COLUMBUS

lowest cost-per-thousand

in
Columbus, Ohio

WVKO

cost-per-1000
is 49% lower
than closest rival

WVKO

delivers 5.4
average between
8 am and 5 pm

Pulse: Dec.-Jan. '56

WVKO

Columbus, Ohio

Use the slide-rule
and call Forjoe

STRETCHING FROM BAY TO OCEAN
AT FABULOUS MIAMI BEACH
650 LUXURIOUS HOTEL, MOTEL, VILLA
AND APARTMENT ACCOMMODATIONS
PLUS THE FINEST CONVENTION
FACILITIES

THE GOLDEN GATE
ON THE OCEAN AT 194 ST.
MIAMI BEACH

ROUND-UP

(Continued from page 106)

A Whittier, California firm seeks to control a crucial moment—the moment when a customer selects a particular product from a store shelf in preference over others. Ad Sales endeavors to influence the final moment of shopping decision through giant custom-built talking displays. A 10 day test of one display increased sales of a particular product by 194% in six locations. One very striking Ad Sales display was for Alka Seltzer.



Talking model of Speedy sells Alka-Seltzer

Jerry Lewis came up with some choice "boffos" during the Academy Award presentations that SPONSOR would like to pass along in case you were one of the few who didn't watch the show. Early in the show, he turned to the Oscars lined up behind him, and seriously announced "The directors of the Motion Picture Academy of Arts and Sciences have asked me to thank Walt Disney for loaning us these Oscars you see here tonight." And in talking of Disney's *African Lion*, Lewis told the audience that, "While on location, a Disney director yelled, 'lunch' and before he knew it he was." And following a none too short commercial, "Now a brief word from the Academy."

* * *

Westinghouse has contracted the world famous industrial designer Raymond Loewy to design future television receiver lines produced by the corporation.

* * *

Length of television programs and its effect on audiences was the subject of a recent report by Pulse. Responses indicated a strong preference for one

hour dramas as compared with 30 minute or hour and a half types. The 60 minute *drama* was selected by 62% of those questioned. In other categories majority preference was for 90 minute *films*, half hour *comedy shows*, one hour *variety shows*, half hour *mysteries* and 30 minute *quiz shows*.

* * *

WGTH, Hartford, Connecticut has purchased time on another Hartford station, WCCC, to exploit its evening and all night programs. WCCC manager, Ralph H. Klein announced that WGTH had bought a one minute announcement to be aired when WCCC signs off in the early evening seven days a week. WGTH will use the time to promote its own night-time shows.

* * *

A Fresno, Cal. Chapter of the American Women in Radio and Television has been organized through the efforts of Jeanne Bacher, co-owner of KGST, Fresno. She is the Western Area v.p. of AWRT. Marjory Studer of KMAK is president and Alice Messec, home economist, is v.p. of the new chapter. ★ ★ ★

When you want RESULTS . . . KFMB Delivers

* **33 %** MORE daytime listeners!

* **17 %** MORE nighttime listeners!

IN AMERICA'S MORE MARKET —

AND . . . you get MORE adult listeners on KFMB than on any other radio station in the entire San Diego metropolitan area!

FIRST in San Diego
FIRST on the Dial
FIRST in RESULTS!

*Nielsen Survey, San Diego Area, February 1956 report.



... IN SAN DIEGO IT'S

KFMB

5000
WATTS

540
KC.

REPRESENTED BY PETRY

Wrather-Alvarez Bdcstg., Inc., San Diego 1, Calif.

**American
Women
In
Radio
And
Television**

**5th Annual
Convention**

April 26-29, 1956

**Hotel Somerset
Boston, Massachusetts**

Workshops

Panels

Speakers

Interviews

Entertainment

Registration \$15—

limited to

active

and associate

membership

of AWRT

For further information,

write:

**AWRT, INC.
Room 5634
70 East 45th St.
New York 17, N. Y.**

Newsmakers in advertising



Hubbell Robinson, Jr., v.p. in charge of network programs for CBS TV, is one of two CBS executives who have been appointed executive v.p.'s of CBS Television. The entire broad area of programming will be under Robinson's direction. Before becoming a member of the CBS staff, Robinson had been v.p. and director of radio for Young & Rubicam. He joined the Blue Network, now ABC, in 1944, as v.p. and director of programs. Before coming to CBS he served with Foote, Cone & Belding as v.p. in charge of radio. The other promotion, announced simultaneously with Robinson's, went to Merle S. Jones (see below).



Merle S. Jones has been in charge of CBS-owned tv stations and general services. He will now be in charge of all other departments not under Robinson's direction. Both executives will continue to report to J. L. Van Volkenburg, president of CBS Television. Jones has been with CBS since 1951, and had previously been general manager of KNX, CBS-owned radio station in Los Angeles, and of the Columbia Pacific Network from September 1949, to January 1951. He first started with the CBS Network in 1936, as Assistant to the general manager of radio station KMOX, St. Louis.



