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NOV 28 1955

SPONSOR

Magazine radio and tv advertisers use

28 NOVEMBER 1955

50¢ per copy • \$8 per year

FIVE OF A KIND

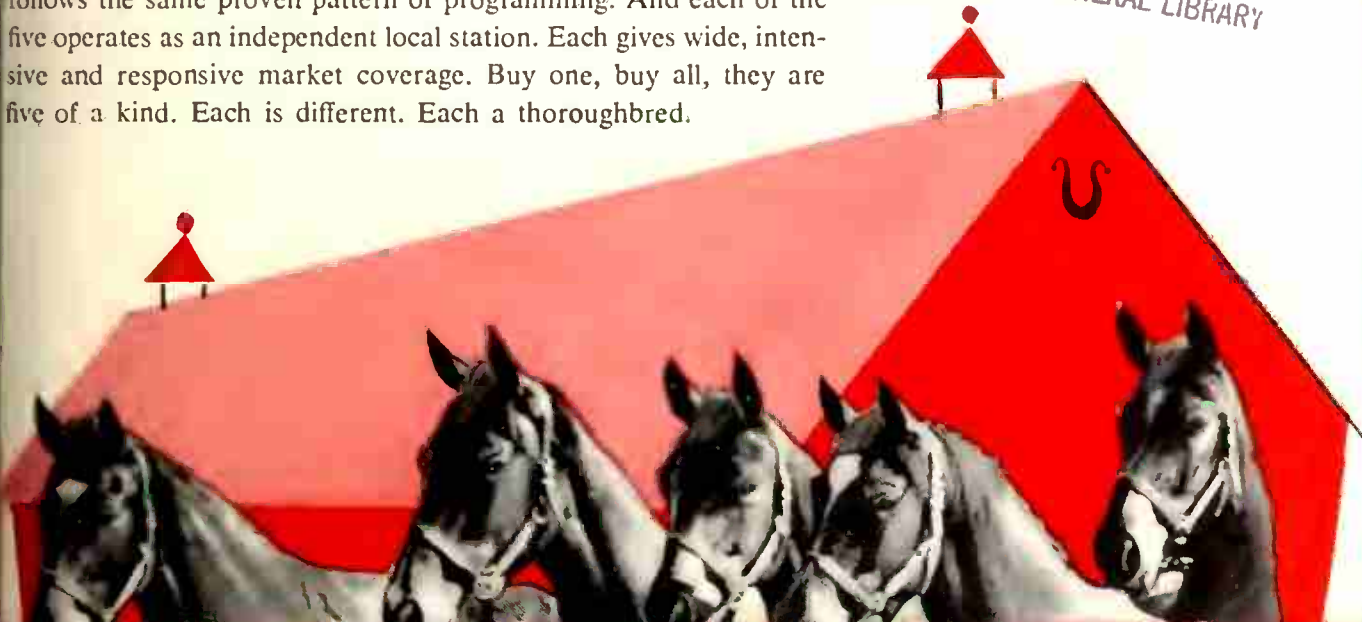
ALL DIFFERENT . . . ALL THOROUGHBREDS

Radio stations, like race horses, should be judged by the record. It's no wonder that smart time buyers are selecting the NoeMac stations. Look at the ratings and market coverage facts . . . and you'll discover that in each of the rich five NoeMac markets, your best buy is the NoeMac station. Although under separate management, each follows the same proven pattern of programming. And each of the five operates as an independent local station. Each gives wide, intensive and responsive market coverage. Buy one, buy all, they are five of a kind. Each is different. Each a thoroughbred.

RECEIVED

DEC 8 1955

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 city Derby

For Availabilities, Ratings and Market Facts, call your H-R Man

NOE MAC STATIONS
 NEWS MUSIC ALL DIFFERENT

- KLIF**
DALLAS
•
First in both Hooper and Pulse
- KELP**
EL PASO
•
First in Hooper and Pulse
- WNOE**
NEW ORLEANS
•
Tops all independents in August Hooper
- WRIT**
MILWAUKEE
•
The most talked about station in the midwest
- KNOE**
MONROE, LA.
•
First by far in Hooperatings

WHY SPONSORS DROP AGENCIES

page 27

Interview with Chris Witting, broadcaster now turned sponsor

page 32

How Aborn stretches its radio coverage at low cost

page 35

What radio adds to a TV campaign

page 36

Are you nonchalant about tv's lost production dollars?

page 38

The advertising manager: his biggest headaches

page 40

Two timesavers for timebuyers speed cost-per-1,000 estimates

page 42

You can reach

415,835

TV families in
the rich market of

RICHMOND

Petersburg and
Central Virginia on the basic

NBC-TV

station

WXEX-TV

Channel 8

Ask your Forjoe man for full details

Tom Tinsley, President

Irvin G. Abeloff, Vice-President

REPORT TO SPONSORS 28 NOVEMBER 1955

Americana shows next tv cycle

Look for Americana trend among tv programs upcoming for spring and next fall. ABC TV half-hour film shows include: "RFD, USA," "Sam Houston," "Jim Bowie," "Circuit Judge." NBC TV has half-hour film shows including "Tom Sawyer" and "Johnny Moccasin." Not including spectaculars and one-shots, the 3 tv networks have 41 new program series in preparation for February-April program buying season.

-SR-

Spot radio to get big new client

Client with sufficient size and stature to be considered bellwether expected to make big news for spot radio with announcement one of its major brands will switch to two-thirds spot radio budget next year.

-SR-

Will nets tailor show for you?

Will television networks tailor show to needs of specific client? Here's answer: ABC—It's impractical for us to create a show based on one client's needs. Since most of our shows are on film, by time production is complete client's needs may have changed. CBS—Program created for specific needs of one advertiser extremely rare though it happens. NBC—When it happens it's usually case of demand for certain show type which is hot. If sponsors cry loud enough for a show type, we'll try and find it.

-SR-

P&G plunges with participations

Pat Weaveresque "vertical saturation" concept got big boost last week when P&G used 8 network tv shows on single day (21 November) to push its new Fluffo shortening just before big Thanksgiving food-buying period. (Alcoa will have similar one-day push on NBC TV 6 December.) Use of network saturation technique via regularly sponsored P&G shows on CBS TV as well as participations in NBC TV shows is something new for P&G. F. Kenneth Beirn, president of Fluffo agency, Biow-Beirn-Toigo, termed one-day campaign a "commercial spectacular" but pointed out it afforded 20 minutes of commercial time contrasted with 6 minutes provided in program spectaculars "despite their vast cost." You can take that as answer to those who term P&G "sucker" for having failed to buy spectaculars while at same time noting P&G has now clearly evinced interest in flexible network participation technique.

-SR-

Why Drewrys bought Susie

Story behind purchase of "Private Secretary" reruns from TPA by Midwest brewery, Drewrys Ltd., points up importance of creative merchandising ideas in making film shows productive for advertiser. Problem Drewrys faced with program, purchased at price said to be record for a rerun, is that first-run sponsor on CBS TV (American Tobacco) is identified with show. TPA and its merchandising consultant, Stone & Associates, came up with new name for series, "Susie," and created pert animated figure of Susie to be used as symbol of show in merchandising instead of star Ann Sothern who plays Susie.

REPORT TO SPONSORS for 28 November 1955

- "Matinee" boon to color sales** Tv set dealers in New York metropolitan area regard NBC TV's new "Matinee," afternoon show in color, as best boon yet to sale of color tv sets. "Now we have something to show customers during day," was comment SPONSOR reporter got consistently in making rounds of shops in plushier neighborhoods. "Color can sell itself once people have seen it," was frequently held opinion, provided price comes down. One dealer felt big problem was repeated publicity about possibility of price reductions with potential purchasers afraid to buy now and feel foolish 3 months later if price reduction comes.
- SR-
- Untapped source of research** Could admen and universities work together to uncover useful research facts at low cost? Subject matter of recent MA and PhD. theses reaching SPONSOR indicates admen might do well to contact leading universities and suggests projects for graduate students. Recent study by former radio news editor Erling S. Jorgensen might well have been subsidized by tv news sponsor. Subject: Is the film clip the best means of presenting tv news? Conclusion: No. It was least liked way to get news, based on reactions of 142-person test audience. Newscaster alone was best liked; still pictures second best. Research was done for PhD. at University of Wisconsin. Jorgensen is instructor of radio and tv at Michigan State University.
- SR-
- Spot radio \$ figures coming?** Look for developments soon in attempt to provide dollar figures on client expenditures in spot radio. There's activity brewing, particularly among station reps who are anxious to see gap filled.
- SR-
- The agency in transition** Major cause of account shifting and reorganization at major agencies is current trend toward broadening of services agency gives client in television era. Client now wants marketing-merchandising aid as well as more traditional advertising services. While jumping to get on bandwagon, some admen fear agencies will spread selves too thin and neglect creative aspects of advertising. (For discussion of changing agency role, see start of SPONSOR series called "The advertising agency in transition," page 27.)
- SR-
- Extending am audience reach** Advertisers who buy radio stations with similar program formats are limiting their audience reach, WOR, New York, warns. Point is made in recent sales presentation Mutual flagship aimed at music-and-news outlets. WOR's pitch is that buying only music-and-news stations means high duplication in homes reached. These Pulse figures are cited: Total daily audience of 4 top music-and-news stations comes to 64.9% of families in metropolitan area. Unduplicated total, however, is 42.6%. (For more details on WOR presentation, see "How Aborn stretches radio coverage at low cost," page 35.)
- SR-
- Radio vet heads Gardner agency** Rise of admen with radio-tv backgrounds into high echelon agency posts has been feature of recent agency history. Latest example is election of Charles E. Claggett as president of Gardner Advertising Co., St. Louis. Claggett formed Gardner radio department in 1935, had been senior vice president and general manager since last year. He replaces Elmer G. Marshutz, who had been president since 1934, and who becomes board chairman.

(Sponsor Reports continues page 103)

splash-maker

the spectacular Channel 8 Multi-City Market

WGAL-TV

LANCASTER, PENNA. NBC and CBS

Sales results are spectacular, too, in the Channel 8 Multi-City Market. Advertise your product in this vast, *SPENDING* market where the owners of 912,950 TV sets spend \$5½ billion yearly. Make the 3½ million prospects who live here your customers.

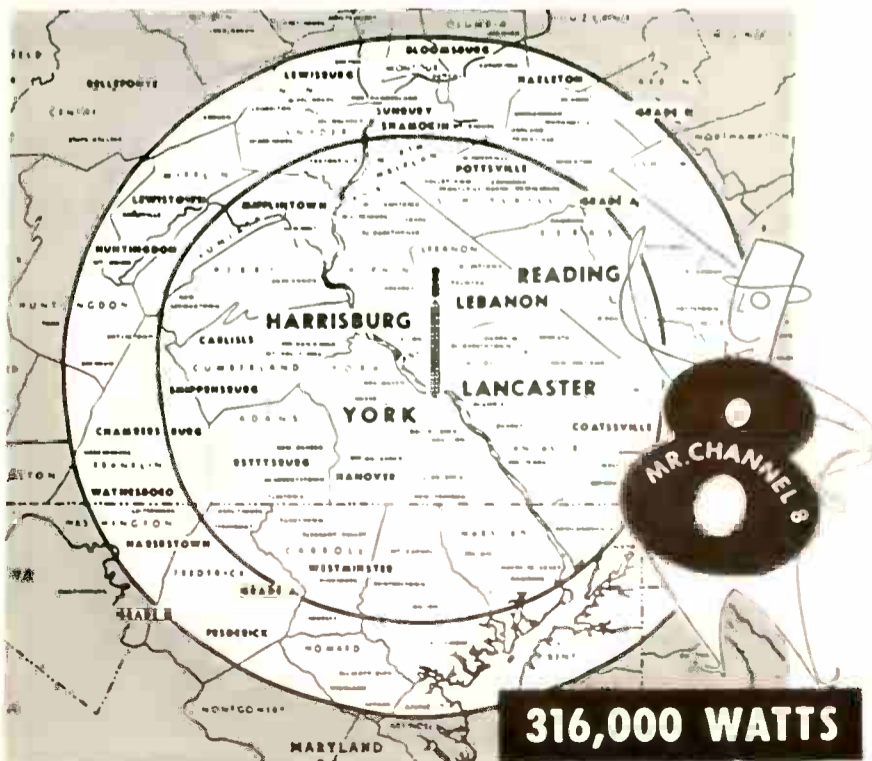
STEINMAN STATION
Clair McCollough, Pres.

Representatives:

MEEKER TV, INC.

New York
Chicago

Los Angeles
San Francisco



SPONSOR

the magazine radio and tv advertisers use

28 November 1955
Volume 9 Number

ARTICLES

The ferment underlying today's account shifting

The first in a four-part series covering the new agency-advertiser relationship, with opinions of top men on both sides of the fence about what's ahead. List gives 10 wants of modern consumer goods advertiser

27

Which one is you?

Timbuyers take gentle spoofing in book of baby portraits by Tri-State Stations' New York office manager, Don Chapin. First printing went in a week

30

Broadcaster-turned-sponsor looks at air media

Chris Witting, in unique position to scan the radio, television and advertising scene, gives his views on subjects ranging from network radio's future to color tv

32

How Aborn stretches its radio coverage

By purchasing the same time on all six Boston stations on Thursday and Friday, Aborn has its ad rating equal to the sets-in-use figure. This late-week buy is calculated to reach women when they are preparing their shopping lists

35

What you get when you add radio to tv campaign

Advertiser can either add homes or hit the same ones for added impact. It is important to decide in advance which are preferred and concentrate on them

36

Are you nonchalant about tv's lost production \$\$?

With big budgets required in network tv, too little emphasis is placed on saving here and there. Admen are shown how a few safeguards can cut costs 5 to 10% and allow that money to go into auxiliary campaign in weak market

38

Ad manager woes: attaining stature, keeping it

Top eight gripes of ad managers are aired in this third article in a five-part series on advertising headaches. Gripes include interference by other company executives; agency pitches based on fancy, not fact; budget fights

40

Timesavers for timebuyers

Circular slide-rules soon to be distributed make it possible to calculate cost-per-thousand in fraction of usual time

42

COMING

Is marketing responsibility an agency "must"?

One of the main reasons for agency jumping by some clients has been the availability of an adequate marketing section, say some admen.

12 Dec.

Station reps: how their headaches have grown

Among problems: necessity of working with buyers who may not have last word in buying time. Part four of the five-part series

12 Dec.

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AGENCY AD LIBS
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49TH & MADISON
MR. SPONSOR, Benjamin Abrams
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NEW TV STATIONS
NEWSMAKERS
P. S.
RADIO COMPARAGRAPH
ROUND-UP
SPONSOR ASKS
SPONSOR BACKSTAGE
SPONSOR SPEAKS
TIMEBUYERS
TOP 20 TV FILM SHOWS
TV RESULTS

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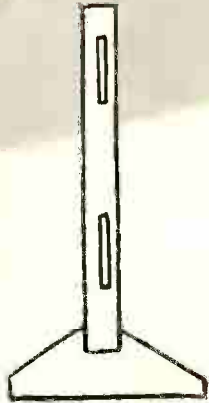
Circulation Department: Evelyn S.
scription Manager; Emily Cutillo,
Mitchell

Office Manager: Catherine Scott Ros
Readers' Service: Augusta B. Shearme

Accounting Department: Laura Oker
Fazio

Secretary to Publisher: Helen L. Har

Published biweekly by SPONSOR PUBLICATIONS, INC.
combined with TV. Executive, Editorial Circulation,
Advertising Offices: 40 E. 49th St. (49th & Madison)
New York 17, N. Y. Telephone: MUrray H1-8-5
Chicago Office: 161 E. Grand Ave. Phone: CO
7-9863. Los Angeles Office: 6087 Sunset Blvd.
Phone: HOllivood 4-8089. Dallas Office: 311
St. Phone: STerling 3591. Printing Office: 1
Ave., Baltimore 11, Md. Subscriptions: Unit
\$3 a year. Canada and foreign \$9. Single copy
Printed in U.S.A. Address all correspondence to
E. 49th St., New York 17, N. Y. MUrray H1-8-5
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KWKH SHREVEPORT

Doesn't Stop at START!

The space-devouring strides of KWKH range far out into rural areas, covering hundreds of places like Start (La.) in our big, 80-county daytime SAMS area.

We're first in the sprints, too. Latest Hoopers show that Metropolitan Shreveport prefers KWKH over the second station, *morning, noon and night*—up to 104%!

Cost-per-thousand listeners is far, far less than any other station in the area. Get all the facts from The Branham Company.



Nearly 2 million people live within the KWKH day-time SAMS area. (Area includes additional counties in Texas, Oklahoma and New Mexico not shown in map.)

KWKH

A Shreveport Times Station

TEXAS

SHREVEPORT, LOUISIANA

ARKANSAS

50,000 Watts • CBS Radio

The Branham Co.
Representatives

Henry Clay
General Manager

Fred Watkins
Commercial Manager

KJEO

TV

covers

*Latest Survey Shows
KJEO-TV First—Morning,
Afternoon and Night*

K
J
E
O

...THE GREAT CENTRAL
CALIFORNIA MARKET
(the richest per capita market in the world)

WITH EXCLUSIVE
CBS-TV and **ABC-TV**

O'NEILL BROADCASTING COMPANY
P. O. BOX 1708 Represented Nationally by the Branham Company FRESNO, CALIFORNIA

Timebuyers at work



Loremia Mayer, Campbell-Ewald, New York stresses that the buyer's responsibility to the client demands that he or she buy as efficiently and cheaply as possible. "It's up to the stations to establish rates and a code of ethics about maintaining them if they feel rate-cutting is harmful to the industry. The agency can't do that job for them. I think that it's better not to make deals, but if a station offers good programing and is willing o sell below the card, a buyer should consider it, but not encourage it. We do feel that the bargain-basement atmosphere which rate-cutting generates is bad not only for the stations but for the clients and agencies in the long run, because how can you be sure that a station that's willing to bargain isn't giving your competitor a better deal? We don't object to package plans."



Robert Palmer, Conklin, Mann and Son, New York, says that it would be a big help to agencies if NARTB were to define and encourage enforcement of local rates. "There's a crying need for uniformity," says he. "Too many stations will give a client a local rate only because they can't get the business any other way. Of course, it's a big problem for station reps particularly. The agencies would probably support any action SRA might take. First of all, local rates should be 30% less than the national rate and should be applicable only to local retail outlets. Just because a particular manufacturer may have distribution in only that one market, it does not mean he's eligible for a local rate. Generally, he's competing with other manufacturers in the same market who are forced to pay national rates. Only local dealers and retailers should qualify."



Hal Kirk Halpurn, president, Hoot Advertising Agency, New York, feels that the Spanish-speaking market in this country is not sufficiently exploited. "Of course, special language programing on tv has grown tremendously in the last couple of years, particularly in large metropolitan markets where foreign-language groups are sufficiently sizable. New York alone has a Spanish-speaking population of 800,000. When an advertiser gets ready to buy tv time with an eye to the Spanish market, he should be made aware of differences in viewing habits. For example, daytime tv gets very little attention from these people, since the women generally work too. Also, you tend to lose 60% of your audience after 10 p.m. because many of them work on jobs that require very early rising. They favor light musical, variety entertainment."

Only **3**

STATIONS

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

Of this top trio
KBIG is

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

Any KBIG or Robert Meeker
Account Executive will show
you the documents.



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

Nat. Rep. Robert Meeker & Assoc. Inc.

PANORAMA US

Here is a scene duplicated many times across the country.

Thanks to CBS Television's Extended Market Plan, this family . . . and thousands like it . . . for the first time are able to share in the wholesome enjoyment of virtually all of the CBS Television Network programs:

Programs that are made easily available with consistent, dependable reception delivered through the facilities of a local station.

WJDM-TV is proud to be a member of this vigorous network group and prouder still to be playing a leading role in the elevation of the cultural standards of its people.

MEL WHEELER
General Manager
WJDM-TV WEAR-TV

WJDM-TV, Parma





in conjunction with WEAR-TV, Pensacola, Serves the Fabulous Northwest Florida Coast

represented nationally by George P. Hollingbery Company.

**THERE'S
ONLY
ONE
MEDIUM
IN
THE
BILLION-
DOLLAR
San Diego
MARKET!**



Only ONE offering your clients

- Greatest Audience**
- Greatest Coverage**
- Greatest Pulling-Power**
- Greatest RESULTS**

(at lowest cost-per-thousand)

That ONE MEDIUM is
RADIO KSDO!

**For Billion-Dollar Action
In The Billion-Dollar San Diego
Market . . .**

KSDO
San Diego


1130 KC
5000 Wotts

LOWEST COST PER THOUSAND!

Represented by

- Jahn E. Pearson Co. — New York,
Chicago, Dallas, Minneapolis
- Doren McGavren — San Francisco
- Walt Lake — Los Angeles
- Hugh Feltis & Assoc. — Seattle
- H. Quentin Cox & Assoc. — Portland

AGENCY AD LIBS



by Bob Foreman

Tv outside New York does good job at less cost

About 17 years ago, when the company which employs me committed its original sin, I had never been west of Eighth Avenue (New York City). To broaden my horizons and enrich my experience, this concern immediately dispatched me to Lancaster, Pa., the beginning of many journeys westward and the end of my N.Y.C.-Provincialism. It *should* have been, that is, since I still feel amazement when I witness anything superbly done (tv-wise at least) outside of our city.

However, most of my production experience since that date has come from New York or Hollywood, those twin cities reigned over by cost and confusion. So it was a revelation indeed—exciting as well as educational—to witness what I suppose is routine production at WBNS-TV in Columbus, Ohio, several weeks ago.

I witnessed three live shows from 10 to 10:30 p.m. The first was in the hands of a most capable newscaster, Chet Long, whose local and national news is the top-rated show in town. That evening his show consisted mainly of an interview with some young coeds from whose midst the "Queen of Homecoming Week End" was to be selected.

Next came Bob McMasters's 10-minute weather show. Also a fine job. Then Earl Flora on sports, which was tops as well.

What struck me most forcibly about all three shows was the fierce pride which the people I met had in these local personalities. Quite a lesson for a New Yorker! And completely justified from what I saw.

The gents themselves were appealing and facile even to a man from the land of Nathan Detroit. Frankly, they were as good as any of the people I've encountered in our metropolis or in Hollywood—network as well as local.

But what really bug-eyed me was the footwork of the production crews which scrambled about during the three operations. This activity took place in one studio. It included live commercials, integrated film, several sets, all changed at breakneck speed. The sets were shifted *during a dissolve*, cameras were rushed to and fro. and, believe it or not, at one point (this would be an insurmountable problem in New York) one of the two cameras went out. So they winged the rest of the show and no one could've known the difference.

There were about three men involved in the set changes
(Please turn to page 56)

Now on the Air!...

KTHV

CHANNEL 11 LITTLE ROCK!

KTHV, Channel 11, went on the air yesterday, November 27, telecasting daily 5 to 10:45 P.M. — 4 to 10:45 P.M. on Sunday.

For the next few weeks we will be using our auxiliary tower (on top of 1300-ft. Mt. Shinall) awaiting completion of our new 1000-foot super-tower (1800 feet above average terrain!)

What is KTHV's significance in Arkansas? We believe the list of CBS and ABC shows below — already scheduled — tells the story.

Watch for further news — and meanwhile, ask your Branham Man!

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

GODFREY AND HIS FRIENDS
THE MILLIONAIRE
I'VE GOT A SECRET
U. S. STEEL HOUR
FOUR STAR PLAYHOUSE
MAMA
OUR MISS BROOKS
CRUSADER
WANTED
PERSON TO PERSON
BEAT THE CLOCK
STAGE SHOW
HONEYMOONERS
TWO FOR THE MONEY
IT'S ALWAYS JAN
DOUGLAS EDWARDS NEWS

Plus LOCAL NEWS, WEATHER, SPORTS

316,000 Watts

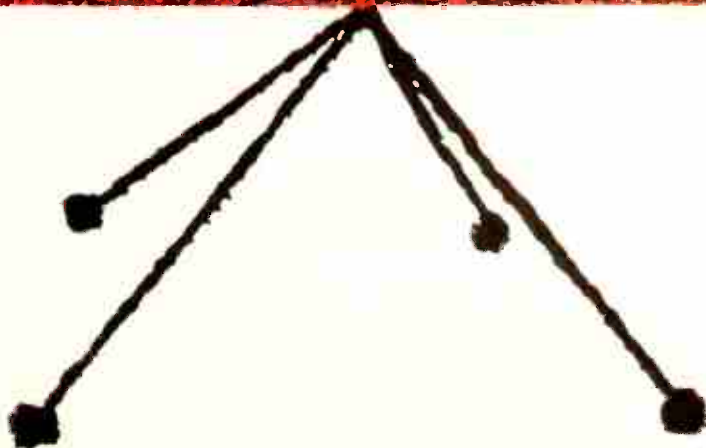
Channel



NOW AFFILIATED WITH CBS AND ABC



Affiliation on April 1



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

Affiliated with KTHS, Little Rock
and KWKH, Shreveport

49th and MADISON

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

MOTIVATION RESEARCH

Sometime during 1955 (I believe it was in the late spring) I came across an article and I believe it was in your magazine—devoted to several advertisers' successful experience with studies in motivation research.

Among the cases cited were the Tea Institute's discovery that they must "masculinize" their ads after motivation studies indicated that tea drinking was considered "sissy" among men, and the elimination of the word "lager" from the advertising of a beer company after association tests proved that the word carried unpleasant connotations.

I am very much interested in locating that article, but have no recollection of its title, author's name, or the issue in which it appeared. Research in the library's periodical index has proven fruitless. Can you help?

JANE CALLOMON
Lando Advertising Agency
Pittsburgh

● SPONSOR has done two articles on motivation research. These are included in the All-Media Evaluation Study, available at \$4 per copy.

NEW RADIO AND TV DIRECTORY

I read with a great deal of interest that you have assembled a 1955-56 radio and television directory.

I would greatly appreciate if it you could send us along about 15 copies so that each of our salesmen might have one as a handy reference.

These directories have proved very helpful to us in the past, and you are to be commended for this truly useful service.

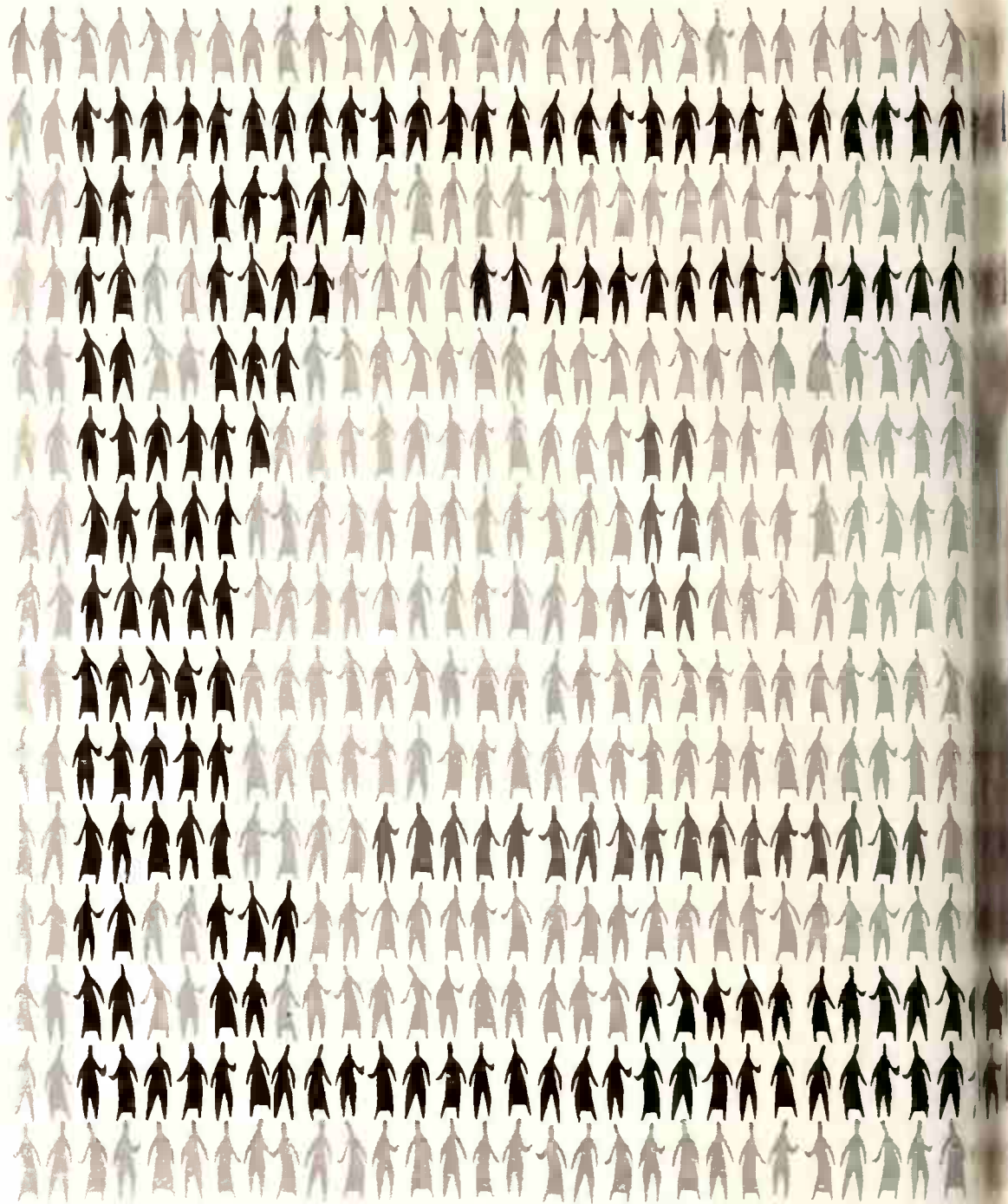
RUSSELL R. GAUDREAU
Sales Promotion Director
George P. Hollingsbery
New York

● An up-to-date edition of SPONSOR's Radio and Tv Directory has been made available, as usual at no charge.

SPOT RADIO \$ FIGURES

I have followed with much interest your crusade for some clearing house for spot radio billing information. Why shouldn't this project be taken

WLW radio offers the only



By George, it's the truth! You get a pre-determined audience at a low one dollar per thousand home broadcasts or even less ... certified by the official NIELSEN REPORTS! That's WLW Radio's sensational new "Certified Audience Plan" with announcements to deliver the greatest possible unduplicated home coverage.

And this bang-up "C.A.P." is power-packed by WLW's dynamic new programming operation - "The World Now" - which brings home the biggest coverage of on-the-spot news and candid variety in broadcast booking.

WLW's "The World Now" operation certifies to pack a bigger captive audience into every one of your ad dollars ... than any other broadcast media - ever!

So tune your "time" to WLW Radio for the spectacular "Certified Audience Plan" and "The World Now" powerful programming!

CROSLEY BROADCASTING CORPORATION, A DIVISION OF



CERTIFIED AUDIENCE PLAN in any broadcast media



WLW radio

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

Greatest Sports FIRST on TV

COLLEGE BASKETBALL

the latest WPFH Exclusive



featuring

LA SALLE, PENN, TEMPLE,
VILLANOVA AND ST. JOSEPH'S

against

NATIONAL CHAMPIONS
CONFERENCE CHAMPIONS
TOURNAMENT WINNERS

**30 Games ★ Dec. 3RD thru March 10TH
9:30 P. M.**



This great attraction is available

Wednesdays and

*sponsored by Meeker TV Inc. for
quarter or one-sixth basis.*

See your Meeker TV Inc.

Representative.

The greatest audience attraction in the Greater Delaware Valley.
It's the first time all 5 Philadelphia teams play under the same roof.

First time all 5 meet in round-robin City Series.

WPFH CHANNEL 12

the Sports First station—serving the Greater Delaware Valley with 316,000 Watts

over by RAB? What objections do you get from stations for furnishing this information?

When Rorabaugh wrote us about establishing such a service several years ago, we were delighted and agreed quickly to furnishing the necessary information.

I sincerely hope you will continue to hammer away at this project until some action is taken which is for the good of the industry.

ALEX KEESE
WFAA
Dallas

● SPONSOR intends to do just that. We were encouraged in our efforts to stimulate publication of spot figures by TvB's decision several weeks ago to publish spot tv figures as calculated by N. C. Rorabaugh. Next step, spot radio.

NEGRO RADIO

It was my pleasure to see a copy of your 19 September issue of radio and television news.

I am particularly interested in the article covering the Negro market. We use railroads as our chief means of advertising.

Your magazine is fresh and interesting.

R. T. D'AVENPORTE, SR.
Guild Craftsmen
Mobile

Will you please send to us five reprints of your section, "What advertisers should know about Negro radio," from your September 19, 1955 issue?

GEORGE W. PATTON
General Manager
WBML
Macon, Ga.

● Single reprints of the Negro Section are available at 50c each. Since there has been a demand for bulk orders, the rate for 25 to 99 reprints is only 40c each.

SPONSOR IN SCHOOLS

I have asked that my entire class of 23 students subscribe to SPONSOR. I would regard it as a considerable favor if an extra copy were sent in each shipment for my own use in teaching and instructing the use of SPONSOR Magazine.

GALE R. ADKINS
Radio House
University of Texas
Austin, Tex.

● An increasing number of radio and tv classes are using SPONSOR as a living textbook. The student rate is \$4 per year.

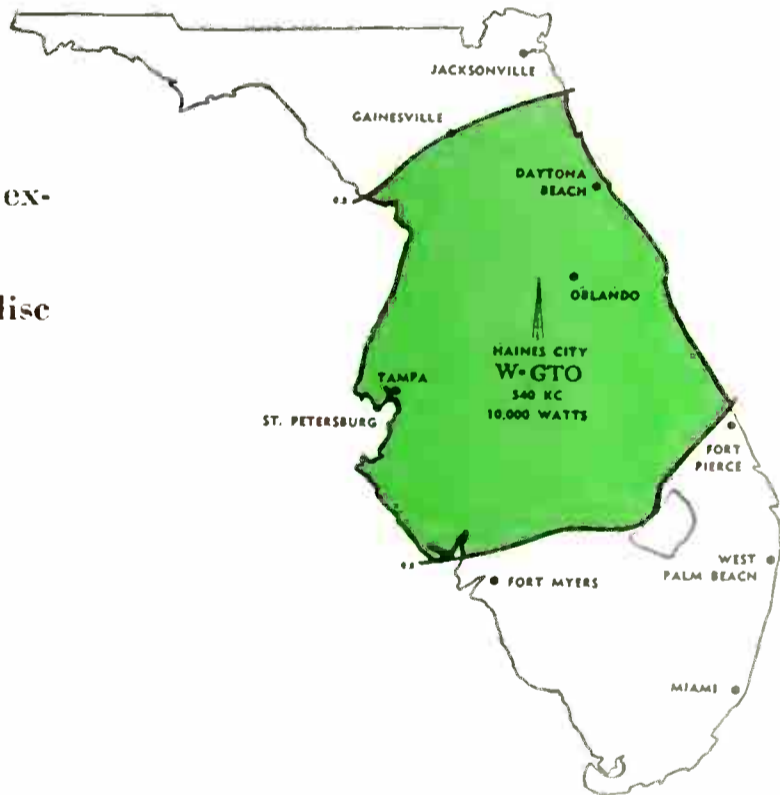
AD MEN
 ARE TALKING
 ABOUT
W•GTO
 FLORIDA'S
 NEW STATION



from **Gulf To Ocean** • **Gainesville To Okeechobee**

Of course people in Florida are talking about this *new station* too. They like our excellent News coverage* our fine programming and our three outstanding disc jockeys, Dale Starkey, Dar Dodds and Bob Wery.

**Besides all available news wires, W•GTO employs correspondents in 27 towns within our coverage area, thus assuring our listeners of getting all important Florida, National and International news.*



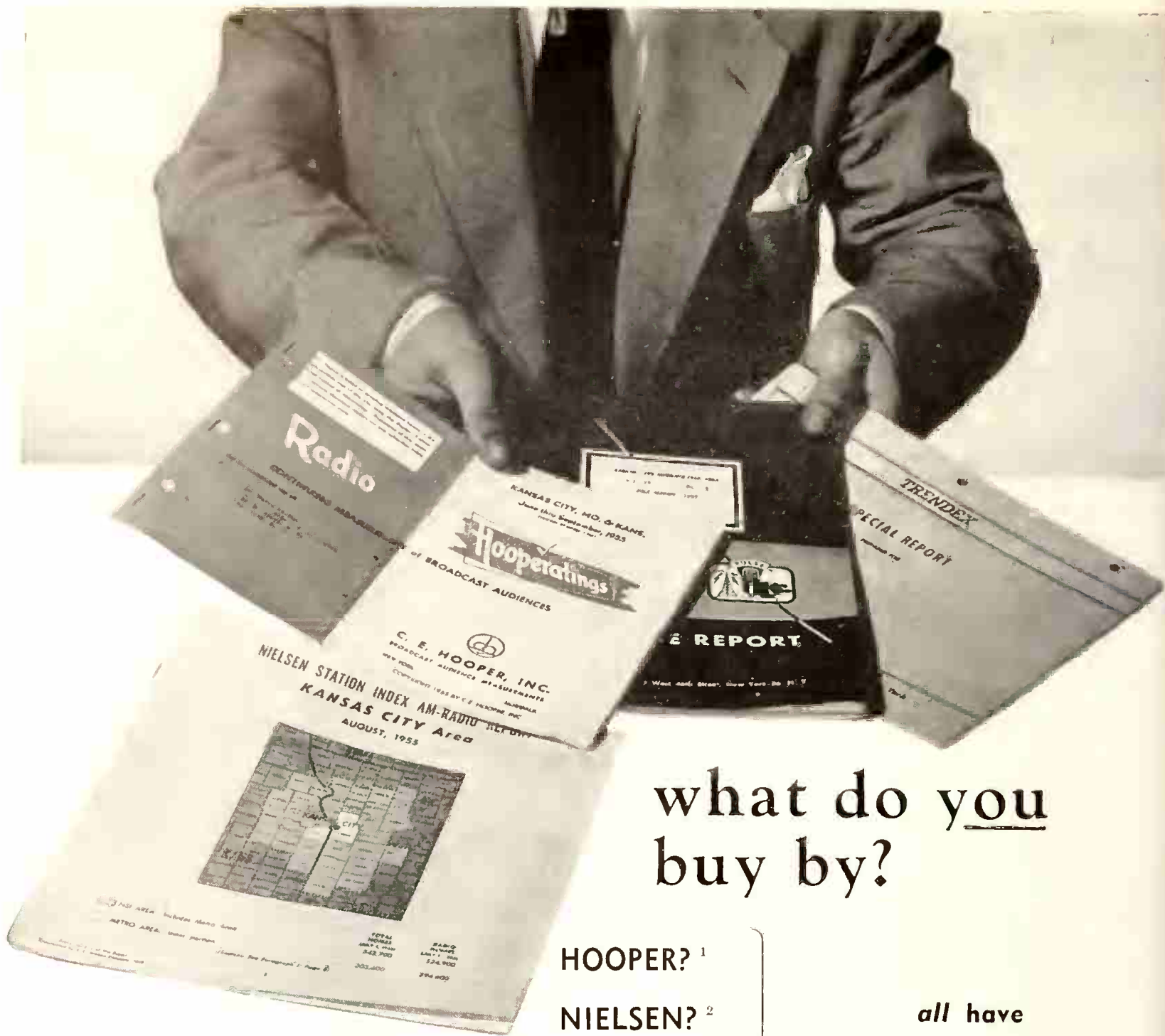
10,000 WATTS
 540 KILOCYCLES

W•GTO

HAINES CITY, FLA.
 PHONE 6-2621

owned and operated
 by KWK, St. Louis, Missouri

Represented by
WEED & COMPANY



what do you
buy by?

