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MISS MILDRED L JOY  
NBC-ROOM 274  
30 ROCKEFELLER PLAZA  
NEW YORK 20 N Y

# SPONSOR

the magazine radio and tv advertisers use

9 JANUARY 1956

50¢ per copy • \$8 per year

NATIONAL BROADCASTING COMPANY, INC.  
GENERAL MANAGER  
NEW YORK, N. Y.

# 415,835

## TV FAMILIES

in the rich market of

# RICHMOND

**Petersburg and Central Virginia**

WXEX-TV also has maximum tower height—1049 ft. above sea level and 943 ft. above average terrain . . . more than 100 ft. higher than any station in this market. It has maximum power—316 KW. It is the basic NBC-TV station. See your Forjoe man for full details about this great buy.

# WXEX-TV

Tom Tinsley, President

Irvin G. Abeloff, Vice President

Represented by Forjoe & Co.

### TV COSTS FORCE AGENCY CHANGES

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### Spot tv impact boosts Max Factor sales 29

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### There's no radio station headache sales can't cure

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### Would you let your radio announcer go this far?

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### DIARY OF A TV COMMERCIAL

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### Courtesy to irate consumer pays off

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### Capsule case histories of 92 tv results

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First  
with  
Live  
Local  
Color



in  
Indianapolis  
and in  
Indiana  
WFBM-TV



**WFBM-TV INDIANAPOLIS**

*Represented Nationally by the Katz Agency*  
Affiliated with WFBM-Radio; WOOD AM & TV, Grand Rapids;  
WFDF, Flint; WTCN AM & TV, Minneapolis, St. Paul.

**REPORT  
TO SPONSORS  
9 JANUARY 1956**

**"Kangaroo"  
creates audience**

Good indication CBS TV is off to good start in effort to build strong morning audience is contained in first ratings for Captain Kangaroo. This is children's show on CBS TV in 8 to 9 a.m. period opposite NBC TV's "Today." December ARB shows "Kangaroo" with 6.6 compared with 5.6 for "Today." In October, month "Kangaroo" started its ARB was 3.2 Interestingly "Today" lost no ground despite "Kangaroo's" gain. Its October rating was on par with December, indicating "Kangaroo" is basically creating new children's audience in time period.

-SR-

**Grey warns about  
"marketing"**

Latest edition of Grey agency's house organ, "Grey Matter," reflects highlights of SPONSOR's current series on marketing and its implications to agency field. "Matter" agrees general marketing emphasis has become "rallying cry" of business, but warns, as does SPONSOR articles: don't let broad marketing emphasis obscure importance of the advertising campaign. (See part 4, "The Advertising Agency in Transition," page 27.)

-SR-

**L.A. smog hits  
agency offices**

Lack of communication with home offices in New York is newest smog enveloping agency men at Hollywood and Vine. Biggest problems, according to SPONSOR West Coast reporter, are time differential, lack of authority to make decisions, lack of understanding of problems and refusal of home offices to provide specific information, leaving agency men in dark and playing roles of overpaid office boys. SPONSOR will delve into New York-Hollywood problems more deeply in an upcoming issue and see what is being done about them.

-SR-

**Continental  
promotes film**

Evidence of increasing promotion consciousness of syndicated film sponsors is shown in Continental Baking's kickoff of "Annie Oakley," CBS Film property. Show started in 70 markets during first week in January, was accompanied by merchandising meetings for Continental salesmen at district offices. CBS Film promotion represents high water mark for show, which has been around about 2 years. At meetings, Continental and CBS execs outlined merchandising campaign, furnished salesmen with Annie Oakley hats, bandannas, p-o-s kits. To get biggest impact from show, Continental will put Annie Oakley and label on its Wonder Bread.

-SR-

**NCS #2 discounts  
to expire**

First chance for stations, agencies to get added discounts on NCS No. 2 by signing up early expires 15 January. Agencies who sign up before then get 20% off, stations, 15%. Smaller discounts for "charter subscribers" can still be gotten before February, 5% before 15 March. Agencies get 10% off before 1 March, 5% before 1 May. This is in addition to other Nielsen discounts. Gross prices for stations run from \$500 to \$18,000, for agencies \$250 to \$16,000. (Previous issue of SPONSOR incorrectly referred to above agency prices as net rather than gross.)

## REPORT TO SPONSORS for 9 January 1956

### Auto firms hot for old movies

It appears ever-rising tv ad budgets of auto firms are greasing entrance of films from vaults of major movie studios into network tv. While films recently released to tv by RKO, Columbia will end up in syndication, top pictures may appear first on network. West Coast sources say General Motors is reported to have made multi-million dollar deal with Matty Fox of C. & C. Super (which bought RKO library) for first-run theater. Ford is said to be dickering with Columbia for 6 pictures which would appear as 90-minute shows on NBC TV. Columbia reportedly asking \$125,000 per for such films as "Lost Horizon," "You Can't Take It With You."

-SR-

### Are agencies near billing limits?

One of top problems facing larger agencies is where do they go from here. Large agency told SPONSOR recently that expansion in its billings could only come from 2 sources—soft drink and airline. This doesn't mean that current advertisers can't spend more. They can. But it does mean that ceiling is zero after agencies have entered so many fields. Upshot of thing could be that old-time barrier against handling competing products will be overlooked as long as agency produces want-creating, sales-making ad campaigns.

-SR-

### No press Detroit hits sales high

Federal Reserve Board gives further evidence that strike of dailies in Detroit has had little effect on buying. Pre-Christmas sales topped anything previous. As in case of New York newspaper strike, tv and radio stepped in to carry advertising ball. It's another good example of air media's ability to do job in department store field that has not exactly laid down welcome mat for air media pitches.

-SR-

### Four uhfers toss in towel

Need for fast allocations action was pinpointed last week when 4 uhf station said they had had enough. One was owned by Mrs. Claudia T. Johnson, wife of Senate Majority Leader Lyndon B. Johnson. SPONSOR last issue headlined top story: "Tv 1955: Big spending, big programs, but no station growth." Recent action in case of 4 ultra-high stations is dramatic evidence that lack of station growth is not situation that helps advertisers.

-SR-

### TV vs. politics on Capital Hill

Business plight of uhf stations will not be ignored when the Senate Interstate & Foreign Commerce Committee meets on 17 January to pry into radio and tv practices. Sen. Warren G. Magnuson (D. Wash.) has had his say long ago on his personal disappointment in lack of FCC action in boil-sore uhf problem. Chief counsel for the Magnuson committee is Kenneth A. Cox, 40-year-old Seattle attorney. Cox says: "My object is to find out what the problems are and what FCC and broadcasters should do about them."

-SR-

### Another New York on Ohio Lakefront?

Westinghouse, in saying goodbye to Philadelphia, pointed up challenge in Cleveland, making a point of vigorous expansion seen for Erie lake-front city. Part of excitement over move comes from St. Lawrence Seaway project. Another is natural expansion Cleveland is undergoing. Could be with these and other factors that Cleveland, as WBC pointed out, might become one of "booming, exciting sectors of the world." Entry into new market was tinged with regret in leaving the Quaker City. Roland V. Tooke, WPTZ general manager, takes over reins in Cleveland. Other top WPTZ staffers will join him.

(Sponsor Reports continues page 107)



**MORE  
LOCAL  
ADVERTISERS  
THAN ANY STATION  
IN  
PHILADELPHIA\***

**MORE  
NATIONAL  
ADVERTISERS  
THAN ANY STATION  
IN  
PHILADELPHIA\***

**FIRST  
IN OUT OF  
HOME  
LISTENING\*\***

**HIGHEST RATED  
FOOD MERCHANDISING  
PROGRAM  
IN PHILADELPHIA\*\***

**GREATEST RATING  
INCREASES OF  
ANY STATION  
IN PHILADELPHIA\*\***

the Station of Personalities

*Represented Nationally by  
GILL-PERNA INC.  
New York, Chicago  
Los Angeles, San Francisco*



*\*Broadcast Advertisers Report  
\*\*Pulse 1954-55*

# SPONSOR

## ARTICLES

### **Did high tv budgets force agency revolution?**

A debate between the contingent which contends marketing services are an attempt to please the client who is spending heavily in tv and those agency-men who say marketing revolution has many causes outside emergence of tv

27

### **Max Factor's \$64,000 answer: spot tv impact**

Sales rose 29% in first full year of tv (via Doyle Dane Bernbach). Factor did it with \$2,000,000 spot tv campaign in top 67 markets, providing a forceful demonstration in face of strong program competition

30

### **There's no headache sales can't cure**

SPONSOR sets forth another facet of industry problems when it gives a cross-section of reasons and reasoning behind radio station management migraines

32

### **Would you let your radio announcer go this far?**

Six scriptless radio announcers, a talking camel, and a heart team up to sell a villageful of homes. Builder Del Webb gets startling results in a period when sales should have taken a slump

34

### **The diary of a tv commercial**

SPONSOR follows the development of a Lucky Strike film commercial from the spark of ideas to television's "light up time" to detail day-to-day activity in preparing a one-minute announcement

36

### **She changed her mind**

Have you ever been perplexed by complaint letters from consumers? Here's what happened when a radio station manager took the time to answer an irate housewife who bought a mail-order item pitched on the station

40

### **92 ways tv sells merchandise**

These capsule case histories, proving tv's sales provoking abilities, may be useful in your 1956 campaign. They pinpoint markets, costs, objectives, results obtained and methods used

41

## COMING

**1956 syndicated film section**

23 Jan.

### **Headaches of tv station executives**

This annual section will cover the point of view of some of the leading buyers of syndicated film trends within film programming and selling; latest research on film program audiences

Concluding this SPONSOR series on the problems of men who buy and sell time, spotlight next issue moves on to tv station men

## DEPARTMENTS

- AGENCY AD LIBS
- AGENCY PROFILE, Bernard Haber
- FILM CHART
- FILM NOTES
- 49TH & MADISON
- MR. SPONSOR, John W. Hubbell
- NEW & RENEW
- NEW TV STATIONS
- NEWSMAKERS
- P.S.
- ROUNDUP
- SPONSOR ASKS
- SPONSOR BACKSTAGE
- SPONSOR SPEAKS
- TV COMPARAGRAPH
- TIMEBUYERS

Editor and President: Norman R. Glenn  
 Secretary-Treasurer: Elaine Couper Glenn  
 Vice President-Genl. Manager: Bernard  
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 Executive Editor: Miles David  
 Editorial Director: James E. Allen  
 Senior Editors: Alfred J. Jaffe, Alvin H. Evelyn Konrad  
 Assistant Editor: Ed Feldmann  
 Contributing Editors: Bob Foreman, Joe C  
 Editorial Assistants: Morton C. Kahn, L Morse  
 Art Director: Donald H. Duffy  
 Photographer: Lester Cole  
 Advertising Department: Arnold Alpert, Assistant Advertising Manager; Edwin Cooper, Western Manager; John A. Kov Production Manager; Charles L. George Becker, Jean Engel  
 Circulation Department: Evelyn Satz, scription Manager; Emily Cutillo, Mitchell, Dorothy O'Brien  
 Office Manager: Catherine Scott Rose  
 Readers' Service: Augusta B. Shearman  
 Accounting Department: Laura Oken, L Fazio  
 Secretary to Publisher: Helen L. Haxes

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# FIVE OF A KIND

.... ALL DIFFERENT  
The Best In The Market



**KLIF**

**DALLAS**

First by far—  
Hooper and Pulse

**KELP**

**EL PASO**

Fabulous ratings in  
Hooper and Pulse

**WNOE**

**NEW ORLEANS**

New Orleans' Great  
50,000 Watt  
Independent

**WRIT**

**MILWAUKEE**

Fastest Growing  
Station in the U.S.A.

**KNOE**

**MONROE, LA.**

Dominates the  
Market—Hooper

Looks as if these cute young porkers will soon be providing the best ham, bacon and pork chops in the market. And as for markets . . . and ratings, coverage and listener response, have you checked the facts on the five NOEMAC stations lately? Here are five independent local stations, each under separate management, that by following the same proven programming pattern have hung up outstanding Hooper, Pulse and market coverage ratings. If you have a job to do in one, or more, or all five NoeMac markets, get the facts on the local NoeMac stations. They're five of a kind, all different, each the best buy rate-wise and response-wise in their markets.

Nationally Represented by



Representatives, Inc.

IN THE SOUTH  
CLARKE BROWN CO.

**NOEMAC STATIONS**

FIVE OF  
A KIND

NEWS



MUSIC

ALL  
DIFFERENT

# READ BY MILLIONS THROUGHOUT



ALL NEW! ▶  
JUST FILMED!  
NEVER  
SEEN  
BEFORE! ▶

## STRYKER OF SCOTLAND YARD

Mystery at its best!  
ALL STAR CAST • 26½ minutes each

## COMMANDO CODY

(Sky Marshal of the Universe)  
26½ minutes each  
Now being sponsored by  
GENERAL FOODS!  
Adventure! Action! Intrigue!

## STORIES OF THE CENTURY

HOLLYWOOD TELEVISION SERVICE, INC. • Home Office: 4020 Carpenter St. • N



# THE WORLD IN ALL LANGUAGES

Millions of TV viewers will  
applaud the greatest series  
of intrigue and adventure  
subjects ever produced!

LYWOOD TELEVISION SERVICE INC., Presents SAX ROHMER'S World Renowned

adventures of

## Dr. FU MANCHU



**13 - 26½ MINUTE SUBJECTS  
READY FEB. 1st**

- THE PRISONER OF DR. FU MANCHU
- THE SECRET OF DR. FU MANCHU
- THE PLAGUE OF DR. FU MANCHU
- THE SLAVE OF DR. FU MANCHU
- THE GOLDEN GOD OF DR. FU MANCHU
- DR. FU MANCHU, INC.
- THE VENGEANCE OF DR. FU MANCHU
- DR. FU MANCHU'S RAID
- THE DEATH SHIPS OF DR. FU MANCHU
- THE COUNTERFEITERS OF DR. FU MANCHU
- THE MASTER PLAN OF DR. FU MANCHU
- THE SATELLITES OF DR. FU MANCHU
- THE ASSASSINS OF DR. FU MANCHU

Syndicating  
"EMMY"  
AWARD WINNER  
Outstanding  
entertainment!  
STAR CAST  
9 Subjects  
26½ min. each

**REX ALLEN**

one of the world's most popular outdoor personalities

in  
**"FRONTIER DOCTOR"**

Now in Production!  
26½ minutes each  
Adventure! Action! Intrigue!

Coming! The New Sensational Series

**"THE STATUE OF LIBERTY"**

made in cooperation with the  
United States Dept. of Justice,  
Immigration and Naturalization  
Service and F.B.I.!

Calif. - 32 Branches in the United States and Toronto, Canada, 277 Victoria St.

CASE HISTORY—AUTOMOBILES



**ALL DAY is  
Automotive Traffic Time  
in Southern California**

Here's proof . . . the K-BIG success story of Avalon Motors, Buick Dealer in Wilmington, California, as told by Jack Frost of Hunter-Willhite & DeSantis Advertising Agency.

"We can show a positive increase in volume of new Buicks sold at Avalon Motors; from 30 cars per month to 60 cars per month, in a period of approximately eight weeks. We and the dealer are very pleased, inasmuch as KBIG produced this 100% increase, with a KBIG budget of only \$1,200 per month, (100 spots). No other radio station was used, and the spots were placed with only small regard for strict automotive hours."

And the buyers came from the mountains, deserts, orange belt as well as Los Angeles and San Diego.

"Well, that's it . . . another smash success for KBIG. . ."

In Southern California, you are "IN" when you are "ON" KBIG.

For more proof of KBIG successes, ask your KBIG representative or Robert Meeker man.



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

Nat. Rep. Robert Meeker & Assoc. Inc.

# Timebuyers at work



**Jacqueline (Jackie) Morinaro**, media director, Anderson-McConnell and agency, Los Angeles, thinks it most important for stations to establish a single rate structure. "It's my responsibility," she told SPONSOR, "to buy economically for clients and I face the question of recommending schedules at national rates when the client might be able to buy directly at the lower local rate. In the latter case the agency commission is not paid and the whole basis of national advertising is undermined." She feels that in her buying throughout the country a trend in that direction seems to be apparent. She'd also like to see the adoption of standardized availability and confirmation forms to help buyers.



**Joe Knap Jr.**, Wesley Associates, New York, speaks dispassionately about daytime tv, since his clients generally don't require it except during one particular season. "However, I feel that the most interesting time period in terms of shifts of emphasis in 1956 may well be the afternoon. There's a good chance that with strengthened and revamped programming, afternoon could take the play away from morning tv, despite the strength of such popular personalities as Godfrey and Garroway. The psychology of the housewife seems to favor afternoon viewing, since a woman generally relaxes better (and not-so-incidentally, views a commercial more favorably) if she doesn't have unfinished housework hanging over her head. Another point is that housewives like movies."



**James M. Kelly**, Fletcher D. Richards, New York, looks ahead into 1956 and sees daytime tv progressing. "With the anticipated continued tightness of nighttime tv for a year or more including multi-station markets (and despite new stations on the air), business will inevitably spill over into daytime. So far as programming is concerned, just look at the J. Arthur Rank films between 3:00 and 5:00 p.m. on ABC TV. They're shown in their entirety because the industry has come to realize that cutting a feature can totally ruin it." His concluding comment: "Although the increased number of stations in isolated markets may cause certain rate adjustments, 1956 will be a year of expansions."

Pick the time that's best for you on

**"DIAL 970"**

# WAVE'S New Monitor-Like Radio Service!

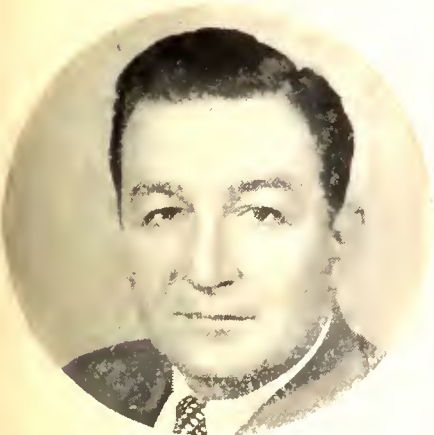
6:00 a.m. — 9:00 a.m.

## WAKE UP WITH WAVE

Brings Louisvillians all they need to know to start the day. News every half hour. Time, weather, traffic, farm and school news. Sports scores and other services.



Here's the sparkling DIAL 970 line-up — from early morning till late at night! Check availabilities with NBC Spot Sales!



4:00 p.m. — 6:30 p.m.

## ROAD SHOW

Riding with Louisvillians in their cars—getting them home relaxed and informed. Music, news, weather and traffic reports, time, sports and humor.



1:00 p.m. — 1:30 p.m.

## CAROUSEL

Fun and facts for busy Louisville homemakers. Club news and interviews. Book reviews and music. Brass-ring contest.

**DIAL 970—**

**WAVE'S DYNAMIC NEW  
RADIO SERVICE FOR A  
DYNAMIC NEW LOUISVILLE!**



9:15 p.m.—10:30 p.m.

## NIGHT BEAT

The pulse of Louisville after dark. Direct local news. Direct local sports round-up. Music and world news. Human-interest features.



10:30 p.m.—12:00 mid.

## BOB KAY SHOW

Louisville's top teen-age program, with unusual adult appeal. Nightly remote. Favorite pop records. Interviews. Exclusive d/j contest. Teen club meetings.

# WAVE

**LOUISVILLE**

**5000 WATTS • NBC AFFILIATE**



**SPOT SALES**

Exclusive National Representatives

# A Captive Market



IN THE MIDDLE OF  
WASHINGTON STATE

1956 is  
**THE**  
YEAR FOR BUSINESS

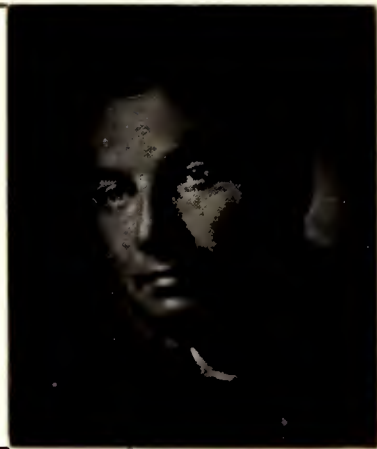
During 1955, our agricultural output was good, income for our products was high, new industries moved into the area, and many permanent new families arrived. That means **GOOD BUSINESS** for '56. KPQ (ABC-NBC) can get you your share of that business because it covers the area by itself, protected from outside station penetration by a range of high mountains. For that **PLUS** business you want, use KPQ, Wenatchee.



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

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

# AGENCY AD LIBS



*by Bob Foreman*

## **Is the half-hour television show passe?**

The Super G Constellation hadn't been on the ground in California for more than an hour when the question was posed for the first time. I heard it a dozen times more in the next three days attesting to the fact it's on people's minds. "What's the trend now—hours or half-hours?" Everyone there is interested.

Since the question was put to me, I assume they felt I might have a logical answer. I do.

Nielsen beat me to the punch, however, with part of the reply. While I was away, the N.F.I. pocket piece came out with a revamped format. As you know now they are publishing the Average Audience figgers up big (as many of us had been advocating for some time). Just as big as the Total Audience reports. From here on even the most myopic among us can compare a half-hour show to an hour epic across the way. Before, of course, such a comparison was falacious for the big black Nielsen Ratings reflected an accumulated audience. Naturally, the hour epics had a whopping advantage over the 30-minute efforts.

But audience size is far from the sole criterion in most advertisers' minds. At least it should be. Nevertheless, counting noses is an important way of checking out this medium as it is with any other and a lot of folks were permitting themselves to be deluded by the hour-long accumulation.

Now the facts are a bit more apparent. The holding-power of a show has come more to the fore. The audience attendant during a commercial is clearly printed and is a

*(Please turn to page 85)*

### **Why long shows looked so hot this season**

Bob Foreman was among the first to point out that a long show will inevitably look better than a short show of equal appeal. Reason: most commonly quoted Nielsen ratings are those for total audience, including all homes tuning six minutes or more. The longer the show, the more homes which will tune for at least six minutes, even if many then tune out. For way in which Nielsen is changing reports to put picture in clearer perspective. see text above and SPONSOR Report 28 Nov.

**Skip this if you know how to say**



W, 23rd letter of the English alphabet, replaced the Anglo-Saxon runic wen in the 11th century. Usually a consonant, as in *CBS Network*, its sound is a voiced bilabial formed by raising the far reaches of the tongue (as for *oo*, pronounced with a vowel-type of lip-rounding). Written *w* is silent in some words, as *answer*, but we're not interested in silence. Though virtually a voiceless fricative in *wh*, the latter consonant is more to the point, as in *wherewithal*, in which Iowa (pronounced perfect for marketing) wallows. In cognate words, Eastern Iowa's W corresponds to the Sanskrit *v* and the extinct Greek digamma (eitheos—unmarried youth—and that's about enough along those lines).



M, 13th letter of the alphabet, is a sonant bilabial continuant. You stop up the oral passage, or lips, lower the soft palate for nasal resonance, and blow. M has syllabic value in some words of Greek origin, like *chasm* (*kas'm*), but this can't compare with the value it has in proper time-buying context, as in double *oo* emmmm tee, but we get ahead of our story. Words like *mnemonic*, where the *m* is silent, are best ignored, which we'll have to try and remember (as in mnemonic). In Roman numerals M stands for 1,000, which, with the addition of a decimal point after the one, gives you a rough idea of how a certain radio-television station stands in batting average with Eastern Iowans.



T, 20th letter of the you ought to know what by now, usually is a voiceless alveolar stop, not to be confused with the commuter's late afternoon stop ("One on the rox, Joe"). With *h* it forms the digraph *th*, which represents the characteristic English interdental fricative, voiced in *this*, voiceless, in *thing*. With *i* it sometimes acquires a *sh* sound, as in *palatial*, which just happens to be the correct word for homes in double *oo* emmm teeland. With *z* it forms the Katz Agency, our national representative, not to be confused with an alveolar stop. T is frequently silent before *l* or *n*, as in *often*, which is what we hope we'll be hearing from you. Our mail address is Cedar Rapids, as in Iowa.



*Thank You,*

NATIONAL ADVERTISERS AND  
YOUR AGENCIES FOR THE

LEE FONDREN  
General Sales Manager

# LARGEST SALES VOLUME IN KLZ Radio HISTORY!

KLZ Radio has kept with the times—AHEAD of the times!  
Result—more national accounts, larger national schedules,  
greatest national dollar volume in KLZ's history!

**Proof that KLZ RADIO is a better buy than ever before!**  
**BE SURE—Use radio in Denver—Use KLZ Radio!**

CALL A KATZ MAN  
OR  
KLZ RADIO SALES  
TODAY!

CBS FOR THE ROCKY MOUNTAIN AREA

**KLZ** RADIO  
560 k.c.  
**DENVER**

REPRESENTED BY THE KATZ AGENCY

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

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

### HEADACHES 'ON STAGE'

Very interesting indeed is the article in SPONSOR for 12 December (1955) headed, "Said the tv rep to the radio rep, 'So you think you've got headaches.'" So interesting, in fact, that I have an idea but it will require your permission to go ahead with it.

If the reps whom I have consulted agree with me, could we get your permission to dramatize this article and present it as part of a panel at our annual meeting?

T. J. ALLARD  
*Executive Vice President  
Canadian Assn. of Radio &  
Tv Broadcasters  
Ottawa, Can.*

• Permission granted . . . and we'd like to know who'll be in the cast. How about sending us a picture of the skit?

### RADIO, TV IN COURTROOM

I am most appreciative of the editorial comment which appeared in the December 12 issue of SPONSOR concerning the efforts of the NARTB Freedom of Information Committee.

We can scarcely overemphasize the importance of securing for radio and television, with the particular tools of their trade, access to trials, public hearings, and other public proceedings, which is equal in all respects to that historically accorded the printed media. If we fail to achieve this, radio and television can never attain their full stature, and the development of the whole art of electronic journalism will be dangerously thwarted.

As you know, this issue is being strenuously debated on many fronts at the present time. Editorial support such as yours will be most helpful in bringing the vital nature and immediacy of this matter to the attention of those who are interested in seeing radio and television realize their full potential as information media.

ROBERT D. SWEZEY  
*Vice President  
WDSU Broadcasting Corp.  
New Orleans*

AGAIN...UP-TO-DATE FIGURES AND MAPS ON

# RADIO TELEVISION COVERAGE

To give Time-Buyers the facts and figures they need to buy effective radio and television coverage, A. C. Nielsen Company is now launching Nielsen Coverage Service No. 2 (NCS No. 2).

This study, like its 1952 predecessor, will take the guesswork out of time buying by providing, in compact, easy-to-use form, *current* answers to such questions as:

**How big is a station's market**—how many homes are there in the area; how many have radio, how many have TV?

**How many families listen** to a given station or network?

**In what counties** (or groups of counties) are these families located?

**How frequently** do these families listen or view and how loyal are they to the station?

**What other radio and TV stations** are serving these same markets, and how well?

**How does U. S. radio and TV ownership breakdown** by regions, states, counties...by number and type of sets owned...by their location in the home...in the car?

**And many more questions** of dollar importance to the radio and TV Time-Buyer (or Seller).

## Big discounts for charter subscribers

The price of NCS No. 2 to agencies and advertisers is based on the amount spent for radio or TV time. (Broadcasters' prices are determined by the station's own card rates.) This puts NCS No. 2 within reach of all who buy (or sell) time. And if you subscribe to NCS No. 2 by January 15, you can earn discounts of 20% or more.

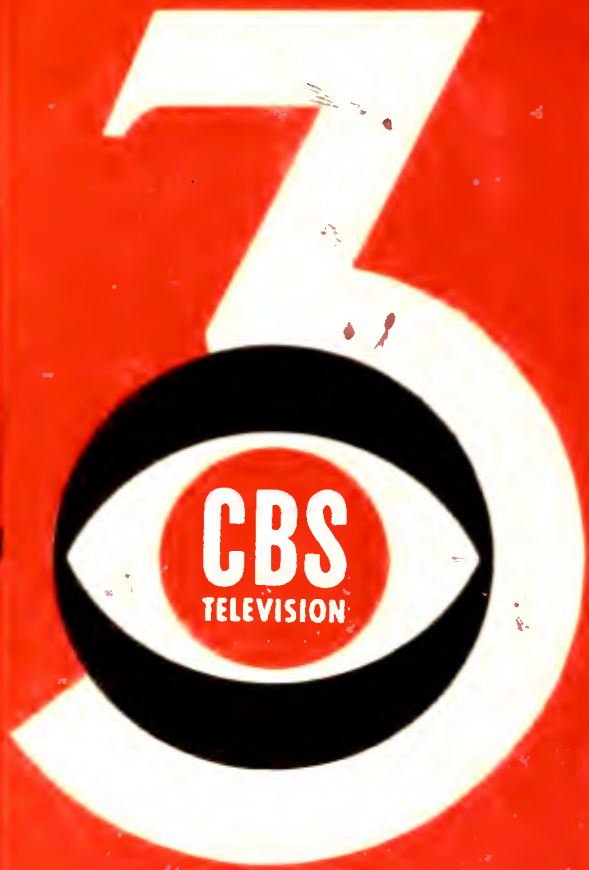


## Nielsen Coverage Service No. 2



Send now for full details and agreement form. Just ask for a copy of the "Outline of NCS." This brochure describes in full the purpose, scope, methods, report forms, acceptance, rate structures and timetable of NCS No. 2. Send today, so you can take advantage of the big savings for prompt action.

*It's  
Big*



**For Top "TV"  
In Memphis  
and the  
Mid-South!**

**TOP SHOWS!  
TALLEST ANTENNA!  
FULL POWER!**

Yes, *WREC-TV*, Channel 3, is bringing to the great Memphis and Mid-South market a hard-to-beat combination for viewers *and advertisers* alike! To the choicest spot on the Memphis TV dial, *WREC-TV* has brought the "know-how" and standards of excellence that have consistently kept *WREC-Radio* Number 1 on radio survey after survey by Hooper, Pulse and S.A.M.S.! Add to this a full basic affiliation with the CBS Television Network . . . and you'll agree that an availability request is in order. See your Katz man soon.

**WREC-TV**

**CHANNEL 3 MEMPHIS, TENN.**

Represented Nationally by The Katz Agency



## WRONG ADDRESS

A press agent knows that some things are better left unsaid. So, when I received our annual company supply of SPONSOR'S 1956 Radio and Tv Directory I passed them along to eager recipients. Eight copies went out and eight inter-office calls came in. Lo and behold, my silence did not help. Everyone discovered that Transfilm was addressed at 33 rather than 35 W. 45th St.

We could move our studio to coincide with the listing, but we'd be in a fine fix if next year it was changed.

And, while on the subject of numbers, may I correct another one in December 26th's Newsmakers in Advertising section referring to our president, William Miesegaes? Transfilm started producing tv commercials in 1946, not 1951, as indicated. As a matter of fact, our early Camel cigarette "spectacular" film commercials were among the very first tv spots ever produced on film.

ALBERT BOYARS  
*Public Relations Director*  
*Transfilm Inc.*  
*New York*

## TV IN THE ROUGH

Every once in a while we of the "hinterlands" production crews get a little discouraged and wonder just how much our efforts are appreciated.

Bob Foreman came to our side and gave our vanity quite a boost in his Agency Ad Libs of November 28.

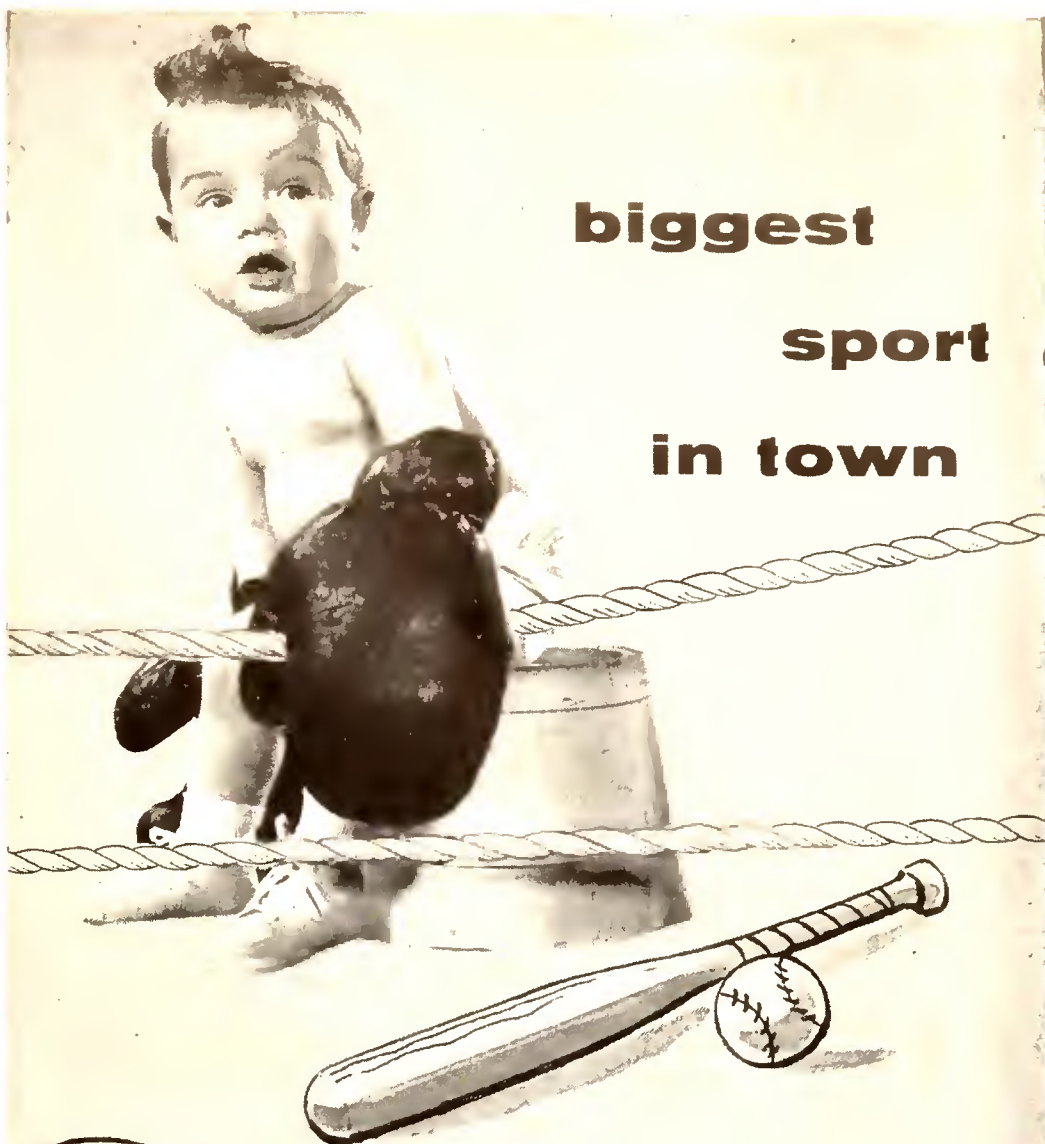
We feel we are really "working" television when you have the cooperation of cameramen, floormen, switchers and engineers all pitching in to make a smoother production.

I wholeheartedly agree with Mr. Foreman's suggestion that the network crews should visit us and see what it is like to do a series of programs with two cameras, one boom man, one floor man, one video engineer and the director acting as his own switcher. That is television! And we're darned proud of it.

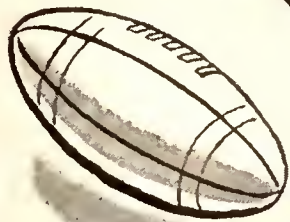
FORREST H. RESPES, *Director*  
*WTTV, Indianapolis Studios*  
*Indianapolis*

## INDUSTRY CARICATURES

For quite some time now I have been trying to locate as many of the Jaro Hess cartoon series as I could.  
(Please turn to page 103)



**biggest  
sport  
in town**



Yes . . . we're the BIG SHOT when it comes to play-by-play sports in Milwaukee. Our Earl Gillespie does the Braves Broadcasts, Marquette University and Green Bay Packers football. And, for good measure, we round out the year with University of Wisconsin basketball.

To over a million "sports" in Milwaukee, radio means WEMP. So a pretty healthy hunk of the population is ready and waiting to receive your message . . . over WEMP. . . at the lowest cost per thousand. Local buyers know it . . . and take advantage of it. Why don't you?

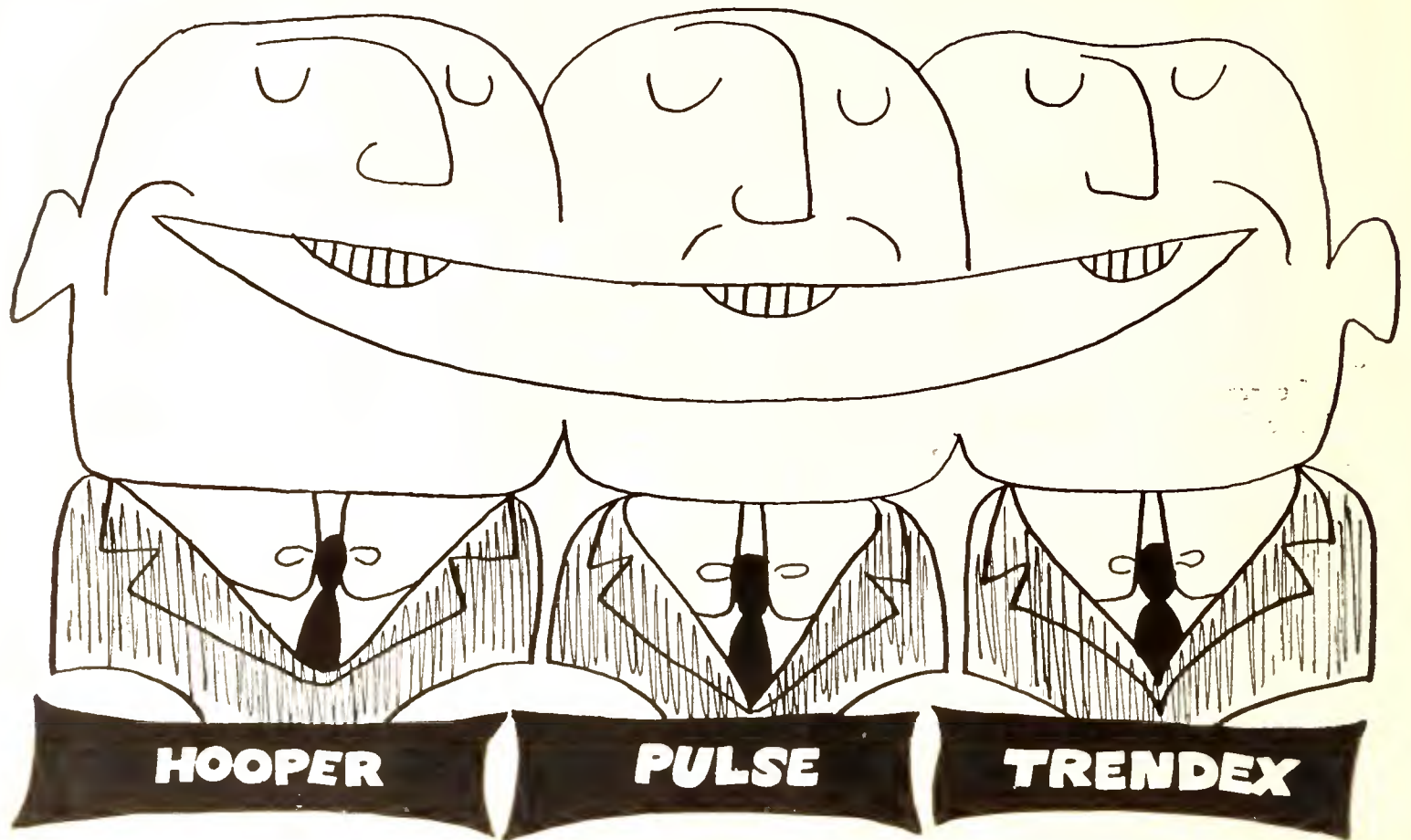
*Milwaukee's Best Buy*

# WEMP

**5000 Watts at 1250**

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

*all three say the same mouthful:*



No matter who asks the question in **OMAHA**  
the answer is **KOWH**

Master of all who survey Omaha! That's KOWH—with 43.7% average share-of-audience by Hooper (Oct.-Nov.). The latest Pulse for Omaha-Council Bluffs has KOWH on top in every time period! So does Trendex. KOWH has placed first in audience year after year, gradually increasing first place dominance until now KOWH is first in every time period of every survey in the Omaha market. Mid-Continent programming and excitement—plus good coverage (660 KC.) are accomplishing wonders for national as well as local advertisers. So whichever rating you rate tops, you make no mistake with KOWH, which rates first with all three. Get an earful from the **H-R** man, or KOWH General Manager Virgil Sharpe.