Hamilton Shea, v.p. and general manager of WRCA-TV, New York, announced the signing of B. Altman & Co., of New York, as sponsor of Window, five minute merchandising show. Commencing 9 April it will be telecast Monday through Friday at 11:25 a.m. Ostrid Lind, wife of tv's Richard Willis, will handle the color tv show for B. Altman during the six weeks of the contracted run. WRCA-TV looks to the present sale as further evidence that tv is on its way to cracking the department store market. B. Altman is the third N.Y.C. department store to sign with WRCA-TV.



David J. Mahoney, 32 year old founder and president of the agency bearing his name, has sold his five year old enterprise to the MacManus, John & Adams agency. Along with key personnel who will join MacManus will go Mahoney clients including: Noxzema Shaving Creams, White Rock Sparkling Beverages and Virginia Dare Wines. Mahoney will become president of the Good Humor Corporation. After spending a month in the mail room at Ruthrauff & Ryan ten years ago, he became an assistant account executive and in five years had attained a \$25,000 a year niche managing the Virginia Dare Wines advertising account.

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another first for K-NUZ T W L M

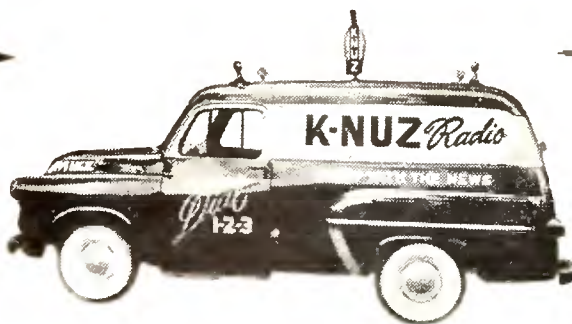
The World's
Largest
Microphone!



"BIG MIKE STUDIO"
"BIG MIKE No. 2"

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

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



"BIG MIKE No. 1"

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

K-NUZ

"Houston's 24-Hour Music & News"
NAT'L REPS.—FORJOE AND CO.
IN HOUSTON, CALL DAVE MORRIS

Jackson 3-2581

STILL HOUSTON'S TOP RATED INDEPENDENT
BY EVERY SURVEY!

SPIN THE
SP  NSOR
WHEEL
OF
F  RTUNE

*At the 34th Annual Convention
of the National Association of Radio
and Television Broadcasters*

Pick the winners of the SPONSOR
advertising agency and advertiser sweepstakes

1. Agency and advertiser personnel attending the convention will register in SPONSOR'S suite (Rooms 658 -659) in the Conrad Hilton Hotel.
2. Each advertising agency and advertiser registrant will be assigned a number on the SPONSOR Wheel of Fortune.
3. Only active broadcasters (radio or tv) may spin the wheel. The broadcaster's "spin" becomes a "vote" for the agency or advertiser "number" where the wheel stops.
4. If the wheel stops on one of the SPONSOR suite numbers (658 and 659), a special prize goes to the broadcaster.
5. The broadcaster signs a card addressed to the agency or advertiser registrant he "voted for." The card reads "I voted for you at the NARTB Convention."

PRIZES • PRIZES • PRIZES • PRIZES

The Wheel of Fortune Tally Board will show the cumulative votes received by each agency and advertiser registrant throughout the course of the week. At the end of the week, VALUABLE PRIZES will be given to the first ten winners. . . .

*See the Prizes on Display
in the SPONSOR Suite*

Remember the Address: 658 - 659, Conrad Hilton Hotel.

NARTB CONVENTION

CHICAGO
APRIL 15 to 19th



RADIO



TELEVISION

*to our
many friends*

FRANK HEADLEY, President
DWIGHT REED, Vice President
FRANK PELLEGRIN, Vice President
CARLIN FRENCH, Vice President
PAUL WEEKS, Vice President

380 Madison Ave.
New York 17, N. Y.
OXford 7-3120

35 E. Wacker Drive
Chicago 1, Illinois
RAndolph 6-6431

6253 Hollywood Boulevard
Hollywood 28, Calif.
Hollywood 2-6453

155 Montgomery Street
San Francisco, Calif.
YUkon 2-5701

415 Rio Grande Bldg.
Dallas, Texas
Rondolph 5149

101 Morietta Street Building
Atlanta, Georgia
Cypress 7797

520 Lovett Boulevard
Room No. 1D
Houston, Texas
Jackson 8-1601

REPORT TO SPONSORS for 2 April 1956

(Continued from page 2)