- HOOPER? ¹
- NIELSEN? ²
- PULSE? ³
- TRENDEX? ⁴

all have
WHB FIRST!

WHB has run away with Kansas City's radio day!

10,000 watts—710 kc

- ¹ All day average Hooper: 46.4%—First place!
- ² All day average area Nielsen: 39.2%—First place!
- ³ Pulse—every daytime ¼ hour—First place!
- ⁴ All day average Trendex: 42.8%—First place!

Call the man from Blair or WHB
General Manager George W. Armstrong.



MID-CONTINENT BROADCASTING COMPANY

President: Todd Storz

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

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

WHB, Kansas City
Represented by
John Blair & Co.

New and renew

SPONSOR

28 NOVEMBER 1955

1. New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Charles Antell, Baltimore	Product Services, NY	ABC B5	Ozark Jubilee; 1/2 hour each wk alt on 2 periods Sat 7:30-9 pm, every 4th Sat 7:30-8 pm, S Nov; 13 wks
Chrysler, Detroit Colgate-Palmolive, Jersey City	McCann-Erickson, Detroit Ted Bates, NY	ABC CBS 146	Hudson Thanksgiving Day Parade; Th 10:15-11 am; 24 Nov Adventures of Champion; F 7:30-8 pm; 28 Oct-11 Nov
Fortiss Candy Co, Chi	C. L. Miller, Chi	CBS 64	Tales of the Texas Rangers; alt S 11:30-12 n; 29 Oct; 26 alt wks
Ever Bros, NY Longines-Wittnauer, NY H. Masland & Sons, Carlisle, Pa	JWT, NY Victor A. Bennett, NY Anderson & Cairns, NY	CBS 71 CBS 166 CBS 60	Garry Moore; W 10-10:15 am; 10 Nov; 52 wks Thanksgiving Day Festival; Th 5-6 pm; 24 Nov Garry Moore; alt F 11:15-11:30 am; 18 Nov, 52 wks
Minute Maid Corp, NY	Ted Bates, NY	NBC 55	Tenn Ernie Ford Show; alt W 12-12:30 am; 2 Nov-17 Oct 56
Walston-Purina, St. Louis	Guild, Bascom & Bonfigli, San Fran	CBS 65	Garry Moore; alt F 11:15-11:30 am; 11 Nov; B alt wks
Walston-Purina	Guild, Bascom & Bonfigli, San Fran	CBS 51	Robert Q. Lewis; alt th 2-2:15 pm; 3 Nov; 13 alt wks
Devlon Products, NY	Norman, Craig & Kummel, NY	CBS 119	Appointment with Adventure; alt S 10-10:30 pm; 23 Oct; 52 wks
J. Reynolds, Winston-Salem	Wm Esty, NY	CBS 15	Pacific Coast Football; S 2 pm to concl; 5 Nov & 12 Nov
Oto-Broil, NY	Product Services, NY	ABC 33	Super Circus; alt 1/2 hour each wk S 5-5:30 pm, S:30-6 pm; 13 Nov



Rowland Laughlin (3)



Arthur M. Jones (3)



John T. Holloway (3)

2. Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Worden Co, NY	YGR, NY	NBC 56	Date with Life; M-W-F 4-4:15 pm; 2 Jan 56-28 Dec 56
Consolidated Cosmetics, Lanolin Plus, Chi	Duggan & Phelps, Chi	CBS 86	Robert Q. Lewis; M 2:15-2:30 pm; 11 Dec; 13 wks
Herber Products, Fremont, Mich	D'Arcy, NY	NBC 60	Ding Dong School; alt M 10-10:30 am; 14 Nov-29 Nov 56
Lamm Brewing Co, St. Paul	Campbell-Mithun, Minn	CBS 36	Person to Person; alt F 10:30-11 pm; 9 Sept; 52 wks



J. C. Legler (3)



William E. Hatch (3)



John Hickey (3)

3. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Bill Babbitt	MBS, NY, exploitation director	Robinson, Aldeman & Montgomery, Phila, creative services
Arthur S. Bostwick	Fuller & Smith & Ross, Cleve, publicity director	Same, public relations director
George A. Bradford	GE, Schenectady, rad-tv adv mgr	Compton Adv, NY, acct exec
Norman Bradford	Atherton & Currier, NY	Product Services, NY, creative director
Charles E. Claggett	Gardner, St. Louis, sr vp & gen mgr	Same, president
Tom Carson	Benton & Bowles, NY, time buying supervisor	Compton, NY, time buying supervisor
James A. Clarkson	Ted Bates, NY, acct exec	Same, vp
George Cloutier	J. Walter Thompson, NY copy group hd	Marschalk & Pratt, NY, vp
David R. Coey	George H. Hartman, Chi, acct exec	Same, vp
erry Coleman	Welsh, Hollander & Coleman, LA	Wade, Hollywood, acct exec
Paul Foley	MacManus, John & Adams, Detr, exec vp	McCann-Erickson, Detr, vp & chairman of plans board
Stewart L. Fritche	Robert Otto & Co, NY acct exec	Same, pres
Donald C. Graves	KLAS-TV, Las Vegas, operations mgr	Zimmer, Keller & Calvert, Detr, rad-tv dept
William G. Greene	C. M. Basford, NY	Same, vp and treasurer
William J. Griffiths	Carmona & Allen, Hollywood, sr acct exec	Same, general mgr
Robert Murray Haig	J. Walter Thompson, NY, vp and tv cpy director	Kudner, NY, tv copy supervisor
Jordan T. Hargrove	Kelly, Nason, NY, acct exec	Kudner, NY, acct exec
ohn W. Harper	Leo Burnett, Chi	D'Arcy, Chi, chief time byr on Standard Oil (Indiana) acct
W. E. Hatch	Ted Bates, NY, asst vp and controller	Same, vo and controller
ohn Hickey	Georgia Pacific Plywood, NY, adv mgr	D-F-S, NY, acct exec
ohn T. Holloway	George H. Hartman, Chi, vp	Same, vp and gen mgr
Ailton Hufflin	Saks Fifth Avenue, White Plains, gen mgr	Grey, NY, acct exec
Robert C. Hughes	Ted Bates, NY	B-B-T, NY, copy group hd
Russ Johnson	McCann-Erickson, NY, vp in charge of radio production	Marschalk & Pratt, NY, vp
Arthur M. Jones	J. Walter Thompson, NY	Benton & Bowles, NY, vp and acct supervisor
Robert L. Jordan	Standard Public Relations, NY, exec vp	Benton & Bowles, NY, public relations mgr
Alvin Kabaker	D-F-S, NY, vp in charge of Hollywood office	Compton, West Coast operations director
Milton L. Kiebler	Benton & Bowles, NY, associate media director	Same, vp
Edward Klein	Storm & Klein, NY, exec vp	Emil Mogul, NY, sr vp and group hd
Gregory A. Langley	Albert Frank-Guenther Law, NY, acct exec	Same, vp
Rowland Laughlin	George H. Hartman, Chi, vp and director	Same, exec vp
ohn C. Legler	Electronics Corp of America, NY, adv and public relations director	St. Georges & Keyes, NY, vp and acct supervisor

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

You and renew

3. Advertising Agency Personnel Changes (cont'd)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Philip Leserman 3rd Arthur P. Livingston Joseph McParland Leon Michel	Albert Frank-Guenther Law, NY, special services director McKee & Albright, Phila, vp Kudner, NY Fletcher D. Richards, NY, publicity director	Same, vp Gray & Rogers, Phila, merchandising Same, control dept mgr Cole, Fischer & Rogow, Beverly Hills, vp and creative director
William C. Munro S. H. Niewenhaus, Jr. Harry Rauch Lee Rich Anne Sass-Wilson	McCann-Erickson, NY rad-tv research hd SSCB, NY, acct exec YGR, NY, rad-tv publicity mgr Benton & Bowles, NY, associate media director CJON, St. Johns, Newfoundland	Marschalk & Pratt, NY, vp Harry B. Cohen, NY, acct exec Same, vp Same, vp S. W. Caldwell, Ltd, Toronto, adv, prom, pub, head
Robert E. Stark Joseph Ungar Henry F. Woods William A. Wylie William M. Zeigler, Jr.	YGR, Chi, research mgr Grey Adv, NY, mkting director YGR, NY, gen publicity mgr ABC, NY, sta rel director Ross Roy, NY	YGR, NY, research mgr Biow-Beirn-Toigo, NY, vp in charge of sales promotion Same, vp McCann-Erickson, NY, acct exec Compton Adv, NY, acct exec

James A. Clarkson (3)



Edward Klein (3)



4. Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
T. E. Alwyn B. M. Barrett Charles P. Baxter Milford Berman Donald D. Burr Karl H. Carstens C. H. Carter Samuel H. Cuff Joseph Daffner Douglas H. Ewing R. M. Fenner E. J. Fitzmaurice E. B. Gellert John E. Johnson J. G. Morrison Norman C. Owen Greg Rouleau	American Can, NY, vp in exec dept RCA Victor, NY, gen mgr of consumer products RCA Victor Television, NY, Gen mgr Malco Wholesalers, Wash Hazel Bishop, NY, vp in charge of sales Magnavox, Fort Wayne, retail adv mgr Vick Products, NY, group product mgr Allied Stores, NY, rad-tv consultant Norex Laboratories, NY, natl sales mgr RCA Laboratories, Princeton, research service director Vick Products, NY, product mgr for cough drops Electric Storage Battery, Phila, sales engineering mgr Vick Products, NY, product mgr for cough syrup	Same, Atlantic div, operating vp Same, appliances mkting director Same, vp and gen mgr Autoyre, Oakville, Conn, sales rep Same, pres Same, adv mgr Same, operating vp Same, rad-tv director Same, vp Same, vp Same, product mgr for cough syrup Same, Boston branch, Exide div sales mgr Same, product mgr for Sofskin Datamatic Corp, Boston, sales director Same, operating vp CBS-Columbia, NY, vp in charge of sales Sheaffer Pen Co, Ft Madison, Iowa, public relations director
H. A. Shull Rod Smith John L. Sullivan Evans Taylor James M. Toney Abraham A. Vogel D. R. Moore	Vick Products, NY, new product development mgr Real Gold, Kansas City, central and midwest sales mgr A. C. Nielsen, NY, service exec Electric Storage Battery, Phila, sales RCA Victor Radio, NY, gen mgr Emerson Corp, NY, controller Vick Products, NY, asst product mgr	Same, vp Same, Redlands, Calif, natl adv and sales prom mgr Carter Products, NY, media director Same, Exide div, sales mgr Same, vp and gen mgr Same, vp Same, product mgr for VapoRub

Robert Murray Haig (3)



Jerry Coleman (3)



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

ABC Radio and Television now have separate station relations and cooperative program departments
CKCO-TV, Central Ontario has built a new 680 foot high transmitting tower
KBGF, Great Falls, Montana, has become an affiliate of the Keystone B'casting System
KHAD-TV, Laredo, Texas will join the CBS TV Network about 1 December
KLMR, Lamar, Colo has become an affiliate of the Keystone B'casting System.
KNCM, Moberly, Mo has announced that the station news department has been expanded to cover North Central Missouri
The Trinity Broadcasting Co, Dallas now makes plans for a new 10,000 watt radio station in Houston

WAYE, Baltimore is now affiliated with the Keystone B'casting System
WBFD, Bedford, Pa. has become an affiliate of the Keystone B'casting System
WCTV, Thomasville-Tallahassee joined the ABC Television Network 1 November
WFRP, Savannah has become an affiliate of the Keystone B'casting System
WMFS, Chattanooga has become an affiliate of Keystone
WNLA, Indianola has become an affiliate of Keystone
WOSH, Oskosh, Wisc. has become an affiliate of Keystone
WTVY, Dothan, Ala. became an affiliate of ABC Television 1 November

Joseph Ungar (3)



Donald C. Graves (3)



6. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Consolidated Royal Chem, Grand Rapids Flexiclogs, New Holstein, Wis Seaboard & Western Airlines, NY Sunkist Growers, Ontario, Calif Temple Frosted Foods, Brooklyn R. Wallace & Sons Mfg, Wallingford, Conn	Krank's shave cream footwear air travel frozen orange juice frozen foods silverware	Gordon Best, Chi Grant, Schwenck & Baker, Chi Hazard, NY Foote, Cone & Belding, LA Blaine-Thompson, NY Biow-Beirn-Toigo, NY

The truth will out!

WHEN Dr. Whan made the 1955 Iowa Radio-Television Audience Survey, 74 out of every 100 Iowa homes had television sets.

Since then, the number has continued to grow tremendously. Today we estimate that in Central Iowa, WHO-TV delivers 302,200 television homes, representing over a million people — about half urban, half rural.

WHO-TV serves this great and growing audience in the best WHO tradition. Free & Peters can give you full details.



WHO-TV

Channel 13 • Des Moines



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





I can get a bird

It's quite simple, if you know the trick. All you need is some of my secret potion which is a five-letter word spelled

C-H-A-R-M. This powerful stuff does things in an amusing and pleasant way, and the beauty of it is it works so smoo-o-o-oth.

Yes, it'll get a bird out of a tree, but more important, it will get a customer to listen to your sales talk. That's the stuff that made "Private Secretary" such a smash TV show.



for higher sales through quality programs...

Television Programs of America, Inc.

477 Madison Avenue, New York 22, N. Y.
360 North Michigan Avenue, Chicago 1, Ill.
5746 Sunset Boulevard, Hollywood 28, Calif.



down out of a tree!

The warm, easy humor of the show consistently charms the viewers, and puts them in such a warm, receptive mood that they even love to hear the commercials.

Call the TPA man and get the complete information on "Private Secretary" now being offered first-time-off-network under the title of "SUSIE."

SUSIE



*known on its CBS network run as "Private Secretary",
starring Ann Sothern. A Chertok TV production



Bill Wright Cliff Holman
Howdy-Doody Mickey Mouse
Stars of
FUN-O-RAMA
3:30 to 6 pm, Monday-Friday

Stars Sell on
Alabama's
greatest TV station

WABT
Birmingham

Every afternoon Two and a half full hours, jam-packed with fabulous entertainment—that's FUN-O-RAMA! (What a place for announcements!)

Bill gets going with Channel 13 Theatre (Loony Tunes, Little Rascals, an exciting serial). Tip-Top Clubhouse where Cliff works his magic and puppets. Howdy-Doody is in color. Mickey Mouse Club winds up the show—FUN-O-RAMA—the mostest of the biggest and the bestest!

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

Represented by
BLAIR-TV



Mr. Sponsor

Benjamin Abrams

President
Emerson Radio and Television Co., New York

"It's very different selling tv sets on tv today, compared with 1948 or 1949," says Ben Abrams, president of Emerson Radio and Television Co., first sponsor of *The Ed Sullivan Show*.

"Back in the early days," he recalls, "there were far more viewers per set than today. Anyone who owned a set would have his whole family and two blocks of neighbors in to watch shows. Today the audience, while larger, is also more dispersed. Today on tv you're selling a second set."

Nonetheless, through a 50-50 arrangement with the company, virtually all Emerson dealers and distributors sponsor either local radio and tv programming or announcement schedules to push the extensive Emerson air conditioner, tv set, radio-phonograph line. Emerson itself currently sponsors one tv program on its own: *Tex McCrary*, WABD. New York, Monday through Friday, 7:15-7:30 p.m.

Abrams, who's been dubbed "king of the small radio" by some members of the trade, feels that revolutions in programming tend to do more for set sales than any single promotion can. He refers specifically to the "immediacy and urgency of radio programming which so often today on the local level tends to be patterned like *Monitor*."


"Programming that makes radio a throughout-the-day companion has been the biggest boost to our small set sales," says he. "Within two years we will manufacture portable radios the size of a pack of cigarettes. A few years after that we will see the realization of a wrist radio."

But Abrams recognizes advertising as a vital factor in showing the public the advantages of radio and tv innovations. To do this job Emerson appropriated \$8-million for 1955-56 advertising (through Grey Advertising), some 15% of it currently in tv.

"This fall we abandoned hard-sell in advertising," Abrams says. "But we haven't abandoned tv. When we find a vehicle we like, we may increase our air media appropriation."

In his Plaza Hotel office Abrams sits surrounded by elegant clock radios, pocket-size radios and pictures of three of his four grandchildren. "The fourth was too young to be photographed when these pictures were taken," says he, apologetically.

★★★



NBC AND RCA ANNOUNCE
THE FIRST ALL-COLOR
TELEVISION STATION IN THE WORLD
WNBQ CHICAGO

• WORK ALREADY IN PROGRESS. ALL
• STUDIOS NOW BEING COMPLETELY
• CONVERTED TO COLOR. MORE THAN
• 50,000 SQ. FT. ADDITIONAL SPACE LEASED.
• WORLD'S FIRST LOCAL ALL-COLOR
• TV STUDIOS TO BE PILOT OPERATION
• FOR OTHER STATIONS TO FOLLOW.

• ALL LOCAL, LIVE STUDIO SHOWS WILL
• BE IN COLOR. ALERT ADVERTISERS CAN
• HELP ASSURE SALES LEADERSHIP IN
• THE FUTURE BY LEARNING NOW
• TO HARNESS THE FULL POWER OF
• COLOR TV... ON WNBQ.
• IMPORTANT. GET ALL THE FACTS TODAY.



The Proof of the Pie--

"The Woman's Angle," with Ann Mor, is a Baltimore institution which delivers the audience on a year-in-year-out basis. Ann also follows through with her homemaking bulletin, her regular appearances at new store openings and her every Thursday cooking column in the Baltimore Evening Sun. WMAR-TV also runs regular ads in The Sunpapers on the "Woman's Angle."

It all adds up to valuable extra sales help for participants. Contact The Kotz Agency for information on participation in this "proof of the pie" for your product.

ANN MAR'S GUESTS

(A partial list of those who recently have appeared on The Woman's Angle)

Foy Bointer	Wolter Slezok
Blockstone	Ralph Meeker
The Mogician	John Newland
Jackie Cooper	Zasu Pitts
Reed Hodley	Ivy Baker Priest
Loring Smith	Bosil Rathbone
Signe Hosso	Bob Turley
William Inge	Ronald Reagan
Veronica Lake	Pot Rooney, Sr.
Gene Lockhart	Lillian Roth
Joshua Logon	



SUNPAPERS TELEVISION, BALTIMORE, MD.

TELEVISION AFFILIATE OF THE
COLUMBIA BROADCASTING SYSTEM

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

SPONSOR BACKSTAGE



by Joe Csida

Profit is a many-splendored thing

Various elements of showbusiness continue to blend with the whirlwind speed of ingredients in a Waring mixer. Television and motion pictures, of course, continue as the most potent, most active of these ingredients, but other ingredients are definitely present. Some of these, on occasion, are not readily discernible.

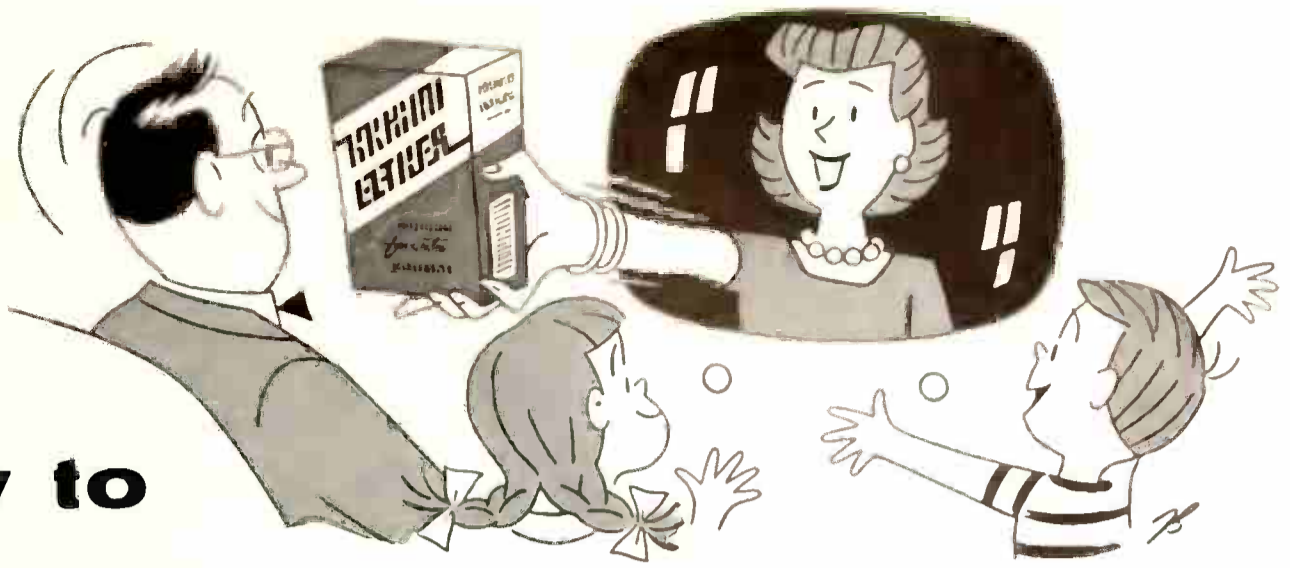
A tip-off, however, on the activities which make up the sum total of the industry's major operations these days comes from a study of two recently released documents. The first is the Publishers' Information Bureau figures on tv network grosses for the first nine months of this year, and the second is the CBS consolidated statement for the same period.

Most of us have the loose and general impression that both CBS and NBC are deriving the biggest share of their gross incomes from network tv operations. This impression is due largely to the increasingly spectacular nature of the medium, the floods of continuing and exciting publicity stemming from it.

But did you notice? The CBS TV network grossed \$138,474,755 for the first three quarters of 1955. The CBS consolidated statement for those same nine months shows a gross of \$302,589,748. In short, less than half of CBS's gross income derived from network television. The consolidated statement doesn't show the sources of the balance of the \$302,589,748, but certainly substantial portions of it derive from the radio web, the record division, the phonograph and radio-tv receiver division, and from a multitude of other properties and operations, most of them known to a handful of insiders.

A couple of the more intriguing of such generally lesser-known operations are the CBS interests in Bing Crosby Enterprises and Amusement Enterprises Inc. CBS's holdings in these two properties (and there were others in this category) stemmed from the famed 1948 talent raids. In the deal with Bing, William Paley and company picked up 25% of BCE. And it is entirely conceivable that that 25% may turn out to be a bonanza. It is certainly recognized that, among other projects, BCE has managed to stay out in front in the development of color tv on magnetic tape. Every industry practitioner connected in any way with tv programming or the pro-

(Please turn to page 58)



How to make your film programs produce "LIVE" picture interest

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

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

Studio realism— highest picture quality

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

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

"Live" picture sharpness

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

"Live" picture contrast

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



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

Edge-lighting, shading eliminated

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

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

Ask
the Engineer
—he knows



**RADIO CORPORATION
of AMERICA**

ENGINEERING PRODUCTS DIVISION • CAMDEN, N.J.

In Canada: RCA VICTOR Company Limited, Montreal



Big things afoot for Washington!

Washington, already the 10th largest market in the United States, is going to be filling much bigger shoes before long. A study released by Sales Management Magazine reports that within the next ten years Washington will jump to 8th place among the nation's markets. Its metropolitan population will rise as high as nearly 25% to 2,305,000.* And it is estimated that buying power and retail sales will increase proportionately.

But there's no need to wait ten years. Today, Washington offers advertisers all the selling opportunities of an established major *growth* market. Every day, more advertisers recognize Washington as one of their prime markets, with its . . .

• 1,827,200 population in the metropolitan area • \$4,532,064,000 in effective buying power • second-highest family income in the country.

Farseeing advertisers recognize WRC and WRC-TV as the fast-stepping stations in this growing market. And advertisers *spend* more with these stations because they *sell* more with them.

Step right out in front in big-and-getting-bigger Washington. Call

WRC am-fm WRC-TV
NBC in Washington represented by NBC Spot Sales

**20 Years Population &
Economic Growth Study &
Projection. Sales Management,
November 10, 1955*

The advertising field is currently in a process of much ferment.

The core of this ferment relates to changes in agency function and extension of agency responsibilities to the client.

Leading advertisers and representative agency top management executives are urgently advancing the thesis that the agency can't much longer merely function in a creative copy capacity. They are advising the agencies to re-tool their functional and personnel structures to meet the new need: complete integration of the agency's advertising planning with the advertiser's marketing planning.

THE ADVERTISING AGENCY IN TRANSITION

Or, more pointedly, if the agency wants to protect its advertising budget, its planning and services must be realistically geared to the advertiser's total marketing budget and strategy. To this end the agency must substantially expand its resources for marketing assistance.

SPONSOR, always alert to significant trends or groundswells affecting advertising functions and media, particularly those impinging on tv and radio, has embarked on the ex-

ploring, analyzing and evaluating of the significance of this ferment.

In researching the accompanying article and the others to follow, SPONSOR talked to a fairly extensive cross-section of national ad managers, top agency management, marketing directors for both agencies and clients, merchandising specialists, account group heads, marketing research directors and management consultant firms assigned to recruit key account personnel.

The client organizations and agencies covered in this survey represent in the aggregate over a half-billion dollars in advertising billings.

PART I — THE FERMENT BEHIND TODAY'S SWITCHING OF ACCOUNTS — THIS ISSUE



PART II — IS MARKETING RESPONSIBILITY AN AGENCY "MUST," AND HOW?

12 DEC.

PART III — WHAT AGENCIES NOW DEMAND OF ACCOUNT SUPERVISORS AND EXECUTIVES

26 DEC.

PART IV — IS THE IMPACT OF TELEVISION CHANGING MARKETING CONCEPTS?

9 JAN.

(Other related articles will be announced later)

The ferment underlying today's shifting of accounts

Blue-chip advertisers now require expanded services and more intensive marketing assistance from agencies

by Ben Bodec

It used to be that when you asked the average agencyman why advertisers changed agencies, you got this quick and pat answer:

"If sales are favorable the advertiser sticks with the same agency. If he feels he's not getting the volume of business he's entitled to, he starts looking around for another agency. . . . Of course, there are some exceptions, like politics and personal differences."

SPONSOR has been hard at work behind the scenes exploring the accelerated shift of blue-chip accounts in recent months. It finds that the above answer still holds—but with this marked difference: the exceptions have increased in number, character and magnitude.

This publication, devoted to television and radio, became interested in the subject because it had reason to

believe that the sales impact of television, as well as such factors as costs, was to a large measure influencing clients to re-evaluate the entire approach to marketing.

The inquiry among clients who, as could be expected, asked that they not be quoted, made these two things sharply manifest:

1. The top ad spenders in, especially, the nondurable consumer goods fields are sold—lock, stock and barrel—on the currently advanced concept that the agency's responsibilities today include the development of marketing plans and strategy as well as advertising plans and strategy. In other words, such services are not viewed as an option, but rather as a "must."

2. The vast majority of these multi-million-dollar migrants (see list of agency changes on pages 17 and 18) landed in agencies which the ad trade recognizes as solidly equipped marketing or merchandising agencies.

If there's any sort of pattern to the wholesale switching of accounts that has highlighted the current advertising year, it's this:

Agencies can depend less and less on the old family ties and personal relationships to keep the business in the shop. The founder or builder of the enterprise is progressively passing out of the dominant picture, and the command of corporate management is passing into the hands of "recruited" top personnel. Strictly factual and grounded in hard and fast precepts of modern management, these newcomers to the old autocrat's chair are bent on seeing the sales and profits graphs show an acceptable gain each year.

10 THINGS CONSUMER GOODS ADVERTISERS WANT MOST FROM THEIR AGENCIES

(Listed in order of importance as admen surveyed by SPONSOR see it)

1. A top management that is endowed with genuine leadership, imagination and sensitivity to changing conditions. One that is keenly aware of today's broad business problems, operational structure and objectives.
2. A sound and strong marketing agency. One that has been contributing much to the broad field of marketing—if not to the client's own field—and is capable of integrating its own planning and services with the over-all marketing strategy and planning of the client. One that is preferably staffed with marketing or merchandising specialists who have had broad experience in the field.
3. Ability to furnish type and quality of market research that will indicate to the advertiser where he can sell his goods or more of them; can contribute soundly to the client's product development, packaging, distribution, dealer relations, sales promotion, deals, sampling gimmicks and other marketing factors.
4. Alertness to new ideas, not only in advertising but in the advertiser's product field—to the end that it will not only help the client in his day-by-day problems but indicate new directions and growth potential for the company.
5. First-rate knowledge of latest advertising techniques and how to apply them with maximum effectiveness.
6. A staff of topflight personnel; technical services in media, research, and radio and television production.
7. Outstanding performance in creative functions with regard to all forms of copy—print, radio-tv, sales promotion.
8. A good record in client-agency relationship.
9. Agency executives who can explain the agency's thinking and plans and work in the client's own language.
10. Stability in personnel relations within the agency and in all the operational areas that bear importantly on the account's well-being with the agency.

Mergers, absorptions by purchase, and diversification of products are also contributing to a whole new gallery of top management faces. As Kenneth Laird, of Tatham-Laird, has been pointing out, the changing character of the corporate management is changing the character of the agency's responsibilities.

In its searching for the basic reasons for some of the more important agency changes, SPONSOR frequently was told that it is largely a natural result of the "marketing revolution."

A client v.p., whose company (budget over \$15-million, of which over 50% is in air media) did some agency changing this year, was asked by SPONSOR whether the foregoing reason applied to his firm. He replied:

"That's wrapping it up too dramatically and snugly. We changed for a diversity of reasons, but I can say that the big thing that loomed in our minds was the previous agency's unsatisfactory participation in our over-all marketing planning and strategy. The new agency has a broader sense of marketing responsibility, plus an enviable creative record. It's better equipped to serve us in our over-all marketing as well as advertising needs. I don't care how big or how old a company in our field is; it stands ready to welcome any marketing intelligence or direction it can get from any agency."

The bigger the company the more complex its marketing problems. On this theme the advertising head of a consumer products company in the \$10-million-dollar-plus ad bracket had the following theory:

"When a big corporate organization gets too unwieldy, it's often broken into smaller operating units. The time may come when the same concept will apply to a big consumer-selling corporation with numerous products, when it comes to administering its advertising budget. As competition gets into some product's field, the product's marketing problem gets more complex. The answer to better efficiency and sales results might be to assign fewer products to each agency. By a wider spread of your products, the marketing assistance from the agency could be of greater value in depth and effectiveness."

The cost of doing business and its rate of increase is one of corporate management's greatest concerns. One multi-million-dollar account was substantially influenced in its change of

THESE ARE SOME OF THE MAJOR

ADVERTISERS WHO SWITCHED AGENCIES IN 1955*

ADVERTISER	FROM	TO	ESTIMATED BUDGET
Coca-Cola	D'Arcy	▶ McCann-Erickson	\$15,000,000
Westinghouse (consumer & lamp divisions)	Fuller & S & R	▶ McCann-Erickson	5,000,000
Bulova	Biow	▶ McCann-Erickson	6,000,000
Swift & Co. (frozen & packaged meats)	JWT	▶ McCann-Erickson	7,000,000
Studebaker	Roche, Williams & Cleary	▶ Benton & Bowles	11,500,000
Florida Citrus	JWT	▶ Benton & Bowles	3,500,000
S. C. Johnson (Jubilee Wax & others)	Needham, L & B	▶ Benton & Bowles	4,000,000
Frigidaire	FCB	▶ Kudner	16,000,000
American Airlines	R & R	▶ Lennen & Mitchell	4,500,000
Pabst	Warwick & Legler	▶ Leo Burnett	4,000,000
Campbell Soup	Ward-Wheclock	▶ Five agencies	12,000,000
Toni	Weiss & Geller } Leo Burnett }	▶ North (new agency)	5,000,000
Schick	K & E	▶ Warwick & Legler	2,500,000
Nehi	BBDO	▶ Compton	3,000,000
Ballantine Ale	JWT	▶ William Esty	6,000,000
Pepsodent	McCann-Erickson	▶ FCB	2,500,000
Parker Pen	JWT	▶ Tatham-Laird	2,500,000
Magnavox	Maxon	▶ FCB	2,500,000
Electric Antolite	R & R	▶ Grant	2,350,000
Campagna	Wallace-F-H	▶ Erwin, Wasey	2,150,000

*Ad billings of this partial list total \$117,000,000.

agency this year by that agency's approach on the profits theme, which, in gist, was:

"By our methods of account management and broadly expanded marketing services we can make your ad dollar work hard and more penetratingly for you. In other words, for the same budget we'll get you more sales and more net profit on each dollar expended for selling."

Patently, the efficiency accent is catching on in the advertising field. The theme came up in an interview with an ad manager whose company is among the top-spending advertisers, with 65% of the budget in air media. He remarked that the management of the advertiser's dollar has become mighty important in judging an agency, and he continued:

"Sheer magnitude of dollar spending is not the answer to controlling a

market for a product, or even for making money. It's the degree of efficiency and imagination with which you handle the components of marketing that tells the profits story. You strive for leadership in sales but you can't overlook the progress of your net profit. An agency that can reduce your selling cost and at the same time increase your share of the market is an asset."

The agency strong in marketing manpower now makes a habit of concentrating attention on the client's marketing director as well as top manager. This tactic was of substantial help to one agency in landing one of the juiciest account plums of the year.

Commenting on this turn of agency strategy on the business-getting (as well as account-handling) front, the advertising administrator of a near-\$15-million account, with 55% in air

(Please turn to page 87)

WHICH O

"Perhaps you could move a local account?"

YOU?

Timebuyers are the latest species to be lampooned good-naturedly via the baby-portrait technique, in "Timebuyer's Album"

Shown here in their gray flannel rompers are some of the characters in "The Timebuyer's Album." The album, currently making the rounds of ad agencies and networks, is the brainchild of Don Chapin, manager of the New York Office of Tri-State Stations (WKRC, Cincinnati; WHIO, Dayton; WTVN, Columbus), with an assist from Constance Bannister, former NBC TV *Home* show baby editor who started the sophisticated-baby-picture-book craze and is well known for her calendar date book, greetings, playing cards and other baby-starred productions. Chapin put the whole thing together, wrote the captions, had 500 copies printed, and, hesitantly, tendered the first few to timebuyer acquaintances. They ate 'em up! In a week the first printing was exhausted—some getting cut apart and framed as convenient desk-top ego deflaters or mailed anonymously to grown-up counterparts along Madison Avenue. Chapin, who says it's the best promotion piece he ever sent out, is reprinting the album, will furnish single copies on request. Meanwhile . . . see anybody *you* know? ★ ★ ★



"We're buying network!"



"What! The client's coming here?"



"Do we have to comply with the cancellation clause?"



"Pre-empted? For whom?"



"That's the trouble with you peddlers. All I get is lip service."



"Ratings!"



"That was a very interesting pitch. I'll pass it along"



"Just talked to the account man — looks like we'll have to cancel. No client"



Now Witting is a client too: In picture Chris Witting (r.) is shown celebrating Esso's 20th anniversary on Westinghouse stations with S. C. Hope, president of Esso. Today Witting is a client as head of Westinghouse's consumer products

A broadcaster-turned-sponsor looks at the air media today

Chris Witting is in unique position to scan the radio, television and advertising scene. Here are his views in tape-recorded interview

Chris Witting is a rarity among executives of major national advertising firms. Although he has just become vice president and general manager of consumer products of Westinghouse, he has spent most of his business career as a broadcaster. Most recently he was president of the Westinghouse Broadcasting Co.

Witting has been in the focus of attention among broadcasters since he took over the Westinghouse Broadcasting post in 1953. He revitalized the company's group of 50,000-watt radio stations with the result that local radio sales soared an estimated 44% for 1955 over the 1953 level. This as well as the sparkle put into the entire

WBC operation, through programing and promotion innovations, was considered a spectacular accomplishment throughout the industry.

Because of Witting's record as a sparkplug and his long experience as a top-level broadcaster (he was managing director of the Du Mont Television Network before he joined WBC) SPONSOR sought out his views on questions of broad interest to admen and broadcasters.

The questions and Witting's answers (as tape recorded) start on the page at right. Questions range from Witting's view on network radio selling tactics to his estimate of how many color sets there will be five years from now.

Q. *What specifically were the steps you took to build WBC's radio stations as more effective media for the advertiser when you took over the organization in 1953?*

A. The Westinghouse organization has been in broadcasting for many years, 35 years to be exact. In 1953, Westinghouse had five high-powered radio stations, which traditionally had been simply network outlets. In 1953, these five 50,000-watt stations were, in large measure, without audience and without respectable billing totals.

