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 BOSTON UNIV RM 2M  
 MYLES STANDISH HALL  
 BOSTON 15 MASS  
 1977

**SPONSOR**

the magazine radio and tv advertisers use

16 APRIL 1956

50¢ per copy • \$8 per year

# ch. 2 WISCONSIN

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



## FIRST SPOT TV DOLLAR FIGURES

starts page 33

GMAC hits road with big jump in spot radio spending

page 36

That crazy mixed-up time schedule

page 38

How Ban rose to No. 3 deodorant in one year

page 40

"I feel like a princess in my Peter Pan bra"

page 42

Blueprint for radio's future

page 44

## NARTB CONVENTION SPECIAL

starts page 47

**TOM TINSLEY**  
President

**R. C. EMBRY**  
Vice President

**IRVIN G. ABELOFF**  
Vice President

**announce the formation of**

# **Select Station Representatives**

under the direction of

**MR. ZANG GOLOBE**

assisted by

**MR. ALBERT SHEPARD**

Exclusive national representatives in  
New York and Philadelphia for

## **W-I-T-H WLEE**

Radio, Baltimore

Radio, Richmond

## **WXEX-TV**

Serving Richmond, Petersburg & Central Virginia

**SELECT STATION REPRESENTATIVES**

400 Madison Avenue, N. Y. 17 • Phone Plaza 8-1850

# REPORT TO SPONSORS

16 APRIL 1956

## **Ampex has tv tape now**

Ampex is expected to announce development of television tape recorder on eve of NARTB Convention in Chicago. In unusual move, CBS Tv press department helped set up press conference for Ampex scheduled for 14 April. CBS told press new major piece of equipment would be demonstrated that "will revolutionize tv broadcasting." No word was available at presstime as to when Ampex equipment will be delivered to CBS Tv which has purchased 3 units. Previously it had been believed tv tape recorder was still 2 years away from practical use.

-SR-

## **Tape could end DST problem**

First network use of tv tape recorders when they're available would probably be to unsnarl problems created by Daylight Saving Time. (See story on DST problem this issue called "That crazy mixed-up time schedule," page 38.) Tape recorders could be used year-round as well as in place of hot kines. It's felt many programs will eventually be on tape, cutting down rehearsal hours, providing other economies.

-SR-

## **Biow weak in new business dept.**

While rumors persist Biow's folding was due to P&G defection, there is greater likelihood weakness of agency in new business department was prime factor. Stepping out of Ken Bierne, John Toigo made it necessary for Biow—not a young man—to develop new first string exec. crew, fight off personnel raids by other agencies.

-SR-

## **All-cartoon p.m. show for CBS Tv**

Web emphasis on reaching all-family audience during early evening time is behind CBS Tv purchase of half-hour all-cartoon show from UPA. UPA entry will be first all-cartoon program at night on webs. Even commercials may be all-cartoon.

-SR-

## **Tv outlet to switch to film**

Trend seems to be for tv indies to bet on film. Latest switch in works is that of KEYD-TV, Minneapolis, sold by Morris Baker real estate interests to syndicate headed by Tom Johnson, one of principal owners of Pittsburgh Pirates (subject to FCC okay). Other syndicate members include Sy Weintraub, exec. v.p. of Flamingo Films, who will be president; Larry Israel, general manager of WENS, Pittsburgh uhf outlet, who will be general manager. With Minneapolis a 4-station market, new owners will cut down on live shows, stake future on film-and-sports format. Price: \$1.5 million.

-SR-

## **Peabody Awards announced**

Peabody Awards winners and their categories, as announced last week, were: tv news, Douglas Edwards, CBS; tv entertainment, Perry Como, NBC, and Jackie Gleason, CBS; tv drama, "Producer's Showcase," NBC; tv youth shows, "Lassie," CBS; tv education, Dr. Frank Baxter, KNXT, Los Angeles; radio-tv music, "Voice of Firestone," ABC; public service, Sylvester L. Weaver, NBC, for pioneering program concepts; promotion of international understanding, Quincy Howe, ABC; radio education, "Biographies in Sound," NBC; radio local public service, KIRO, Seattle; tv local public service, WMT-TV, Cedar Rapids. Citations went to "Omnibus," CBS; "Assignment: India," NBC; KFYO, Lubbock, Tex.; KQED, San Francisco.

**REPORT TO SPONSORS for 16 April 1956**

**Tv leads other media in test**

Results of 3-city test to determine relative strength of newspaper, radio and tv advertising in selling American Safety Razor's new Gem Flat Top Razor (through McCann-Erickson) showed tv out ahead according to Edwin B. De Mesquita, ASR Corp.'s advertising v.p. "Though the cost of tv was higher than other media, the cost of the sale was lower because of the volume secured through tv advertising," he told Hilton & Riggio-sponsored New Product Seminar. "Tv, we found, was better able to sell the product and to produce those all-important across the counter sales."

-SR-

**Shulton feels controversy sells**

Wesley Associates has bought sole sponsorship of Ed Murrow's forthcoming 2-part African coverage on See It Now, 23 April and 17 May CBS Tv. Agency held off on Murrow's Middle East spectacular to gauge public reaction to controversy, but feels confident now that controversial show pulls good audience and sells products. See It Now 13 December telecast was Shulton's net tv debut, to be followed up by 2 Murrow shows and June Victor Borge spectacular on CBS Tv.

-SR-

**55 firms in tv film business**

Indicative of growth of tv film industry is fact that over 500 firms are wholly or partly in business of supplying and distributing programs. This is shown in Broadcast Information bureau's new listing dubbed "Tv Who's Who, What's Where at Film Producers & Distributors." Figure does not include commercial producers, labs, music libraries, etc. Of 500-odd distributors and producers, 86 are listed as major firms.

-SR-

**Top 10 spot tv client spending**

Top 10 spot tv clients account for 18.5% of estimated spot spending according to dollar figures released today (16 April) by TvB. Data release represents top accomplishment to date of 15-month-old video promotion firm. Information is based on facts collected by N. C. Rorabaugh. Dollar figures are gross (one-time) rates, come from 267 stations which carry 85-90% of all spot tv advertising. Top 10 in order are: P&G, B&W, General Foods, Sterling Drug, Ford, Miles Labs, General Motors, Robert Hall, Bulova, Colgate.