**MID-CONTINENT BROADCASTING COMPANY**

President: Todd Storz

**WHB, Kansas City**  
Represented by  
John Blair & Co.

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

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

# New and renew

# SPONSOR

9 JANUARY 1956

## 1. New on Radio Networks

| SPONSOR                             | AGENCY                       | STATIONS | PROGRAM, time, start, duration                                                                                                                                                                                                                                                                   |
|-------------------------------------|------------------------------|----------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| AFL-CIO, NY                         | Furman, Feiner, NY           | ABC      | Edward R. Morgan News; M-F 7-7:15 pm; 2 Jan; Vandercook; M-F 10-10:05 pm; 2 Jan; 52 wks                                                                                                                                                                                                          |
| Bankers Life & Casualty, Des Moines | Grant, Schwenck & Baker, Chi | ABC      | Paul Harvey News; S 6:15-6:30 pm; 1 Jan; 26 wks                                                                                                                                                                                                                                                  |
| Barbasol, Indianapolis              | Erwin-Wasey, NY              | NBC 195  | Monitor; 14 30-sec. partics; 4 Feb; 52 wks                                                                                                                                                                                                                                                       |
| Beltone Hearing Aid, Chi            | Olian & Bronner, Chi         | MBS      | Gabriel Heatter; alt Th 7:15-7:30 pm; 5 Jan                                                                                                                                                                                                                                                      |
| Carter Products, NY                 | Ted Bates, NY                | NBC 195  | 5-min news segments; on 10 segments per week; Jan                                                                                                                                                                                                                                                |
| Chesebrough-Pond's, NY              | JWT, NY                      | CBS 113  | 1/2 sp'ship on: Brighter Day; M 2:15-2:30; 2 Jan; 22 wks<br>Second Mrs. Burton; T, Th 2-2:15 pm; 3 Jan; 22 wks<br>Young Dr. Malone; W & F 1:30-1:45 pm; 4 Jan; 22 wks<br>Helen Trent; F 12:30-12:45; 6 Jan; 22 wks<br>Aunt Jenny; M-W-F Full Sp'ship, T, Th 1/2 sp'ship 2:45-3 pm; 2 Jan; 52 wks |
| Lever Bros, NY                      | FCB, NY                      | CBS 204  | Breakfast Club; Th 9:15-9:20 am; 16 Feb<br>Monitor; 6 30-sec. partics; 7 Jan; 26 wks                                                                                                                                                                                                             |
| Magla Products, Newark              | Edward Lieb, Newark          | ABC      | Whispering Streets; M-W-F 10:45-11 am; 2 Jan                                                                                                                                                                                                                                                     |
| Miller Brewing, Milwaukee           | Mathisson Assoc, Milwaukee   | NBC 195  | Romance of Helen Trent; 1/2 Sp'ship M-W 12:30-12:45 pm 9 Jan; 13 wks                                                                                                                                                                                                                             |
| Pharmaco, Kenilworth, NJ            | DCSS, NY                     | ABC      | Bing Crosby; alt days M-F 7:30-7:45 pm; 5-min seg; 2 Jan; 52 wks                                                                                                                                                                                                                                 |
| Pharmaco, Kenilworth, NJ            | DCSS, NY                     | CBS 204  | Wendy Warren; alt days M-F 12-12:15 pm; 3 Jan; 52 wks                                                                                                                                                                                                                                            |
| Philip Morris, NY                   | B-B-T, NY                    | CBS 204  | Breakfast Club; 3 5-min segments alt wks, 2 5-min segments other wks; 6 Feb.                                                                                                                                                                                                                     |
| Rexall Drugs, LA                    | BBDO, NY                     | ABC      | Bing Crosby; alt days M-F 7:30-7:45 pm; 5 min segments; 20 February; 13 wks                                                                                                                                                                                                                      |
| F. C. Russell, Cleve                | McCann-Erickson, NY          | CBS 203  | Surprise Theatre; Sat 12:55-1 pm; 12 March; 39 wks                                                                                                                                                                                                                                               |
| Sleep-Eze, Long Beach, Calif        | M. B. Scott                  | CBS 197  | Whispering Streets; Th 10:45-11 am; 12 Jan                                                                                                                                                                                                                                                       |
| Stanback Co. Salisbury, NC          | Piedmont Adv, Salisbury, NC  | ABC      | Breakfast Club; Th 9:55-10 am; 5 Jan                                                                                                                                                                                                                                                             |
| Standard Brands, NY                 | Ted Bates, NY                | ABC      | Wendy Warren; various days M-F 12-12:15 pm; 5 Jan; 52 wks                                                                                                                                                                                                                                        |
| Standard Brands, NY                 | Ted Bates, NY                | CBS 204  | My True Story; M-F 10-10:25 am; 2 Jan                                                                                                                                                                                                                                                            |
| Sterling Drugs, NY                  | D-F-S, NY                    | ABC      | Weekday; T-F partics; Jan                                                                                                                                                                                                                                                                        |
| Sterling Drugs, NY                  | D-F-S, NY                    | NBC 195  | Magic Kingdom; Th 11-11:30 am; 29 Dec; 52 wks                                                                                                                                                                                                                                                    |
| Swift & Co, Chi                     | McCann-Erickson, NY          | ABC      |                                                                                                                                                                                                                                                                                                  |



William L. Young (4)



Grant M. Thompson (4)



Lon A. King (3)



Anthony Hyde (4)

## 2. Renewed on Radio Networks

| SPONSOR                         | AGENCY               | STATIONS | PROGRAM, time, start, duration                                   |
|---------------------------------|----------------------|----------|------------------------------------------------------------------|
| Bristol-Myers, NY               | DCSS, NY             | CBS 204  | Nora Drake; T, Th, alt F 2:30-2:45 pm; 3 Jan; 52 wks             |
| Carter Products, NT             | SSCB, NY             | ABC      | When a Girl Marries; M & F opening segment 10:30-10:45 am; 2 Jan |
| Dromedary Co, NY                | Ted Bates, NY        | ABC      | When a Girl Marries; T & Th 10:30-10:45 am; 2 Jan                |
| RCA, NY                         | K&E, NY              | NBC 195  | Monitor and Top-Ten; 13 partics; 17 Jan                          |
| Sterling Drugs, NY              | D-F-S, NY            | NBC 176  | Young Widder Brown; M-Th 4:30-4:45 pm; 16 Jan; 52 wks            |
| Stokeley-Van Camp, Indianapolis | Calkins & Holden, NY | ABC      | When a Girl Marries; M-F 10:30-10:45 am; 2 Jan                   |
| Texas Co, NY                    | Kudner, NY           | ABC      | 22 five-min newscasts; Sat 8:55 am-S 11 pm                       |



William H. Fineshriber (3)



Scott Donahue, Jr. (3)

## 3. Broadcast Industry Executives

| NAME                   | FORMER AFFILIATION                           | NEW AFFILIATION                                                |
|------------------------|----------------------------------------------|----------------------------------------------------------------|
| Miller Babcock         | WGBS, Miami, managing director               | Same, vp                                                       |
| James Bailey           | WBRC, Birmingham, Ala, managing director     | Same, vp                                                       |
| Harry W. Barnam        | WTTM, Trenton, acct exec                     | Same, general sales mgr                                        |
| Fred E. Berthelson     | WTIX, New Orleans, general mgr               | Same, vp                                                       |
| LeRoy V. Bertin        | TV Guide, San Fran, regional mgr             | WNBF, Binghamton, NY, sales promotion and development director |
| Charles A. Black       | WILD, Birmingham, Ala, vp                    | Same, managing director                                        |
| W. M. Carpenter        | WLOW, Norfolk, vp                            | Same, general mgr                                              |
| Robert W. Cessna       | WALM, Albion, Mich, manager                  | WABJ, Adrian, Mich, mgr                                        |
| Herb Claassen          | Henry I. Christal, NY                        | H-R Representatives, NY, sales                                 |
| Robert D. Crosswell    | W'BK-TV, Detr, acct exec                     | Richard H. Ullman, Cinn                                        |
| Bob Davis              | KORE, Eugene, Ore                            | KVAN, Vancouver-Portland, sales mgr                            |
| Jack DeLier            | KWTV, Okla City, local sales                 | Same, natl sales mgr                                           |
| William H. Fineshriber | NBC, NY, vp and general mgr                  | TPA, NY, vp                                                    |
| Timothy R. Ives        |                                              | WBT, Charlotte, sales rep                                      |
| Gil Johnston           | WBBM, Chi, sales mgr                         | KWK, St. Louis, sales mgr                                      |
| Frank G. King          | KOVR, San Fran, natl and local sales hd      | Same, vp in charge of sales                                    |
| Malcolm Klein          | KABC-TV, Hywood, sales rep                   | Same, asst general sales mgr                                   |
| Terry H. Lee           | KOVR, San Fran, exec vp                      | Same, pres                                                     |
| Harry Lipson           | WJBK, Detr, managing director                | Same, vp                                                       |
| Glenn Manley           |                                              | KXLW, St. Louis, sales                                         |
| Jon R. McKinley        | WTAC, WTAC-TV, Flint, General mgr            | KFEL-TV, Denver, general mgr                                   |
| Bill Michaels          | WJBK-TV, Detr, managing director             | Same, vp                                                       |
| Paul Miller            | WWVA, Wheeling, West Va, managing director   | Same, vp                                                       |
| Jack Rayel             | CBS-TV, NY, exec producer                    | Same, Hywood, network program director                         |
| John B. Shelton        | Crosley B'casting, Chi                       | Everett-McKinney, Chi, Western sales mgr                       |
| Seymour H. Thomas      | Verward, Rintoul & McConnell, Chi, acct exec | Joseph Hershey McGillvra, Chi, mgr                             |
| Earl Jay Watson        | KOVR, San Fran, programing development       | Same, vp in charge of programing                               |

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

## 4. Advertising Agency Personnel Changes

| NAME                 | FORMER AFFILIATION                                     | NEW AFFILIATION                                        |
|----------------------|--------------------------------------------------------|--------------------------------------------------------|
| Howard Abrahams      | Amos Parrish, NY, promotion                            | TvB, NY, retail sales director                         |
| Charles W. Alexander | Hicks & Greist, NY, acct exec                          | Mohr Associates, NY, vp                                |
| Harry A. Berk        | Warwick & Legler, NY, vp and director                  | McCann-Erickson Corp (International) NY, vp and dir    |
| J. Birney Blair      | KHQ, Spokane, radio sales mgr                          | KHQ-TV, Spokane, sales mgr                             |
| Lee Bland            | Leo Burnett, NY                                        | Same, vp in charge of broadcast production             |
| Daniel Danenholz     | Katz Agency, NY, research, prom, and publicity dept hd | Same, mbr of board                                     |
| Scott Donahue, Jr.   | Katz Agency, NY, tv sales mgr                          | Same, mbr of board                                     |
| David W. Dole        | Leo Burnett, NY                                        | Same, vp in charge of broadcast business division      |
| Ferrell Q. Dotson    | Swift & Co, Chi, adv supervisor                        | Ketchum, MacLeod & Grove, Pittsburgh, acct exec        |
| Olive R. Fisher      | Meredith Publishing Co, NY                             | Ketchum, MacLeod & Grove, Pittsburgh, acct exec        |
| Warren Fales         | Compton, NY, acct exec                                 | Norman, Craig & Kummel, NY, acct exec                  |
| Joseph Gans          | Thwing & Altman, NY, vp in charge of rad-tv            | Maxwell Sackheim, NY, vp in charge of rad-tv           |
| Jerome Gury          | Benton & Bowles, NY, vp                                | Same, administrative cpy dept hd                       |
| Peter Harmon         | Humphrey, Alley & Richards, NY                         | BBDO, San Fran, cpy                                    |
| Anthony Hyde         | YGR, NY, acct exec                                     | McCann-Erickson, NY, vp in chg of planning-develop     |
| Morris Kellner       | Katz Agency, NY, radio sales mgr                       | Same, mbr of board                                     |
| Lon A. King          | Free & Peters, NY, acct exec                           | Same, asst vp                                          |
| Kenneth C. Lovgren   | Ross Roy Adv, Detr, vp in charge of creative services  | Foote, Cone & Belding, NY, cpy dept                    |
| Joseph C. Lieb       | B-B-T, NY, acct supervisor                             | KGE, NY, acct supervisor                               |
| Charles W. Llewellyn | Harry M. Miller Adv, Columbus, acct exec               | Ketchum, MacLeod & Grove, Pittsburgh, acct exec        |
| Garrit Lydecker      | Leo Burnett, Chi                                       | JWT, NY vp and acct rep                                |
| John K. Lynah        | Brennan Adv, Houston, vp and creative hd               | Alexander Adv, San Diego, exec vp                      |
| Kenneth Mason        | Earle Ludgin, Chi, acct exec                           | Same, vp                                               |
| Edward C. McAuliffe  | Earle Ludgin, Chi, cpy supervisor                      | Same, vp                                               |
| Gordon Minter        | Leo Burnett, NY                                        | Same, film prod mgr                                    |
| Robert T. Meyers     | Pharmacraft Corp, Batavia, Ill, merchandising mgr      | Harry B. Cohen, NY, Merchandising director             |
| Raymond A. Phelps    | Earle Ludgin, Chi, media director                      | Same, vp                                               |
| William S. Robinson  | Earle Ludgin, Chi, research director                   | Same, vp                                               |
| Rolland W. Taylor    | Colgate-Palmolive, Jersey City, vp in charge of adv    | Foote, Cone & Belding, exec vp and director of NY offi |
| Grant M. Thompson    | Esty, NY, acct exec                                    | Same, vp                                               |
| Mary Ellen Wheeling  | Raymond R. Morgan, Hywood, time byr                    | Hottl & Siteman, LA, rad-tv director                   |
| Diana M. Wear        | Jack T. Holes Adv, Ft. Worth, graphic media director   | Motti & Siteman, LA, rad-tv director                   |
| Lawrence Wisser      | Storm & Klein, NY, vp and creative director            | Emil Mogul, NY, copy chief                             |
| William L. Young     | Esty, NY, vp                                           | Same, mbr of copy-plans board                          |
| Clifford R. Schaible | Earle Ludgin, Chi, acct exec                           | Same, vp                                               |

Dan Danenholz (4)



Morris Kellner (4)



William Carpenter (3)



Jack DeLier (3)



Fred Berthelson (3)



Jack Rayel (3)



## 5. Sponsor Personnel Changes

| NAME                  | FORMER AFFILIATION                                       | NEW AFFILIATION                                        |
|-----------------------|----------------------------------------------------------|--------------------------------------------------------|
| Arthur T. Castillo    | Colgate-Palmolive, Jersey City                           | Same, asst new products mgr                            |
| Paul Byrne            | Prince Matchabelli, Inc, NY, asst to the president       | Colgate-Palmolive, Jersey City, asst merchandising mgr |
| Walter V. Clark       | Simoniz Co, NY, divisional sales mgr                     | Same, Chi, natl TBA mgr                                |
| Hugh C. Green         | Sheaffer Pen Co, district sales mgr                      | Same, NY, asst sales mgr                               |
| Jean Finegan          | Benton & Bowles, NY                                      | Fairmont Foods, Omaha, adv and publicity mgr           |
| Herman W. Leitzow     | Schering Corp, Bloomfield, NJ, mkting and sales          | Same, vp                                               |
| Richard H. MacAlister | Schlitz Brewing Co, Milwaukee, director of Western sales | Same, asst general mgr                                 |
| Stuart Sherman        | Colgate-Palmolive, Jersey City, divisional mgr           | Same, adv director                                     |
| Dwight L. Wardell     | International Nickel Co, NY                              | Sandoz Chemical Works, Hanover, NJ, adv mgr            |

## 6. New Agency Appointments

| SPONSOR                          | PRODUCT (or service)               | AGENCY                 |
|----------------------------------|------------------------------------|------------------------|
| Charles Antell, Baltimore        | Men's hair tonic                   | Cayton Adv, NY         |
| Campana Sales, Batavia, Ill      | Solitair, Sheer Magic, Magic Touch | Grant Adv, Chi         |
| Doeskin Products, NY             | Cleansing tissues                  | Harry B. Cohen Adv, NY |
| Helbros Watch Co, NY             | Watches                            | Erwin, Wasey, NY       |
| Hoffman Beverage Co, Newark      | Soft beverages                     | Grey Adv, NY           |
| Lanolin Plus, Chi                | Skin preparation                   | B-B-T, NY              |
| Mennen Co, Morristown, NJ        | Skin bracer                        | McCann-Erickson, NY    |
| Olin Mathieson Chemical Corp, NY | Lentheric Tweed, Brand Perfumes    | Grant Adv, NY          |
| Pepsi-Cola, NY                   | Soft beverage                      | Kenyon & Eckhardt, NY  |
| Speidel Co, Providence           | Jewelry                            | Norman, Craig & Kummel |

Arthur T. Castillo (5)

Robert W. Cessna (3)



Howard Abrahams (4)

Jerome Gury (4)

Paul Byrne (5)

# RESULTS COUNT...

1290  
on everyone's Radio



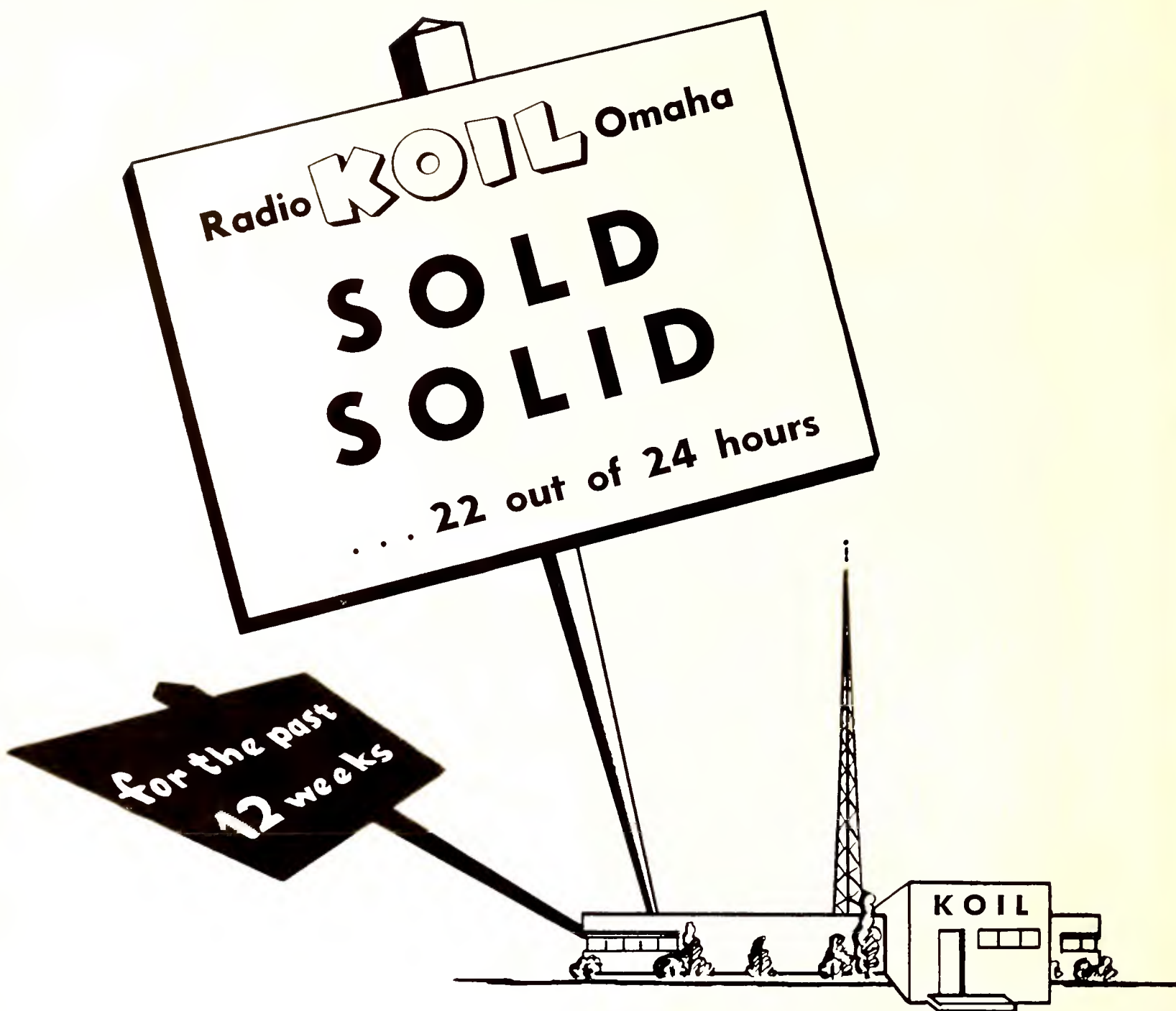
OMAHA'S ONLY 24-HOUR MUSIC, NEWS AND SPORTS STATION!

and you  
get 'em on

# KOIL — OMAHA

RADIO CENTER

EVERY-KNODEL — Exclusive National Rep.



**EVERY SALE IS LOCAL . . .** and all Omaha listens to, and **buys**, KOIL-advertised products and services. To reach the buying Omaha market, use the fastest growing independent station in the area . . . KOIL. There **must** be a reason why our renewals are the greatest in our 30 year history . . .

**RESULTS COUNT . . . and you get 'em on KOIL!**

*the proof of the pudding', is in the eating!*

1956 OMAHA AAA

# BASEBALL

again exclusively on **KOIL**

The tremendous popularity of Radio KOIL . . . among listeners and advertisers alike, both local and national . . . is further emphasized by D'Arcy Advertising of St. Louis, again selecting Radio KOIL to carry the complete schedule in spite of strong competitive bids from 3 other Omaha radio stations.



see Avery-Knodel, Inc. . . . for all the details.

Immediately available for sponsorship

**"DUGOUT DOPE"**  
15-min. of  
pre-game color

**1-MINUTE  
ADJACENCIES**  
preceding and  
following game

**"THE SCOREBOARD"**  
All the latest scores  
local and national



**DON HILL** will again broadcast exclusively for KOIL the 1956 Omaha Cardinals AAA Baseball games . . . both home and away.

**RESULTS COUNT . . . and you GET 'EM on KOIL**



**ALL OMAHA** talked about

**KOIL'S**

mystery **SANTA CLAUS!**

OVER \$6,000.00 WORTH OF PRIZES were awarded winners of KOIL'S original Mystery Santa Claus Contest . . . who he was is not important.

Results really counted up for the sponsor who said, "Best promotion we've ever sponsored . . . or heard of!" His enthusiasm is proof of the pudding . . . "We're going to buy it again in 1956."

**LOOK to KOIL for originality and outstanding promotions!**

If you want more sales in the Omaha Market, let KOIL "Showcase" your product or service.

Remember . . . results count . . . and you get 'em on KOIL - Omaha.

Exclusive National Representative

**Avery-Knodel**

**KOIL**

RADIO-CENTER . . . OMAHA

**Omaha's only 24-hour Music, News and Sports station**





**Mr. Sponsor**

**John W. Hubbell**

V.p. in charge of merchandising and advertising  
The Simmons Co., New York

An energetic man with salt-and-pepper hair commands the Simmons Co.'s marketing and advertising strategy, and in the past year, has paid close heed to the firm's tv "Blitzkrieg" and "holding actions." With the company as an adman for more than a quarter century, John Hubbell, v.p. of merchandising and advertising, has become a late, but enthusiastic convert to spot tv and radio both.

"We started our air media Blitzkrieg a year ago fall in three markets," he told SPONSOR, "Liked the results so well, we're using our Blitzkrieg technique in 15 markets this year, holding action in 10 more tv and five radio markets."

The distinction between the two plans essentially is this: magazine advertising is still the backbone of Simmons Co.'s national effort, both for Beautyrest Mattress and Hide-A-Bed. However, in 15 additional markets the firm is giving Beautyrest an extra push via saturation radio and an average of 15 announcements weekly on tv. The holding action refers to supplementary spot radio and tv in five and 10 magazine markets respectively, to "punch up any holes in our advertising umbrella."

Some 65% of Simmons Co.'s total \$3.5 million ad budget is spent on Beautyrest Mattresses.

"Actually, the role of advertising in a 'considered purchase item' like mattresses is fundamentally different from its role in impulse buying," Hubbell explained. "I started out years ago as a salesman for Colgate, so I've been on both sides of the fence. For a product like mattresses, the advertising generally is only as effective as the point-of-sale carry-through. Store A and Store B across the street from each other, say, get the same push from us in the way of magazine and radio-tv advertising. But store A resists our advertising and pushes some private brand, while Store B takes advantage of our merchandising support and goes all out for Simmons. We might sell isolated units through Store A, while Store B sells hundreds."

To support this, Hubbell gave a virtually irresistible sales pitch, proving an adman is a salesman at heart.

"At home it's not so easy," he grinned. "There I'm outnumbered." He was referring to his wife, son, and three daughters in Rye, N. Y.

★★★

#1  Independent  
in the nation's

#2  Market...

**KMPC**

The 50,000-watt "one-station network" places FIRST among all Los Angeles independent radio stations in the Pulse "Cumulative Pulse Audiences," Pulse Report for November, 1955. This Pulse Report shows KMPC leading all Los Angeles non-network stations in weekly total of homes reached . . .

*Plus*

MORE out-of-home\* auto radio listeners than ANY other Southern California station including networks. And there are 3,199,000 cars in KMPC's area!

. . . If you want to **SELL**  
Southern California . . . **BUY**

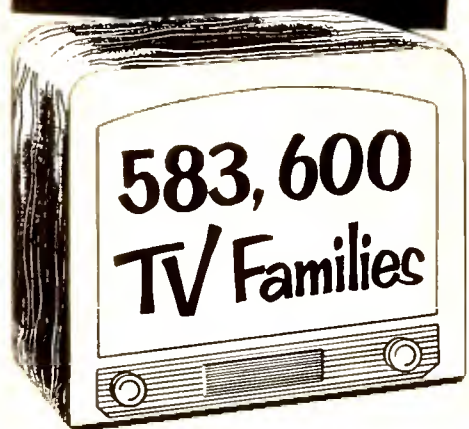
**KMPC**  
LOS ANGELES, CALIFORNIA

50,000 watts day      10,000 watts night  
Gene Autry, President  
R. O. Reynolds, Vice-President & Gen. Mgr.

REPRESENTED NATIONALLY BY  
A.M. RADIO SALES

\*The Pulse "Los Angeles Metropolitan Area Out-of-Home Radio Audience—Summer 1955"

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



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

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

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



Get full details from your KATZ man!

# SPONSOR BACKSTAGE



by Joe Csida

## Can you get there and still be a nice guy?

It is, as I write this, a little past the start of the new year, the time as everyone knows, of a looking ahead at the future, the summing up of the past. The time, if any, to get what might basically be interpreted as Pollyannaism off one's chest. It seems fashionable in showbusiness—not excepting, and maybe especially—the radio-tv wing and the upper performer and brass echelons—to be bitter and cynical and tough. In the past several months, in two different areas of the industry, tongue-in-cheek organizations were organized, which throw this fashion into sharp focus.

Out in Hollywood, Humphrey Bogart, Lauren Bacall, Frank Sinatra, Judy Garland, Sid Luft, Irving Lazar, Nat Benchley, David Niven and a couple of other characters assembled to form The Holmby Hills Rat Pack. Bogie, who is one of the Pack's moving spirits, stated the HHRP's reason for existence. "We're just people who admire ourselves," said he, "and don't care for any one else."

Here in New York just a month or so before the Rat Pack conclave a group of key people in the music-record industry brought into being an organization mysteriously entitled F'EA. The publicized purpose of the group was to combat some of the more unsavory practices indulged in by certain recording executives and music publishers.

(Please turn to page 88)

### Csida and Como say nice guys finish first

Contention is that nice guys have hard time coming out on top. In citing Como cover story in last issue of Collier's, Csida delves into entertainment world to cite moral for those to whom success is of great importance.





Don't send a boy  
to do a **MAN'S** work

Apparently, it is recognized that a multiple number of smaller

Georgia radio stations are indicated if one hopes to approach the effectiveness and economy of WSB Radio. This is a protective concept which has prevailed, ineffectively, for the past 20 years.

No other Georgia radio station, or combination of Georgia stations, gives you as many listeners per dollar as you can get on WSB Radio.

Ask your Petry man to show you the facts.

**WSB Radio**  
ATLANTA

NBC affiliate. Represented by Petry. Affiliated with The Atlanta Journal and Constitution

Published OTO by the Jefferson Standard Broadcasting Company

# 83 NEWSPAPERS CARRY WBTV PROGRAM LOGS

Charles H. Crutchfield, Executive Vice President and General Manager of the Jefferson Standard Broadcasting Company, released today a complete list of newspapers carrying WBTV Program Logs and News Highlights. The eighty-three newspapers include:

**NORTH CAROLINA**

- Albemarle Enterprise  
Albemarle, N. C.
- Anson Record  
Wadesboro, N. C.
- Asheville Citizen  
Asheville, N. C.
- Asheville News  
Asheville, N. C.
- Asheville Times  
Asheville, N. C.
- Belmont Banner  
Belmont, N. C.
- Charlotte News  
Charlotte, N. C.
- Charlotte Observer  
Charlotte, N. C.
- Charlotte Post  
Charlotte, N. C.
- Cleveland Times  
Shelby, N. C.
- Concord Tribune  
Concord, N. C.
- Durham Morning Herald  
Durham, N. C.
- Durham Observer  
Durham, N. C.
- Elkin Tribune  
Elkin, N. C.
- Fayetteville Observer  
Fayetteville, N. C.
- Gaston Citizen  
Gastonia, N. C.
- Gastonia Gazette  
Gastonia, N. C.
- Granite Falls Press  
Granite Falls, N. C.
- Greensboro Daily News  
Greensboro, N. C.
- Greensboro Record  
Greensboro, N. C.
- Hamlet News-Messenger  
Hamlet, N. C.
- Hendersonville Times-News  
Hendersonville, N. C.
- Hickory Daily Record  
Hickory, N. C.
- High Point Enterprise  
High Point, N. C.
- Iredell Morning News  
Statesville, N. C.
- Kannapolis Daily Independent  
Kannapolis, N. C.
- Lenior News-Topic  
Lenior, N. C.
- Lexington Dispatch  
Lexington, N. C.
- Lincoln Times  
Lincolnton, N. C.
- Lumberton Post  
Lumberton, N. C.
- Mecklenburg Times  
Charlotte, N. C.

- Mocksville Enterprise  
Mocksville, N. C.
- Monroe Journal  
Monroe, N. C.
- Montgomery Herald  
Troy, N. C.
- Morganton News-Herald  
Morganton, N. C.
- Mount Holly News  
Mt. Holly, N. C.
- Newton Observer &  
News Enterprise  
Newton, N. C.
- Raleigh News & Observer  
Raleigh, N. C.
- Raleigh Times  
Raleigh, N. C.
- The Robesonian  
Lumberton, N. C.
- Rockingham Post-Dispatch  
Rockingham, N. C.
- Rutherford County News  
Rutherfordton, N. C.
- Salisbury Evening Post  
Salisbury, N. C.
- Sanford Herald  
Sanford, N. C.
- Shelby Daily Star  
Shelby, N. C.
- Statesville Daily Record  
Statesville, N. C.
- Twin City Sentinel  
Winston-Salem, N. C.
- Winston-Salem Journal  
Winston-Salem, N. C.

**SOUTH CAROLINA**

- Anderson Daily Mail  
Anderson, S. C.
- Anderson Independent  
Anderson, S. C.
- Andrews Star  
Andrews, S. C.
- Camden Citizen  
Camden, S. C.
- Charleston Evening Post  
Charleston, S. C.
- Charleston News & Courier  
Charleston, S. C.
- Cheraw Chronicle  
Cheraw, S. C.
- Chester Reporter  
Chester, S. C.
- Chesterfield Advertiser  
Chesterfield, S. C.
- Clover Herald  
Clover, S. C.
- Columbia Post  
Columbia, S. C.
- Columbia Record  
Columbia, S. C.
- Columbia State  
Columbia, S. C.



Pictured above is the \$1½ Million Jefferson Standard Broadcasting Company building. Operating from these kingsize facilities, WBTV serves more than 500,000 television families in its 100 UV/M area!

- Florence Morning News  
Florence, S. C.
- Fort Mill Times  
Fort Mill, S. C.
- Gaffney Ledger  
Gaffney, S. C.
- Greenville News  
Greenville, S. C.
- Greenville Observer  
Greenville, S. C.
- Greenwood Index-Journal  
Greenwood, S. C.
- Lancaster News  
Lancaster, S. C.
- Newberry Journal  
Newberry, S. C.
- Pageland Journal  
Pageland, S. C.
- Spartanburg Herald  
Spartanburg, S. C.
- Spartanburg Journal  
Spartanburg, S. C.
- Suhrhan News  
Columbia, S. C.
- Union Daily Times  
Union, S. C.

**GEORGIA**

- Augusta Herald  
Augusta, Georgia

**TENNESSEE**

- Bristol Virginia-Tennessean  
Bristol, Tennessee
- Elizabethton Star  
Altamont, Tennessee
- Kingsport Times-News  
Kingsport, Tennessee
- Morristown Sun  
Morristown, Tennessee
- Mountain City Tomahawk  
Mountain City, Tennessee

**VIRGINIA**

- Bristol Herald-Courier  
Bristol, Virginia
- Roanoke Times  
Roanoke, Virginia
- Scott County News  
Gate City, Virginia

**MOST UNIQUE AND EFFECTIVE PROMOTIONAL OPERATION IN THE BUSINESS...**

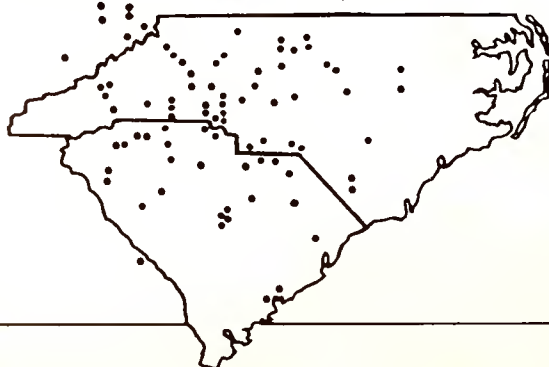
Advertisers launching campaigns over Station WBTV reap the promotional benefits of eighty-three Carolina newspapers which carry WBTV Program Logs. Twenty-nine of these newspapers regularly feature program news and photos in special television highlight columns.

This healthy viewer interest in television program news has been skillfully cultivated since 1949 by a full-manned WBTV promotion operation. Televiewers in this \$2 billion retail sales market have requested logs of program highlights—newspaper editors have complied.

Judged to be one of the most unique and effective promotion operations in the business, the eight-man department provides full advertiser service in on-the-air promotion, publicity, research, merchandising, and newspaper-audience promotion.

Combine this great area station "impact" advertising with such potent promotion and watch sales "zoom" in this robust Carolina television market!

## SUCH POTENT PROMOTION!



Graphically shown at left are the eighty-three newspapers located in WBTV's 100 UV/M area. Proof positive that WBTV advertisers reach a bonus television-conscious audience that never shows up in counts and market data.

Call: WBTV or CBS Television Spot Sales



# Did high tv budgets force agency revolution?

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

*by Ben Bodec*

## **PART FOUR**

**THE  
ADVERTISING  
AGENCY IN  
TRANSITION**

That sweeping changes in traditional functions are under way at major agencies has been the premise of this series. But what lies behind the change? Did the agencies act out of altruistic desire to expand the services furnished clients? Or were they pushed by the clients? And to what degree did television with its high costs create client pressure? There are some who say tv provides the main impetus for the broadening of services, that advertisers demand a greater variety of services when they use tv heavily because they feel agencies are making unusual profits from the medium. This point of view is presented on the following page. But it is only one side of the story. Along side you'll find the answering view of those who contend that many other factors are more basic in the agencies' responsiveness to the exigencies of the so-called marketing revolution. And that any opposing view reflects a narrow and extreme position. Also contained in this fourth part of SPONSOR's series on the Agency in Transition is a summary of the six prime ways that television has had a dynamically stimulating effect on marketing practices today. (Turn page for start of the debate.)



## ***Did tv costs force new services on agencies?***

### **YES: SERVICES ARE MOVE TO JUSTIFY HIGH PROFITS TV BRINGS**

● Composite viewpoint quoted below is based on thinking of admen from client side who view marketing services as growing out of client tv-sparked desires.

"I believe agencies had to go into broader marketing services. Television forced it. All agencies haven't broadened their scope. But the move is on.

"Television put the finger on the agency. Ten years ago the big shops were heavily in print, same in radio. Then came tv. The pattern changed—is changing. Billings jumped sky high. This meant agencies had to add personnel. Early tv was trial by error. More people were needed to take care of mistakes.

"With more people came a certain direction as to where the agency was going. The area of marketing was the logical place. Reason? Simple. The more an agency is integrated into management, the more it has a hold on the account. Marketing—actually, you could give it 10 other names—became the base. More research, more merchandising, more counseling on everything from employe salaries to

how big a manufacturer's field force should be. "But that's only part of the setup. Tv represents anywhere from 40 to 65% of the total billings of a vast majority of agencies. Most of this money comes from the networks. Now, the networks pretty much control what they produce. This means a lot to the agency in terms of profit.

"The agency needs only to provide commercials for these shows. It gets 15% on top of the production cost plus fees for out-of-pocket expense. Then it gets 15% on time and the high-priced network-controlled program. When a client spends \$5 million in tv and the agency gets 15% or roughly \$750,000, you can see where the client begins to wonder.

"That's where marketing stepped in. The client pays more, but gets more. It's the Madison Avenue baker's dozen.

"And there's one more thing. The 15% may have outlived its usefulness. Tv may have changed this. But maybe it can stay the same with marketing tossed in.

"One thing is sure. The greater number of services didn't just spring from kindness. Once they're there, though, you can be sure they'll stay. No one ever punched Santa Claus in the nose yet."

### **NO: AGENCIES CHANGED WITH GROWTH IN NATIONAL ECONOMY**

● Composite viewpoint below reflects thinking of agency executives who say it's not tv profits but changes in economy which underlie expansion of agency services which were reported in this series.

"There's no doubt but what television changed the agencies' operation. Agencies were hit broadside with tv. They had to change or lose out. It's just that simple. Tv budgets are high. No denying that. So are the results tv gets. But simply because the budgets are high doesn't mean agency profits are the same. A lot of people assume, clients among them, that so-and-so show costing, say, \$300,000 for a one-time shot puts \$45,000 right into the agency's profit column.

"There's no denying that you make more on some accounts than you do on others. What's wrong with that? Not a thing. All business follows the same practice. But one thing's sure: It takes more to get more. Same since time began.

"Figures say so-and-so agency did \$150,000,000

in billing. Yet their net profit is about 1.5%. How does this compare with, say, General Motors or a lot of the hot-shot tv operations. As I said before, it takes more to get—and hold—the big ones. And I'm not being snide either.

"The greater the billings on one account, the more the problems. They go hand in glove. Tv forced more activity and the agencies expanded services. But it was a natural expansion. The talk is that the agencies resorted to some sort of cloak and dagger stuff. Nothing further from the truth.

"The very nature of tv forced better research, stronger merchandising, greater counseling with management on the whole business function. With this came more people, more activity, more depth, if you will, to the whole advertising effort.

"There's one more thing. Advertising today reflects the tremendous economic tempo of the country. Advertising is bigger, broader, more intense and more selling. If advertising seems hyped, it's just joining the throng. A marketing revolution? No. It's just an economic evolution with the agencies going along with the act. And forget about the theory that agencies are reaping high profits on network tv. We only wish it worked out that way."



# MARKETING CHANGES TV CREATED

**1. Sales forces:** The change in scope and nature of field sales forces has been quite marked, especially in the packaged grocery field. Television's dynamic power to pre-sell the consumer and obtain quick acceptance from the retailer has made it possible for the manufacturer to put his product in distribution without having to maintain as large a percentage of high-salaried specialty salesmen as was required before tv. He saves money by replacing them with the lower-salaried service salesmen. Their main function is to make sure that the retail channels—particularly supermarkets and chains—keep an adequate stock of the product on hand and to make sure they get proper shelf display and favorable in-store promotion.

Roughly speaking, such food processing organizations as General Foods, National Biscuit Co. and Standard Brands now find it expedient to operate on a ratio of 75 top level account salesmen to 300 service salesmen. Television's impact can also be credited with a further field-selling expense reduction. The manufacturer has been able to turn more and more of his smaller retail outlet provisioning to brokers.

In the cosmetic, toiletries and drug

product field the situation is somewhat different. If you handle a single line, as happened in the case of Hazel Bishop, the forceful sales aid provided by television, will permit you to reduce the field force to practically nothing. But a firm carrying a full line, like Revlon and Lehn & Fink, have no alternative. The field platoon remains almost exclusively made up of specialty salesmen. Where television exerts its influence is this: a spectacular success in one specialty—like a lipstick—makes it easier for the salesman to induce the dealer to stock more of the firm's other products.

**2. Distribution:** The ability of television to accelerate sales and the high cost of the medium has impelled the advertiser to revamp his distribution function in several respects. He must allow more time in planning and devising his ad campaign and for getting his new product and merchandising material to the wholesaler and point-of-sale—thereby avoiding the costly annoyance of letting supply run behind demand and the loss of the dealer's goodwill. (An insight on how this frequently occurs is graphically illustrated in the series of statements from druggists contained in the SPON-

SOR Asks page of the 3 October 1955 issue.)

Economics of television advertising has also made it imperative that the product or brand being introduced be stocked in at least 70% of the available retail outlets in the target area before the tv campaign breaks. Prior to tv a quotient of 30-40% retail coverage was considered ample.

Breakdowns in the distribution timetable since the full emergence of tv have proved just as costly and embarrassing for the grocery field and not a few such manufacturers admit that the problem is still one of their major headaches.

**3. Market planning:** Television has exercised an appreciable change in the staking out of the target area. No longer does the manufacturer decide on the geographical pattern for the introduction of a new product or brand and then assign his agency to tailor tv network facilities accordingly. The accepted procedure is now just the reverse: find out what markets are available in a network lineup and then build the target area around these availabilities. And where the lineup does not provide essential "push" markets fill in the chinks with tv spot or a  
(Please turn to page 100)

## Do you want reprints of this series?

Many readers have already expressed interest in reprints of this series and SPONSOR will make them available if sufficient interest is indicated. Address your requests to SPONSOR at 40 E. 49th St., New York 17, N. Y.

- |                                           |            |
|-------------------------------------------|------------|
| 1. Why accounts are shifting today        | 28 Nov.    |
| 2. Marketing: agency tool or cliché?      | 12 Dec.    |
| 3. Psychiatrist and the account executive | 26 Dec.    |
| 4. Did tv costs force services?           | this issue |

# Max Factor had the \$64,000 answer

With 29% increase in sales volume after first full year of spot television, cosmetic

Max Factor & Co. reported yesterday that sales in the nine-month period ended Sept. 30 rose 29 per cent over the same period last year, while earnings were 34 per cent higher. The result, according to Max Factor Jr., president of the Hollywood cosmetic concern, was the best nine months in the company's history. Net earnings, after amortization of goodwill amount to

9 Months' Earnings Up 34% as Sales Increase 29%

MAX FACTOR & CO.

2,100,000,000

17/3/56

3 HI

No network television show to call your own.

No glamorous star to sell for you.

No regular, well-known time slot for people to remember.

And, to top it all, one of your competitors has not only all of these, but the show of the season.

But the only payoff as far as Max Factor and its agency, Doyle, Dane Bernbach, are concerned, is the results. Do they come in the store next morning and ask for the product?

Answer: See above clipping. After one year of television, Factor's sales increased 29%. It was, in fact, the biggest increase in the firm's history. And the firm expects the year's total sales to top \$29-million.

Coincidence?

Says Ned Doyle, exec vice president of DDB: "We haven't seen figures for the final quarter yet, but it seems 1955 will turn out to be a year in which Factor showed substantial gains in its staple items. And those are the ones we featured on tv day in-day out."

Further proof that client and agency credit tv with this happy development is the hefty hike television is getting in the 1956 budget: a 30% increase from \$1.5 million in 1955 to over \$2 million this year. That's more than 50% of the over-all appropriation of \$3.5 million.

How will they spend it?

Before last year the cosmetic manufacturer had given tv only a trial whirl with a campaign for "Erace," a product to conceal blemishes, dark shadows and aging lines. At the same time a heavy newspaper schedule plus a spread in *Life* were used. Results were so convincing, says Account Executive Ed Russell, they decided to add television for the entire line. (Until January, 1955 DDB shared the Max Factor account with Young & Rubicam, the latter handling "Creme Puff" and "Pancake.")

At this point the crucial question arose: spot or program?

Says Doyle: "Factor hadn't been on tv to any extent. But we'd seen Revlon flop four times with a network show before \$64,000 *Question*, and I understand that Charles Revson had made up his mind that *Question* would be his last try. Also, Hazel Bishop had very little luck with spectaculars.

"On the other hand, we had been successful with whatever spot tv we used.

"When you get down to it, the one argument for sponsoring a network show is that the dealers like it. Well, that's not necessarily true. The only time the dealers go for network—or any other kind of advertising, for that matter—is when it brings in the business.

"We decided to go all out for spot."

(Ed. Note: Of recent interest was a pre-Christmas report datelined Salt Lake City, published in *Women's Wear Daily*: "Buyers give tv advertising a nice pat on the back and say response to several programs and to individual spots just starting to show here was felt almost immediately. Programs mentioned were Revlon's \$64,000 *Question*, the Hazel Bishop program, Max Factor's short commercials, and *Chance of a Lifetime*.")

Basic plan, to be repeated this year.

is a year-around schedule in the top 67 markets. These markets will include all the major metropolitan areas, with a minimum of three or four announcements (minutes and 20's) per week in each. Preferred time is early evening from 7:30 to 10:00—which will get 75% of the schedule (second choice, if these slots are unavailable, is the 10:00-10:30 p.m. period). The remaining 25% will be spread out during the afternoon.

Career girls and young housewives, it is felt, are easiest to reach after the day's big chores are done but before they settle into their late evening routine or whatever it is they settle into. Morning, it is thought, gets "ear" time but not enough "eye" time and, of course, it's evening for the men's line.

**Buying pattern:** The goal is 100 rating points in each market. That may mean three announcements in one mar-

**Founder** Max Factor Sr. and one of his early motion picture subjects, Joan Crawford





# ot tv impact

## Manufacturer ups air budget

ket, eight in another—10, 12, 15—any number needed to total 100 points.

Why 100 points? Neither client nor agency will reveal the reasoning behind this formula, but it is believed that they have been able to obtain highly satisfactory results with it in most markets where this rating goal has been achieved.

In addition to this year-'round strategy, a heavy schedule is added during the Christmas, Mother's Day and Father's Day buying seasons.

To date, the agency has been successful in getting most of the time slots it wants. And now that Max Factor has been a regular tv customer for a full year, it is felt that stations will be even more co-operative.

Likewise Factor's dealers. In the billion-dollar cosmetics and toiletries industry, Factor is third in sales of cosmetics alone, ranking behind Avon and Revlon. In the make-up department, Factor is way out front, with 50% more sales volume than its nearest competitor. It distributes through 15,000 of the nation's 50,000 drug stores and through 3,500 department stores. Last year these stores shared heavily in the company's co-operative advertising plan. This year in view of the stepped up competition throughout the entire industry, Factor expects them to take an even more active part. A large crew of salesmen will be on the local scene pushing this effort.

One of the oldest manufacturers in the business, Max Factor has long had a good reputation among dealers and consumers. But loyalty?

"Hardly," says Doyle. "Few products have such disloyal customers as cosmetics and make-up simply because

*(Please turn to page 95)*

**Storyboard**, right, outlines minute tv commercial for exotic Electricque line of cologne and gift sets. Created on basis of original newspaper and magazine ads, it heightens mood by adding impact of sound



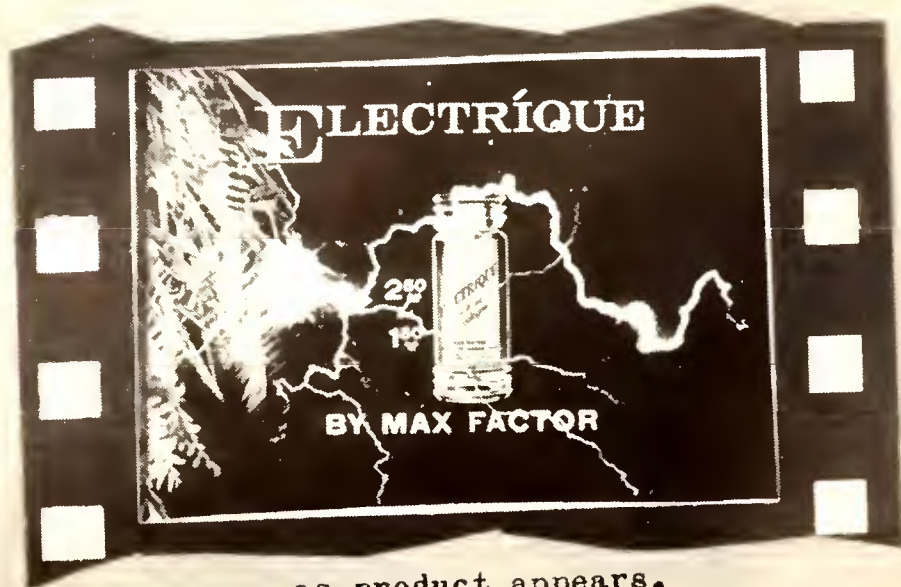
French "Electricque" song provides background for romantic garden scene.



Flash of lightning frightens girl. She grabs man.



Lightning continues...



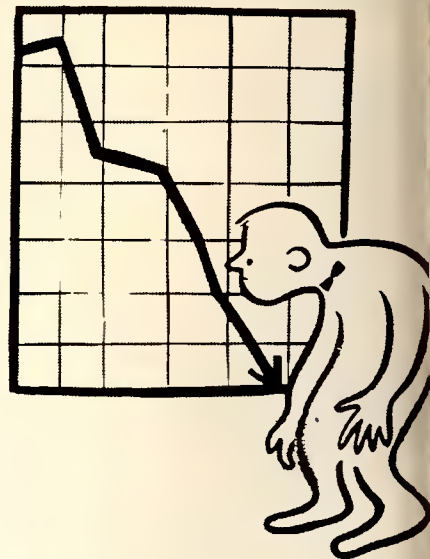
...as product appears.

When sales are down the station manager takes  
and all agree each sale now is costlier, tougher

**Radio stations U.S.A.**

# There's no headache sales can't cure

**True, programing, rates, budget pose problems,  
but real focus today is on reaching clients**



**E**verybody thinks that a radio station manager today has nothing but bottles of aspirin on his desk.

This isn't true.

Actually when the radio station manager comes in to work in the morning he just takes one aspirin . . . about the size of a football.

The one big headache boils down to selling. Administration, sure. The hot d.j. somebody else is wooing, sure. Unions, sure. But the thing which makes the station manager—and every other station executive—walk the walls is the simple fact that today radio must sell hard to live.

It's proving a nice living for many stations which last year beat their previous all-time highs. But even for the independent which has a waiting line during the most popular time periods, the present era of adjustment to television puts station management's emphasis on sales.

When the radio station manager's got the sales licked, he can pretty well take care of the other headaches. And these are numerous as this sixth part in SPONSOR's series on advertising headaches will indicate (For dates of other parts in series see below. Coming next issue: headaches of tv sta-

tion executives.) in this article.

Here's what radio station executives had to say about this headache: **Increased cost of making sales:** The cost of selling radio is up in two ways: (1) need for tailor-made presentations to sell clients on using radio in the first place and a particular station in the second; (2) cost in terms of man-hours expended for selling.

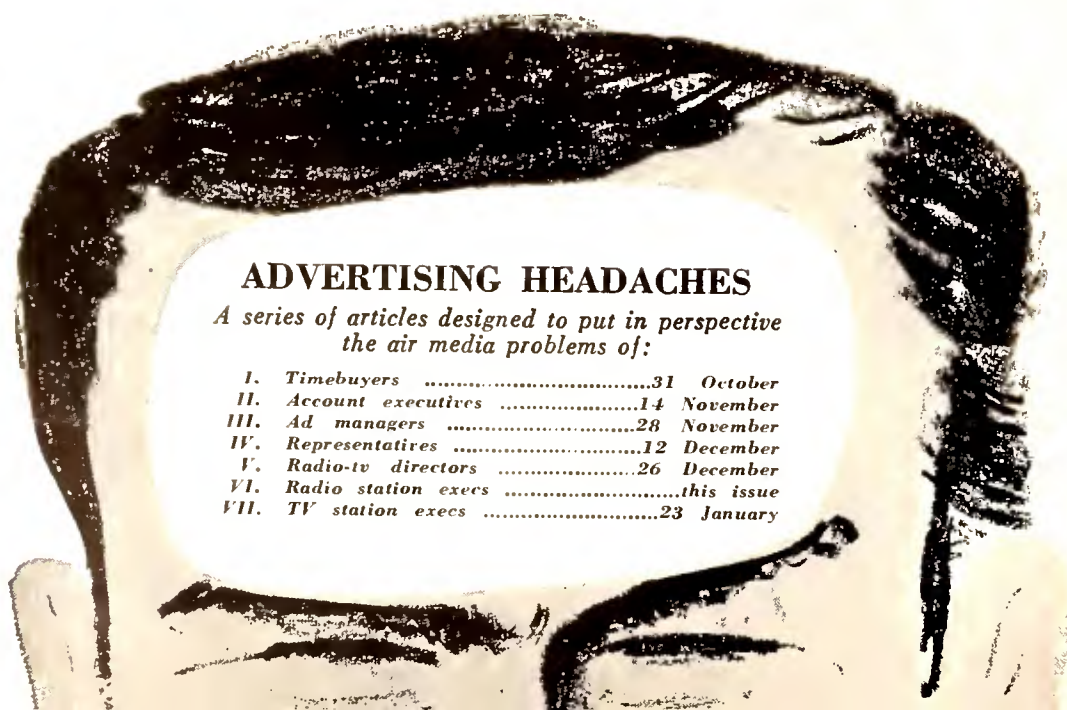
"Each dollar of sale costs more today," most station managers agree.

Some large stations have added to their sales, research, sales promotion staffs. In smaller stations the sales manager takes on a bigger job. The radio station manager himself gets involved in special sales more frequently than before.

**Buying prejudices:** "Since some advertisers seem to spend only 'what's left over' on radio, they try to make every dollar of a restricted budget work overtime," the veteran manager of one independent station told SPONSOR.

"This inspires demands for 7:00 a.m. to 9:00 a.m. and 4:00 p.m. to 7:00 p.m. time by short-term advertisers which a station often can't deliver without overcrowding."