Basically, the reason was that WBC had been depending on one supplier of "product"—that is, programs—since the radio network idea originated.

So in 1953, as a first step, we examined our relative ratings in each market. We discovered that, instead of being first, we were, in many cases, second, third, fourth, and even worse.

Westinghouse radio stations traditionally considered their competition to be the other network station in town. In reality our competition wasn't the other network station—or stations—but instead the town's independent stations. The independents had recognized that the traditional methods of selling goods by radio had changed, that all business was local, and they had gone after the local and regional merchant. In the process of programing for this business, they had built local personalities who were widely accepted in their cities. The resulting ratings attracted a lot of national spot business.

This study changed our view as to who WBC's competition really was. We also recognized that the era of network radio had passed away.

Accomplishment scored by Witting was big gain for WBC radio stations. Witting (at left) is shown with WBC station managers (l. to r.): Paul Mills, WBZ-WBZA, Boston; Les Rawlins, KDKA, Pittsburgh; Carl Vandagriff, WOWO, Fort Wayne; Franklin A. Tooke, then manager, KYW, Philadelphia, now gen. manager, WBZ-TV; Steve Conley, KEX, Portland, Ore., general manager; Joseph E. Bandino, WBC vice president, Washington, D. C.



We set our sights on the best independents in town and we went to work. We brought to our stations the already-successful on-the-air personalities, and our ratings started to grow.

We looked over our sales staffs. They were all good salesmen, but they had no incentive to sell. We set up incentive compensation plans for our sales people. The effects of the new programs on the ratings made it easier for our salesmen to sell. With the best product in town, the WBC radio station was soon looked at as the major radio medium in the market.

Q. *What were the results of these steps?*

A. Our first pronounced success was in local sales, of course. Our 1954 local radio sales were 30% higher than 1953's. Eldon Campbell (national sales manager of WBC) told me today that he estimates conservatively that 1955 local sales of WBC's five radio properties will be 44% higher than 1953's.

Q. *How about national spot?*

A. That took longer. For one thing, the whole national trend was against us. But we have turned the corner. Campbell's reports shows that WBC radio will have national spot sales, in 1955, 9% above 1954. Campbell says he thinks our national spot business in '56 may be back

Purchase of KPIX, San Francisco, and KDKA-TV took place during Witting's term at WBC. Witting is shown seated at center with KPIX executives (in the usual order) Herb Bachman, sales promotion manager; Bill Dempsey, program manager; Lou Simon, sales manager. Seated beside Witting are G. H. Mathiesen, assistant to the general manager; and Philip G. Lasky, general manager. More recent events at Westinghouse are shown on next page.



to the 1948 level—or close to it. And the way things have been going for WBC radio this fall he may well be right.

Q. *How did you go about enthusing the organization internally and getting attention outside?*

A. Well, just to go back a bit. One of the first things we did was to take a look at our job application file. We had very few applications from people who wanted to go to work for us. This seemed to me to be a pretty good yardstick. People in the industry did not think we were a hot outfit. And we weren't. Our new policy was that we had to be No. 1—No. 1 in the industry as station operators, No. 1 in each city.

We brought in Ketchum, McLeod and Grove with this policy in mind, and they went to work. In our ads, we explained what WBC meant. The only reason we did heavy trade advertising, quite frankly, was to begin to stir up trade interest in our group as a unit. We had to do things above and beyond ads. The ads were ringing the bell, of course. But we were also starting to publicize our men and the things our men at the stations were doing.

Dave Partridge, advertising and promotion director, has played an important part in this whole picture.

In short order, our job application file began to swell substantially. But we made very few additions to our staff. WBC today has as its operating staff most of the same people it had two years ago. They are the same men, but all are doing a better job.

Q. *You used KM&G more than an agency has been traditionally used in the broadcasting field?*

A. I think so. They brought to us a lot of unique

ideas. It seems to me they did not handle us in the typical Madison Avenue fashion. They didn't tell us what they thought we wanted to hear. They treated us as they might a company which had a product to sell.

We had certain unusual problems in creating WBC identity, for example. The first thing they did was run a series of large-size car cards in the New Haven and New York Central passenger trains where so many ad people who are commuters travel every day. This was the first step in the campaign to identify our organization.

KM&G also worked closely with the programming people at our stations, with our promotion people, and with our sales people. It's been largely through their interest that an awful lot of results were achieved.

Q. *Just how did you go after local business after years of concentrating on the national scene?*

A. The typical 50,000-watt radio station in the past was supported financially by national spot business. National spot was sold as an appendage to a network show.

A 50,000-watt station's rate card took into account its great coverage. These rates were beyond the requirements of the average local advertiser.

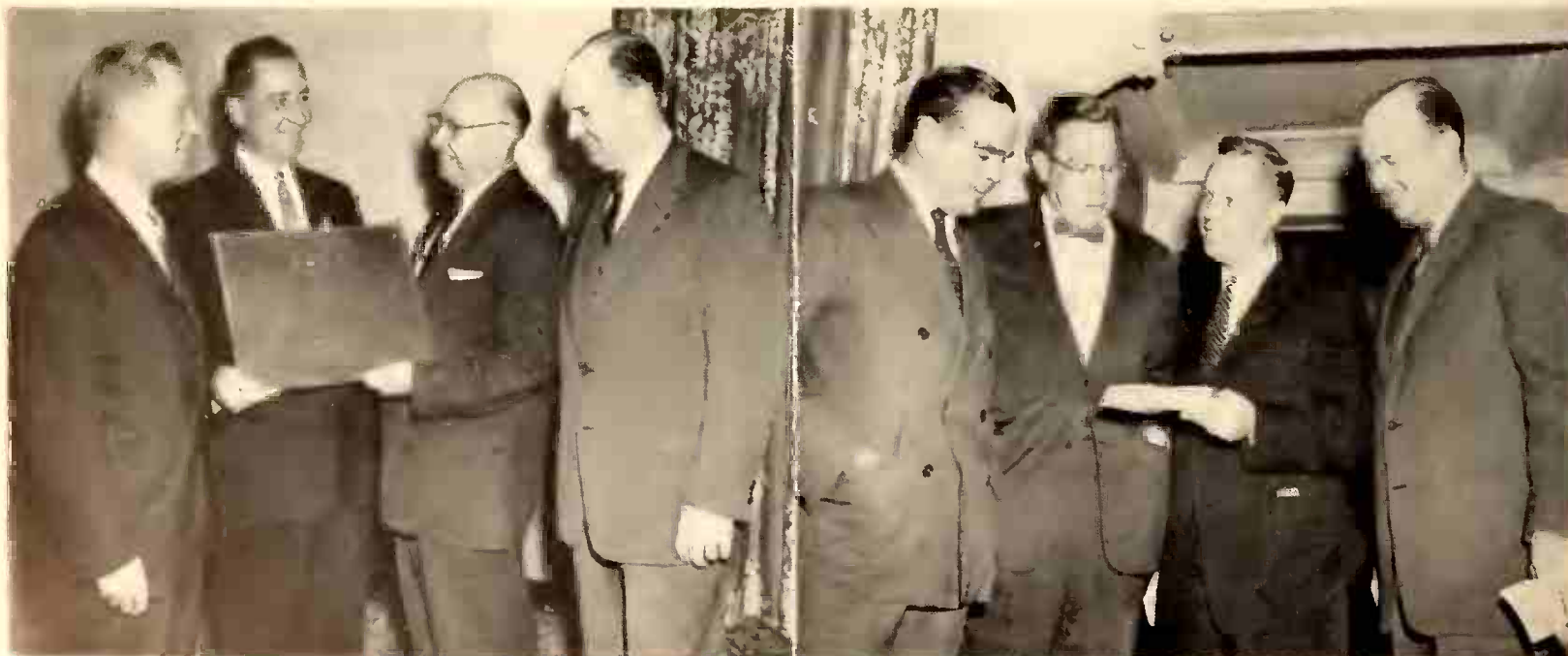
These same stations, when they lost their high network ratings, found they were losing both network and national spot business, which frequently were sold in tandem.

We were in that position. We adjusted our sales policies and went after local and regional business in a big way. For example, in the Philadelphia market we sold our large coverage. We pointed out to advertisers that it is not unusual for a person living 35 miles out of Phila-

(Please turn to page 90)

35th anniversary of first regularly scheduled radio program on KDKA, Pittsburgh was celebrated recently with Chris Witting looking on as L. R. Rawlins, gen. manager, accepts plaque from Charles Clayton of *St. Louis Post Dispatch*. Donald H. McGannon, at right, is new president of WBC. McGannon was then a WBC v.p.

First problem for Witting in new post is strike in progress among Westinghouse production employees. Shown as new Witting job was announced in mid-November are (l. to r.): Mark W. Cresap, executive v.p. of Westinghouse Electric Corp.; E. V. Huggins, v.p. for corporate affairs of Westinghouse Electric; Witting and McGannon



THEORY, PRACTICE OF BUYING RADIO 'ACROSS-THE-BOARD'

Problem: Anderson & Cairns got low-budget Aborn coffee account this year. Agency wanted to reach large number of homes in Boston and because of limited budget had to avoid too much duplication

Practice: Agency researchers probed Pulse figures to find time of day before normal shopping when listening was highest as well as the time when proportion of women listeners to radio was highest

Theory: One excellent way to avoid duplication is to buy same period on different stations. Under ideal conditions, advertiser can sweep into ad net practically every listening home during period bought

Accomplishment: Agency found 7:00-8:45 a.m. time best bought end of week, picked half dozen stations to carry messages. Two remaining problems: finding good availabilities and, of course, money

How Aborn s-t-r-e-t-c-h-e-s radio coverage at low cost

Buying same period on different stations avoids too much duplication

The advertiser who wants to extend his coverage in a market via radio often comes up against this problem:

As he buys more and more radio in the market, his duplication mounts. Since he is reaching the same homes more often, the cost of adding new homes becomes more expensive.

Now, this is not a bad thing. As a matter of fact, this duplication is what most of the big advertisers seek. This is what gives them the repetition they need.

However, the advertiser with a limited budget may not have enough money to buy the number of radio homes he wants. That is, unless he starts using his head and doing a little bit of creative research and timebuying.

A case in point is the Aborn coffee campaign in Boston. This brand had been around in New England's homes for more than 70 years but since World War II hadn't been getting anywhere. Two years ago, Aborn was bought by Joseph Martinson & Co., a coffee and tea house with distribution in selected Eastern markets.

During 1954, the client pondered the long-term future of Aborn and used advertising as a holding force. Early this year, the Aborn account came to Anderson & Cairns. Head man on the account is Victor Seydel, who, fortunately for Aborn's air advertising, is also radio-tv chief at A&C.

The technique Seydel latched on to as a means of spreading Aborn's radio coverage in Boston was not new to

A&C but was particularly applicable because of Aborn's limited budget. Significantly, most of the money came from a tv buy axed this summer. And not only that. The canceled buy was a single Class "AA" announcement running every week, which was dropped because it was felt that one video plug every seven days couldn't make a worthwhile dent.

Thus, a saturation radio campaign
(Please turn to page 88)

Story on this page discusses timebuying problems involved in avoiding duplication of radio homes reached. Similar problems are faced in buying radio and tv as a team. For some of the answers to question of radio-tv overlap see story beginning on next page ► ► 1

**RADIO GIVES CLIENT
BIGGER SLICE OF
HOMES-REACHED 'PIE'**

How a big spot radio-tv client extends his tv coverage with radio is shown by breakdown of a recent four-week audience tabulation by Nielsen. Full 'pie' represents total radio homes (which also includes tv homes) in his distribution area. This area was 80% saturated by tv at time of survey

A hefty slice of tv homes reached is reached by tv only

While these homes were missed during period surveyed, they are hit at other times

**TV
HOMES
REACHED BY
TV ONLY
(28.3%)**

**HOMES
NOT REACHED
BY EITHER
RADIO OR TV
(33.6%)**

**TV
HOMES
REACHED BY
RADIO AND TV
(16.1%)**

**TV
HOMES
REACHED
BY
RADIO
ONLY
(10.8%)**

**RADIO-
ONLY HOMES
REACHED BY
RADIO
(11.2%)**

This radio-tv overlap provides extra impact to sales plugs

Despite the heavy saturation of tv homes in client's area, radio still hits homes that tv misses

This figure represents more than half of all radio-only homes in the area surveyed

What you get when you add radio to a tv campaign

Depending on your needs, you can add homes or hit the same ones again, but make sure you know whether it's one or the other

There's one thing that makes time-buying (in the best and broadest sense of the word) such a tough racket these days.

And that's the changing character of both radio and tv and the fact they are so closely intertwined. When a radio home becomes a tv home something happens to both media. There is an instant change in both viewing and listening patterns. Nothing like this happens when a family which reads newspapers takes out a magazine subscription.

The result is that the men who make decisions about air media cannot make a decision about one of them without making a decision, if only tacitly, about the other. In actual practice what this often comes down to is that advertisers buy one media *rather than* the other. And more often than not these days it is tv rather than radio.

But the fact remains that radio is just as complementary as it is competitive to tv, and many advertisers find that, for the same money, they can get more out of teaming up radio and tv, than making an "either-or" decision.

Station reps are having increasing success in convincing advertisers that by putting, say, 10 or 20% of the tv budget into radio, they will reach more people at a lower cost-per-1,000 for the same money. Clients who have done this recently include Robert Hall, Manischewitz wine, Prestone anti-freeze and some Lever brands.

Let's start with some basics and work this thing out. Let's say the problem is: Why should I add radio to my tv schedule?

Stripping this matter right down to fundamentals there are only two reasons why this should be done:

1. To reinforce a tv campaign by reaching the same homes via radio.
2. To fill in the holes in tv coverage of either markets or people.

Of course, an advertiser can (and does) kill two birds and accomplish both objectives.

Let's take the reinforcing concept first. Why should an advertiser use *radio* to reinforce a tv campaign?

Well, in the first place a competent timebuyer can often make more economical buys on radio than tv. And where money is at a premium (and when isn't it?) this can be important.

Last April the Avery-Knodel rep firm made a study of radio and tv rates in 43 large- and medium-size

markets. The firm compared all day saturation radio rates with minutes and 20-second slots in Class "A" tv time. While at first glance this comparison may seem forced, it should be pointed out that these rates represent common ways of buying each medium.

The comparison showed the median ratio of tv minute rates to be 13 times the minute radio rates, while 20-second announcements were 12 times higher. This means, in the case of 20-second announcements that, for the same money, an advertiser can buy 36 times the air selling time on radio than on tv.

Thus an advertiser who may cover a large percentage of homes in his weak markets with tv can reach these homes again without a big drain on his budget.

Did somebody ask whether the impact of a radio commercial is equal to a tv commercial? Very good question. One answer is this:

A particularly powerful tv commercial can get added mileage at low cost on radio when it hits those homes which viewed the commercial on tv. Whether or not the actual tv sound track is used, the radio version can reactivate the tv image. "Radiovision" some people call it.

A dramatic example came up in a recent SPONSOR story (see "Can commercials entertain *and* sell?" 25 July 1955). The story was about some very successful tv commercials made for a meat firm by Noble-Dury & Associates of Nashville. The SPONSOR story said:

"Agency head [Albert] Noble has an interesting trick he uses at sales meetings to prove what an effective tie-in radio can be for (the meat products). After running through some tv commercials he will ask those present to close their eyes and see what comes to mind as he plays the sound-track. Naturally, everybody visualizes the film. Noble then points out this is exactly what happens when the announcements are played on radio."

For the timebuyer the question of how to reach tv homes with radio to get the most overlap is a crucial one. Generally speaking he should buy radio when tv viewing is not high. This means daytime and early evening radio. It should be obvious that the more people are viewing tv the less likely they are to listen to radio. Furthermore, research on the network level has shown there is little duplication

between nighttime network radio and tv audiences.

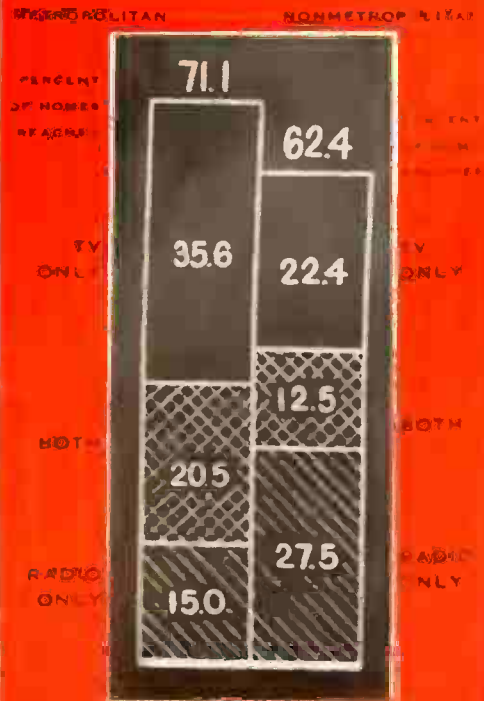
The situation, as any experienced timebuyer knows, is not quite so simple as indicated above. It is quite possible to buy a daytime network radio and nighttime tv show and get very little duplication. Here's an example:

The advertiser in point, who shall remain nameless, had, last spring, a half-hour tv network show at night on alternate weeks. He also had a radio network 15-minute strip during the day. A Nielsen four-week tabulation showed he reached 21% of all U.S. radio homes with his tv show and 15% of all U.S. radio homes with his radio show. The two shows combined reached 31%. A little quick arithmetic

(Please turn to page 73)

How radio-tv audience overlap can differ in urban, rural areas

Chart below shows four-week radio-tv audience overlap gotten by large client last spring. Figures from Nielsen are broken down to show homes reached by (1) tv only, (2) radio and tv, (3) radio only in both metropolitan areas and in nonmetropolitan areas. It can be seen that overlap in metropolitan areas, where tv saturation is heavier, is greater than in nonmetropolitan areas.



Are you nonchalant about net tv's lost production dollars?

Widespread attitude is to do it up brown and hang the expense, but many valuable purposes could be served with just "few dollars" saved

It took up nearly a third of the huge New York network television studio. But it was a designer's dream of a stage set.

Four full rooms of a modern suburban home had been put together in record time. They were fully and tastefully furnished, down to a rug pattern painted on the floor, lamps on the tables, a working fireplace and fancy wallpaper on the walls. The production price tag had run well into the thousands.

There was only one thing wrong with the set.

It wasn't needed.

When the show finally went on the air, all that the audience of the popular Monday-night dramatic show ever saw of the beautiful set was an actress standing in one corner of one of the four rooms—answering the phone.

Then there is the story tv admen like to tell at Michael's Pub and Cherio's about the "ghost actors" on a well-known one-hour show. The scripts had been turned over to the casting director. Actors had been called, auditioned and cast for the script parts. Then, as rehearsals began, an assistant director noticed that the script was long.

About 15 minutes too long.

Result: A frantic round of blue-penciling. At least half a dozen small parts in the "over five lines" union category were trimmed down to "under five lines."

But, since the talent contracts had all been written, the actors had to be paid the full amount—even some who were left on the cutting room floor.

The program was one of the best—and best-rated—the series had aired all season. So nobody squawked. But the show that night cost well over \$2,000 extra for acting talent that was never used.

Ridiculous?

Not at all. Incidents like these take place frequently in big-time network tv. Reliable estimates by producers willing to lift the gray flannel curtain that surrounds tv show costs indicate that anywhere from 5 to 10% or more of all tv production dollars spent this season will go for unnecessary production charges.

Why save?: These lost television dollars could buy a lot of things.

They could:

- Be turned into a spot campaign to give extra push in a weak sales territory. A show that tosses away as much as \$1,000 a week on avoidable production charges—and many do—could save a neat \$50,000 annually. And, if the sponsor could control these salvaged dollars, they could make quite

a local splash via spot radio or tv.

- Allow a tv show a sort of reserve fund with which it could go "over budget" occasionally when it is opposite a spectacular or new competition created by a program change on a rival network.

- Upgrade the quality of a show. Good tv writers are high-priced to begin with, and the movies are bidding more and more for their literary properties (*Marty* and *Patterns* are good examples). A show that has several thousand extra dollars in the till can bid strongly for top-notch scripts. The same thinking applies to star names; the best actors and actresses aren't cheap.

The list could go on and on. Why, then, don't more tv producers and packagers knock themselves out to save every possible dollar they can?

The answers are not always what you'd expect.

Easy money: Have you ever taken a V.I.P. or a client to lunch on your expense account? Then you know how

"So what's a few bucks here and there . . . ?"



1. Maybe enough, added up, to bankroll an extra spot radio and/or television campaign in a weak market
2. Mad money in case a show budget gets out of hand or needs a transfusion in face of stiff competition
3. Extra talent bait with which to upgrade the quality of a show by adding better but higher-priced talent

easy it is to spend money in a liberal, casual manner. You know how ridiculous it seems to be counting a few dollars.

So long as they're not yours.

This, in a nutshell, is one of the primary reasons why tv admen adopt a glassy stare or a look of injured innocence when the subject of wasted money in tv comes up.

"What's a few bucks here and there—as long as the rating is fine and the sponsor sells his product?" is the typical attitude.

This attitude probably accounts for at least half of the "lost dollars" in television today. It is *not* that agency-men, producers and network executives are irresponsible dreamers. It's just that it hardly seems worth the effort (or just "not cricket") to start elamping down hard on tv costs when things are going well.

There are other reasons, too.

Take the ease of packaged shows, for instance.

Networks and independent packagers generally price their packages to a client to allow themselves a profit and a small "cushion" against over-budget expenses. The price is generally as low as it can be made—on paper.

Once a show gets into production, it's a different matter. Sometimes, things just go badly for a few weeks, and the show runs in the red. When a packager sees a good opportunity to save money, he'll generally snap at it—and say nothing. If the producer has several shows going, the profits from one will help pay the expenses of another.

This isn't true in 100% of cases, however. One package house that specializes in panel and quiz shows, SPONSOR learned, controls costs on every show. No special gimmick, stunt, or departure from standard production is ever undertaken without checking costs first. Every production bill is analyzed and compared with others not only for errors but for possible mistakes in judgment. Costs of all special effects are weighed against production value.

Said the president of this package firm, "We're in business. We have to run it like one. The days of wild spending and experimentation are over for us."

Not all wasted production dollars are the fault of producers or network
(Please turn to page 74)



These are some of places where tv dollars can go down the drain

Areas where dollars can be wasted include the set workshop where, as shown in the top picture, a crew of artists complete an intricate street drop for a musical program or, next, a designer lays out an overdoor panel for the benefit of scenic artists. Such costly, detailed work is wasted if, as has happened, only fractions of completely finished scenes are actually used on the show. Similarly, expensive costuming, tailoring (bottom pictures) become money traps if scenes are later cut out of the show when performed.

Biggest ad manager headaches: attaining stature, keeping it

Growth of air media, sizable gain in budgets have contributed to greater recognition for advertising, but tripled admen's problems

DO YOU AGREE THAT THESE ARE THE TOP EIGHT GRIPES OF AD MANAGERS?

SPONSOR'S survey of top advertising executives of major air media advertisers shows that ad managers consider the following eight headaches (appearing in order of importance) to be among the most severe problems that plague them in their work:

1. The lack of stature accorded to advertising within the organization of many companies makes ad managers too far removed from top management

2. Budget allocations are invariably preceded by a competitive fight between ad manager and those who want plant expansion, extra personnel, cost control

3. Strong pressure is exerted on many ad managers by sales department for special consideration of certain stations, because of letters from local men

4. Many ad managers find it difficult to plan strategy for six months ahead because they can't be sure they'll have same network time or spot tv franchise

5. Since high cost of tv brings top management into the act, ad managers in small companies particularly still have to contend with self-styled tv experts

6. Many ad managers with tv shows put the finger on networks, stars for not cooperating sufficiently in merchandising as an assurance of show's success

7. Ad managers often deplore the lack of control over tv packages since they feel networks can't evaluate whether script violates the company's policy

8. Some ad managers complain agency presentations are sometimes based on hope, not facts, sell top management on use of tv agency can't really deliver

ADVERTISING HEADACHES

A series of articles designed to put in perspective the air media problems of:

- | | |
|-----------------------------|-------------|
| I. Timebuyers | 31 October |
| II. Account executives..... | 14 November |
| III. Ad managers..... | this issue |
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"Today's advertising manager should be an outstanding expert in 17 different jobs," former adman Roy W. Johnson, now executive v.p. of General Electric Co., said recently.

And he went on to list the jobs: "Accountant, market and media research expert, art critic, graphic arts specialist, psychologist, economist, showman, design engineer, teacher, writer, banker, lawyer (he must know all the rules and all the angles, from FTC to SAG), scientist, diplomat, super-salesman, traveling man and evangelist."

So complex a job has advertising management become that a number of

major U. S. companies decided to review and possibly reorganize their advertising departments during the past year.

In order to help national advertisers with this problem, the Association of National Advertisers formed an "Advertising Management Committee" under the chairmanship of Henry Schachte, advertising v.p. of Lever Bros., some months ago to guide members in their problems of efficient advertising management.

Russell H. Colley, a management consultant, was called in by ANA to work on this study. He has been interviewing the 25 member companies at the rate of about one a month, making extensive analytic reports about

the biggest, toughest problems facing many advertising managers today:

Stature: It's been the age-old headache of ad managers that advertising has been considered a stepchild of the sales department by top management. His fight for stature has gone on since the days of the first four-sheet.

In the past 12 to 18 months, however, the position of ad manager has been undergoing a revolution. There's been an undeniable trend toward giving advertising a place at the top management council table.

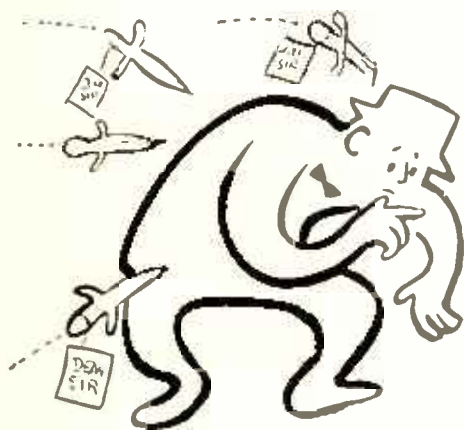
This trend becomes evident from the rash of recent vice presidencies given to directors of advertising at major companies. During the past year Ed

year or two. Another factor is the move toward diversification which has thrown food manufacturers into soap production, soap manufacturers into chemicals production, and chemical companies into a sweeping array of manufactured by-products.

Another single factor demanding increased stature for advertising within a company's organization is, of course, the tremendous growth of advertising budgets during the past two or three years, caused particularly by the investment implicit in using tv.

Where advertising has achieved the much sought-after stature, the advertising executive's job has usually been expanded to include a number of new responsibilities and functions, each

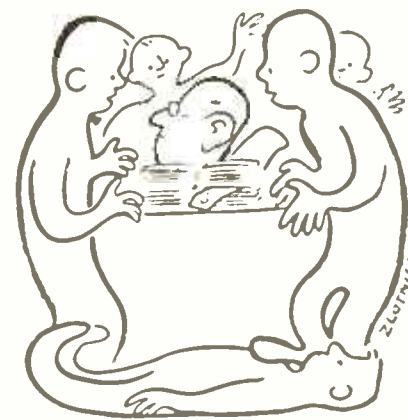
THIS IS THE WAY AD MANAGER'S DAY SOMETIMES LOOKS



When station managers get dealers to complain about air coverage in a market, they're knifing the ad manager



Too many directors spoil show, say ad managers, wishing management would stay out of showbusiness side of tv



On way to treasurer for ad budget, ad manager gets trampled in rush for plant expansion, extra personnel funds

his findings. While there is no date set as yet for the release of a final report, ANA has been feeding information to its members as it becomes available.

To show what the current problems of ad managers for major air media advertisers are, SPONSOR consulted with ANA members and interviewed advertising directors of top companies. This article about advertising managers is part of a SPONSOR series dealing with the headaches which the size and scope of the air media cause for timebuyers, account executives, clients, reps and station managers.

Here, then, is SPONSOR's analysis of

Ebel of General Foods was appointed v.p. in charge of marketing. Bill Smith of Lipton moved from ad manager to v.p. in charge of advertising. John McLaughlin of Kraft Foods became v.p. in charge of sales and advertising. Paul Willis, formerly advertising director, is now v.p. in charge of advertising at Seagram.

The reasons behind this trend are as complicated as the very nature of big business and the sales and marketing revolutions many industries have been undergoing. One influence on the growing importance and stature of advertising is increased competition in most areas of selling during the past

fraught with its own problems. For example, it isn't unusual today to find the advertising v.p. heading up all marketing activity. Or he may have the additional sales promotion and merchandising departments reporting to him. Getting the greater stature alone is not enough: the advertising executive still has the problem of justifying and keeping it.

In the company where the ad manager has not been given the stature and recognition he seeks, he faces a number of problems in his dealings with top management:

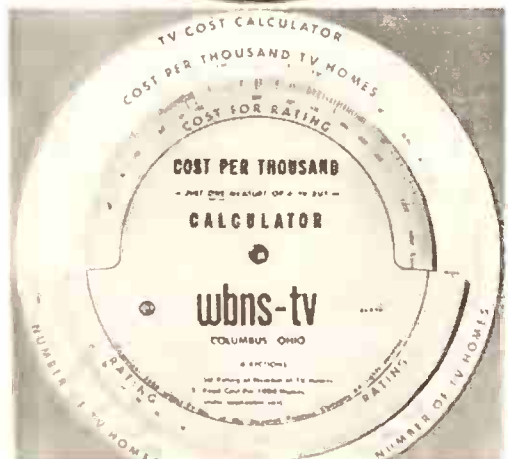
1. He may have to work through
(Please turn to page 34)



Eight-year-old daughter of Joseph P. Braun (l.) v.p. charge of media at Kenyon & Eckhardt, catches on quickly to use of new NBC Spot Sales Radio-TV Spot Estimator. At right explaining device is Jack Ryan, tv salesman. (See NBC, WBNS-TV calculators below)

Timesavers for timebuyers

Circular slide-rules soon to be distributed to timebuyers make it possible to calculate cost-per-1,000 in fraction of usual time



Timebuyers will soon be getting two similar devices for saving time in calculating cost-per-1,000. One (shown at top, left) was created by NBC Spot Sales, the other by WBNS-TV, Columbus (below, left).

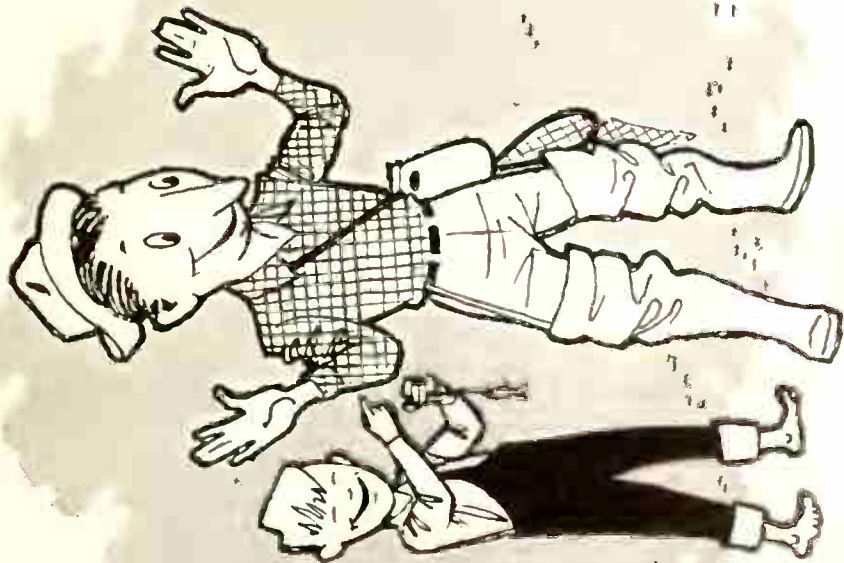
While the devices differ slightly in operation, they are designed to do the same thing: speed up calculation of cost-per-1,000.

Commented Thomas B. McFadden, v.p. of NBC Spot Sales: "Anyone familiar with the information on our Estimator will be able to come up with a cost-per-1,000 . . . in less than five seconds." Such estimates, he pointed out, normally entail use of calculators or comptometers, slide-rules—plus "time-consuming mental mathematical gymnastics of varying intensity."

Both the WBNS-TV and NBC Spot Sales devices, coincidentally, were due to start going into the mails last week. Again, coincidentally, each is distributing about 3,000 of the slide-rules. (NBC's McFadden asked that admen hold off on requests for calculators until 7 December. Requests then can be directed to Mort Gaffin, manager, new business and promotion, NBC Spot Sales.) ★ ★ ★

◀ *At top, new NBC Spot Sales calculator for timebuyers. Below, similar device WBNS-TV, Columbus, has devised. Both calculators will soon be in hands of timebuyers (see text)*

SPONSOR



we don't claim...

the highest tower in Nashville (or the South)
 to effectively reach 424,000 TV homes
 (1955 Sales Management figures show
 397,000 total homes in 1 UV/M area
 of any Nashville station)
 coverage in 6 states and a radius of over
 200 miles

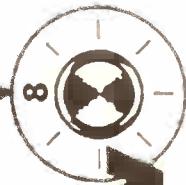
**...but in Nashville
 we can prove**

our tower is 2049 feet above sea level, second
 to none in this area.
 we have effective coverage in 3 states including 52
 counties and parts of 17 more.
 Our Class A coverage area is 36% greater than Station A
 and 150% greater than Station B.

Overall Height Above Sea Level	Radiation Center Above Sea Level
WSIX-TV 2049	WSIX-TV 2014
Channel A 2049	Channel A 1981
Channel B 1278	Channel B 1244
Grade A Area	Grade A Radius
WSIX-TV 7545 sq. mi.	WSIX-TV 49 mi.
Channel A 5545 sq. mi.	Channel A 42 mi.
Channel B 3020 sq. mi.	Channel B 31 mi.