-SR-

**Soapers due for tv revival?**

Will half-hour format revive the serial-type soap opera on tv? Admen are watching ratings of P&G's new half hour soapers on CBS TV—"As the World Turns," "Edge of Night." Both replaced audience participation shows. CBS now has 6 ¼-hour serials, NBC none. Latter, however, now runs 2 self-contained ¼-hour daytime dramas.

-SR-

**NBC Tv to test new day show**

Behind the eyebrow-raising NBC Tv move replacing "Pinky Lee" late-afternoon strip with "I Married Joan" situation comedy reruns is effort to see if web can attract women to sets at 5:00 p.m. Web has no intention of playing situation comedy reruns in slot next season, but if "I Married Joan" is success, NBC will broaden appeal of 5-6 p.m. shows. Hitherto, web was after moppets only in that hour.

-SR-

**Late night radio audiences**

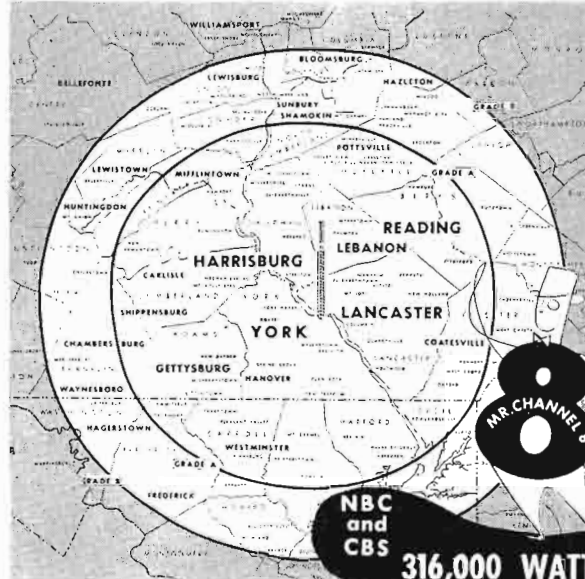
Extent of late-night auto radio audience potential is illustrated by study of number of workers changing shifts in southern California. Merchants & Manufacturers Assn. found 214,493 leave job, 196,364, report to job during average midnight, according to KLAC, Los Angeles. Re auto radios in area, Southern California Broadcasters Assn. reported 368,376 were sold in area last year compared with 365,710 home radio sets, 375,908 tv sets.

**(Sponsor Reports continues page 119)**

# WGAL-TV

LANCASTER, PENNA. NBC and CBS

## CHANNEL 8 MULTI-CITY MARKET



## do it yourself

**Buy** the Channel 8 Multi-City  
Market which performs an essential selling  
role for hundreds of America's foremost  
national and regional advertisers. Here  
are the facts: population—3½ million;  
TV sets—917,320; yearly effective  
buying income—\$5½ billion.

REPRESENTATIVES:

**MEEKER TV, Inc.**

NEW YORK CHICAGO LOS ANGELES SAN FRANCISCO

STEINMAN STATION  
Clair McCollough, Pres.

## ARTICLES

### **Released for first time: \$ figures for spot tv**

They said it couldn't be done—spot tv figures were impossible to compile. But TvB and N. C. Rorabaugh did it. Here are the highlights, actual data

33

### **GMAC hits road with big jump in radio spending**

General Motors Acceptance Corp. takes the road information approach to selling the motorist a financing service. Public service tack pays off

36

### **That crazy mixed-up time schedule**

The industry is trying to put together the pieces of the Daylight Saving Time jig-saw puzzle again. SPONSOR tells what's being done, gives guide to solution

38

### **How Ban rose to No. 3 deodorant in one year**

Bristol-Myers climaxed an eight-year struggle to launch its fast-growing product with an advertising campaign that was two-thirds television. Strategy included strong daytime sales personalities, sophisticated nighttime drama

40

### **"I feel like a Princess in my Peter Pan bra"**

Contests, promotions, tie-ins rage rampant as advertisers line up to sponsor broadcasts of the Monaco nuptials. Among the most thorough milkings of this special-events radio sponsorship is Peter Pan's \$70,000 foundation promotion

42

### **Blueprint for radio's future**

The blueprint worked out by WIP and the thinking of Gordon McLendon provides two indications of the medium's evolution. Both are thoughtful, interesting

44

### **NARTB CONVENTION SPECIAL**

Full coverage of Convention intentions are to be found in these 60 pages. SPONSOR gives details on how broadcasters rate their trade associations, color tv at the Convention, film, radio program services, Convention agenda, details on spot tv figures, an exhibitors list. Also, a Chicago Directory for business and pleasure, including restaurants, hotels, night spots

47

## COMING

### **Tv set count**

County-by-county breakdown of U.S. tv sets as compiled by the Advertising Research Foundation from June 1955 Census data. Previously announced as scheduled for 16 April release, will now be published next issue

30 Apr.

### **Want to buy a radio station?**

You'll find prices are high and going up. Why? What's been happening to radio to produce a curve of higher values, renewed optimism?

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# KWKH SHREVEPORT

## Makes Sweet Music to SUGARTOWN!

KWKH reaps a big portion of the sugar-cane country in its 80-county daytime SAMS area — an area containing nearly 2 million people, and hundreds of towns, farms and villages like Sugartown (La.).

And in the sweetest market of all—Metropolitan Shreveport—latest Hoopers show KWKH leading in almost as many ¼-hour periods (46.1%) as all other Shreveport stations combined!

KWKH delivers 22.3% more daytime homes than all the six other Shreveport stations combined! The Branham Company has the figures.