- AT&T finally finds slot** Tight tv network situation is highlighted by AT&T's slot-searching problems. Giant firm has been seeking time period of video webs since beginning of season. AT&T's agency, Ayer, finally latched on to 6:00-6:30 p.m. Sunday on CBS TV. Show, called "Telephone Time," will start 8 April after "Omnibus," which is now in slot, ends season. Client will bring in own show, being shot by Hal Roach.
- SR-
- Free web plugs for dealers** Value of network tv to local dealers is pointed up by deal offered Gruen retailers. Watch firm, which begins saturation drive on NBC's "Today-Home-Tonight" starting 4 April, will allow dealers to use telops featuring store location during commercials on all shows. There will be no charge to dealers.
- SR-
- "King Kong" to theatres** RKO is planning to re-release "King Kong" in theatres again on basis of ratings picture built on WOR-TV, New York. "Kong" had been scheduled for tv showing around country but RKO took second look when special Pulse unduplicated rating gave picture 79.7 (adding up ratings for 7 days). Pulse survey found 33% of audience saw "Kong" more than once, 18% twice, 13% 3 times but 79.7 is figured on basis of one viewing only.
- SR-
- Admen in net tv probe?** Will advertisers be drawn into Senate Interstate Commerce Committee's investigation of television networks? At one point in testimony last week, Richard A. Moore, president KTTV, Los Angeles, suggested committee call advertisers. Moore told committee option time and "must-buy" policies of networks are illegal. Countering Moore's viewpoint, ABC's Lee Jahncke contended basic problems in tv are due to insufficient stations especially in top 100 markets, not network policies.
- SR-
- CBS, NBC split on allocations** CBS, NBC testimony before Senate Commerce Committee last week reflected cleavage between 2 webs regarding tv allocation. William Lodge, CBS engineering v.p., laid emphasis on vhf "drop-ins" to increase video competition, said de-intermixture no longer seems practical. NBC's v.p. Joseph Heffernan made strong plea for uhf de-intermixture, urged Congress to declare preservation of uhf as national policy. (For more details on network allocation proposals, see "Can the FCC end the seller's market in tv?" page 25 this issue.)
- SR-
- Summer tv cost can beat winter** Though summer viewing is lower than winter, summer tv cost efficiency can be better than winter, says ABC TV. Web offers 12.5% annual rebate for 52 week advertisers, points out that this discount when applied only to 13 week summer cycle, is equivalent to 50% reduction in time costs. New advertisers get, in addition, 20% summer discount through 3 September. (For other facts on advantages of summer advertising, see SPONSOR 5 March 1956 issue.)
- SR-
- Radio "sells" for UAW** Typically, public relations advertisers on air tend to "institutional" approach. But United Automobile Workers goes at p.r. with techniques of company selling products. It has multi-market morning radio show in wake-up style. Show is merchandised with posters, tune-in ads, leaflets. High proportion of union members are reached while driving to work. Many a company seeking to sell ideas to employees or others could take leaf from UAW book. (See story page 32.)

SPONSOR SPEAKS



Fact-gathering progress

Simultaneously on 16 April two developments are scheduled for which SPONSOR has campaigned incessantly. One is gratifying as a virtually complete solution to a problem; the other as a beginning.

We refer in the first instance to TvB's impending release of figures for expenditures of spot television advertisers. Using data compiled and calculated by N. C. Rorabaugh, TvB has found a way to solve a problem which many told SPONSOR was insoluble over the years during which we campaigned for an answer. We are, as we said, gratified to see the data made available openly in place of the snooper system of expenditure gathering which had prevailed previously and which unfortunately still prevails in spot radio.

We are gratified, too, at the impending release on the same date of county-by-county tv set figures for the entire U.S. prepared by the Advertising Research Foundation. The figures are based on the study by the Census in June 1955 and they are sponsored, as was the Census study, by the three tele-

vision networks, by TvB and NARTB.

It's our hope that the ARF figures will mark a start toward regular, timely figures issued by an industry source and accepted as standard throughout the industry. This is what television needs and what the advertiser expects of it. It's a need which won't be satisfied until there is some certainty that reports will be issued regularly on a schedule and before television's rapid growth restricts the usefulness of the data.

* * *

Saturation—not "tonnage"

We believe that buying radio on the basis of low price alone is foolish. And we said so in this space last issue. But we wanted to see how buyers of time in leading agencies felt about the "buy-it-by-the-ton" philosophy. You'll find what buyers had to say, accordingly, in this issue on page 36.

The great majority of buyers seem to agree with us that radio gets its best results when it's bought with careful attention to detail—attention to the atmosphere in which the message is placed, the timing, the coverage, the character of the station.

And buyers agree with our point that it's the sellers of time themselves who forget these qualitative factors most frequently and sell on price and cost-per-1,000 alone.

In making these points, of course, neither the buyers nor ourselves imply a return to the old days of using radio in small quantities. The buyers are for "saturation" and so are we. The point is that even when you buy radio in big quantities, careful discrimination should always be exercised. Buy saturation, yes. But buy it in the way that will mean the most and not in the indiscriminate fashion which we've labeled "tonnage."