These figures taken from FCC field intensity charts

CHANNEL



wsix.tv

Nashville, Tennessee

National Representative:

George P. Hollingbery Company

- New York
- Los Angeles
- Chicago
- Atlanta
- San Francisco

More and more value-conscious advertisers are switching to WSIX-TV

SPONSOR-TELEPULSE ratings of top

Chart covers half-hour syndicated film

		Top 10 shows in 10 or more markets		Average ratings	7-STATION MARKETS		5-STATION MARKETS			4-STATION MARKETS					3-STATION MARKETS	
Rank now	Past rank	Period 5-11 October 1955			N.Y.	L.A.	Boston	Mnpls.	S. Fran.	Atlanta	Chicago	Detroit	Seattle-Tacoma	Wash.	Balt.	
		TITLE, SYNDICATOR, PRODUCER, SHOW TYPE														
1	2	I Led Three Lives , Ziv (M)		21.6	2.7	9.4	23.4	23.5	15.4	11.9	10.2	18.4	14.3	18.0	24.7	
						wpix 8:00pm	kttv 8:30pm	wnac-tv 7:00pm	kstp-tv 8:30pm	kron-tv 10:30pm	wsh-tv 10:30pm	wgn-tv 9:30pm	wjtk-tv 9:30pm	ktnt-tv 10:00pm	wrc-tv 9:30pm	wbal-tv 10:30pm
2	1	Mr. District Attorney , Ziv (M)		20.4	11.3		28.5	22.5	14.7	16.0	16.7		15.4	16.5		
						knxt 10:00pm	wnac-tv 10:30pm	kstp-tv 9:30pm	kron-tv 10:30pm	waga-tv 10:00pm	wjv-tv 9:30pm		king-tv 9:00pm	wbal-tv 9:30pm		
3		Stories of the Century , Hollywood TV Serv. Inc. (W)		17.8	4.9	8.2	11.9				7.5		12.5			
						wchs-tv 5:00pm	kttv 6:00pm	wnac-tv 6:00pm			wbkb 9:30pm		wtop-tv 10:30pm			
4	5	Man Behind the Badge , MCA-TV Film (M)		17.1	7.9		19.7	13.7		12.0		13.5				
						kttv 9:00pm	wnac-tv 10:30pm	kron-tv 10:30pm		wjtk-tv 9:30pm		wmal-tv 9:30pm				
5	3	Passport to Danger , ABC Film, Hal Roach (A)		16.5	7.4		5.7		16.0	6.6						
						keop 7:30pm	keyd-tv 7:30pm		kpix 7:00pm	king-tv 10:00pm						
6	4	Badge 714 , NBC Film (D)		16.2	4.6	17.1	14.7	18.5	23.5	12.5		18.8	16.9	13.8	16.2	
						wpix 8:30pm	kttv 7:30pm	wnac-tv 6:30pm	kstp-tv 9:30pm	kpix 9:00pm	wgn-tv 8:00pm	wjv-tv 10:00pm	king-tv 9:30pm	wrc-tv 6:00pm	wbal-tv 9:30pm	
8		Amos 'n' Andy , CBS Film (C)		15.9	4.9	11.3	8.9				11.2		15.0	11.5		
						wchs-tv 2:00pm	knxt 5:30pm	wnac-tv 2:30pm			wbkb 9:30pm		wjv-tv 10:00pm	ktop-tv 6:30pm	wbal-tv 6:00pm	
10	10	Science Fiction Theatre , Ziv (SF)		14.4	4.4	16.2	10.5	16.5	12.9	23.2	11.0	6.9	11.7	6.0	7.9	
						wrea-tv 7:00pm	kttv 8:00pm	wbz-tv 6:45pm	wcco-tv 9:00pm	kron-tv 7:00pm	waga-tv 9:30pm	wbnz 10:30pm	wxyz-tv 9:30pm	klng-tv 8:30pm	wmal-tv 5:00pm	wbal-tv 6:00pm
7	8	Waterfront , MCA Roland Reed (A)		16.2	4.2	15.4	14.7	5.2	14.7	13.2	6.4	16.7	13.2	21.7	11.7	
						wabd 7:30pm	kttv 7:30pm	wnac-tv 8:30pm	keyd-tv 8:00pm	kron-tv 8:30pm	waga-tv 9:30pm	wgn-tv 9:00pm	wxyz-tv 10:00pm	komo 8:30pm	wtop-tv 9:30pm	wmar-tv 10:30pm
9	6	City Detective , MCA, Revue Prod. (M)		14.7	7.3	4.8	11.2	20.2	18.2	15.4	14.5	8.9	13.3	9.0		
						wpix 9:30pm	kttv 9:30pm	wbz-tv 11:15pm	kstp-tv 8:30pm	kpix 10:00pm	wsh-tv 9:30pm	wgn-tv 9:30pm	eklv-tv 10:30pm	king-tv 10:30pm	wmal-tv 9:30pm	
		Top 10 shows in 4 to 9 markets														
Rank now	Past rank	TITLE, SYNDICATOR, PRODUCER, SHOW TYPE														
1	1	Doug. Fairbanks Presents , ABC Films (D)		16.0	13.0	13.4	13.5									
						wrea-tv 10:30pm	krea 10:30pm	kstp-tv 9:00pm								
3		Paragon Playhouse , NBC Film (D)		14.4	3.2					7.0						
						keop 8:00pm				eklv-tv 9:00pm						
2	8	Sherlock Holmes , UM&M Sheldon Reynolds (M)		14.6	6.8	3.7	15.8	16.5			12.0	9.0		18.5		
						wrea-tv 7:00pm	kttv 10:00pm	wnac-tv 10:30pm	kstp-tv 8:30pm			wlv-a 9:30pm	wxyz-tv 10:30pm		wmar-tv 10:30pm	
4		The Visitor , NBC (D)		14.0	2.2		7.4									
						keop 8:00pm	wcco-tv 11:00pm									
5		Meet Corliss Archer , Ziv (C)		13.8	1.0		1.0			5.9		15.3				
						wmur 8:00pm	wmur 8:00pm			wbkb 10:00pm		komo 8:30pm				
6	4	Foreign Intrigue , Sheldon Reynolds (A)		12.5	2.5	7.6	17.4		2.0	3.2		9.7				
						wpix 8:30pm	krea 10:00pm	wcco-tv 8:30pm	korr-tv 10:00pm			wgn-tv 8:00pm	wxyz-tv 10:30pm			
7	6	Mayor of the Town , MCA-TV Film, Gross Krasne (D)		12.2	8.4		8.4			15.0		11.9		1.4		
						keyd-tv 7:30pm	keyd-tv 7:30pm			wbnz 10:00pm		wjv-tv 10:00pm		wmar-tv 10:30pm		
8		Dr. Hudson's Secret Journal , MCA-TV Film (D)		11.8	8.9		12.7			6.0				2.5		
						kttv 9:00pm	wcco-tv 9:30pm			wjv-tv 6:00pm				wmar-tv 10:30pm		
9	7	The Whistler , CBS Film, Joel Malone (M)		11.2	5.1	14.4	14.7				7.9		17.6			
						wpix 9:30pm	kttv 10:00pm	kron-tv 10:30pm				wgn-tv 9:00pm	king-tv 10:00pm			
10	3	Guy Lombardo , MCA-TV Film, Guy Lombardo Films Inc. (Mu)		11.1	4.7	3.4	1.0				9.2	2.2				
						wrea-tv 7:00pm	kttv 10:30pm	korr-tv 8:30pm		waga-tv 10:30pm		eklv-tv 9:00pm				

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 5-11 October. While network shows are fairly stable from one month to another, markets in which they are shown, this is true to much lesser extent with syndicated shows. Should be borne in mind when analyzing rating trends from one month to another in this chart. *Refers to last month's chart. If blank, show was not rated at all in last chart or was

shows

made for tv

ATION MARKETS

Bus	Milw.	Phlla.	St. L.
9	26.7	11.0	23.2
tv	wtmj-tv	wcau-tv	ksd-tv
9:30pm	7:00pm	10:00pm	
9	13.4	9.5	21.7
c	wtmj-tv	wptz	ksd-tv
10:15pm	10:30pm	10:00pm	
2		5.0	
tv		wcau-tv	
11:30pm			
5	12.7	8.7	14.5
tv	wtmj-tv	wcau-tv	ksd-tv
6:30pm	10:30pm	10:00pm	
4	22.4	13.4	13.7
tv	wtmj-tv	wcau-tv	kwk-tv
9:30pm	10:30pm	10:00pm	
7		12.3	23.9
c		wcau-tv	ksd-tv
7:00pm		7:00pm	9:30pm
4	7.7		
tv	wlsn-tv		
8:00pm			
7	16.7	8.5	12.9
c	wtmj-tv	wfl-tv	ksd-tv
9:30pm	6:30pm	10:00pm	
7	22.0	16.5	15.5
tv	wtmj-tv	wcau-tv	kwk-tv
10:00pm	6:30pm	10:00pm	
4	21.0		19.0
c	wxix		ksd-tv
9:30pm			10:00pm

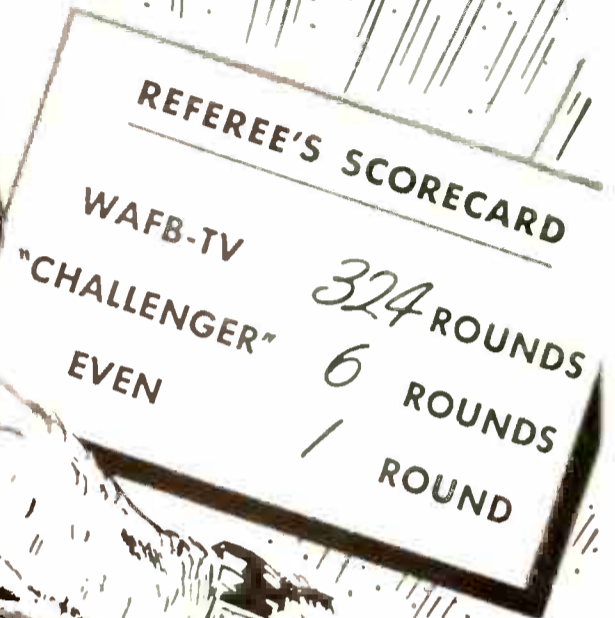
2-STATION MARKETS

Birm.	Charlotte	Dayton	New. Or.
27.3	55.8	25.8	50.3
wabt	wbtr	whio-tv	wdsu-tv
8:30pm	8:30pm	8:00pm	8:30pm
55.0	22.0	29.5	
wbtr	wlv-d	wdsu-tv	
8:30pm	0:30pm	10:30pm	
27.3	56.0		
wabt	wbtr		
8:30pm	8:30pm		
28.3	30.3		
wbtr-tv	whio-tv		
8:30pm	8:30pm		
36.5	17.3		
wbtr-tv	whio-tv		
8:30pm	10:30pm		
25.3	2.6		
wbtr-tv	whio-tv		
9:30pm	10:30pm		
28.0	21.5	54.2	
wbtr-tv	wbtr	wdsu-tv	
9:00pm	1:00pm	8:30pm	
18.8	33.8	24.0	35.3
wabt	wbtr	wlv-d	wdsu-tv
6:30pm	6:00pm	10:00pm	10:00pm
42.0	29.0		
wbtr	whio-tv		
7:00pm	9:30pm		
26.5			
wbtr-tv			
9:00pm			

17.7	26.2
wxix	ksd-tv
9:00pm	9:30pm
	41.5
	wdsu-tv
	9:30pm
	14.0
	ksd-tv
	10:00pm
	41.0
	wdsu-tv
	9:30pm
21.7	5.5
wtmj-tv	wptz
8:30pm	6:00pm
	11.5
	kwk-tv
	10:30pm
7	12.9
ks-tv	ksd-tv
10:30pm	10:30pm
	16.9
	ksd-tv
	9:30pm
7.7	
wcau-tv	
11:30pm	
15.7	18.3
wxix	wabt
9:30pm	9:00pm
	wdsu-tv
	9:30pm

THE WINNER!

and still Champ



First by far in

BATON ROUGE

In the latest Telepulse Survey, WAFB-TV, two-year uncontested TV champion in Baton Rouge, rated first for 324 of the 331 quarter hours when both TV stations were on the air. *Every one of the top 15 favorite weekly programs were on WAFB-TV.* Eight of the 10 (all of the first six) favorite "daily" programs were on WAFB-TV.

Monday to Friday				
	7 AM-12 AM	12 AM-6 PM	6 PM-12 PM	
WAFB-TV	78	61	59	
Station "B"	10a	29	33a	
Station "C"	12	10	8	
Saturday		Sunday		
	12:15 PM-6 PM	6 PM-12 PM	1 PM-6 PM	6 PM-12 PM
WAFB-TV	76	64	76	61
Station "B"	1a	27a	8a	33a
Station "C"	23	9	16	6

a Does not broadcast for complete period. Audience unadjusted.

WAFB-TV

affiliated with WAFB, AM-FM

CBS — ABC

200,000 WATTS

Reps: Call Adam Young, Nationally or Clarke Brown in South & Southwest

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



Once out of the darkroom, there's nothing negative about this bunch. Their personalities* are a positive sensation in living rooms, kitchens, dens, bedrooms, automobiles — in every one of the millions of places their voices reach.

PROOF POSITIVE!

Want positive proof? WCBS Radio consistently places more shows on the list of Top Ten participating programs than *all the other New York network stations combined.*

Advertisers cash in on the popularity of these nationally-known local personalities — because their selling efforts extend far beyond the studio, to client sales meetings, P. T. A. groups, high school dances, and to your corner supermarket. And everywhere they go, they're selling themselves, enlarging their audiences — and developing sales of the products you advertise.

Want to put your selling on the positive side? Just get in touch with CBS Radio Spot Sales or Henry Untermeyer at WCBS Radio.

*Reading from top to bottom at right, they are: Herman Hickman, Martha Wright, Jack Sterling, Bill Leonard, Bob Haymes, Galen Drake, John Henry Faulk, Lanny Ross and Bill Randle.

WCBS RADIO

New York • Number One Station in the Number One Market



FOOD FOR THOUGHT



JOHN SCOTT

Smooth salesmanship by John Scott plus audience-building music by top recording artists, combine to make his shows your best bet to sell *more* of your product to his legion of listeners in the Greater Boston market!

If you want your share of
NEW ENGLAND'S No.1 MARKET

use

WEEL

BOSTON

P.S.

See: Antell's \$10-million hair spiel

Issue: 28 January 1952, page 28

Subject: Antell's humorous pitchman delivery

Three years have made a big change in Charles Antell's ad approach. In 1952 the company's pitchmen were delivering 15- or 30-minute lectures (in medicine-show fashion) on proper hair treatment, decrying the usual methods and ending, of course, with a high-pressure push for Charles Antell Formula 9 and Shampoo. At one time the firm used this tub-thumping approach to reach hirsute listeners over more than 400 radio stations, and viewers via 15 to 20 tv outlets.

Today the Antell tv commercials omit the carnival atmosphere, concentrate on offering beauty tips. The entire Antell ad campaign has, in short, evolved to a more conventional approach as the company expanded, with over-the-counter selling in retail stores supplanting mail-order selling.

Two network programs get the lion's share of Antell's steady \$2-million ad budget, carry almost the whole campaign, supplemented with sorties into radio and newspapers. *Search For Beauty* (M.-W.-F., NBC TV 10:30-11:00 a.m.) features Ern Westmore, who shows women in the audience how to use their make-up to better advantage. This ties in well with Charles Antell Liquid Make-up with Super Lanolin, which is plugged on the show. *Ozark Jubilee* (Sat., ABC TV, 7:30-9:00 p.m.) is a co-op show that Antell has in 55 markets. While Antell is satisfied with the *Search For Beauty* show, NBC TV may drop the program to get a higher rating in the mid-morning slot, though nothing definite had been announced at presstime.

Product Services, which got the Antell account early this year, stresses that the old spiel used by Antell in its early days just is not acceptable today. The agency keeps a close check on the two network shows and tries to keep commercials well integrated for maximum impact.

P.S.

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

Issue: 22 March 1954, page 44

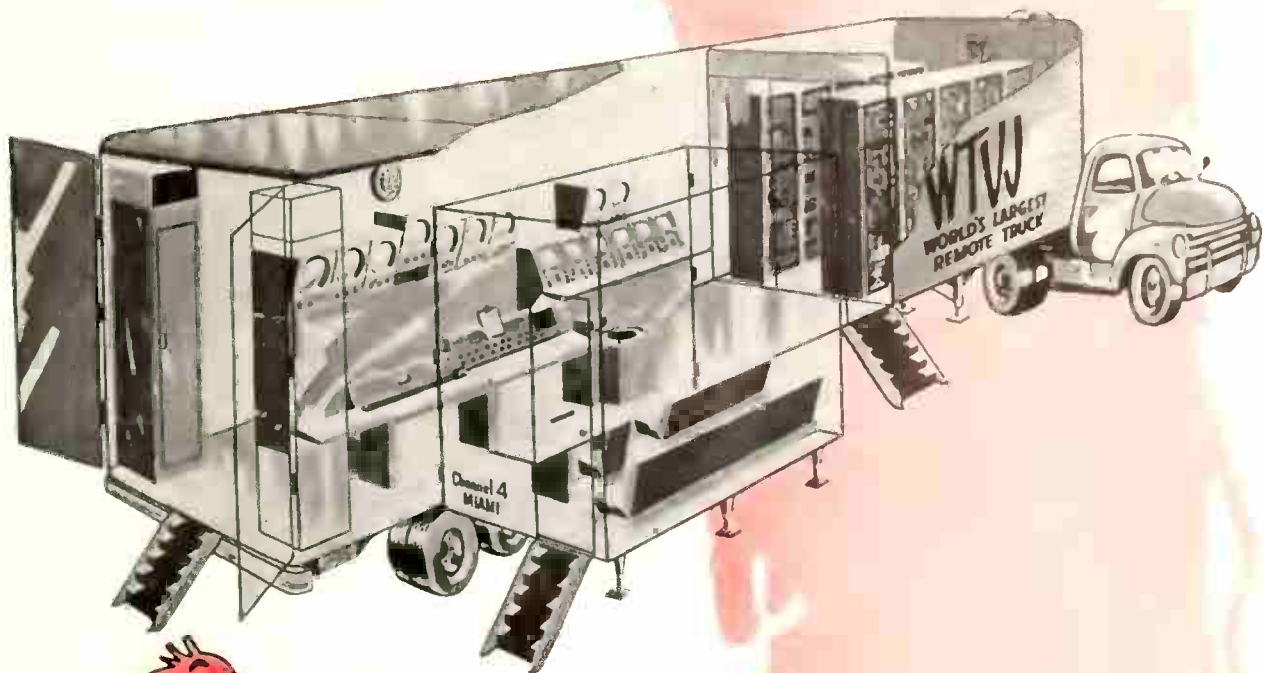
Subject: Car dealer's use of tv

"Tv owners as a group are *must* prospects for car dealers," states MCA-TV in a new 16-page booklet designed for circulation among new- and used-car dealers. Citing a wealth of statistics from such sources as Nielsen, Automobile Manufacturers Association and an NBC Survey, the presentation attempts to prove that tv advertising is the best way to reach a large segment of those people who are or will be in the market for a car.

Advantages of integrated commercials are stressed and the names of sponsors of various syndicated properties of MCA-TV are listed, by title. Comparisons of audience in tv and newspapers make the point that the male head of the house is most effectively reached through a tv advertisement.

A newspaper clipping reproduced as part of the booklet tells about Jim Moran, a Chicago car dealer who claims to sell more cars than any other dealer in the world. Moran credits his growth to the use of a Chicago tv station that moved him from 1,500th Hudson dealer to tops in the country. ★ ★ ★

NOW ALL OF FLORIDA becomes a **WTVJ** STUDIO



Represented Nationally
by FREE & PETERS, INC.

NO matter where or when, if you originate your show from Florida, WTVJ can do the job for you!

WTVJ's NEW 34 FT. "NETWORK CONTROL ROOM ON WHEELS" IS EQUIPPED TO HANDLE ANYTHING UP TO, AND INCLUDING 12-CAMERA REMOTES. THIS UNIT WAS DESIGNED AND BUILT BY THE WTVJ ENGINEERING DEVELOPMENT STAFF.

COMBINE THIS FACILITY WITH THE EXPERIENCE OF HUNDREDS OF REMOTES FOR QUALITY SERVICE ANYWHERE IN FLORIDA. IT IS NOW READY TO ROLL!

For Complete details of WTVJ's remote facilities call or write to Mr. Jack Shay, WTVJ vice president in charge of operations.

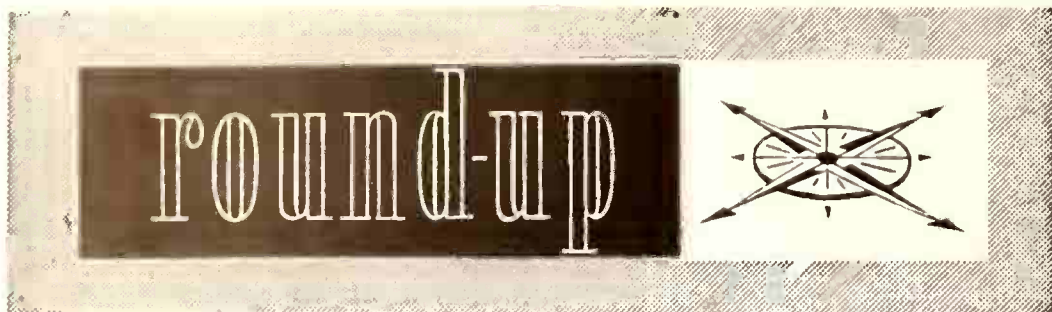


WTVJ Channel 4

Basic Affiliate

FLORIDA'S FIRST TELEVISION STATION
100,000 WATTS POWER • 1,000 FT. TOWER

MIAMI



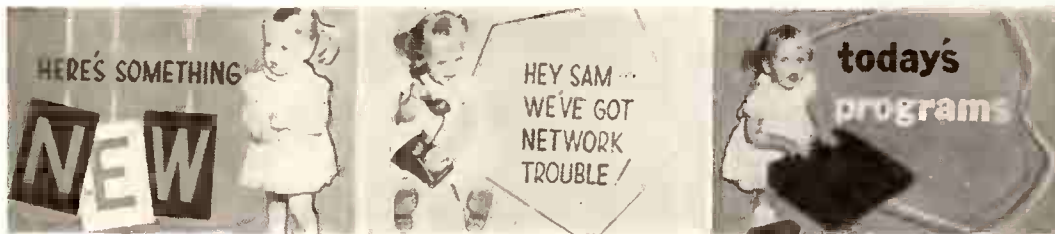
Announcements help sponsor's product "go to the dogs"

Despite the fact that he is using what is thought to be the heaviest radio announcement schedule in the history of his industry, one of the advertisers on WCCO, Minneapolis-St. Paul, is watching his business go to the dogs. He is quite pleased about the situation; his company makes dog food.

Nutrena is using 25 announcements a week on the station to introduce a

new type of dog food to the Northwest. The new preparation is said to be the first canned dog food containing milk and eggs in addition to the regular meat diet. Another stimulant to sales is the radio offer to consumers to try the product on a money-back basis. After using the food, customers return three labels to the company and get a 50¢ cash refund. ★ ★ ★

"Little Sally" introduces WSLs-TV to viewers



Viewers in the Roanoke area are being introduced to WSLs-TV through the station's trademark, "little Sally." Station breaks and announcements of all sorts feature slides of the blonde, two-year-old Southern belle.

The station reports acceptance favorable as evidenced by receipt of a number of unsolicited letters commenting

on the unique personification of the channel 10 NBC TV outlet. It is believed that this is one of the first instances of a tv station's taking on the character of a young child, though several do associate themselves with cartoon figures in animated or still form for station breaks and other advertising. ★ ★ ★

Timebuyers really get local coverage from WLAC-TV

Timebuyers with national accounts on WLAC-TV, Nashville, recently received a pair of coveralls of the type



Katz man presents coveralls to timebuyer

worn by the station's production staff in the studios. Accompanying the coveralls is a letter that reads, in part: "You have seen fit to measure WLAC-TV's 319,667 ARB tv homes and bought it as your best basic buy. Now we have taken your measurement, but if the enclosed is a little too large try to remember we have grown by leaps and bounds and tend to look at things in a big way. Meanwhile, we hope it will give you basic coverage where it counts!"

Fred Nattere, left, of the Katz Agency presents Carol Sleeper of Geyer Advertising with her own special pair of coveralls. ★ ★ ★

Multi-station radio pitch works in Australia, too

The trend toward multi-station radio pitches to clients, fairly well established in this country, seems to be spreading to other countries with good results. Such a radio promotion took place in Brisbane, Australia, recently when the four commercial stations in the market got together with the Cossey-Waite Advertising Agency to plan an attack on the hitherto untouched



Brisbane radio sales managers, admen confer

suburban shopping center of Woolloongabba.

"Bargain Week At Woolloongabba" was evolved at a meeting of the agency and radio people. Each of the participating stores pooled its advertising money and got equal time on all four stations for the eight days of the promotion. Posters in store windows and a prize for the listener writing the best reason "Why it pays me to shop at the 'Gabba'" helped stir consumer interest in the promotion.

Shown planning the promotion are radio sales managers and agency personnel as follows (l. to r.): L. W. Beioley, 4KQ; Radio Sales Manager G. C. Turner; P. C. Cossey; T. H. Waite, seated; B. Klemm, 4BK; G. V. Lovejoy, 4BH; E. J. Stevens, 4BC.

"The success of 'B. W. A. W.' proves that an all-station promotion makes a tremendous sales impact . . . and could be applied to any metropolitan shopping center with equally gratifying results," reported Turner. ★ ★ ★

Briefly . . .

The Shenandoah, Iowa *Evening Sentinel* printed a special section on the 30th anniversary of KMA recently. The paper carried profiles of important station executives; Edward May, president; Raymond Sawyer, executive vice president and general manager of the May Seed Company; J. D. Rankin, vice president as well as other station (Please turn to page 51)

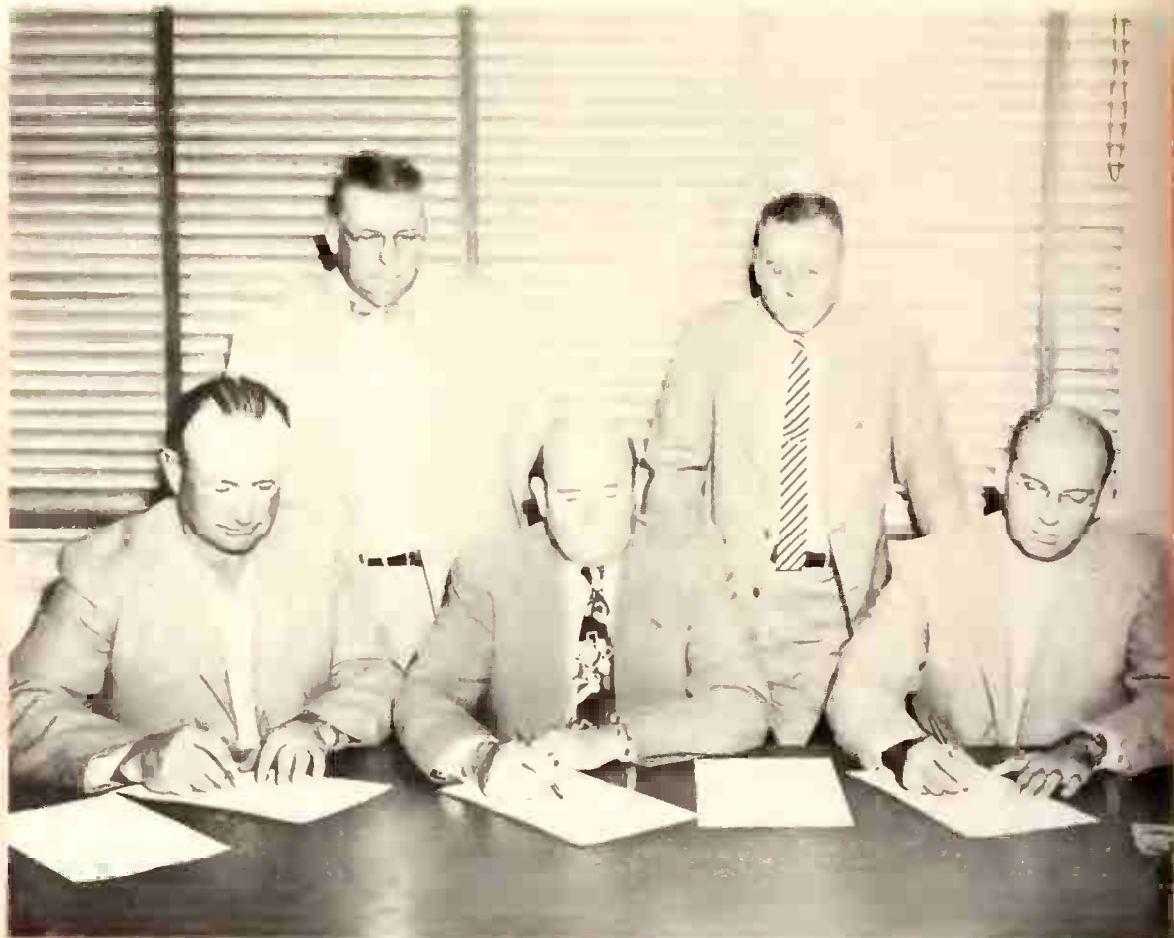


**Background
of an...**

**UNPRECEDENTED
TV DEVELOPMENT**

New satellite officially approved.

Signing the agreement are (standing) Harold J. Hamilton, secretary-treasurer Bi-State Co.; John K. Miller, secretary Southwest Nebraska TV Committee; (seated) William Maucher, co-chairman of the TV Committee; F. Wayne Brewster, M.D., president of Bi-States, owners and operators of KHOL-TV; and William Simon, co-chairman of the TV Committee.



New Bonus Market of People So Eager for TV They Raised Money to Build a Satellite Station

**PEOPLE
CONTRIBUTE
\$142,000**

**A BONUS
MARKET FOR
ADVERTISERS**

**ECONOMICAL
WAY TO
SELL NEBRASKA**

A project unprecedented in the history of television has just been successfully completed in Southwest Nebraska. People in this area were so eager to enjoy television they decided to raise money themselves to help KHOL-TV build a satellite station. They contributed more than \$142,000 for the new station now in operation at Hayes Center, Nebr.

To advertisers, this means a new market of 32,000 families who prove with their own dollars how much they want to watch TV. You can profit now from the "television fever" in this rich farming and ranching area *at no extra cost — as bonus coverage on KHOL-TV!*

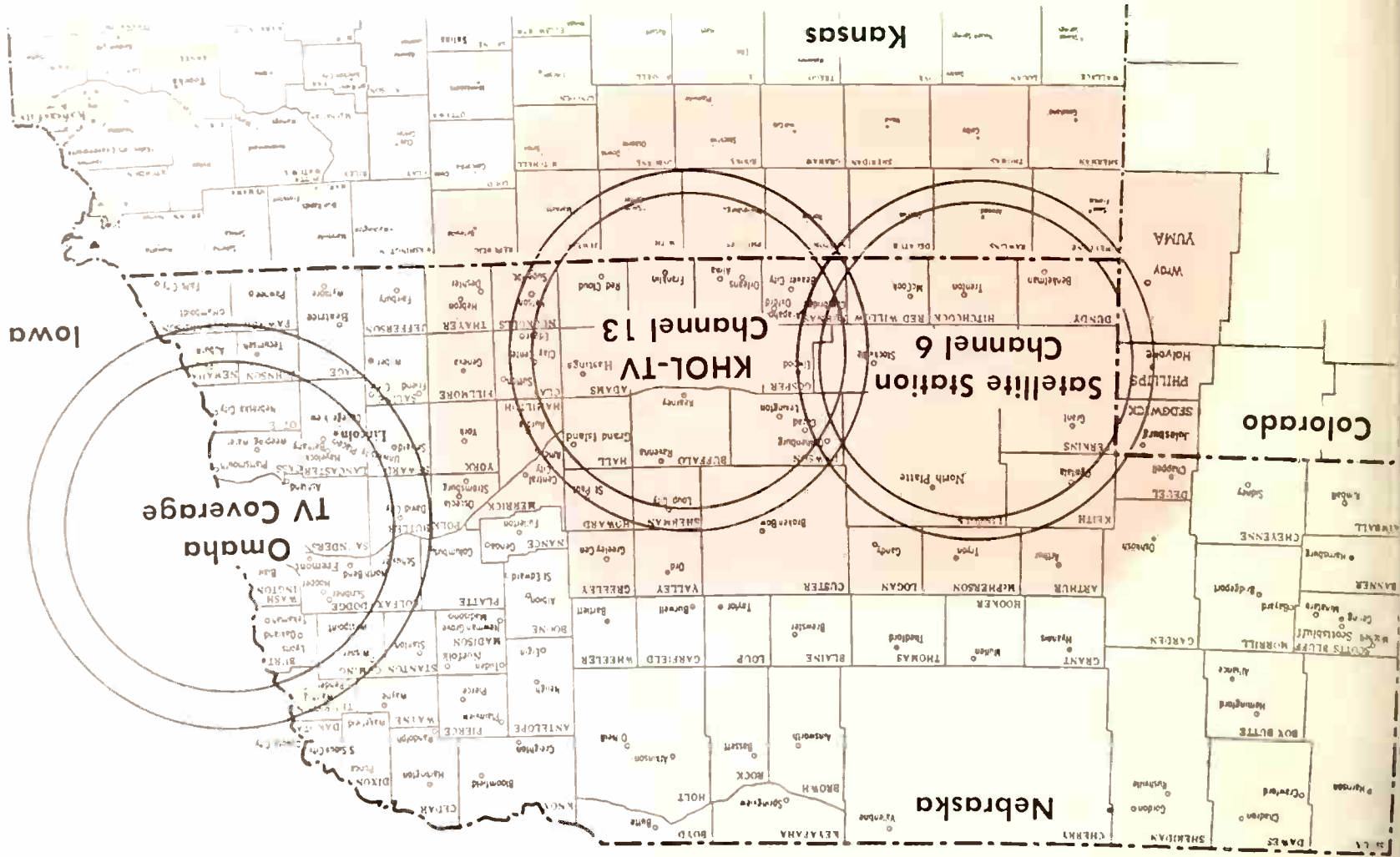
KHOL-TV's basic channel 13 has exclusive coverage in prosperous Central Nebraska — that means 131,000 families with an effective buying income of \$505,000,000. With the new channel 6 satellite station in operation, advertisers get one of the biggest bargains in television.

Now, KHOL-TV's coverage is increased to 51 counties that include all the major trading areas in Central and Southwestern Nebraska, Northwestern Kansas, and Eastern Colorado — more than 161,715 families with an effective buying income of \$884,394,000.

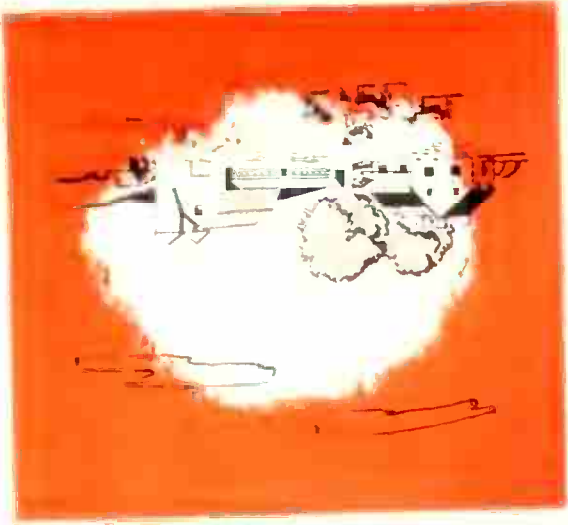
This new satellite station puts KHOL-TV far ahead as Nebraska's 2nd big market. More people and more buying power than any other area in the state, except Omaha. *KHOL-TV picks up where Omaha leaves off.* You cover Nebraska economically and effectively... and pay for no duplicate coverage. Make sure your advertising plans include this important, new line in mid-continent telecasting.

**Profit from the "Television Fever" in this
Bonus Market at No Extra Cost on KHOL-TV**

New Satellite Station Puts Nebraska's 2nd Big Market Picks Up Where Omaha Leaves Off



**KHOI-TV Now Covers
161,715 families with
effective buying income
of \$884,394,000**



Here's Why KHOL-TV Is the Best Way to Reach Nebraska's 2nd Big Market

- KHOL-TV is strategically located in rich Central Nebraska . . . its signal picks up where Omaha TV stations leave off.
- KHOL-TV's new satellite station 100 miles further West gives advertisers bonus coverage, at no extra cost, of an additional 32,000 families.
- The two stations combine to provide unduplicated coverage of 51 counties — over a half-million people with \$884,394,000 in buying power.
- KHOL-TV's popularity has been proved by amazing mail pull surveys, and the unprecedented financial support of people in the satellite station area (details upon request).
- KHOL-TV covers more than 70 per cent of Nebraska high-income irrigated farm land — nearly one million acres.
- This prosperous KHOL-TV market has a high per capita income based on ranching, irrigated farming, water power, and light industry.

KHOL-TV and Satellite Station MARKET FACTS*

Population	501,700
Homes	161,715
Effective Buying Income	\$884,394,000
Total Retail Sales	\$597,924,000
Farm Population	177,500
Farm Homes	52,710
Gross Farm Income	\$538,313,000

*From SRDS 'Consumers Markets' 1955

A Statement of Policy Concerning Rates

To make available to all national and regional advertisers the biggest possible out-state Nebraska market at a cost per thousand that matches any available in advertising, both Channel 13 and the powerful Satellite Channel 6 are available as one buy at one rate on KHOL-TV.

This combination ties together one vast natural rural market — that is uniform in continuity and make-up. This television combination is the only means of reaching this important market area with a single buy.

KHOL-TV

CBS — ABC

CHANNEL 13 • KEARNEY, NEBRASKA

Satellite Station Channel 6, Hayes Center, Nebr.

Owned and Operated by
BI-STATES COMPANY
Holdrege, Nebraska

JACK GILBERT, Station Manager
Phone: Axtell, Nebr., SH 3-4541

AL McPHILLAMY, Sales Manager

Represented nationally by MEEKER TV, Inc.

ROUND-UP

(Continued from page 50)

personnel. Advertising copy congratulated the station on its service to the community these 30 years. Typical comment is this one from Jack Burton, local Ford and Mercury dealer: "I remember listening to radio KMA through a pair of earphones, nearly 30 years ago. . . . Your station has always served our community well and it's nice to have the opportunity to use your facilities close at hand."

* * *

To announce its new facilities for color television, KPTV, Portland, Ore., is sending out cardboard folders with celluloid color inserts showing the station's I. D. in color. Theme of the piece is: "First in black and white, now first in Portland with local color television."

* * *

Clients were recently given a look at WPIX, New York, programing in the form of a slick, 48-page book showing scenes from its regular shows. Also included is the price of sponsorship or participations. Entitled "Great New Look," the booklet indicates the availabilities for the various shows as well as its scheduled time on the station. Rep is Free & Peters.

* * *

The Great Western Network and Skyline Radio Groups are sending out a brochure pointing out that there's a new fourth market in the U.S. ranking with Los Angeles and Chicago in population, families, radio homes and retail sales.

Sixteen stations and supplementaries in Montana, Colorado, New Mexico, Utah, Idaho and Nevada comprise the network. Research includes U.S. Department of Commerce figures and reveals such things about the area as: 25% more money per family spent on food than in New York City; 28% more on drug store items than in New York, 21% more than in Philadelphia.

* * *

Yardley (through N.W. Ayer) is going to use a combination of media in its special Christmas promotion of luxury toiletries for men and women. The cosmetics firm is using network tv, black-and-white as well as color pages in 40 Sunday supplements, and double spreads in national consumer magazines. Point-of-sale promotion will be an important factor in this campaign.

(Please turn to page 96)

New
Successful
SELLING
Approach to
Denver Nighttime
Radio

Denver
LISTENS
—
Denver
BUYS

"DENVER
at
NIGHT"

5:00 p.m. to Midnight

The Dynamic
New Program
That "Lives
With the
People"

People are interested in people . . .
People buy from people who sell . . .
These KLZ people can **SELL**
and they are reaching the people
who **BUY** with "Denver At Night."



TOM CARLISLE



CHARLIE ROBERTS



WARREN CHANDLER

CALL YOUR KATZ MAN OR
KLZ RADIO SALES TODAY!



Denver's Personality Station

SEAT COVERS

SPONSOR: Rayco Seat Cover Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *When the sponsor tested Los Angeles air media, it spent money on three tv stations and one radio station. KTTV produced 51 sales for a weekly ad outlay of \$500—better than four times the sales produced by the next highest ranking station, and at only half the cost. Most of the announcements on KTTV were placed in Jackson's Theatre, which had lower ratings than the announcements offered by the other stations. Rayco dropped the rest of its tv advertising in the city and gave KTTV a 26-week contract.*

KTTV, Los Angeles

PROGRAM: Jackson's Theatre, announcements



**TV
results**

DEPARTMENT STORE

SPONSOR: Weinstock-Lubin & Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *When this department store began its sponsorship of The Players Showcase (alternating every other week with a new car dealer) it offered viewers a holiday tv special by mail, phone or across the counter. A total of 41 phone orders resulted, and before the counter traffic became too heavy in the store, salesgirls found 59 customers who specifically mentioned the tv show in making their purchase. The mail order department as well was swamped by orders for the holiday tv special. Cost of The Players Theatre is \$171 per week.*

KBET-TV, Sacramento

PROGRAM: The Players Theatre

DAIRY PRODUCTS

SPONSOR: Holland Dairies

AGENCY: Direct

CAPSULE CASE HISTORY: *The Monday evening Holland Talent Spot (7:30 to 8:00 p.m.) features amateur contestants who vie for a trip to New York and an audition on a network talent show. Viewers vote for their favorite contestant by sending in bottle caps or trade marks from the sponsor's packages. One week's voting brought in 75,000 votes, each with a label or seal as a proof of purchase of the client's advertised products. Weekly cost of Holland Talent Spot is \$135.*

WFIE-TV, Evansville, Ind.