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

# KWKH

A Shreveport Times Station

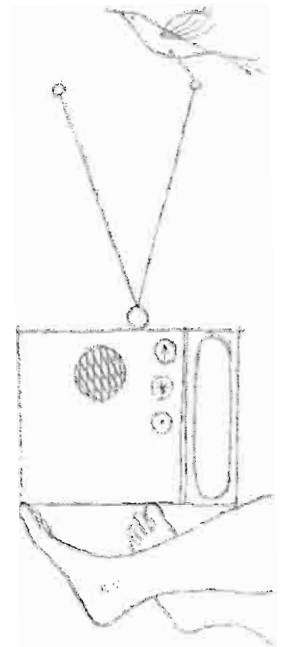
TEXAS  
**SHREVEPORT, LOUISIANA**  
 ARKANSAS

**50,000 Watts • CBS Radio**

The Branham Co.  
 Representatives

Henry Clay  
 General Manager

Fred Watkins  
 Commercial Manager



**Summer '56... Good spot to be in!**







Vacations are great. For people.  
Not for sales. This Summer, keep sales  
at the high-water mark by keeping spot  
television on the job *all Summer*.

The Armstrong Tire Company offers  
proof that there's money to be made in  
Summer spot. Hoping to boost Summer  
sales in the Galveston-Houston market  
last year, they put their entire budget  
into station breaks and one-minute  
announcements on KGUL-TV.

At Summer's end they found their sales  
had soared 40% above the previous  
Summer, *and* their cost for the entire  
campaign had averaged *only 43 cents*  
*per thousand viewers!* Said O. F. Holmes,  
regional distributor for Armstrong:

"Our Summer campaign on KGUL-TV not  
only boosted sales to an all-time high  
but helped create tremendous goodwill  
with both customers and dealers alike!"

Good reason why more than 400 national  
spot advertisers place Summer schedules  
on one or more of the 12 stations (and  
the regional network) we represent.  
And why, for you, Summer '56 will be . . .

*Good spot to be in!*

#### **CBS TELEVISION SPOT SALES**

Representing: WCBS-TV New York, WBBM-TV  
Chicago, KNXT Los Angeles, WCAU-TV Philadelphia,  
WTOP-TV Washington, WBTV Charlotte, WBTW  
Florence, WMBR-TV Jacksonville, KGUL-TV Galveston-  
Houston, WXIX Milwaukee, KSL-TV Salt Lake City,  
KOIN-TV Portland (Ore.), and the CBS Television  
Pacific Network

Ask to see our new "Summer '56" presentation.  
Call or write Clark B. George, 485 Madison Ave.,  
New York 22, N. Y., phone PLaza 1-2345.

In Southern  
California  
there's  
only **1**  
Independent

powerful enough  
and popular enough  
to register audiences  
in radio survey ratings  
of both

**Los Angeles  
and San Diego.**

**Reach BOTH**

these great markets  
via the saltwater route  
from Catalina by  
KBIG . . . at a lower  
cost-per-thousand  
listeners than any  
other station.

Any KBIG or Weed Account  
Executive will show you the  
documents.



**JOHN POOLE BROADCASTING CO.**  
6540 Sunset Blvd., Los Angeles 28, California  
Telephone: HOLLYWOOD 3-3305  
Nat. Rep. WEED and Company

# Timebuyers at work



**N. A. (Bill) Winters, Jr.**, Advertising Associates, Phoenix, Ariz., feels that in using radio today the advertiser should aim at reaching people more than once. "You need frequency impact to do the selling job because listeners often do other things while the radio's on," he adds. "I like to buy one announcement per hour for a few days on each station; in fact, on as many stations as the budget permits. My goal is reaching 65% to 75% of the audience at least once, a large share two or more times." Bill stresses the believability of the commercials as well. "I dislike noisy, irritating commercials which may well do more harm than good for the client. Repetition is the essence of advertising; irritation is not." In tv as in radio, Bill likes to use several stations in each market.



**Midge Krone**, Atherton & Carrier, New York, says that late-night tv is rapidly becoming to tv what early-morning is to radio: "It's becoming a very popular buy," she says. "It's a great time for reaching a mixed adult audience. And you find out some interesting things from researching those time periods: Women tend to stay up later than men. There's little appreciable difference between small-town and large-city bed time. In small towns stations might tend to program their late movies from 10:45 p.m. to 11:45 or midnight, rather than running past midnight, or else they schedule syndicated half-hour films from 10:30 to midnight. Most of these are good buys for the money. In heavy industrial towns, you tend to get an audience turnover every month as people change shifts."



**Larry Wasserstein**, Harry B. Cohen, New York, sees extra dollars for the advertiser who knows how to capitalize on the changing radio situation. "With the decline of network programing," says he, "There's been a strong swing toward local programing. This situation has placed a greater emphasis on the local needs. Negro and Spanish-language stations have taken advantage of this situation and have, in turn, created new markets for advertisers." Larry says it's important for clients to realize that special group stations have a different relationship with their listeners than regular stations. "The relationship tends to be closer, because people are tuning in to find out about themselves, news concerning their neighbors. These stations are centers of community activities."



Theirs is the most  
**complicated simple business**  
 in the world

**Television advertising** is a very simple business. It's nothing but showing people what you have to sell, and telling them about it.

It's the business of the men and women above—the Television Commercial Department of Young & Rubicam.

*But why are there so many of them?*

To do that simple business *well* is probably the most complicated business in the world. It calls for more different abilities than any other part of advertising.

So, what you see above are writers and supervisors, artists and art directors, film producers, musicians, "live" directors, stylists, color experts, and researchers.

What you cannot see is their breadth and depth of experience.

One man has had 20 years with a major Hollywood studio. Another had his own orchestra. There are ex-editors, authors, actresses, teachers, salesmen, illustrators, song-writers, fashion-writers and a bewildering assortment of other backgrounds represented.

**Result:** a wealth of experience that can come up with the answers to almost any problem of words, music, pictures, or production.

**Plus** the specialized ability to express

those answers in fresh, exciting, dramatic ways.

**Plus** the instinct for thoroughness in handling the hundred-and-one details that often makes the difference between average and great.

**When you add it all up,** you can see why a group like that pictured above has a better-than-average chance of turning the complicated business of television into the simple, sound, sales-producing method of advertising it can be.