There are numerous radio buying

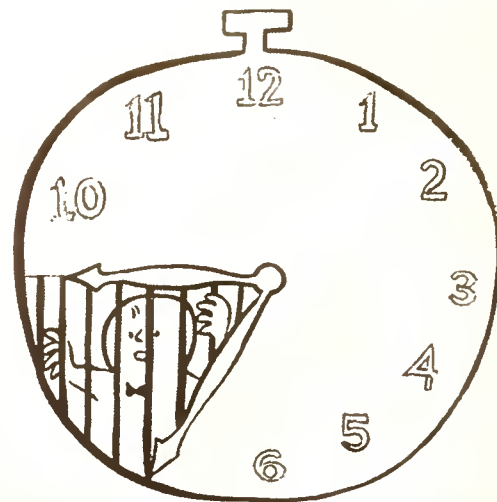


## ADVERTISING HEADACHES

*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 .....28 November
- IV. Representatives .....12 December
- V. Radio-tv directors .....26 December
- VI. Radio station execs .....this issue
- VII. TV station execs .....23 January

Late delivery of e.t.'s or scripts adds to headaches of station exec's. who have to camp at post office door



When rating service do you get?" Station's ratings ride up and down, depends on rating service, hampering sales

"I'm a prisoner of time" say all station execs, trying to break through prejudices for early-morn, against night

clichés which radio station managers and their sales staffs try to fight with creative presentations and extra research. Many station managers point out that the toughest job today is to sell advertisers on a balanced schedule.

"Small spenders love to concentrate on Wednesdays, Thursdays and Fridays," said a West Coast station manager. "In our case, at least, these days are already loaded. So you have to decide whether to humor advertisers and overcrowd, or stick to your principles and get a reputation of being 'high hat' with old friends and customers."

Every station manager faces the problem of setting sales policy for the station. If his salesmen are forced to refuse an account, he hears the ultimate complaint. If he squeezes an account into a popular time, chances are the other clients will gripe to him about "lessened effectiveness."

The simple truth about the biggest prejudice and headache was wrapped up by an independent station operator when he told SPONSOR: "In the old days we sold clients or agencies on use of our particular station. Today we've often got to sell them on

use of the medium before continuing."

**More people to sell:** This is the particular headache of stations in markets close to national clients.

Said one major network affiliate: "After we've sold the timebuyer, we've got to sell account men and clients as well. Sometimes we see a half dozen men before there's an order for a schedule."

In the case of stations removed from buying centers these sales burdens revert mainly to the rep.

"But," said one Southern station manager, "you can bet we ourselves travel more today than 10 years ago. We've got to back up the rep with our own personal contacts."

**Servicing accounts:** Most radio station managers today agree that "getting a schedule's the first step. Servicing lasts as long as the schedule's on the air, and usually you keep it up afterwards even without renewals to presell for the next season."

Such servicing includes more than the big merchandising job many clients expect from radio stations today.

"On a regional account, for example, we have the salesman visit the

distributors and retail outlets in our market," one Midwestern station man said. "The main idea is to try to show the client results and these come through retailer comments as well as product sales figures. Where it's a headache for me is that the same salesman who has to follow up on one client could be selling another in that time."

Part of the extra servicing entails bringing talent to sales meetings of regional and national advertisers.

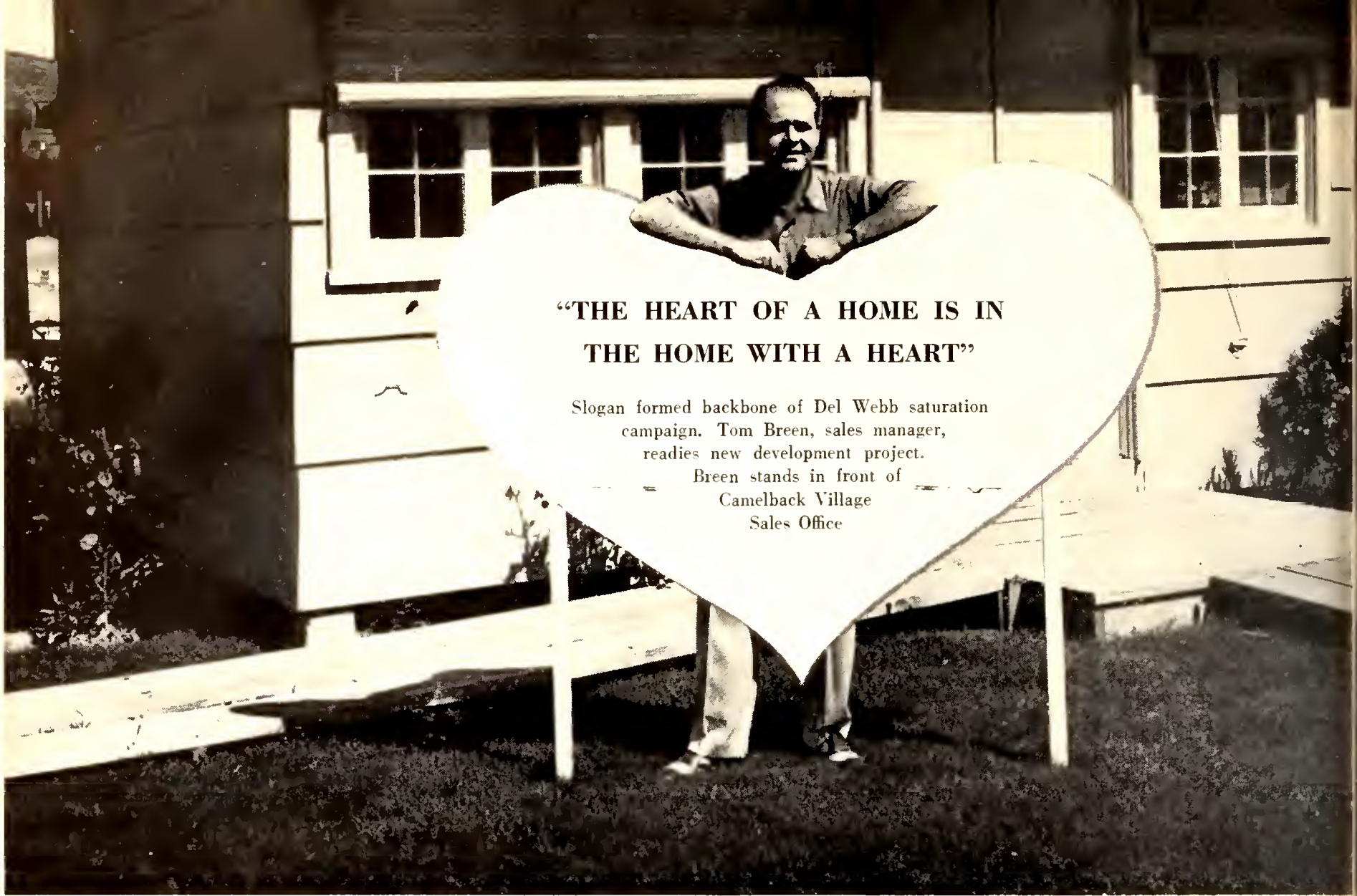
"That's part of the routine that takes up extra time for the station's salesmen, but also the particular talent involved," one metropolitan network affiliate said, echoing the views of most stations with regional or national accounts. "If it's a big client, I go to his major sales meetings too."

**Balancing accounts on the air:** It's a juggling act, station men say.

"It's not uncommon these days to find Thursday and Friday schedules carrying 40 or 50% more commercials than those on Monday and Tuesday," one station operator told SPONSOR.

"When you start adding to that situation the emphasis on particular

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**"THE HEART OF A HOME IS IN  
THE HOME WITH A HEART"**

Slogan formed backbone of Del Webb saturation campaign. Tom Breen, sales manager, readies new development project.

Breen stands in front of Camelback Village Sales Office

# Would you let your radio announcer go this far?

**Del Webb builders allowed a no-script approach and got startling results in a period when sales should have taken a slump**

**Y**ou're driving along Camelback Road in Arizona's famous Valley of the Sun, not far from Phoenix.

Straight ahead, there's picturesque Camelback Mountain, one of the landmarks of the Old West, splashed with the Technicolor of an Arizona sunset.

But, if your car radio's on and you're tuned to Phoenix's KRIZ, your attention will probably be directed to something new over on your left—Camelback Village, a real estate development built by Del Webb.

Webb is no ordinary builder; co-owner of the New York Yankees, he runs one of the world's biggest construction companies. Among his latest jobs: the Beverly Hilton Hotel and the Union Oil Building in Los Angeles.

And Camelback Village is no ordinary home development. It's been gathering national attention as a testing ground for the newest in General Electric household appliances and for one of the most off-beat selling approaches in spot radio.

According to Tom Breen, sales manager for Del Webb Homes, "We're spending about one-third of the percentage of sales that most builders

allocate to advertising, and we're getting about three times the results of ordinary advertising for homes in the same price class."

The saturation announcement drive on KRIZ has had a real payoff: Breen has been selling at least one \$13,270 (or more) home per day.

**The "Super Six":** If the airselling technique developed by KRIZ and Del Webb officials could be reduced to a single phrase, it might be this:

"Look, ma, no script!"

The construction firm this past summer had one of the heaviest schedules on the station—48 participations weekly, costing about \$1,000 a month and representing 75% of the firm's ad budget—but none of it was done from prepared copy.

General Manager Howard Loeb of KRIZ, a 24-hour independent, believes firmly in another approach, that of complete informality.

The station has six announcers who are actually better classified as "air salesmen." They work with "fact sheets," and ad-lib their live announcements.

This is a blanket policy on the station. "As part of his job, each of our 'Super Six' salesmen is required to visit the place of business of our station clients, and to get thoroughly acquainted with the operation and personality of the business." Commercial Manager Sheldon Engel reports.

"We don't have a single copywriter on our staff. Clients submit fact sheets and, after they've been briefed in a personal visit, our 'Super Six' salesmen ad-lib commercials from these client notes. Usually, they run about a minute. Some run a few seconds long. But our air salesmen don't hesitate to stop talking when they've had their say, even if it runs a little short. Advertisers don't complain about 'short commercials' because they're getting results."

The station's sextet of air personalities holds daily meetings with Manager Loeb and Commercial Chief Engel. Current campaigns, such as the Del Webb drive, are discussed. Those not producing top results for advertisers are discussed and analyzed, and changed where necessary.

From the station's standpoint, the approach has been highly successful. KRIZ gets the highest local rate of any of the 9 outlets in the area, and is talking about a radio rate increase.

And the station's availabilities are virtually sold out.

From the client's standpoint, as in the case of Del Webb's Camelback Village, the "no script" approach spelled a record pace in Phoenix real estate history—at a time when sales of homes should have taken a normal summer slump.

**New gimmick:** KRIZ and the Del Webb executives built their radio approach around one of the slickest appliances to come from giant General Electric: a combination single unit that consists of an automatic range with oven, dishwasher, clothes washer and dryer, and garbage disposal unit, cabinets and sink—a \$1,500 package.

Breen heard about the new GE units, and ordered several scores of them, long before they had been officially introduced elsewhere.

In Louisville, Ky., where General Electric has its Kitchen Center Divi-

sion, officials filled the order, and then started keeping a close eye on the Phoenix "pilot operation" to see how the new unit would catch on with the home-buying public.

Breen had used KRIZ before to sell homes in other sections, and had found the station's informal approach highly successful. Thus it was that Breen met with KRIZ executives to hatch a selling campaign for Camelback Village.

This was the plan worked out:

1. Del Webb would use a saturation drive on the station, spotted throughout the broadcast day in recorded music shows. Four dozen participations weekly were to be used.

2. A novel theme was worked out. The GE unit was to be known as "Heart of the Home."

3. In radio terms, the "Heart" idea was to be carried through with a special audio gimmick: the tape-re-

(Please turn to page 93)



## THIS STRATEGY SOLD HOUSES FOR PHOENIX BUILDER

1. **Saturation** drive set at 48 participations weekly. Novel theme built around kitchen unit (Heart of the Home) introduced to give campaign positive identity.
2. **Impact-producing** audio device selected. Tape-recorded sound effect of heart beat used to open and close commercials to hypo "Heart of the Home" theme.
3. **Station air salesmen** toured builder's homes. Typical home buyers' questions answered to give commercial direction. Fact sheets were prepared for air salesmen.
4. **Teaser barrage** launched around heartbeat sound. Question "Where is the heart of the home?" asked behind sound. Selling tack switched after teaser campaign.
5. **Commercial** took final form with heartbeat, slogan (The Heart of a Home is in the Home with a Heart) and creation of fictitious character for further identification.
6. **Great latitude** given air salesmen in copy presentation. Individual approaches stressed. Outdoor display to link commercials to actual homes to guide visitors.

# The diary of a tv commercial

**Day-by-day entries in this personal diary tell why it takes months, money and nearly 50 men to produce a one-minute tv announcement**

**W**hy does it take from three to 10 weeks to make a commercial?

Why does producing a few feet of film involve some 50 men, skilled in over a dozen different crafts?

To provide perspective on these and similar questions, SPONSOR followed production of a series of Lucky Strike commercials through step by step from start to finish. The commercials are probably familiar to most readers. They are part of the current "It's light-up time" Lucky Strike campaign and have been appearing this season.

SPONSOR chose a series of familiar commercials so readers could keep the end product in mind while following the day-by-day story below. The story is told in four stages: (1) planning, (2) pre-production, (3) production, (4) finishing. Scene from commercial below.

## ***L. planning***

**17 May** A meeting takes place at American Tobacco involving the advertising department as well as Tax Cumings, account executive for Lucky Strike at BBDO and H. "Travie" Traviesas, tv account executive. These are the decisions which emerge:

- In keeping with Luckies' successfully tested formula of using from 10 to 12 new and different commercial treatments each year, six are to be put into work now for use in the fall.

### ***Lucky commercials took four months to produce***

*Much planning, more work goes into the production of a single minute tv commercial. Pre-planning pays off in lowered film costs. Note how closely beach scene in story board cut, right, matches commercial tv print below.*



- The "It's light-up time" theme is to be continued.
- Commercials will present unknown actors in familiar situations.
- New music will be composed.
- Dorothy Collins assisted by a singing group will again do the vocal backgrounds.
- All six ideas will be produced in one-minute lengths, and two will also be made into 30-second versions.



**18 May** Armed with this information Cumings and Traviesas call for a meeting with Whit Hobbs v.p. and creative copy chief at BBDO, and turn the project over to him for the development of ideas.

**The same day** Hobbs and three of his copy writers (all old hands on the Lucky Strike account) use up half a carton of the client's product and a dozen cups of coffee kicking around some tentative ideas for the series of commercials. Among them:

A couple at the beach. . .

Two men on a suspended scaffold handling a 24-sheet poster (a Lucky Strike poster, of course). . .

A factory worker on a coffee break. . .

A group of ranch hands with a horse. . .

The lady of an aristocratic home in New Orleans or Boston. . .

A pilot and co-pilot. . .

A taxi driver and his fare. . .

After several hours and armed with pages of notes, the copy writers go back to their respective typewriters to further develop some of these ideas and to add others as they go along.

**The week of 19 May** Hobbs, in constant touch with his writers, rejects, accepts or suggests improvements as ideas take a more finalized form. Toward the end of the week, 11 ideas emerge as scripts.

**27 May** Whit Hobbs, Cumings and Traviesas discuss the final ideas. Cumings suggests certain changes based on his knowledge of the client's tastes, then he and Traviesas give the "go ahead."

**29 May** The suggested changes having been incorporated, the 11 scripts reach the desk of Bernie Haber (in charge of tv production at BBDO).

Based on his experience and knowledge of film production, Haber studies the ideas for production difficulties and possible suggestions for cost-saving. He times each idea to make sure it can be made into a one-minute announcement as well as cut down to 30 seconds.

**1 June** Suggested changes are discussed with Hobbs and incorporated into the scripts.

**2 June** The scripts are now turned over to the art department for development into story-boards.

**7 June** The art department turns scripts and story-boards back to Whit Hobbs, who in turn takes them to Traviesas for presentation to the client. Traviesas discusses the story-boards with Tax Cumings and again, knowing their client, they suggest some changes to be made in the art work. The story-boards travel back to the art department.

**13 June** The final scripts, corrected story-boards along with Haber's timing notes and a preliminary cost estimate go to Cumings and Traviesas for presentation to the client.

**17 June** (One month after the initial ad meeting at American Tobacco) Cumings and Traviesas walk into the crucial meeting with the client, where they must present the agency's wares for approval, rejection, change or suggestion.

By 6:15 p.m. they breathe a sigh of relief. Six of the 11 ideas have been agreed upon and approved unanimously. But now checking must begin.

## Leading tv film labs serving agencies, clients

Here are top 21 film labs processing tv film activity in area. Labs listed do all work from first print to final commercial.

Ace Film Laboratories, Inc.  
 Circle Film Labs, Inc.  
 Color Service Co.  
 Consolidated Film Industries  
 DeLuxe Labs, Inc.  
 DU-Art Film Laboratories, Inc.  
 Guffanti Film Labs, Inc.  
 Film Products Laboratories  
 Lab-TV  
 Major Film Laboratories, Inc.  
 Malcolm Film Laboratories, Inc.  
 Mecca Film Laboratories, Inc.  
 Mercury Film Laboratories, Inc.  
 Movielab Film Laboratories, Inc.  
 Pathe Laboratories, Inc.  
 Precision Film Laboratories  
 Rainbowlab, Inc.  
 Swift Motion Picture Labs, Inc.  
 Titra Sound Corporation  
 Tri Art Coolr Corp.  
 Video Film Laboratories

**18 June** In the hands of the client's advertising department the scripts and story-boards receive a continuity check, to make sure that nothing contained in the audio or visual content is contrary to the client's policy or possibly offensive to any group.

**19 June** Scripts are turned over to the client's legal department for a check on all copy statements.

**21 June** A formal meeting is arranged, at which the client's advertising department, Cumings and Traviesas as well as Paul M. Hahn, president of American Tobacco are to be present and discuss the commercials in detail. But Paul Hahn is out of town on business and the meeting is set for the 27th.

**27 June** Mr. Hahn, having returned to New York, attends the meeting, studies and discusses the scripts and photostated story-boards and being in agreement with his own and the agency's staff, gives the green light for actual production.

(Article continues next page)

**28 June** Scripts and story-boards find their way back to the desk of Bernie Haber at BBDO, who is now responsible for follow-through.

**The same day** As soon as mimeographed scripts are available, a set is sent to at least three production companies who, according to Haber's experience, are qualified to handle the job. They are invited to submit bids.

An additional set is sent to Raymond Scott to permit him to prepare a cost estimate for the music.

**30 June** Haber receives cost estimates (bids) from the producers and he calls Traviesas, giving him the figures and recommending that Screen Gems be selected. His past work with that company convinces him that, in this particular case, Screen Gems will be the ideal producer.

Traviesas now calls the client's ad department, informs them of the bids and of Haber's recommendation concerning Screen Gems. He is told that the selection is satisfactory to the client.

Haber calls Ben Berenberg, executive producer at Screen Gems, tells him the job is his and arranges a meeting for the next day.

**1 July** Haber and Berenberg look over the scripts and story-boards.

After some two hours of this, Berenberg and Haber are satisfied that they see eye to eye on all questions involved and Berenberg retains the scripts and story-boards for breakdown.

**2 July** The budget department of Screen Gems has broken down and itemized everything involved in the production of the six commercials and returns the budgets together with scripts and story-boards to Berenberg, who after a final check sends them to the agency for okay.

**6 July** (After a long holiday weekend) Screen Gems and BBDO sign a contract, under the terms of which Screen Gems as the producing company agrees to deliver six completed one-minute commercials, plus two 30-second versions for a specified sum. (Lucky Strike commercials have cost as little as \$3,000 and as much as \$20,000 each.)

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## ASST. DIRECTOR

A combination of assistant to the director and representative of the production manager on the set.

## BARNDOOR

Metal shades, which can be attached to spot lights. A small camera-boom on wheels.

## BLIMP

Covering for the camera to eliminate noises of the camera motor.

## CAMERA CREW

A "full crew" consists of *Director of Photography*, *Camera Operator*, *Assistant* and *2nd Assistant Cameraman*. For commercials the Director of Photography and the 2nd Assistant can be eliminated.

## CANNED MUSIC

Music which was recorded at some previous time (for tv usually in foreign countries, to avoid the Petrillo percentage payments) and which is used as background music in tv films and commercials.

## CLAP-BOARD

A slate with a clap-stick, used in scenes requiring synchronized sound (see slate).

## DISSOLVE

Gradual change from scene to scene via a momentary double-exposure. Usually indicates a time-lapse.

## DOLLY

A small camera boom on wheels.

## DOUBLE SYSTEM

Picture and sound are recorded simultaneously on two separate films, (or film and tape), which run through electrically interlocked machines in perfect synchronization of lip movement and voice.

## DUBBING

In standard production, dubbing refers to the operation of combining dialogue, narration, music effects tracks and loops into one final sound-track. (*Dubbing* is also the name for making foreign language versions of American films, or vice versa.)

## DUPE NEGATIVE

A duplicate of the original negative.

## EDITORIAL CREW

The *Film Editor* (who does not like to be referred to as *the cutter*) who may work alone or with an assistant. In cases of extensive productions there are also *Music Editors*, *Sound Effects (Sound FX) Editors*: The negative is cut by a *Negative Cutter*.

## ELECTRICAL CREW

A *Gaffer*, who supervises the lighting is all that is needed for commercials. When larger sets require more men, there is the *Best Boy* who in turn is in charge of the *Lamp Operators*.

## FADE

Gradual change from black to scene (fade-in) or from scene to black (fade-out).



# OF TERMS USED IN FILM PRODUCTION

## FINE GRAIN

A soft contrast print made from the original negative and from which a dupe negative can be made. (All opticals, dissolves, fades, wipes, etc. necessitate a fine-grain and dupe negative.)

## FIRST ANSWER PRINT

First finished print made by the lab from the cut negative and final sound-track, ready for screening.

## FULL-CELL ANIMATION

Drawings on celluloid, photographed to appear animated (as done by Disney, for example).

## GOBO

A black shade used to keep light off certain areas of the set (old time motion picture men like to refer to agency men, who get into the way of the lights, as "gobos").

## LOOP

A piece of film with a sound effect (such as applause) is spliced end to end, thus making a physical film-loop. It is then run continuously and dubbed into the final sound-track where needed.

## MATTE

A section of the picture is "matted" out and a different image is substituted.

## MONTAGE

Any sequence of short scenes, joined together by means of straight cuts, dissolves, wipes, superimpositions, etc., to indicate an idea or a situation or a long story condensed into a very short space of time.

## M. O. S.

Means the scene is shot silent. Comes from an old time German sound man at MGM who referred to such scenes as *Mitout Sound*.

## NOVIOLA

Editing machine in which the Editor can look at the picture and listen to the sound simultaneously.

## OPTICALS

Optical effects, such as Fades, Dissolves, Wipes, etc.

## PRODUCTION MANAGER

Makes the budget, supervises physical production to stay within the budget, authorizes and checks expenditures, payrolls, etc.

## PLAY-BACK

Pre-recorded track, usually music, to which the performers listen while doing an actual scene. (All musical numbers must be executed to a play-back, in order to assure perfect level and sound quality.)

## PRE-RECORDING

Recording ahead of the shooting, usually to be used as a play-back (see definition above).

## RIGGING

Placing the lights on a set, preparatory to actual production. Connecting all cables, etc.

## RUSHES (OR DAILIES)

Prints of the scenes which are rushed through by the laboratory after each day's shooting, to be screened for the director the following day.

## SILK

A diffusion screen.

## SINGLE SYSTEM

Picture and sound are photographed simultaneously by one camera (Auricon) on the same strip of film.

## SLATE

Small blackboard photographed before each scene to identify the film (see clap-board).

## SOUND CREW

A Mixer, Recorder, Boom-man, Cable-man. For commercials only a Mixer and a Recorder are a must. A Boom-man must be hired when sound-boom is used.

## SPLICER

Used to splice two pieces of film together.

## STOP-MOTION

To make inanimate objects appear to be moving on film (Lucky's marching cigarette series).

## STRIKING

Removing lights and sets after production is completed.

## SYNC-MACHINE

Also called *synchronizer*, which holds from two to four or more strips of film (picture and/or sound) in synchronization.

## SYNC SOUND OR LIP-SYNC

Scenes in which the actors actually talk.

## SYNK (OR SYNC)

Synchronization.

## TRAVELLING MATTE

Same as matte, only the section in question is moving, rather than stationary.

## VOICE-OVER

In contrast to scenes in which actors talk, silent scenes with narration which is recorded separately.

## WIPE

Same as dissolve, only scene changes in the form of a specific design: right to left, diagonal, circular from inside out or outside in and so on. (There are over 50 different standard wipe-designs.)

## WORK PRINT

The print, with which the Film Editor works, consisting of the Rushes, which are being cut into their final shape in the process of editing.

## WORK SOUND

Sound track equivalent of work print.



# She changed her mind

**Mrs. Quinn felt she had got the bird. Not so said Texas station manager. Deft letter handling brought happiness and a back hall "Yoo Hoo"**

*Success always has a string around it. In fact, it may involve a cuckoo. Alex Keese, general manager of WFAA, Dallas, is a man who can speak with authority on the latter point. Recently, the Star Import Company bought 55 quarter hours on WFAA to sell cuckoo clocks. Even in Texas, the results were slightly short of phenomenal with nearly \$22,000 worth of clocks sold. One clock went to Mrs. James H. Quinn, Old Wire Road, Route 1, Fayetteville, Ark. To say that Mrs. Quinn had a problem would be an understatement even where cuckoo clocks are concerned. Her problem prompted correspondence with Mr. Keese, a problem solved quite nicely, thank you. Herewith is the correspondence concerning the clock, which, by the way, did not go "cuckoo" but uttered a "low rather musical tone as it merrily ticked away time."*

## 1. MRS. QUINN TELLS KEESE

December 8, 1955

Gentlemen:

A short time ago our family heard a eulogy about a beautiful tho' practical cuckoo clock from the Black Woods in Germany, advertised over your station. The clock has arrived and to say that we are indignant would be putting it very mildly.

Even discounting certain features and virtues this particular clock was advertised to possess, on the basis of sales oratory, we were not prepared for the cheap, unattractive, poorly finished piece of crude wood working (?) which met our eyes.

This is not only in the nature of a strong protest over having been "taken" but an inquiry into what the policy of a large and well known station, such as yours, might be in these circumstances.

The Star Import Company cannot be anything other than a questionable organization if they can use the spirit of Christmas as a reasonable excuse for unloading inferior merchandise upon a trusting public.

Perhaps you could induce your advertiser, in this instance, to return the money and we will be delighted to return the clock.

*Very truly yours,  
(sg/d) Mrs. James H. Quinn*

## 2. KEESE ANSWERS MRS. Q.

December 14, 1955

Dear Mrs. Quinn:

We're so sorry that the clock, which you ordered as a result of advertising over WFAA, did not measure up to expectations. If you will return it to the station your money will be refunded promptly by the Star Import Company because the clock was sold on a money-back guarantee.

The Star Import Company is a reputable firm, with substantial financial resources. Before accepting the advertising we checked into the merchandise and were advised by competent clock makers that it was a good value at \$5.00. I have one in my breakfast room, exactly like the one which was sent to you, and my wife is delighted with it. It ticks away merrily and on the quarter hour the little cuckoo emits a low, rather musical tone. It doesn't say "cuckoo" like the old clocks we used to know—but I recently priced one of these at \$60.00.

Please return your clock promptly and your money will be mailed from Chicago the next day after we receive the clock.

Keep listening to WFAA!

*Cordially,  
Alex Keese*

*Station managers take notice. Letter to Mrs. Quinn paid off handsomely. See the result in column at right*

## 3. EVERYBODY'S HAPPY NOW

December 16, 1955

Dear Mr. Keese:

Thank you for the prompt and cordial reply to my complaint. After reading your letter I took another look, wondering how your wife could be delighted with the clock. It still looked stark, and somehow unfinished. Oh, well, perhaps I *do* need glasses!

When my geology professor husband arrived home, I showed him letter and clock. He began to put the "thing" together, hung it on a hook in the hall, took the weight out of its wrapping and added that to the little brass chain. (I still didn't like it.) But then he scrounged around in the box and pulled out another piece which I had missed entirely. You know the punch line! This missing link was the decorative trim without which the clock was a dark wooden box with—horrors!—two nail ends (very sharp) and a wire staple adorning its brow. First time my eyes had beheld said nails and cute white paint dabs at the top, I thought "what those workmen get away with nowadays!"

Our son says he doesn't "dig" that bluejay "sending" wolf calls. I shall continue to be startled every 15 minutes by a "yoo hoo" from the back hall . . . *but*—my husband likes the clock. We keep it!

*Most apologetically,  
(sg/d) Doris K. Quinn*



## WAYS TV

## MOVES MERCHANDISE

*Capsule case histories proving TV's sales provoking abilities*

Each case history tells a tv result story, one that may apply to your market in 1956. The success histories are categorized and contain pinpointed facts on objectives, costs, the results obtained and methods used.

### automotive

SPONSOR: Hermann & Wilson

AGENCY: Direct

**CAPSULE CASE HISTORY:** *When station KZTV was built one studio was especially designed as an auto display room. Hermann & Wilson, local auto dealers, helped sell the station on the idea. They have sponsored a five-minute show on Saturday evenings ever since the station first went on the air. After the first eight weeks they reported the following: of 16 cars shown during the two-month period, 11 had been sold by the following Sunday mornings. In fact, one successful lead came in while the show was still on the air.*

KZTV, Reno

SHOW: Medallion Theatre

### automotive

SPONSOR: Capitol Pontiac Co.

AGENCY: Direct

**CAPSULE CASE HISTORY:** *The Pontiac dealer for Springfield, Capitol Pontiac, recently assumed sponsorship of a Saturday night feature film program. The Sunday morning following the first announcement (live commercials are used) over 300 people were in the car lot, although it did not open until Monday morning. The general sales manager reports the placement of 10 orders for new and used cars, a total sales volume of \$20,000 and 19 prospects. The cost of the show (no other advertising was used) was \$450.*

WICS, Springfield, Ill.

PROGRAM: Capitol Pontiac Pow Wow

### automotive

SPONSOR: Weltner Pontiac

AGENCY: R. Meltzer Adv.

**CAPSULE CASE HISTORY:** *Since car sales usually slump in the fall Weltner Pontiac decided this was the time to try television. Company bought nine football games on station KSAN-TV (uhf). Games were scheduled from 25 September to 20 November. Four games had been played by 18 October when Weltner reported it had sold its entire stock of 60 1954 Pontiacs and had orders for all of their first quota shipment of 1955 cars. Cost per game was \$2,000. Average cost per car: \$3,000. Cost of games: \$8,000. Total sales: \$180,000.*

KSAN-TV, San Francisco

PROGRAM: Stanford, California football games

### automotive

SPONSOR: Hardcastle Motor Co.

AGENCY: Direct

**CAPSULE CASE HISTORY:** *The Hardcastle Motor Co. bought the 12:15 p.m. news program one day a week for a trial period of four weeks. Owner-Manager Dock Hardcastle, in extending the contract indefinitely, said: "After just our first and second broadcasts we received calls, letters and showroom visits from people all over middle Tennessee and southern Kentucky. After the second broadcast our sales people were answering telephone calls for more than 30 minutes." Each program costs \$85.*

WSM-TV, Nashville

PROGRAM: Midday News

# TV RESULTS

## automotive

SPONSOR: Roy Stauffer Chevrolet AGENCY: Direct  
CAPSULE CASE HISTORY: *Three nights a week Roy Stauffer Chevrolet sponsors Life With Elizabeth on WARM-TV. On every program the sponsor shows a different car. At the end of the first three weeks of sponsorship, the sponsor reported that he had sold nine out of nine cars shown. In each case the buyer had asked to see—and bought—the car advertised on television. Program cost is \$128 per half-hour show.*

WARM-TV, Scranton PROGRAM: Life With Elizabeth

## automotive garages

SPONSOR: Abrahamson Lumber Co. AGENCY: Direct  
CAPSULE CASE HISTORY: *Since KKTV went on the air in December 1952 this firm has sponsored three weather shows. Last fall Abrahamson's promoted garages and carports with FHA Title 1 financing. Response was so great that for the next two weeks the company bought every available weather show on the station. When the campaign ended Abrahamson's had sold \$26,500 in garages and carports—and it's still getting inquiries. The campaign cost \$400. Live commercials with a cartoon panoramic strip were used for the weather shows.*

KKTV, Colorado Springs PROGRAM: KKTV Weather

## automotive garage doors

SPONSOR: Wizard Manufacturing Co. AGENCY: Direct  
CAPSULE CASE HISTORY: *As a result of a single announcement at 12:45 a.m. on Jackson's Theatre, the Wizard Manufacturing Co. sold 12 radio-controlled garage doors. The remote-operated doors can be opened and closed while the driver remains in his car. The announcement cost \$150 and brought in \$3,600 in orders. This meant \$24 in sales for every dollar spent for advertising, a higher ratio than the company had gained when it had sponsored a 90-minute movie on another station.*

KTTV, Los Angeles PROGRAM: Jackson's Theatre, announcements

## automotive new cars

SPONSOR: Universal Sales & Service AGENCY: Direct  
CAPSULE CASE HISTORY: *One Sunday, this Meteor-Mercury-Lincoln dealer in Calgary, Alberta, ran three shared I.D.'s on CHCT-TV. The following Tuesday, the company reported to the station the sale of a new Lincoln which they attributed directly to the three I.D.'s. The announcements appeared in the afternoon and evening. Total cost: \$69 plus art work. Universal was so pleased with this tv success that they have signed to sponsor a Sunday evening program, Madison Square Garden, for an entire year.*

CHCT-TV, Calgary, Alberta PROGRAM: Shared I.D.'s

## automotive oil

SPONSOR: Wynn Oil Distributors AGENCY: BBDO, L.A.  
CAPSULE CASE HISTORY: *For several years the Wynn Oil Distributors looked for a way to develop an effective advertising campaign in central California. After sponsoring Tabloid News on Tuesday, Wednesday and Friday from 6:55 to 7:00 p.m. for several weeks and then at 6:25-6:30 for a total of 13 weeks, sales increased 70%. The commercials were done live by the local Wynn sales manager. The 13-week schedule cost \$2,730.*

KJEO-TV, Fresno, Cal. PROGRAM: Tabloid News

## automotive paint jobs

SPONSOR: B&H Automotive AGENCY: Direct  
CAPSULE CASE HISTORY: *The first of 52 one-minute Class A announcements costing \$54 each produced seven automobile paint jobs for the sponsor—a firm specializing in this service for car owners. The announcement was telecast Sunday just before a local sports show. It used a locally produced film showing operations involved in painting a car while a booth announcer described the action. A slide with the firm's name, address and phone number was shown at the end of the film, and no special prices or inducements were offered.*

WREX-TV, Rockford, Ill. PROGRAM: Announcements

## automotive rubber

SPONSOR: OK Rubber Welders Store AGENCY: Direct  
CAPSULE CASE HISTORY: *Television forced this store out of business for 60 days—in order to remodel and expand! The sponsor wanted to reach farm and industrial workers and bought one one-minute participation announcement weekly on Saturday Jamboree, rotating between 7:00 and 10:00 p.m. At the end of the first month OK's business was up from \$900 a month to \$3,300 a month and has remained at this level ever since. Cost of the participations is \$25.*

WROM-TV, Rome, Ga. PROGRAM: Participations

## automotive 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

## automotive tires

SPONSOR: Fisk Tire Distributor AGENCY: Direct

CAPSULE CASE HISTORY: *In an effort to boost sales in what was considered a slow market, the local Fisk Tire distributor decided to test a local tv program. The program selected was Tv Tune Shop, seen nightly over WMFD. Two one-minute participations were bought. They were run on consecutive nights and consisted of live demonstrations showing the advantages of Fisk Tires over other makes. Twenty-four sales of complete sets of tires resulted—a healthy increase for only \$70 invested.*

WMFD, Wilmington, N. C. PROGRAM: Tv Tune Shop

## automotive used cars

SPONSOR: Cox Motor Co. AGENCY: Direct

CAPSULE CASE HISTORY: *As an initial experiment with television, the Cox Motor Co., Tulsa, bought the second quarter of a national league pro football game, a regular Sunday afternoon feature on KCEB. During the program Cox Motors offered a used-car special on a 1953 Plymouth Sedan. Within a few minutes after the game the car was sold. Sponsor received numerous calls for many days after the program. Cox feels it made many potential customers from these late callers. Total cost for sponsorship was \$155.*

KCEB, Tulsa PROGRAM: National League pro football

## automotive used cars

SPONSOR: DeSoto-Plymouth Dealer AGENCY: Direct

CAPSULE CASE HISTORY: *A DeSoto-Plymouth Dealer in Albany, N. Y., sold seven out of the 10 cars he showed on a "live" commercial over WTRI. The cars ranged in price from \$169 to \$2,200 and were shown in daily participations on the Forrest Willis Show, 3-4:30 p.m. every day. Willis hosts a movie with cutouts for commercials. The cost for 5 spots a week is \$95. The success of this dealer has aroused the interest of other car dealers in the area, one of whom had insisted that there is no substitute for the real thing.*

WTRI, Albany PROGRAM: Forrest Willis Show, participations

## clothing fur coats

SPONSOR: Littman Fur Factories AGENCY: Direct

CAPSULE CASE HISTORY: *In the midst of declining fur sales last spring, Arthur Littman, president of Littman fur factories, reported that his firm has been making gains. He believes that his semi-weekly 15-minute television program, Fur Goodness Sakes, is responsible. On the program Littman explains the construction of furs and constantly repeats that fur is more economical than cloth in the long run. The firm had its best November, December and January sales in its history last year. Many sales are traced to the program. Cost, \$156 plus talent.*

WXIX-TV, Milwaukee, Wisc. PROGRAM: Fur Goodness Sakes

## clothing men's

SPONSOR: Chet & Don's Style-Mart AGENCY: Direct

CAPSULE CASE HISTORY: *Chet & Don's Style-Mart, a men's clothing store, dropped its newspaper advertising to give tv a six-week trial. It scheduled three live announcements per week over WMBV-TV. After one Friday I.D., over 90 people in the store mentioned seeing it, the following day. The store credited many suit sales to its announcements. Chet & Don's plans another similar trial of television in the fall. Cost of the six-week announcement campaign: \$600.*

WMBV-TV, Green Bay, Wis. PROGRAM: Announcements

## clothing shirts

SPONSOR: Bond's Clothes AGENCY: Direct

CAPSULE CASE HISTORY: *A new Bond's store in Minneapolis wanted to test the power of News with Severeid over WTCN-TV. A dacron shirt which usually sells for \$4.99 was offered at \$2.75 or two for \$5.00, but only if the customer told the clerk that he'd heard of the sale through Severeid. Two announcements were made on the Friday evening program (10:30-10:45 p.m.) and four on Saturday morning. Two hours after the store opened Saturday morning all sizes were sold out. No other advertising was used. Campaign cost: \$320.*

WTCN-TV, Minneapolis PROGRAM: News With Severeid

## clothing trousers

SPONSOR: Bargain Barn AGENCY: Bridges, Sharp & Associates

CAPSULE CASE HISTORY: *Russ Helton, leader of The Trailhands (Western quartet), wears the pants in his outfit. In fact, on the 11 July program (show is aired Sundays at 11 a.m.) he wore some of the sponsor's pants and mentioned that they could be bought for \$2 each. Only one of the program's four commercials was about the trousers, but 142 pairs of them were sold as a direct result. And the sponsor (which promises customers bargains from rattlers to tombstones) is beyond Dayton city limits. Cost of the hour show is \$343.06 weekly.*

WLW-D, Dayton PROGRAM: Russ Helton's Trailhands

## dept. store

SPONSOR: The Council Oak Stores AGENCY: Direct

CAPSULE CASE HISTORY: *After a recent promotion advertised over KVTV (at a cost of \$270), the sponsor wrote to the station that "Our sales on promotional items which have been so well presented on your station have been exceptional. As an example we moved 9,600 of the tv tables, a complete sell-out in less than four weeks. We feel that the success of such promotions is in no small measure due to our use of 'spots' over KVTV. We will want to continue the use of 'spots' in addition to our regular advertising over your station."*

KVTV, Sioux City PROGRAM: Announcements

# TV RESULTS

## dept. store

SPONSOR: Dillard's Dept. Store. AGENCY: Direct

CAPSULE CASE HISTORY: *For this year's annual January sale, Dillard's Department Store used television as well as other advertising media. Howard Garland, a KCMC-TV announcer, made several announcements on 31 January to promote the sale. This year Dillard's did over \$5,000 more business than last year, when television was not included in the budget. The sales manager is confident tv will continue as a primary advertising medium. The one-day campaign cost \$265.*

KCMC-TV, Texarkana, Texas PROGRAM: Announcements

## dept. 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 per week: \$171.*

KBET-TV, Sacramento PROGRAM: The Players Theatre

## dept. 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. Cost of announcements: \$147.50.*

WGBS-TV, Miami PROGRAMS: The Little Rascals, Romper Room, announcements

## dept. store

SPONSOR: Hudson Brothers AGENCY: Direct

CAPSULE CASE HISTORY: *With sales mounting up each month television appears to be the cheapest advertising Hudson Brothers has ever used. Hudson's spends \$1,200 a month for a 6 p.m. newscast five days a week over KTEN. Sales attributed to tv are now averaging \$15,000 a month. The second air week a woman from 70 miles away bought a hundred dollars worth of merchandise. With this and similar sales Hudson's feels tv is doing a job for them.*

KTEN, Ada, Okla. PROGRAM: 6 P.M. News

## dept. store charge accounts

SPONSOR: Sears, Roebuck & Co. AGENCY: Direct

CAPSULE CASE HISTORY: *Sears was skeptical about television advertising when they bought a half-hour of the Saturday night Sunset Valley Barn Dance for six weeks. The commercials were devoted to encouraging people to open charge accounts. The first week over 100 new accounts were opened; the number increases each week. Sears' skepticism has diminished—they have signed for another 12 weeks. The cost of each show, including live talent of over 10 people, is \$435.*

KSTP-TV, St. Paul PROGRAM: Sunset Valley Barn Dance

## dept. store sale

SPONSOR: Strouss-Hirshberg AGENCY: Direct

CAPSULE CASE HISTORY: *After using WKBN-TV for tv announcements promoting a semi-annual Remnant Day sale, this department store—one of Youngstown's leaders—reported total sales had reached an all-time high for any comparable period. Schedule called for 20 announcements at a total cost of \$800. Store officials said, "There's no question about the impact of WKBN-TV. . . . During this last sale crowds were so tremendous it was difficult to get in and out of the store. . . ." The store increased its tv budget, reduced its newspaper schedule.*

WKBN-TV, Youngstown, Ohio PROGRAM: Announcements

## dept. store socks

SPONSOR: Leader Dept. Store AGENCY: Direct

CAPSULE CASE HISTORY: *A teen-age dance program, Johnny Sobol's Rumpus Room, was used by this department store to push their sales of bobby socks. The socks sold at three pairs for a dollar. After running one announcement a day for three weeks, The Leader Department Store grossed \$1,667 in bobby socks sales and increased traffic in other departments as well. The cost of this announcement campaign (the program is a weekday one) was \$240.*

WILK-TV, Wilkes Barre, Pa. PROGRAM: Rumpus Room, announcements

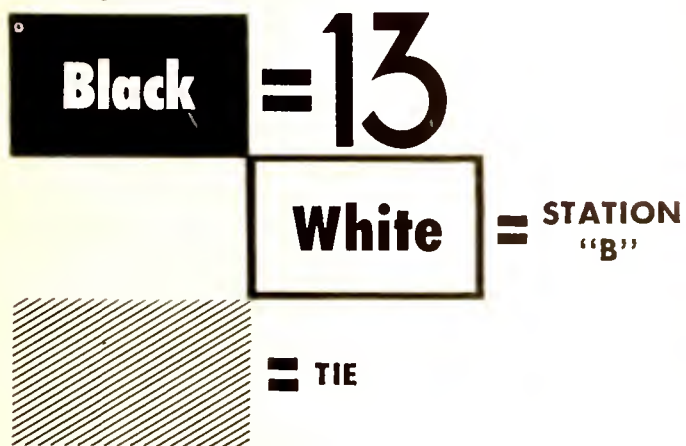
## dept. store suits

SPONSOR: Sears, Roebuck & Co. AGENCY: Direct

CAPSULE CASE HISTORY: *The Reno Sears store used one 10-minute commercial showing a man being measured for a tailor-made suit in the store. As a direct result of the commercial, 19 suits were sold. They averaged \$75 in price; the cost of the commercial was \$82.50. The store reports, too, that a number of ready-to-wear suits also were sold to viewers. The advertising-to-sales ratio for the tailor-made suits was about 18 to 1. No other advertising was used.*

KZTV, Reno PROGRAM: Announcement

# Black Means Leadership in Memphis . . . and



In Memphis—and the Mid-South  
The Most Powerful Station  
Is the Most Popular.

\* WHBQ-TV not on air

## Channel 13 WHBQ-TV

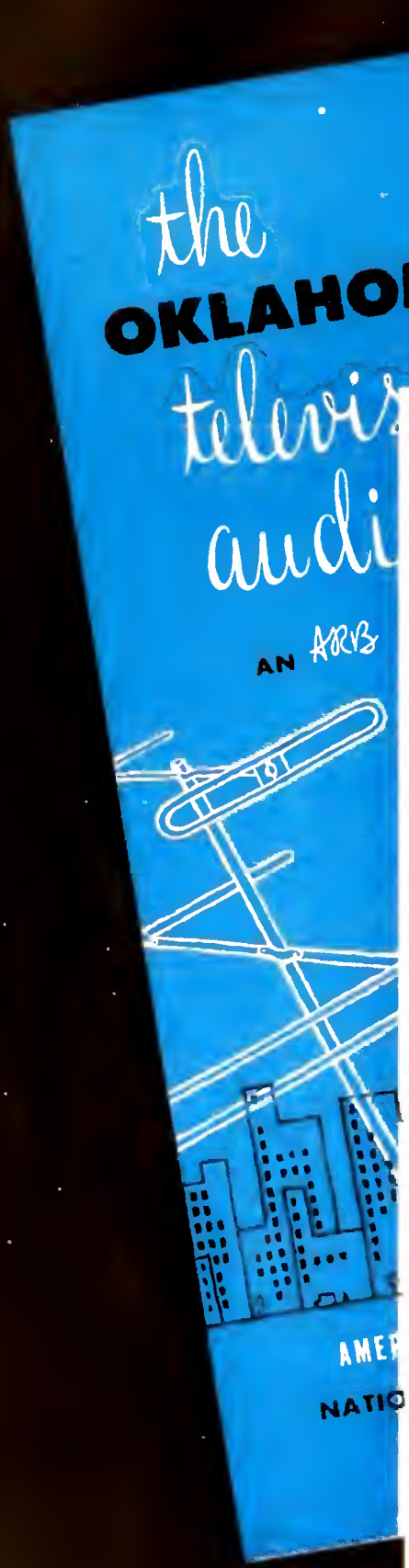
### Memphis, Tenn.