PROGRAM: Holland Talent Spot

CLIPPER

SPONSOR: National Appliance & Television

AGENCY: Direct

CAPSULE CASE HISTORY: *Participations in a late night movie on WREX-TV brought this reaction from the client: "To put it mildly, we are more than pleased with our advertising." Seven participations were bought to plug the Falls Roto-Clipper but after the first two, the client's entire carload was sold out. A reorder was necessary to fill a waiting list, and then a third order was made to fill the demand brought about by the remaining announcements in the late night movie on Friday nights. Cost of the participations is \$70 weekly.*

WREX-TV, Rockford, Ill.

PROGRAM: Movie Time participation

MAIL PULL

SPONSOR: Wishbone Salad Dressing Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *Wishbone Salad Dressing Co. sponsors the Thursday portion of the 6:00-6:30 p.m. children's strip, The Little Rascals, on WEWS. To test the effectiveness of the show, hostess Mary Ellen invited viewers to enter her Funny Face Cartooning contest. Only one announcement was used in the Thursday show but 6,000 letters were received in response to the announcement. Wishbone's time outlay for the show on a weekly basis is \$406.*

WEWS, Cleveland

PROGRAM: The Little Rascal

DEPARTMENT STORE

SPONSOR: Hartley's Department Store

AGENCY: Direct

CAPSULE CASE HISTORY: *Hartley's, a large Miami department store, received a jolt from its first contact with the power of television advertising. WGBS-TV wanted to demonstrate the drawing power of its programs, so it had the m.c.'s of two children's shows appear at the kids' department in the store. With only two announcements on each show, two days in advance of their appearance, the stars drew crowds of children all morning. For only \$147.50 worth of announcements, the store increased traffic appreciably, requested a visit by WGBS-TV's salesmen to discuss an ad schedule.*

WGBS-TV, Miami

PROGRAMS: The Little Rascals, Romper Room, announcements

FOOD MIXER

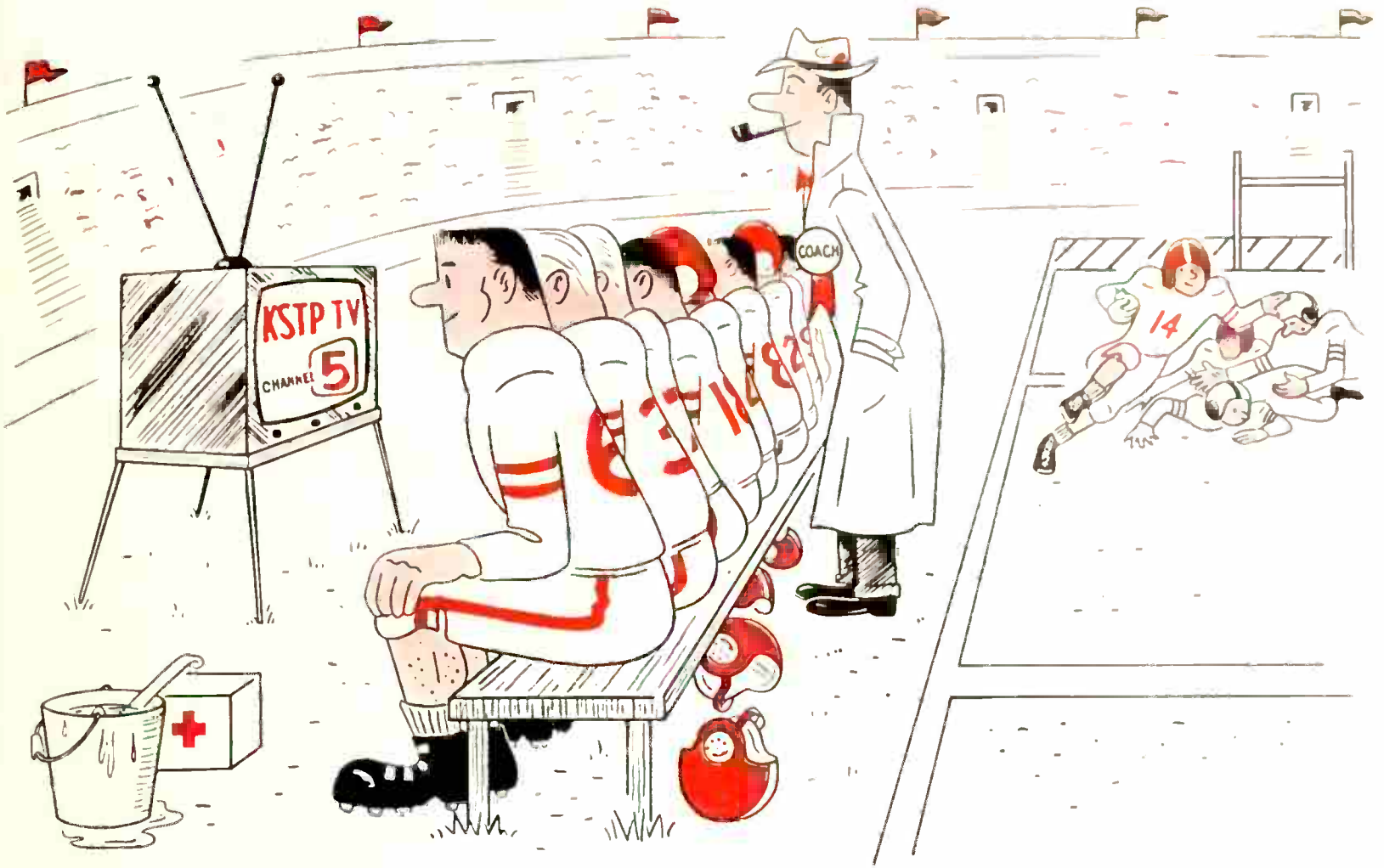
SPONSOR: S. H. DeRoy Jewelry, Inc.

AGENCY: Jay Reich

CAPSULE CASE HISTORY: *Using its weekly television show to put over a new product paid off for this sponsor. The Knapp-Monarch Liquidizer was shown on Diamond Theatre every week during a nine-month period. Despite the fact that the product was relatively new to the locale, 1,050 Liquidizers were sold at \$39.95. Only commercials used were 90-seconds during the feature films. Diamond Theatre costs the sponsor \$382.50 per week on a yearly basis.*

WJAC-TV, Johnstown, Pa.

PROGRAM: Diamond Theatre



FIRST in the big Northwest!

During the important evening viewing hours, 6:00 PM until midnight, KSTP-TV leads all other Minneapolis-St. Paul television stations in average program ratings—*seven days a week*.*

In this important Northwest market which offers an advertiser more than 600,000 active-buying TV families and a spendable income of nearly FOUR BILLION DOLLARS, KSTP-TV has long been the leader. It is the Northwest's *first* television station, *first* with maximum power,

first with color TV and, of course, *first* in listener loyalty.

This listener loyalty which KSTP-TV has won through superior entertainment, talent, showmanship and service means sales for you.

To put *your* advertising dollars to work most effectively and most efficiently, KSTP-TV is your *first* buy and your *best* buy in the big Northwest.

*Weekly average, ARB Metropolitan Area Report, Sept, 1955.

KSTP-TV

CHANNEL
100,000 WATTS

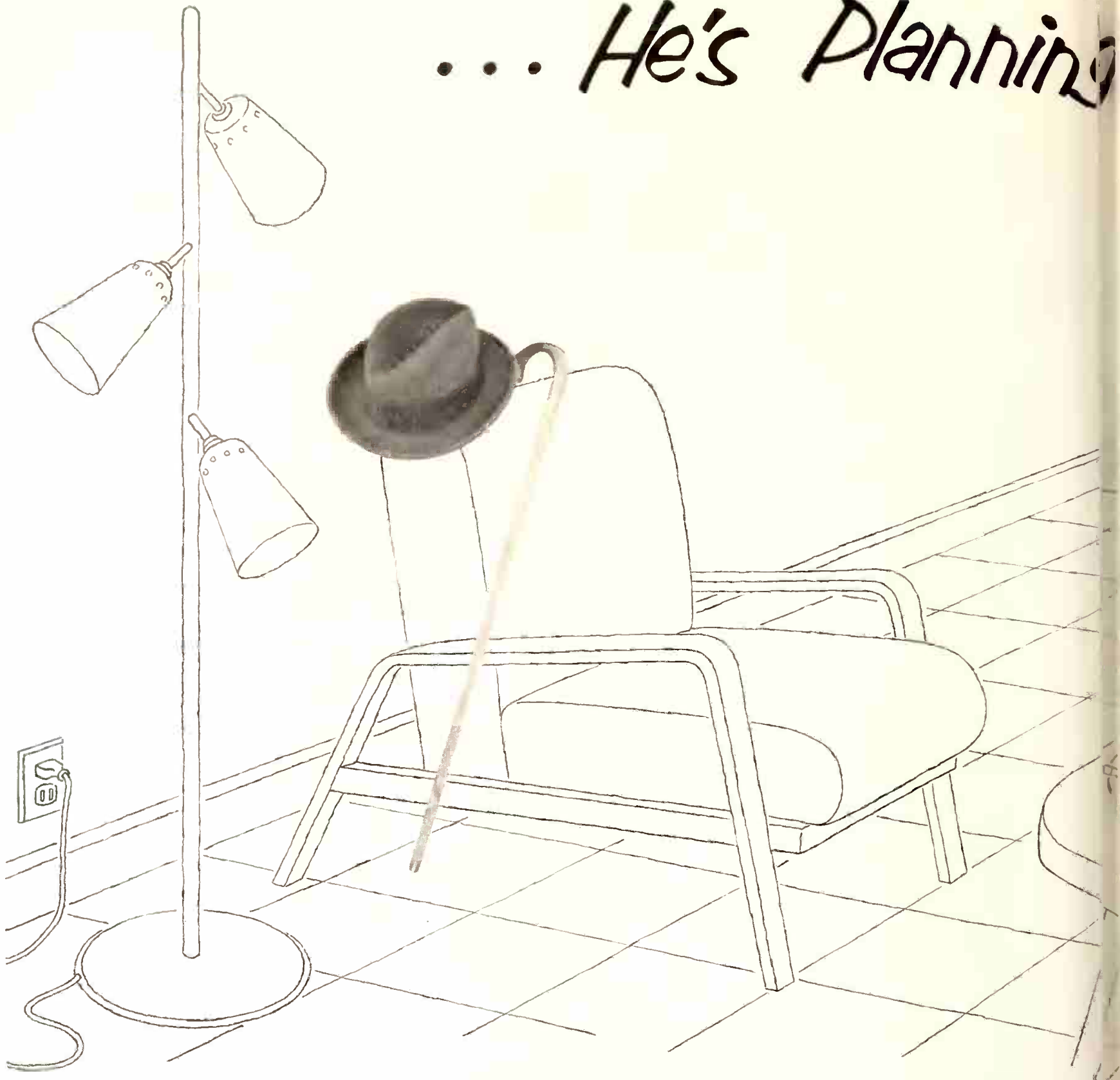


MINNEAPOLIS • ST. PAUL *Basic NBC Affiliate*

"The Northwest's Leading Station"

EDWARD PETRY & CO., INC. • NATIONAL REPRESENTATIVES

... He's Planning



FREE & PETERS, INC.

Pioneer Station Representatives Since 1932

NEW YORK

250 Park Avenue
PLaza 1-2700

CHICAGO

230 N. Michigan Ave.
Franklin 2-6373

DETROIT

Penobscot Bldg.
Woodward 1-4255

ATLANTA

Glenn Bldg.
Murray 8-5667

FT. WORTH

406 W. Seventh St.
Fortune 3349

HOLLYWOOD

6331 Hollywood Blvd.
Hollywood 9-2151

SAN FRANCISCO

Russ Building
Sutter 1-3798

BIG TIME!

THE Colonel got wind of an advertiser who likes to have a "big time" program of his own, but also has a problem in timing the push he puts behind his various products in different parts of the country.

Here's a client who can have his cake and eat it too . . . as the Colonel is pointing out.

The top spot stations (and here are 23 of the best) more often than not have top flight programs that are well established, well rated and ready for sponsorship. Or, they have a good place for your own pet program, if you prefer it that way.

As the old saying goes "Spot is Flexible" . . . and your Free & Peters Colonel would like to show you just how easy it is to do business with the best!

Representing VHF Television Stations:

EAST — SOUTHEAST

		<u>VHF</u> CHANNEL	PRIMARY
WBZ-TV	Boston	4	NBC
WGR-TV	Buffalo	2	NBC
WWJ-TV	Detroit	4	NBC
WPIX	New York	11	IND
WPTZ	Philadelphia	3	NBC
KDKA-TV	Pittsburgh	2	NBC
WCSC-TV	Charleston, S. C.	5	CBS
WIS-TV	Columbia, S. C.	10	NBC
WDBJ-TV	Roanoke	7	CBS
WTVJ	Miami	4	CBS

MIDWEST — SOUTHWEST

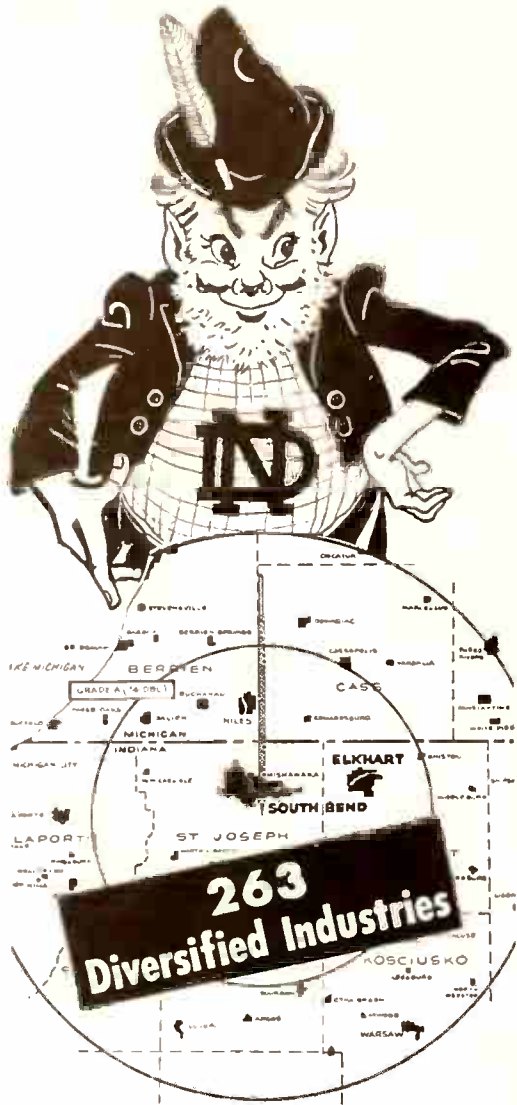
WHO-TV	Des Moines	13	NBC
WOC-TV	Davenport	6	NBC
WDSM-TV	Duluth-Superior	6	NBC
WDAY-TV	Fargo	6	NBC-ABC
WCCO-TV	Minneapolis-St. Paul	4	CBS
KMBC-TV	Kansas City	9	ABC
WBAP-TV	Fort Worth-Dallas	5	ABC-NBC
KFDM-TV	Beaumont	6	CBS
KENS-TV	San Antonio	5	CBS

WEST

KBOI-TV	Boise	2	CBS
KBTV	Denver	9	ABC
KGMB-TV	Honolulu	9	CBS
KMAU-KHBC-TV	Hawaii		
KRON-TV	San Francisco	4	NBC



An "Island Market"



Serving

SOUTH BEND-ELKHART

1st in Home Ownership

1st in Per Family Income

1st in Per Capita Income
Sales Management 1955

FIRST IN THE STATE!

Rediscover this valuable
growing midwest market.

- ★ Total UHF sets 176,700
- ★ Total Families 206,600
- ★ Total retail sales \$783,927,000
- ★ Total effective buying
income \$1,165,620,000



Represented Nationally by
MEEKER TV

WNDU-TV
CHANNEL 46

Continued
from
page 10

AGENCY AD LIBS



and prop arranging and they never stopped to breathe. The only pace I've seen that compares is on stage when *Your Hit Parade* is televised.

Compared to the methodical, over-rehearsed, and over-populated production I'm used to, I felt as though I were watching a different medium. As for the laborious and tedious techniques of making film as prescribed by Hollywood and its environs, well—in contrast here—what I saw was unheard of.

The film integration at WBNS-TV was adroit; telops and live art work were combined beautifully with the personalities on the programs. But, above all, as I said, I was most startled to discover there was such charm presented on camera by the personalities of these shows. These men were at ease. They chose their words intelligently. It is not hard to see why they are looked forward to so much and appreciated so honestly in their own domain.

Which brings me to the point of this tract, if it has one. Maybe it would be a good move if some of the production people from New York got back where they came from for a few days a year and refreshed themselves on what happens outside the city. It could make our whole television pattern simpler, less costly, and perhaps more honest (aesthetically speaking). Maybe we could get rid of a lot of the trappings that are strangling us right now. Who knows? ★★★

Index to recent Bob Foreman columns

Readers frequently write in to ask when a particular Bob Foreman column was published. For your convenience a complete six-month index appears below.

- *How to prepare a job-getting resume* 14 Nov.
- *Tv can carry the ball for older products, too* . . . 31 Oct.
- *Commercials in the spectaculars misfire* 17 Oct.
- *Single approach to all kids is not enough* 3 Oct.
- *Memo to a print-prone executive* 19 Sept.
- *Tv eats writers like Greek monster Minotaur* . . . 5 Sept.
- *Off-beat shows can be \$2-million gamble* 22 Aug.
- *Mickey Mouse may up 5-6 p.m. sets-in-use* 8 Aug.
- *Compared to tv, print copywriting is cinch* 25 July
- *Full program pivot: tv's 7:30-8 "feed-in" block* . . 11 July
- *Radio-tv ads need more factual approach* 27 June
- *Tv's record: one for admen to be proud of* 13 June
- *"New school" of animation too highbrow for tv* 30 May



Why We Didn't Hire Gretchen

"This," our secretary intercom'd, "you gotta see."

We saw. (We found out the hard way, long ago, that secretaries are best obeyed.)

* * *

Our visitor slunk in, the obvious product of a School for Models and the little Fistro around the corner. "I was streamlining to Beverly Hills," she began, "when your lush countryside beguiled me. This is the divine little spot I've dreamed of all my life. I have decided to work for you."

"Darling," we protested, "you can't bury yourself here. This is corn country. Hybrid."

She plead, "I'm tired of the Lido, Capri, Rio. I want to plant roots and till earth. I want to spray bugs. I want to meet Real People."

"Can you type?" She couldn't. "Take shorthand?" No. "Well, what exactly did you have in mind?"

She was a wonderful hostess, she admitted.

"What," we asked with some trepidation, "do you do?"

"I circulate," she breathed.

* * *

Gretchen didn't get the job. WMT-TV has circulation to spare, with more audience in its 25-county primary area than all other stations combined during 87% of the telecasting week.

We referred Gretchen to the Los Angeles office of our national representative, The Katz Agency, and never did hear how she made out. They sent us an order, though.

AGAIN... WREX-TV

**Dominates this
BILLION DOLLAR
market!**



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

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

AREA SURVEY BY PULSE, INC.
SEPT. 1955

**WREX-TV channel 13
ROCKFORD, ILLINOIS
CBS-ABC AFFILIATIONS**

represented by
H-R TELEVISION INC.

Continued
from
page 24

SPONSOR BACKSTAGE



duction of films as we know it recognizes the tremendous revolutionary potential of color tv on tape.

Amusement Enterprises Inc., of course, was the Jack Benny company. Recently, when Benny won his battle in the U. S. Tax Court to pay a capital gains and not an income tax on the monies involved in the CBS purchase of AEI, several fascinating facets of this type of deal were revealed. For example, CBS agreed to pay a penalty to the sponsor, American Tobacco Co., should the Benny show's ratings drop as a result of the switch to the CBS web from NBC. Turns out it did cost CBS better than \$150,000, as a result of rating drops during 1949 and 1950.

CBS was also forced to pick up a stiff motion picture the Benny company had produced—a turkey called, appropriately enough, "The Lucky Stiff." But here, after the film had had its theatrical run, the Benny group had to reimburse CBS for the difference between the full production costs of the picture, and the amount it grossed in theatrical showings.

The big bargaining for talent continues at an ever-wilder pace, but not so well publicized is the bargaining for non-performing talent. NBC's recent purchase of a substantial share of Joe Mankiewicz's Figaro Productions is probably the most notable recent example of the blending of major showbusiness forms and the battle for the best brains available. Anyone who has seen Mankiewicz's job on Sam Goldwyn's "Guys and Dolls," or any of a dozen other Mankiewicz performances as producer, director and/or writer realizes how vast a factor this kind of film veteran may prove to be in NBC's tv future.

Possibly the most noteworthy of all nonperforming, administrative talent juggling to crop up in recent weeks is the return of Bill Dozier to RKO, now owned, of course, by General Teleradio's Tom O'Neill. Way back in January of this year Charlie Gett was a CBS v.p. in charge of network programs in Hollywood. Gett left his CBS job to go back to RKO. Dozier was made CBS v.p. in charge of network programs in Hollywood upon Gett's departure. Last week (as this is written) Dozier left CBS to return to RKO as v.p. in charge of production, under Gett, who is executive v.p. for RKO. Dozier, of course, originally came to CBS from RKO in 1951. At that time he was executive assistant to studio head Charlie Koerner.

This talent and brain rustling between tv and motion pictures is, of course, inevitable and obvious and figures to continue for a long time. No field of endeavor, however, seems entirely exempt. Enough has been written, for example, of NBC's hiring of Leo Durocher. And recently station WIS-TV in Columbia, S. C., while kudoing its web, NBC, for having acquired the services of Miss America, has been taking its own bows for having signed Miss Universe. ★ ★ ★



Thank You

Just one year ago, Channel 5 in San Antonio became KENS-TV, the station of the Express Publishing Company.

The Station's first year under its present management has been a year of progress on all counts—especially for our advertisers. KENS-TV is reaching more homes, at a substantially lower average cost-per-thousand, both day and night, than it was one year ago. We have a greater variety of local programs—with higher average ratings—than were available at this time last year.

We now have a comprehensive promotion and merchandising service to back up the programs we carry and the products we sell.

Yes, it has been a year of progress, but more progress is planned . . . and we would like to start now to plan our part in your progress in the rich San Antonio area in 1956.

A call to your F & P Colonel, or directly to us, will start your plans rolling.

Meanwhile, we thank all our advertisers for your all-important part in making our first year so successful.

28 NOVEMBER 1955



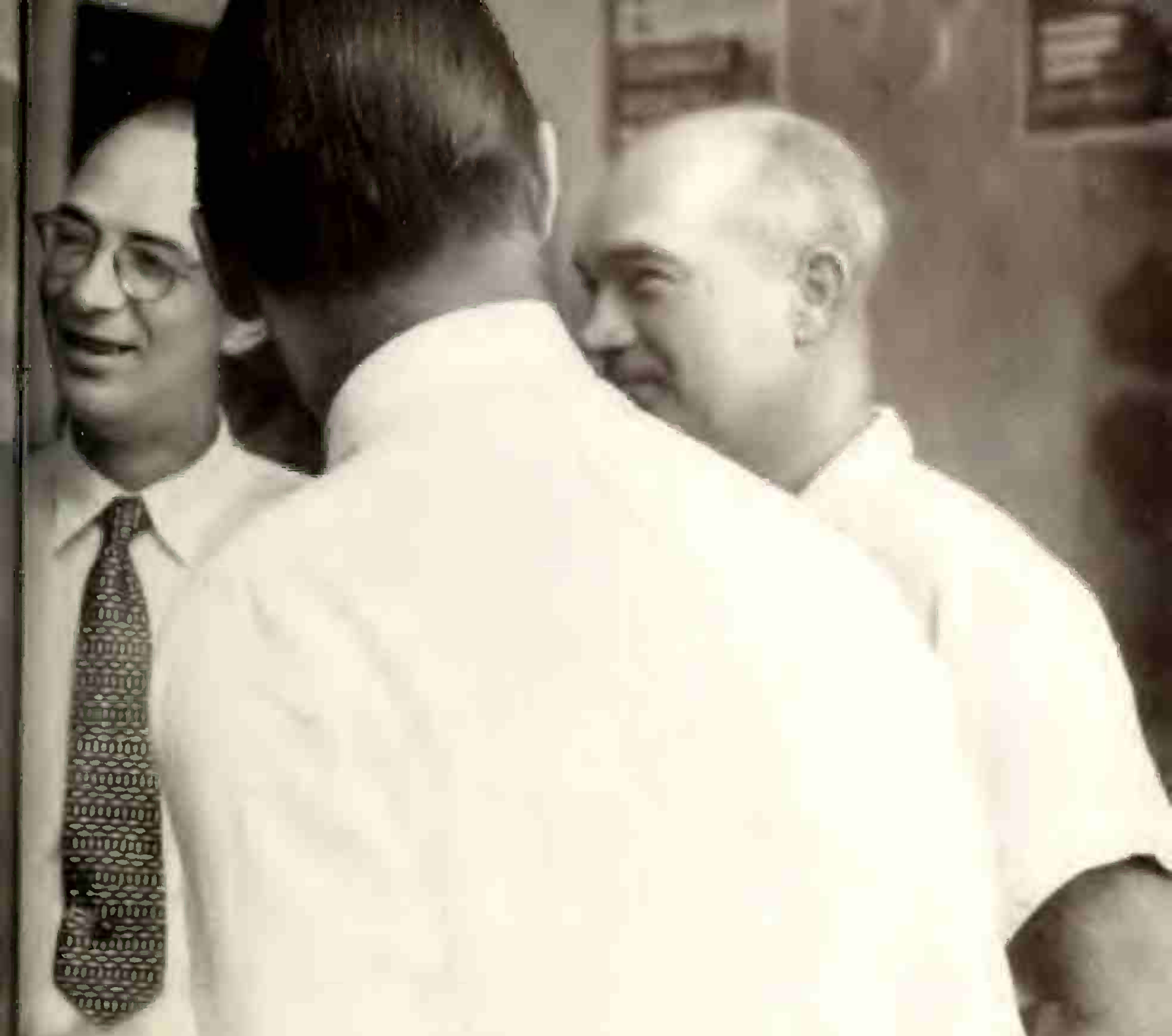
SAN ANTONIO, TEXAS



*Florida Citrus Commission
and its agency,
Benton & Bowles, Inc.,
are Sold on Spot as a
basic advertising medium*

To move Florida fruit, processed or fresh, the Florida Citrus Commission puts more than 50% of its advertising budget in Spot Television. The use of day and night Spot in seasonal drives provides them with flexibility, economy and impact in selected mass audience markets.

Spot Television and Spot Radio can sell for you, too . . . whatever your product, whatever your desired audience group.



Decision-makers who require immediate market-response are

SOLD ON SPOT

an NBC Spot Sales Representative will show you how Spot can deliver your sales messages in twelve major markets, accounting for 45% of the nation's retail sales.



SPOT SALES

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

Chicago, Detroit, Cleveland, San Francisco, Los Angeles, Charlotte*, Atlanta*, Dallas*

*Bomar-Lowrance Associates

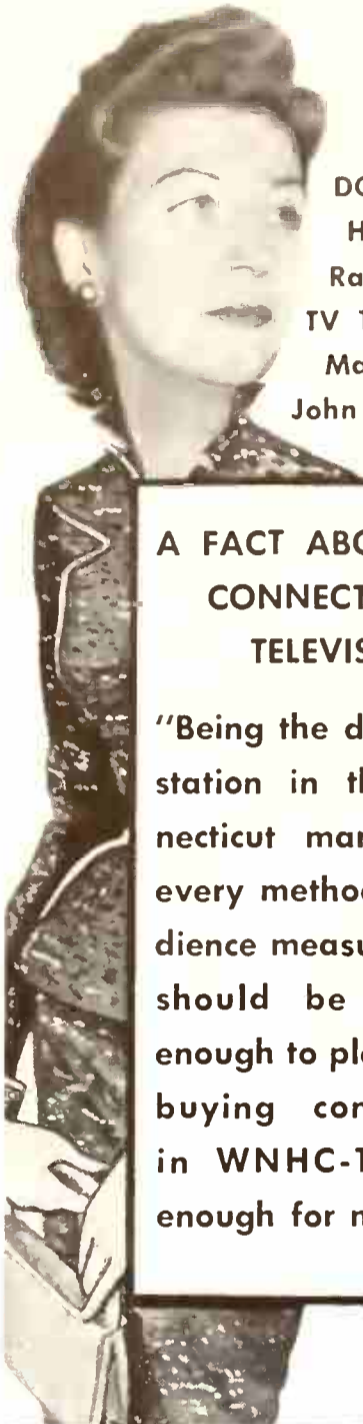
From left to right, above, TOM SWANN, Chairman Advertising Committee, MARVIN H. WALKER, Vice Chairman, PAUL S. PATTERSON, Director of Advertising, Florida Citrus Commission; (back to camera), HARRY WARREN, Vice President, Benton & Bowles, in charge Florida operations; and ROBERT C. WOOTEN, Chairman, Florida Citrus Commission.

representing radio stations:

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

representing television stations:

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



DOROTHY HANLEY
Radio and TV Timebuyer
MacManus,
John & Adams,
Inc.

A FACT ABOUT
CONNECTICUT
TELEVISION . . .

"Being the dominant station in the Connecticut market, by every method of audience measurement, should be reason enough to place your buying confidence in WNHC-TV. It's enough for me!"

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

represented by the katz agency, inc.

WNHC

Channel 8 • Television



agency profile

Norman Mathews

V.p., manager, radio and tv commercial production
Dancer-Fitzgerald-Sample, New York

Evan Llewellyn Evans, in the *Hucksters*, used to say that an advertising idea has to "be on the beam." No one would agree with him more than the man responsible for all commercial production at Dancer-Fitzgerald-Sample: Norman Mathews.

"The point is that an idea can be creative as hell, but if it doesn't sell, you might as well forget it," he says. "Not that there are firm criteria for a commercial that will produce dollars-and-cents returns," he adds. "But if you turn out 400 commercials—live and film both—as our department did last year, you figure you can work up a pretty fair batting average."

Mathews supervises a staff of live and film tv producers who get together with his tv art men and copywriters. "Together," he explains, "they come up with the ideas that then must be passed by a kind of jury, the creative review board."

Trends in types of commercials become as apparent as tv programming trends. Off-beat cartoons may be strong one year, as they seem to have been in 1955; then there's the year of the testimonial (currently not a strong trend). or the year of the documentary.

"We did some interesting documentary commercials for P&G," says Mathews. "The problem from the start, as in most commercials, was one of casting people who'd be so believable the first second on screen that no copy need be wasted explaining them. We found that the best way to handle that problem was to go to a real diner, for example, and show a real short-order cook, go to a real airport and show a real ticket agent.

"Not every product can take this type of treatment, and, too, every commercial idea is only as good as the sales it produces."

Mathews feels that the documentary technique, as such, has not yet been explored to the fullest. Possibly one of the problems is selling it to the client from storyboards, since the biggest advantage of this way of shooting a commercial comes from the believability intrinsic in handling natural locale.

"However, generally, an old-time tv advertiser can get a lot of satisfaction from running off some of the commercials he had on some five years ago, and then some of his 1955 commercials. Techniques, production, know-how have improved enough to offset increased competition and cost of air time," says Mathews. ★ ★ ★

AROUND FARGO,

WDAY-TV

WINS "GOING AWAY"!



LATEST Hoopers show that WDAY-TV just doesn't have much competition in and around Fargo. Day and night, WDAY-TV gets 5 to 6 times as many viewers as the next station!

Look at the sets-in-use—28% in the early afternoon, 48% late afternoon, 65% at night!

Since the nearest "competitive" TV station is 50 miles away, it's a cinch that WDAY-TV also wins "going away", in most of the rich Red River Valley. Check with Free & Peters.

WDAY-TV

FARGO, N. D. • CHANNEL 6

Affiliated with NBC • ABC



FREE & PETERS, INC.
Exclusive National Representatives

HOOPER TELEVISION AUDIENCE INDEX Fargo, N. D. - Moorhead, Minn. — Nov., 1954			
	TV-SETS- In-Use	Share of Television Audience	
		WDAY-TV	Station B
AFTERNOON (Mon. thru Fri.) 12 noon — 5 p.m.	28	86	14
5 p.m. — 6:30 p.m.	48	88	13
EVENING (Sun. thru Sat.) 6 p.m. — 12 midnight	65	85*	17*

*Adjusted to compensate for fact stations were not telecasting all hours!

SPONSOR Asks...

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

How is the public reacting to color tv at the retail level



PRICES STILL TOO HIGH



Meyer Lehman
Lehman Radio & Tv, New York

● There can be no question that the public's interest in color tv is tremendous. But they're not buying. If we sell a set—and we've sold four in one week, but none since—it's always a special occasion, like Christmas or Thanksgiving.

I've got three sets in the store—one RCA and two Magnavox—and one of them is permanently hooked up to use for demonstrations. That's extremely important. Most of the people who come into our store (and they represent primarily the higher income brackets) have never seen color tv. But they've read about it and they're curious. So if they come in the afternoon, when *Matinee* is on WRCA-TV, we turn on the set and let them watch a while.

"It's magnificent," they say "how much?" And here's where the sale falls through. The sets are just too expensive for the amount of programs that are presented in color. If I could offer sets for \$595, preferably including the service guarantee, then I'd be able to sell one every day or two. As it is, the reaction usually is that they'd rather wait: "They'll get cheaper!"

People seem to remember how much black-and-white tv used to cost and

they compare those with today's retail prices and assume that color will be available for less, pretty soon. Then they can always trade in the old set or use it as a second for the kids.

We're lucky that NBC finally came through with *Matinee*. Now, at least, we've got something to show. Before, all we could do was talk about it or arrange for a special showing some evening. And that's no way to sell sets.

That's one of the big troubles all around. People don't have enough chance to see color tv in action. If they did, there'd probably be more who'd be willing to pay the price. But they don't know how beautiful it is, and as long as they're happy with their black-and-white set at home they're not going to come in here and find out.

ONLY CARRIAGE TRADE SO FAR



Wallace Germaine
Liberty Music Shops, New York

● Color tv and Hi-Fi are the two big things we're pushing right now. We set up a special color tv theater in the store and hundreds of people are coming in to see *Matinee* and the other daytime color shows. That's the secret. People have got to have seen color in order to realize that they want it.

Once they've gotten a good look at

color, then the price is no longer a serious objection. Of course, there are people who simply can't afford the set. For the time being it's a luxury item, and it will have to be sold as such.

One of the big reasons for color tv's slow start is that the black-and-white sets have taken away the urgency. When tv first started, you just weren't a full-fledged member of your circle if you didn't have a set. But color is different. It isn't as if you couldn't see the good shows at all. You just see them minus the color, and you can talk about them and criticize them to your friends just the same.

People who complain about the price often forget that in color we're starting with a full-fledged 21-inch screen. If black and white had started immediately that size, they'd probably have sold for \$600 and more in the beginning.

Those who could afford to buy color, but can't make up their minds, usually feel that the number of color programs doesn't yet warrant the expense. At best there are an hour or two of color programming each day of the week and, figuring that some programs do not appeal to everyone, they come up with the argument that for an hour of color a day it'll cost them \$2 a day for a year. We know from experience that people who figure that way are not the potential customers.

Of course, we know as well as the public that the price will be reduced in time. But our guess, prompted by statements from RCA in the trade press, is that it'll be from two to three years before there is any marked reduction. But it's hard to convince people of this. So for the time being there's the Cadillac trade, who buy color-tv because they want color; then there are those who can afford it but prefer to wait and see; and then, of course, there are many who can't

afford it and who have to wait for it.

Technically the sets are excellent. It takes a little practice to learn how to tune them right, and some of the remote programs (sporting events and such) could come over better, but generally there are no complaints on this level.

We carry RCA, Magnavox and Capehart sets and the customer's choice is usually determined by his taste in cabinets. The sets themselves are all of equal quality.

SELLING STRONGER EVERY DAY



*Dave Wagman
Bruno-New York Inc., New York*

● It's a funny thing with color tv. Some of our dealers do a terrific job, and others won't move a muscle. They say they want color sets to sell for \$100 or they won't bother.

To date we have about 300 dealers in our area who are handling color tv, and it's selling stronger and stronger every day. One trouble is that some of the dealers, especially those in downtown locations, can't get reception for demonstration purposes. It's a lucky thing that practically nobody lives downtown, because the reception is very bad there.

We know that color is a thing that must be seen in order to sell. For this reason we have made arrangements to sell color sets to all our sales personnel at great discounts and we're now doing the same thing with the dealers. That way the dealers can invite people to their homes for the important shows, and show what color can do.

I know from my own experience that too many people haven't seen color. One out of every three people whom I've had at my house socially, and who have had a chance to see color there has later gone out to buy a set.

(Please turn to page 95)



Hi . . . I'm Bill Thorpe. Every one of the "audience appeals" checkered above is a pulling part of my **MUSICAL MATINEE**. *And they can pull for you, too . . . six days a week . . . 3:30 to 6:00 p.m.*

I reach customers in the kitchen, the car, or wherever they are. I speak to young and old, male and female listeners alike.

Here's "wide appeal" programming that provides a wide audience for any sponsor who wants to sell Syracuse and Central New York.

Ask Free & Peters . . . they'll tell you more about it.

Best wishes,

Bill Thorpe



Central New York's FIRST Radio Station



WWJ

Welcomes

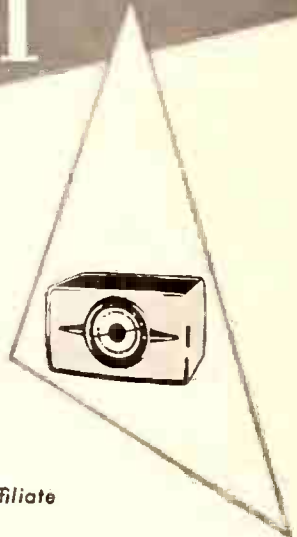
WWJ, a pioneer in its own right, salutes NBC for this imaginative new approach to daytime radio programming.