**Young & Rubicam, Inc.**  
 ADVERTISING

New York • Chicago • Detroit • San Francisco • Los Angeles  
 Hollywood • Montreal • Toronto • Mexico City • London



## This is the real stuff . . . Terrytoons!

Peg-Leg Pete, Cocky Cockroach, Forty Thieves and other famous Terrytoon characters are taking the Northwest's kid market by storm. These first-run cartoon features, snapped up by KSTP-TV the minute they became available to television, have already been established as a favorite among youngsters.

And to put these cartoons to work in this vital market of more than 600,000 TV homes, we also snapped up the top kid-show personal-

ity in the market—Daryl Laub. We call him *T. N. Tatters* and *Kaptain Cartoon*.

This is another example of the leadership that made KSTP-TV the Northwest's *first* television station, *first* with color and *first* with maximum power.

To sell your product in the rich Northwest, KSTP-TV is your *first* buy and your *best* buy. For further information contact your nearest Edward Petry office or a KSTP-TV representative today.

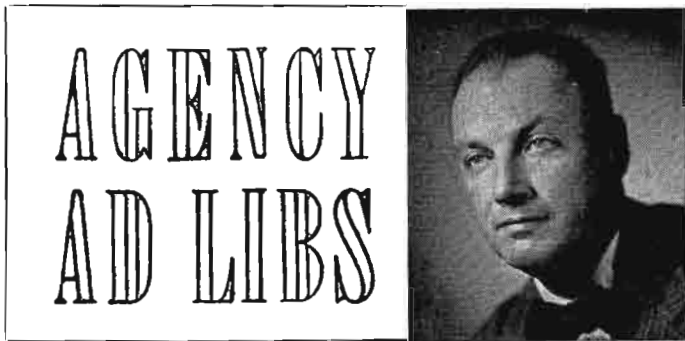
# KSTP-TV

CHANNEL 5  
100,000 WATTS

MINNEAPOLIS • ST. PAUL    *Basic NBC Affiliate*

*"The Northwest's Leading Station"*

Represented by Edward Petry & Co., Inc.



by Bob Foreman

**Don't judge a commercial by "recall" alone**

If one were looking for an attribute of television by which to differentiate this advertising medium from all others, I daresay Emotional Impact might be as apt a quality as we could find.

Even in the relatively unemotional area of commercials we find our public often concerning itself vociferously with our efforts.

Put a commercial at the end of \$64,000 Question right in front of the little old lady who, it turns out, didn't have time to win herself a Cadillac and you'll hear, by the next mail, from a goodly number of the electorate.

Change a dimple in the left cheek of one of the Campbell Kids and a storm of protest may develop in less time than it takes to open a can of soup.

Just switch to a new announcer and you'd better expect the query: "What have you done with that nice young man who used to sell your product?" This latter is usually accompanied by the threat never to use the product again until the "nice young man" appears back at his old stand.

Since this is the case and since it demonstrates that people do care, it is, of course, possible to make use of the mood-ability and emotion-ability of the medium in your sales messages.

Horace Schwerin has recently come up with some bar graphs that point out how valuable mood copy can be, along with real evidence that can help us judge the good and the bad.

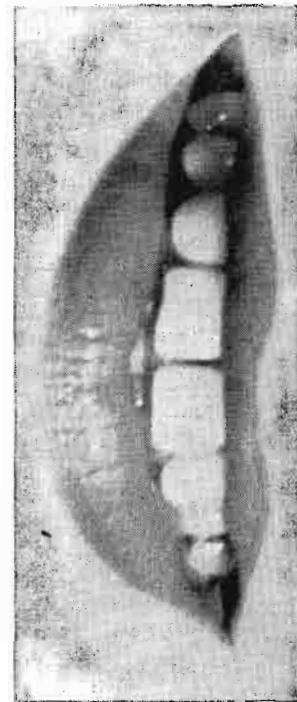
What Horace has also done, in typically studious and careful manner, is to demonstrate beyond question (to me, at least) that the criteria we have been so long and so often holding up to our tv copy can not only confuse us but actually can mislead us.

So much of our copy-testing and our copy research techniques have been confined to "how much is remembered" from a commercial that many advertisers are of the opinion that this is all that counts. Recall of sales points is their sole set of standards.

Using his audience techniques, Horace has discovered that many commercials which show up poorly in recall are actually packed with purchasing power. In fact, he can show you

*(Please turn to page 60)*

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  
SAN FRANCISCO  
LOS ANGELES

ADAM YOUNG, JR.  
representative

# THE HOT

## "SCIENCE FICTION THEATRE"



All-star cast... Pat O'Brien, William Lundigan, Don DeFore, Ruth Hussey, Lynn Bari... others.

**44.8**

BAKERSFIELD

beats Ed Sullivan, I Love Lucy, Disneyland, Jackie Gleason and others.

Voted No. 1  
New Syndicated  
Show for '55!

**31.5**

TULSA

beats Arthur Godfred, Perry Como, Jackie Gleason, Robert Montgomery and others.

**46.5**

BOISE

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

**42.1**

JACKSONVILLE

ARB—Nov. '55

# COME FR

## "I LED 3 LIVES"



STARRING  
RICHARD  
CARLSON

Now 3rd Year in Production!

**39.3** **26.6**

OMAHA

beats Jackie Gleason, Disneyland, George Gobel, Perry Como and others.

**48.4**

PITTSBURGH

RENEWED BY  
PHILLIPS IN  
44 MARKETS!

ARB—Nov. '55 TELEPULSE—Dec. '55

## "THE CISCO KID"



STARRING  
DUNCAN RENALDO  
as "CISCO"  
LEO CARRILLO  
as "PANCHO"

Now 6th Year in Production!

**29.0** **21.0**

CINCINNATI

beats Perry Como, Loretta Young, Medic, Godfrey and His Friends and others.

**36.5**


FT. WAYNE

RENEWED BY  
INTERSTATE  
BANKERS FOR  
6TH YEAR IN  
39 MARKETS!

NEW YOR  
CHICAGO  
CINCIN  
HOLL!