Represented Nationally by Blair TV, Inc.  
American Research Bureau Report, November, 1955.

| TIME     | SUN. | MON. | TUES. | WED. | THU. | FRI. | SAT. |
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| 11:45    | *    | *    |       |      |      |      |      |

# MORE VIEWERS • MORE COVERAGE

*... than any other*



Here are FACTS from the November ARB for the metropolitan Oklahoma City area

### DAYTIME

8 AM to 5 PM, Monday thru Friday

- KWTV - 124 quarter hour segments
- Station B - 49 quarter hour segments
- Tie - 7 quarter hour segments
- TOTAL 180

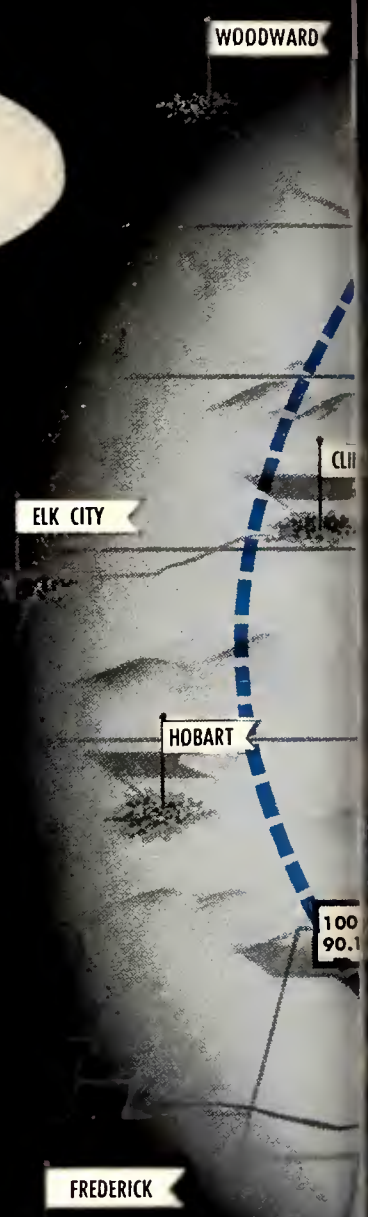
### NIGHTTIME

Out of the top 30 weekly shows, KWTV leads in 18, including these top four:

- \$64,000 Question ..... 57.9
- I Love Lucy ..... 52.1
- Red Skelton ..... 46.6
- What's My Line ..... 41.0

... AND IN ADDITION, KWTV has the -

- highest rated local daytime show - VIVIAN, HARRY AND EDDIE .....9.8
- highest rated daytime network women's show - ART LINKLETTER..12.5
- highest rated daytime participation show - MY LITTLE MARGIE.....17.9
- highest rated children's network show - MICKEY MOUSE CLUB.....29.1
- highest rated children's participating show - RANGE RIDER.....16.3



**GET ON THE WINNING**



# Oklahoma City television station



# 4 WTV OKLAHOMA CITY

World's Tallest Man-Made Structure



EDGAR T. BELL, *Executive Vice President*  
FRED L. VANCE, *Sales Manager*

Represented by **AVERY-KNODEL, INC.**

# TV RESULTS

## food cakes

SPONSOR: Jos. Vaillancourt AGENCY: Direct

CAPSULE CASE HISTORY: *Though the French-language program Tele-Casse-Tete revolves around a puzzle, there was no puzzle about the sponsor's results. A total of 3,500 cakes was sold at 69c each for a total time expenditure of \$99. On Tele-Casse-Tete, the m.c. shows a picture of a well-known personality in the form of a jig-saw puzzle. Viewers identify the personality and send in proof of purchase of the tv special to win a prize. After five 15-minute shows, proof of \$2,415 in sales was submitted by contestants.*

CFCM-TV, Quebec PROGRAM: Tele-Casse-Tete

## food cakes

SPONSOR: Omar Bakeries AGENCY: Direct

CAPSULE CASE HISTORY: *For Mother's Day the Omar Bakeries advertised a special cake on their Omar Weather Program, Monday through Friday at 5:10 p.m. No other advertising was used. They received 80 telephone orders, which meant 80 new route prospects. The cakes actually sold out in advance in the grocery stores and for the first time in this area grocers had to reorder from Omar. The organization was convinced that tv could best reach both consumer and retailer.*

WHO-TV, Des Moines, Ia. PROGRAM: Omar Weather Program

## food candy

SPONSOR: M&M Candies AGENCY: Roy S. Durstine, Inc.

CAPSULE CASE HISTORY: *Last November M&M Candies bought Johnny Jupiter, a half-hour Saturday morning children's film program, for national spot sponsorship. Seven months later M&M business is up 250% in the Nashville area, with jobber orders up as much as 600% in some cases. The film program is telecast between 9:00 and 9:30 a.m. The station's Class C 26-time rate (not including talent, film and so forth) is \$114.*

WSM-TV, Nashville PROGRAM: Johnny Jupiter

## food cereal

SPONSOR: Carnation Co. AGENCY: Erwin, Wasey

CAPSULE CASE HISTORY: *During the slow summer months the Carnation Co. purchased three participations a week on Bar 27 Corral to sell Alber's Oats and Carnation Corn Flakes. After only a short time corn flake sales increased 365% and oat sales rose 35%. KPTV reports: "The advertiser and the local salesman are so enthusiastic over the results of their television advertising that they have become great boosters of television." Carnation also schedules personal appearances for Heck Harper, star of the show. Cost per participation is \$65.*

KPTV, Portland, Ore. PROGRAM: Bar 27 Corral

## food dairy products

SPONSOR: Green Meadow Dairies AGENCY: Batz, Hodgson, Neuwohner

CAPSULE CASE HISTORY: *Aiming at a young audience Green Meadow Dairies bought a late-afternoon Western film on WROM-TV. The show, Wranglers' Club, consists of one Western movie a week shown in 15 minute segments across-the-board. Green Meadows sponsors two segments a week. By the third week on television the sponsor reported 230 new route customers. Because of customer response, Green Meadows intends to keep sponsoring show as main sales vehicle. Cost per segment is \$45.*

WROM-TV, Rome, Ga. PROGRAM: Wranglers' Club

## food 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

## food hams

SPONSOR: Cardinal Markets AGENCY: Martin Rhode, Sac.

CAPSULE CASE HISTORY: *Cardinal Markets sponsors the Cardinal Theatre on Thursday evenings from 7:30-8:00. The middle 30-second commercial was devoted to the Made-Rite Sausage Co.'s special hams for Easter. Thirty-one markets handled this special and reported that over 5,000 were sold, breaking all records in the area. This was the first use of television by the sausage company; no other media were used. Cost: \$158.*

KBET-TV, Sacramento, Cal. PROGRAM: Cardinal Theatre

## food hot dogs

SPONSOR: Pegwill Packing Co. AGENCY: Direct

CAPSULE CASE HISTORY: *Western feature films on tv are helping sell 18,000 pounds of hot dogs weekly for the Pegwill Packing Co., Springfield, Ill. The firm sponsors Western Round-up across-the-board at 5:00 p.m. over WICS. During the first five weeks of the show sales jumped 38% and Pegwill's hot dogs are now selling at the rate of 18,000 pounds weekly. WICS personality "Pegwill Pete" holds a weekly party for area youngsters with children submitting drawings to qualify for attendance. The first week Pete received 1,100 drawings.*

WICS, Springfield, Ill. PROGRAM: Western Round-up



Both rating services agree—KENS-TV is First in San Antonio. The November 1955 reports for both ARB and Telepulse show that KENS-TV is San Antonio's favorite television station morning, afternoon and evening, Monday through Friday (Saturday and Sunday evenings, too!) Not the least of KENS-TV's strength is found in its own station-produced participating programs...a very happy combination with the CBS-TV network. Whether you buy by the slide rule, or sales results, or both, you'll find that KENS-TV really figures in San Antonio. Your F & P Colonel would like the opportunity of sitting down and figuring out a low cost, high rating schedule with you.



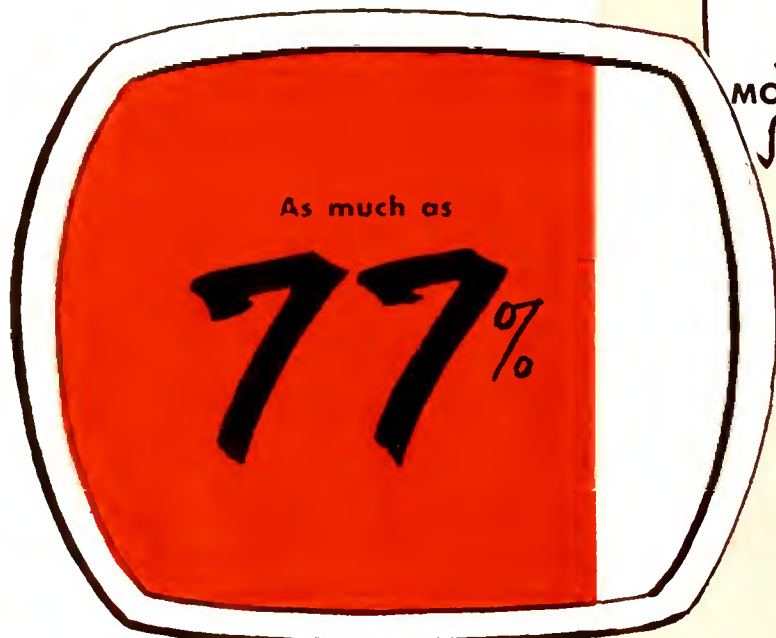
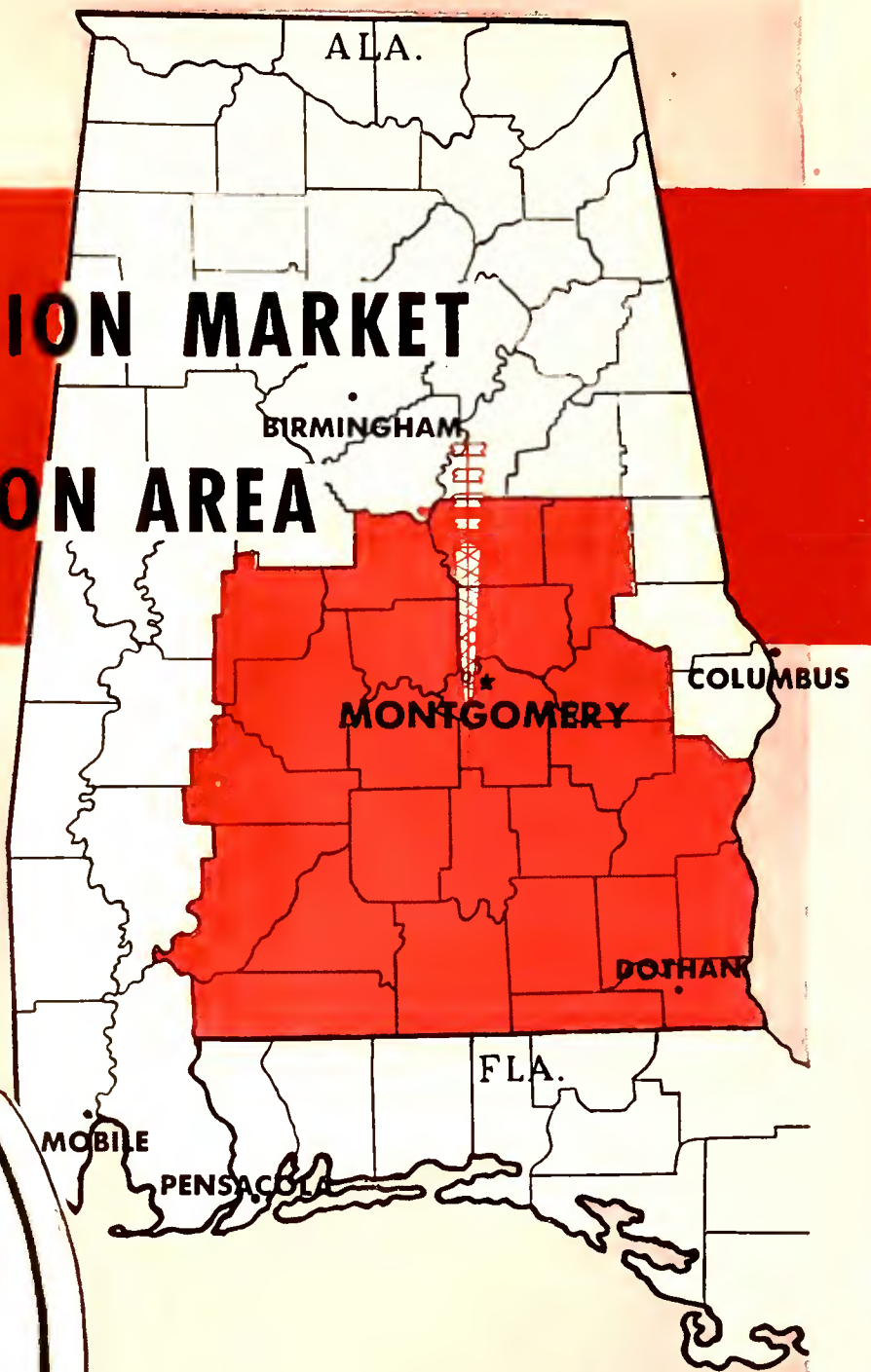
**CBS IN SAN ANTONIO**



**SAN ANTONIO, TEXAS**

# A SINGLE STATION MARKET IN A SEVEN STATION AREA

PROVED BY PULSE . . . THE DOMINANT MEDIA IN THE RICH 25 COUNTY "SOUTH-EAST ALABAMA MARKET". BUILT BY PROGRAM KNOW-HOW . . . POWER . . . SERVICE TO THE AREA



THE OLD ORDER CHANGETH . . .  
Giving way to the new . . . combining . . .  
with television . . . a myriad of small mar-  
kets . . . into a rich new single market  
completely covered and served only by  
WSFA-TV.

## SHARE OF AUDIENCE

| (Area Pulse)   | TOTAL<br>WSFA-TV | TOTAL<br>SIX TV<br>STATIONS |
|----------------|------------------|-----------------------------|
| 7 a.m.-12 noon | 77               | 23                          |
| 12 noon-6 p.m. | 68               | 32                          |
| 6 p.m.-11 p.m. | 64               | 36                          |

Your Message Will Be Seen More,  
Mean More, On . . .



OWNED AND OPERATED BY  
**THE OKLAHOMA PUBLISHING CO.**  
The Daily Oklahaman, Oklahoma City Times,  
THE FARMER-STOCKMAN

WKY. WKY-TV. WSFA. & WSFA-TV  
Represented by **THE KATZ AGENCY, INC.**

## TV RESULTS

### food meat

SPONSOR: I.G.A.

AGENCY: Direct

CAPSULE CASE HISTORY: *Many stores sell sections of chickens in an unspectacular way, but the I.G.A. made up a three-legged, triple-breasted chicken and showed it over its Thursday night Corliss Archer show. Although not designed as a permanent line, the item became so popular, some of the stores in the chain are still featuring the special. The chain also ran two "Ton O' Pork" sales within a six-week period, boosted sales of pork 200 and 350% respectively. I.G.A.'s yearly cost for Corliss Archer: \$8,000.*

WSAU-TV, Wausau, Wis.

PROGRAM: Corliss Archer

### food meat

SPONSOR: R&S Packing Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *"We know that whf can do the job," writes Earl Welde, commercial manager for WNAO-TV. "Our station competes with two whf signals in the area," he continues, "yet R&S Packing Co. jumped retail sales from 8,000 pounds of meat production daily to 26,000 pounds using WNAO-TV as its sole means of promotion. The sponsor buys the hour-long Country Style live program each Saturday night. There's no success story like this in the history of the Raleigh-Durham market. . . ." Time cost (52-time rate) is \$180 an hour.*

WNAO-TV, Raleigh

PROGRAM: Country Style

### food produce

SPONSOR: Fadler Produce Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *To test whether television could do a selling job for a wholesale produce company, the Fadler Co. bought a Sunday evening film show. For 13 weeks, on alternate Sundays, the half hour program was used to promote their packaged tomatoes, potatoes and oranges. "Using the corresponding weeks a year ago as a basis of comparison," writes Manager C. Curtis Watkins, "the records show that the sale of our 10 lb. packaged potatoes increased 468.9% . . . tomatoes 63.8% . . . oranges, 129.1%." Each show cost \$63.*

KYTV, Springfield, Mo.

PROGRAM: Counterpoint

### food relishes

SPONSOR: Mrs. Schlorer's

AGENCY: Lavenson, Phila.

CAPSULE CASE HISTORY: *Using one announcement a week on Fun House featuring Pete Boyle, Mrs. Schlorer's promotes a contest. Viewers are invited to tear out a Pete Boyle cartoon from the newspaper, color it and mail it to the show. No purchase is required, but a bonus prize is awarded if a label is attached. More than 6,000 entries were received after three announcements and over 50% of them had labels attached. The cost of each announcement was \$260.*

WPTZ, Philadelphia

PROGRAM: Fun House

### food soda pop

SPONSOR: Uncle Joe Bottling Co. AGENCY: Promotions, Inc.

CAPSULE CASE HISTORY: *For many years strawberry flavor was one of the poorest sellers for the Uncle Joe Bottling Company. In July company decided to push sales promotion for its Country Red strawberry drink in the Shreveport area. Company began sponsorship of a 15-minute children's program, Al's Corral, on Thursday afternoons. Sales started increasing after the first show and continued to mount. Stores which had once refused to stock Old Country were now finding a demand for it. Nine-week campaign cost \$787.50.*

KSLA, Shreveport, La.

PROGRAM: Al's Corral

### food wine

SPONSOR: Wine Corp. of America AGENCY: Weiss & Geller

CAPSULE CASE HISTORY: *Mogen David wine was introduced in the Hawaiian market about 18 months ago. Initial sales progress was unexciting—an average of 200 cases a month and fifth place in the market's brand standing. In October 1953 Mogen David's Dollar a Second network show went on KONA Sunday evenings (local Class "A" time, 13-week basis, \$108 weekly). Within three months 1,000 cases monthly were being sold; in February, 1,200 cases. Today, according to Honolulu Consumer Analysis, Mogen David is first.*

KONA, Honolulu

PROGRAM: Dollar a Second

### furniture

SPONSOR: WG&R Furniture Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *Not only did tv draw local customers to the Pulaski, Wis., WG&R Furniture Co., but it drew viewers living 50 to 100 miles from the station. Participations in a polka band program, the Dick Rodgers Show, Tuesdays from 9:30 to 10:00 p.m. boosted sales for the store and increased store traffic noticeably. These increases in business were apparent to the management of the furniture store after only eight weeks of their 52-week contract. WG&R's cost per week for participations was \$135.*

WMBA-TV, Green Bay, Wis.

PROGRAM: Dick Rodgers Show

### furniture

SPONSOR: Gilbert's

AGENCY: Goldman & Shoop

CAPSULE CASE HISTORY: *The great sales problem of all Pittsburgh downtown stores is getting people to come into the vicinity to shop. A specialist in unusual furniture, Gilbert's has been using tv exclusively for this purpose. Joseph Gilbert, owner of the company, reports it has succeeded for him. Customers have come from all over the Tri-State Area to see the store shown over KDKA-TV. Children, especially, want to see their "Fairyl-land of Furniture" (a special feature of the store).*

KDKA-TV, Pittsburgh

PROGRAM: Announcement

# AMERICAN INTELLIGENCE AGENTS HELP SHAPE WORLD DESTINY

## Espionage Agents, America's First Line of Defense

"SECRET AGENTS have molded our destiny," states the recent Funk & Wagnall publication, "War of Wits: Anatomy of Espionage and Intelligence."

Survival of any nation today, in the event of attack by an enemy power, may be directly in proportion to its advance "intelligence" or knowledge, of that enemy . . . disposition of land, sea and air power, hidden targets, weak points, concentration of physical resources, defenses, stamina of its people, intentions, plans,

### Espionage Expert Reveals Secrets Opens Formerly "Classified" Files



LADISLAV FARAGO  
The man who penetrated the intelligence services of the World's Great Powers!

THE SECRET PAPERS and daring exploits of the master spies and renowned intelligence directors of our day are revealed in the newly opened files of Ladislav Farago, famous author and authority on international intelligence.

This former Chief Analyst in the Office of Naval Intelligence, who served as special Consultant to our Joint Chiefs of Staff, has a thorough knowledge of the skills and methods of espionage and has gathered a vast accumulation of actual experiences in this field. Under the now-famous "Colonel Bell" pseudonym, he headed the secret "Desk X" in the post-war American espionage in Europe.

In his wartime positions, Farago personally met, talked with and studied the work of the world's leading intelligence experts.

Concerning Farago's qualifications as a master of intelligence, an O.N.I. Lieutenant Commander said of him: "I know of no one who remotely approaches him as an expert . . ."

A few of the men who have "opened up" to him include these master spies of World Wars I and II: Captain Franz von Rintelen, Chief of German Sabotage in U.S.; Colonel George Sosnowski, Polish Intelligence; Sir Paul Dukes, British Secret Service . . . and others.

His many books are required reading in intelligence services of all great powers . . . "War of Wits," "The Riddle of Arabia," etc.

### World Powers Spend Estimated \$3 Billion Annually For "Intelligence"

THE HUGE EXPENDITURE by every nation for the international war of wits is concrete evidence that all are extremely aware of the need to know what is going on.

Once a year, on Budget Day in the House of Commons, the British Foreign and other Secret Services appropriations come to light. The 1954 figure of 3 million pounds, the highest in the history of British secret service, reveals only public funds allotted, whereas the bulk of Britain's intelligence budget comes from private sources.

Likewise, the budget of the U. S. Central Intelligence Agency is not known. Published estimates, however, run from \$500 million to \$800 million. The only allotment specifically designated for U. S. Army Intelligence is "Activity 2100" which includes "Activity 2131," secret intelligence. The \$54,454,000.00 the U. S. Army requested for intelligence in the 1954-55 budget is but a fraction of C.I.A.'s top secret budget.

C.I.A. Director Allen Dulles estimates Russia's intelligence budget at two billion dollars annually for subversion alone, not including the cost of gathering information. Advertisement

and capacities of its government.

The only way to stop another "Pearl Harbor" is to know when one is in the making — not at the

moment when bombs drop, but before the enemy task force moves from the home base. The role of intelligence operations in preserving peace is spotlighted by former Deputy Head of Naval Intelligence, Admiral Ellis M. Zacharias. "A highly effective intelligence organization is an inescapable necessity as a preventative of war," he asserts. "Intelligence anticipates conflict . . . and . . . only intelligence makes possible a workable, fruitful diplomacy to prevent conflict."

### Intelligence Saves Lives

One of hundreds of thrilling, dramatic examples of "intelligence" in action that have altered the history, occurred in the winter of 1942-3. With the battle of the Atlantic was least encouraging Allies, our agents reported new German experiments on an awesome acoustic torpedo to be guided by the sound of the target ship's propellers. Soon the survivors of a sunken U-boat were brought to Washington. After patient interrogation, an American obtained from a German petty officer blueprints for the torpedo. Defenses were strengthened. The torpedo that the Germans thought would win the battle of the Atlantic proved almost completely ineffective.

Because of security reasons, the most dramatic exploits of our brave agents remain "top secret."

**NOW! TV's Most C**

**"The Man Called X"**

Based on material from the files of one of

**AMERICA'S FOREMOST INTELLIGENCE EXPERTS!**

- ★ Chief Analyst, O.N.I.
- ★ The man who penetrated the intelligence services of the World's Great Powers!
- ★ Special Consultant to the Joint Chiefs of Staff

# IA. VITAL TO U.S. POLICY MAKERS

nal Intelligence Agency Collects, Evaluates, "Classifies"

ational Secrets for Our Government Leaders

E.C.I.A. operates all over the world. But how agents does it have? Technical experts? Spy ritors? Card index machines? Or even janitors? en Congress knows.

he New York World-Telegram & Sun, in an ex- ste article on the C.I.A. which appeared October 9), stated "Congress itself willed in 1947 that d be kept in ignorance of practically every- out C.I.A. . . . for the obvious reason that cidental revelation of any details . . . would

be a 10-strike for foreign intelligence."

Created by the National Security Act in 1947, directly responsible to the National Security Council and through it, to the President, the Central Intelligence Agency, headed by Allen W. Dulles, is America's top-ranking intelligence operation.

It coordinates the activities of all other United States intelligence services . . . collecting, analyzing, interpreting it . . . and passing it on to the proper officials for action. C.I.A. is not a policy-making body.

The C.I.A. staff of 30,000 includes Americans specially trained for hazardous espionage missions all over the world . . . nationals of friendly powers . . . or natives of nations under the C.I.A.'s scrutiny. Their identities are top secret.

### Espionage Training Rigorous

The C.I.A. conducts special and rigorous training in all the arts of espionage: How to contact another agent on a street corner, how to throw a tracker off the trail, how to smuggle out reports reduced by microphotography to the size and guise of a period at the end of a sentence, how to kill silently if killing should ever become necessary to protect a vital mission, how to avoid being killed.

The college graduate who takes on a C.I.A. assignment is told at the outset that he is putting his life on the line. The C.I.A. sends many agents behind the Iron and Bamboo curtains. By no means all of them come back.

C.I.A.'s budget is not known . . . but a published estimate puts it up to \$800,000,000 yearly . . . a fraction of the estimated Russian expenditure of \$2,000,000,000 yearly for intelligence operations.

### SPY STORIES ALWAYS GREAT ENTERTAINMENT TV Audiences Eager

For Authentic, Documented TV Fare!

THE AMERICAN PUBLIC is becoming more and more discriminating in its selection of TV entertainment. It has learned to shun the phony fiction melodramas that are obviously the figments of some overly imaginative scriptwriters.

Today the average TV viewer's taste for dramatic entertainment has developed far beyond the "I'll watch anything as long as it's television" stage of some years ago. The most outstanding TV film series on the air today are based on authentic fact, technically supervised by experts . . . all featuring the adventures of great law-enforcement agencies in action.

This new cra in television viewing is due in great part to the vast contributions made by the TV film producers, outstanding among whom is ZIV Television Programs, Inc. ZIV's "I Led 3 Lives," "Mr. District Attorney" and "Highway Patrol" are splendid examples of the type of authentic adventure shows that people are eager to watch.

Viewers want to see how their local, state and federal law enforcement agencies operate. MR. D. A. takes them behind the scene of local law enforcement agencies in action. HIGHWAY PATROL presents the experiences of state troopers in all 48 states. I LED 3 LIVES reveals experiences from the files of a counterspy for the F.B.I. Proof of the popularity of this type of entertainment is evident by the high audience ratings enjoyed weekly by these three top film programs in city after city.

### New TV Series Features International Law Enforcement

Now, in ZIV's newest "law enforcement" series "The Man Called X," the action is on a global basis. "The Man Called X" deals in authentic espionage and counter espionage activities in the world's capitals and the super-secret arenas of undercover diplomacy.

True-to-life spy stories have always had an irresistible attraction wherever presented . . . whether movies, books, radio, magazines or newspapers. For the first time advertisers can offer their customers TV entertainment dramatizing true spy stories based on material from the files of one of America's foremost intelligence experts.

### Map-Making Data Vital

At present there are over 8,000 persons in the U. S. Army permanently engaged in this specialized intelligence activity. The Army's current annual expenditure for this vastly important phase of intelligence averages \$40 million. Adv.

# ful Man of Mystery!



Starring

# BARRY SULLIVAN

As Master of International Intrigue

**X DANGER**  
is his constant  
companion!

**X SECRECY**  
is his way  
of life!

**X THE WORLD**  
is his field  
of operations!



# ZIV

Television

NEW YORK CINCINNATI  
CHICAGO HOLLYWOOD

ADVENTURE  
INTRIGUE  
SUSPENSE

# TV RESULTS

## furniture

SPONSOR: Lawrence Mayflower Furniture Warehouse AGENCY: Direct

CAPSULE CASE HISTORY: *In January 1955, sponsor started two filmed announcements weekly in late movie show, increased to five per week within a month. Sales rose so much that in 60 days the firm bought a half-hour country music show, which in turn boosted its sales again. Finally the company bought an additional 15-minute news program, now attributes 90% of its business directly to tv. The sponsor's dollar volume increased approximately 30%. Campaign cost to date: \$2,250.*

KHSL-TV, Chico, Cal.

PROGRAM: Ozark Jubilee;  
KHSL-TV World News

## furniture beds

SPONSOR: Antry Bros., Inc. AGENCY: Direct

CAPSULE CASE HISTORY: *Roch Ulmer, the staff m.c. of Star Time, recently delivered two commercials for the 12:15-12:30 a.m. segment of the program in a flannel nightshirt and sleeping cap as he relaxed on the sponsor's Sleep-E-Z bed. But he didn't put the audience to sleep—not right away, anyhow. During the next three days \$5,400 worth of Sleep-E-Z beds were sold and the sponsor's field supervisors attributed 75% of the store traffic to Ulmer's relaxed selling. Cost of 15-minute Class C time segment (26-time rate) is \$190.*

WHB-TV, Kansas City

PROGRAM: Star Time

## furniture bedroom sets

SPONSOR: General Department Stores AGENCY: Direct

CAPSULE CASE HISTORY: *The company, operating 23 stores in remote sections of West Virginia, had unsuccessfully tried newspaper and radio advertising. It ran four one-minute live participations daily on WSAZ-TV, which covers 95% of the company's stores. After 10 days, it had sold 147 bedroom suites totaling \$32,766 in sales. The participations cost \$296. Cost: only 0.9% of sales, a remarkably low figure, pointed out the sponsor's merchandise manager and one which will be the basis for future ad campaigns.*

WSAZ-TV, Huntington, W. Va.

PROGRAM: Coffee Time,

## gardening

SPONSOR: Savemore Drug Stores AGENCY: Mark Schreiber

CAPSULE CASE HISTORY: *The sponsor, a chain of 10 drug stores, bought a one-minute participation on Wednesday nights. An offer of garden hose on 21 April at \$2.49 for 50 feet and of soil soakers for 99c was telecast. "The fantastic sales story is this," Mark Schreiber said. "For an expenditure of \$79.50, the stores had a dollar volume of more than \$2,000 in retail sales on these items. Naturally, with this kind of story, we have requested additional commercials on Academy Theatre."*

KOA-TV, Denver

PROGRAM: Academy Theatre

## gardening bulbs

SPONSOR: Condon Brothers Seedsmen AGENCY: Direct

CAPSULE CASE HISTORY: *A seed company found they were oversupplied with Dutch Tulip Bulbs at the end of the season. To move them they bought five participations on Helen Bale's Tv Kitchen over WREX-TV in Rockford, Ill. The complete supply was sold out in five days and owner Leonard R. Condon reported responses from people 50-60 miles away. The cost of the campaign was \$285. Television will be this company's first advertising choice in the future.*

WREX-TV, Rockford, Ill.

PROGRAM: Tv Kitchen

## gardening plants

SPONSOR: Stringer Bros. Nurseries AGENCY: Direct

CAPSULE CASE HISTORY: *In the first experience this firm had with tv, it used a live one-minute announcement on WHBQ-TV, Friday night. It was amazed when it sold all 500 of the advertised gardenia plants in the first hour of business Saturday morning. In the following weeks the complete stock of 1,000 plants was sold every Saturday following the Friday night commercial. Believing it had a 30-day supply, the nursery advertised its Black Magic Mulch, and was sold out on Saturday, causing a reorder. Cost of each 60-second announcements per week is \$100.*

WHBQ-TV, Memphis

PROGRAM: Announcements

## gardening seeds

SPONSOR: Callan Field Seeds AGENCY: Direct

CAPSULE CASE HISTORY: *Farmers do too watch television! Ed Callan, who owns the Callan Field Seeds firm, bought a one-minute participation announcement in a half-hour local show every week (one-time one-minute Class A rate is \$40), wrote to KELO-TV thusly: "I just wanted you to know how successful my television promotion has been. The new business I have received . . . already has paid for over half of the contract and it has only been on once. The ad was seen in [several towns] and resulted in many new accounts.*

KELO-TV, Sioux Falls, S. D.

PROGRAM: Participation

## home appliances air coolers

SPONSOR: Hollis Furniture Co. AGENCY: Direct

CAPSULE CASE HISTORY: *In mid-May, Doug Hollis opened his furniture store. Eight weeks later he began sponsorship of the Friday Owl Movie on KCEB (time cost is \$92.50 an hour, 52-time rate). "On our opening night as sponsors," Hollis says, "we featured the Essex Air Cooling unit. Neither this item, nor our location had been publicized in any other advertising media. The day following our initial telecast we sold out our complete stock of Essex Air Coolers. Further, we took 17 additional orders for later delivery."*


KCEB, Tul-a

PROGRAM: Owl Movie





To SELL your  
product best  
in *Oklahoma*...



**SHOW** it on  
Oklahoma's Leading  
**TV Station**...



Channel **4**  
**WKY-TV** NBC  
ABC  
OKLAHOMA CITY

# TV RESULTS

## home appliances air coolers

SPONSOR: Air Temperature, Inc. AGENCY: Direct  
CAPSULE CASE HISTORY: *Air Temperature, Inc., of Yuma now sells 'em by the carload lot. The product is Chrysler Airtemp residential air conditioners which cost from \$1,400 to \$1,600 apiece. And sale of a carload lot is directly attributed to three weekly half-hour film dramas bought in June for \$150 each. There were 33 units sold in the area in June—of which this sponsor sold half. During July and August he continued to outsell all other dealers two to one. Cost of the campaign: \$1,500.*

KIVA, Yuma PROGRAM: Favorite Story

## home appliances clippers

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. Cost of the participations is \$70 weekly.*

WREX-TV, Rockford, Ill. PROGRAM: Movie Time, participations

## home appliances freezer plan

SPONSOR: Parliament Food Plan AGENCY: Direct  
CAPSULE CASE HISTORY: *This company sells frozen food plans, delivering a freezer with food to customers on an installment payment basis. The firm ran an announcement campaign on WXIX-TV at a cost of \$1,600 per week. The initial campaign resulted in 40 deliveries, far in excess of Parliament's expectations. The lead cost per delivery was reduced by \$35. The sponsor renewed for 26 weeks.*

WXIX-TV, Milwaukee PROGRAM: Announcements

## home appliances liquidizer

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.*

WXIX-TV, Milwaukee PROGRAM: Announcements

## household cap opener

SPONSOR: Aunt Jane Pickles AGENCY: Direct  
CAPSULE CASE HISTORY: *On 26 January Ruth Lyons offered a cap opener for vacuum-sealed jars. The cap was offered for 10 cents—and from late January to early March more than 15,797 dimes rolled in for the opener. Top day's mail was 28 January, when more than 1,666 requests came in for the device. A one-minute live participation in the 50-50 Club is \$230; the program is telecast 90 minutes daily over WLWT, Cincinnati, WLWC, Columbus and WLWD, Dayton.*

WLWT, WLWC, WLWD PROGRAM: 50-50 Club

## household carpets

SPONSOR: Pettijohn's Floor Coverings AGENCY: Direct  
CAPSULE CASE HISTORY: *Mr. Pettijohn, the owner of a carpet store, delivers his own commercials on Hopalong Cassidy each Thursday at 6 p.m. He attributes his astounding success to Hoppy's popularity and the informality of his commercial messages. "We certainly have had good results," he says. "Why, on one day following our show we made more than \$3,000 worth of sales attributable to the program." Time charge for each program is \$164.35 on contract.*

KPHO-TV, Phoenix, Ariz. PROGRAM: Hopalong Cassidy

## household cookware

SPONSOR: Permanent Stainless Steel Prod. AGENCY: Direct  
CAPSULE CASE HISTORY: *When this Fresno firm indicated an interest in television, KBID-TV set up a test schedule. Two mid-afternoon participations were placed in the Dave Williams Show, a program of music and chatter. Sets of stainless steel cookware were demonstrated and sold directly on the show. As a result of the test the firm sold \$1,820 worth of merchandise. Cost of the participation: \$70. A few days later the company signed for a continuing program.*

KBID-TV, Fresno PROGRAM: Dave Williams Show

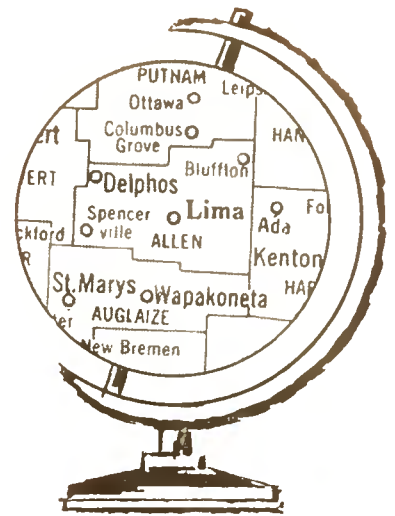
## household jar lid

SPONSOR: Peter Pan Peanut Butter AGENCY: Needham, Louis & Brorby, Inc.  
CAPSULE CASE HISTORY: *On 18 February, Ruth Lyons, femcee of the 50-50 Club, told her viewers that they could get a plastic refrigerator jar lid free. All they had to do was send Miss Lyons a self-addressed stamped envelope. The next day 1,267 requests for the Peter Pan lids came into the station; the following Monday there were 3,411 requests and by the first of March 5,269. A one-minute live participation costs \$230.*

WLWT, Cincinnati, WLWC, Columbus, WLWD, Dayton PROGRAM: 50-50 Club

# WORLDS OF EXTRA COVERAGE!

In the rich trading area of Lima, Ohio, there are 45,000 TV families for a saturation of 81.1 percent . . . and here more people watch WHIO-TV than all the other TV stations combined. Outside of the primary area, LIMA IS 80 MILES FROM DAYTON. It's just one of the MANY outside bonus areas in WHIO-TV's coverage of 511,310 families. Here are the ARB facts and figures:



## CHANNELS VIEWED MOST IN LIMA, OHIO

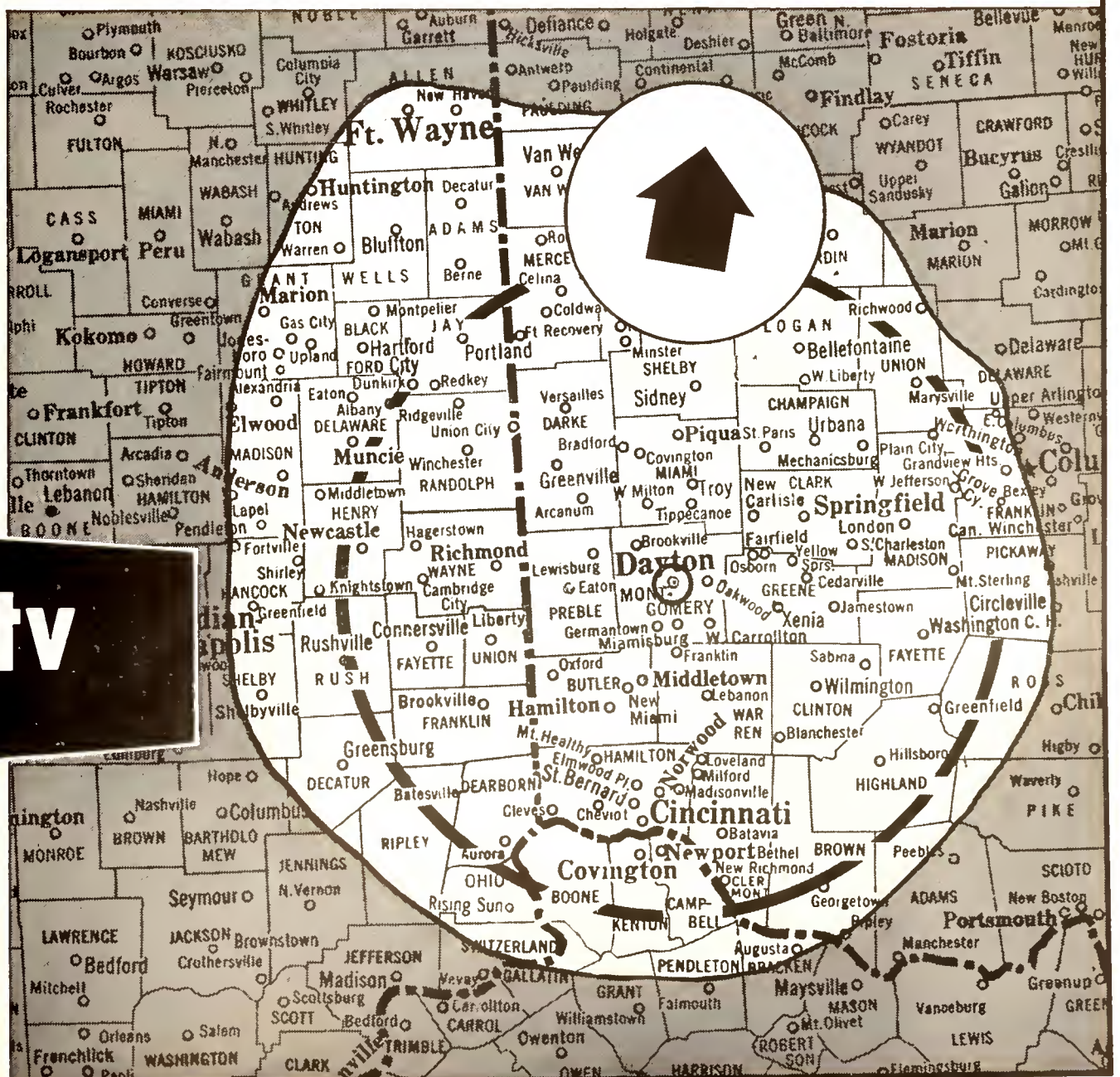
| Channel         | City   | Station Viewed Most Before 6 P.M. | Station Viewed Most After 6 P.M. |
|-----------------|--------|-----------------------------------|----------------------------------|
| WHIO-TV         | Dayton | 66                                | 66                               |
| Station B (UHF) |        | 7                                 | 24                               |
| Station C       |        | 5                                 | 5                                |
| Station D       |        | 3                                 | 3                                |

These figures prove the eyes and ears of this world are tuned to WHIO-TV, one of America's great AREA stations, using one of the world's tallest towers (1104 ft.) and the equivalent of 316,000 watts. It's America's best buy in TV—and if you don't believe it ask our world representative George P. Hollingbery.

ONE OF  
AMERICA'S  
GREATEST  
AREA  
STATIONS

**whio-tv**  
CBS

Channel **7**  
DAYTON, OHIO



# What does it take to make friends out of viewers?

Getting people to turn a dial to a television program is one thing. Getting those people to feeling that the station they tuned to is a friend . . . that the station can be counted on for truth, honesty, for the fulfillment of their needs and expectations is what brings a station close to its viewers. It is this audience-conscious station policy, this constant search to provide the finest in news and entertainment for the people of its area, that converts viewers into friends for a television station.

Such is the wonderful, wonderful relationship that exists between WMCT, Memphis . . . and its friends.

Such is the bond of sincere good will, deep loyalty, and confidence that has been built between WMCT, Memphis and its friends, the people who make up its vast audience of more than 400,000 homes.

This great friendship did not come about overnight.

It has been a steady-building thing, a mutual feeling of good will that has developed since the inception of WMCT's parent station WMC Radio, back in 1923. For ever since that time, WMC and WMCT have constantly pioneered for the best interest of its listeners and viewers. Practically everything new in electronics has first found its way to Memphis and the Mid-South through WMC and WMCT. It has pioneered in FM. It has pioneered in TV. It was the first TV station in Memphis, originating early in 1948. For six years it was the **only** TV station in Memphis. When color was first developed, WMCT, for almost 18 months, was the only television station equipped to transmit color. Soon, live color cameras will be made available to broadcast local color programs through WMCT. WMCT is the only TV station in Memphis with its own developing and printing facilities. This completely modern equipment makes it possible to telecast news within a few minutes after that news has been filmed on the spot.

Every improvement to render a better service for its friends, every modern broadcasting and telecasting device was brought and is being brought to the Memphis audience through WMC and WMCT.

It's important to take this opportunity to list the reasons **why** this great friendship exists between station and viewers, in order that Time Buyers, Account Executives, yes and Clients, themselves, might know just how a station becomes a part of the very lives of the people it serves, and with what great degree of responsibility a station views its obligations to its viewers. It would have been easy (and relatively inexpensive) to provide a push-button and turn-table type of service. While a great num-

ber of viewers would have been won that way, WMCT felt a greater need to provide a complete telecasting service for its friends. For that reason WMCT's Farm Program is a vehicle that has won literally thousands upon thousands of friends for the station. Derek Rooke, WMCT's Farm Director, covers scores of counties in his Station Wagon weekly, gathering news and views of farmers with the sole object in view of providing a more all-inclusive farm service. Mr. Rooke's sound-on-film camera captures interviews with farmers, themselves, and on each program he brings to the viewers a complete area weather report. He provides the means for the WMCT farm audience to see people they know, friends in their own community, on television. That service has built a warm friendship among farmers . . . a friendship that means something to the viewer.

WMCT is the **only** television station in Memphis with such complete farm information and facilities to serve the farmers.

Complete mobile equipment enables WMCT to pick up local programs, sports events, and programs originating outside of our studios that are of special civic interest to the people of the community.

CHILDREN? Programs like Trent Wood's Storyland do **more** than provide entertainment. They provide a means for the station to have children in this area become part of the broadcasts themselves.

WOMEN'S PROGRAMS? WMCT maintains a full-time women's director, Cathy Bauby, who designs and custom-tailors her show to the needs and interests of women throughout WMCT's territory. Furthermore, WMCT's Homemaker program, with Carolyn Godman, receives thousands of pieces of mail a month, testifying to the tremendous interest the show inspires among home-makers.

Management, and members of the station personnel, have always given fully of their time and talent to every worthwhile civic and community project in Memphis and the Mid-South. Production Executives have produced, directed, narrated and filmed features for the Red Cross, Community Chest, Fire Department, City Beautiful, Traffic Department and practically every major activity of civic betterment. Management has long been active in the field of Broadcasting, holding many important committee posts in national organizations. Recently WMCT received the Sylvania Award and the Freedom Foundation Award for the excellence of its locally produced programs in the public interest.

The same integrity that has characterized The Commercial Appeal for the past century in its service to the public, has been maintained by WMC and WMCT.

So, day after day, month after month, as its viewers realize and accept these contributions to their well-being, they have developed this deep and unspoken appreciation for the station. Actually, it is a strong and durable friendship, built on the solid ground of consideration for every segment of the people who make up the great Memphis territory. For the years ahead, WMCT pledges a continuance of the policies that have built these friendships. This is a great public trust, this business of telecasting; and those of you who are interested in converting these friends into your customers, can be sure WMCT in Memphis will continue having the finest in entertainment, the important events of each day, and the best in local talent, all keyed to the needs and best interests of its viewers.