The World's First Radio Station is happy to join with the network in presenting "Weekday"—happy to welcome the many advertisers who are scheduling network, local, and national spot participations.

The popular appeal of "Weekday"—plus the proven power of its forerunner, "Monitor"—plus the established popularity of WWJ's local features and personalities—make WWJ, more than ever, your number one radio buy in Detroit.



"WEEKDAY"



Basic  Affiliate

AM—950 KILOCYCLES—5000 WATTS
FM—CHANNEL 246—97.1 MEGACYCLES

Associate Television Station WWJ-TV

WORLD'S FIRST RADIO STATION * Owned and Operated by THE DETROIT NEWS
National Representatives: FREE & PETERS, INC.



Grid of radio programs by day (Sunday-Saturday) and time slot (6:15-11:45). Columns include station call letters and program titles.

The Entry: KEN LOMAX
The Winner: DITTO!!
KERG's Ken Lomax — TOP DISC JOCKEY IN THE STATE OF OREGON . . . outside of Portland.

At Portland's "Kitchen Carnival" Ken competed against top radio personalities from around the state. And— he was voted best . . .



His smooth salesmanship and tasteful choice of music makes the 8 to 8:45 a.m. KEN LOMAX SHOW your best bet to sell more of your products to his legion of loyal listeners.
KEN is ready to go to work for you in the Pacific Northwest's 5th Largest Market*, exceeded ONLY by Seattle, Portland, Tacoma, and Spokane.

KERG 1280K 5000 WATTS EUGENE, OREGON
MORE FACTS? Contact Weed & Co.
CBS for the WILLAMETTE VALLEY

SPONSOR

Daytime 28 November 1955

RADIO COMPARAGRAPH OF NETWORK PROGRAMS

Daytime 28 November 1955

Grid of radio programs for Sunday through Saturday, listing time slots, network abbreviations (ABC, CBS, NBC, etc.), and program titles.

WBNS was consistently across the board

first choice in the Columbus Market

20 top pulse rated programs day and night

ASK JOHN BLAIR WBNS radio COLUMBUS, OHIO

CBS for CENTRAL OHIO

This is the RADIO schedule that TV Built

(The wonderful story of ABC Radio's **NEW SOUNDS FOR YOU** written especially for grown-up advertisers)

"EVENTS OF THE DAY"

7:30 Today's Sensational Story
7:35 Inside Washington
7:40 Transatlantic Exclusive
7:45 Personality of the Day
7:50 The News and You
7:55 News

"THE WORLD AND YOU"

8:00 Arrivals and Departures
8:05 Let's Visit
8:10 Yesterday at Midnight
8:15 America at Work and Play
8:20 Elm Street to the Great White Way
8:25 News

"YOUR BETTER TOMORROW"

8:30 Part 1—words to live by

8:35 Part 2—advice on your marriage and family

8:40 Part 3—improving your personality

8:45 Part 4—your success

8:50 Part 5—advice on your home

8:55 News

"SOUND MIRROR"

9:00 Sounds of Yesterday

9:05 Sounds of Today

9:15 Sounds of No Importance

9:20 Soundings

9:25 News

"OFFBEAT"

9:30 Offbeat Humor

9:35 Futurescope

9:45 Soloscope

9:55 News

* MONDAYS

8:30—The Voice of Firestone

TUESDAYS

8:30—Bishop Sheen's "Life Is Worth Living."

Once upon a time almost every living room had a radio. And almost every night the family gathered 'round to listen. Today, almost every living room has a TV set. Radio has moved to other quarters. The kitchen, bedroom, den, workshop, car. Even an occasional bathroom. Who listens? The family does. Not as a group, but *individually*. Not indiscriminately, but *selectively*. **NEW SOUNDS FOR YOU** — ABC Radio's new concept of nighttime programming — was built for this new kind of listening. It's personal. It's bite-size. *Regularly scheduled* 5- and 10-minute segments. Each attracts its regular listeners. Each can be sponsored night to night or as a "strip." Only \$800 buys a 5-minute segment *full network*. Your ABC salesman will be tickled to tell the full story.



... the new sound of ABC Radio

LOST PRODUCTION DOLLARS (Continued from page 39)

executives, by any means. Agency-men and clients are frequently the cause of over-budget spending, although they don't always realize it at the time.

These client-created problems usually take the form of last-minute changes. True, one of the advantages of live television programs, and live commercials, is that a last-minute alteration in script, casting, settings or commercial pitch is possible.

But a late switch is usually an expensive one. If union labor is involved, it is often on an overtime basis

as the deadline is rushed. There is no time to cut corners.

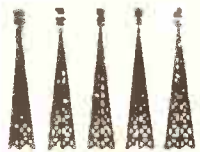
Every major tv network has its own private case histories of clients who make last-minute changes that run up the tv bills a few hundred or a few thousand every week. In vain, say some network executives, do the networks point to "flow charts" that show how far in advance the components of a show must be ordered (usually, about two weeks before air date) in order to avoid overtime work. The same people just repeat the same mistakes, the networks say.

It can be done: The cost picture isn't completely bleak. SPONSOR's editors

found that several package firms and ad agencies are extremely cost-conscious and budget-control their shows down to the last dollar, passing the savings along to clients.

Mama, a CBS TV-Carol Irwin production, is a good example. On this durable show, cost control starts at the very conception of the script.

While a *Mama* script is being hatched, the show's production staff works with writers to keep out unnecessary and extraneous items. The number and types of sets are carefully restricted. Cast size is limited. The running time of scripts is figured closely. And scripts are scheduled for completion so far ahead of actual air dates,



NEW AND UPCOMING TV STATIONS



I. New stations on air*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	ERP (kw)** Visual	Antenna (ft)***	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, RP
LITTLE ROCK, ARK.	KTHV	11	14 Nov.	316	1,736	CBS	KARK-TV KATV	113	Arkansas Tv Co. K. August Engel, pres. Henry B. Clay, exec. v.p.
KIRKSVILLE, MO.	KTVO	3	7 Nov.	100	1,082		None	NFA	KBIZ, Inc. James J. Conroy, pres. Merrill Gilmore, v.p.

II. New construction permits*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ERP (kw)** Visual	Antenna (ft)***	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, RAD RP
TWIN FALLS, IDAHO		13	9 Nov.	12.4	588	KLIX-TV	NFA	Magic Valley Tv Corp. George M. Davidson, pres. Florence M. Gardner, v.p.
YOUNGSTOWN, OHIO		73	2 Nov.	17.9	317	WFMJ-TV WKBN-TV	151	Community Telecasting Co. Guy W. Gully & Sanford A. Schafitz, co-owners
JUNEAU, ALASKA		8	2 Nov.	.260	—960	None	NFA	Alaska Bestg. System Inc. William J. Wagner, pres. Irene F. Wagner, v.p.

I. New applications

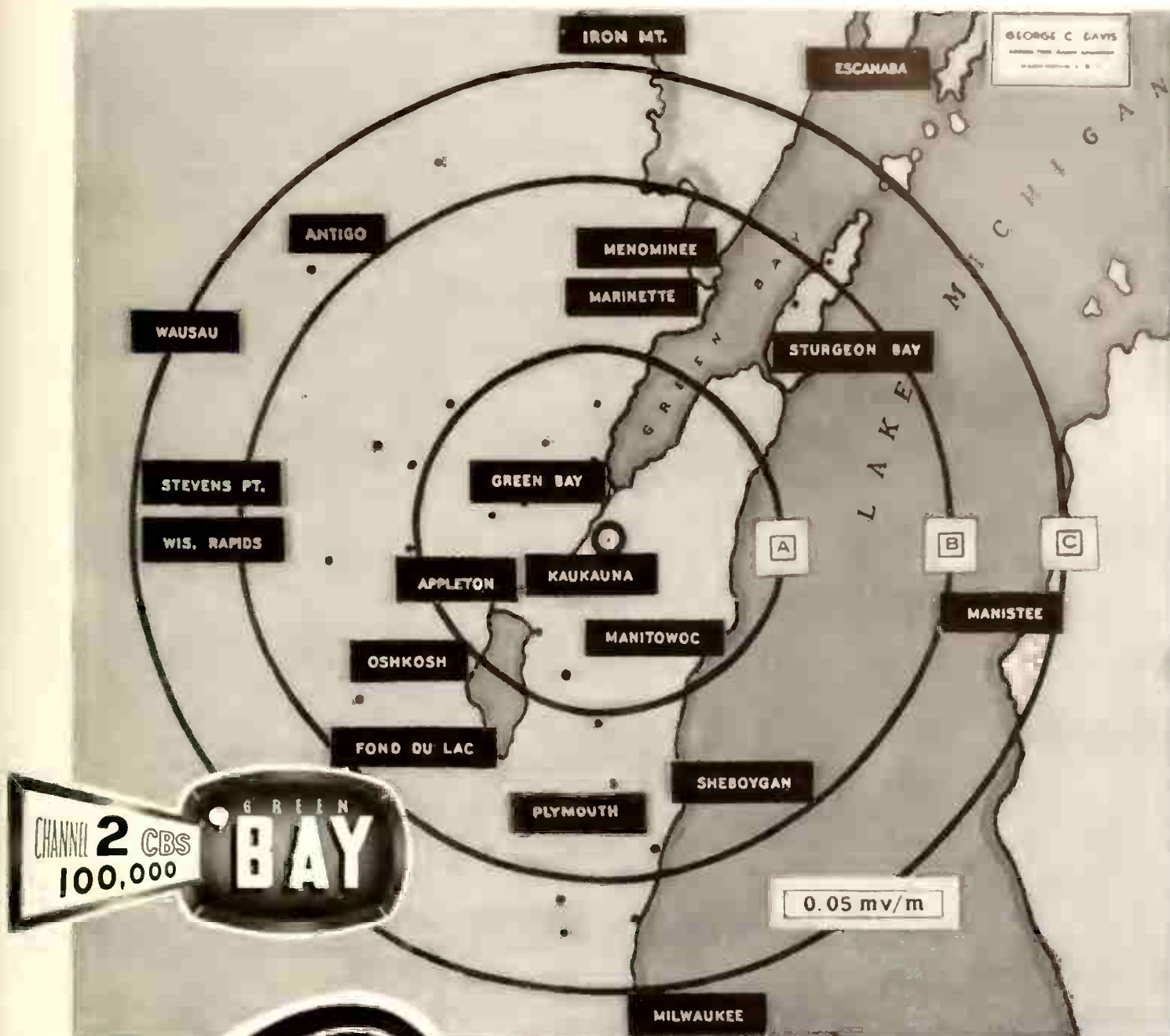
CITY & STATE	CHANNEL NO.	DATE FILED	ERP (kw)** Visual	Antenna (ft)***	ESTIMATED COST	ESTIMATED 1ST YEAR OP. EXPENSE	TV STATIONS IN MARKET	APPLICANT, AM AFFILIA:
ENSIGN, KAN.	6	4 Nov.	26.9	683	\$193,032	\$81,900	None	Southwest Kansas Tv Co. Inc. Leigh Warner, pres. Wendell Elliott, v.p.
PONCE, P. R.	9	28 Oct.	.826	2,524	\$18,937	\$45,000	None	American Colonial Bestg. Corp. Ralph Perez Perry, o&o

BOX SCORE

U. S. stations on air 420\$

Markets covered 260\$

*Both new c.p.'s and stations going on the air listed here are those which occurred on 31 October and 11 November or on which information could be obtained in that period. †Information on the number of sets in markets where not designated by NBC Research, consists of estimates from the stations or reps and must be deemed approximate. ‡Data from NBC Research and Planning. NFA: No figures available at present on sets in market.



ch. 2 WISCONSIN

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

WHERE THE B&M TEST SHOWED A 98% INCREASE IN SALES!

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

that any rewrites do not involve actors already cast for their parts or sets already constructed.

A New York ad agency that produces its own weekly musical half-hour show has another answer. To keep costs within reasonable limits, the agency lets out contracts at a flat price to suppliers of scenery, props, drapes and other production raw materials. The price the client pays for the show has been agreed on in advance. As long as the agency can keep

within this price—and it has for several years—the client and agency are satisfied.

Networks, for the most part, are the strictest at maintaining a proper sense of budget control—but the controls are kept primarily on the network's own packages. As pointed out earlier, networks will seldom go to a client to seek additional budget dollars if the price has been set in advance for a series.

At the same time, networks who

package shows are slanting most of their budget-control efforts toward keeping shows at just about the budget mark, rather than attempting to reduce the original selling price. Networks *will*, however, aid an outside producer or agency in setting up a budget-control system—if he wants it. Experienced network cost estimators can actually do a lot to bring down production costs, many agency men have come to realize.

How to save money: This seems to be the consensus of experienced television executives:

1. *Cost-cutting starts with the script.* It's far cheaper for a good story editor to work with a writer long before air-time in keeping costs down than it is to make changes during camera rehearsal. Extra characters can be cut

★ ★ ★ ★ ★ ★ ★ ★

“Our company works for many small local radio stations. We have developed for these radio projects a series of (research) questions that carefully detail the musical tastes of the potential audience. And for a station that devotes 90% of its air time to playing records, you can see how important that can be.”

SEYMOUR SMITH
Director
Advertest Research

★ ★ ★ ★ ★ ★ ★ ★

out or cut down, elaborate sets can be avoided, and locales can be adjusted to take advantage of “stock” scenery and film clips.

2. *No rushing means lower union charges.* There isn't much a tv adman can do to lower union charges. But money can be saved—as compared with the “normal” practice of many shows—by planned scheduling, avoidance of wasted rehearsal time and, above all, by cracking down hard on last-minute scenic changes.

3. *Plan as far ahead as possible.* Producers will get a good long-range view of their cost picture if they sit down and total up all of their fixed expenses for a contracted series—studio costs, scripts, contract players, salaries—and subtract this from the complete budget available. This will show the total budget that can be spent (without going over the top) for variables.

Knowing this amount, a producer or agencyman can then estimate costs—preferably from scripts—in advance

New York
Chicago
Detroit
Dallas
Atlanta
Charlotte
St. Louis
Miami
Memphis
Los Angeles
San Francisco

representing
RADIO
representing
TELEVISION

BRANHAM

*national
advertising
representatives . . .*

*with 11
offices from
coast to coast*

We're building more homes in growing San Diego!



San Diego is now the Nation's 15th Market
in the sale of Lumber and Building Materials.
(Sales Management, Survey of Buying Power, 1955)

Bigger than — Buffalo, New York; Kansas City, Missouri;
Miami, Florida or Dallas, Texas.

There are more people, BUILDING MORE,
making more, spending more,
and watching Channel 8 more than ever before!

KFMB  **TV**

WRATHIER-ALVAREZ BROADCASTING, INC.
REPRESENTED BY PETRY

SAN DIEGO, CALIF

America's more market



NOW!

KCRA-TV

WRAPS UP AND DELIVERS CALIFORNIA'S FABULOUS SACRAMENTO VALLEY!

Channel

SACRAMENTO

Full-line NBC Programming

100,000 WATTS
MAXIMUM POWER

3

NEW STATION!

NEW VIEWERS!

NEW NBC SHOWS!

KCRA-TV delivers one of the country's richest markets, with spendable income of more than two billion dollars!

As Sacramento's new station, KCRA-TV, Channel 3, is the only low-band VHF station in the fabulous Sacramento Valley. Full-line NBC programming.

Be sure to review your present television programming and spot schedules. Then call Petry.



"THERE'S LOTS TO SEE ON CHANNEL 3"

for each show in a series. Some shows will be over-budget. But others, because they can be trimmed, can be brought in sufficiently under the budget mark to allow a balance and possibly a savings to the client which he can well use in other areas.

Is it worth it?: Television has a long way to go before it reaches the kind of cost-control economies that are practiced in the automobile or clothing industries.

But, despite its lost dollars, television has managed to become an extremely efficient advertising medium, reaching more people more powerfully than any advertising medium in history.

Because of its generally excellent success, tv has been able to afford the luxury of tossed-around dollars without being hurt. And with both budgets and audiences on a steady, upward march, and with most tv admen working long and hard during the course of any given week, there hasn't been much time available for hard thinking about cost cutting.

Nevertheless, a growing number of clients and agencies are beginning to feel that a cost expert, particularly one with a production background, is a valuable staff member. Television prices—even when they can be fully justified on the basis of audience size or sales results—are now so high that a saving of only a few percentage

★ ★ ★ ★ ★ ★ ★ ★
"There is no law, no regulation that compels the American Broadcasting Company, or the other companies, to stay in the network radio business. We can stop being a radio network merely by letting our advertiser and station contracts expire; by paying off our phone bills; and running, at a profit, our own radio stations as independents. Speaking only for ABC, we have no intention of doing this. We are in business for a profit, as are all companies. We continue to have faith in the operation of radio networks, to believe that they represent, in addition to a great force for good, a means of making substantial money."

ROBERT E. KINTNER
President
ABC

★ ★ ★ ★ ★ ★ ★ ★

points in the weekly dollar budget of most shows can mean a sizable advertising nest egg for clients to spend.

Creative people traditionally dislike cost experts. But the job will have to be done if the medium is going to operate in a businesslike way. ★ ★ ★

ADDING RADIO TO TV
(Continued from page 37)

tic will show that the duplicated total of both shows comes to 36% (21 plus 15%). Therefore, the duplication was only 2% of all U.S. radio homes.

There is some evidence, though not conclusive by any means, that more duplication can be gotten by combining network tv with independent radio stations. Even if true, however, this fact would be too general for any practical timebuyer use.

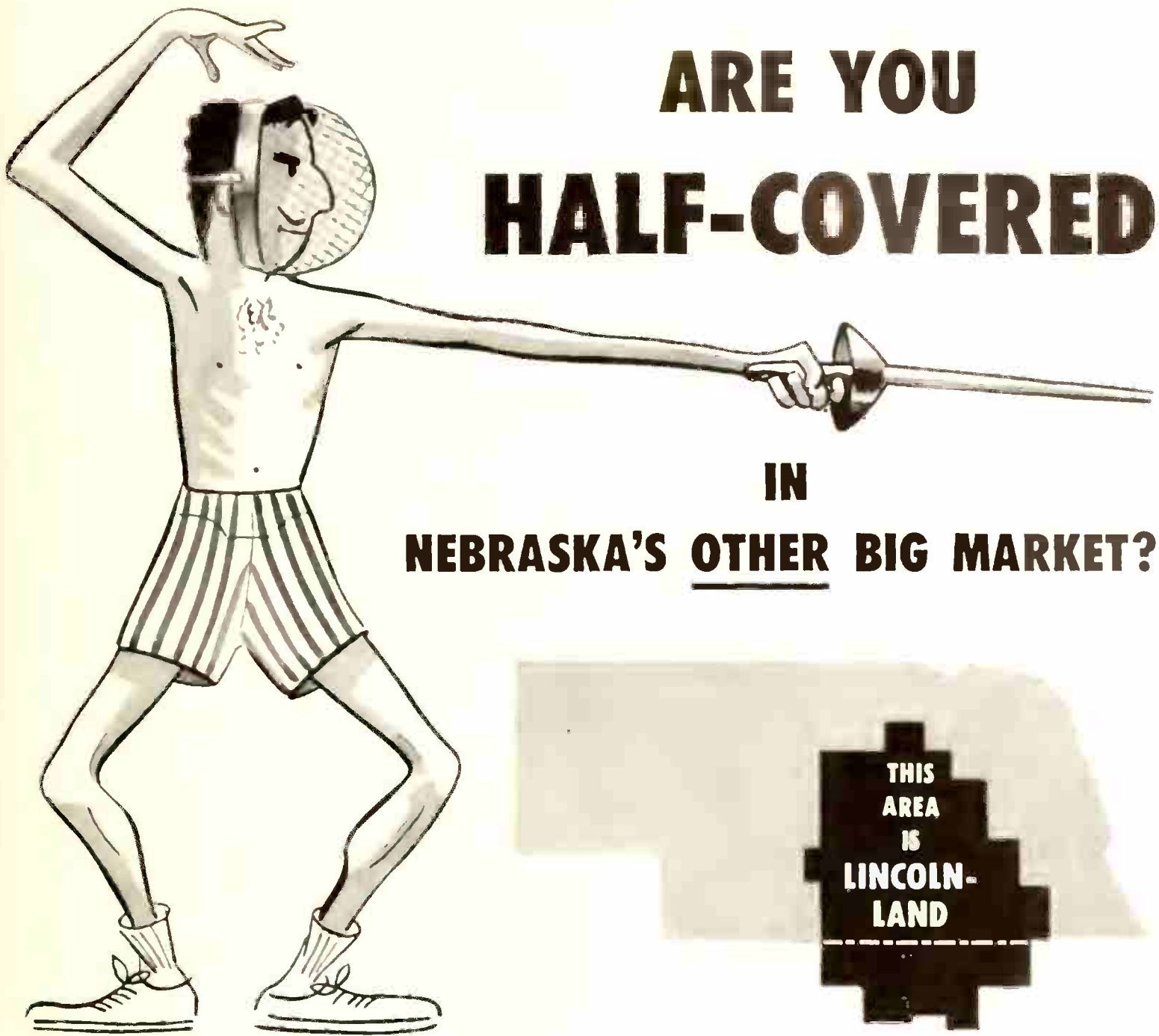
To get specific data on radio-tv audience duplication the timebuyer often goes to Nielsen, which is the only research firm providing such data on a regular basis. Nielsen has this data available at extra cost not only for national network radio and tv but for local radio and tv in those markets where the Nielsen Station Index is operating. In addition, users of spot on a national or regional basis can buy data based on the national radio-tv indices when their use of spot is broad enough to cover a usable portion of the Nielsen sample.

Here are some examples, cited from Nielsen, of what kind of overlap advertisers can achieve:

Client A, a national advertiser, uses all four air media in Detroit, with particular emphasis on spot tv. The April NSI report showed that, over a four-week period, the client reached 1,020,100 homes with both tv media. Each home viewed the shows or commercials an average of 4.2 times.

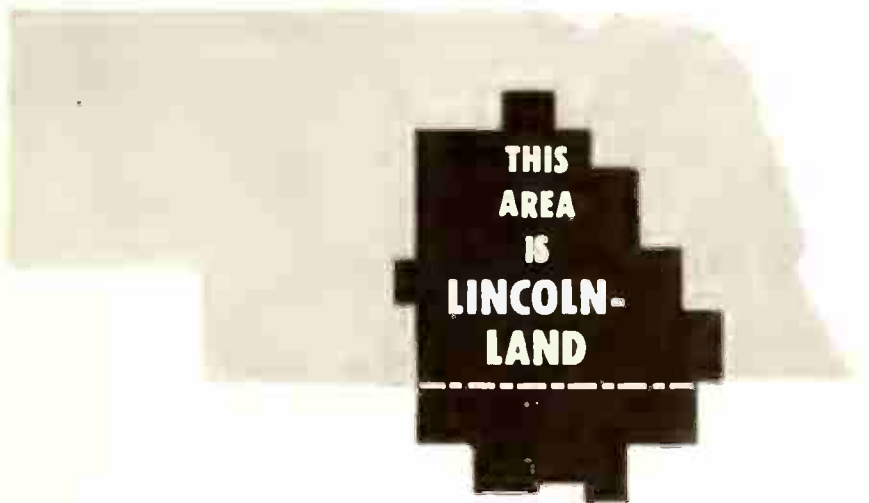
Spot radio alone reached 103,000 homes but the combination of spot radio with the tv advertising reached 1,036,000 homes. This means that only 16,000 of the homes reached by spot radio were not reached with tv. Or, to put it another way, 87,000 of the 103,000 homes reached by spot radio were tv homes that had also been reached by tv, an overlap of 84%. The frequency of viewing was increased to 5.1 times per home during the four-week period.

If this begins to sound complicated, there's still more to it: Adding network radio to the other three air media brings the grand total of unduplicated homes reached to 1,146,500. This is 110,000 additional homes not reached by spot radio, spot tv and network tv. Since network radio reached 214,000 homes by itself, this means the overlap was about 50% with the



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 — 42 counties with 200,000 families, 125,000 of them unduplicated by any other TV station.

95.5% OF LINCOLN-LAND IS OUTSIDE THE GRADE "B" AREA OF OMAHA! This important market is as independent of Omaha as South Bend is of Fort Wayne . . . Syracuse of Rochester . . . or Hartford of Providence.

New Pulse figures prove that KOLN-TV gets 194.4% more night-time Lincoln-Land viewers than the next station — 138.1% more afternoon viewers.

Avery-Knodel has all the facts on KOLN-TV — the official CBS-ABC outlet for South Central Nebraska and Northern Kansas.

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

KOLN-TV

COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET

Avery-Knodel, Inc., Exclusive National Representatives



The Feltzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN-TV — LINCOLN NEBRASKA
Associated with
WMBD RADIO — PEORIA, ILLINOIS

other air media. There was also considerable overlap between spot radio and network radio and between spot tv and network tv.

One reason the advertiser can accomplish so much overlap is that the Detroit market is heavily saturated with tv. When an advertiser uses radio in such a market, he is bound to hit a large number of tv homes.

This is illustrated in concrete terms with two other examples from Nielsen four-week tabulations. (As used below, the term "radio homes" means radio-tv as well as radio-only homes.)

Client B, a regional spot advertiser, last spring checked two large distribution areas—one more heavily saturated with tv than the other. The following was discovered:

1. Where tv saturation was heavy, the client reached 32.6% of all radio homes in the distribution area through tv only, 15.5% of all radio homes through radio only and 17.3% of radio homes through both radio and tv.

2. Where tv saturation was not so heavy, the client reached 17.4% of all radio homes in the area through tv only, 38.6% of all radio homes through

radio only but 12.8% of all radio homes through radio and tv.

Client C, also a spot advertiser, checked his radio-tv coverage in metropolitan areas and nonmetropolitan areas (see chart on page 37).

1. In metropolitan areas, the client reached 35.6% of all radio homes with tv only, 15% of the homes with radio only and 20.5% with both.

2. In nonmetropolitan areas, where tv saturation is not so heavy, of course, he reached 22.4% of all radio homes with tv only, 27.5% of the homes with radio only and 12.5% with both.

Note that in the case of both clients, radio was used to hit at least half of all the homes reached, even in areas where tv saturation was heavier. This points up the fact that radio's impact can be added to tv in three ways. First, radio can reach homes also reached by tv. Second, radio can reach tv homes not reached by tv. Third, radio can reach radio-only homes, which cannot be reached by tv.

One last Nielsen tabulation to pin this down:

Client D, seeking information on his radio-tv coverage, got a Nielsen breakdown of tv and radio-only homes. The figures below are four-week cumulative audiences during the latter half of March and the first half of April, 1955. (A pie chart of these figures is shown on page 36.) However, the chart combines radio-only and tv homes into one base. This permits examination of the figures two ways.)

Of the total tv homes in the client's distribution area, 35.3% were reached by tv only, 20% reached by both radio and tv and 13.4% with radio only. Adding this up, we find the client reached 68.7% of all tv homes in the area with either radio or tv. A little more playing around with these figures shows:

1. The client reached 33.4% of all tv homes in the area with radio. Thus the client reached almost as many tv homes with radio as he did with tv.

2. Of the total tv homes reached, nearly 20% were hit by radio alone.

In addition to this, the client also, of course, reached radio-only homes with radio. During the period covered, the percent of radio-only homes reached was 56.9%.

All of which leads to the second reason cited earlier in the story as to why radio should be added to a tv

B M I

**Script Packages
for
Christmas**

Seven timely BMI continuity packages for use during the holiday season will solve many program problems for many broadcasters.

The BMI Christmas Package of program continuities, already in the hands of program directors, contains the following:

CHRISTMAS OPEN HOUSE
Full hour holiday variety show

THE NIGHT BEFORE CHRISTMAS
Half-hour dramatic narrative

THE WORLD'S BEST LOVED CAROLS
Sung by the world's finest choirs and choruses (half-hour)

A CHRISTMAS MASTERPIECE
The inspiring story of how Handel wrote the great "Messiah." (Half-hour)

TIME SIGNALS — STATION BREAKS
10, 30, and 60-second breaks for all holiday purposes.

2,000 YEARS OF CHRISTMAS
Yuletide customs through the ages. (Half-hour)

CHRISTMAS STORY BOOK
Four 15 minute Christmas stories for Children.

B M I

BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD

THE BIG STICK THAT PACKS A SELLING PUNCH

HEIGHT:

1685 feet above average terrain (tallest structure in Texas)

POWER:

316,000 watts

COVERS:

Dallas-Fort Worth, the nation's 12th ranking Metropolitan Market and its rich surrounding trade area.

TARGET DATE: "MID-DECEMBER"

BONUS SELLING PUNCH:

Programming designed with a "Feel for the Market"

WHICH MEANS:

To sell this rich market your only buy is WFAA-TV, Dallas

Channel **8**

WFAA-TV

DALLAS
ABC · NBC

RALPH NIMMONS, Station Manager
EDWARD PETRY & CO., National Representative
Television Service of the Dallas Morning News

schedule, namely, to fill the holes in the television coverage of either markets or people.

Non-tv homes: The most important hole in tv coverage is, of course, the non-tv home. There are still a substantial number of such homes.

The latest authoritative figures are those from the June survey of the U.S. Census Bureau. At that time, the percent of U.S. households with tv sets came to 67.2. Taking into account the rate at which new tv homes had been popping into existence during the previous 13 months (that is, since the ARF-Politz study of May 1954), it can be assumed that tv saturation is about 70% at the present time.

This means there are about 14 million homes that do not have tv. Practically all of them, of course, have radio.

The non-tv universe can be looked at from two angles. One is geography; the other, family characteristics.

Tv saturation is far from evenly spread over the country. The June Census survey, which broke down tv saturation by regions, showed a range

from a high of 79.7% in the Northeastern states to a low of 53.2% in the South.

Then there is the difference in tv saturation between rural and urban areas. For the U.S. as a whole the Census count disclosed that Standard Metropolitan Areas had a tv saturation of 78.3%, while in areas outside the SMA's the percent of homes having tv was 49.7%. In the South the tv saturation outside SMA's was only 39.7%.

This means, obviously, that the advertiser who wants to reach the small town and farm family cannot do a complete job without radio.

With heads-up timebuying an advertiser can team up radio and tv to cover all areas of the country with practically no waste circulation, assuming he is not seeking radio-tv overlap.

An actual example of how well this can be done comes from the Nielsen files. The advertiser cannot be named but he is big enough to use radio and tv, network and spot. Here's what he was able to accomplish with the four air media in a veritable classic of the art of timebuying backed by adequate market research.

For the country as a whole the client reached, during a week's time, 12% of U.S. radio homes with radio and 35% of radio homes with tv. His unduplicated total was 46%. Duplication? Only 1%.

Now note how this breaks down by county size:

In the "A" counties, the advertiser reached 4% of radio homes with radio and 53% with tv. The unduplicated total: 56%. Duplication: 1%.

In the smaller "B" counties the advertiser reached 20% of radio homes with radio and 29% with tv. The unduplicated total: 46%. Duplication: 3%.

In the smallest counties, the "C" and "D" groups, the advertiser reached 16% of radio homes with radio and 19% of radio homes with tv. The unduplicated total: 33%. Duplication: 2%.

Radio-only homes: The other side of the non-tv universe is the radio-only family itself. On the average it differs from the tv family in that it is older, smaller and generally on a lower income level.

This does not mean they are any less

of a customer for the package goods that are so widely advertised on the air. For some products, such as low-priced "linoleum" rugs, they are ideal customers.

The make-up of the radio-only family leaves a clear imprint on the audience composition for network radio shows. For example, if you were to break down the age of housewives listening to a "typical" radio web program, you'd probably find, according to Nielsen researchers, that the largest group is over 51, the next largest between 35 and 51 and the smallest between 16 and 34. With the "typical" tv show, it is exactly the reverse.

Of course, the radio-only families will be smaller in number as time goes on, so more and more attention is being paid to reaching people via radio when or where tv can't reach them.

Most tv-proof of all is the auto radio. With autos selling at the fastest rate ever, the number of auto radios is, despite the growth of tv, almost as big as the number of tv sets. The last comprehensive survey of auto radio ownership was the May 1954 ARF-Politz study which showed 28,810,000 auto radios associated with U.S. households (of which 26,180,000 were in working order) and 25,500,000 U.S. households with auto radios (of which 23,180,000 had auto radios in working order). The difference in the two sets of figures is accounted for by households with two or more cars and two or more auto radios. The total number of auto radios is probably well over 30 million at present.

Auto listening is becoming more important for two reasons. First, there are more auto radios. It can be roughly assumed, according to James Cornell, manager of audience measurement for NBC, that auto radio listening is going up in proportion to the number of new auto radios. Furthermore, auto listening as a share of in-home listening is increasing because of the long-term decline in in-home radio listening at night.

Nielsen "Auto-Plus" figures, taken from NSI reports, show auto listening at times approaches the total amount of in-home listening. Here are some of the more sensational examples from last summer. The figures are auto listening as a percent of in-home listening:

IN EVANSVILLE INDIANA
WISE
BUYERS
CHOOSE



THIRTY
FIFTY

The Answer To Tired Movies
"The Nightcappers"

MON. thru FRI.—10:30-11:30 P.M.

—bright music with

LOREN BLAKE'S BAND

—Emcee JIM STEWART

—Starring PETE DOOLEY

Participating Spots Available

Represented by

MEEKER TV, INC.—ADAM YOUNG
ST. LOUIS

CHANNEL 50

WENT

NOW OPERATING
WEOA—CBS RADIO





WBZ-TV sparks all of New England!

The postcards piled higher and higher!

From the day WBZ-TV began its big contest to promote fire prevention within its coverage area to contest close, an avalanche of postcards poured in from all over New England. Winner of the National Board of Fire Underwriters' Gold Medal for 3 successive years, WBZ-TV continued its national leadership in Fire Prevention.

Thousands vowed to exercise caution against those fire hazards which cause the greatest loss of life and property in New England. Interest was heightened by WBZ-TV's offer of life-saving pneolators (respirators) to fire departments of towns with best pledge records, but no prizes were offered to individuals. The response to the WBZ-TV appeal was completely selfless.

Tons of mail, with dramatic undertones of warmth and human interest, were received, representing more than 50,000 pieces in all. For example—

- 35 Boy Scouts in rural Boxboro, Mass. (population 476) canvassed the entire village on a dreary Sunday afternoon, in driving rains that caused floods in New England!
- All officers and men at the South Weymouth Naval Air Station sent in pledges!
- Clergymen in Holbrook solicited from the pulpit to bring in close to a 100% response from town citizens!

- Entire Boston College football team stopped long enough in the middle of scrimmage to sign fire pledges!

And on and on and on. Here was the greatest evidence ever of the powerful pull of WBZ-TV, in the nation's sixth largest market. If you're thinking about giving a special spark to your sales story, start by calling Herb Massé, WBZ-TV Sales Manager, at ALgonquin 4-5670. Or call Eldon Campbell, WBC National Sales Manager at MUrray Hill 7-0808, New York.

WBZ-TV Channel 4 Boston



WESTINGHOUSE BROADCASTING COMPANY, INC.

RADIO

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

TELEVISION

BOSTON—WBZ-TV
 PHILADELPHIA—WPTZ
 PITTSBURGH—KDKA-TV
 SAN FRANCISCO—KPIX

KPIX REPRESENTED BY THE KATZ AGENCY INC

ALL OTHER WBC STATIONS REPRESENTED BY FREE & PETERS INC

94% in Chicago, July, on Saturday at 8:15 p.m.

82.8% in Washington, D. C., July, on Sunday at 7:45 p.m.

74.5% in Seattle-Tacoma, June, on Sunday at 7:15 p.m.

Daytime radio is partially tv-proof. Radio sets-in-use are higher than tv up to about the middle of the afternoon during the week. One of the examples given earlier in the story shows how beautifully nighttime network tv and daytime network radio work together to reach a large number of unduplicated homes.

In the final analysis the teaming of radio with tv must be viewed in the light of specific marketing objectives and the type of product involved. The facts above are general guides. They are not intended to supplant the creative timebuying that is so necessary to get the most out of the advertising dollar. But they do show that off-the-cuff attitudes about radio are dangerous and can overlook the substantial radio audiences that can be gotten through smart timebuying. ★ ★ ★

Tulsa's

**most
lavish
studios**

Serving
Eastern Oklahoma
from Duo-Studios
In
Muskogee & Tulsa

ASK YOUR
AVERY-KNODEL REPRESENTATIVE
ABOUT -

Channel **8**
KTVX

BEN HOLMES, Nat'l Sales Mgr.
TULSA BROADCASTING CO.
BOX 9697, Tulsa, Okla.

AD MANAGERS' HEADACHES (Continued from page 41)

the top sales executive in presenting his advertising plans to top management. Going through these channels may influence and reshape the nature of the advertising program he presents. For example, the sales executive may think of advertising principally as a tool to get his men's foot in the retailer door and he may overlook the long-range value of developing a consumer franchise.

2. As the adman's contact with top management becomes more indirect, the breach in communications between top management and admen which many advertising managers complain about is necessarily widened. It's often very important for the advertising manager himself to explain to management how the various media fit into the over-all strategy, since top management is usually composed of men who are experts in fields quite different from advertising.

W. B. Potter, advertising director of Eastman Kodak, gives this advice to admen who want to gain management's understanding and support for their advertising:

"You have to present advertising plans factually and in management language. Advertising is not an exact science. We can't reduce selling appeals to a formula or promise that X advertising dollars will increase our business Y percent. But we can sort out incontrovertible facts and authoritative opinions, then try to establish areas of reasonable and sound judgment. We can avoid the impression that we are perpetually in an expansive mood."

The competitive fight for an ad budget: This is among the most universal problems of ad managers, and it's an annual problem.

Says Wildroot Co.'s director of advertising, Ward Maurer: "If we could position advertising in our companies where we think it belongs, thinking in terms of long-range planning, a great step would be made in the right direction. When you think in terms of top management receiving a request for plant expansion, shall we say, or for an increase in personnel they are going to need five years or 10 years hence, the long-range plans of the company or corporation are pretty well laid.