ARB—Nov., Dec. '55

# SHOWS




**"MR. DISTRICT ATTORNEY"**  
STARRING **DAVID BRIAN**

Champion of the people!  
Here's proof:  
**31.5**  
BOSTON  
beats George Gobel, Dragnet, Sid Caesar, This Is Your Life and others.

**37.6** OKLAHOMA CITY  
**56.6** CHARLOTTE

RENEWED BY CARTER'S IN 37 MARKETS!

ARB—Nov., Dec., '55



**"HIGHWAY PATROL"**  
STARRING **BRODERICK CRAWFORD**

Award-Winning Performance by Academy-Award Winning Star!

**41.3** ROANOKE  
beats I Love Lucy, Jackie Gleason, Robert Montgomery Presents and others.

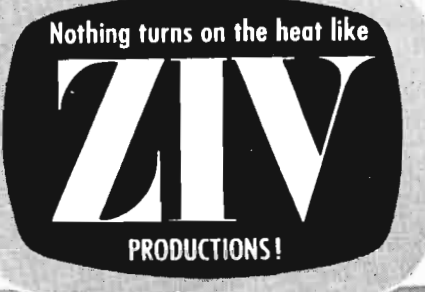
**29.8** SYRACUSE  
**34.4** DAYTON

SELLING FOR BALLANTINE'S IN 23 MARKETS!


ARB—Nov., Dec. '55

# ROM ZIV!

Nothing turns on the heat like



**ZIV**  
PRODUCTIONS!



**"The Man Called X"**  
STARRING **BARRY SULLIVAN**

NEW! ZIV'S NEXT BIG RATING-GETTER!

**27.3** TOLEDO  
beats Groucho Marx, Disneyland, Phil Silvers, What's My Line and others.

**24.8** COLUMBUS  
**29.6** ALBANY (Schenectady-Troy)

MADE IN ACCORDANCE WITH THE USES OF ONE OF AMERICA'S FOREMOST INTELLIGENCE EXPERTS!

ARB—Feb., '56

# FOR RA

**"HIGHWAY PATROL"**  
Starring  
**BRODERICK CRAWFORD**



An Award-Winning Performance by Academy Award Winning Star!

**32.3**  
**COLUMBUS**

beats Perry Como, Climax, This Is Your Life, Arthur Godfrey and others.

**28.6 DENVER**  
beats Groucho Marx, Jackie Gleason, I Love Lucy, Dragnet and others.

**30.3 SAN ANTONIO**  
beats Godfrey's Talent Scouts, Robert Montgomery, This Is Your Life, U. S. Steel Hour and others.

ARB—Jan. '56; TELEPULSE—Jan. '56

**"SCIENCE FICTION THEATRE"**  
**TRUMAN BRADLEY**  
As host and narrator

SELLING FOR BALLANTINE'S IN 23 MARKETS!

# RENEW

**"MR. DISTRICT ATTORNEY"**  
Starring  
**DAVID BRIAN**



Champion of the people! Here's proof!

**37.6**  
**OKLAHOMA CITY**

beats Ed Sullivan, I Love Lucy, George Gobel, What's My Line and others.

**31.5 BOSTON**  
beats Dragnet, George Gobel, This Is Your Life, Sid Caesar and others.

**28.1 ST. LOUIS**  
beats Robert Montgomery, Arthur Godfrey, Milton Berle, This Is Your Life and others.

ARB—Nov., Dec. '55; Jan. '56

**"THE MAN CALLED X"**  
Starring  
**BARRY SULLIVAN**

RENEWED BY CARTER'S IN 37 MARKETS!

# RESULT



# ATINGS!



Now! 2nd  
Year In  
Production!

**32.5**

**PORTLAND**

beats George Gobel, Studio One,  
Dragnet, Climax and others.

**26.3 INDIANAPOLIS**

beats Dragnet, Groucho Marx,  
Disneyland, What's My Line  
and others.

**27.7 DENVER**

beats I Love Lucy, Climax,  
Dragnet, Groucho Marx and  
others.

... Voted  
No. 1 New  
Syndicated  
Film Series

ARB—Jan. '56; TELEPULSE—Jan. '56

ALL STAR HOLLYWOOD CAST!

# ALS!



NOW! ZIV'S  
NEXT BIG  
RATING  
GETTER!

**29.6**

**ALBANY**

(Schenectady-Troy)  
beats \$64,000 Question, Disney-  
land, Jackie Gleason, Climax  
and others.

**23.4 DAYTON**

**28.5 SOUTH BEND**

(Elkhart)

ARB—Feb., '56

THE HOT SHOWS COME FROM ZIV!

# S! : ZIV!

## "SCIENCE FICTION THEATRE" RENEWED

by OLYMPIA BEER in

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

Also renewed in these markets:

- BUFFALO
- PHOENIX
- YUMA
- MILWAUKEE
- PORTLAND, MAINE
- GRAND JUNCTION,  
COLORADO
- BALTIMORE
- DETROIT
- NEW YORK CITY
- PHILADELPHIA
- WASHINGTON, D. C.
- SALT LAKE CITY
- CHICAGO
- ST. LOUIS
- CLEVELAND
- BOSTON
- SYRACUSE
- CHARLOTTE
- INDIANAPOLIS
- GRAND RAPIDS
- GREENSBORO
- ROCHESTER
- PROVIDENCE

By these sponsors and stations:

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

looking for a big, rich market?  
 Annual retail sales in Flint  
 and the Saginaw Valley top  
**ONE BILLION DOLLARS!**

**over a billion dollar market**

**MICHIGAN'S 2nd RICHEST MARKET!**

The stars shine on WNEM-TV. Smart advertisers know the potential of Michigan's second richest market... and the influence of its most important station.

Here, in the Flint-Saginaw market, average city-family income is \$6,092.75. And retail sales are more than one billion dollars. That's a lot of spending...

- \$298,940,000 for food
- \$243,634,000 for automobiles and accessories
- \$51,806,000 for home furnishings
- \$36,387,000 for drug products

These big-talking dollars listen to WNEM-TV. 86.9% of the market homes are television homes—tuned to WNEM-TV for the best local and network picture. For WNEM-TV is the only station completely covering the 274,067-set Flint-Saginaw market. ARB and PULSE say WNEM-TV is the BIG "first". See Headley-Reed or Michigan Spot Sales.