**Thus, can our friends become your friends.**

# TV RESULTS

## household kitchens

SPONSOR: Wholesale Building & Supply Co. AGENCY: Direct

CAPSULE CASE HISTORY: *When this building and supply firm decided to try television they selected a late movie on Friday nights as a test vehicle. A model kitchen was assembled in the studio for commercials. In the first five weeks of the 13-week contract, the firm gained enough leads to keep their salesmen busy for three months. They were forced to drop the show until the fall in order to catch up. An announcement a week has been substituted. Average sale from program leads was \$1,000.*

WREX-TV, Rockford, Ill. PROGRAM: Film

## household knives

SPONSOR: Macy's Gift Shop AGENCY: Direct

CAPSULE CASE HISTORY: *During Thanksgiving week, Macy's bought two participations, one in a late afternoon program (Harry Smith Show), one in a late evening show (Moonlight Playhouse), to advertise a set of steak knives priced at \$4.95. For purposes of the live demonstration, the advertiser left nine sets at WSUN-TV. The day after the final commercial, he came to the station to pick up the sets, and found they had been sold. From the two announcements, Macy's sold over 1,300 sets of steak knives—that's \$6,500 in business from an investment of \$75.*

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

## household pets

SPONSOR: Sevier's Pet Center AGENCY: Direct

CAPSULE CASE HISTORY: *Participating on Hospitality House from 5-5:30 over KSBW-TV for 13 weeks, Sevier's Pet Center grew from just another pet shop to fourth in pet supply and food sales in California. The very first show brought over 200 letters and cards. Some were comments on the show, some were entries into a contest and others were inquiries about advertised products. All the pets offered for sale or free were spoken for within one half hour after the show. Cost per half hour \$99.*

KSBW-TV, Salinas, Cal. PROGRAM: Hospitality House

## household plastic wrap

SPONSOR: Dow Chemical AGENCY: MacManus, John & Adams

CAPSULE CASE HISTORY: *To introduce its plastic film wrapping product, Saran Wrap, Dow purchased several participations on KPTV's Friend of the Family, a daily daytime half-hour woman's show. Mike Davenport, star of the program, offered a free sample of Saran Wrap to all viewers writing him and requesting it. After only two announcements, 1,600 written requests had poured into the station. Cost per participation: \$60.*

KPTV, Portland, Ore. PROGRAM: Friend of the Family

## household premiums

SPONSOR: Pet Milk Co. AGENCY: Direct

CAPSULE CASE HISTORY: *Pet Milk had been sponsoring Ziv's Cisco Kid (lip-synchronized in Spanish) in Puerto Rico for four months. In a special promotion, they offered one autographed photo of Cisco (Duncan Renaldo) or one autographed photo of his side-kick, Pancho (Leo Carillo) in exchange for two Pet Milk labels. Each photo also carried a greeting in Spanish. Up to 15 December, Pet Milk gave away a total of 67,000 photos, renewing their initial photo order seven times. Since Puerto Rico boasts only 40,000 tv sets, the sponsor considers the figure of 67,000 amazingly high.*

KWAQ-TV, San Juan, P.R. PROGRAM: Cisco Kid

## household records

SPONSOR: Whitehouse Co. AGENCY: Parker Adv.

CAPSULE CASE HISTORY: *In order to promote its package of 18 Top Tunes in the Denver area, the Whitehouse Company tried daytime tv. Whitehouse bought participations on Casey Kemp's Two Gun Theatre, a Western film strip, running Monday through Saturday. In the first five days sponsor received 220 direct orders; Saturday's show brought 197 more orders. Record package was priced at \$2.98; gross sales were \$1,223.66 in those six days. Cost to sponsor was \$451. For each dollar invested Whitehouse received \$2.72 in immediate direct sales.*

KOA-TV, Denver PROGRAM: Casey Kemp's Two Gun Theatre

## household rugs

SPONSOR: Persian Rug Renovating Co. AGENCY: Direct

CAPSULE CASE HISTORY: *Vartan Kuchukian, owner of the Persian Rug Co., had a heavy inventory of domestic rugs and decided to use WISE-TV to promote his summer sale. He bought 15 announcements on various nighttime shows during one week. The cost of his television advertising (he did no other advertising) was \$300, while his total sales were \$6,000. Kuchukian commented: ". . . we did a dollar volume 20 times greater than the amount expended for the advertising!"*

WISE-TV, Asheville, N. C. PROGRAM: Announcements

## household sewing machines

SPONSOR: Rodney Sewing Machine Co. AGENCY: Direct

CAPSULE CASE HISTORY: *When you're trying to find the right customer for your product, stimulate business or cut down on returns, television is the answer according to I. Ratner, v.p. of the Rodney Sewing Machine Co. Rodney's first test campaign on television ran for one week and cost \$500. In that week they did \$10,000 worth of business. Campaign consisted of one announcement a day running two and a half minutes long and using a straight merchandising approach.*

WXIX-TV, Milwaukee PROGRAM: Announcements

WCPO-TV

CINCINNATI

*and*

WEWS

CLEVELAND

*announce the appointment of*

**BLAIR**

*as national representative  
effective January 1, 1956*

WCPO-TV  
Channel 9  
ABC-TV NETWORK  
CINCINNATI 6, OHIO



WEWS  
Channel 5  
ABC-TV NETWORK  
CLEVELAND 14, OHIO

SCRIPPS-HOWARD RADIO, INC.

# TV RESULTS

## household

SPONSOR: Rodney, Inc. AGENCY: Direct  
CAPSULE CASE HISTORY: *After six months on WXIX-TV, the sponsor wrote to the station and said that "our costs (on WXIX-TV) have been brought down lower than costs of other media. . . . I also have found that my closures are very high . . . For a \$500 expenditure we did \$10,000 worth of sewing machine business. It has perked up our sales organization. . . . We are very pleased with your station and hope to continue without interruption for years to come . . ."*

WXIX-TV, Milwaukee PROGRAM: Announcements

## household tools

SPONSOR: Grant Tool Co. AGENCY: Arthur Meyerhoff & Co.  
CAPSULE CASE HISTORY: *The sponsor bought a five-minute program at sign-off on Saturday nights. In six weeks 2,510 orders were pulled by the program; each order was for an item costing \$1.98. Every time the program was telecast an average of 418 orders was received; each program cost \$125. Thus sales amounted to about seven times the advertising cost. The sponsor at first renewed for three weeks, renewed again for six weeks and then renewed again for 13 weeks.*

WBTB, Charlotte PROGRAM: Gay Blades

## houses

SPONSOR: Various Norfolk realtors AGENCY: Direct  
CAPSULE CASE HISTORY: *WVEC-TV recently began a new program series called Tv Real Estate Guide on Sundays, 12:30-1:00 p.m., with seven real estate brokers participating. Five of the brokers reported they got inquiries on Sunday afternoon—right after the first program. The station says so many more realtors have signed for the show that it was extended from 30 minutes to an hour. They feel that informative programming in this field brings maximum results. Each participation costs \$51.75.*

WVEC-TV, Hampton-Norfolk PROGRAM: Tv Real Estate Guide

## houses new homes

SPONSOR: Tilton Homes Corp. AGENCY: Direct  
CAPSULE CASE HISTORY: *After the Tilton Homes Corp. had been sponsoring the film program, I Am the Law, weekly for six weeks on WREX-TV, a representative of the firm stated: "Prospective home buyers have been arriving at our Rochelle (Illinois) offices every day of the week, some from as far away as 100 miles. Response caused us to add another salesman." Commercials were delivered over live cards showing every phase of operation in the construction of these homes.*

WREX-TV, Rockford, Ill. PROGRAM: I Am the Law

## houses new homes

SPONSOR: Veterans Loan & Realty Co. AGENCY: Direct  
CAPSULE CASE HISTORY: *In order to push the sale of homes in a new development, the Veterans Loan & Realty Co. placed a schedule of announcements on WJBF. Homes sold for \$6,500. In a one-day campaign of five announcements 53 houses were sold. By the end of the week all 85 homes in the subdivision were sold. Company grossed sales of \$552,500 from an expenditure of \$192.50. Veterans Loan & Realty reports it is amazed at the impact television had on its sales.*

WJBF, Augusta, Ga. PROGRAM: Announcements

## houses new homes

SPONSOR: Chicago Builders AGENCY: Direct  
CAPSULE CASE HISTORY: *Twelve houses in the high-price field were sold as the result of a single one-minute participation in WBBM-TV's In Town Tonight. The builder made \$350,000 in sales at no cost on the Borg-Warner's show. L. J. Gradishaw, Berwin, Ill. reports "Three people who have their own lots came in and wanted to build as soon as possible. Nine others will build as soon as we can get them desirable locations." In Town Tonight is a nighttime variety, on which local contractors are allowed to show their latest homes.*

WBBM-TV, Chicago PROGRAM: In Town Tonight, participation

## houses sites

SPONSOR: Ohio Valley Realty Corp. AGENCY: Direct  
CAPSULE CASE HISTORY: *Within six weeks of its first plunge into local television, Ohio Valley Realty sold all its housing sites. Campaign involved one-minute announcements and I.D.'s, scheduled more heavily on Mondays and Saturdays. Announcements were placed around fight talks, wrestling, films and local live shows. Company also made a point of offering special inducements, like a book on housing plans, during their weekly announcements. Announcements cost \$85; I.D.'s, \$29.75.*

WCPO-TV, Cincinnati PROGRAM: Announcements, I.D.'s

## houses summer cabins

SPONSOR: Eufaula Sportsmans Club AGENCY: Direct  
CAPSULE CASE HISTORY: *In order to spread the news of available cabins and cabin sites in Eufaula, Okla., the Eufaula Sportsmans Club bought a one-minute announcement at 10:20 p.m. Within six days of this single announcement, it sold 100 cabins, with a gross of \$60,000. It still has 200 phone calls and 60 post cards to check, but sales were so rapid that the club hadn't time to follow them through at the outset. The announcement cost \$120, brought in \$500 for each ad dollar spent.*

WKY-TV, Oklahoma City PROGRAM: Announcement



"Location\*" can be important ...



\*We ought to know ... there's a bank and a wine shoppe right next door.

But in Louisville ...

**WHAS-TV Programming pays off!**



"SPORTRAITS"  
10:45—10:55 P. M.  
Monday through Friday  
(Market's only complete evening sportscast.)

**Are you participating?**

VICTOR A. SHOLIS, Director  
NEIL CLINE, Station Mgr.  
Represented Nationally by Harrington,  
Righter & Parsons,  
Associated with The Courier-Journal  
& The Louisville Times



BASIC CBS-TV Network

Your Sales Message Deserves  
The Impact of Programming of Character

# TV RESULTS

## sporting goods

SPONSOR: Hatfield's Hardware AGENCY: Direct  
CAPSULE CASE HISTORY: *Hatfield's wanted to promote a special Grand Opening Day on a Saturday for Sea Horse Outboard Motors and General Marine Speedliner Boats. They plugged the event on their Here's the Life program on KFEQ-TV, Friday, 7:30-45 p.m., and an additional quarter-hour program the same evening. During the 30 days following this promotion, \$14,000 in sales were traced directly to the shows. Cost: \$228.*  
KFEQ-TV, St. Joseph, Mo. PROGRAM: Here's the Life

## sporting goods

SPONSOR: Hawaii Pan Pacific Store AGENCY: Direct  
CAPSULE CASE HISTORY: *KONA decided to try something new for the Hawaii Pan Pacific commercials on the All American Game program. Station featured its own salesman, Fred Briggs, in live commercials patterned for him. Results for Pan Pacific, distributors of Wilson and Brunswick sporting goods, were substantial: After the first two weeks sponsor reported that 200 bowling balls had been sold. The average for the year is about 600. Also 20 complete sets of Wilson golf clubs, at \$200 a set, were sold. Pan Pacific's cost for each game was \$300.*  
KONA, Honolulu PROGRAM: All American Game

## sporting goods

SPONSOR: Stubbs Hardware Co. AGENCY: Direct  
CAPSULE CASE HISTORY: *When WTOC-TV decided to adapt a radio show of long standing to tv, the Stubbs Hardware Co. realized that this would be a good buy for them. Program, The Old Salt, is presented Tuesday nights from 7 to 7:15 p.m. and features a well-known local sportsman who gives hunting and fishing news. Sponsor uses show to feature certain items it has in stock, each week featuring a different special. Show has proved so effective that many weeks items mentioned have been completely sold out. Program cost, \$80 a week.*  
WTOC-TV, Savannah PROGRAM: The Old Salt

## sporting goods

SPONSOR: Pickard's Sporting Goods AGENCY: Direct  
CAPSULE CASE HISTORY: *When this local sporting goods store decided to test tv's sales effectiveness for their type of merchandise, they bought one-half of WMFD's Gone Fishing show on a one-time only basis. This program is heard on Fridays between 8:15 and 8:30 p.m. The cost was \$44. These results were immediate: 15 complete rod and reel outfits plus one of the store's largest outboard motors were sold to viewers. The client credits better results from this sponsorship than from any other advertising venture.*  
WMFD, Wilmington, N. C. PROGRAM: Gone Fishing

## sporting goods golf clubs

SPONSOR: Schindler's Jewelry Store AGENCY: Direct  
CAPSULE CASE HISTORY: *Schindler's promoted a special golf club offer using KVTV as its only advertising medium. The offer: A five-club special set priced at \$24.95. The promotion: Five announcements on KVTV. The results: Sale of 120 golf club sets—including sales to 10 members of KVTV's staff who fell for their own commercials. After three weeks, sales are still booming. Cost of the announcements was \$230.*  
KVTV, Sioux City PROGRAM: Announcements

## sporting goods gym sets

SPONSOR: T. S. Martin Co. AGENCY: Direct  
CAPSULE CASE HISTORY: *In a single 60-second participation on Kids Korner, heard Friday afternoons (5:05-5:30), this firm advertised an outdoor gym set for children priced at \$29.95. A \$3.25 basketball was offered as a bonus to customers who mentioned the announcement. This offer was good, however, only on the Saturday and Monday following the broadcast. The store reported that a total of 41 sets were sold in these two days, bringing in a total revenue of \$1,227.95. The cost of the single participation was only \$40.*  
KVTV, Sioux City PROGRAM: Kids Korner

## sporting goods gym sets

SPONSOR: Pearlman's AGENCY: Direct  
CAPSULE CASE HISTORY: *This Asheville furniture store used one live commercial over WISE-TV to advertise gym sets. Art Pernitiz, Pearlman's sales manager, said, "The response to the announcement was so great we sold out the item before our shipment arrived. We've had to reorder this twice, with a larger quantity involved in each order. All in all, I'd say our sales are more than 300% above our expectations." The cost of the single announcement was \$40. (WISE-TV, incidentally, is a uhf station).*  
WISE-TV, Asheville, N. C. PROGRAM: Announcement

## sporting goods

SPONSOR: Minnesota Blue Cross AGENCY: Direct  
CAPSULE CASE HISTORY: *Minnesota Blue Cross, to contribute to highway safety, developed a Scotchlite-coated version of their famous emblem to attach to car bumpers as a safety reflector. The emblem was offered on three noon newscasts, two 10 p.m. news reports. The first mail brought in 551 requests. A week later the demand had risen to 565 requests a day. Within a month a total of 25,800 had been delivered.*  
WCCO-TV, Minneapolis-St. Paul PROGRAM: Newscasts

# TV RESULTS

## various cartoon contest

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. With test results more than satisfactory, the company had a basis for future ad beaming. Wishbone's time outlay for the show on a weekly basis is \$406.*

WEWS, Cleveland PROGRAM: The Little Rascals

## various cigars

SPONSOR: Bayuk Cigars AGENCY: Ellington & Co.  
CAPSULE CASE HISTORY: *When the D. Kurman Co. in Milwaukee added Phillie cigars to their line, Bayuk Cigars added WXIX-TV to their station lineup for the Saturday night fights (9:00 p.m.). Soon after, salesmen reported Milwaukee dealers showed a strong desire to take on the line because patrons were asking for the cigar advertised on the boxing matches. Many new accounts resulted and sales increased steadily.*

WXIX-TV, Milwaukee PROGRAM: Saturday Night  
Boxing Matches

## various coloring sets

SPONSOR: American Pencil Co. AGENCY: Doyle Dane  
Bernbach  
CAPSULE CASE HISTORY: *Ever since 4 October when Herb Sheldon started filling in and coloring a picture a week on his early morning show sales have tripled for the American Pencil Co. The Venus Paradise set he uses is also promoted in stores with pictures of Herb Sheldon. The show is geared to both children and mothers by teaming Herb Sheldon with Josephine McCarthy, who has a home-cooking segment. Sponsor buys participations on four shows a week, cost is \$850.*

WRCA-TV, New York PROGRAM: Herb Sheldon  
with Josephine McCarthy

## various comic books

SPONSOR: Richfield Oil Co. AGENCY: Hixon-Jorgenson  
CAPSULE CASE HISTORY: *The sponsor had distributed special giveaway comic books to its gas stations in the Portland area. But the books weren't moving so Richfield bought participations in KPTV's Toymaker show (4:30-5:00 p.m., weekdays). After five announcements 20,000 books had been given away. An additional 5,000 were shipped in from another town and they were gone almost immediately. In less than two weeks 30,000 books were given away. Tv cost: \$600.*

KPTV, Portland PROGRAM: The Toymaker

## various curlers

SPONSOR: Weaver Products AGENCY: Gregory & House  
CAPSULE CASE HISTORY: *Tv was the only medium used to promote Spoolie Hair Curlers after their introduction in the Portland area. At first the sponsor signed for daily participations on Friend of the Family for three weeks, but at the end of that period he signed for two announcements weekly for another two months. Spoolies advanced from a product with almost no distribution to a product sold in every department, drug and variety store in the area, with total business exceeding \$82,000. Total expenditure: \$2,000.*

KPTV, Portland, Ore. PROGRAM: Friend of the Family

## various drive-in

SPONSOR: Auto Dine Drive-In AGENCY: Direct  
CAPSULE CASE HISTORY: *To perk up business the sponsor used one-minute live announcements. Talent compared regular hamburgers with Auto Dine's "Bigger Burgers." The campaign ran for six weeks and business doubled. As a matter of fact, some people had to be turned away because it was impossible to serve so many orders. Because of this, the sponsor did not renew, but expects to use live spots again if need arises.*

KCSJ-TV, Pueblo, Colo. PROGRAM: Announcements

## various drugs

SPONSOR: Preston Drugs AGENCY: Direct  
CAPSULE CASE HISTORY: *Sponsoring the half-hour TPA film program, Ellery Queen Show, Preston Drugs sold over 1,000 aluminum tumblers after promoting them on the show. President Wayne Preston reports, "Every subsequent promotion, regardless of product, has been a sell-out." In addition, the drug stores have traced many other direct sales to the show, find "public acceptance not evident with any other type of advertising." Cost of the show: \$125 per week.*

WJHP, Jacksonville PROGRAM: Ellery Queen Show

## various jewelry

SPONSOR: Jordan's Jewelers AGENCY: Direct  
CAPSULE CASE HISTORY: *Starting with one 10-second announcement a week in November 1953, this jewelry shop increased its schedule gradually until it began sponsoring Amos 'n' Andy on Thursdays from 10:30 to 11 in the fall of 1954. At the end of 1954 the books showed that gross business had increased 44% over 1953. In addition Jordan's was first in the city in sale of Sunbeam Appliances, Bulova watches and General Electric radios. Show costs \$235 per week.*

KVTV, Sioux City, Iowa PROGRAM: Amos 'n' Andy

*abc-tv's  
"afternoon  
film  
festival"  
brings  
the stars  
out  
in the  
daytime*



TREVOR HOWARD



GLYNIS JOHNS



MICHAEL WILDING



JAMES MASON



MAI ZETTERLING



STEWART GRANGER



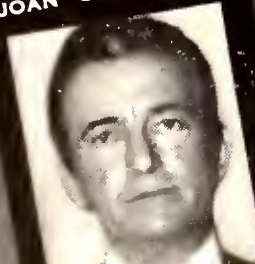
CEDRIC HARDWICKE



ANN TODD



JOAN GREENWOOD



CLAUDE RAINS



ALEC GUINNESS

JEAN SIMMONS

DEBORAH KERR

ALASTAIR SIM



DAVID NIVEN

LILLI PALMER

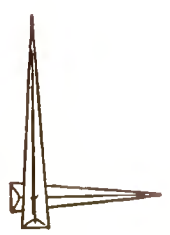


MICHAEL REDGRAVE



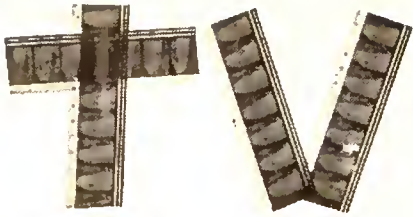
ALLYN EDWARDS-YOUR HOST

Famous film stars. Great production values. Modern top-flight movies never before shown on television. These are the elements that make up ABC-TV's exciting, new daytime show, "Afternoon Film Festival," starting January 16, 1956. Each weekday (3 to 5 PM, EST) TV viewers will watch a full-length, truly fine motion picture. Among the 100 titles on the schedule are such greats as: The Cruel Sea, Genevieve, Hungry Hill, A Queen Is Crowned, The Titfield Thunderbolt, Desperate Moment, This Happy Breed, The Captive Heart. For advertisers this should well be the buy of '56. It's nighttime quality TV at a new, low, daytime price. A flexible buying plan. A time slot which research indicates should produce excellent ratings. Plus personable Allyn Edwards, who will be available to deliver your sales message.



abc television network

7 West 66th St., New York 23, New York, SUsquchanna 7-5000  
 20 North Wacker Drive, Chicago, Illinois, ANdover 3-0800  
 277 Golden Gate, San Francisco, UNderhill 3-0077



# film shows recently made available for syndication

| Show name | Syndicator | Producer | Length | No. in series |
|-----------|------------|----------|--------|---------------|
|-----------|------------|----------|--------|---------------|

## ADVENTURE

|                                |                      |                           |         |               |
|--------------------------------|----------------------|---------------------------|---------|---------------|
| Adventures of Dr. Fu Manchu    | Hollywood Tv Service | Studio City Tv Prod.      | 30 min. | 13            |
| Adventures of the Falcon       | NBC Film Div.        | Federal Telefilms         | 30 min. | 39            |
| Adventures of Long John Silver | CBS TV Film          | Joe Kaufman               | 30 min. | 26            |
| Armchair Adventures            | Sterling             | Sterling                  | 15 min. | 39            |
| Camera's Eye                   | Sterling             | TeeVee Prod.              | 15 min. | 39            |
| Captain Gallant                | TPA                  | Frantel                   | 30 min. | 39            |
| China Smith                    | NTA                  | Bernard Tabakin           | 30 min. | 26            |
| Count of Monte Cristo          | TPA                  | Leon Fromkes              | 30 min. | In production |
| Cross Current*                 | Official             | Official                  | 30 min. | 39            |
| Crunch & Des                   | NBC Film Div.        | Bermuda Prod.             | 30 min. | 39            |
| Dangerous Assignment           | NBC Film Div.        | Oonley Develop-ment Corp. | 30 min. | 39            |
| Dateline Europe*               | Official             | Sheldon Reynolds          | 30 min. | 39            |
| Gadabout Gaddis                | Sterling             | Beacon Tv                 | 15 min. | 26            |
| Headline                       | MCA-TV               | Gross-Krasne              | 30 min. | 39            |
| I Spy                          | Guild                | Guild                     | 30 min. | In production |
| International Playhouse        | NTA                  | Mutual Tv Enterprises     | 30 min. | 26            |
| Joe Palooka                    | Guild                | Guild                     | 30 min. | 28            |
| Jungle Adventures              | Sterling             | Explorers Pictures        | 15 min. | 39            |
| Jungle Jim                     | Screen Gems          | Screen Gems               | 30 min. | 28            |
| King's Crossroads              | Sterling             | Sterling                  | 30 min. | 90            |
| Man Called X                   | Ziv                  | Ziv                       | 30 min. | In production |
| New Adventures of China Smith  | NTA                  | Bernard Tabakin           | 30 min. | 26            |
| Orient Express Overseas        | Official             | John Nasht                | 30 min. | 26            |
| Adventures*                    | Official             | Sheldon Reynolds          | 30 min. | 39            |
| Passport to Danger             | ABC Film Synd.       | Hal Roach, Jr.            | 30 min. | 39            |
| Ramar Of The Jungle            | TPA                  | Arrow Prod.               | 30 min. | 52            |
| Safari                         | Sterling             | Sterling                  | 30 min. | 26            |
| Secret File, U.S.A.            | Official             | Triangle Prod.            | 30 min. | 26            |
| Sheena, Queen of the Jungle    | ABC Film Synd.       | Nassour                   | 30 min. | 28            |
| Seldiers of Fortune**          | MCA-TV               | Revue                     | 30 min. | In production |
| Tales of the Foreign Legion    | CBS TV Film          | Tony Bartley              | 30 min. | 26            |
| Terry and the Pirates          | Official             | Dougfair Prod.            | 30 min. | 18            |
| This World of Ours             | Sterling             | Dudley Pictures           | 15 min. | 26            |
| The Three Musketeers           | ABC Film             | Thetis Film               | 30 min. | 26            |
| Top Secret                     | Flamingo             | Marion Parsonnet          | 15 min. | 26            |
| Tropic Hazard                  | Sterling             | Sterling                  | 15 min. | In production |
| Uncommon Valor                 | General Teleradio    | Executive Prod.           | 30 min. | 26            |
| Wonders of the Wild            | Sterling             | Borden Prod.              | 15 min. | 39            |

\*Formerly titled "Foreign Intrigue."

\*\*Sponsored by 7-T in 120 markets, but many are open on alternate-week basis.

## CHILDREN'S SHOWS

|                         |                   |                   |         |     |
|-------------------------|-------------------|-------------------|---------|-----|
| Animal Time             | Sterling          | Sterling          | 15 min. | 52  |
| Animated Fairy Tales    | General Teleradio | Lotte-Reinger     | 10 min. | 26  |
| Betsy and the Magic Key | Sterling          | Jamieson Features | 15 min. | 39  |
| Cartoons                | Sterling          | Sterling          | 5 min.  | 79  |
| Fearless Fosdick        | Sterling          | Times Tv Corp.    | 30 min. | 13  |
| Flash Gordon            | UM&M              | UM&M              | 30 min. | 39  |
| Ray Forrest Show        | Sterling          | Ray Forrest       | 30 min. | 26  |
| Hans Christian Andersen | Interstate        | Scan-American     | 30 min. | 26  |
| Jet Jackson             | Screen Gems       | Screen Gems       | 30 min. | 39  |
| Junior Crossroads       | Sterling          | Sterling          | 15 min. | 175 |
| Superman                | Flamingo          | Superman Prod.    | 30 min. | 52  |
| Superman Cartoons       | Flamingo          | Flamingo          | 15 min. | 16  |
| Telecomics              | Flamingo          | Flamingo          | 15 min. | 165 |

## COMEDY

|                             |               |                            |                     |               |
|-----------------------------|---------------|----------------------------|---------------------|---------------|
| Beulah                      | Flamingo      | Roland Reed                | 30 min.             | 78            |
| Corliss Archer              | Ziv           | Ziv                        | 30 min.             | 39            |
| Duffy's Tavern              | UM&M          | UM&M                       | 30 min.             | 39            |
| The Goldbergs               | Guild         | Guild                      | 30 min.             | In production |
| Great Gildersleeve          | NBC Film Div. | Matthew Rapp               | 30 min.             | 39            |
| Halls of Ivy                | TPA           | TPA                        | 30 min.             | 39            |
| Hal Roach Laughing Show     | NTA           | Hal Roach                  | 30 min.             | 7             |
| Hank McCune                 | UM&M          | A. C. Burger               | 30 min.             | 52            |
| His Honor                   | NBC Film Div. | Galahad Prod.              | 30 min.             | 39            |
| Homer Bell                  | UM&M          | A. C. Burger               | 30 min.             | 52            |
| I Married Joan              | Interstate    | Joan Davis                 | 30 min.             | 98            |
| Life With Elizabeth         | Guild         | Guild                      | 30 min.             | 65            |
| Life of Riley               | NBC Film Div. | Hal Roach                  | 30 min.             | 104           |
| Little Rascals ("Our Gang") | Interstate    | Roach                      | 10 min.             | 22—1 reel     |
|                             |               |                            | 20 min.             | 68—2 reel     |
| Looney Tunes                | Guild         | Warner's                   | 15 min. to one hour | Library       |
| My Hero                     | Official      | Four Star Prod.            | 30 min.             | 33            |
| My Little Margie            | Official      | Hal Roach, Jr.-Roland Reed | 30 min.             | 126           |
| Susie (Private Secretary)   | TPA           | Chertok Tv                 | 30 min.             | 52            |
| Trouble With Father         | Guild         | Hal Roach, Jr.-Roland Reed | 30 min.             | 130           |
| Willy                       | Official      | Destlow                    | 30 min.             | 39            |

| Show name | Syndicator | Producer | Length | No. in series |
|-----------|------------|----------|--------|---------------|
|-----------|------------|----------|--------|---------------|

## DOCUMENTARY

|                       |                    |                           |         |     |
|-----------------------|--------------------|---------------------------|---------|-----|
| The Big Idea          | Donn Bennett       | Donn Bennett              | 30 min. | 22  |
| Key to the City       | Hollywood Tv Prod. | Hollywood Tv Prod.        | 15 min. | 7   |
| Kieran's Kaleidoscope | ABC Film           | Paul Moss                 | 15 min. | 104 |
| Living Past           | Film Classics      | Film Classics             | 15 min. | 7   |
| Mr. President         | Stuart Reynolds    | Stuart Reynolds           | 30 min. | 3   |
| Science in Action     | TPA                | Call. Academy of Sciences | 30 min. | 52  |
| Uncommon Valor        | General Teleradio  | Executive Prod. Inc.      | 30 min. | 26  |
| Victory at Sea        | NBC Film Div.      | Henry Salomon             | 30 min. | 26  |
| The World Around Us   | Pictura Film Corp. | John Storer               | 15 min. | 26  |

## DO-IT-YOURSELF

|                 |          |                |         |    |
|-----------------|----------|----------------|---------|----|
| Junior Sciences | UM&M     | UM&M           | 15 min. | 39 |
| Wait's Workshop | Sterling | Reid Ray Prod. | 30 min. | 39 |

## DRAMA, GENERAL

|                             |                   |                        |         |               |
|-----------------------------|-------------------|------------------------|---------|---------------|
| All Star Theatre****        | Screen Gems       | Screen Gems            | 30 min. | 117           |
| Camera's Eye                | Sterling          | TeeVee Prod.           | 15 min. | In production |
| Captured*****               | NBC Film Div.     | Phillips H. Lord       | 30 min. | 26            |
| Dr. Christian               | Ziv               | Ziv                    | 30 min. | 1 (pilot)     |
| Dr. Hudson's Secret Journal | MCA-TV            | Selow & Morgan         | 30 min. | 39            |
| Celebrity Playhouse*        | Screen Gems       | Screen Gems            | 30 min. | 39            |
| Confidential File           | Guild             | Guild                  | 30 min. | In production |
| Janet Dean                  | UM&M              | UM&M                   | 30 min. | 39            |
| Douglas Fairbanks, Jr.      | ABC Film Synd.    | Oonglas Fairbanks      | 30 min. | 117           |
| Favorite Story              | Ziv               | Ziv                    | 30 min. | 39            |
| Flamingo Theatre            | Flamingo          | Telovideo              | 30 min. | 30            |
| Gangbusters                 | General Teleradio | Visual Drama           | 30 min. | 39            |
| Into the Night              | Sterling          | NTA                    | 30 min. | 18            |
| Invitation Playhouse        | Sterling          | TeeVee Prod.           | 15 min. | 26            |
| I Led Three Lives**         | Ziv               | Ziv                    | 30 min. | 117           |
| Charles Laughton Show       | Sterling          | TeeVee Prod.           | 15 min. | 26            |
| Little Show                 | Sterling          | NTA                    | 15 min. | 32            |
| Little Theater              | Sterling          | TeeVee Prod.           | 15 min. | 52            |
| The James Mason Show        | NTA               | Portland Prod.         | 15 min. | 26            |
| Mr. District Attorney***    | Ziv               | Ziv                    | 30 min. | 78            |
| Conrad Nagel                | Guild             | Andre Luotto           | 30 min. | 26            |
| Paragon Playhouse*****      | NBC Film Div.     | Douglas Fairbanks, Jr. | 30 min. | 39            |
| Play of the Week            | NTA               | Edward Lewis           | 30 min. | 26            |
| Public Defender             | Interstate        | Hal Roach, Jr.         | 30 min. | 69            |
| Scattergood Baines          | CBS TV Film       | John Loveton           | 30 min. | 1 (pilot)     |
| Science Fictions Theatre    | Ziv               | Ziv                    | 30 min. | In production |
| Stage 7                     | TPA               | Don Sharpe             | 30 min. | 39            |
| Tales Of Tomorrow           | Sterling          | TeeVee Prod.           | 30 min. | 26            |
| The Greatest Drama          | General Teleradio | General Teleradio      | 15 min. | 39            |
| The Passerby                | NTA               | Ely Landow             | 15 min. | 26            |
| The Playhouse               | ABC Film          | Meridian Prod.         | 30 min. | 52            |
| The Star & The Story        | Official          | Four Star Prod.        | 30 min. | 39            |
| The Visitor                 | NBC Film Div.     | Marion Parsonnet       | 30 min. | 44            |
| Top Plays of 1955*          | Screen Gems       | Frank Wisbar           | 30 min. | 44            |
| Tugboat Annie               | TPA               | Chertok Tv             | 30 min. | In production |
| Wrong Number!               | John Christian    | John Christian         | 30 min. | 1 (pilot)     |
| Your Star Showcase          | TPA               | Vivious                | 30 min. | 52            |
| Watch the World             | NBC Film Div.     | NBC Film Div.          | 15 min. | 26            |

\*Very similar to Screen Gems' "Ford Theatre."

\*\*Show is in third production cycle, sponsored by Phillips in 60 markets.

\*\*\*Show is in second production cycle, sponsored by Carter Products in 40 markets.

\*\*\*\*Show is "Ford Star Theatre" in syndication.

\*\*\*\*\*Formerly "Gangbusters"

\*\*\*\*\*Formerly "Douglas Fairbanks Presents"

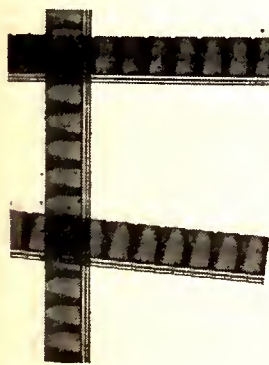
## DRAMA, MYSTERY

|                             |               |                              |         |               |
|-----------------------------|---------------|------------------------------|---------|---------------|
| Radge 714                   | NBC Film Div. | Oragnet Prod.                | 30 min. | 126           |
| Boston Blackie              | Ziv           | Ziv                          | 30 min. | 39            |
| Col. March of Scotland Yard | Official      | Panda Prod.                  | 30 min. | 26            |
| Ellery Queen                | TPA           | Norman & Irving Pinsky       | 30 min. | 32            |
| Inner Sanctum               | NBC Film Div. | Galahad Prod.                | 30 min. | 39            |
| Highway Patrol*             | Ziv           | Ziv                          | 30 min. | In production |
| New Orleans                 | UM&M          | Motion Picture Adv. Svc. Co. | 30 min. | 26            |
| Police Dept.                | UM&M          | Etelle                       | 30 min. | 39            |
| Paris Preinct               | NTA           | Proctor Tv                   | 30 min. | 26            |
| Police Call                 | ABC Film      | Enter.                       | 30 min. | 98            |
| Racket Squad                | Hollywood Tv  | Carol Case                   | 30 min. | 98            |
| Styker of Scotland Yard     | Service       | Studio City Tv Prod.         | 30 min. | 13            |
| Sherlock Holmes             | UM&M          | S. H. TV Corp.               | 30 min. | 39            |

\*Sponsored by Ballantine in 24 Eastern markets.

| Show name                                                | Syndicator                                         | Producer                       | Length                      | No. in series  |
|----------------------------------------------------------|----------------------------------------------------|--------------------------------|-----------------------------|----------------|
| <b>FEATURE</b>                                           |                                                    |                                |                             |                |
| Features Package<br>17 Feature Films<br>30 Feature Films | Storling<br>General Teleradio<br>General Teleradio | Storling<br>Various<br>Various | 1 hr.<br>90 min.<br>90 min. | 27<br>17<br>30 |
| <b>HEALTH - MEDICAL</b>                                  |                                                    |                                |                             |                |
| Health and<br>Happiness Club<br>M.D.                     | NTA<br>NTA                                         | NTA<br>NTA                     | 5 min.<br>5 min.            | 105<br>39      |
| <b>HOBBY</b>                                             |                                                    |                                |                             |                |
| Find a Hobby                                             | NTA                                                | Houston Color<br>Film Labs     | 26                          | 15 min.        |
| <b>INTERVIEW</b>                                         |                                                    |                                |                             |                |
| The Lilli Palmer<br>Show                                 | NBC Film Div.                                      | Charles Kebbe                  | 15 min.                     | 26             |
| <b>MUSIC</b>                                             |                                                    |                                |                             |                |
| Eddy Arnold Time                                         | Walter Schwim-<br>mer Co.                          | Eddy Arnold                    | 30 min.                     | 26             |
| Bandstand Revue                                          | KTLA                                               | KTLA                           | 30 min.                     | 6              |
| Bobby Breen Show                                         | Bell                                               | Bell                           | 15 min.                     | 1 (pilot)      |
| Concert Hall                                             | Storling                                           | Storling                       | 15 min.                     | 175            |
| Frankie Laine                                            | Guild                                              | Guild                          | 15 & 30 min.                | 78 & 39        |
| Abbie Neal & Her<br>Ranch Girls                          | NTA                                                | Warren Smith                   | 30 min.                     | 26             |
| New Liberae<br>Show                                      | Guild                                              | Guild                          | 30 min.                     | In production  |
| Music of the<br>Masters                                  | NTA                                                | Jacques<br>Rachmilevich        | 15 min.                     | 13             |
| Song Stories of<br>the West                              | Gibraltar                                          | Althea Pardee                  | 15 min.                     | 13             |
| Stars of the<br>Grand Ole Opry                           | Flamingo                                           | Gannaway Prod.                 | 30 min.                     | 39             |
| Serenades                                                | Storling                                           | Storling                       | 15 min.                     | 13             |
| Story Behind<br>Your Music                               | -----                                              | Randall-Song Ad                | 30 min.                     | 1 (pilot)      |
| This Is Your<br>Music                                    | Omelal                                             | Jack Denove                    | 30 min.                     | 26             |
| Vienna<br>Philharmonic                                   | Storling                                           | Philharmonic<br>Films          | 15 min.                     | 13             |
| Florian ZaBach                                           | Guild                                              | Guild                          | 30 min.                     | 39             |
| <b>NEWS</b>                                              |                                                    |                                |                             |                |
| Drew Pearson<br>Cavalcade of 1955                        | UM&M<br>United Press<br>Assoc.                     | UM&M<br>United Press<br>Assoc. | 15 min.<br>30 min.          | 39<br>1        |
| Exclusive<br>Yesterday's<br>Newsreel                     | General Teleradio<br>Ziv                           | George Johnson<br>Ziv          | 15 min.<br>30 min.          | 26<br>39       |
| <b>QUIZ</b>                                              |                                                    |                                |                             |                |
| Pantomime Quiz                                           | NTA                                                | Mike Stokey                    | 30 min.                     | 13             |
| <b>RELIGION - INSPIRATION</b>                            |                                                    |                                |                             |                |
| Design for Living                                        | NTA                                                | NTA                            | 5 min.                      | 39             |
| Hand to Heaven                                           | NTA                                                | NTA                            | 30 min.                     | 13             |
| Layman's Call<br>to Prayer                               | NTA                                                | Tranco Prod.                   | 5 min.                      | 52             |
| Man's Heritage                                           | NTA                                                | Ely Landow                     | 10 min.                     | 13             |

| Show name                               | Syndicator                            | Producer                       | Length               | No. in series |
|-----------------------------------------|---------------------------------------|--------------------------------|----------------------|---------------|
| <b>SPORTS</b>                           |                                       |                                |                      |               |
| Adventures in<br>Sports                 | Storling                              | Telenews Prod.                 | 15 min.              | 26            |
| Big Playback                            | Screen Gems                           | Screen Gems                    | 15 min.              | 52            |
| The Bill Corum<br>Sports Show           | NTA                                   | Ely Landow                     | 15 min.              | 26            |
| Bowling Time<br>Championship<br>Bowling | Storling<br>Walter Schwim-<br>mer Co. | Discovery Prod.<br>Peter DeMet | 1 hour<br>1 hour     | 13<br>52      |
| Jimmy Demaret<br>Show                   | Award                                 | Award                          | 15 min.              | In production |
| The Mad Whirl                           | NTA                                   | Leo Seltzer                    | 30 min.              | 26            |
| Sam Sneed Show                          | RCA Programs                          | Scope Prod.                    | 5 min.               | 39            |
| Sport Review<br>of 1955                 | United Press<br>Assoc.                | United Press<br>Assoc.         | 30 min.              | 1             |
| Sports on Parade                        | Storling                              | Storling                       | 15 min.              | 75            |
| Time in for Sports                      | Storling                              | Storling                       | 15 min.              | 26            |
| Texas Rasslin'*                         | Storling                              | Texas Rasslin'<br>Inc.         | 30 min.<br>or 1 hour | In production |
| Tv's Baseball<br>Hall of Fame           | Flamingo                              | James B. Harris                | 15 min.              | 78            |
| Tv's Football<br>Hall of Fame           | Flamingo                              | Ray Gordon                     | 15 min.              | 26            |
| *In continual production.               |                                       |                                |                      |               |
| <b>TRAVEL</b>                           |                                       |                                |                      |               |
| Holiday                                 | NTA                                   | Filmakers                      | 30 min.              | 13            |
| <b>VARIETY</b>                          |                                       |                                |                      |               |
| Beat the Experts                        | Storling                              | Telenews Prod.                 | 5 min.               | 56            |
| Eddie Cantor<br>Comedy Theatre          | Ziv                                   | Ziv                            | 30 min.              | 39            |
| Hollywood Preview                       | Flamingo                              | Balsan Produc-<br>tions        | 30 min.              | In production |
| Killiam Show                            | Storling                              | Paul Killiam                   | 15 min.              | 26            |
| Movie Museum                            | Storling                              | Paul Killiam                   | 15 min.              | 93            |
| Showtime                                | Studio Films                          | Studio Films                   | 30 min.              | 39            |
| T.V. Court                              | UM&M                                  | UM&M                           | 30 min.              | 26            |
| <b>WESTERNS</b>                         |                                       |                                |                      |               |
| Adventures of<br>Kit Carson             | MCA-TV                                | Revue                          | 30 min.              | 104           |
| Buffalo Bill, Jr.                       | CBS TV Film                           | Flying "A"                     | 30 min.              | In production |
| Cisco Kid                               | Ziv                                   | Ziv                            | 30 min.              | 234           |
| Cowboy G-Men                            | Flamingo                              | Telomount                      | 30 min.              | 39            |
| Frontier Doctor                         | Hollywood Tele-<br>vision Service     | Studio City Tv                 | 30 min.              | In production |
| Gabby Hayes                             | UM&M                                  | UM&M                           | 30 min.              | 52            |
| Gene Autry—Roy<br>Rogers                | MCA-TV                                | Republic                       | 1 hour               | 123           |
| Hopalong Cassidy                        | NBC Film Div.                         | Wm. Boyd Prod.                 | 30 min.<br>1 hr.     | 52<br>54      |
| Judge Roy Bean                          | Screencraft                           | Quintet Prod.                  | 30 min.              | 39            |
| Lash La ue                              | Storling                              | National Tv Films              | 15 min.              | 39            |
| Tim McCoy                               | UM&M                                  | UM&M                           | 15 min.              | 39            |
| Red Ryder                               | CBS TV Film                           | Flying "A"                     | 30 min.              | 1 (pilot)     |
| Steve Donovan,<br>Western Marshal       | NBC Film Div.                         | Vi-bar                         | 30 min.              | 39            |
| Stories Of The<br>Century               | Hollywood Tv<br>Service               | Studio City Tv<br>Prod.        | 30 min.              | 39            |
| Tales Of The<br>Texas Rangers           | Screen Gems                           | Screen Gems                    | 30 min.              | 26            |
| Western Package                         | Storling                              | Storling                       | 1 hr.                | 39            |
| <b>WOMEN'S</b>                          |                                       |                                |                      |               |
| Amy Vanderbilt's<br>Etiquette           | NTA                                   | United Feature<br>Synd.        | 5 min.               | 78            |
| It's Fun To<br>Reduce                   | Guild                                 | Guild                          | 15 min.              | 156           |
| Life Can Be<br>Beautiful                | ABC TV Films                          | Trans-American                 | 15 min.              | 5 (pilots)    |



## ilm notes and trends

**Animation:** The success of animated commercials has apparently made sponsors more receptive to animated shows. *Watch the Birdie*, an animated children's quiz show, has sold so successfully that Richard H. Ullman reports his company's sales are up 100% during the last five months compared to the first six months of this year.

Sponsors who bought the show, which Ullman calls the only such show on tv, include Seven-Up, WTVJ-TV, Miami; Sealtest, KSD-TV, St. Louis; Malt-O-Meal, KTLA-TV, Los Angeles and WTTV-TV, Bloomington-Indianapolis, Ind.

**Swamped:** Requests by civic groups

for private showings of the tv film *Confidential File* has swamped the facilities of Guild Films. Reub Kaufman, president of the firm, reports that more than 250 such requests have been received, though the show is on the air nationally only a few months.

This figure is greater than the total of such requests for showings of all the other educational and civic-betterment shows on tv since the start of the industry, noted Kaufman. Among the groups seeking showings are included the police departments of New York and San Antonio, Better Business groups, health departments, P.T.A.'s and other civic groups.

The Guild president commented that "a show can be of public service and still knock the viewer out of his chair."