We hope the term tonnage—and the warning it implies—will catch on in an era when radio is apparently enjoying a new burst of healthy growth. Then advertisers will get the most out of their expanding use of radio.

* * *

The colorful convention

The 34th Annual NARTB Convention starting 16 April in Chicago will be among the most exciting in industry history. Many magnets will draw broadcasters and admen both to Chicago.

There'll be the burgeoning progress of color television with dozens of exhibits on color in its many facets. There'll be the dramatic debut of WNBQ, Chicago, as the first all-color tv station.

Syndicators will parade new properties, giving concrete evidence of the maturing strength and quality of film for television.

There'll be increasing interest in radio in tune with the aural medium's bull market spirit of recent months.

A stimulating Convention program will be another big magnet.

And SPONSOR has a magnet all its own in the form of a big new game for broadcasters and admen visiting the Convention. SPONSOR's suite will be a clearinghouse for admen at the Convention. As admen register, they'll get a number. And as broadcasters come to visit, they'll spin a wheel of fortune to "vote" for their favorite sponsor or agency friends. Admen getting the most "votes" win prizes.

You'll find the details of SPONSOR's NARTB game on page 112 this issue. And you'll find a Convention section loaded with easy-to-get-at facts about the Convention in SPONSOR's Convention Special next issue.

Applause

Commercials come first

Procter & Gamble has reemphasized the importance of commercials in its recent appointment of William M. Ramsey to the newly created post of director of commercial productions. It's the first such commercial coordination post on a specific basis we've heard of and to us it signifies this:

When P&G with its highly organized approach to management takes such a

step, you can be sure other advertisers will not be far behind. True, P&G is a giant among giants but on every level among advertisers the kind of emphasis on commercials the P&G move reflects is essential.

The P&G announcement came right on the heels of a SPONSOR survey which showed advertisers putting an average 4% of their tv budgets into commercials. We are not prepared to general-

ize whether this figure represents too meager an outlay. It depends on the objectives and the results.

But we *will* generalize on this point: You can't devote too much attention to commercials—whether you spend \$100,000 or many millions in television and radio. Our applause to P&G, therefore, for shaping improved machinery to direct its painstaking production of commercials.

JUST ARRIVED... **WHEN** -radio



KANSAS CITY		SYRACUSE		PHOENIX		OMAHA	
K	K	W	W	K	K	W	W
C	C	H	H	P	P	O	O
M	M	E	E	H	H	W	W
O	O	N	N	O	O	W	W
RADIO	TV	RADIO	TV	RADIO	TV	RADIO	TV
810 kc.	Channel 5	620 kc.	Channel 8	910 kc.	Channel 5	590 kc.	Channel 6
CBS	CBS	CBS	CBS	ABC		CBS	CBS

Represented by KATZ AGENCY INC. JOHN BLAIR & CO. BLAIR TV, INC.

MEREDITH *Radio and Television* **STATIONS**
 affiliated with *Better Homes and Gardens* and *Successful Farming* magazines

The No. 1 TV Buy in Kansas City

"BIG-TIME DAYTIME"

on

KMBC-TV

In KANSAS CITY, daytime is BIG TIME on KMBC-TV!

The fresh, new KMBC-TV "Big-Time" Daytime format is producing ratings and results that are positively amazing!

EXAMPLE: The latest Kansas City Nielsen Survey shows that KMBC-TV out-rates all other Kansas City channels during 18 quarter hours from 9:30 a.m. to 6:30 p.m. on the average broadcast day. Station B is first during 10 quarter hours, Station C captured

only 8 quarter-hour firsts. The survey was begun less than two weeks after KMBC-TV launched its new daytime format, so the KMBC-TV peak is yet to come.

On the strength of the overwhelming audience reaction to KMBC-TV "Big-Time" Daytime programming, it's little wonder that so many sponsors are swinging to daytime schedules on KMBC-TV. No matter what comparative basis you use—ratings per thousand or complete versatility of commercial handling—KMBC-TV "Big-Time" Daytime is far and away the No. 1 TV buy in Kansas City!

For details on this productive new kind of television programming, see your Peters, Griffin, Woodward Colonel.

the Swing is to "BIG-TIME" DAYTIME!

on **KMBC-TV**

Kansas City's Most Powerful TV Station

DON DAVIS,
First Vice Pres. & Gen. Mgr.
JOHN SCHILLING,
Vice Pres. & Gen. Mgr.
GEORGE HIGGINS,
Vice Pres. & Sales Mgr.
MORI GREINER,
Director of Television
DICK SMITH,
Director of Radio

... and in Radio, it's **KMBC** of Kansas City — **KFRM** for the State