**WNEM-TV**  
 A GERTY STATION  
 serving Flint, Saginaw, Bay City, Midland



your direct channel to Michigan's Golden Valley

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

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

## FILM COMMERCIALS

I have read with great interest and pleasure the article, "The hidden side of film commercials," in the April 2, 1956 issue of SPONSOR. I believe it should head the reading list of all advertising men and sponsors involved in any way with filmed television commercials.

These are questions and problems which we have spent hours and hours explaining and clarifying to our clients... and here they are so concisely presented and answered for us; I am confident that your commentary will be a means of ready reference at all times in our sales and sales service contacts...

J. R. RITENOUR  
 Vice president  
 Modern Talking Picture  
 Service, Inc.  
 Tv Division  
 New York, N.Y.

## BUYERS' GUIDE

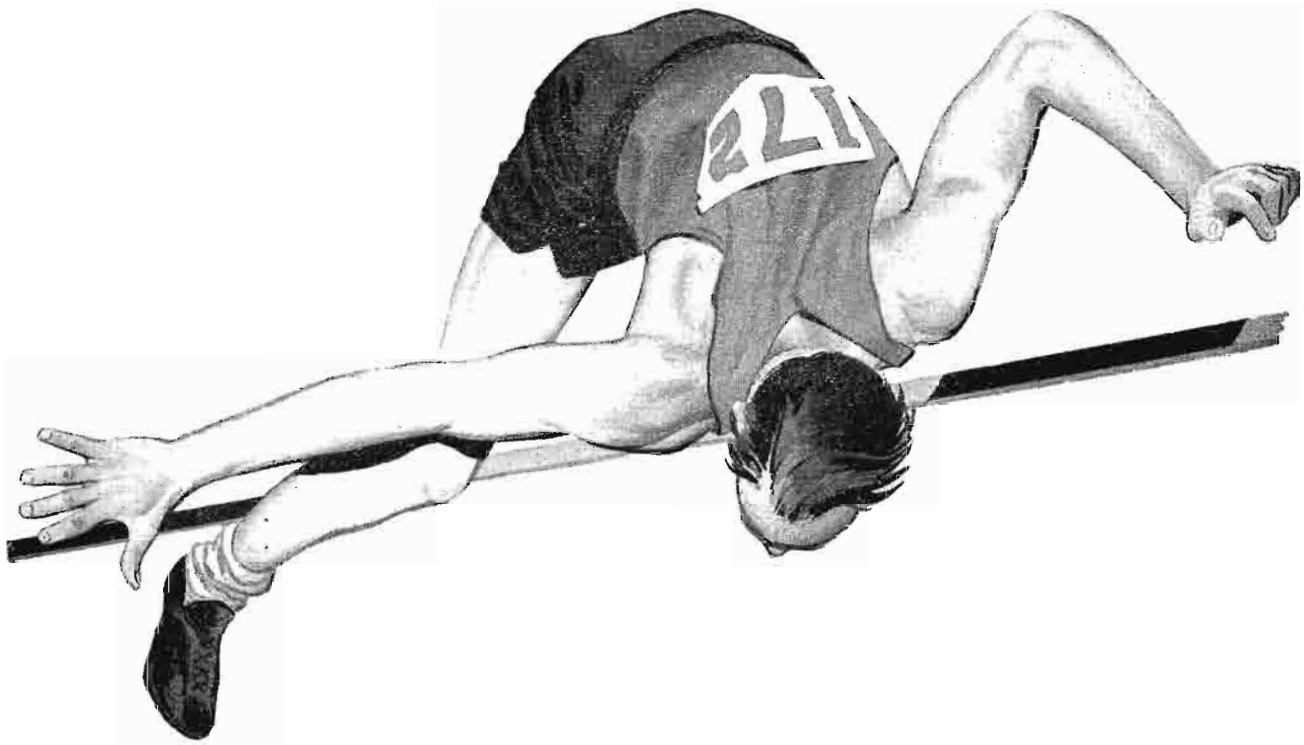
WMCK is a subscriber to SPONSOR... and today we received our copy of the 1956 Buyers' Guide. In that publication, we observe that a great many stations are listed, but we could not find our call letters... Perhaps we may have been negligent, but we are unable to understand why our station was omitted.

E. A. KLINE  
 Sales Manager  
 Mon-Yough Broadcasting Co.  
 McKeesport, Pa.

● Omission of the station was our error. Stations not furnishing information are listed with basic data only.

... I have only one suggestion—the book could aptly be titled "Seller's Guide," too. We have found it of inestimable assistance in providing us with up-to-the-minute station facility information, a prime requisite in our equipment sales field.

IRVING B. KAHN  
 President  
 Teleprompter Corp.  
 New York, N. Y.



**YOU MIGHT HIGH JUMP 6' 11<sup>1</sup>/<sub>2</sub>"\*—**

**BUT . . . YOU NEED WKZO RADIO**

**TO GO OVER THE TOP**

**IN KALAMAZOO-BATTLE CREEK**

**AND GREATER WESTERN MICHIGAN!**

6-COUNTY PULSE REPORT  
KALAMAZOO-BATTLE CREEK AREA—MARCH, 1955  
SHARE OF AUDIENCE MONDAY-FRIDAY

	6 a.m. 12 noon	12 noon 6 p.m.	6 p.m. midnight
<b>WKZO</b>	<b>41%</b>	<b>37%</b>	<b>35%</b>
Station B	18	17	16
Station C	10	12	11
Station D	10	9	7
Station E	8	7	8
Others	14	18	24
Sets-In-Use	20.1%	20.2%	17.5%

NOTE: Battle Creek's home county (Calhoun) was included in this Pulse sampling, and provided 30% of all interviews. The other five counties: Allegan, Barry, Kalamazoo, St. Joseph and Van Buren.

The *only* "radio way" to jump your sales to record heights in Western Michigan is to use WKZO—CBS Radio for Kalamazoo-Battle Creek and Greater Western Michigan.