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to 200  
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Northern California**

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you to investigate  
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**KRON TV**

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AND THE NBC-TV NETWORK ON CHANNEL 4**

*Represented Nationally  
by Free & Peters, Inc.*

No. 9 in the series, "What Every Time  
Buyer Should Know About KRON-TV"



MONDAY

TUESDAY

WEDNESDAY

| CBS                                                                                                                                                                                                                                                             | DuMont                                                                                                                                                                             | NBC                                                                                                                                                                                                                                        | NBC                                                                                                                                                                                     | CBS                                                                                                                                                                                                                                    | DuMont                                                                                                                             | NBC                                                                                                                                                                                                                            | NBC                                                                                                                                                                                                 | CBS                                                                                                                                                                                                                                        | DuMont                                                                                                                                                                                                       | NBC                                                                                                                                                                | NBC                                                                                                                               |                         |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------|-------------------------|
| Garry Moore<br>Bristol-Myers<br>DCSS 10-10:15<br>Serta B&J<br>Staley Mfg: R&R<br>66NY alt m L<br>¼ hr \$3,140                                                                                                                                                   | Network<br>programming<br>discontinued                                                                                                                                             | Ding Dons<br>School<br>10-10:30<br>P&G: BB&T<br>alt m 10:15-30<br>66Ch L<br>¼ hr \$745<br>¼ hr \$1,600                                                                                                                                     | No network<br>programming<br>m-f                                                                                                                                                        | Garry Moore<br>Miles Labs<br>Wade Adv<br>tu 10-10:15<br>Kellogg: Burnett<br>tu 10:15-30<br>55-70NY L<br>¼ hr \$3,140<br>Arthur Godfrey<br>Corn Products<br>C. L. Miller<br>Minn. Mining<br>10:45-11<br>BBDO                            | Network<br>programming<br>discontinued                                                                                             | Ding Dons Sehl<br>10-10:30<br>Manhattan Soap<br>SB&W<br>t,th 10-10:15<br>Colgate: Bates<br>P&G: BB&T<br>¼ hr \$1,600                                                                                                           | No network<br>programming<br>m-f                                                                                                                                                                    | Garry Moore<br>Lever Bros JWT<br>Gen Motors<br>10-10:15<br>10:15-10:30<br>Arthur Godfrey<br>w 10:30-45<br>Easywasher<br>BBDO<br>10:30-10:15<br>BBDO                                                                                        | Network<br>programming<br>discontinued                                                                                                                                                                       | Ding Dons<br>School<br>10-10:30<br>Wander Co:<br>Oratlino 10:15-30<br>Tatham-Laird<br>C. L. Miller<br>¼ hr \$1,600                                                 | No net<br>program<br>m-f                                                                                                          |                         |
| Arthur Godfrey<br>m 10:30-45<br>Bristol-Myer DCSS<br>m. 10:45-11<br>50Var L<br>simul ¼ hr \$3995                                                                                                                                                                |                                                                                                                                                                                    | Ernie Kovacs<br>Show<br>NY L                                                                                                                                                                                                               |                                                                                                                                                                                         | Ernie Kovacs<br>Show<br>NY L                                                                                                                                                                                                           |                                                                                                                                    | Ernie Kovacs<br>Show<br>NY L                                                                                                                                                                                                   |                                                                                                                                                                                                     | Bristol-Myers, Y&R<br>m,w 10:45-11<br>40Var L<br>simul ¼ hr \$3995                                                                                                                                                                         |                                                                                                                                                                                                              | Ernie Kovacs<br>Show<br>NY L                                                                                                                                       |                                                                                                                                   |                         |
| Godfrey (cont'd)<br>Lever: pepodent<br>m w 11-11:15<br>FC&B<br>Pillsbury Mills<br>m-th 11:15-30<br>Burnett 51 stns<br>Strike It Rich<br>Colgate: tthpat;<br>vel, super suds<br>palmolive, fab.<br>ajax<br>76NY I<br>Esty m-f 3,000                              |                                                                                                                                                                                    | Homs<br>m-f 11-12<br>91NY L&F<br>(Women's service<br>program. For<br>partic sponsors,<br>there are eight<br>1-min commer-<br>cials an hour<br>available<br>1 min partic:<br>time & tal \$7000<br>(see tu for<br>sponsor list)              | No network<br>programming<br>m-f                                                                                                                                                        | Godfrey (cont'd)<br>Kellogg: Burnett<br>11-11:15<br>Pillsbury Mills<br>m-th 11:15-30<br>Burnett<br>Strike It Rich<br>Colgate<br>m-f (see mon)<br>Esty                                                                                  |                                                                                                                                    | Home<br>m-f 11-12<br>NY L&F<br>(see mon)<br>Partic sponsors:<br>Wear-Ever Prods<br>F&S&R<br>H. J. Helms<br>Maxon<br>Hills Bros<br>Ted Bates<br>Peerless Elec:<br>broil-quick<br>Ziewe Co<br>1-min partic:<br>time & tal \$7000 | No network<br>programming<br>m-f                                                                                                                                                                    | Godfrey (cont'd)<br>Lever: pepodent<br>m,w 11-11:15<br>FC&B<br>Pillsbury Mills<br>m-th 11:15-30<br>Lee Burnett<br>Strike It Rich<br>Colgate<br>m-f<br>(see mon)<br>Esty                                                                    |                                                                                                                                                                                                              | Homs<br>m-f 11-12<br>NY L&F<br>(see mon & tu)<br>1-min partic:<br>time & tal \$7000                                                                                | No net<br>program<br>m-f                                                                                                          |                         |
| Vallant Lady<br>Scott Paper JWT<br>88NY m,w,f L<br>\$12,000<br>Love of Life<br>Amer Home Pr<br>117NY m-f L<br>B-B-T \$8500<br>Search for Tom's<br>P&G: Joyt<br>63NY m-f L<br>B-B-T \$10,000<br>Guiding Light<br>P&G: Ivory, dust<br>93NY m-f L<br>Compt \$9,500 |                                                                                                                                                                                    | Tennessee Ernie<br>Ford Show<br>Procter & Gamble<br>13-13:15 seg<br>Hy m-f L<br>Benton & Bowles<br>¼ hr \$2,700<br>Feather Your<br>Nest<br>(quils Bud<br>Colver)<br>Colgate-Palmolive<br>60NY m-f L<br>alt d 12:30-45<br>Esty ¼ hr \$2,700 | No network<br>programming<br>m-f                                                                                                                                                        | Vallant Lady<br>Wesson Oil<br>NY L<br>Fitzgerald<br>Love of Life<br>Amer Home Pr<br>m-f (see mon)<br>B-B-T<br>Search for Tom's<br>P&G: Joyt<br>m-f (see mon)<br>B-B-T<br>Guiding Light<br>P&G: Ivory, dust<br>m-f (see mon)<br>Compton |                                                                                                                                    | Tennessee Ernie<br>Ford Show<br>P&G: 12-12:15<br>Hy m-f L<br>B&B<br>Feather Your<br>Nest<br>Colgate-Palmolive<br>alt d 12:30-45<br>NY m-f L<br>Esty                                                                            | No network<br>programming<br>m-f                                                                                                                                                                    | Vallant Lady<br>General Mills<br>m, w, f<br>DFS, K-R<br>Love of Life<br>Amer Home Pr<br>m-f (see mon)<br>B-B-T<br>Search for Tom's<br>P&G: Joyt<br>m-f (see mon)<br>B-B-T<br>Guiding Light<br>P&G: Ivory, dust<br>m-f (see mon)<br>Compton |                                                                                                                                                                                                              | Tennessee Ernie<br>Ford Show<br>Procter & Gamble<br>12-12:15<br>B&B<br>Hy m-f L<br>Feather Your<br>Nest<br>Colgate-Palmolive<br>alt d 12:30-45<br>NY m-f L<br>Esty | No net<br>program<br>m-f                                                                                                          |                         |
| Jack Paar Show<br>NY m-f L<br>sust                                                                                                                                                                                                                              | No network<br>programming<br>m-f                                                                                                                                                   | No network<br>programming<br>m-f                                                                                                                                                                                                           | No network<br>programming<br>m-f                                                                                                                                                        | Jack Paar Show<br>NY m-f L<br>sust                                                                                                                                                                                                     | No network<br>programming<br>m-f                                                                                                   | No network<br>programming<br>m-f                                                                                                                                                                                               | No network<br>programming<br>m-f                                                                                                                                                                    | Jack Paar Show<br>NY m-f L<br>sust                                                                                                                                                                                                         | No network<br>programming<br>m-f                                                                                                                                                                             | No network<br>programming<br>m-f                                                                                                                                   | No net<br>program<br>m-f                                                                                                          |                         |
| Love Story<br>P&G: prell<br>Ivory snow<br>100Ch m-f T<br>B&B ½ hr \$3000                                                                                                                                                                                        |                                                                                                                                                                                    |                                                                                                                                                                                                                                            |                                                                                                                                                                                         | Love Story<br>P&G: prell,<br>Ivory snow<br>m-f (see mon)<br>DFS                                                                                                                                                                        |                                                                                                                                    |                                                                                                                                                                                                                                |                                                                                                                                                                                                     | Love Story<br>P&G: prell,<br>Ivory snow<br>m-f (see mon)<br>DFS                                                                                                                                                                            |                                                                                                                                                                                                              |                                                                                                                                                                    |                                                                                                                                   |                         |
| Robert Q. Lewis<br>2-2:15 sust<br>82NY L<br>Lanolin Plus<br>2-15, 2-30<br>Quinnan-Phelps<br>¼ hr \$3,150<br>Art Linkletter<br>Lever: surf<br>67Hy m,w,f L<br>BBDO (see hel)<br>Pillsbury Mills<br>Roor mixes<br>54Hy m-th T<br>LB ¼ hr \$4000                   | No network<br>programming<br>m-f                                                                                                                                                   | No network<br>programming<br>m-f                                                                                                                                                                                                           | No network<br>programming<br>m-f                                                                                                                                                        | Robert Q. Lewis<br>sust<br>72NY L<br>¼ hr \$3,150<br>Art Linkletter<br>Kellogg: all pr<br>52Hy L<br>tu,th 2:30-45<br>Burnett<br>Pillsbury Mills<br>2:45-3<br>¼ hr<br>Burnett \$4000                                                    |                                                                                                                                    | No network<br>programming<br>m-f                                                                                                                                                                                               |                                                                                                                                                                                                     | Robert Q. Lewis<br>84NY L<br>sust<br>¼ hr \$3000<br>Art Linkletter<br>Lever: surf<br>m,w,f 2:30-45<br>BBDO<br>Pillsbury Mills<br>m-th 2:45-3<br>(see mon)<br>Burnett                                                                       |                                                                                                                                                                                                              | No network<br>programming<br>m-f                                                                                                                                   | No net<br>program<br>m-f                                                                                                          |                         |
| Big Payoff<br>Colgate: fab<br>phlorobull<br>net cashm<br>62NY m,w,f L<br>(see tu ch)<br>Esty ¼ hr \$3,000                                                                                                                                                       | NBC's Matinee<br>Theatre<br>partic sponsors<br>HY                                                                                                                                  | Afternoon<br>Film Festival<br>st 1/16                                                                                                                                                                                                      | Afternoon<br>Film Festival<br>st 1/16                                                                                                                                                   | Big Payoff<br>m-f<br>NY alt tu,th L<br>sust<br>Bob Crosby<br>C-M alt wks<br>Carnellon<br>3:30-3:45<br>Miles Labs<br>Wede<br>3:45-4                                                                                                     |                                                                                                                                    | Afternoon<br>Film Festival<br>st 1/16                                                                                                                                                                                          | NBC's Matinee<br>Theatre<br>partic sponsors<br>HY                                                                                                                                                   | Big Payoff<br>Colgate<br>m,w,f<br>(see mon)<br>City<br>NY L<br>Bob Crosby<br>General Mills<br>m,w,f 3:45-4<br>14Hy<br>Knex ¼ hr<br>Reeves<br>NY ¼ hr \$3,700                                                                               |                                                                                                                                                                                                              | NBC's Matinee<br>Theatre<br>partic sponsors<br>NY                                                                                                                  | After<br>Film f<br>st 1                                                                                                           |                         |
| Bob Crosby<br>Scott Paper Co<br>J. W. Thompson<br>m 8:30-3:45<br>P&G<br>Compton<br>3:45-4                                                                                                                                                                       | COLOR                                                                                                                                                                              |                                                                                                                                                                                                                                            |                                                                                                                                                                                         |                                                                                                                                                                                                                                        |                                                                                                                                    |                                                                                                                                                                                                                                |                                                                                                                                                                                                     |                                                                                                                                                                                                                                            |                                                                                                                                                                                                              |                                                                                                                                                                    |                                                                                                                                   |                         |
| Brighter Day<br>P&G<br>115NY m-f L<br>Y&R \$9000<br>The Secret Storm<br>Am Home Prods:<br>110NY m-f L<br>B-B-T \$8,500<br>On Your Account<br>(Win Elliott)<br>P&G: tide, prell<br>122NY m-f L<br>B&B ½ hr \$3000                                                | Date With<br>Life<br>Borden Co<br>NY m,w,f L<br>Y&R ¼ hr \$2600<br>Modern<br>Romances<br>Colgate<br>B. Houston<br>Queen for a<br>Day<br>NY L                                       | Afternoon<br>Film Festival<br>st 1/16                                                                                                                                                                                                      | Brighter Day<br>P&G<br>m-f (see mon)<br>Y&R<br>The Secret Storm<br>Am Home Prods<br>NY m-f L<br>B-B-T<br>On Your Account<br>(Win Elliott)<br>P&G: tide, prell<br>m-f<br>Benton & Bowles |                                                                                                                                                                                                                                        | Way of the<br>World<br>Borden Co<br>NY m,w,f L<br>Y&R<br>Modern<br>Romances<br>Colgate<br>B. Houston<br>Queen for a<br>Day<br>NY L | Afternoon<br>Film Festival<br>st 1/16                                                                                                                                                                                          | Brighter Day<br>P&G<br>m-f (see mon)<br>Y&R<br>The Secret Storm<br>Am Home Prods:<br>m-f (see mon)<br>B-B-T<br>On Your Account<br>(Win Elliott)<br>P&G: tide, prell<br>m-f<br>NY<br>Benton & Bowles |                                                                                                                                                                                                                                            | Brighter Day<br>P&G<br>m-f (see mon)<br>Y&R<br>The Secret Storm<br>Am Home Prods:<br>m-f (see mon)<br>B-B-T<br>On Your Account<br>(Win Elliott)<br>P&G: tide, prell<br>m-f<br>NY<br>Benton & Bowles          |                                                                                                                                                                    | Way of the<br>World<br>Borden Co<br>NY m,w,f L<br>Y&R<br>Modern<br>Romance<br>Colgate<br>B. Houston<br>Queen for a<br>Day<br>NY L | After<br>Film f<br>st 1 |
| No network<br>programming<br>m-f                                                                                                                                                                                                                                | Pinky Lee<br>Show<br>48Hy m-f L<br>1 min partic<br>time & total<br>partic \$2,800<br>Howdy Doody<br>Standard Brands<br>royal puddings<br>gelatin<br>78NY 48L<br>Bates ¼ hr \$2,800 | Mickey Mouse<br>Club<br>m-f<br>TV Time Foods<br>R.R.<br>Welch Grape Je<br>DCSS 5:15-5:30<br>Armour<br>Laird 5:30-5:45<br>Carnation<br>Erwin Wasey<br>8:45-6<br>NY<br>per ¼ hr \$2,600                                                      | No network<br>programming<br>m-f                                                                                                                                                        | Pinky Lee<br>Show<br>Hy m-f L<br>Partic: Gen Fds:<br>Inst jell-o<br>Y&R tu,w,f<br>Howdy Doody<br>Kellogg Co:<br>rice krispies?<br>51NY 44L<br>LB (see hel)<br>tu,th 5:30-45<br>Colgate: tthpat<br>51NY 5:45-6 48L<br>Bates ¼ hr \$2800 |                                                                                                                                    | Mickey Mouse<br>Club<br>m-f<br>BBDO<br>Vicks 5-5:15<br>Gen'l Mills<br>m-w-f<br>5:15-5:30<br>Knex Reeves,<br>Esty<br>Mattel<br>alt with<br>Carson-Roberts<br>SOS<br>McG-E 5:30-5:45<br>NY<br>per ¼ hr \$2,800                   | No network<br>programming<br>m-f                                                                                                                                                                    | No network<br>programming<br>m-f                                                                                                                                                                                                           | Pinky Lee<br>Hy m-f L<br>Partic: Gen Fds:<br>Inst jell-o<br>Johns & Johns<br>Y&R tu,w,f<br>Howdy Doody<br>Continental Pkg:<br>wonder bread,<br>hostess cakes<br>47NY 29L<br>5:30-6<br>¼ hr:<br>Bates \$2,800 | Mickey<br>S. C.<br>NL&B<br>Campb<br>Burnett<br>5:15-5:30<br>Bristol<br>Y&R<br>NY<br>per ¼ hr                                                                       |                                                                                                                                   |                         |

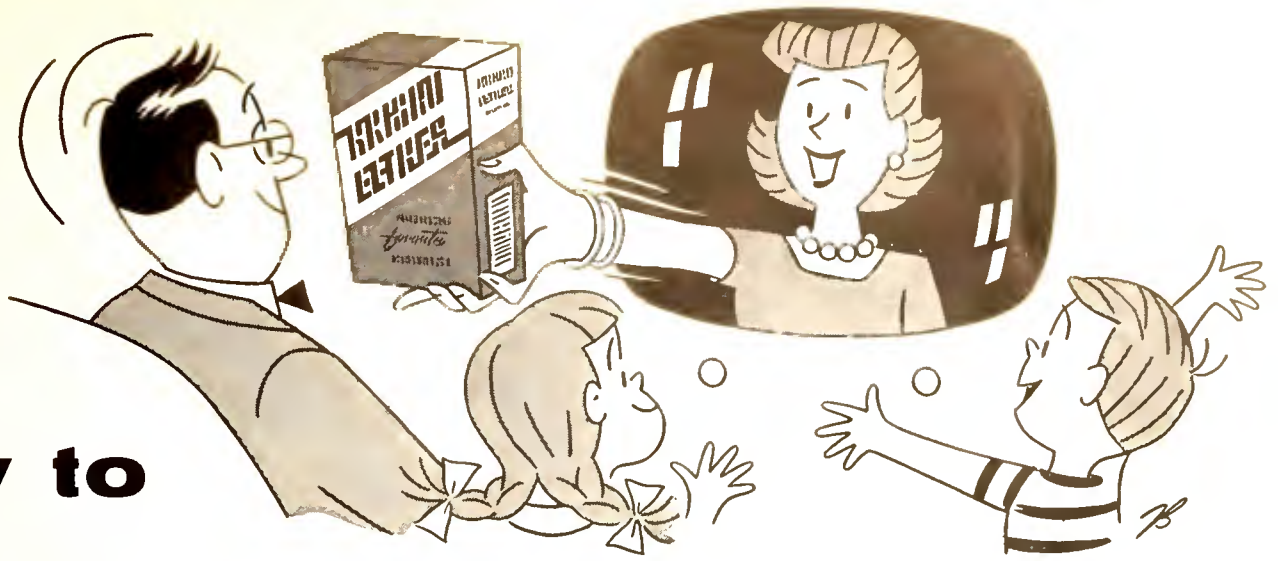


THURSDAY

FRIDAY

SATURDAY

|                          | CBS                                                                                                                                                                                                                                     | Du Mont                                                                                                                                                                                                                                    | NBC                                                                                                                                                                                                                                      | ABC                                                                                                                                                                                                                                        | CBS                                                                                                                                                                                                                                                | 3-Mont                                | NBC                                                                                                                                                                                                             | ABC                      | CBS                                                                                                                                               | Du Mont                          | NBC                       |                        |
|--------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------|---------------------------|------------------------|
| working                  | Garry Moore<br>Scott Paper<br>J W Thompson<br>th 10:10:15<br>Chun King: JWT<br>Toni: Burnett<br>alt th 10:15-30<br>65-75NY L<br>1/4 hr \$3,140<br>Arthur Godfrey<br>Bristol Myers<br>Y&R<br>10:30-10:45<br>Amer Home<br>10:45-11<br>BBT | Network<br>programing<br>discontinued                                                                                                                                                                                                      | Ding Dong School<br>Manhattan Soap<br>8B&W 10-10:15<br>Gerber Prods<br>D'Arcy 10:15-30<br>Ch m-f L<br>1/4 hr \$1,160<br>Ernie Kovacs<br>Show L<br>NY                                                                                     | No network<br>programing<br>m-f                                                                                                                                                                                                            | Garry Moore<br>Gen Mills DFS<br>f 10-10:15<br>Lever Bros JWT<br>f 10:15-10:30<br>SOS: McC-E<br>alt f 10:30-45<br>CBS-Hytron<br>B&N 10:30-45<br>Converted Rice<br>Burnett<br>Alt Wks<br>Prudential C&H<br>f 10:45-11<br>55-85NY L<br>1/4 hr \$3,140 | Network<br>programing<br>discontinued | Ding Dong School<br>10-10:30<br>Colgate: Babes<br>alt f 10-10:15<br>General Mills:<br>Tatham-Laird<br>f 10:15-30 seg<br>1/4 hr \$1,160<br>Hollywood<br>Backstage<br>Chas Antell<br>m-w-f<br>tu, th sust<br>NY L | No network<br>programing | No network<br>programing<br>discontinued                                                                                                          | Children<br>Corner<br>sust<br>NY | Pinky L<br>Show<br>Hy     |                        |
| working                  | Godfrey (cont'd)<br>Kellogg<br>Burnett<br>Pillsbury Mills<br>m-th 11:15-30<br>Lao Burnett<br>40Var L<br>stimul 1/4 hr \$3995<br>Strike It Rich<br>Colgate<br>m-f (see mon)<br>Esty                                                      | Home<br>m-f 11-12<br>L&F<br>(see mon & tu)<br>1-min partic:<br>time & tal \$7000                                                                                                                                                           | No network<br>programing<br>m-f                                                                                                                                                                                                          | Garry Moore<br>(cont'd)<br>Yerdley of Ldn<br>Ayer f 11-11:15<br>Ralston-Purine<br>GBB alt wks<br>Masland A&C<br>11:15-30 L<br>1/4 hr \$2036<br>Strike It Rich<br>Colgate<br>m-f<br>(see mon)<br>Esty                                       | Home<br>m-f 11-12<br>L&F<br>(see mon & tu)<br>1-min partic:<br>time & tal \$7000                                                                                                                                                                   | No network<br>programing              | Mighty Mouse<br>Playhouse<br>Tales of<br>Texas Rangers)<br>General Mills<br>Tatham-<br>Laird \$16,000<br>alt wks<br>Curtiss Candy<br>C. L. Miller                                                               | No network<br>programing | Mighty Mouse<br>Playhouse<br>Tales of<br>Texas Rangers)<br>General Mills<br>Tatham-<br>Laird \$16,000<br>alt wks<br>Curtiss Candy<br>C. L. Miller | Fury<br>General I<br>NY<br>B&B   | Paul Wine<br>Show<br>sust |                        |
| working                  | Vallant Lady<br>Toni Co L<br>Wells & Geller<br>Loves of Life<br>Amer Home P<br>m-f (see mon)<br>B-B-T<br>Search for Tom's<br>P&G: joyt<br>m-f (see mon)<br>B-B-T<br>Guiding Light<br>P&G: Ivory, dust<br>m-f (see mon)<br>Compton       | Tennessee Ernie<br>Ford Show<br>Procter & Gamble<br>12-12:15 seg<br>Hy m-f L<br>Benton & Bowles<br>Feather Your<br>Nest<br>Colgate-Palmolive<br>alt d 12:30-45<br>R. J. Reynolds:<br>winston eigs<br>15 min, 3 th in 4<br>NY m-f L<br>Esty | No network<br>programing<br>m-f                                                                                                                                                                                                          | Vallant Lady<br>General Mills<br>m, w, f<br>DFS K.H<br>Loves of Life<br>Amer Home Pr<br>(m-f see mon)<br>B-B-T<br>Search for Tom's<br>P&G: joyt<br>m-f (see mon)<br>B-B-T<br>Guiding Light<br>P&G: Ivory, dust<br>m-f (see mon)<br>Compton | Tennessee Ernie<br>Ford Show<br>Procter & Gamble<br>12-12:15 seg<br>Hy m-f L<br>Benton & Bowles<br>Feather Your<br>Nest<br>Colgate-Palmolive<br>alt d 12:30-45<br>R. J. Reynolds:<br>winston eigs<br>15 min, 3 th in 4<br>NY m-f L<br>Esty         | No network<br>programing              | Tennessee Ernie<br>Ford Show<br>Procter & Gamble<br>12-12:15 seg<br>Hy m-f L<br>Benton & Bowles<br>Feather Your<br>Nest<br>Colgate-Palmolive<br>alt d 12:30-45<br>NY m-f L<br>Esty                              | No network<br>programing | The Big Top<br>National Dairy<br>Prods: sealtest<br>ice cream, seal-<br>test dairy prods<br>69Phila L<br>Ayer \$14,000                            | Mr. Wizi<br>sust                 | Mr. Wizi<br>sust          |                        |
| working                  | Jack Paar Show<br>NY m-f L<br>sust<br>Love Story<br>P&G: prell.<br>Ivory snow<br>m-f (see mon)<br>DFS                                                                                                                                   | No network<br>programing<br>m-f                                                                                                                                                                                                            | No network<br>programing<br>m-f                                                                                                                                                                                                          | Jack Paar Show<br>NY m-f L<br>sust<br>Love Story<br>P&G: prell.<br>Ivory snow<br>m-f (see mon)                                                                                                                                             | No network<br>programing<br>m-f                                                                                                                                                                                                                    | No network<br>programing<br>m-f       | Lone Ranger<br>General Mills:<br>wheaties, kir<br>51NY F<br>DFS \$18,000<br>Capt Midnight<br>Wander<br>T. Leird                                                                                                 | No network<br>programing | Lone Ranger<br>General Mills:<br>wheaties, kir<br>51NY F<br>DFS \$18,000<br>Capt Midnight<br>Wander<br>T. Leird                                   | No network<br>programing         | No network<br>programing  |                        |
| working                  | Robert Q Lewis<br>Ralston Purina<br>Co alt wks<br>GBB<br>2:15-2:30<br>sust<br>1/4 hr \$3,150<br>Art Linkletter<br>Kellogg: all pr<br>52Hy L<br>LB tu,th 2:30-45<br>Pillsbury Mills<br>m-th 2:45-3<br>LB 1/4 hr \$4,000                  | No network<br>programing<br>m-f                                                                                                                                                                                                            | No network<br>programing<br>m-f                                                                                                                                                                                                          | Robert Q Lewis<br>Brown & Wmsn:<br>viceroy-alt wk<br>Bates 2-2:15<br>2:15-2:30 sust<br>49NY L<br>1/4 hr \$3,150<br>Art Linkletter<br>Lever: surf<br>BBDG m,w,f<br>Dole Pineapple<br>Ayer 2:45-3<br>64Hy L<br>1/4 hr \$4000                 | No network<br>programing<br>m-f                                                                                                                                                                                                                    | No network<br>programing<br>m-f       | Pacific Coast<br>Conference<br>Basketball<br>2-3:45<br>Amana<br>Maury, Lee<br>Marshall                                                                                                                          | No network<br>programing | Pacific Coast<br>Conference<br>Basketball<br>2-3:45<br>Amana<br>Maury, Lee<br>Marshall                                                            | No netwo<br>programing           | No netwo<br>programing    |                        |
| noon<br>festival<br>/16  | Big Payoff<br>NY m-f L<br>alt tu,th<br>Bob Crosby<br>Toni Co<br>Wells & Geller<br>th 3:30-45<br>Scott Paper<br>th 3:45-4<br>70Hy L<br>J W Thompson                                                                                      | NBC's Matinee<br>Theatre<br>partic sponsors<br>HY L                                                                                                                                                                                        | Afternoon<br>Film Festival<br>st 1/16                                                                                                                                                                                                    | Big Payoff<br>Colgate<br>m,w,f<br>(see mon)<br>Esty<br>Bob Crosby<br>SOS: McCann-E<br>Gerber: D'Arcy<br>alt f 3:30-45<br>General Mills<br>41Hy 3:45-4 L<br>Knox- 1/4 hr<br>Reeves \$3100                                                   | NBC's Matinee<br>Theatre<br>partic sponsors<br>HY L                                                                                                                                                                                                | No network<br>programing              | Big Ten<br>Basketball<br>sust 3-5 pm                                                                                                                                                                            | No network<br>programing | Big Ten<br>Basketball<br>sust 3-5 pm                                                                                                              | NBA Baskt                        | NBA Baskt                 |                        |
| noon<br>festival<br>L/16 | Brighter Day<br>P&G<br>m-f (see mon)<br>Y&R<br>The Secret Storm<br>Amer Home Prs<br>m-f (see mon)<br>B-B-T<br>On Your Account<br>(Win Elliott)<br>P&G: tide, prell<br>m-f<br>Benton & Bowles                                            | Way of the<br>World<br>NY L<br>Modern<br>Romances<br>Colgate<br>B. Houston<br>Queen for a<br>Day<br>NY L                                                                                                                                   | Afternoon<br>Film Festival<br>st 1/16                                                                                                                                                                                                    | Brighter Day<br>P&G<br>m-f (see mon)<br>Y&R<br>The Secret Storm<br>Am Home Prods:<br>m-f (see mon)<br>B-B-T<br>On Your Account<br>(Win Elliott)<br>P&G: tide, prell<br>m-f<br>Benton & Bowles                                              | Way of the<br>World<br>NY m,w,f L<br>Y&R<br>Modern<br>Romances<br>Colgate<br>B. Houston<br>Queen for a<br>Day<br>NY L                                                                                                                              | No network<br>programing              | Big Ten<br>Basketball<br>sust 3-5 pm                                                                                                                                                                            | No network<br>programing | Big Ten<br>Basketball<br>sust 3-5 pm                                                                                                              | NBA Bask<br>(cont'd)             | NBA Bask<br>(cont'd)      |                        |
| Mouse                    | No network<br>programing<br>Johnson<br>Son<br>5-5:15<br>1 Soups<br>5:45-6<br>-Myers<br>5:30-5:45<br>F<br>1/2 hr \$2,800                                                                                                                 | Plaky Lee<br>43Hy m-f L<br>Partic: Intl Shoe<br>H,H&McD<br>th<br>NL&B<br>m-f<br>Gen'l Mills<br>m-w-f<br>5:15-5:30, 5:45-6<br>Knox Reeves<br>& Esty<br>Mers Candy<br>5:30-5:45<br>Burnett<br>NY F<br>per 1/4 hr \$2,800                     | Mickey Mouse<br>Club<br>Lettuce, Inc<br>J. Cohan<br>alt wks with<br>Morton Salt<br>NL&B<br>m-f<br>Gen'l Mills<br>m-w-f<br>5:15-5:30, 5:45-6<br>Knox Reeves<br>& Esty<br>Mers Candy<br>5:30-5:45<br>Burnett<br>NY F<br>per 1/4 hr \$2,800 | No network<br>programing                                                                                                                                                                                                                   | Pinky Lee<br>Hy m-f L<br>Partic: Gen Fds:<br>Y&R tu,w,f                                                                                                                                                                                            | No network<br>programing              | No network<br>programing                                                                                                                                                                                        | No network<br>programing | No network<br>programing                                                                                                                          | No network<br>programing         | No netwo<br>programing    | No netwo<br>programing |



**How to**

**make your film programs**

**produce "LIVE" picture interest**

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

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

**Studio realism—  
highest picture quality**

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

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

**"Live" picture sharpness**

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

**"Live" picture contrast**

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



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

**Edge-lighting, shading eliminated**

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

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

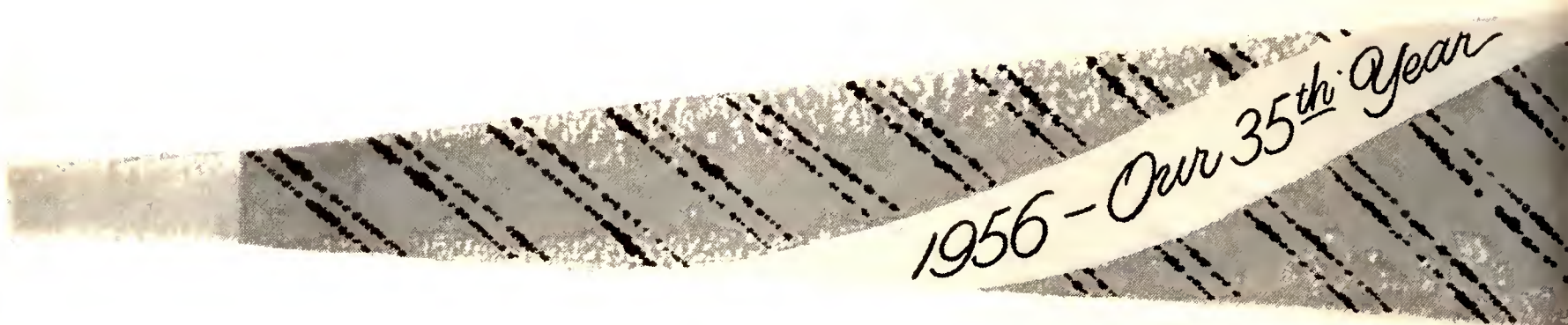
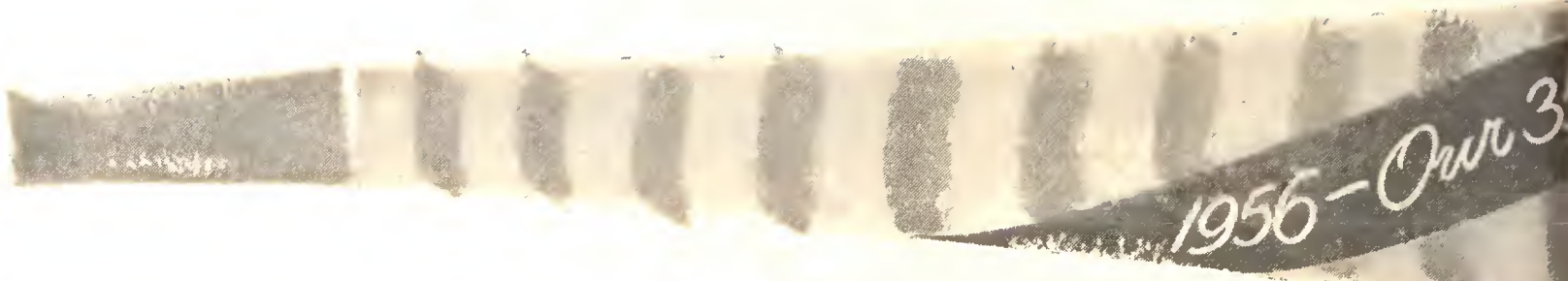
*Ask  
the Engineer  
—he knows*



**RADIO CORPORATION  
of AMERICA**

ENGINEERING PRODUCTS DIVISION • CAMDEN, N.J.

In Canada: RCA VICTOR Company Limited, Montreal



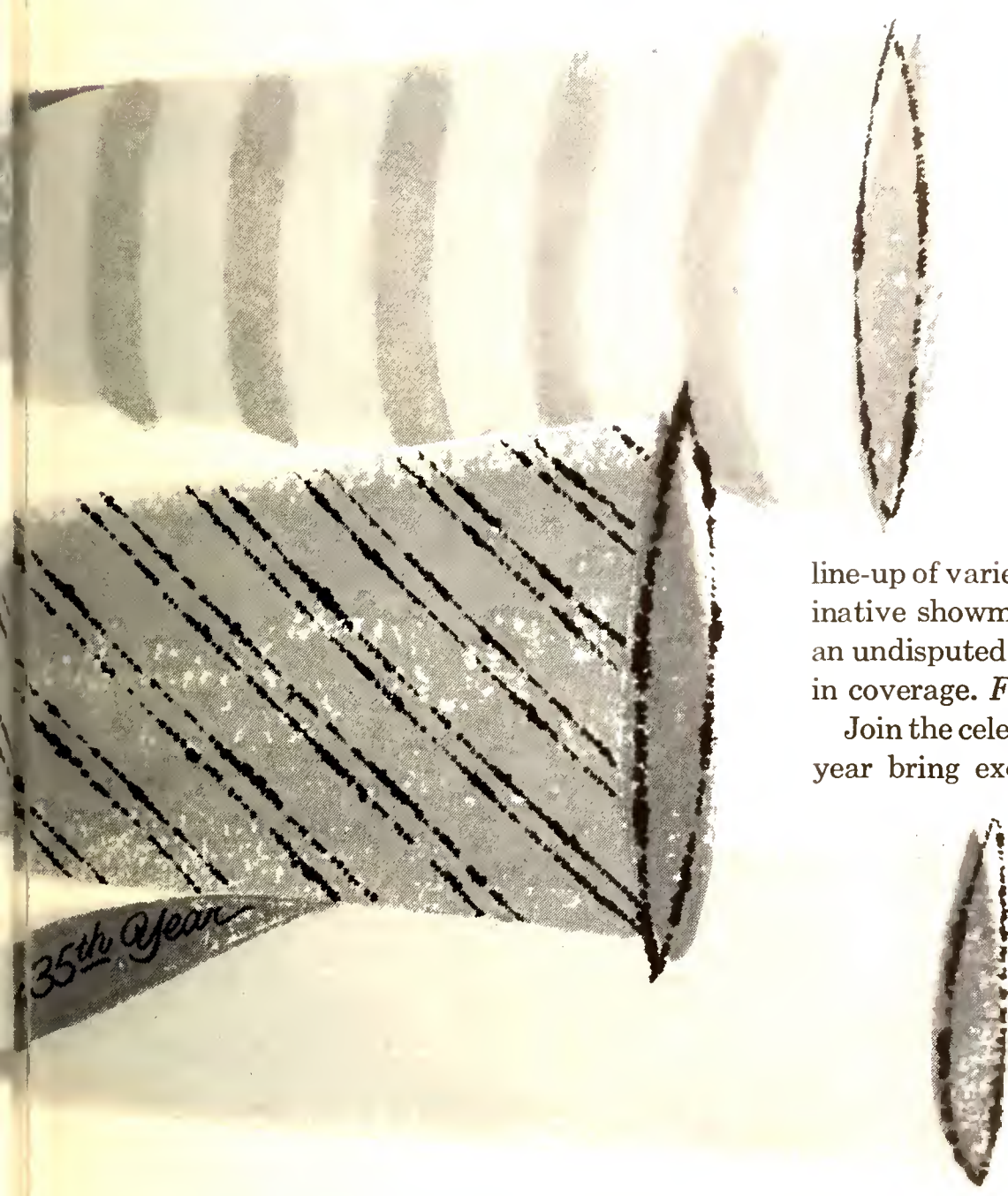
**WBZ + WBZA**

BOSTON

SPRINGFIELD



*the Big PLUS<sup>+</sup>*



The excitement of New Year's Eve lasts all year long at WBZ+WBZA! Especially in 1956, our 35th anniversary year.

There's a gala array of popular personalities, a sparkling line-up of varied programs, and always the imaginative showmanship that make WBZ+WBZA an undisputed *first* in New England Radio. *First* in coverage. *First* in total audience.

Join the celebration. Let WBZ+WBZA's 35th year bring excitement to you and your sales.

Just call Bill Williamson, WBZ+WBZA Sales Manager at ALgonquin 4-5670 —or Eldon Campbell, WBC National Sales Manager, at MUrray Hill 7-0808, New York.

# New England's most powerful voice for 35 Happy New Years!

**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.

**NO SELLING CAMPAIGN IS COMPLETE WITHOUT THE WBC STATIONS**



## CERTAIN THINGS STAND OUT!!

Yes, some things are all-important to the advertiser . . .

like the dynamic sell-power of the JOE FLOYD Stations . . .

the two-market impact you get for your one smart buy . . .

the spending power of these big multiple markets.

What a terrific spot for you!

### THE BIG TV COMBO



78% of South Dakota, plus western Minnesota, northwestern Iowa

# KELO

**JOE FLOYD, President**  
Evans Nord, Gen. Mgr. Larry Bentson, V.P.  
**NBC PRIMARY**

... and Joe reports SELL-OUT of Saturday and Sunday time on NBC's **MONITOR** (KELO Radio). For future spot availabilities contact: **H-R REPRESENTATIVES**



Glamor job holder Haber and Lucky Striker Giselle Mackenzie rehearse selection

### agency profile

### Bernard Haber

Head of film production  
BBDO, New York

As head of BBDO's film production, Bernie Haber has one of the so-called "glamor agency jobs."

"And I can tell you one thing," said he to SPONSOR. "You've got to love it to stay with it, because it's not unusual for you to be on the set at 8:00 a.m. and quit the next morning at 3:00 a.m. when there's a rush job to be done."

Such rush jobs can concern one commercial costing anywhere from \$2,000 to \$22,000 or a whole series of film announcements amounting to some \$50,000 or \$60,000.

There are some 10 producers who work under Haber and with the tv copy writing and art departments before storyboards are sent through to the account group and the client.

"It's possible for the best tv copywriter or artist to imagine certain technical embellishments for a commercial which could either break the budget or ruin the sales pitch," Haber continued. "For example, a slow dolly might be called for, which, though artistically sound, would decimate the sales message because of the time it takes."

Beyond such intra-agency advisory and technical responsibilities, the head of film production particularly deals with the recording studios, film studios, film labs which put the storyboard into execution. On tough jobs, he's there himself, or when it's a question of a particular client. In normal cases ("Ain't no such animal") the producer assigned to the job handles minor emergencies.

"One fascinating commercial to work on is the Lucky Strike film," Haber told SPONSOR. "In one minute of film (90 feet of film) or 1,440 frames, there can be virtually all separate shots when you're doing stop-motion work as in our walking and dancing cigarettes."

He explained how each shot must be individually set up, with cigarettes hanging from invisible nylon threads, others standing with cork tipped needles keeping them upright.

"You might say my wife's a film widow," he added, showing one of the many pictures he's taken of her and his two-year-old son. Haber's office, incidentally, is virtually papered with various artistic photographs from scenery to action to portraiture.

"I was a camera ham when I was 10. My son's got a camera already," he added. ★★★

For story on Lucky Strike film commercial, See page 36

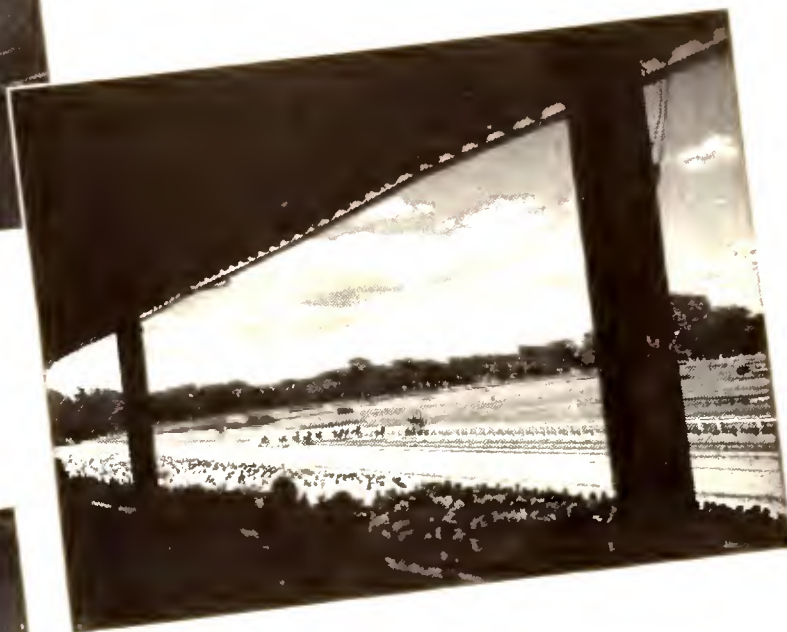
# portrait of a market

... 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

# SPONSOR Asks...

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

## What would you most like to know about British commercial television



### ANSWER-SEEKING QUESTIONS



Frank J. Gilday, Manager, radio-tv dept.  
McCann-Erickson

● The first question that comes to mind in this connection relates to the progress or lack of progress of British Commercial Television as compared to the non-commercial government-sponsored television. Specifically, is there any rating experience or record of similar measurements which indicate whether or not the British viewing public prefers one as opposed to the other? Do these ratings indicate anything with respect to whether or not commercials which have as their purpose promoting the sale of specific products encourage or deter people from tuning in on a given program?

Is there any noticeable difference in either the type or the quality of the programs or programs sponsored commercially in Great Britain as compared to the programs on the BBC? And, if so, what are these differences? What types of programs are preferred by the viewing public in Great Britain? In what respects do their most popular programs differ from ours? Do British viewers appear to like or dislike American tv programs currently being broadcast in their country? Is there any evidence the American-produced programs are held in greater favor on

the average than British-produced programs?

Finally, is there a noticeable difference one way or the other of the British public's choice of live versus filmed programs?

With respect to commercials, is there enough experience to indicate relative effectiveness in live commercials as contrasted with filmed commercials?

Is there an extensive use of animation in commercials and how is this compared with the amount of animation employed in commercials in this country? Are British commercials longer, shorter or substantially of similar length to ours?

### ENGLAND: EUROPEAN PACESETTER



George Mathisen, Coordinator of Radio,  
Cinema and Television  
Colgate-Palmolive International, N. J.

● Our interests in the present and future developments of British commercial television are two-fold. Firstly, for our own company in England, and second, for the remaining countries in Europe where we have companies, since we feel that ultimately television throughout Europe will be patterned on England's format. Therefore, we hope for eventual changes in England's over-all system.

The radio Luxembourg people have

for some time discussed establishing a commercial television station with a coverage area including London and southern England. Since radio Luxembourg's commercial radio design is more closely akin to our "sponsored" radio we might expect their television to follow similar commercial lines. This, of course, would be an excellent opportunity to present a more realistic version of sponsored television to the ITA and to the British viewers on their own sets. Two questions arise at this point and they are, No. 1. What are radio Luxembourg's plans for television?, and No. 2. If radio Luxembourg establishes a third or fourth channel is there any likelihood that Luxembourg's television system might influence the ITA to alter their present *modus operandi*?

We have already noted many similarities in program appeals and effective commercial techniques between England and the United States. Schwerin in England turned up data after just the first few weeks to substantiate the American "direct approach" in television commercials—this despite the fact that many British producers predicted audiences in England would have to be "sneaked up on." We would be interested in knowing what further information has been compiled on program preferences and what effect, if any, ITA results have had on BBC programming and production. And for commercials, it seems to me the questions are those that we are striving to answer here in the states.

### Got any more questions?

**SPONSOR will soon have a representative in Great Britain to review the commercial tv situation. If you have any questions not posed above, send them to Editor, SPONSOR, 40 E. 49th St., New York 17, N. Y.**



Audience composition data and set ownership figures will be necessary for the evaluation of large expenditures. However, until set conversion reaches near saturation these will be short-lived statistics to say the least. More important for the future is the development of a system which will permit maximum effective utilization of all this knowledge we hope to obtain. What value has last night's rating when next week's commercial may be telecast two hours later? Often we do not even know for sure what the competition on BBC will be, let alone the program on the ITA on which our commercial will appear. Knowledge of the most effective commercial presentation techniques is heavily diluted by our inability to plan association and smooth integration with the vehicle which will carry the spot.

We are all very happy just to have the facilities of this wonderful medium, and England has made a tremendous stride in getting it started, but soon they will be ready for step two and we wonder what is being knocked about that smacks of change.