But when top management thinks of advertising, they still do so on a calendar-year basis."

The budget problem tends to be most serious in companies with a decentralized, divisional type of organization with several product or brand ad managers.

"The sales v.p. and at least three other vice presidents outrank me," one brand ad manager told SPONSOR.

"If I'm called in to a budget discussion at all, and that's generally only the last session, when all decisions have been made, the financial committee already has before it the recommendations of the various agencies, the recommendations of the top sales executive. I sit there alongside of some four or five other brand ad managers, each one of whom is anxious to get as much money as possible to work with. How much attention do you think is paid to any single one of us at this point?"

A few ad managers even complain that their budget is allocated on a rigid formula basis and that they can do little in the way of recommendations to amend it.

"Our budget is always a fixed percentage of the past year's sales allocated by district," one ad manager told SPONSOR. "I can't even shift funds from one market to another without consulting with the sales department, and in the case of a special spot tv buy this means that I lose out every time. No good schedules will stay open until I can get the appropriation."

Pressure from the sales department: Among the most common plagues ad managers endure are the weekly bombardments of letters from local dealers or district managers telling the ad manager how the money should really be spent in a particular market. Ad managers using air media

INDUSTRIAL HEART
OF THE TRI-STATE AREA
70's New Queen

CHANNEL **13**

316,000 watts of V. H. F. power
WHTN-TV BASIC
ABC
Greater Huntington Theatre Corp.
Huntington, W. Va. Huntington 3-0185

on either a spot or network basis have this problem in common: the questions from the local men as to why station X doesn't have a spot schedule or the company's network show.

"Some of these station managers must have a batch of letters ready for every occasion and waiting to be fired off," said the advertising director for a major drug company, pointing to a dozen letters he had received during the previous two weeks.

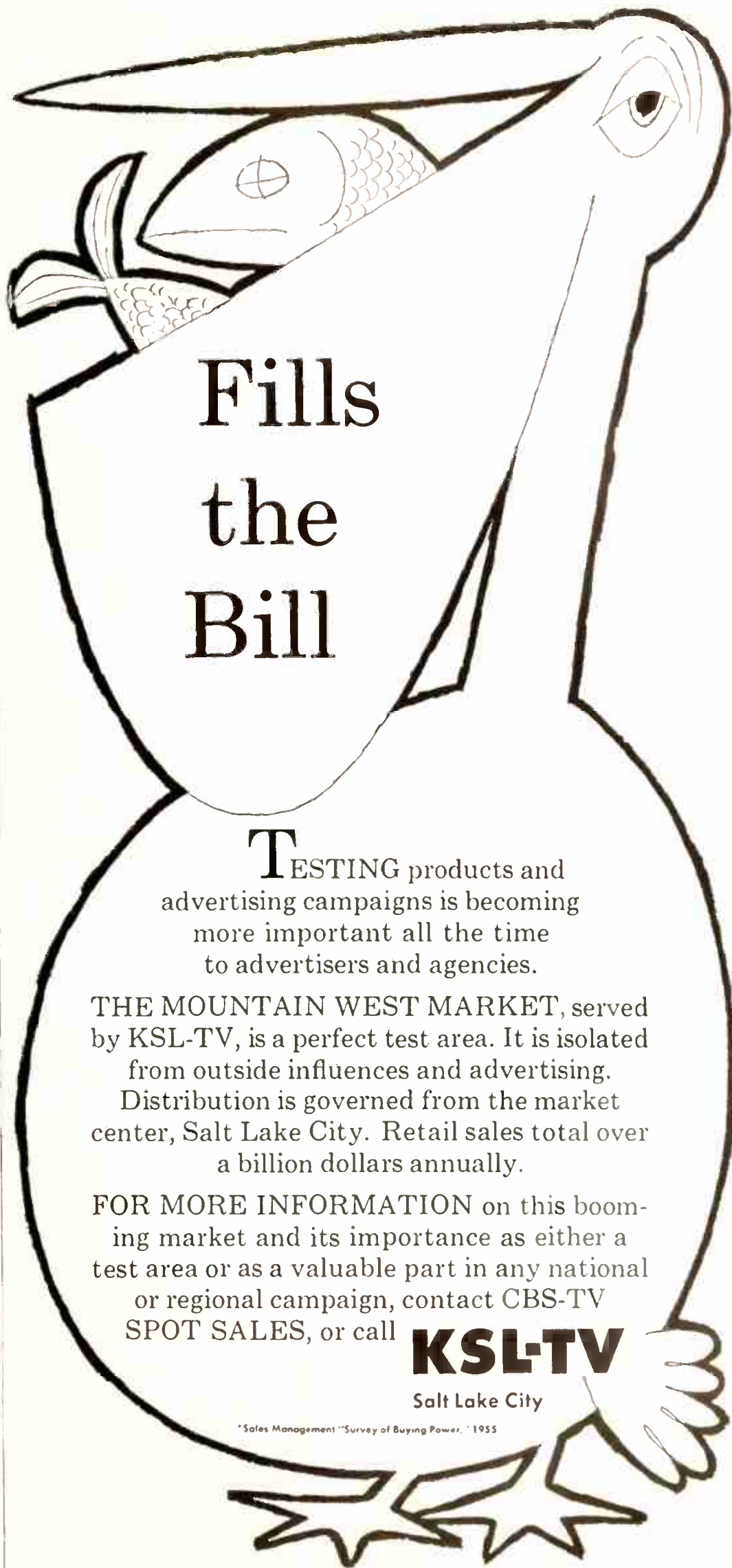
"I have to check into at least two markets a week because our local or regional men put the pressure on the sales department, which in turn comes running to me. Of course, I make up our market list in cooperation with the sales manager anyhow, and we review it together every 30 days. The avalanche of letters which station managers so often instigate just means several hours a week wasted by our department."

This is not a problem peculiar to the drug industry, but rather inherent in use of the air media. Oil companies are pressured by zone and division managers, food companies by wholesalers, car companies by dealers.

"I have no objection to reviewing our market list," the advertising manager of a top oil company told SPONSOR. "But I'd be grateful if the reps or station men came directly to me or, better yet, worked through out agency. When they fire up the zone managers, they cause unnecessary internal dissent and dissatisfaction and they don't really get anywhere. Our advertising is determined here and not by the zone or division men, who can't know the over-all picture."

Lack of tv time franchises: This problem varies partly by budget if the advertiser is a spot tv user and partly by rating, if the advertiser's on network. However, a large number of advertising managers consider the tight tv situation a big headache even if their position on the air seems secure at the moment.

"It's hard to plan ahead for the next season on network tv," said one man who had just bought a choice nighttime half-hour. "The networks have such an arbitrary attitude these days that there's no more time franchise. Regardless of how well a show sells for you, you can't be sure you'll have that time slot a few months from now."



Fills the Bill

TESTING products and advertising campaigns is becoming more important all the time to advertisers and agencies.

THE MOUNTAIN WEST MARKET, served by KSL-TV, is a perfect test area. It is isolated from outside influences and advertising.

Distribution is governed from the market center, Salt Lake City. Retail sales total over a billion dollars annually.

FOR MORE INFORMATION on this booming market and its importance as either a test area or as a valuable part in any national or regional campaign, contact CBS-TV

SPOT SALES, or call

KSL-TV

Salt Lake City

*Sales Management "Survey of Buying Power," 1955

a final okay on the script find that script supervision causes a number of headaches.

"These boys with dramatic shows have a heyday," one advertising director said, waving his cigar expressively across the desk. "They should have a comedy-variety show like we do. That's where the script headaches come in. What the hell good does it do me to pass on the script? It's usually all changed by the day of the show anyhow. And what the star thinks is a screamingly funny skit could lose us half the Southwestern territory."

Agency relations: Advertising managers' relationships with their agencies are as varied as the backgrounds from which they come. There's no one right way, most of them agree, to get the most out of an agency. Some advertising managers make a point of maintaining personal contact with as many of the agency specialists as possible,

★ ★ ★ ★ ★ ★ ★ ★
 "Farm radio reaches more farm family homes more frequently and more effectively, at a time when they are in a more receptive mood, and at a lower cost per listener than any other media."²⁹

PHIL ALAMPI
 Farm & Garden Director
 WRCA, WRCA-TV, New York

even though this cuts into their time considerably. Others deal almost exclusively through the account executive and delegate a greater amount of responsibility to him.

However, most advertising directors feel that television has further complicated their already-difficult communications problem with agencies. "Tv is a major consideration today even in the choosing of an agency," the advertising director of a watch company told SPONSOR. "You have to work with a larger number of specialists in tv than in all other media combined."

A number of admen complained that the agencies, in their effort to get larger budget appropriations, occasionally base their presentations on promises they're not sure they can fulfill. "I got the size budget which was allocated for this year mainly on the basis of an agency presentation that leaned heavily on nighttime spot tv," one man complained. "Then when we were ready to go ahead, the agency couldn't deliver, and I had to go back and explain to the treasurer and financial committee."
 ★ ★ ★

SHIFTING ACCOUNTS

(Continued from page 29)

media, offered these words of caution:

"Marketing men exercise a big influence on top management, because, obviously, they talk their language. In the agency the orientation is basically toward consumer selling, not the wholesaler and the retailer. Hence the agency must guard itself, both from the client position and within the agency, against the marketing director's putting too much emphasis on other quarters and undervaluing the consumer-sell objective. If you go overboard on your marketing man relationship within the client organization or put the marketing man within the agency in too strong a strategic position, the result can be a threat to good advertising. It takes a lot of background and experience to know what makes a good media campaign, and if, for instance, these marketing people don't understand television, their influence would add up to bad advertising."

While SPONSOR's inquiry disclosed that the groundswell of expanded agency services and the shifting of corpo-

rate management control were the conspicuous factors influencing the recent wave of agency changes, quite a number of other reasons prevailed—some new, but many old.

They're all combined in the following list of reasons of why advertisers change agencies:

▶ **Change in top management:** The president or chairman of the board, holding a big block of stock and who's been in firm control for many, many years, has been replaced by "contractual management," or a hired top-management executive.

▶ **Mergers and absorption of company by purchase:** Part of the current big trend toward diversification of business or product. Top management, or the new ad manager, as a rule prefers to swing the budget to an agency he knows and has been happy with, or what he deems a "hot" agency.

▶ **Not keeping pace with servicing trend or responsibilities:** Agency hasn't geared itself to meet what the client regards as new and essential services, particularly in the broad areas of marketing, and even merchandising by itself. (In its inquiry among important national advertisers SPONSOR found

be our guest...

Better use our ladder, when Ohio's 4th market is the plum you're after. Better check our top ratings . . . better get tuned to our music . . . better learn about "Contact", our live-wire news service. WCUE's mobile broadcast unit takes the neighbors to the scene of the news. It cruises the city and speeds down the highways, never misses a thing. When you're reaching for our particular sugarplum market . . . use our ladder, be our guest!

WCUE

Akron's only independent — we're home folks
 TIM ELLIOT, President

John E. Pearson Co., National Representatives

MORE SALES
 TOP RATINGS
 MORE NEWS
 MORE MUSIC
 FULL COVERAGE
 1KW — 1150 KC
 WCUE

that the failure to assume such responsibilities may in due time become the No. 1 reason for shifting accounts in the nondurable consumer goods field.)

► *Output not up to standard:* Agency's general service has been slipping when compared to what the client has been getting from its other agencies. With a competitive yardstick at hand, it's easier to support a decision to make a change.

► *Weak management approach:* Agency lacks manpower with the seasoned business experience and stature that can counsel with top client management (a la, for example, Ben Duffy, Marion Harper Jr., and Sig Larmon).

► *Failure to deal with tv competently:* Agency either didn't get going fast enough to match the growth or change in television—via creative and technical services—or its commercials haven't produced the desired sales results. Or it could have made a "bad" program recommendation.

► *Losing too many accounts:* It's human to climb on bandwagons, and it's equally human to sidestep a loser, if convenient. Says the departing client: "Something must be amiss in that

bailiwick and it ain't going to be my account that's last to hold the fort."

► *Loss of product, or field, leadership:* The product has been riding the crest for many years, and it has either slipped or is slipping from the top. Poor coordination with its agency on the client's part may have contributed much to the situation, or the blame may have stemmed from antiquated marketing, planning and strategy, but it's human to rationalize that a clean agency slate might be one step to rehabilitation.

► *Lack of new ideas, or "they went stale":* Often the letdown in excitement is mutual, with the client as culpable as the agency. After years of the same faces meeting and the same minds scintillating, the relationship could turn blasé. Or the ad manager had a tendency to play it cozy: he barred the agency from getting to the marketing director or sales manager with creative selling concepts or techniques and fumbled over making decisions, with the result that the agency was working in a vacuum much of the time.

► *Personal relations:* This can be anything from the client's wife's not liking the agencyman's wife, to serious personality defects. Veteran admen contend that theirs will always remain fundamentally a personal-relations business, but there are strong indications that, because of the changing character of corporate management, the client-agency relationship is becoming quite coldly businesslike. ★★

CAPTIVE*

To

KGVO-TV

MISSOULA, MONTANA

*Because of its unique geographical location, only KGVO-TV . . . and we mean ONLY . . . airs an acceptable signal into this stable area having more than \$140,000,000.00 retail sales. Diversified economy including agriculture, lumbering, manufacturing, University and government workers makes these 9 counties

IDEAL AREA TO TEST YOUR SPOTS' "SELL"-ABILITY

MAGNIFY YOUR SALES IN THIS STABLE \$140,000,000.00



ABORN

(Continued from page 35)

was developed from the money from one tv announcement plus a little extra new money.

The theory behind Aborn's Boston campaign is a simple one. It is this: *A good way to avoid too much home duplication and get wide coverage in a market is to buy the same time slots on a number of stations.* In other words, have commercials compete with each other.

If, for example, an advertiser bought an 8:00 a.m. commercial on every radio station in Boston his combined rating would be equivalent to sets-in-use at that time. This across-the-board technique would sweep up into his ad net practically every listening home. There would be no duplication except

for homes with two or more radios tuned in and this duplication would be small. There might be some listening in Boston to stations from outside but in most cases this would be insignificant.

In carrying the theory into practice, the agency sought to milk its advantages. Starting off with the premise that the advertising would be run toward the end of the week to catch the shopping audience, A&C researchers sought two facts: (1) time of day when sets-in-use were highest before the normal shopping hours and (2) time of day when the percentage of women listeners was highest. The source was Pulse.

It was found that the best combination of these two was between 7:00-8:45 a.m. A half-dozen stations were found generally to be the leaders in this time period. They are WBZ-A, WCOP, WEEI, WHDH, WNAC, WORL—three network outlets and three independents (all Boston). Announcements were bought in and around news and music shows. The campaign kicked off 1 October and will run until the end of the year.

To say you're going to buy six stations at around the same period in prime listening time is one thing. To do it is another. The effectiveness of the technique depends a great deal on availabilities and budget.

If this were a world without such problems, A&C's Seydel explained, the ideal campaign would be set up as follows: The agency would buy announcements every 15 minutes during the 7:00-8:45 a.m. period on Thursday and Friday.

The number of stations that would be bought for each time period would not necessarily be all six. If three of the six stations get a very high percentage of the sets-in-use at 8:00 a.m. only three would be bought. Seydel

You're
"RIGHT
ON THE
SPOT"...

...the very instant the
spot campaign is being
decided... with your ad message
in the **1956 BUYERS' GUIDE**

TO STATION
PROGRAMING



PRESTIGE?

1	2	3	4
100	100	100	100
100	100	100	100
100	100	100	100

See how buyers
Coast-to-Coast
applaud...
and use
BUYERS' GUIDE

How buyers

everywhere acclaim,

use—and buy from—

BUYERS' GUIDE



GEORGE POLK
TV-Radio Super.

BBDO
New York

"When a client wants a particular audience in a hurry, I use the BUYERS' GUIDE to establish 1) which stations were catering to the audience (in one instance Negro, in another, foreign.) Then 2) to determine which stations specialized most in a particular area and would be most effective."

ARTHUR B. PARDOLL
Director of Broadcast Media

Foote, Cone & Belding
New York

"One of BUYERS' GUIDE's great advantages is that it saves time by providing information in easy to use form. Of particular value are the specialized directories."

ELAINE OGLE
Timebuyer

N. W. Ayer
New York

"In the last year we've had several accounts interested in reaching the Negro market. Before BUYERS' GUIDE to Station Programming it was difficult to find stations that beamed broadcasts to this market. Now we find it with ease."

ANDREW VLADIMIR
Radio-TV Plans Director

Gotham-Vladimir Adv.
New York

"In our campaign for Japanese King Crabmeat I looked in SPONSOR's BUYERS' GUIDE and searched out the TV stations in the 5 markets we'd chosen that had a large homemaking schedule and which were equipped with operating kitchen sets."

JOHN MORENA
Timebuyer

Cunningham & Walsh
New York

"One day recently an account executive called me and said, 'I have a client in my office who is interested in Negro and Spanish television. What stations program for these groups?' I was able to answer this question immediately through BUYERS' GUIDE."

KATHRYN SHANAHAN
Timebuyer

Morey, Humm & Johnstone
New York

"The BUYERS' GUIDE is most valuable recommending a campaign for a product to reach women, for instance. Almost at a glance you can ascertain the stations with Homemaking programs. It's a great timesaver in many ways."

LESTER ROSSKAM, JR.
Advertising Mgr.

Quaker City Chocolate & Confectionery Co., Inc.
Philadelphia, Pa.

"Problem: Which TV Station in eleven major markets?
Solution: Used BUYERS' GUIDE data for name of station with high percent of child shows. At agency level contacted station rep as indicated in BUYERS' GUIDE. Double envelopment tactics yielded fine time slots on best station for us. Thanks for assist BUYERS' GUIDE!"

JOSEPH BUDACK
Timebuyer

Warwich & Legler
New York

"I like the whole idea of the BUYERS' GUIDE. The most recent example I can give of the innumerable hours that it has saved me is in the Negro and Spanish station sections."

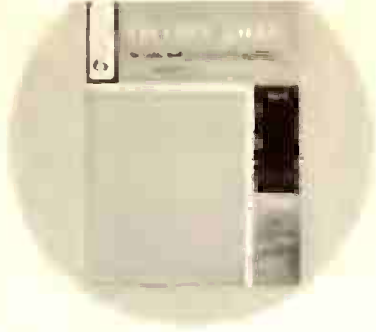
JEANE SULLIVAN
Timebuyer

Wyatt and Schuebel
New York

"Many times clients ask us which stations are best to reach their market. I've used BUYERS' GUIDE innumerable times to get the answer for them."

K LLOYD
Timebuyer
Walg & Kummell
New York

"The way I've used it is to get a picture of the personality of the different stations in the different markets. This is necessary in order to get a station that supplies the right mood for the product we are advertising."



R IACDONALD
V. P.
Jorgenson Inc.
Los Angeles

"\$6,000,000 local agency handling national accounts leans heavily on BUYERS' GUIDE."



N I. GROSS
Co. & TV Director
Humphrey,
& Richards.
New York

"I can definitely attribute a \$170,000 campaign to BUYERS' GUIDE."

CLIFF BOTWAY
Timebuyer

Dancer-Fitzgerald-Sample
New York

"BUYERS' GUIDE, by giving program information, audience interest and appeal, provides the key to station 'personality' in one handy unit—information that previously had to be gathered from long experience and contact."

ET MURPHY
Timebuyer
IBDO
New York

"When one of our clients decided buying a 15-minute TV show on a local basis over 192 stations in major markets for 26 weeks, we turned to BUYERS' GUIDE for information on the selection of the best stations that would help us reach a young adult market."

EVELYN R. VANDERPLOEG
Timebuyer

Arthur Meyerhoff
Chicago, Ill.

"With clients interested in special audiences, such as farm, Negro, Mexican-American, etc., we have been able to come up with some quick, specific facts about these groups."

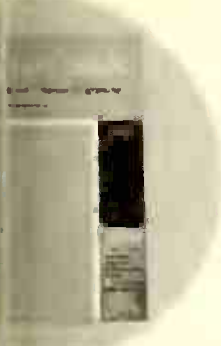
Y SHANNON
Timebuyer
Wier Thompson
New York

"I use it as a 'tool' in pre-selling. It's used in determining whether it's possible to deliver to clients a spot campaign to a specific segment of the market."

KAY OSTRANDER
Timebuyer

Dan B. Miner Co.,
Los Angeles

"I use BUYERS' GUIDE TO STATION PROGRAMING as a key to safe buying for clients who use live commercials."



KAY KNIGHT
Timebuyer

Gordon Best Co., Inc.,
Chicago, Ill.

"When called into a client meeting I collect my Rate Book, myself and my BUYERS' GUIDE and off I go, confident that if I don't have the answer on a station's programming my BUYERS' GUIDE will come to the rescue."

Why **BUYERS' GUIDE** exerts so powerful an influence on spot buying decisions

1. 1956 BUYERS' GUIDE tells timebuyers how many hours per week your station devotes to each of 10 principal programming categories.
2. 1956 BUYERS' GUIDE gives timebuyers invaluable directories of stations appealing to specific groups and tastes — fits your station into the program categories you concentrate on.
3. 1956 BUYERS' GUIDE gives timebuyers basic data on studio facilities, film specifications, and slide specifications of TV stations.
4. 1956 BUYERS' GUIDE for the first time enables timebuyers to pinpoint character, audience interests, and facilities of your radio and TV stations.

1956 BUYERS' GUIDE encourages advertisers to use **MORE spot!**

1. It makes it quick and easy to whip up a *spot* campaign.
2. It brings to *spot* new advertisers who previously thought their product too specialized.
3. It gives current *spot* advertisers new campaign objectives.
4. It makes *spot* campaigns more effective by permitting more scientific selection of station — thereby enhancing the value of all *spot*.

1956 BUYERS' GUIDE ADVERTISING FORM

SPONSOR SERVICES INC., 40 EAST 49th ST., NEW YORK 17, N. Y.

Please reserve following space in the
1956 BUYERS' GUIDE TO STATION PROGRAMING

- | | |
|---|--|
| <input type="checkbox"/> double truck . . . \$900 | <input type="checkbox"/> two-third page . \$330
<small>vertical 4 5/8" x 10" deep</small> |
| <input type="checkbox"/> full page \$450
<small>7x10</small> | <input type="checkbox"/> half page \$265
<small>horizontal 7x4 1/2" deep</small> |

NOTE TO CONTRACT ADVERTISERS: Earned contract rate including frequency discounts, applies to BUYERS' GUIDE and FALL FACTS BASICS in addition to regular issue.

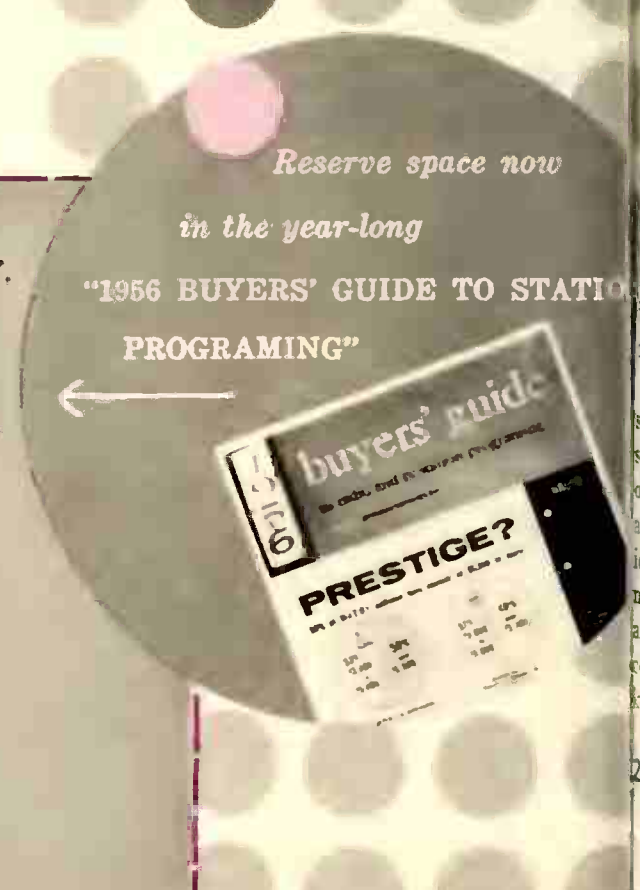
NOTE TO ALL ADVERTISERS: If BUYERS' GUIDE and FALL FACTS BASICS are purchased in combination, additional 10% discount applies.

- I prefer placement in Master Directory
- I prefer placement in category listings
- I prefer front of book

Firm _____
 City _____ Zone _____ State _____
 Name _____

CATEGORY LISTINGS

- RADIO-**
- Children
 - Classical Music
 - Farm Service
 - Folk Music
 - Foreign Language
 - Mexican-American
 - Negro
 - Popular Music
- TELEVISION**
- Farm Service
 - Feature Film
 - Homemaking
 - Special Facilities & Film & Slide Specifications
 - Specialized Appeals
 - Sports



estimates that under ideal conditions 90% of the radio sets in use during a given morning time period on either Thursday and Friday could be correlated on the six stations with this technique.

In actual practice, of course, a lot of good slots are just not available and budget limitations crop up, too. However, during a recent week the tally of announcements came to 25 over a period of two days. On occasion, A&C will buy Wednesday or Saturday morning to fill in holes and it is, naturally, always on the lookout for good availabilities opening up.

This is not the first time Seydel has used this method. For the first National Home Furnishings Show in New York City's Grand Central Palace six years ago, the agency bought time across-the-board on almost every station in town, morning, afternoon and evening during peak listening periods. Client spent \$2,000 a day for eight days. Objective: a big box office.

The idea of spreading out stations buys to capture a high share of audience is getting increasing attention these days. A variant of the A&C approach is being pushed by WOR, New York. The station, in aiming its sales ammunition at the music-and-news independents, uses Pulse figures to argue that the advertiser who buys a number of them is duplicating his audience. By substituting a station with a different type of program for one or more of the music-and-news stations, the presentation says, the advertiser can actually reach more different homes.

Here are some figures WOR uses to nail down its point. An advertiser who buys, say, three music-and-news stations in New York (WNEW, WMCA, WINS) has a daily unduplicated audience potential of 40.6% of all radio families in the area. Substituting WOR for WNEW increases the potential to 50.9; substituting WOR for WMCA increases the potential to 55%; substituting WOR for WINS increases the potential to 56.1%.

All advertisers do not seek dispersion of audience, of course. Many seek to hammer at the same homes over and over. And, in some instances, agencies and advertisers have different ideas as to the best way to saturate a market. Emil Mogul, agency for Monarch Wine Co., prefers to do a fairly complete job on one station in a market before buying another (see "Man-

oh Manischewitz'—what a spot campaign!" sponsor, 31 October 1955).

Sponsor's Manischewitz story says in part: "Monarch would rather do a thorough selling job on one station's audience, though it may be a small one, than scatter its shots over a big audience. Reason goes back to the theory of radio usage as employed in the Monarch case: radio's effectiveness for wine is believed to be a function of ad repetition. This means that it is not primarily the penetrative power of the individual commercial that counts, but the accumulated frequency."

Not that Aborn is going all out in its across-the-board technique. As a matter of fact this technique is only part of its over-all air advertising and only part of its air advertising in Boston, which is one of two New England markets where A&C is putting extra pressure.

This can best be explained by going back a bit. The Aborn people had been coffee blenders for about 70 years but until World War II, had blended mostly for private labels. When the war-caused coffee shortage came, Aborn saw a chance to sell more cof-

fee under its own name and did so. When the war was over, however, the firm lost its retail outlets to the established brands coming back on the market. Aborn made little use of modern ad methods and the brand slid down in sales.

After Martinson bought the brand, it did very little but sporadic advertising until this year. A&C took over the Aborn account with a tough problem. The coffee business is fiercely competitive and while the Aborn name was known somewhat, there wasn't much of a budget. First step for the agency was to stop the downward sales curve. The strategy was to push as hard as possible in Boston, and secondly Providence, while performing a holding action throughout the rest of New England.

The budget provided for 10% of the money to go into air advertising and the rest to print. The latter consists of trade magazines in the grocery field, the consumer magazine, *Family Circle* (distributed in New England by First National Stores, New England's largest grocery chain) and small space newspaper ads in Boston and Providence.

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

•
NIELSEN

•
SAMS

•
BMB

•
PULSE

•
HOOPER

•
ETC.

You Choose!

Use the measurement YOU like . . . because for 31 years . . . in ROANOKE and Western Virginia the RADIO answer always comes out WDBJ:

Ask Free & Peters!

WDBJ

Established 1924 • CBS Since 1929
AM • 8000 WATTS • 960 KC
FM • 41,000 WATTS • 94.9 MC

ROANOKE, VA.

Owned and Operated by the TIMES-WORLD CORPORATION

FREE & PETERS, INC., National Representatives



For its holding campaign, A&C bought two regional radio networks. On the Yankee Network the agency bought two announcements a week in early morning news. It bought a woman's service show, that accented food, on the Granite State Network, a seven-station chain, most of whose outlets are in New Hampshire.

In Providence, the schedule called for six radio participations a week and the agency also arranged to have the coffee given away as prizes on other shows. In Boston, it called for four or five a.m. announcements a week in women's service shows, some early morning radio announcements plus, as mentioned previously, a nighttime video announcement, later canceled to buy the across-the-board campaign.

So far, these are the results of Aborn's 1955 campaign, according to the agency.

Aborn still has a long way to go, but Martinson and its agency feel it is on the way. ★ ★ ★

**IN
ROCHESTER
N.Y.**

WHERE THERE
IS A
WILL
THERE IS
A WAY!

And the
way is
with...

"WILL" MOYLE

Leading deejays today across the country include WILL MOYLE, WVET Rochester... refreshingly different." BILLBOARD said it and we're glad—and your client will be glad, too, with results the Will Moyle way on WVET, the "INDEPENDENT" Network station.



Honored by
Stan Kenton's
recording—
"ACCORDING
TO MOYLE"

5000 WATTS
1280 KC

**WVET
ABC**

IN ROCHESTER, N. Y.

Represented Nationally by
THE BOLLING COMPANY



WITTING

(Continued from page 34)

delphia to come into town to buy. We sold the idea that "if they can't hear you, you can't sell them." And the local and regional advertisers understood and our business zoomed.

Q.

At the same time, did the national business go up?

A.

Oh, yes. The typical agency timebuyer is a slide-rule guy. He buys ratings in each market. By now WBC radio began to look pretty darned good in ratings. So, wherever he had been buying, the timebuyer stopped buying, and he began to buy ours.

Q.

Now, at the same time, you established something fairly new—your own programing setup. You brought in Dick Pack and, later, Bill Kaland. Did this contribute to progress?

A.

Very much. Dick Pack was the first new program man who agreed to join us, and Dick had the happy combination of having been exposed to both network thinking and independent station thinking. Dick had been at NBC before he joined us.

Dick knew the problems of multiple-station operation. He had both radio and television station experience. He understood the station program manager's problem of programing around network option time. He had, in our opinion, the right combination of experience to solve our problem. Bill Kaland had heavy independent experience. And he, too, is extremely creative, and he has demonstrated that at WBC.

Q.

How do they operate? Do they go around to your stations and analyze the troubles?

A.

They keep a constant check not only on the ratings of WBC stations but on the other stations in each market. They are, you might say, the traveling trouble shooters.

They have produced a highly successful jingle series for us. This series

is being used on all our radio stations.

Pack and Kaland also serve as producers of our headquarters-produced public service programs.

Q.

Now, Chris, let's move away from the specifics of the WBC stations to the industry at large. In what direction should radio programing move today, to build the largest possible audience for advertisers?

A.

The broadcaster must be a man who has his fingers on the pulse of the public; who knows what they want; who is quick to recognize a change in its taste; and who doesn't hesitate to trust his own judgment in meeting the change.

I think, for example, that if a broadcaster is convinced that the music-and-news concept is the ultimate formula and retires and gives no further attention to his station, he will probably be out of business before long.

He must be alert to change.

He must also remember that what the public wants in New York City isn't what they want in Fort Wayne, Indiana.

If he spends his time at the 21 and the Stork Club or on Madison Avenue exclusively, he certainly won't know what the people in Fort Wayne want. He must know his community to run a station successfully.

Q.

What are some of the mistakes you have seen advertisers make in selling via radio?



"It's just that KRIZ Phoenix always insists on 'point-of-sale-tie-in'."

A **BRAND NEW** Christmas

gift idea designed to bring

your company

BRAND NEW BUSINESS

Why settle for an ordinary gift when it takes just a few moments to give clients, prospects and business associates one that reflects your thoughtfulness at Christmas . . . keeps them reminded of you throughout 1955 . . . and shows them how to make their air advertising more profitable.

You actually give **3** gifts in one
all for as little as **\$5**

Do your business gift shopping today . . . right on the special form provided in this issue.

1



YOU GIVE A FULL YEAR
26-ISSUE SUBSCRIPTION TO SPONSOR

Starting at the Holiday Season and continuing throughout the year, SPONSOR helps your recipients save time, work, trouble . . . shows them how to cash in on broadcast advertising's great pulling power . . . gives them ideas they can get from no other source.

2



YOU GIVE SPONSOR'S
"REPRINT-OF-THE-MONTH"

You know what a great selling job the right reprint from the right publication can do. A reprint is easy to handle, gets top readership, and is pinpointed directly to the reader's interests. Under this new service your clients and prospects receive reprints of SPONSOR's "top article of the month"—every month direct from SPONSOR by first class mail.

3



YOU GIVE A HANDSOMELY DESIGNED
GIFT CARD AT THE HOLIDAY SEASON

One that reflects the spirit of Christmas and the broadcast advertising business all in one.



STARR
YELLAND

Here's Your Man!

for **SELLING** afternoon
Women's Audience • Sports
Audience in **DENVER**

You're face to face with Starr Yelland — *sellingest* guy in Denver TV... his "Starr Yelland Matinee" out rates all other afternoon movies in Denver... "Sport Shop" is highest rated sports program... Most important, cases prove his salesmanship keep counter sales rolling.

Check into it with your KATZ man.

CBS Television in Denver

KLZ TV **7**
Channel

Denver's Highest Powered Television Station

A. The principal mistake advertisers have made was with the typical shoestring commercial. I believe that the average individual doesn't want to know when he is being sold.

If he can be subtly informed that a product is good, he will buy it. The message should be sincere and, if possible, fun to listen to. Despite the heavy commercialization in certain time periods which follows this pattern, the audience sticks and the show is sold out. Klaven and Finch on WNEW prove this point, it seems to me.

Good radio today turns away from the disturbing "pitch" which you and I used to hear some years back.

Q. On the subject of network radio—you were one of the foremost opponents of *Weekday* on NBC. What is your present thinking about this network radio selling technique now that you are a client?

A. I knew this question was going to come up.

I have opposed the efforts of the networks to get into the national spot business, because in my opinion the formula they had devised was not good from the station operator's point of view.

The network plan, it seemed to me, was directed toward taking away what had been traditionally considered station revenue.

A buyer of time, doing his job, should want as much coverage and time as he can possibly get for the least number of dollars. Now, as you say, I have become a buyer. Does my viewpoint on *Weekday* change? Obviously it does. But I still say the station shouldn't suffer to the advantage of the network.

Q. There are those who say that the networks are now making a valiant effort for which they should be highly commended but that following this, if not successful, the networks will become something akin to a franchise service, very much like the AP or UP. Do you feel that this will be the future in network radio?

A. As a matter of fact, I *have* suggested to NBC that a programing service for which the station operator would pay might be the answer. I believe not a single station operator in this country wants the networks to lose money. But, in like token, I believe the network should not expect to make money at the expense of the station.

Our own economic study, at WBC, of *Monitor* has indicated that we would lose money if we accepted it from one end of the day to the other. Our studies further indicate that the network would make a lot of money with *Monitor*. The revenue which would customarily be earned by the stations would be transferred to the network. I am certain that no network wants to see its stations go out of business. Therefore, I believe that ultimately there has to be some compromise.

Stations must continue to perform a local public service. This responsibility must not be abdicated. The networks, at least in the past, have also performed a national public service. If the economics of advertising can no longer support a national network as we have understood it, this doesn't necessarily mean that the public should be deprived of either the national or the local public service.

I am certain that every radio station operator in this country would be willing to subsidize the network on some sort of fee arrangement, so as to provide the public with continued national and local public service.

I truly believe great harm would be done to our communication system if stations found that their revenues would only permit them to act as slave stations to the networks.

Q. What problems did you face with the WBC television operation when you took over in 1953?

A. Fortunately, WBC television was healthy. We had the first television station on the air in New England. That was WBZ-TV in Boston. Westinghouse had started that station from scratch. Westinghouse had already purchased WPTZ in Philadelphia several months before I joined the company.

Since that time we purchased KPIX

in San Francisco and KDKA-TV in Pittsburgh. Both of these stations were in healthy condition and both were under able managers. Harold Lund in Pittsburgh is an able man. Phil Lasky in San Francisco is probably the finest example of a successful American broadcaster.

We had no real problems in television, except perhaps in certain operating areas an over-emphasis or an under-emphasis, from the new WBC point of view.

Q. *What about Westinghouse and color tv?*

A. We announced this week that we are in production with a new 22-inch rectangular color tube.

Now, this is the first announcement by any manufacturer of a rectangular color tube. Westinghouse is going to do plenty in color.

But at this time I would rather not disclose the number of color sets we plan to put in production when the present strike is over.

Q. *When do you think color television will have its first big year?*

A. Well, that depends on the national economy.

When I got into television, people thought of the tv set as something like whitewall tires or like a second car. Nice if you could afford it. Pretty soon, though, tv wasn't a luxury anymore. A black-and-white tv set became a necessity, like any other appliance in the home.

Now today people think of the color



"Good morning, gents. Been listening to the 'All Night Club' on KRIZ Phoenix?"

set the way they thought of the black-and-white set in 1947 or 1948. We'll see the same pattern in public thinking. Color tv will become a necessity.