Pulse figures, left, prove WKZO's dominance. WKZO gets more than TWICE as many listeners as the next station—*morning, afternoon and night!*

Ask your Avery-Knodel man for complete facts.



*The Fetzer Stations*

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

Associated with  
WMBD RADIO — PEORIA, ILLINOIS

**WKZO**

**CBS RADIO FOR KALAMAZOO—BATTLE CREEK  
AND GREATER WESTERN MICHIGAN**

**Avery-Knodel, Inc., Exclusive National Representatives**

\*Walt Davis set this world's record on June 27, 1953, at Dayton, Ohio.

**TV ADVERTISERS:**

**You are not covering  
South Bend-  
Indiana's 2nd market-  
unless you are using  
WSBT-TV!**

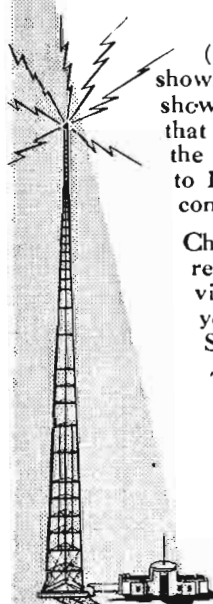
Please don't take our word for it. Check the viewer reports on the South Bend Market—either A. R. B. or Pulse.

They all show that WSBT-TV completely dominates the South Bend market. The latest A.R.B. report (February, 1956) tells the same story. It shows that WSBT-TV carries the top 13 shows and 23 of the top 25! It also reveals that more viewers watch WSBT-TV during the prime daily viewing hours of 6:30 p.m. to 10:30 p.m. than watch all other stations combined!

Chicago stations are included in the A.R.B. report. They reach only a handful of viewers. It all boils down to the fact that you just don't get television coverage in South Bend, Indiana without WSBT-TV!

This is Indiana's 2nd market in population, income, sales—and one of the Nation's richest. Get the whole story. Write for free market data book.

PAUL H. RAYMER CO., INC., NATIONAL REPRESENTATIVES



**WSBT-TV** SOUTH BEND, IND. CHANNEL 34

CBS... A CBS BASIC OPTIONAL STATION

**COMMENT ON CONTADINA**

You gave most excellent coverage to the Contadina spot radio campaign in your March 19th issue and I should like to express our appreciation for the way it was presented. Your editorial staff showed great interest in the proper development of the assignment.

SPONSOR is *must* reading around our shop.

FRANKLIN C. WHEELER  
*President*  
*Brisacher, Wheeler & Staff*  
*San Francisco, Cal.*

**FULL PAGE RADIO**

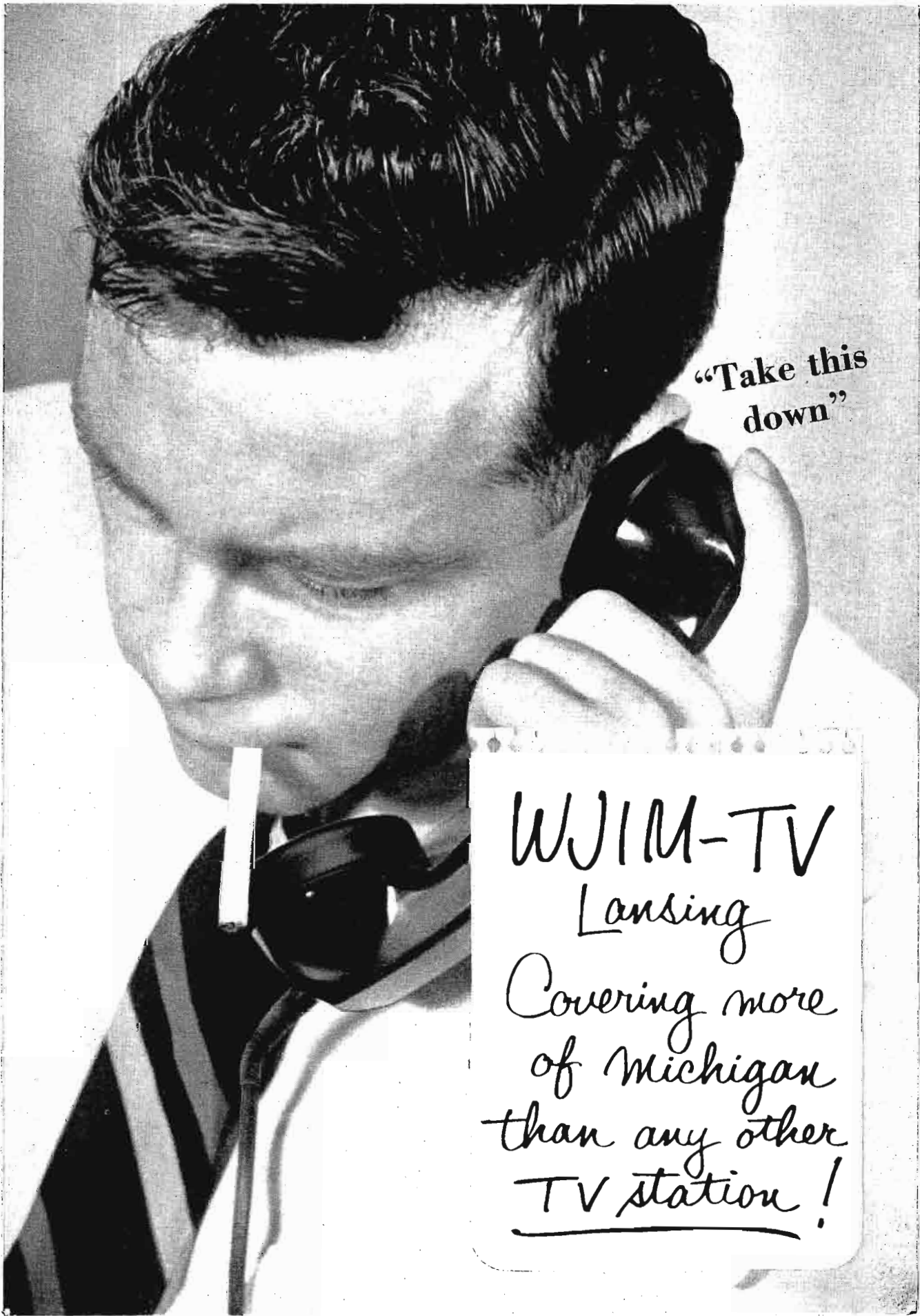
This is a "me too" letter, sent as a result of reading your article "Now it's full page radio" on page 38, March 5 issue of SPONSOR.