**ENTERTAINMENT SELLS ANYWHERE**

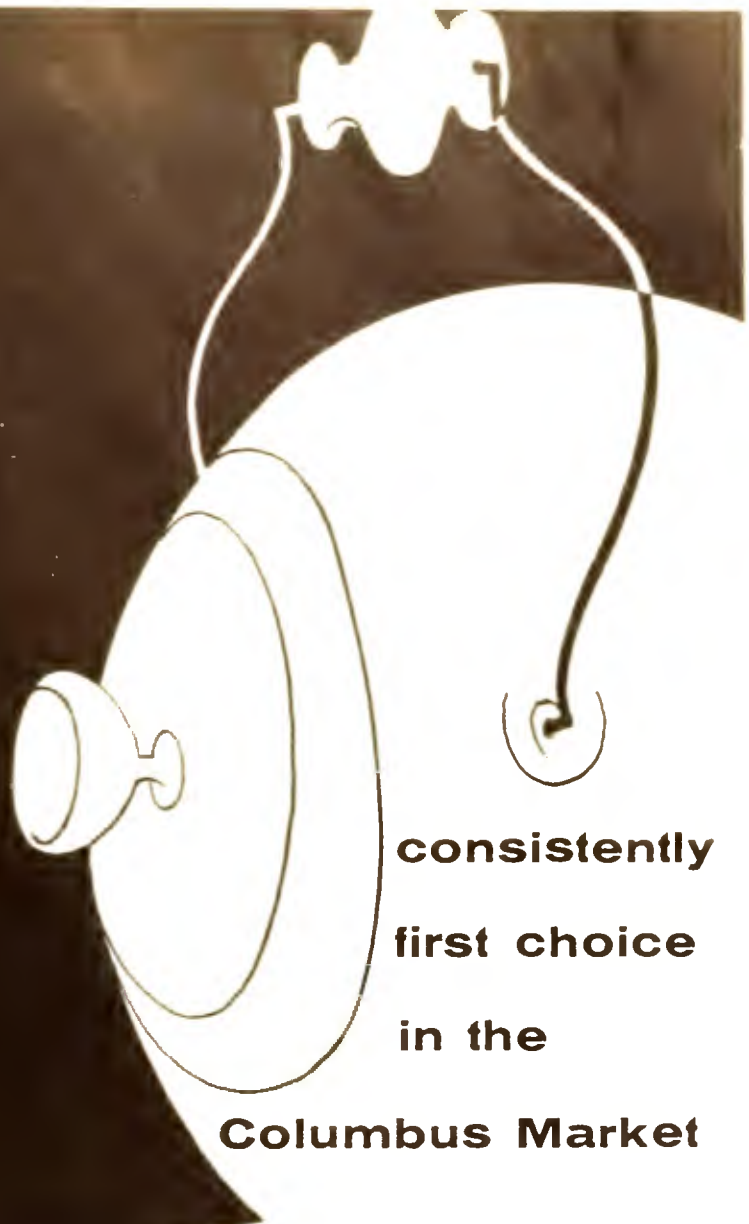


*Theodore J. Grunewald  
Director of tv & radio  
Hicks & Greist*

● Barring Roger Bannister, the United States is a faster-paced country than Great Britain. Americans are accustomed to being offered a product or service on a rush basis and making a quick decision on it. A single tv commercial offering a new product can often draw a huge response, particularly among children, because the viewer sees what he wants and goes out to buy it. Such things do not normally occur among our more reserved British cousins. I don't think anyone

*(Please turn to page 95)*

**it boils down to this**



**consistently  
first choice  
in the**

**Columbus Market**

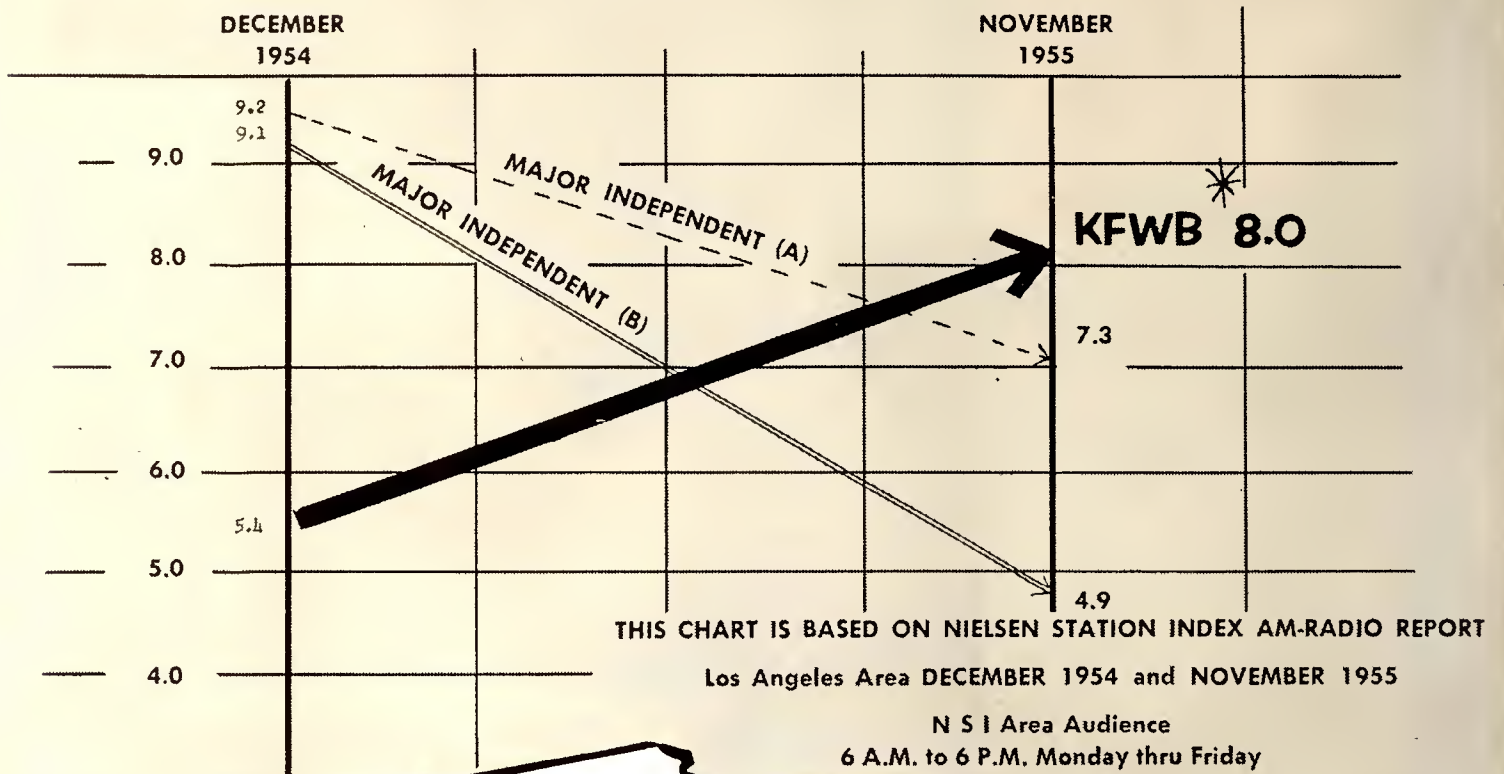
**20 top  
pulse  
rated  
programs**

CBS for CENTRAL OHIO

**WBNS**  
**radio**  
COLUMBUS, OHIO

ASK  
JOHN BLAIR

# Really a Happy New Year Ahead!



**STATION SHARES—NOVEMBER, 1955**  
(Based on Quarter-Hour Homes Reached by Local Stations only)

| LOCAL AM-RADIO STATIONS | MONDAY THRU FRIDAY  |           | AFTERNOON |            |
|-------------------------|---------------------|-----------|-----------|------------|
|                         | MORNING<br>6AM-9 AM | 9 AM-12 N | 12 N-3 PM | 3 PM-6 PM  |
| =====                   | 7.4                 | 7.6       | 4.3       | 3.5        |
| =====                   | 3.7                 | 3.1       | 3.7       | 4.3 (6.2)  |
| =====                   | 3.3                 | 5.0       | 7.3       | 7.7        |
| -----                   | 19.0                | 12.9      | 16.7      | 12.0       |
| KFWB                    | 8.0                 | 9.2       | 8.1       | 6.8        |
| -----                   | 7.2                 | 8.1       | 5.7       | 5.7        |
| station B               | 3.6                 | 5.5       | 4.9       | 10.2       |
| " " A                   | 5.8                 | 5.8       | 7.7       | 22.1       |
| =====                   | 23.7                | 26.9      | 22.0      | 5.4 (10.1) |
| =====                   | 3.3                 | 2.8       | 4.8       | 1.1        |
| =====                   | 1.1                 | #         | 1.7       | 6.1        |
| =====                   | 8.3                 | 5.9       | 6.6       | 7.1        |
| OTHERS                  | 5.6                 | 6.8       | 6.5       | 100.0      |
| TOTAL                   | 100.0               | 100.0     | 100.0     | 100.0      |
| AVG. H.U.R. (00)        | (2701)              | (3428)    | (2753)    | (2505)     |

**TABLE 2. NSI AREA AUDIENCE**

AVG. 8.0

**KFWB (LOS ANGELES) ... Tops of the top independents in Southern California ...**

More Information from our National Representatives

The Branham Company  
New York • Chicago  
— in San Francisco:  
McGavren-Quinn Company

Harry Maizlish— President — Gen. Mgr.

Mort Sidley— Gen. Sales Mgr.

Continued  
from  
page 10

## AGENCY AD LIBS



sounder way of judging performance, especially in a co-sponsored show (and where a cross-plug is concerned).

Even when a program is the sole property of a single advertiser, each brand manager must look to the Average Audience to tell him how he is spending his dollars for this is the audience which his product is talking to—not to the total audience of the entire show. Some of these slide-rule boys were well aware of this, before the new Nielsen layout, to be sure. But perhaps others weren't.

So in answer to whether the hour is running the half-hour out of business, I'd say absolutely not. It could be that the networks will continue to exert pressure to sell 60-minute stanzas (as they did last year). But I think the Nielsen numbers game has deflated their attack.

On the other hand, let's not undersell an hour of tv time for there are many things which it offers that are impossible in half that amount of time.

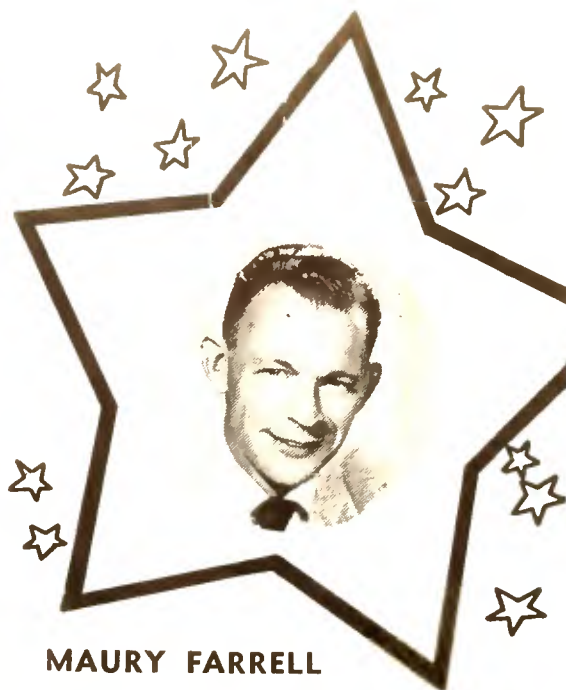
For example, how many products must support the show—how many want tv exposure? If it's more than three, you can use the additional commercial time for sure. Or does your copy story require long commercials? Or does the parent company want a main title that really gives a picture of corporate activities (a long lead-in, a catalogue of products, etc.)?

As for the editorial scope of hour versus half, naturally more can be done in the longer version. This doesn't matter in some formats. But with drama, another 29 minutes can be a big help. You can tackle stories that really unfold and develop. You can "get inside" the characters you present. You can build your interest honestly and resolve your plots.

And let's not forget the question of money (which in television would be suicidal). An alternate hour is bound to be cheaper than a weekly half hour even though you double your talent costs (usually not necessary) to provide the hour's entertainment. This is, of course, due to the fact that a half hour of time costs 60 per cent of the hourly rate. And with a cross-plug on the intervening weeks an advertiser still can maintain weekly exposure. So, I tried not to hedge the question as it was put to me on the Coast but to give both sides, as I saw them, because I honestly do believe that each has its merits and there ought to be a peaceful coexistence in the year ahead. ★ ★ ★

### Letters to Bob Foreman are welcomed

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



**MAURY FARRELL**

Star of

**TIME TO RISE**

WAPI 6:45 to 9:00 am Mon.-Fri

**NOON EDITION**

WABT 12 to 12:30 Mon.-Fri.

Maury Farrell has long been a favorite, having been on WAPI for 20 years. He is widely accepted as Birmingham's best known radio personality. "Time to Rise" is also a favorite to get up by, loaded as it is with cheerful music, news, weather and time signals. Maury has been with WABT since the station's beginning in 1949. "Noon Edition" finds him in top form.

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

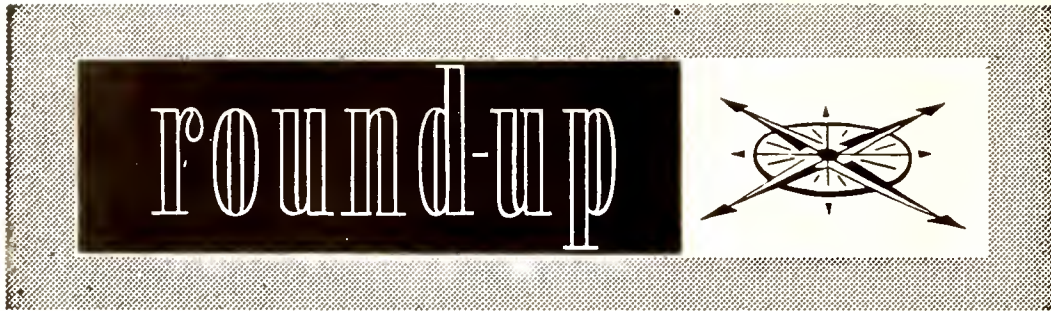
**WAPI**  
Birmingham

Represented by John Blair & Co.  
Southeast, Harry Cummings

**greatest TV station**

**WABT**  
Birmingham

Represented by BLAIR-TV



### Dallas radio stations promote nine-month media push

All seven of the Dallas radio stations joined forces to promote the radio medium for nine months during the coming year. The promotion will be based on three themes: "Listen While You Work," "Listen While You Drive" and "Listen While You Relax." The joint campaign, developed from a Texas Association of Broadcasters' presentation for radio promotion in the state for 1956, will utilize posters, large newspaper ads in both city papers, radio announcements and auxiliary promotional materials like

bumper strips, counter cards, mail stuffers, stationery stickers and postage meter imprints.

The stations, KGKO, KIXL, KLIF, KRLD, KSKY, WFAA and WRR, will use the services of McCann-Erickson, planners of TAB's statewide presentation. Although there have been many all-station pitches to clients before, the promoters believe that this is the first time that all of the radio stations in a market have joined forces to promote their own media through an integrated campaign of this type. ★ ★ ★

### Ad agencies in New Orleans, Denver move to casual setting



Relaxed atmosphere prevails in New Orleans Creole setting (l.) and modern Denver agency

A trend toward more comfortable and pleasant surroundings seems to be shaping up among agencies in as widely scattered places as Denver and New Orleans. The Galen E. Broyles Co. of Denver recently moved into its new two-story building in downtown Denver, while the Aubrey Williams Advertising Agency has taken over three old Creole houses in the Vieux Carre (old quarter) of New Orleans.

Though there is a seeming difference in their decor and period, both agencies stress the relaxed atmosphere they believe more conducive to higher efficiency without strain. The Denver agency feels that it has solved two of the problems besetting other agencies: space and location. Its new quarters were specifically designed to allow adequate storage facilities for old art and plates as well as liberal office space

to afford enough privacy to everyone. The location, near Denver's Cherry Center is convenient, without traffic or commutation problems.

The quiet setting of the New Orleans agency makes for less tension than is generally found on Madison Avenue, without sacrificing accessibility to important agency functions. The three old Creole houses taken over by the agency were renovated to provide the maximum in comfort and space and still retain the quiet, peaceful attitude for which the locale is famous. A patio is utilized for serving refreshments and doing some work out of doors, and the New Orleans climate is usually warm enough to make use of this feature throughout the year, an added benefit to employe relations. ★ ★ ★

### Sponsor, star of tv show, pulls heavy mail response

Being a celebrity in his own right, ex-football star Bobby Grayson decided to do his own show on KLOR, Portland, Ore., for his White Rock Bottling Co. Just prior to the professional football game every Sunday, Grayson appeared conducting an in-



Grayson doubles as both sponsor and star interview with visiting stars and telling stories of famous sports greats.

Viewers were given a chance to identify a famous sports figure through clues given on the show. The first 20 correct answers received free footballs, and about 1,000 entries come in after each show. In addition to the excellent mail pull the show also sold a great many football fans on the idea of using White Rock soda. ★ ★ ★

### Right Motors Sales finds radio is right ad medium

In just six months, Right Motors Sales jumped from an average used car dealer to the top, with the largest used car volume in Cleveland. The gimmick used to promote the added sales was one that proved fair in print but was sensational on WJW. The gimmick: \$5 down and \$5 a week on all 1949-1952 cars with a top price of \$395.

(Please turn to page 102)



WJW a/e Will Dougherty (l), Right salesman



## America's Most Receptive Hearing Aid

*Video is great but audio is a must to reach the ears of busy daytime America!*

You have a sales message? You have a product promotion in mind? You need that extra push in a big PLUS market?

Lend us *your* audio for a moment!

In the market serviced by Keystone Broadcasting System's 875 radio station affiliates there are more than 60 million hungry, healthy, active American customers. No other medium

provides the coverage depth available through KBS. Here is America's most receptive HEARING AID for your sales messages in rich, responsive Hometown and Rural America.

For your special message or program or promotion we can tailor you a NETWORK of 80 or 800 stations which will deliver the message PLUS the most active and energetic MERCHANDISING assistance you've ever experienced.

A phone call will put us to work for you—

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

**LOS ANGELES**  
3142 Wilshire Blvd., DUmkirk 3-2910

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

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

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

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

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



THE VOICE OF HOMETOWN AND RURAL AMERICA



There's a



QUESTION-

Here's a

**\$1,000,000**

**Answer!**

... TO YOUR SOUTH TEXAS  
SALES POTENTIAL ...

**KTSA**

**BUMPER to BUMPER**

Monday thru Friday at 3:45 p.m.  
is designed to reach military and  
civilian personnel leaving

- FORT SAM HOUSTON
- RANDOLPH FIELD
- LACKLAND AFB
- KELLY AFB

**65%** of these  
90,000 people

do their shopping on the way home!

(BASED ON SURVEY MADE BY KELLY AIR FORCE  
BASE FOR ALL MILITARY INSTALLATIONS)

**KTSA PACKAGE RATE  
BUMPER TO BUMPER**

- 10 spots per week \$115.00
- 15 spots per week \$155.00
- OPEN RATE DISCOUNTS AS EARNED

CALL **CHARLES LUTZ**  
General Manager Sta. KTSA  
San Antonio, Texas

**CA 7-1251 COLLECT**  
Contact PAUL H. RAYMER CO.

Continued  
from  
page 24

# SPONSOR BACKSTAGE



Insiders, however, were aware that the club's theme actually was substantially similar to the Rat Pack's, i.e., let's get ours, we don't care for anybody else. I take a back seat to no one in the sense of humor area, and I have been around long enough to be fully aware that many facets of showbusiness, as any business, demand a tough, cynical approach.

This is particularly true in the case of performers who hit the popularity peaks. Not so long ago I was cutting up jackpots with Eddie Fisher. I've known Eddie quite a while, knew him (to make the point) when he was a hopeful kid, struggling for his break. At a Coke rehearsal, some six years and several million dollars later, Eddie said: "Gosh, it's hard to know who to believe any more."

I tried to explain to Eddie that anytime a human being, in his own person, became a multi-million dollar enterprise there would necessarily follow a full attachment of anglers, chiselers, finaglers and phony friends. All he could do, I tried to explain, was to try to evaluate and separate the few people whom he felt to be real friends, from the many who come up out of the ground only when the bright light of stardom shines on a kid. Most important of all, I attempted to caution Eddie, was the need for him to avoid bitterness and cynicism.

All this, I realize, makes me sound insufferably holier-than-thou. Which I mean not at all to do. There are a substantial number of people in showbusiness, performers and administrators, who have rassed with the roughest of the rough ones; who have come through the most viciously manipulated deals over and over again, and who, withal, have managed to remain whole and nice people.

Collier's magazine, in its first January issue, has a fine piece on a man who managed it, Perry Como. The piece is entitled, appropriately enough, "Nice Guys Finish First." I know enough of Perry's background and career to be able to take the stand to the effect that a number of people along the way have given Mr. C. some very fancy goings-over. I wouldn't claim that the raw routines didn't have some effect on Perry. They did. He is considerably more cautious than he was years ago. It takes him a long, long time to become convinced that a person is a right guy. But there's a big gap between such care and conservatism in estimating people and situations, and becoming bitter and cynical over what is, was and always will be plain, ordinary human nature.

I am not propagandizing toward the objective of having everyone in showbusiness accept the idea that a man who calls you "sweetheart" or "buddy" is deeply, truly fond of you. Nor am I preaching the "turn the other cheek" bit. I am merely making the point that it is possible, and has been proven so, to deal with the cynics and the bitter ones, to compete with the vicious and the cruel ones without signing up with the society.

\*\*\*

## FILM COMMERCIAL

(Continued from page 39)

### 2. pre-production

**7 July** Berenberg assigns one of Screen Gems' staff producer-directors to the job. On the same day the producer-director picks his staff and crew from those available among the Screen Gems' personnel and from freelance sources. He turns scripts and story-board copies over to the various department heads concerned with pre-production. These include:

The production manager for breakdown into shooting schedule.

The construction department to make a list of sets needed. (From here they go to the art department for set design and sketches, which must in turn be okayed by Berenberg and the agency.)

The property department for lists of props to be rented, purchased, made.

The wardrobe department for breakdown of wardrobe to be furnished by the studio for productions.

**15 July** While pre-production work is still going on at the producer's, Raymond Scott in the course of a six-hour recording session with Dorothy Collins, his orchestra and the vocal group makes tapes for the total of eight commercials. A client executive sits in the control booth to okay each take and thus eliminate costly retakes which might occur at a later date.

**16 July** The producer has picked a cast for the commercials and presents his ideas to Berenberg and Haber. They agree in principle but upon discussion with Traviesas, it is decided to do screen tests on four of the actors chosen and to wait until two of the costumes are ready so that these tests can be used simultaneously as wardrobe tests, thus minimizing expenses.

**21 July** Two of the sets are completed. A cameraman and gaffer (head electrician) with his crew are called in to rig (place) the lights for the tests and check all circuits.

**22 July** 7:30 a.m., make-up call. The day is spent on the set, making tests. Walk in, walk out, turn toward camera, smile, take a cigarette, light up, smoke, look as if you enjoyed it.

smile, walk back and forth, etc. (The cost of these tests, including the one-day pay to the performers, is separate and above the amount agreed upon by Screen Gems and BBDO.)

5:30 p.m. Shooting completed, the assistant cameraman sends the film to the lab for developing and printing.

**23 July** 2 p.m. Haber, Berenberg, the producer-director, Traviesas and Tax Cumings sit in the projection room and look at the silent tests of the actors. One is rejected as looking

as if he didn't know how to smoke. The tests of the other three are sent to the client's ad department for okay.

**26 July** Everything is ready. The sets are built, the wardrobe is fitted, the rigging crew has completed setting the lights, a complete crew consisting of assistant director, cameraman and assistant, gaffer and electricians, prop man, grip, stand-by, painter, film editor and assistant and dozens of other major and minor technicians have received their call to actual production.

# Seen in the best circles ...



and circling the  
20th ranking market  
in retail sales  
per household.

Tulsa Broadcasting Company  
P. O. Box 9697 — Tulsa, Okla.  
Ben Holmes, National Sales Manager  
Avery-Knadel, Inc., National Representative

Serving Eastern Oklahoma from  
Muskogee and Tulsa



## B. production

27 July 6:30 a.m. make-up call. 7:30 a.m. wardrobe and crew call. 8:30 a.m. start to roll. 9:00 a.m. Only a half hour behind schedule the director starts the actors on a walk-through of the first scene to be shot, while cameraman and gaffer make some last-minute adjustments on the lights. The soundman calls for a line of dialogue, in order to be able to determine his level.

9:38 a.m. The familiar words, always heartening to a cost-conscious production manager, are heard in the peculiar atmosphere of the sound stage:

"Quiet on the set!"

"Roll it!"

"Speed!"

"Action!"

Everyone but the on-camera actors have frozen into a tableau of suspended animation—the director from his scanvas chair, the cameraman from his perch on the camera dolly, the sound man from his place at the mixing panel and Bernie Haber from the dim sidelines, watch the scene take on movement and shape.

"Cut!"

Triggered by the director's command, the camera and sound man cut their film (stop the motors in their respective apparatus): the grip starts chasing after a fly with a Flit-gun; the make-up man and hairdresser converge on the actors to remove a drop

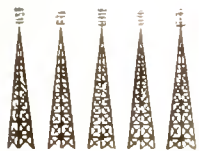
of perspiration and run a comb ineffectually through the perfectly coiffed hair: the assistant cameraman marks the exposed footage on a long and the cameraman turns to the director for instructions for the next set-up (camera-position).

"There's a noisy one somewhere, Jack!" This sentence by the sound man, directed toward the gaffer, means that one of the lights has a faulty bulb which sings. The director has heard it and is worried.

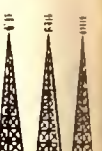
"Bad?" asks the director.

"No. It's less than one d.b. (decible) but it could get worse," says the sound man.

"Let's do another for protection anyway."



# NEW AND UPCOMING TV STATIONS



## I. New stations on air\*

| CITY & STATE   | CALL LETTERS | CHANNEL NO. | ON-AIR DATE | ERP (kw)**<br>Visual | Antenna (ft)*** | NET AFFILIATION | STNS. ON AIR | SETS IN MARKET† (000) | PERMITEE, MANAGER, RADIO                                 |
|----------------|--------------|-------------|-------------|----------------------|-----------------|-----------------|--------------|-----------------------|----------------------------------------------------------|
| HASTINGS, NEB. | KHAS-TV      | 5           | 23 Dec.     | 100                  | 730             | NBC             | None         | NFA                   | Nebraska Tv Corp.<br>Fred A. Scaton, pres.               |
| ODESSA, TEX.   | KOSA-TV      | 7           | 20 Dec.     | 102                  | 740             | ---             | None         | NFA                   | Odessa Tv Co.<br>C. L. Trigg, pres.<br>Cecil Mills, v.p. |

## II. New construction permits\*

| CITY & STATE   | CALL LETTERS | CHANNEL NO. | DATE OF GRANT | ERP (kw)**<br>Visual | Antenna (ft)*** | STATIONS ON AIR | SETS IN MARKET† (000) | PERMITEE, MANAGER, RADIO                                                   |
|----------------|--------------|-------------|---------------|----------------------|-----------------|-----------------|-----------------------|----------------------------------------------------------------------------|
| MADISON, WISC. |              | 3           | 7 Dec.        | 100                  | 795             | WKOW-TV<br>WMTV | 125                   | Radio Wisconsin, Inc.<br>Ralph M. Immell, pres.<br>Russell A. Nelson, v.p. |

## III. New applications

| CITY & STATE                | CHANNEL NO. | DATE FILED | ERP (kw)**<br>Visual | Antenna (ft)*** | ESTIMATED COST‡ | ESTIMATED 1ST YEAR OP. EXPENSE | TV STATIONS IN MARKET         | APPLICANT, AM AFFILIATE                                                                                                          |
|-----------------------------|-------------|------------|----------------------|-----------------|-----------------|--------------------------------|-------------------------------|----------------------------------------------------------------------------------------------------------------------------------|
| SACRAMENTO, CAL.            | 46          | 17 Dec.    | 19.06                | 279             | \$105,016       | \$180,000                      | KBET-TV<br>KCCC-TV<br>KCRA-TV | Capitol Radio Enterprises <sup>1</sup><br>Irving J. Schwartz, gen. mgr.<br>Wm. S. George, sls. mgr.<br>John Matranga, prog. mgr. |
| HAGAMAN, N. Y. <sup>2</sup> | 29          | 24 Dec.    | 247                  | 696             | \$108,200       | \$49,500                       | None                          | Hudson Valley Bestg. Co., Inc.<br>Dr. John J. Quinlan, pres.                                                                     |

## BOX SCORE

U. S. stations on air

423§

Markets covered

260§

\*Both new c.p.'s and stations going on the air listed here are those which occurred between 28 November and 9 December or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. \*\*Effective radiated power. Aural power usually is one-half the visual power. \*\*\*Antenna height above average terrain (not above ground). †Information on the number of sets in markets where not designated as being

from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. §Data from NBC Research and Planning. NFA: No figures available at present on sets in market. †Each of the three station executives listed owns 1/3 interest in Capitol Enterprises. ‡Allocated to Gloversville, N. Y., station would be satellite of WROW-TV, N. Y.



Though the sound man feels that the offending bulb did not interfere with the scene, the director wants another take, in order to play safe. But before they roll again the bad light is located and a brand-new bulb substituted for the humming globe.

The shooting of the commercials involves silent scenes with actors shown lighting up cigarettes, to be fitted to the pre-recorded music. These must be shot in various lengths, to fit the different versions of each subject. It also involves sync-sound shooting of the announcer, who appears on the end of most of the commercials to give the actual pitch.

**2 August** 6:30 p.m. After six days (not counting one Sunday) of shooting, the last of the film goes to the lab.

In the meantime the necessary art work has been completed by the title-department and has been photographed and sent to the lab.

Also each day the developed and printed footage has been delivered to the film-editor, who has put it together in sequence and has synchronized the soundtrack.

#### **4. finishing**

**3 August** 3:30 p.m. The producer-director, the film editor, Berenberg and Haber assemble in the projection room and screen all of the film. Here suggestions are made as to how and where to cut the scenes. (If any retakes are necessary, they can be decided upon at this point.)

**23 August** The editor has completed the rough-cut in co-operation with the producer-director. He spent many hours with Bernie Haber looking over his shoulder while he worked at the Moviola (film editing machine).

The same day, 2:30 p.m. the rough cut is screened for the group, who looked at the original footage. Most of the scenes are okayed as is, but some changes are suggested. (This screening takes place at Moviela, which has been handling the laboratory work, because here it is possible to play back the various sound tracks—dialogue, narration, music, sound-effects—in sync with the picture and thus give an impression of what the finished film will be like.)

**27 August** 2 p.m. A dubbing session has been arranged at Reeves Sound Recording Studios and the editor has brought the final work-print (picture) and work-tracks (dialogue, narration, music, sound-effects, loops) which are now being screened and re-recorded onto one final sound track. Present are the film-editor and his assistant, Haber, the producer-director and the sound mixer and crew from the recording studio. Each commercial necessitates two or three rehearsals and from one to four takes.

The assistant editor has meanwhile ordered the opticals (fades, dissolves, flop-overs, trick shots) from one of the independent optical companies. Here the sections of the original negative, which are involved in these opticals are printed, rephotographed to incorporate the desired effects and a new negative is delivered to the producer for his inspection.

**The same day** 6:30 p.m. The dubbing session completed, the editor takes the work print and tracks back to his cutting room, while the new sound-track is being developed.

**FIRST**  
  
**TV**  
**IN ARKANSAS**

★ **First in Coverage!**

More families live and enjoy television in KATV land than in the area served by any other Arkansas television station . . . either present or proposed!

★ **First in Family Acceptance!**

There's something especially designed for every member of the family every day on KATV. Of course, most programs on KATV appeal to the entire family . . . the schedule is carefully planned that way!

★ **First in Facilities!**

Two complete studios, one in Little Rock and one in Pine Bluff, employing more personnel and equipment . . . which means better programs and better reception from KATV!

★ **First in Advertisers!**

More advertisers . . . local, regional and national . . . are active on KATV than on any other station. The reason is obvious . . . KATV PRODUCES RESULTS!

**KATV**

CHANNEL 7

Studios in Little Rock & Pine Bluff  
Avery-Knodel, Inc.—National Representatives  
John H. Fugate—General Manager  
620 Beech Street—Little Rock, Arkansas

**28 August** The work print and original negative as well as the new sound negative are turned over to the negative cutter for matching (cutting negative to match the work print). The developed sound negative is received from the lab, synchronized with the work-sound so that it can later be synchronized with the cut picture negative.

**29 August** The cut negative, matched to the work-print and carefully spliced, along with the sound negative is sent to the lab for a first answer print.

**30 August** The first answer print is received from the lab and screened by the film editor for a first check, then by the producer-director and Berenberg, for a final check before presentation to the agency.

The same day at 3 p.m., the print is turned over to Bernie Haber, who screens it with Travie Traviesas and Tax Cumings as well as Whit Hobbs and his crowd of writers, before it is taken to the client.

**7 September** After a long weekend, a screening is set up for the full ad-

vertising department at American Tobacco and as often happens, some afterthoughts bring suggestions, which appear minor on the surface, but which at this stage of the game would necessitate considerable expenditures:

"Too bad that's a cut. Seems to me a dissolve would be smoother right here. Don't you think so?"

No, Tax doesn't think so.

"Well, but we could put one in, couldn't we?"

"It'd cost money."

"One dissolve, what can it amount to? A couple of bucks?"

"About \$300—if it can be done at all."

The figure seems out of line and they get Bernie Haber on the phone to explain. Says Haber:

"First of all, it can only be done if there are other good takes of the scenes in question, as the negative for these scenes has already been cut and can no longer be used for an optical. If these extra takes exist, the editor must dig them out, match them into the picture, send the negatives to the lab to have fine-grains made. Then the fine-grains go to the optical house, which shoots the dissolve and after a day or so delivers a new negative. This new negative, now containing the dissolve, must be cut into the overall negative and the lab must re-time the negative for perfect print-quality and make a new print.

"The entire operation will take four to five days if we're lucky and the charges, including editing time and facilities, will certainly run over \$300."

The idea is dropped.

After this interlude everybody agrees that the commercials are good and a final screening is arranged, at which Paul Hahn will see the end-result.

Late that same day, a phone call from American Tobacco gives BBDO the final okay and Screen Gems is given the order for the number of release-prints in both 35mm and 16mm, which must be ordered from the lab.

**8 September** The print order is received by the lab and the job is virtually completed. Thus, it is obvious that in order to put the light into "light-up time," many zeros are added to the dollar signs which develop through the months of perfecting a tv commercial. ★ ★ ★

**now...** Television at its finest in the richest market in Texas ...!

Ector  
Midland  
Winkler  
Ward  
Crane  
Upton  
Martin  
Andrews  
Dawson  
Gaines  
Howard  
Reeves  
Pecos  
Reagan  
Glasscock  
Crockett  
Lea (N. Mex.)

Odessa, Texas

Here's pulling power in a market where per-family effective buying incomes exceed the national average by \$1,187.00 each year\*. A CBS-TV primary affiliate, KOSA-TV offers adjacencies with top-rated shows beamed at the high-income working class in and around Texas' fastest-growing city. It's the heart of the nation's biggest oilfield.

Write or wire today for full details including rates and availabilities.

**KOSA-TV**

Channel 7 • Odessa, Texas

\*KOSA-TV coverage per-family effective buying income: \$6,461.00  
National average per-family effective buying income: 5,274.00

1,187.00

Sales Management Report, May 10, 1955

Representatives: John E. Pearson • Television, Inc.

**AD LIB SELLING**

(Continued from page 35)

corded sound effect of a beating heart. This was to open and close all Del Webb radio commercials.

4. Station air salesmen were personally conducted through the original model home, and shown the fancy kitchen unit. (Commented one of them later: "What a gadget. I flipped!")

5. The campaign rolled last June with a barrage of teasers built around the heartbeat sound effect, and the question "Where is the Heart of a Home?"

6. Audiences soon got the answer. The selling switched to "The Heart of a Home is in the Home with a Heart—Del Webb's Camelback Village." The selling carried that ring of conviction that comes when the salesmen are genuinely excited about the merchandise, not just giving copy a slick reading.

**Home Sweet Home:** Phoenix-area listeners crowded out to Camelback Village as the campaign rolled along, following heart-shaped road signs that again carried out the campaign theme.

They came, they saw, and they bought. At least one sale per day was chalked up by Breen and his staff.

In September, the builders revised and enlarged the plans for the "Home

★ ★ ★ ★ ★ ★ ★ ★  
 "Anything less than free access to prime time for the regional and local advertiser relegates them to second class citizenship in the television medium. They will end up in steerage with the first class cabins reserved for large advertisers only."

**ROBERT BRECKNER**  
*V.p. in charge of programing*  
*KTTV, Los Angeles*

★ ★ ★ ★ ★ ★ ★ ★

With a Heart." They added a "family room"—a room that could be used as a recreation area, tv room, den or dining area.

And, KRIZ's air salesmen stayed right in step.

As an addition to the basic heartbeat sound effect, they concocted a fictitious character, Cecil The Talking Camel, who began making regular appearances in Del Webb commercials.

Here's how one "Cecil" commercial, taped in late September at KRIZ and transcribed for SPONSOR, made the point about the new "family room," as well as carrying out the basic "sell" for Camelback Village:

*Annrc:* Say, here comes Cecil The

Talking Camel, and he looks pretty excited. Cecil! You're trembling all over. Why all the excitement—

*Cecil:* Roooooom. Roooooom.

*Annrc:* What room, Cecil?

*Cecil:* The Fam-i-ly Rooo-oom.

*Annrc:* Family Room? Oh!! The Family Room in Camelback Village. Yes, folks. . . Now a family room has been added in Camelback Village. No wonder Cecil is excited, because this brings the floor space to almost 1,500 feet! That's in the Del Webb "Home

With a Heart" . . . only \$13,460, including the fabulous GE Kitchen in bright decorator colors with automatic range, oven, clothes washer and dryer, sink and disposal all in one convenient unit. Six exterior designs to choose from . . . beautiful landscaped home sites. FHA and VA financing available, and still no down payment to veterans. See the new, the bigger "Home With a Heart" . . . Del Webb's Camelback Village . . . Open every night 'til 9 at 13th Avenue. . .

# tops in all 3



in Columbia, South Carolina

## WIS-TV channel 10

dominates all 3 . . . network, local productions, syndicated film.

**29 of the top 36 shows are on WIS-TV!**

here is WIS-TV's superiority in a nutshell—

| Quarter hours during which 2 or more stations are on the air |            |                         |            |
|--------------------------------------------------------------|------------|-------------------------|------------|
| DAYTIME M-F 11:15 am-6 pm                                    |            | NIGHTTIME 6 pm-11:15 pm |            |
| total quarter hours                                          | 135        | total quarter hours     | 124        |
| WIS-TV firsts                                                | <b>124</b> | WIS-TV firsts           | <b>105</b> |

ARB Columbia, S. C., Nov. 13-19, 1955 (Based on highest rated quarter hours)

Only WIS-TV reaches so many  
so much of the time.



for details see your FREE & PETERS man  
 President, G. Richard Shafto  
 Managing Director, Charles A. Batson

# WIS-TV

## CHANNEL 10

COLUMBIA, SOUTH CAROLINA

# SATELLITE LAUNCHED

## ...in Nebraska



**KHOL-TV's New Satellite Station, Built by Viewers' Funds, Gives You Bonus Coverage at No Extra Cost in Nebraska's 2nd Big Market**

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

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

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

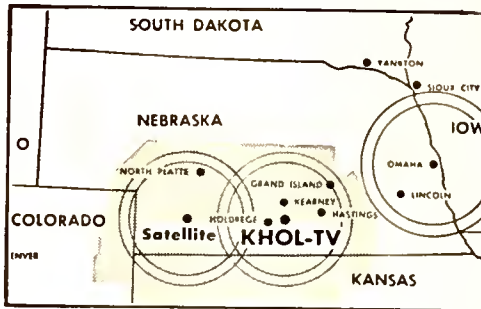
Investigate Nebraska's 2nd Big Market today—contact KHOL-TV or your Meeker representative.

**KHOL-TV**

Owned and Operated by

**BI-STATES CO.**

CBS ABC



**CHANNEL 13, KEARNEY, NEBRASKA**

**Channel 6 Satellite Station,**

**Hayes Center, Nebr.**

*Represented nationally by Meeker TV, Inc.*

# RADIO WSRS

• **TOPS 'N POPS**

• **WONDERFUL MUSIC**

• **RHYTHM 'N STUFF**

• **CONCERT CLASSICS**

Plus

**✚ HEADLINES AND WEATHER REPORTS WITH TOP LOCAL AND WORLD NEWS EVERY 30 MIN.**

# RADIO WSRS

## GREATER CLEVELAND'S

## NUMBER 1 STATION

John E. Pearson Co., National Representatives

*Cecil: And Camelback Road. A really fine place to live.*

**Success story:** Admen who read the above off-the-cuff commercial may be startled at how favorably it compares with many a spot radio commercial carefully and expensively hatched in the top ad agencies of Madison or Michigan Avenues.

The answer is easy. KRIZ's air salesmen have developed a technique of dramatic ad-libbing during hundreds of hours of practice that have made the outlet, as one advertiser termed it, "a sales machine."

The station's efforts, however, are not passing unnoticed outside of Phoenix. Not long ago, E. M. Haines, Manager of GE's Kitchen Center Division, listened to some of the KRIZ-Del Webb commercials, and officially requested permission to use the "Heart of the Home" idea in GE's schedule of merchandising for the new kitchen unit.

The Del Webb firm, meanwhile, is contemplating a new round of home development activity in the Phoenix area, and is talking about expanding its present heavy schedule on the independent radio outlet.

Breen is not revealing his current sales figures, but he cheerfully admits having sold over seventy new homes (more than \$1,000,000 worth) within the first sixty days of the campaign, at a cost of \$2,600 of which \$2,000 was spent with KRIZ.

Breen states that not only has he drawn three times the traffic of "lookers" to his "Home with a Heart," but he has been able to close deals for three times as many customers as his competitors in the same price range of new homes.

Amazingly this was during July and August when national weather-charts boost Phoenix—close to the top in high temperature cities. Since it is true that Phoenix homes are among the best refrigerated anywhere, KRIZ air salesmen stressed that Camelback Village is a really "cool" place to live.

Station Manager Loeb feels the KRIZ-Camelback Village sales effort may be an object lesson for radio station operators throughout the country. He says: "It's apparent today that the station must try in every way possible to gain more liaison with the client, know his problems, what he's trying to accomplish." ★★★

## SPONSOR ASKS

(Continued from page 83)

would try to sell them with a pitchman technique, but does their aversion to the theatrical exclude the use of premiums as well?

The ITA Code, which roughly corresponds to our NARTB Code, specifically limits the type of advertising that may be placed in children's programs. These limitations bar (a) encouraging children to speak to strangers in order to collect coupons; (b) appealing to a child's sense of loyalty to a character or situation; (c) causing a child to feel in any way inferior for not owning a product; (d) organization of a "club" except under responsible control and omitting all inference of "secret societies"; (e) causing the child to be a nuisance to other people in the interests of any product or service.

These limitations, applied to children's shows now on the air in this country, would likely void 90% of their current commercials. How do British sponsors observe these restrictions and still sell solidly to the kids?

Many of the other advertising approaches that Americans take for granted might also be too high pressure for Britons. I do believe though, that entertainment is entertainment, here or abroad. Early rating figures on the American shows indicate that Londoners liked our tv programs, so I think that if an American advertiser used a commercial on British tv that is entertaining by our standards, he couldn't go far wrong.

Of course many of the generalizations current today will change as the idea of commercial tv becomes more commonplace in Britain. By the time the audiences get over the novelty of dancing cigarette packs, there will be enough information available for American advertisers to custom-design a pitch for British viewers with every likelihood of success. Maybe we will even begin to translate some of their more successful jobs to our tv screen. As I said, entertainment is entertainment, and we are always willing to learn more about it. ★ ★ ★

## MAX FACTOR

(Continued from page 31)

women are never satisfied with the way they look! That's why the industry is as competitive as it is."

And, it might be noted, that's also the reason for the wide diversity of products available. Factor's own line is a long one, including the usual staples of lipstick, face powder, rouge, etc., and its own special items.

In fighting for milady's buck, however, each product must stand on its own pretty container. For instance, copy for one item, "Creme Puff," a

blend of powder and creamy make-up base, warns women to give up "old-fashioned" powder. Currently, however, powder sales are up.

Now that DDB has the whole Factor line, some pretty heady story boards result. Take this commercial seen on spot tv across the nation (and shown on page 31 with the start of this article):

As the commercial begins you're looking in the doorway to a picturesque patio. Close up is a girl singing, with French accent. It's a sultry song that follows you as you retreat to within view of a young couple. They are

# "WIBW-TV HAS THE CLEAREST PICTURE"

—that's what TopekAREA viewers told Dr. Whan's surveyors!\* Add the *clearest picture* to a proven preference for WIBW-TV's *sports, news, weather, and farm service*, and you have the reason why WIBW-TV is *most watched* throughout the farms and small towns in 20 Kansas counties.

\*Dr. Forest Whan's *TV Study of the TopekAREA Audience*, a gold mine of hard-to-find information on TV listening habits, is yours for the asking. Just call your Capper man or write Topeka.



CBS  
•  
ABC

### TOPEKA, KANSAS

Ben Ludy, Gen. Mgr.  
WIBW & WIBW-TV in Topeka  
KCKN in Kansas City  
Rep: Capper Publications, Inc.

absorbed in each other, oblivious to the storm mounting around them—and within them. A flash of lightning! The frightened girl flings herself into the man's arms and holds still for a long e.c.u. She's lovely. Another bolt of lightning . . . and a perfume bottle—Max Factor's "Electrique"—appears . . . then titles. Another flash, followed by gift sets. . . .

There's something for the men too. In another one-minute commercial old seedy Joe himself enters his bathroom with the look of one who has slept better nights. Soap, water, stop-motion,

and Max Factor men's products combine to make him progressively more appealing—so much so that his wife presents a formidable barrier on his way out the door. "No woman will let you go when you wear Max Factor's grooming essentials for men," says the announcer, as she puts a half-nelson on him for a goodbye kiss.

The Factor family's experience glamorizing the fairer sex goes back to the days of the flapper. Probably it all began when D. W. ("Birth of a Nation") Griffiths dollied in for the silent screen's first real close-up. Griffiths,

they say, was way ahead of his time. He certainly was ahead of his make-up men; they just weren't equipped for that type of camera work. They used only two kinds of powder—white and flesh-colored—okay for long shots but murder on extreme mug shots.

Result: Mae Bush, Theda Bara and other glamorous sirens of the day showed up as pasty-faced hags.

It was at this point that Max Factor Sr. entered the picture with improvements in makeup that revolutionized the art of motion picture photography.

Originally an immigrant Polish wig-maker before he went to Hollywood, Factor developed softer shades that allowed more filming flexibility. He came up with new, more subtle and subdued shades of rouge, a foundation cream that was easier to apply. Before long such stars as Norma Talmadge, Billie Dove, Mary Pickford and Gloria Swanson began wearing their movie make-up off the lot. That was good enough for Mrs. American Housewife.

★ ★ ★ ★ ★ ★ ★ ★

"It is almost literally impossible for a uhf station to compete successfully in a city where there are two vhf stations, unless the uhf was the first one on the air, and even then it is difficult. Uhf works well in uhf-only markets, but against strong vhf competition it is not equal to the task. Yet uhf stations are needed to cover the country."

ROBERT E. KINTNER  
President  
ABC

★ ★ ★ ★ ★ ★ ★ ★

who till then had shunned any kind of make-up as too bizarre, cheap. Factor showed a ready aptitude for merchandising by anticipating the demand. When, in the mid-30's, thousands of American women clamored to follow Jean Harlow's switch to platinum blonde hair, Factor provided the bleach.

Following Max Factor Sr.'s death in 1938, his sons took over the business. Davis, as chairman of the board, handled the financial end, and Max Jr., as president, is in charge of developing new products.

They had one of their first and most important successes when the film makers came up with the faster panchromatic film. Being more sensitive, it required an even smoother texture on the stars' complexions. The Factors created a flesh-colored make-up that could be applied with a sponge and called it, after the film that spawned it, "Pan-Cake."

# SUNDAYS, MONDAYS and ALL WAYS WOLF

has a lion's share of audience

|                                     |                          |                  |
|-------------------------------------|--------------------------|------------------|
| <b>SUNDAYS (daytime)</b>            | <b>32.6%</b>             | <b>1st PLACE</b> |
| <b>MONDAY thru SATURDAY</b>         | <b>WOLF</b>              |                  |
|                                     | <b>Share of Audience</b> |                  |
| <b>Mornings 8 A.M. - 12 Noon</b>    | <b>16.9%</b>             | <b>2nd PLACE</b> |
| <b>Afternoons 12 Noon - 6 P.M.</b>  | <b>33.3%</b>             | <b>1st PLACE</b> |
| <b>Evenings 6 P.M. - 10:30 P.M.</b> | <b>29.7%</b>             | <b>1st PLACE</b> |

everywhere you go . . .

**MONDAY thru FRIDAY 9 A.M. to 5 P.M.**

|                         |                  |                  |
|-------------------------|------------------|------------------|
| <b>Barber Shops</b>     | <b>50% (tie)</b> | <b>1st PLACE</b> |
| <b>Beauty Shops</b>     | <b>31%</b>       | <b>1st PLACE</b> |
| <b>Cleaners</b>         | <b>23.1%</b>     | <b>2nd PLACE</b> |
| <b>Dentists</b>         | <b>24.6%</b>     | <b>1st PLACE</b> |
| <b>Drug Stores</b>      | <b>36.4%</b>     | <b>1st PLACE</b> |
| <b>Grocery Stores</b>   | <b>47.3%</b>     | <b>1st PLACE</b> |
| <b>Service Stations</b> | <b>51%</b>       | <b>1st PLACE</b> |

**RATING for RATING — RATE for RATE**  
in **CENTRAL NEW YORK** it's

**FREE . . .** Get the whole story (Spring 1955) covering home-auto-store listening, 4 and 8 year trends, TV operating hours, also new (C. E. Hooper, October 1955) Business Establishments Survey. Included are the basic market facts on population, labor force, industrial work hours, automobiles, telephones, and monthly sales comparisons. Ask for your copy of The Syracuse Inside Story.

# WOLF

SYRACUSE, N. Y.

National Sales Representatives  
**THE WALKER COMPANY**

Latest product, introduced last May, is "Hi-Fi," a fluid make-up developed as a result of Max Factor Jr.'s research in color tv. Pitch, also being made via tv commercials, tells how obsolete all tv make-up has become since the arrival of color tv, how well "Hi-Fi" looks in bright sunlight, in artificial light, in romantic candle-light.