Q. *How well are your tv stations handling the problem of finding time for all those advertisers who want in on tv?*

A. We had better ask the advertisers about that.

Q. *You are now an advertiser. What do you think the advertiser is entitled to as far as that is concerned?*

A. It's fundamental that the fellow who gets the best corner to sell his newspapers makes the most money. And the advertiser who had sense enough to get into television in the early days and now has a good spot—well, I think the Johnny-come-lately should not get anything of an advantage over the man with foresight.

Q. *Is it important for the television station to be strong in its origination of programs?*

A. Definitely. I think our history in radio demonstrates that we can't be dependent upon networks for all of our programs.

Q. *Is film programming important to a station as a source of local programming?*

A. Yes. However, I think we must watch with vigilance the public's feeling about film programming. At the moment, film has wide acceptance. This might change . . . next year.

Q. *There are a lot of film tv shows today far better than anything that was developed for radio by the transcription people. You agree?*

A. Yes.

Q. *You feel that this development is a healthy thing?*

A. I do. I believe that the ratings would indicate that in most time periods the networks dominate probably 80% of the available audience. Many major cities have more stations than there are networks. New York has seven stations. The low ratings of the non-network stations show the programming fare they provide is not competitive. Good film will do much to even off the dominance of the network stations, and the public will benefit.

Q. *If you were to return to broadcasting five years hence, what changes do you think you would find?*

A. In television I think you would probably find lots of color. I think we would find miniature sets being used. More programming on film. More remote pick-ups. Better news shows. We will see most commercials in color.

WHEN PROGRAMMING IS RIGHT FOR AN AUDIENCE, A SPONSOR CAN'T MISS

. . . and if you want
TO HIT THE Shreveport NEGRO MARKET,
HERE'S THE Man WHO CAN HELP YOU



. . . **IT'S WILLIE CASTON,**

Uncle Bill to 50,000 Negro

Families—Faithful KANV Followers

From 8-10 A.M. Mon. thru Sat Uncle Bill with his daily Spiritual Program, moves his audience to move stock from merchants' shelves.

It's PERSONALITY SELLING that may be equaled, but never bettered.

Contact Rep. nearest you or write, wire, or call G. V. Wilson, Mgr. Dir. for availabilities.

KANV 1050 KC
250 Watts
DAYS

SHREVEPORT, LOUISIANA

portrait of a market

... where these factors combine for your sales' success



... a proven high-income industrial area ...



... a proven year-round vacationland ...



... where, with outstanding local and network productions, one station brings dreams to life for 446,200 television families.

Serving Albany, Troy, Schenectady, N. Y. and 30 counties of New York and New England

WRGB

A General Electric Television Station ★ Represented Nationally by



SPOT SALES

This will cause a great change in the packaging of merchandise.

Q. What kind of saturation do you think we will have in color?

A. Probably 40%. But ask me that again in 1957.

Q. How about radio five years from now?

A. Radio will be even better than ever, and television will be better than ever.

Q. How many television stations will there be five years hence?

A. I think 800 stations five years from now.

Q. All profitable?

A. I think stations can't live very long unless they are profitable.

Q. There are about 2,700 radio stations now. How many do you think there will be five years from now?

A. No more than there are at present. I think the air is just about saturated. ★ ★ ★

SPONSOR ASKS

(Continued from page 65)

To help this situation, we are now trying to make arrangements for a public viewing room in midtown Manhattan. We expect to have from eight to 10 color sets working all the time, and if our estimates hold up, about a million people should come in to see color tv there during about a six-week period.

In that same vein we're giving all possible assistance to dealers who show initiative in trying to sell color sets to restaurants, taverns and bars. Here a large number of people will be able to see color and, in turn, they'll want it at home. After all, the sets in public places were a very important factor in the quick saturation of black-and-white tv.

While I can't reveal actual figures, General Sarnoff has stated that Bruno-New York's billings for color tv sets will far exceed those for black-and-white sets in 1956, and we know that he'll be right. That should indicate that RCA, as well as we, feel strongly that color will be seen in more and more homes all the time.

NOT ENOUGH COLOR SHOWS



Manager, tv department of big New York department store. (Store policy prohibits the use of names)

● We've got two on the floor—a Magnavox and an RCA—and one of them is connected for demonstrations. But it hasn't proven a good investment for us. We've sold one set to a Bronx housewife in all of 1955.

It isn't only the price. Certainly, if we could offer sets for \$400 they'd be a lot easier to sell. But still, first of all, there aren't enough programs. On Channel 4 they've got quite a few now, and Channel 2 has one every once in

a while. But there are all the other channels, and even on those two I mentioned, most of the real big favorites are in black and white. They ask me: "If I buy the set, will I be able to see *I Love Lucy* in color?" Well, they won't and I have to say so. The same with *Dragnet* and *\$61,000 Question* and *Arthur Godfrey* and all those other shows.

And you have to be a real expert to tune these sets. Before *Matinee* they have that kaleidoscope effect on the screen. It looks real pretty, but we don't know what the colors are supposed to be. So we tune it in as best we know how and the first time a face shows on the screen, it's green. Then we've got to start fiddling again and before we get it right, the customer thinks that the set isn't really much good yet and decides to stick with black and white or, worse yet, with the old set he's had for a couple of years already.

It would help us an awful lot (and I should think that one of the main reasons for *Matinee's* being in color, is so that we dealers have something to show our customers) if they would, for five minutes or so, transmit a color photograph of a face or a color chart

NORTH CAROLINA'S GOLDEN TRIANGLE LISTENS



TO THE BIG VOICE

WSJS

RADIO

WINSTON-SALEM

NORTH CAROLINA



for

WINSTON-SALEM
GREENSBORO
HIGH POINT

5000 W • 600 KC • AM-FM

HEADLEY-REED, REPRESENTATIVES

...LUCKY STRIKE USES



KWKW
PASADENA • LOS ANGELES
Spanish Language Station
AM-FM

representatives:
New York—Richard O'Connell, Inc.
San Francisco—Broadcast Time Sales
Chicago—Broadcast Time Sales

or something so that we have time to tune the sets.

And there's another problem. A color set isn't much good in a small room. You've got to be about 15 feet away to get a good picture, and that's true whether you look at a black-and-white or color show on a color set. But how many people in New York apartments have room enough for that? They get up close to those 21-inch color screens and they see all the dots and in black and white they see the color spill, and they decide the set's no good.

And last, but by no means least, whoever keeps putting out that publicity about sets getting cheaper is hurting the sales. People don't want to pay over \$700 and then find out that three months later they could have gotten the same set for a couple of hundred dollars less. But you read it all the time: "As soon as color receivers get cheaper. . . ." Well, if you ask me, the only way they'll get cheaper is if enough people buy them so that they can produce them in larger quantities.

IT'LL TAKE THREE YEARS MORE



Leonard Agins, manager, tv department
Korvette Stores, New York

● We cater to all kinds of people—rich and poor, housewife and businessman. But we're a discount house and when a customer comes in here we know he's looking for a bargain or a good deal. They seem to know all the angles before we have a chance to start selling.

The price isn't too bad, at least not the way we sell. It's about like the high-priced black-and-white sets. But you take the service contract. . . . The distributor insists that it goes with the sale, and we're all for it because it takes us off the hook. But the buyer knows immediately that as long as he's forced to buy a service contract, something is likely to go wrong with the set. So he gets cagey.

People don't realize, but it takes months to learn to tune those sets correctly. In the meantime they get fuzzy pictures and color-drift and the next thing you know, they're dissatisfied with their sets.

We had three this year and we sold them. I don't have any now, but I guess I'll put a few in again. One of our troubles is that here, with electric gadgets goin' all over the place, we don't have ideal reception ourselves. And you've got to be able to show how it looks. Usually the people who buy color tv sets from us are those who've seen one in operation somewhere else under ideal conditions. They already know that they want to buy one when they get here, and the only reason for coming to us is that they save money.

Still, to sell regularly it's got to be on display. People are funny: they want to touch and fool around before they buy.

Personally, I think it'll easily take another three years before color tv

stops being a novelty and gets to be the regular thing, like black and white is today. Too many people still say, "It's beautiful, but who needs it?" It's when there are enough of them around that the keeping-up-with-the-Joneses element enters into it, that color will really begin to take hold. Then it'll be a matter of pride, like trading in last year's car, though there's nothing really wrong with it. But that's a long way off.

Of course, if RCA went into it whole hog, like they did with the 45 rpm records, they could shorten this time considerably. But it would cost them millions. Still, with RCA one never knows. ★ ★ ★

ROUND-UP

(Continued from page 51)

Portable tv sets are now a sales tool for time salesmen. KABC-TV, Hollywood, has just introduced a new sales method for its seven time salesmen. When calling upon clients and agencies, each of the seven men is fully equipped with the traditional briefcase plus a 32-pound portable tv set.

KABC-TV salesmen already report noticeable sales increases. They claim that negotiations that had previously taken weeks or months to complete because buyers couldn't get away to watch the shows, are now signed in record time, particularly when it's a question of a morning or afternoon tv show.

The idea was introduced by Elton Rule, KABC-TV's general sales manager. Says he: "Radio has long used this method with portable radios. But who would have thought a tv set would one day be developed that would be light-weight and functional enough for such similar selling?"

Tv produced quick results for Necchi Sewing Machine Sales Corp.'s contest. Within three weeks on NBC TV's *Ding Dong School*, the letter contest, "When should children begin to learn how to



gives you
All 3
Market . . .
Coverage . . .
Programming

Contact us
or call your
John Blair man
TODAY!



090 KILOCYCLES • 50,000 WATTS • ABC NETWORK

\$99.00 INVESTED in the
NASHVILLE, TENNESSEE
NEGRO MARKET
SOLD \$3,500.00 in appliances
VIA **WSOK**

sew?" (through Grey Advertising) got 40,000 replies.

Miss Frances (Frances Horwich), founder and star of the tv show, had announced the contest, with its prizes of 1,000 children's sewing machines in reward for the best letters.

* * *

Animated movie techniques are now possible with motorized camera and art work mechanisms. John Oxberry, The Animation Equipment Corp., New Rochelle, N. Y., is currently exhibiting a new 30-minute, 16 mm. sound film with one color sequence to show the new techniques and how they're achieved. The entire film is devoted to animation techniques.

Several zooms are shown, with automatic camera focusing from a 30 field to a 3 field at high and low speeds both. There are such samples of bi-motion as a zoom combined with a pan or an east-west pan combined with a north-south pan. There are sequences in 3-D color animation, explanations of varying uses of art work.

Virtually every technique is illustrated through clips from already existing commercials, such as Griffin polish, Marvel oil, Ipana toothpaste, Yonkers Raceway, Tastykake, Chatham blankets, Lysol, Lustre Cream Shampoo, Modern Form foundations, Black Flag, Old Gold and Crosley Bendix.

* * *

"Strong public service programing pays off," says WKLO, Louisville.

This station took an unsponsored afternoon newscast and built it around worthy public services. It selected the Ground Observer Corps to benefit from the time on a continuing three-day-a-week basis, the remaining weekdays to go to other good works. And instead of using "canned" plugs, WKLO built each one-minute Ground Observer Corps commercial around an interesting member of the Louisville chapter.

Results were immediate in terms of listeners gained; one featured volunteer gathered some 30 women from her woman's club around her radio the day her story was aired. A recent broadcast brought the Louisville Air Defense Filter Center five telephone responses within 15 minutes following the broadcast. Said Air Force officials: This individual recognition of volunteers will help keep members after the novelty has worn off. ★★ ★



■ Television commercials represent creative energy expended during countless man-hours of hard work.

To let the slightest element in their presentation go wrong is a waste of talent, time and advertising dollars.

That is why WBEN-TV "guides your commercials" from copy checking to control-room shading . . . from film room to studio floor.

And no television station in Western New York is better equipped for this important job. Pioneer since 1948, WBEN-TV has developed skills and techniques to the point of perfection that counts most when "you're on the air."

You buy "QUALITY" when you buy WBEN-TV — and it costs you no more. In considering your next TV move in the Buffalo market, consider — first — WBEN-TV.

Your TV dollars count for more on CHANNEL 4.

WBEN-TV DELIVERS

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

WBEN TV

CBS NETWORK BUFFALO, N. Y.

WBEN-TV } Harrington, Righter and Parsons, Inc.,
Representative } New York, Chicago, San Francisco



"My Little Margie"

Mondays thru Fridays
4:00-4:30 P.M.

Three 1-minute spots
available within the
show at regular rates

"Million Dollar Movie"

Sundays 1:30-3:00 P.M.

—also—

Sundays 11:00-12:30 Nite

Minutes available
at no premium . . .
film and slide com-
mercials only.

Write, wire or phone
WEED or the Station
for rates and avail-
abilities.



NBC NETWORK
Represented Nationally By
WEED TELEVISION CORP.

Newsmakers in advertising



C. H. Carter has been named vice president in charge of the cough syrup, cough drops, and Softskin departments of Vick Products Division, Vick Chemical Co. In addition, he heads up the sales and sales promotion departments. Since joining the firm as a divisional salesman in 1945, he has been assistant sales manager, Canadian manager, product manager, and, most recently, group product manager. Other vice presidents appointed to the products division are J. G. Morrison, in charge of VapoRub, Va-to-nol, Inhalers, and Lozenges; and H. A. Shull, in charge of new product development.



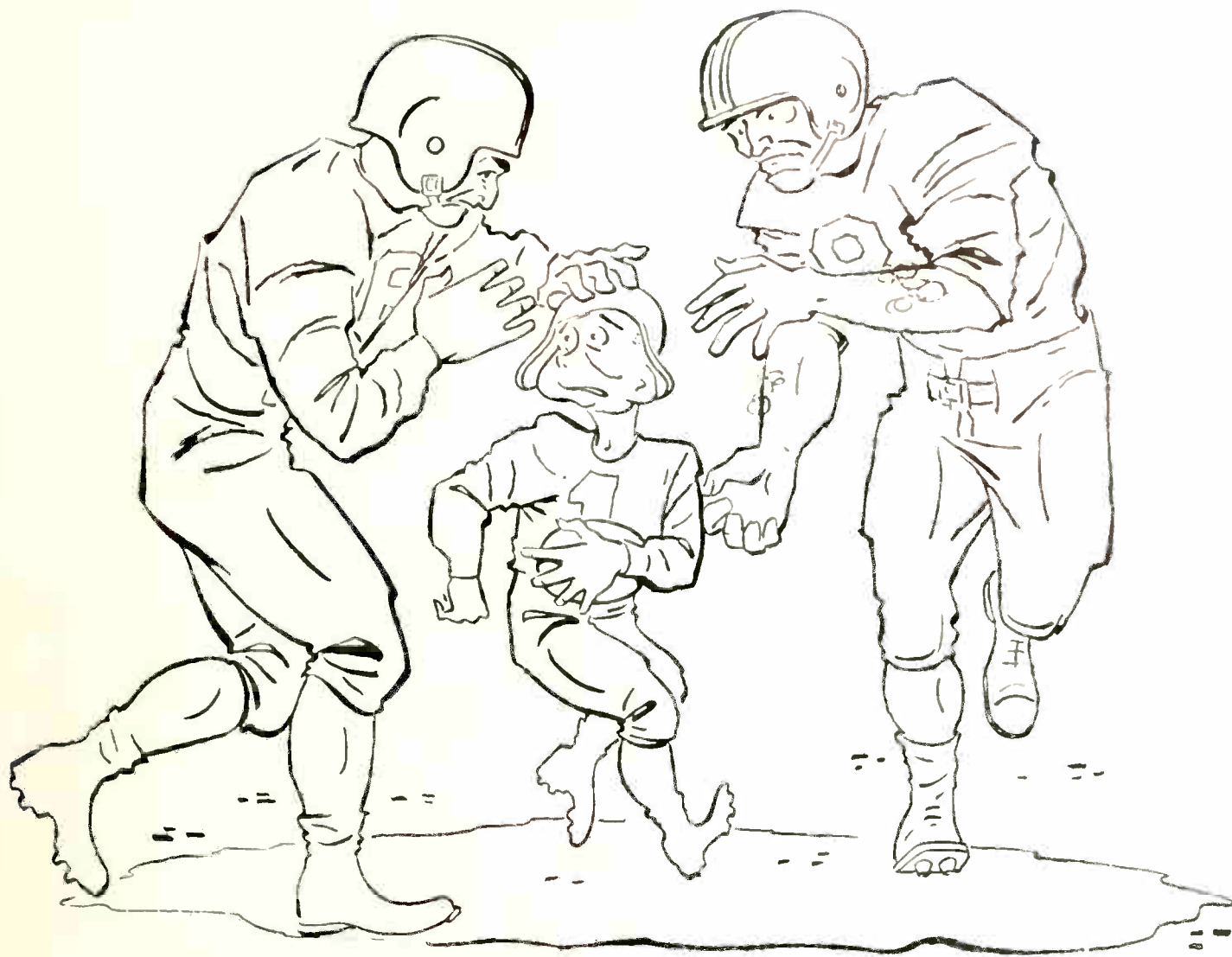
G. Warren Schloat Jr., young veteran radio-tv producer, has joined Compton Advertising Inc. as vice president in charge of television commercial production. At William Esty for the past two years he was senior executive producer and administrator of the television department. Before entering agency work Schloat spent several years as a department editor for Look. His career started with Walt Disney's Hollywood studios, where he was an animator and story director. Schloat has also authored a series of books for children.



Donald H. McGannon becomes president of Westinghouse Broadcasting Co. Inc., succeeding Chris J. Witting, who has switched to the post of vice president-general manager, Westinghouse Electric Corp.'s consumer products division (see page 32). McGannon had been vice president-general executive of WBC since January 1955. Before that he was associated with the Du Mont Network as assistant director and was general manager of its owned-and-operated stations from 1952 to 1955. Only 35, he has practiced law in New York and been active in the construction business.



Irving A. Fein has been appointed to the newly created position of vice president of CBS Radio in charge of sales promotion, advertising, and press information. He will headquarter in New York. Previously he was director of publicity and exploitation for CBS Radio, Hollywood, since 1953. Fein joined the network in 1948 after it had bought Amusement Enterprises Inc., of which he was advertising and publicity director. He had, prior to that, been the publicity and/or exploitation director for several motion picture companies.



looking for coverage ?...

look to wfmy-tv!

For on-the-ball coverage—for outstanding sales results in the Prosperous Piedmont section of North Carolina and Virginia—make sure you look to WFMY-TV. WFMY-TV can play your entire sales-game. No substitutes are needed.

With more TV selling experience than any other station in the Prosperous Piedmont, WFMY-TV completely dominates this 46 county area where there are more than 2 million potential customers for your product.

Full 100,000 watts power, plus the only *basic* CBS programming in the Prosperous Piedmont means increased sales and profits for you.

Call your H-R-P man today for the on-the-ball sales story of this \$2.3 billion market and WFMY-TV.

wfmy-tv
Channel 2

GREENSBORO, N. C.

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



Now In Our
Seventh Year

ATN
AIR TRAILS NETWORK

promotes sales in a

6 BILLION MARKET \$

Dayton
Louisville
Columbus
Springfield
Ashland-Huntington

Call any H-R Office for:
WING—WCOL—WIZE
WCMi
or
John Blair & Co. for WKLO

WING WKLO
WIZE WCMi WCOL

**FIRST
IN
PUEBLO
COLORADO
KKTv**

CHANNEL 11
**FIRST IN
COLORADO
SPRINGS, TOO**

Covering Colorado Springs and Pueblo
for CBS, ABC
television networks
NATIONAL SALES OFFICE
KKTv, PUEBLO, COLORADO

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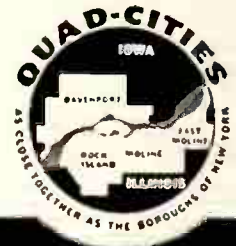
When the surveys indicate that

WHBF am • fm • tv
is the

"QUAD-CITIES' FAVORITE"

... we believe that this distinction has been earned and achieved through the 25 years of continuous, reliable WHBF service in the broadcasting of news, education and entertainment to an appreciative Quad-City community . . . now 1/4 million people.

Les Johnson, V.P. and Gen. Mgr.



Quad-Cities' favorite

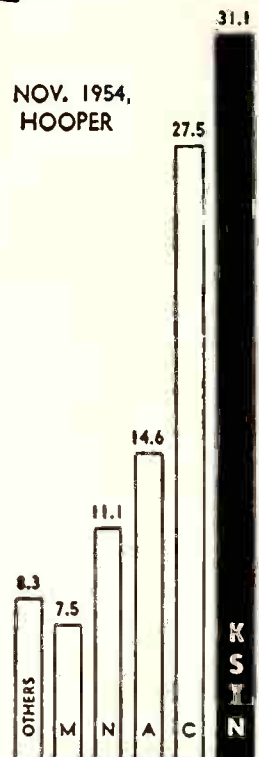
WHBF AM
FM
TV

TELCO BUILDING, ROCK ISLAND, ILLINOIS

Represented by Avery-Knodel, Inc.

Stockton's Most
Listened to Station

NOV. 1954,
HOOPER



**K
S
T
N**

Music • News • Personalities
Represented by Hollingbery

KMPC

the one-station network
in southern california



You could buy 38 Stations in Southern California and still not get the great KMPC coverage.

S'wonderful! S'marvelous!

how business keeps up — and UP — and UP! at KMPC, Los Angeles. Of course there's a reason — the wonderful coverage and SELL-ABILITY of KMPC in Southern California.

Loyal listeners, who keep 710 Los Angeles tuned in regularly, promptly respond in buying goods or services advertised by our clients.

If you really want to be "in business" in this fabulous area — line up for a preferred selling position on KMPC, the one-station Southern California network.

KMPC 710 KC LOS ANGELES

50,000 WATTS DAYS • 10,000 WATTS NIGHTS

GENE AUTRY, President

R. O. REYNOLDS, Vice Pres. & Gen. Mgr.

Represented Nationally by A. M. Radio Sales

Chicago • New York • Los Angeles • San Francisco

The South—Problem or Opportunity?

By John Pepper and Bert Ferguson



Does it actually cost you more to get sales in the South? Is it really a difficult area for your sales organization? Then—is it possible that you may have been missing the key to the whole problem?

There's good reason for saying the South is different. You'll see it in the way people walk along the street. The way they catch a bus, talk things over during a coffee break, get a day's work done in the office. The way they offer to serve you in the stores. And: *the way they buy.*

Decisive element: All the things people live with in a place will make it different—things like weather, income, density of population, quality of leadership, a changing economy.

But there's one important factor—perhaps the most important of all to men who think of the South in terms of sales—which until just recently has been overlooked. This factor is the size and power of the *Negro market*. You take a market the size of Memphis, for instance. The Memphis area is *forty percent Negro*. Not many people stopped to think of that when they got ready to break into the Memphis market.

This group had never been directly reached until our radio station WDIA became the first to program exclusively for them. It wasn't long before we were impelled to call this market the "Golden Market." Here is why this de-

scription is more true than ever right now.

In the first place, there are in the WDIA coverage area 1,230,724 Negroes. That is more than there are in Chicago, *plus* Los Angeles, *plus* Cleveland. In this one area are concentrated almost *ten percent of the entire Negro population of the United States!*

Second, this "Golden Market" is absolutely dominated by WDIA. WDIA is the only 50,000-watt radio station in Memphis, the area's hub and metropolis. It jumped to 50,000 from 250 watts in just one move.

WDIA is regarded by the Negro listeners as their *own station*. As far as most of them are concerned it's the *only* station. It uses only Negro voices and Negro music. You turn the dial just once—and you'll know when you've got WDIA. It has a language and a flavor these listeners know, enjoy and respond to. They take pride in it.

Still another result of this devotion is that WDIA has shot straight to the top of both Hooper and Pulse ratings day and night. And it has stayed there five straight years. For these listeners stay put.

They spend 80%: And there's still another consideration that counts heavily for WDIA. That's the fact that when you present your sales message to these people, you're singling out a group that by actual record spends eighty percent of their income. And they'll earn a quarter billion dollars in 1955.

Look at that 40 percent of the Memphis trade area. That 40 percent buys more than you'd think it would. It buys 56.8 percent of the salt, 40.6 percent of the women's dresses, 53.4 percent of the hosiery, 60 percent of the deodorants, 64.8 percent of the flour.

Nor is this low-income buying, either; these folks buy national brands and quality items like other folks—only more of them. They have special reasons for doing this way. Habit—and

the circumstances from which habit grows. The necessity of centering most of their social activities at home, for example, and therefore buying all the comforts they can for their homes. The comparatively large size of their families, and their affection for them. The willingness to enjoy and make the most of the present, when the future may be problematical. These are some of them.

Because we've had the customers and the medium, we've been able to see the healthy effects of WDIA's impact on a lot of advertisers. We've got success stories aplenty at WDIA, including those of

Colgate Dental Cream, Dodge Automobiles, Folger's Coffee, Fletcher's Castoria, 666 Cold Remedy, Carter's Little Liver Pills, Continental Trailways, Cheer.

That's a few of them—there are many more.

But the important thing is to give you a clear idea of what results this combination of market, medium and approach can deliver, for the particular products that interest *you* most. We believe we can do that.

All that's necessary is for you to drop us a note here at WDIA on your letterhead, indicating the kind of product you've got in mind. Leave it up to us to get the proof of performance into your hands promptly. There's some first rate factual data on how WDIA's powerful advantages can turn *your* problems into profits. It's yours if you want it.

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

John Pepper
JOHN PEPPER, President

Bert Ferguson
BERT FERGUSON, General Manager

Harold Walker
HAROLD WALKER, Commercial Manager

REPORT TO SPONSORS for 28 November 1955

(Continued from page 2)

**Nielsen to revise
rating data form**

Well-informed trade talk has it that Nielsen will revise its pocket piece and "top 10" press releases to give equal prominence to average minute and six-minute ratings. Latter figures are ones referred to when term "Nielsen ratings" is used. Reason for move: 6-minute ratings do not permit fair comparisons between shows of different lengths. Half-hour and 90-minute shows, for example, can have identical average minute ratings, yet longer show will almost invariably have bigger 6-minute rating because it has more time to accumulate audience. While total audience to long show is important, advertiser who sponsors segment of long show has better picture of audience from average minute rating. Six minute ratings in "top ten" shows also give disproportionate number of places to long shows, like spectaculars.

-SR-

**Low cost tv
plant offered**

One of background factors in whole tv allocations picture is question of how many stations U.S. can support. Part of answer lies in whether or not cheap enough transmitting equipment can be built to permit small, local stations to exist as in radio. In light of this, claim by Dage Tv Division of Thompson Products makes interesting reading. Dage has announced new tv equipment which, it says, makes possible "local tv advertising time costs in a community of 50,000 . . . approximately the same as low time charges made by small 250-watt radio stations in similar population areas." Its complete new stations, says Dage, cost about \$50,000.

-SR-

**Syndicators seek
more outlets**

Biggest problem facing newly organized Association of Tv Film Distributors is how to expand market for their product. Problem impinges on such issues as uhf, tv channel allocations and network domination of prime time in 2- and 3-station markets. While trade group is too freshly organized for concerted action now, it is no secret syndicators feel more tv stations are needed to permit kind of big budget shows they would like in order to compete with video webs. Decisive third meeting of group, held in New York's Roosevelt Hotel 17 November (1) decided on name, (2) opened membership to all firms engaged in tv film distribution, (3) set 31 December date for membership applications so steering committee can call year-end meeting to elect permanent officers and plot initial moves.

-SR-

**McCann air chief
comes from inside**

Naming of McCann-Erickson's own George Haight as vice president in charge of the agency's Tv and Radio Department came after McCann brass thoroughly scouted the outside without finding a man for the post. Announcement came 23 November, takes effect 1 January. Haight is now director of programming for McCann in Hollywood. In new post Haight will report to Terry Clyne, vice president and "management supervisor" of tv and radio.

-SR-

**New regional
net formed**

Never-ending fight between powerhouse and locally oriented am outlets is reflected in newly organized Georgia Big Five, to be repped by Avery-Knodel starting with new year. Big Five replaces Georgia Trio's efforts to meet competition of WSB, Atlanta, an "umbrella" station. Trio, which will dissolve at end of year, consists of WAGA, Atlanta; WMAZ, Macon; WTOC, Savannah. Big Five will be WGST, Atlanta; WGAC, Augusta; WRBL, Columbus, plus WMAZ and WTOC. Buyers of Big Five will get discounts for full group, which will claim superior coverage in WSB area.



Agencies in transition

What may well turn out to be the tradepaper story of the years starts on page 27 of this issue. Its subject: the changing role of advertising agencies brought about by the client's insistence that agencies furnish marketing-merchandising guidance as well as the more traditional agency services.

We feel, not too shyly, that this is a history-making series on which we have embarked because it bites right through to the basic nature of the way advertisers today are fulfilling the selling function. The broadening of the agency's service occurs simultaneously with the growth of television and is linked to it. The sales impact of television has, SPONSOR believes, been a major factor in causing clients to re-examine their approach to marketing.

While delineating the changing role

of advertising agencies, we suggest one note of caution: In their eagerness to bring agencies into an active marketing role, advertisers must be careful not to put traditional creative services into the shadow. The best-planned marketing strategy will not properly harness the power of television and radio as well as other media if in the end the selling is given cursory thought or placed under the control of men without the background to evaluate it.

* * *

NCAA's medieval approach

The NCAA's tactics in refusing to allow WJIM-TV, Lansing, to carry the game between Michigan State and Illinois late last month strike us as more in the tradition of medieval craft guilds than representatives of free American universities. We are aware of the fact that even though a game is sold out, the NCAA may rule for a tv blackout on the grounds that other games will lose out in the area.

But this kind of approach snacks of coercion. NCAA puts a big price on the football fan's enjoyment of tv. Enough fans must contract in advance to not only (1) fill up the stadium of the big game in an area but (2) also buy out the smaller games before NCAA will permit the vast majority of those who can't get to any of the games to enjoy football at home.

We doubt NCAA can succeed in filling stadiums where fans don't want to turn out by this kind of tactic. We particularly doubt they can do it if the

fans realize what NCAA is up to. For this reason protest action like that of H. F. Gross, president of WJIM-TV, who wired Attorney General Brownell requesting his department's intervention, is important in marshaling awareness of NCAA's stand.

Other stations which have made a major contribution along these lines include: KRNT-TV, Des Moines, which defied the NCAA and brought its viewers the Iowa-Minnesota game; WMT-TV, Cedar Rapids, which ran a printed card during the entire Wisconsin-Illinois game, explaining NCAA had blacked the game out; KVTU, Sioux City, which carried the same game, as fed to it by CBS TV.

* * *

Tv set count

Report # 9: We think at this point that the best hope for usable tv set count figures—fast—is from ARF's attempt to make projections from the spring 1955 Census study. This is a case where the raw data are in hand and what's needed is a computation method and then some computations.

But we're disconcerted on hearing that ARF, with a heavy roster of projects on its drawing boards, does not seem to be in a position to move at the pace the situation requires. We're well aware that many matters require urgent consideration by ARF. It's our hope, however, that figures which every advertiser and agency needs for proper evaluation of television allocations will be made available rapidly.

Applause

Radio's service era

During decades past, radio was satisfied to entertain. But today radio stations throughout the country are pioneering new concepts of local radio programming designed to give the listener something more than recreation—and incidentally something outside tv's scope.

It's service that they're stressing. Service to the listener in the form of on-the-scene news coverage, local and regional feature stories, time, weather and traffic information designed to keep listeners tuned in.

This type of programming has been called the *Monitor* concept, although many local pioneers turned to it long before the NBC Radio weekend show went on the air. *Monitor* seems to be

accelerating the trend to service, however.

On 6 November, *The World Now* premiered on WLW, Cincinnati. The entire programming of the station becomes a part of this new approach to radio, with a large emphasis upon "comex," or communications exchange, which is the news part of *World Now*. *World Now* is a newspaper in sound, with its sports page, human interest features, comics and women's items.

WAVE, Louisville, has coordinated a series of its programs into its *Dial 970* local service operation. This station too stresses on-the-spot news and features, typified in its show, *Nightbeat: The pulse of Louisville after dark*.

Two NBC O&O stations began their

own local version of *Monitor* on the same day, 7 November: WRCA, New York, with *Pulse* and WMAQ, Chicago, with *Chicago Calling*.

Independent stations like WCUE, Akron, have been acquiring equipment over recent years making it possible for them to telerecord local news stories, rebroadcast stories that were originally reported on stations in distant cities. WCUE even initiated a service paying \$5 for each story phoned in by an out-of-town radio station and rebroadcast on WCUE.

Stations that have invested in new equipment and innovated fresh programming ideas get rapid response among listeners. This willingness to experiment inspires advertisers' confidence in radio's long-range vitality.

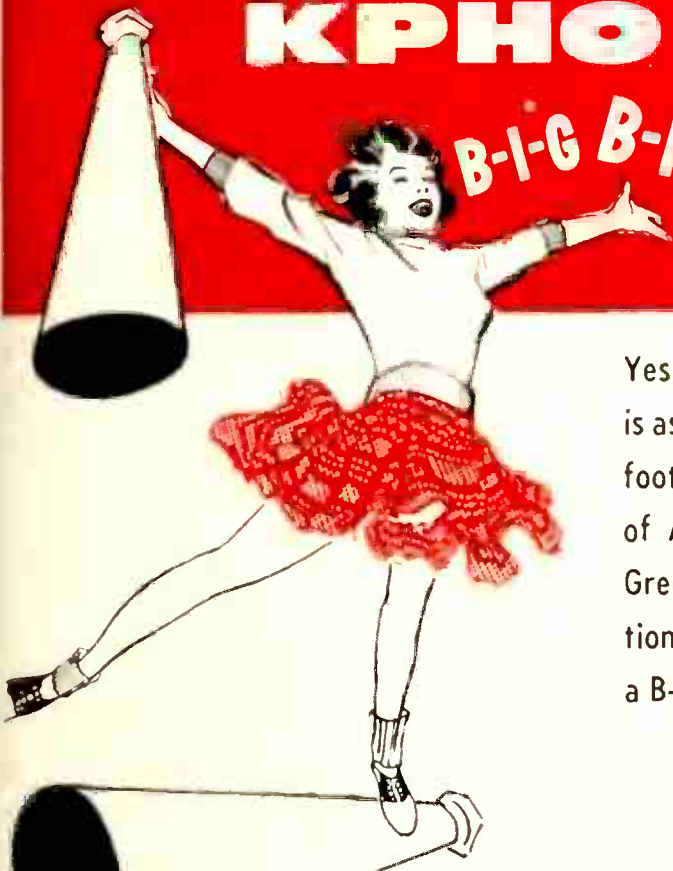
IN SPORTS TOO...

KPHO RADIO IS

B-I-G B-I-G

BIG

in PHOENIX!



Yes, in Sports — as in News and Entertainment — KPHO RADIO is as BIG as the growing area it serves. KPHO carried Notre Dame football exclusively in Central Arizona. During the ten University of Arizona football games, KPHO Radio Sportscaster Johnny Green's play-by-play broadcasts were carried on 13 Arizona stations and on stations in Idaho and Oregon. Millions of listeners... a B-I-G audience!



KANSAS CITY

K
C
M
O

RADIO
810 kc.
ABC

K
C
M
O

TV
Channel 5
CBS

SYRACUSE

W
H
E
N

RADIO
620 kc.
ABC

W
H
E
N

TV
Channel 8
CBS

PHOENIX

K
P
H
O

RADIO
910 kc.
ABC

K
P
H
O

TV
Channel 5

OMAHA

W
O
W

RADIO
590 kc.
CBS

W
O
W

TV
Channel 6
NBC

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

After 2,500 broadcasts, we ask you —

"Who's as busy as our Bea?"

BEA JOHNSON, Director of Women's Activities for KMBC-KFRM-KMBC-TV and winner of the 1953 McCall Magazine Golden Mike Award for outstanding public service, completed her 2,500th broadcast for the KMBC Broadcasting Company November 22, 1955.

A WHIRLWIND of energy with a world of talent, Bea Johnson has established an enviable record of accomplishments during her nearly two decades with the KMBC Broadcasting Company.

In addition to earning some of the most coveted laurels in her field (the McCall Magazine Award, the Zenith Television Award and the Ohio State Award), Bea has received a long list of civic and other professional honors.

The results of her tireless participation in community, national and international affairs show up consistently in the ratings for her daily show, "Happy Home" — the highest-rated women's TV program, network or local, in Kansas City. Audience figures prove that Kansas City women appreciate the tremendous interest Bea takes in keeping abreast with important happenings in the world of women.

Like all of the high-calibered personnel on the KMBC staff, Bea is more than a face on a TV screen or a voice on the air. She is an important community figure — a person who is respected, admired and emulated by her thousands and thousands of Radio and TV fans.

The station's policy of providing topnotch air personalities explains, in part, the amazing sales ability of KMBC Radio and Television. To find out more about the terrific influence of KMBC-KFRM-KMBC-TV on the Kansas City market, see your Free & Peters Colonel.



BEA



BEA'S OWN "HAPPY

Home for her... of what kind of... to, for Women's... family, left to... Dean, a highly... Becky, 13, a... whose various... twines rival her... Woman of the Year... Jill, 10, a 11th grade...

healed all the charm... successful parents, and... Sygór, the only member... seems just to, to be life...



MINGLING WITH THE INTERNA

Bea attends a party at... London, England's Queen... guest of honor and the... tisbury was held. The event... Bea's recent trip to ED... ducted a party and wit... accredited women for... the Big Four Geneva Con...



THE JOHNSON'S RAMBLING RANCH HOUSE, situated in a fashionable Kessler City suburb, is proving ground for Bea's homemaking activities. Here Bea experiments with home decorating, cooking and entertainment ideas that are later passed on first hand to her Radio and TV listeners.



CHRISTIAN DIOR, NOTED DRESS DESIGNER,

records an informal interview with Bea following a fashion show staged for her party. This personal glimpse into the world of women's fashions is typical of the kind of program material Bea relays to her Radio and Television audiences.



BBC TURNS THE TABLES

for the British Broadcasting Corporation. Interviews with Bea in London, European travel, Bea's own programs and film... casts. This example of... age points up one of... the only woman has... west listed in the 19... Who in Radio and T...

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MORI GREINER, Director of T...