Just as his father was beautician to the movie industry, Max Jr. is consultant and trouble-shooter to many in the tv industry. Most of his problems, naturally, come from color tv. NBC TV realized early in the game that the range of colors available in make-up for black-and-white television was inadequate for colorcasts. A particular stickler was the task of finding subdued shades that would allow complexions to appear lifelike on color as well as black-and-white, since the latter is all most homes would have for another few years.

In July, 1954, after seven months of research, experiments, testing, reporting, the job was completed. The next month, experts gathered in a Los Angeles studio for a final test. Every possible challenge was thrown at the cameras—and Factor's handiwork. Verdict: perfection.

Early this year the Hollywood company will move into its new \$2-million building in the film capital. The Canadian branch of the firm has plans for construction of a new building in Toronto to accommodate offices and expanding factory operations. Last April the company bought a 50,000-square-foot building in Hollywood for warehousing and shipping operations.

Max Factor is one company whose future is closely linked with the future of tv—both the meat and the bread-and-butter ends of it. ★ ★ ★



"I find that listening to KRIZ Phoenix develops my savoir faire."

## HEADACHES

(Continued from page 33)

time periods, you can picture the problems of keeping competing products apart."

The headache of juggling schedules extends to programing balance too. For example, a number of station managers mentioned the decision they're faced with: spending programing budgets on the periods that sell anyhow and improve shows in those or "risk program development capital" to draw in new audiences and advertisers in fringe or tough radio time. Many try to do both, but when program budgets hinge on sales, it can be tough to find funds for new "creative programing."

★ ★ ★ ★ ★ ★ ★ ★

"... Tv viewers indicate definitely and impressively that preference is for less flamboyance in commercial claims and statements, and for direct information about specific products, simply stated without exaggeration. Commercials need to be given so that they can be retained by memories of average ability. Too many words spoken hurriedly in any commercial make for confusion in the mind of the audience. Don't "smog up" the airwaves. Instead, just "give 'em the facts, m'am," and do it in a way that's entertaining."

EARL J. HUDSON  
Vice president, Western Division  
American Broadcasting Co.

★ ★ ★ ★ ★ ★ ★ ★

**Surveys:** Suppose a station's all set with its programing structure, is it smooth sailing for the station's manager from then on in? Not by a long shot.

Here's how the manager of a Midwestern station referred to the headaches he and all others have with rating services: "We're dismayed by the discrepancies between Hooper, Pulse, Nielsen, Trendex and so forth. Personally, we like Hooper's telephone coincidental and wish agencies would accept this technique as producing the most definitive surveys."

Other stations, of course, endorse other services. The main point to remember is this: So long as there is no one accepted way of measuring listenership, station managers will be tempted to dig into their supply of aspirins. For one thing, the competing station in the market may use different figures in its sales pitch. For another consideration, the agency or client approached by the station may rely on a different service.

# NOW!

*CBS*  
*radio*  
*in the*  
*TRI-CITIES*

*Johnson City*

*Kingsport*

*Bristol*

**PLUS**

*Elizabethton*

*Greeneville*

*Erwin*

**PLUS**

*Wealthy Suburban*  
*and Rural Coverage*  
*in 32 Counties*

## NOW

# WJHL

Johnson City, Tenn.

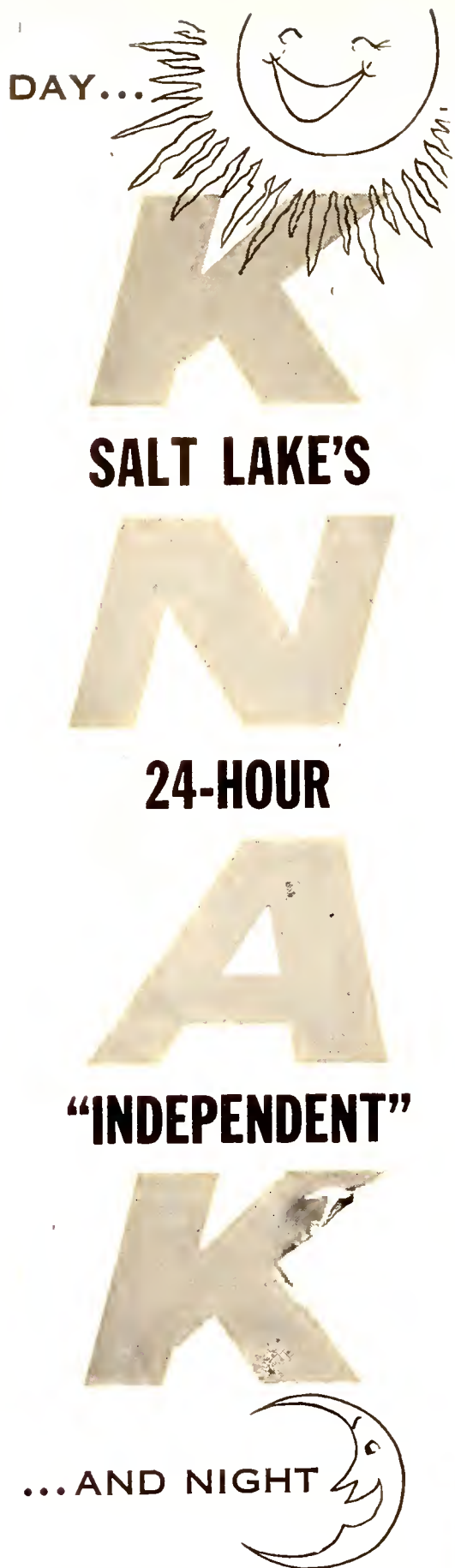
is

## CBS RADIO

5000 W

910 kc

John E. Pearson Co. Reps.



SOON GOING 5,000 WATTS  
HOOPER—FEB. 1955

|             |      |             |
|-------------|------|-------------|
| KNAK        | 27.8 | Independent |
| STATION "A" | 27.2 | NETWORK     |
| STATION "B" | 14.6 | NETWORK     |
| STATION "C" | 13.7 | NETWORK     |
| STATION "D" | 7.2  | NETWORK     |

YOU'RE ON THE RIGHT TRACK WITH KAY-NAK  
Lowest Cost Per Listener



REP. NATIONALLY BY FORJOE & CO., INC.

"The differences in ways of arriving at ratings," said a rural network affiliate, "are enough to drive a guy insane. To put it more soundly, it's a daily problem to contend with in our dealings with reps and buyers."

**Data requests:** "We always try to cooperate with any agency requesting data on competitive schedules," a station manager told SPONSOR. "After all, there isn't any secret about what we broadcast. We wish, however, there were a set limit on the amount of audience, product and market data we're expected to supply."

While this headache ties in with sales problems, it does add to the station manager's operational costs.

"We've got to hire extra research men and services," said a New England operator. "And, let's face it, we all have to justify our budgets whether to ourselves at income tax time or to the owners we're responsible to."

**Late copy:** This may appear minor but causes amazingly regular crises in most stations—late arrival of e.t.'s or copy.

"Not to mention last-minute client-inspired copy changes," an exasperated station man added.

Station managers are generally sympathetic to the problems involved in getting copy done or e.t.'s delivered.

"There's a sizable batch of people involved on varying levels, none of whom need be personally blamed," the owner of a rural 250-watter said. "But we're not like a newspaper that we can add filers or take out a full-page form. Once we have a commitment for a certain amount of airtime, that time rolls around and we've got to fill it."

Adds another station operator: "Clients are cutting their own throats if they don't sit on people who're deliver well ahead of time. After all, getting the right time slot alone isn't the whole answer for the advertiser either. A commercial sloppily delivered because of late scripts or script changes won't sell the advertiser's product. And of course then he gripes to us."

**FCC practices:** Problems there are in governmental regulations for the radio station manager, but they vary according to size and nature of the station.

Said one Midwestern indie: "The FCC appears to take a dim view of

announcements, which are the lifeblood of an independent station. If we were to sell only programs, we could run a continuous 15-minute commercial (which we certainly would not do) and the FCC would not be concerned, because their analysis wouldn't disclose such a practice. Yet, (if we run 1,000 announcements a week (no double-spotting and no more than three or four spots per quarter-hour) we're likely to be called a dirty name. Likewise, if we abstain from agricultural programming (only about 1% of our families are 'rural' or 'farm' families) questions might be asked."

Public service programming requirements cause station managers headaches both with FCC, the listening public and in cost.

"We program a substantial percentage of programming for such sustainers as religion, weather and other public service," an Eastern network affiliate mentioned. "Yet, if one letter comes in from a listener who doesn't tune in religious or certain other public service programing and has his own pet cause, there's an uproar. Guess who gets the letter and answers it personally usually? Me."

**Talent headaches:** The station manager's problem in the talent area is two-fold: (1) he's got to get the best talent available to attract listeners and get ratings, within his budget confines; (2) if his talent gets too popular, chances are his direct competitor or competing media will make offers to that talent that his budget can't meet.

"We had one particular case of excessive success," said the manager of a Southern 50 kw. "One of our announcers sold a certain seasonal product as if the thing were on a fire sale. The client liked him so much, he gave

1,000,000  
WATTS

1st in Power  
and Coverage

WILK-TV

Wilkes-Barre  
Scranton

Call Avery-Knodel, Inc.



him a contract to make all e.t.'s. and now our announcer's in the city earning himself beyond the next two income brackets. I wish him well. but where does it leave us?"

**Unions:** Unions are a recurring thorn to the station manager. Every time a new contract's up, he's negotiating again, with the budget standing over his head like a hangman. But most station managers take this headache in their stride because it's an anticipated problem.

"And don't forget this," cautioned a chubby Western station operator who's managed to keep his hair in his late sixties despite these headaches. "Our unionized help isn't the only factor driving operational costs up constantly. But you can figure out yourself that if the unionized or technical help negotiates raises, the unorganized staff members are influenced too."

★ ★ ★ ★ ★ ★ ★ ★

"Television is already a billion dollar industry. With the surge of color, it will top two billion, three billion, or five billion annually. There's no foreseeable limit to the potential. Color television is truly wonderful and hundreds of thousands of people can afford sets now, at today's prices of \$795 and \$895. And countless hundreds of thousands of others soon will be able to buy color sets within the coming year, as production increases and prices are adjusted downward."

**ROBERT A. SEIDEL**  
Executive Vice President  
Consumer Products  
RCA

★ ★ ★ ★ ★ ★ ★ ★

**Setting rates:** Like the setting of sales policy, the rate structure is the station manager's job. And hardly a station manager interviewed by SPONSOR has neglected mentioning this headache fairly close to the top of the list.

"Pricing any product or service is always a tough responsibility," said an Ohio indie. "But since tv, it's been tougher than I can say. For one thing, there's such a large number of factors to consider: (1) actual tv competition during peak viewing time; (2) imagined competition on the part of buyers from agencies to clients who get bogged down by prejudices; (3) the competitive picture, such as the rate structure, beyond the commercial success, of the competitor. Let's face it, this is not a constant, but a sizable, maybe annual or bi-annual problem." ★ ★ ★



**PAL** says:

"Happy Nineteen Hundred Fifty-Six to you all. . . We in the kennel sincerely hope that the coming year will bring you everything your little hearts desire. . . ."

One good resolution to make would be to include w-PAL in your budget. Investigate! We'd be happy to serve you—'n then it would be a happy new year for us both!"

**w-PAL**

of Charleston  
South Carolina

Represented by  
Forjoe & Company

IN EVANSVILLE INDIANA

WISE  
BUYERS  
CHOOSE



**THIRTY  
FIFTY**

**A SALES** Answer From Late Viewers.

"A Local Clothing Store With  
ONLY 3 Announcements on  
'THE NIGHTCAPERS'  
Sold 125 Dozen TIES."

—YOU TOO CAN USE—  
"The Nightcappers"

MON. thru FRI.—10:30-11:30 P.M.  
WEHT-TV Live Variety Show  
Contact Our Representatives

MEEKER TV, INC. — ADAM YOUNG  
St. Louis



CHANNEL 50

**WEHT**

NOW OPERATING  
WEOA—CBS RADIO



the SWING is to...

**ABC**  
and

**KMBC-TV**

Kansas City's  
Most Powerful  
TV Station



"BIG TIME DAYTIME" programming with any commercial handling you want... live cameras always available.

"BIG TIME DAYTIME" precedes the sensational new ABC-TV evening schedules. Contact Free & Peters or:

Don Davis, First Vice President  
John Schilling, Vice Pres. & Gen. Mgr.  
George Higgins, Vice Pres. & Sales Mgr.  
Mari Greiner, Director of Television

## MARKETING & TV

(Continued from page 29)

combination of tv and radio spot. ("The incredible tv success story of Saran Wrap" in the 20 September 1954 issue of SPONSOR represents a typical example of matching the target area to available tv coverage.)

To borrow a simile, television has become the horse and the marketing plan, the cart. Such juxtaposition is without precedent in media history.

**4. Merchandising:** Tv has enhanced the value of more and better merchandising at the point-of-sale. Dealers, like anybody else, are responsive to the excitement and glamor of television. Not only will they stock relatively more of a tv-advertised product but they'll give the merchandising of the product bigger and better display. But they expect such merchandising to be in keeping with the glamor of television. Floor and counter display is at a greater premium than ever, but astute merchandising men have learned that a superior piece of promotion relating to a tv campaign will induce the dealer to make place for it. This ap-

plies to both in-store and window display. Revlon demonstrated how a manufacturer can establish what amounts to a window franchise through its exploitation of the \$64,000 Question. For a succession of many weeks Revlon held drugstore windows with a display piece containing a frame into which each week a picture of the current top money contender was slipped and a legend attached: "Will (so-and-so) go for the (amount at stake)?"

**5. Contests:** Television has hyped tremendously the effectiveness of contests tied in with advertising campaigns. It's the only medium that not only permits the showing of the prizes but their demonstration. Such contests work two ways: (1) The show creates excitement for the prizes and (2) the proper merchandising of the contest at the point of sale promotes a bigger audience for the allied show. To cite one example: Ruppert Beer, which distributes in the New York metropolitan area and lower New England, ran a six-week contest this fall, offering a large variety of prizes. The contest not only drew around 15 million entries at points-of-sale but jacked

up the rating of Ruppert's portion of the Steven Allen show on NBC tv.

**6. Sells customers' customers:** The heavy metallic industries have found television a potent force for vertically integrated marketing of their products. Two outstanding success stories in this category are U.S. Steel and Alcoa. Both originally set out to do an institutional job. Both wound up not only merchandising their own basic product but the fabricated prod-

★ ★ ★ ★ ★ ★ ★ ★  
 "Television's phenomenal expansion across the nation has created an audience of buyers that runs into the hundreds of millions. Perhaps more than any other advertising medium, tv today is exerting an almost immeasurable impact on American buying habits—and, as such has become a prime tool of modern, mass competitive selling."

ROBERT A. SEIDEL  
 Executive Vice President  
 Consumer Products  
 RCA

★ ★ ★ ★ ★ ★ ★ ★

ucts of their customers' customers. An illustration of this would be wire. Each of these company manufacture only the raw product. The wire in turn is sold to a broker, who, in turn, sells it to a fabricator. By showing images and demonstrations of the finished products the producer of the basic material creates a need that extends down through the fabricator and all the way to the consumer. Television affords the basic material manufacturer a marketing pressure that no other form of advertising has been, or is, able to deliver. ★★★

**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**



"He says only the right things—listens to KRIZ Phoenix all day long."



**See:** Robot retailing: air advertising will be more essential than ever  
**Issue:** 23 March 1953, page 34  
**Subject:** Preselling and automatic sales

What effect will automation have on the people in the broadcast industry? Not too much, if we base a prediction on the results of WHDH. Boston's trial of the technique for radio selling.

Following a book review program, listeners were advised that they might order a copy of the book sent C.O.D. by dialing "the following number." Upon reaching the number, the listener heard a recorded voice announce that this was a recorded phone conversation and ask that the caller give his name and address when he heard a "beep" sound.

When the station staff played the recording back on the next day, they found some unexpected results. Callers became flustered when they found themselves addressed by a recording and gave a variety of replies when asked to record their name and address.

Calls to the station the next day and checks of book stores revealed that people had a distrust and awe of the recording of their name and address. One listener summed it up by saying, "It's spooky talking to a 'beep'." The station responded by announcing that its personnel need have no fear of automation: the personal touch is still required in selling.



**See:** The New Radio  
**Issue:** 19 April 1954, page 31  
**Subject:** Companionability of radio today

New Yorkers and Jerseyites will be shown the advantages of radio listening through a medium rarely used for the job in that area. Car cards will blossom forth in some 3,200 public conveyances with a message indicating that women can do household chores with radio that become impossible while they pay attention to tv.

The first card in the series is shown below. Others will follow with pitches directed towards factory workers, car drivers and other groups more able to listen to radio than watch tv. The messages are designed to plug radio *per se*, but also indicate that WMGM, New York, is a good bet for the listener.

Commented station director Arthur Tolchin, "One of the many great plusses in radio's future is its adaptability to any listening situation. We hope to remind the listener of this adaptability."

Coverage for the start of the campaign will include the Fifth Avenue Coaches as well as Public Services buses throughout northern New Jersey, the station's primary coverage area. The campaign may be expanded later if there is sufficient response. ★ ★ ★

Car cards point up radio's companionability to housewives in New York-New Jersey



housewife Brown used a visual means to lessen the daily tedium after ironing the squash and cooking the wash she's back to her favorite medium...



RADIO STATION

whatever you're doing you can listen and enjoy **wmgm** 1050 ON YOUR RADIO CHAIR

the  
big  
talk



is  
about  
kbis

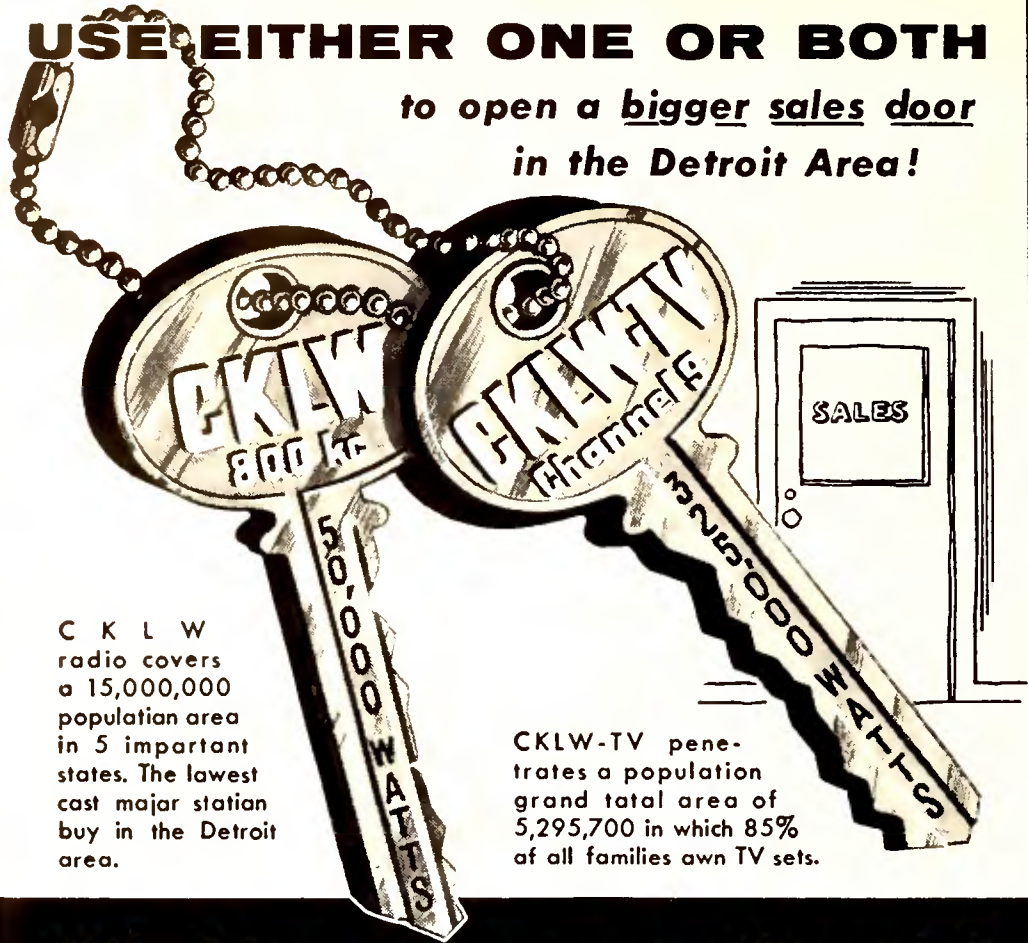
bakersfield  
california

970

DOMINATING CALIFORNIA'S  
SOUTHERN SAN JOAQUIN VALLEY  
WITH POPULAR MUSIC AND NEWS  
24 HOURS A DAY!

NEW YORK  
CHICAGO  
ST. LOUIS ADAM YOUNG, JR.  
SAN FRANCISCO representative  
LOS ANGELES

**USE EITHER ONE OR BOTH**  
to open a bigger sales door  
in the Detroit Area!



CKLW radio covers a 15,000,000 population area in 5 important states. The lowest cost major station buy in the Detroit area.

CKLW-TV penetrates a population grand total area of 5,295,700 in which 85% of all families own TV sets.

**800 kc. Radio**  
**50,000 Watts**

J. E. Campeau, Pres.  
Guardian Bldg., Detroit

**CKLW**

**Channel 9**  
**325,000 Watts**

National Rep.  
Adam J. Young, Jr., Inc.

*Tillie Vision*  
IN THE LAND OF  
*M*  
**MILK AND HONEY**



THE ONLY CBS PROGRAMMING AVAILABLE TO A MILLION NICE PEOPLE!

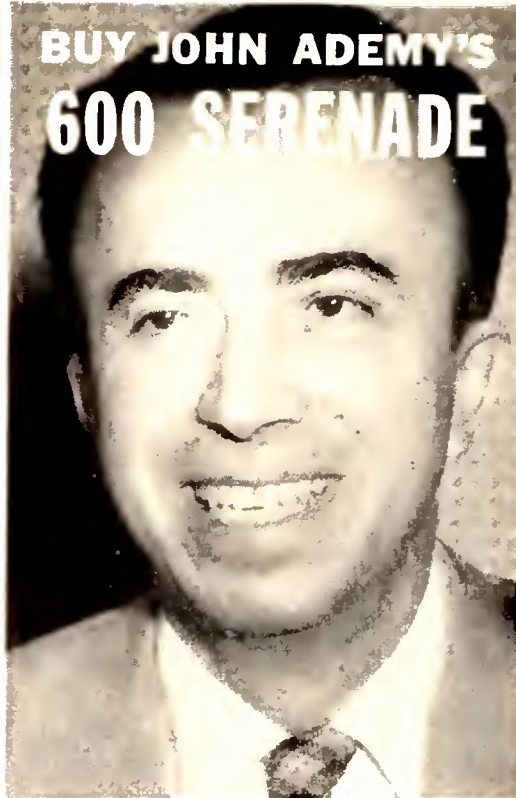
From 7 A.M. to 1 A.M.

*Yep! Bigger'n Baltimore!*



HAYDN R. EVANS, Gen. Mgr. • WEED TV, Rep.

**BUY JOHN ADEMY'S**  
**600 SERENADE**



John plays music they like, makes them like *your* product!  
Good buy, 3:30 to 5:45 PM Mon. thru Fri., 2:00 to 4:00 PM Sat.

**CBS in Baltimore** **WCAO**

**ROUND-UP**

(Continued from page 86)

Several "corny" but effective promotions were used to attract attention to the lot. The commercials warned customers to: bring your own flashlight because the profits are too small to allow night lighting; look under the hoods because the cars are priced so low you can't be sure there is a motor included unless you check it yourself; bring your own paint, if you want to repaint a car, we'll furnish the brush.

Commercials were aired in Joe Finan's *Fine 'n Dandy* d.j. show and the disk jockey began to broadcast his entire show (1:30-6:45 p.m.) from the lot. Crowds so disrupted traffic that the plan had to be scrapped, but it helped boost sales.

Many of the ideas that helped spark the sales climb originated at the station in the mind of account executive Will Dougherty. One of his plans was to dress the salesmen very informally in flannel shirts to create a friendly atmosphere for the customers, mainly college students and plant workers. (See photo page 86.)

The ad approach was apparently successful because buyers came from as far as 70 miles away to see specials advertised on *Fine 'n Dandy*. Owner Bud Carter needs a high turnover of stock to make a profit, and WJW advertising provided the proper ratio, he stated.

**Radio announcements boost charter bus service trade**

When Continental Trailways began an announcement schedule on WDIA, Memphis, they tapped a reservoir of new business in the form of the station's loyal Negro audience. Three one-minute participating announcements per week on *Tan Town Coffee Club* with Nat D. Williams, brought the bus company most of the charter service from Memphis Negro schools.

These schools frequently charter buses to transport their athletic teams to contests conducted in other cities. Surrounding localities also have high schools that have become Continental clients since the campaign began. Individual listeners to the station have substantially increased the line's general passenger traffic in the same period. The station promotes this section of the company's service by using it in



# K V W O

is the **CHAMP!**

... TOP HOOPER STATION  
IN WONDERFUL WYOMING

Represented Nationally by . . .  
**JOS. HERSHEY McGILLVRA**

New York • Chicago • Atlanta  
Los Angeles • San Francisco

Write, Wire, Phone William T. Kemp  
Box 926 • Ph: 2-6433  
Cheyenne, Wyoming

all of their annual promotions including a station beauty contest.

### Briefly . . .

A Buffalo appliance dealer recently celebrated his 20th anniversary as sponsor of a segment of Clint Buehlman's three-hour morning show. The John Henrich Co. started its association with the wake-up disk jockey in 1935 when he was on WGR. The sponsor followed the show to WBEN when Buehlman shifted in 1943. ★ ★ ★

40 E. 49TH ST.

(Continued from page 15)

SPONSOR carried this series several years ago—the series captioned: "Account executive with sponsor on his tail," . . . "Radio Director," etc. I am sure you know the ones I am referring to.

I have long considered these caricatures the ultimate when it comes to satirizing our industry. In short, they are really terrific, and I'd like to get as many as I can—suitable for framing—for my office.

Any help you can give me along these lines would be greatly appreciated. Naturally I'd be most happy to pay any cost involved.

FRANK B. PRICE

*Harrington, Righter and  
Parsons Inc.*

*Chicago*

● The Jaro Hess caricatures apparently have a high memory impact rating. Though they haven't been mentioned in SPONSOR for some years, readers like Frank Rice periodically inquire about them. Unfortunately, however, all stocks of the caricatures have been exhausted.

### COMPARAGRAPH NOTES

(Continued from page 76)

Speidel, SSCB: NBC, Sat 7:30-8 pm  
Staley Mfg., K&K: CBS, alt M 10:15-30 am  
Standard Brands, H&B: NRC, M 5:30-8 am  
State Farm Inc., NL&B, NRC, F 10:20-11 pm  
Stephens, D&S: CBS, M 9:30-10 am  
J. P. Stevens, B. Houston: CBS, S 6-6:30 pm  
Sunbeam, Perrin-Paus, NBC, T 8-9 pm  
Sweets, Moselle & Eisen: NBC, Sat 10:30-11 am  
Swift, JWT: McC-E: DTN, Th 1:45-2 pm  
Sylvania, JWT: CBS, Sat 7:30-8 pm  
Texas Co., K&E: NBC, Sat 9:30-10 pm  
Toni Co., W&G, CBS, M 8:45-9 pm; W 8-8:30 pm; M, W 11-11:15 am; alt Th 10:15-30 am; Burnett: NRC, Sun 7-7:30 pm; CBS, Th 3:30-4:15 pm; Sat 9-9:15 pm; Tatham-Laird: ABC part 1 S 8:30-9 pm  
TV Time Foods, direct: CBS, Tu 5-5:15 pm  
U.S. Steel, BBDO: CBS, alt W 10-11 pm  
Vicks, BBDO: W 5-5:15 pm  
Wander Co., Tatham-Laird: NRC, W 10:15-30 am  
Warner-Hudnut, K&E: NBC, alt Sat 10:30-11 pm  
Webster-Chicago, JW Shaw: NBC, M 7:30-4:15 pm  
Welch Grape Juice, DCSS: NBC, alt F 5:45-6 pm; ABC, T 5:15-5:30 pm  
Wesson Oil, Fitzgerald: CBS, Tu 12-12:15 pm  
W. Union Albert Frank-Guenther-Law: Th  
Westinghouse, McCann-Erickson: CBS, M 10-11 pm  
Whelan Drugs, Product, Du Mont, T 9-10 pm  
Whirlpool, K&E, NBC, T 8-9 pm  
Whitehall Pharm., Blow-Bern-Loigo: CBS, Sat 9:30-10 pm; CBS, M 7:30-7:45 pm; T 7:30-8 pm; W 6:30-7, 7:30-7:45; F 6:30-7, 7:30-7:45; NBC, W 10:30-11 pm  
9:30-10 pm

# TIMBER-R-R

## POWER LUMBER AGRICULTURE

Only Portland is a larger market in Oregon. KERG serves Oregon's second market having a buying income of \$242,916,000.\* Eugene is ranked 5th in the Pacific Northwest.

\*S.M. 1955

**CBS Radio**  
5,000 WATTS - 1280 KC

# KERG

**EUGENE, OREGON**

WANT MORE FACTS?  
-CONTACT WEED & CO.

## 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

## A T N

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



WIZE



WCMI



WCOL

**ASK THE MAN  
IN THE GREY  
FLANNEL SUIT!**



**BERNIE HOWARD**  
Stars-National, New York

**HE KNOWS!**

1. THE BEST RADIO BUY
2. THE BEST AREA BUY
3. THE BEST MARKET BUY

**PLUS**

Complete Product Merchandising  
all at **NO EXTRA COST!**

94% NEGRO PROGRAMMING

**KSAN**  
SAN FRANCISCO

RICHARD BOTT, Station Manager

# News-makers in advertising



**Milton H. Biow**, chairman of the board of Biow-Beirn-Toigo, announced the agency had been awarded the Joseph Schlitz Brewing Co. account, effective 1 March 1956. Schlitz left Lennen & Newell despite the fact that the company revealed it is again the number one beer producer in the country. The account's \$9 million billing will offset the agency's surprising loss of the \$8 million Pepsi-Cola account that fooled Madison Ave. guessers by moving to K&E. Schlitz spends about \$3 million annually on tv, sponsors Schlitz Playhouse of Stars (Fri., CBS T1 9:30 p.m.), also uses same spot tv.



**Rolland W. Taylor** has been named executive vice president of Foote, Cone & Belding in charge of the New York Office and a director of the company. He returned to the agency after three years as vice president in charge of advertising for the Colgate-Palmolive Co. His earlier experience with F, C & B started in Chicago in 1948 when he was on the Pepsodent account, later moved to the New York office on Hiram Walker and General Foods accounts before joining Colgate in 1951. He also had been with Esty, the American Weekly in charge of merchandising, and the Kroger Co.



**David B. Williams** is the newly elected president of Erwin, Wasey & Co. His father, Howard D. Williams, moved from president to chairman of the board when the two admen bought the agency. The new president has been with the 41-year old agency for the past 10 years, moved up from the post of executive vice president which he received in 1952. His last post is being filled by Lorry R. Northrup, who has been vice president and general manager of the Chicago office for the past 15 years. There are no policy changes planned by the agency.



**Matthew Fox**, president of C&C Television Corp., made the largest purchase in the history of the television and motion picture industries when he paid \$15,200,000 for 740 feature and over 1,000 short subjects from RKO Radio Pictures. The original cost of the films was \$750 million, would cost \$1.3 billion today. RKO was bought five months ago from Howard Hughes by General Teleradio who retains exclusive telecasting rights in the six markets in which it owns tv stations. These exclusive markets are: New York; Los Angeles; Boston; Hartford; West Palm Beach, Fla.; Memphis.

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From Governor to  
Gardening Expert . . .

*Drue knows 'em all!*

The Fabulous "Girl on the Go"

**DRUE SMITH**

Leading CHATTANOOGA RADIO PERSONALITY  
for **many** years! Drue knows everybody, everywhere,  
and everybody knows . . . and LISTENS to DRUE.



**WDEF**

Limited Participations are avail-  
able. 10:05-10:30 a.m., 2:15-  
2:30 p.m., Monday thru Friday.

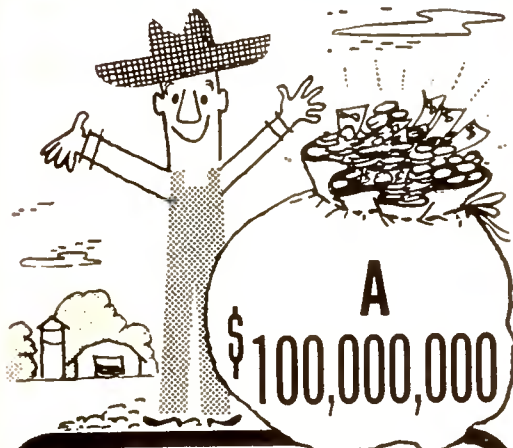
*This is a hot tip!*

Ask **BRANHAM!**

**RADIO** NBC AFFILIATE IN  
CHATTANOOGA, TENN.

CARTER M. PARHAM, President

KEN FLENNIKEN, General Manager



**RURAL MARKET  
AWAITS  
YOUR SALES  
MESSAGE**

**KUOA** **AM  
AND  
FM**

5000 Watts  
SILOAM SPRINGS, ARKANSAS  
**Northwest Arkansas'  
Most powerful station**

**BMI**

**Concert Music**

Typical of BMI "service" is  
the complete kit of "Concert  
Music" material used by  
broadcasters daily . . . scripts  
and data which help solve  
many music programming  
needs.

Included in BMI's *Concert  
Music Service* are:

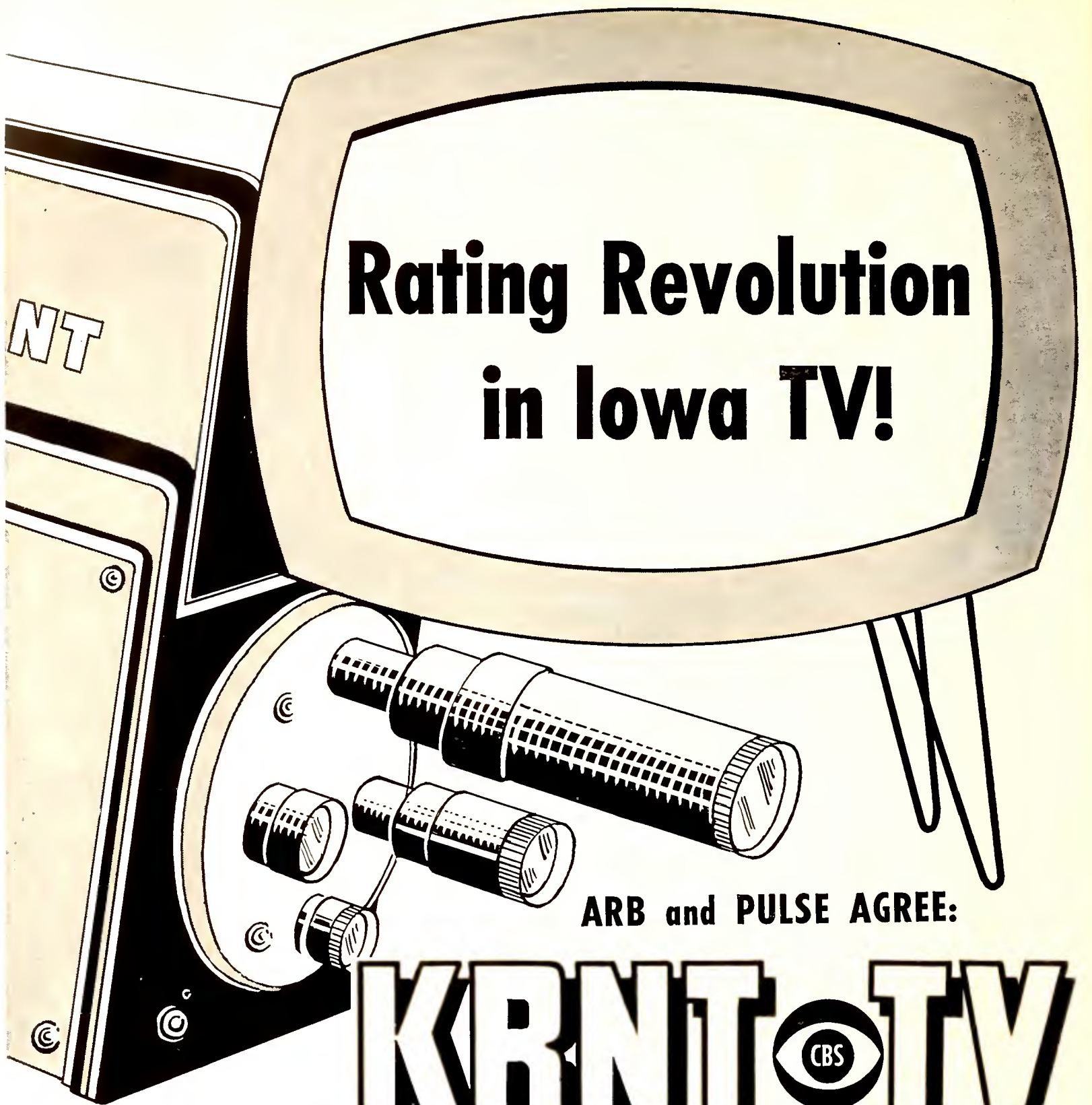
**CONCERT PIN-UP SHEET**—  
A monthly listing of new re-  
cordings, contemporary and  
standard.

**YOUR CONCERT HALL**—A  
series of half-hour scripts for  
use with phonograph records.

**TODAY IN MUSIC**—Dates  
and facts about the important  
music events of the month.

*BMI-licensed stations —  
AM, FM and TV—can be  
depended upon for com-  
plete service in music.*

**BROADCAST MUSIC, INC.**  
NEW YORK • CHICAGO • HOLLYWOOD  
TORONTO • MONTREAL



**Rating Revolution  
in Iowa TV!**

**ARB and PULSE AGREE:**

**KRNT-TV**

**HAS WON AUDIENCE LEADERSHIP  
IN DES MOINES!**

KRNT-TV sets the pace in the November ARB scoreboard for Des Moines. To mention a few Channel 8 leads:

7 of the top 10 once-a-week evening shows . . . 9 of the top 10 multi-weekly-show quarter-hours . . . the late-evening movies . . . the two afternoon kid shows (reversing national trend) . . . the 10 p.m. News every night by far with ratings up to 45.3 . . . the 10:20 p.m. Sports . . . and many more.

**KATZ HAS ALL THE FACTS**

**KRNT** **AM**  
**TV**  
*Channel 8 in Iowa*

**FULL POWER, 316,000 WATTS**



**REPORT TO SPONSORS for 9 January 1956**

*(Continued from page 2)*

- K&E bids for regional clients** Trade press story that K&E will open 100 marketing branches this year (a revolutionary move, if true) was way off beam. Story reported marketing branches offer clinched Pepsi account for K&E, said branches would service Pepsi franchised bottlers, would also be offered to RCA, Whirlpool, Lincoln, Murcury dealers. Actually K&E is far from having Pepsi bottlers sewed up. Germ of truth in story lies in fact that K&E is interested in business from Pepsi bottlers and other franchised distributors of appliances and autos whose national business it handles. Agency feels, trade sources say, that such firms offer big potential. Hence, branch offices would naturally come into picture. However, if K&E opens more than 2 branches this year, it will consider itself doing well.
- SR-
- Multi-market film upbeat seen** Syndicators foresee increase in multi-market film buys in 1956. Reason, they say, is national, regional advertisers are becoming hep on why, wherefores of syndicated film. Local level sales remain, however, as bulk of syndication business. Other facts about syndication will be found in special section in 23 January issue of SPONSOR. Section will include roundup of developments plus facts about how to use, how to buy syndicated film.
- SR-
- ABC TV daytime film sale** First buy on ABC TV's "Afternoon Film Festival" represents \$92,500 in gross billings. Client is Best Foods, which bought, via D-F-S, 39 participations over 13 weeks. A 2-hour weekday strip (3:00-5:00 p.m.), "Afternoon Film Festival" starts next Monday (16 January). Charter clients get bonus. Best Foods actually bought 30 participations, got 9 free. Rates for show also provide frequency discounts.
- SR-
- Speedy web tv ratings offered** Impact of ARB's overnight national rating service may be great upon agencies, always anxious for quick information on web shows. Those interested in speedy data have been using Trendex, but latter covers only 15 markets while ARB sample is representative of entire U.S. Look for effort by Trendex to meet new challenge. ARB's new service, now offered on special order, was announced dramatically with rating on "Babes in Toyland" (NBC TV 24 December). Rating was 35.5. Rating base was percent of homes which could receive show, in this case 91% of U.S. households. Estimated homes viewing show was 11 million. ARB will not provide "overnight" on all web tv shows, says cost is too high.
- SR-
- Spot tv ups Max factor sales** How do you buck your arch competitor on tv when he's sponsor of glamorous network show like "\$64,000 Question?" Max Factor does it with spot tv announcements which agency (Doyle Dane Bembach) credits with much of firm's 29% sales volume increase during first full year of tv. (For cosmetic maker's newest formula see "Max Factor's \$64,000 answer: spot tv impact," page 30.)
- SR-
- Show segments must blend** Attempt to make commercial blend with show is common (though too frequently forgotten about). But Schwerin Research Corp. has documented importance of making sure elements within programs blend with one another. On tv news show, for example, Schwerin found sharp decrease in audience appeal for interview segment when news surrounding it was entirely unrelated.

# SPONSOR SPEAKS



## What changed agencies

Change is pretty hard to measure. Sometimes even harder to say what causes it. So it is with agencies. We feel it's obvious that agency functions have undergone a change. How much and what caused it is another matter.

SPONSOR has devoted four definitive articles to "The Advertising Agency in Transition" (see page 27 this issue). It is our premise that somewhat radical changes have taken place in the traditional agency function. Fair-to-middlin' billings of the middle and late Forties have grown into multi-million dollar affairs. New titles have appeared on agency lineups that are far removed from the "copywriter-account executive-artist" days of old. Marketing has become a word that has an agency ring along Madison Avenue rather than something that the housewife does once a week. Agency business has become big busi-

ness and as such is spilling over into areas that heretofore have been exclusively management's.

What caused the change? Was it simply a mutation necessary to exist in a new environment brought on by an unprecedented era in our national economy? Was it simply a normal growth pattern that happened to fall in this particular period? Did television and its tremendous spending force the change to add new services and justify the high dollar being charged? Or was it simply a case of agency face-saving in view of new-found prosperity?

Maybe it was one of them, all of them. If we had to make a choice we'd take the one concerning the national economy. If the economy was the reason, then television was perhaps the catalyst.

Television has somewhat marked our economic expansion. Inherently it has the vigor, the newness, the electrifying quality to sum up change. When it burst on the horizon as a new medium there was the knowledge that it would bring changes. It said, I am new. You must make changes to accomodate me.

And so the agencies did just that. The model was restyled, brought up to date and the new national economy became the highway for its debut. It's still too early to tell whether the change will be accepted quickly.

With the marketing concept, agencies have found new stature, one that gives them a greater foothold in the economy. One that says they are busi-

nessmen, not just cloud-riding exponents of creativity. This, in our estimation, can't be anything but good.

\* \* \*

## Human without corn

We like the Piel Bros. radio and television commercials so much at our house that they are practically a part of the day's entertainment.

In case you haven't been near a radio or tv set in the East Coast area where Piel's beer is marketed and haven't heard the Bob and Ray take-off, here's our thumbnail sketch of their efforts. The commercials consist of dialogue between Bob and Ray playing the part of the two Piel Bros., Harry and Burt. One of the two, we can never quite recall which, is an introvert, always being shushed by his extrovert brother. What the two brothers do is fall over each other explaining just how good their beer is.

This is the kind of thing which if it's done wrong, oh brother. Bob and Ray could have corned up the air to the point of a nothing commercial.

The Piel commercials are equally effective in radio and television but we find them most inspirational as radio commercials. It's unfortunate that in radio programing today the dramatic form, whether it be serious or humorous, has practically vanished. But with the Piel Bros. commercials Y&R's copy staff have brought back to radio a form of one-minute drama in which the listener gets a chance to let imagination paint a picture of the two sponsors and their cherished product.

## Applause

### Quiet yet profitable

The big news among cosmetics advertisers in 1955 was Revlon's phenomenal success with *The \$64,000 Question*. It captured the attention of viewers and, what's more difficult to do, it amazed the advertising fraternity with its rise out of nowhere. You'd almost think, reading the thousands of words which have been written about Revlon in the consumer and trade press, that nobody else in the cosmetics industry was getting anywhere in television.

Among the cosmetics companies which has rated lowest in the publicity sweepstakes this year is Max

Factor. We can't recall a single conversation with anyone in advertising circles on the job they're doing. Yet Max Factor in 1955, its first full year in television, will record at least a 29% increase in sales—the biggest increase in the company's history. The reason Max Factor virtually escaped trade notice while doing itself this much good is just that it used spot television rather than a well known network show.

We think what happened to Max Factor is more representative of the way advertising works than what happened to Revlon. Factor's success is based simply on seeking wide circulation with arresting commercials and

pounding away steadily. Factor, like most advertisers, did not have a program which was on the lips of consumers and dealers. All it has was the power to create sales which it and its agency, Doyle Dane Bernbach, attained through ingenious commercials.

There will always be advertisers wise and fortunate enough to buy the programs which suddenly spring to the top of the ratings chart. But, what is more important, there will also always be advertisers who make skilled use of workmanlike techniques and achieve cash register success with only an occasional bit of notice such as this. (See also article this issue on Max Factor, page 30.)

# TV BUYERS!

THE NEW

# CBS-TV

OUTLET

in **OMAHA** is

# WOW-TV

FRANK P. FOGARTY, Vice President and General Manager



**EFFECTIVE  
JAN. 1**

channel

# 6



We suggest that you check your availabilities and adjacencies in the Omaha market TODAY with Blair-TV or Fred Ebener, WOW-TV.

## MEREDITH Radio and Television STATIONS

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

| KANSAS CITY |           | SYRACUSE |           | PHOENIX  |           | OMAHA    |           |
|-------------|-----------|----------|-----------|----------|-----------|----------|-----------|
| <b>K</b>    | <b>K</b>  | <b>W</b> | <b>W</b>  | <b>K</b> | <b>K</b>  | <b>W</b> | <b>W</b>  |
| <b>C</b>    | <b>C</b>  | <b>H</b> | <b>H</b>  | <b>P</b> | <b>P</b>  | <b>O</b> | <b>O</b>  |
| <b>M</b>    | <b>M</b>  | <b>E</b> | <b>E</b>  | <b>H</b> | <b>H</b>  | <b>W</b> | <b>W</b>  |
| <b>O</b>    | <b>O</b>  | <b>N</b> | <b>N</b>  | <b>O</b> | <b>O</b>  | <b>W</b> | <b>W</b>  |
| RADIO       | TV        | RADIO    | TV        | RADIO    | TV        | RADIO    | TV        |
| 810 kc.     | Channel 5 | 620 kc.  | Channel 8 | 910 kc.  | Channel 5 | 590 kc.  | Channel 6 |
| CBS         | CBS       | ABC      | CBS       | ABC      | CBS       | CBS      | CBS       |



for the sake of  
Simplicity . . . .

we announce our  
change in names

from Adam J. Young, Jr., Inc.

**TO**

**ADAM YOUNG, INC.**

Radio Station Representation

from Adam Young Television Corp.

**TO**

**YOUNG TELEVISION, CORP.**

Television Station Representation

• No change in our personnel, our address, or in our concentrated representation of no more than 20 top stations.

Chicago · St. Louis · San Francisco · Los Angeles · Boston  
477 Madison Avenue, New York