Under our new "Audioscope" format, we have a full page one-day saturation plan. The "pitch" is very simple. We inform the potential client that we will take the exact dollar cost that he would spend under his newspaper contract rate for a full page, fit that budget into our regular rate card and come up with a one-day saturation that will make thousands more impressions than the full page ad. That is easy for the client to see. It's a different approach that's clicking.

We went one step farther, however. We came up with a "double truck." One appliance dealer, already on contract, held a 61-hour marathon. His place of business was open from a Thursday morning until a Saturday night, 24 hours a day. The "double truck" ad in the paper would have cost \$387. For the \$387 in radio on this station, he received nine hours of remote broadcast direct from his display room, plus 60 spots, used over a period of five days. Results were phenomenal.

More business in three days than in the entire month of January. Sponsor was so happy he placed an ad in the local paper (we slipped there) thanking the people of the county, our air salesmen and the radio station for the grand response.

ROBERT W. CESANA  
*Station Manager*  
*WABJ*  
*Adrian, Michigan*



**“Take this  
down”**

WJIM-TV  
Lansing  
Covering more  
of Michigan  
than any other  
TV station!

**THESE ARE THE**

*Television  
stations*



**THAT MAKE**

PETERS, GRIFFIN  
WOODWARD, INC.

**NEW YORK**  
250 Park Avenue  
PLaza 1-2700

**CHICAGO**  
230 N. Michigan Ave.  
Franklin 2-6373

**DETROIT**  
Penobscot Bldg.  
Woodward 1-4255

**ATLANTA**  
Glenn Bldg.  
Murray 8-5667

**FT. WORTH**  
406 W. Seventh St.  
Edison 6-3349

**HOLLYWOOD**  
1750 N. Vine St.  
Hollywood 9-1688

**SAN FRANCISCO**  
Russ Building  
Sutter 1-3798

**EAST, SOUTHEAST**

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

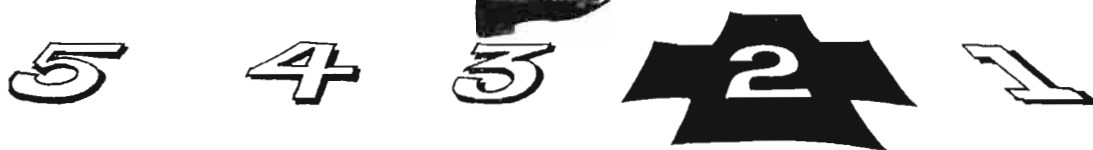
**MIDWEST, SOUTHWEST**

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

**WEST**

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

# It's happening fast ... in Minneapolis-St. Paul!



## WDGY leaps to 2nd place in audience after just 5 weeks of Mid-Continent Programming

**WDGY 2nd among principal stations, says Hooper:**

Station "A" .....26.0%

**WDGY .....16.3%**

Station "B" .....15.7%

Station "C" .....13.1%

Station "D" .....9.0%

Hooper, March, 1956  
7 a.m.-6 p.m., Mon.-Sat.

That's how fast listening habits are changing in Minneapolis-St. Paul as a result of just 5 weeks of Mid-Continent ideas, music and news. Add to this momentum WDGY's big, 50,000 watt coverage—plus an almost perfect-circle daytime signal . . . and you can see why in Minneapolis-St. Paul . . . the exciting buy is WDGY! Talk to Avery-Knodel, or WDGY General Manager Steve Labunski.

**WDGY** *50,000 watts  
Minneapolis-St. Paul*



**MID-CONTINENT BROADCASTING COMPANY**  
President: Todd Storz

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

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

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

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



# New and renew

# SPONSOR

16 APRIL 1956

## 1. New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Bauer & Black, Chi	Leo Burnett, Chi	CBS 21	Captain Kangaroo; 19 March; 10 times; various days
Bell Telephone, NY	N.W. Ayer, NY	CBS 173	Telephone Time; S 6-6:30 pm; 8 April; 52 weeks
Hazel Bishop, NY	Raymond Spector, NY	CBS	Arthur Murray Party; Th 10-10:30 pm; 12 April
Brown Shoe, St. Louis	Leo Burnett, Chi	CBS 14	Captain Kangaroo; 28 March; 39 partics; various times
Brown & Williamson Tobacco, Louisville, Ky.	Ted Bates, NY	CBS 168	Baseball Preview; alt S 1:45-1:55 pm; 14 April; 26 wks
Colgate-Palmolive, Jersey City	Ted Bates, NY	CBS 168	Baseball Preview; alt S 1:45-1:55 pm; 7 April; 26 wks
Colgate-Palmolive, Jersey City, for Veto Cream	Bryan Houston, NY	ABC	Famous Film Festival; S 7:30-9 pm; 1 April; 1 partice each wk; 13 wks
Joe Lowe Corp, NY	Paris & Peart, NY	ABC	Gabby Hayes; Sat 5:30-6 pm; 12 May
Lanolin Plus, Chi	Biow, NY	CBS 123	Name That Tune; alt T 7:30-8 pm; 27 March;
Mobile Home Mfgs, Chi, for trailers	JWT, Chi	ABC	Famous Film Festival; S 7:30-9 pm; 15 April; 1 partice each wk; 13 wks
Pearson Pharmacal, L.I. City	Donahue & Coe, NY	ABC	Afternoon Film Festival; M-F 3-5 pm; 26 March; 7 partics each wk; 13 wks
Toni, Chi	North Adv, Chi	CBS	Arthur Murray Party; Th 10-10:30 pm; 5 April



James E. Allen (3)



George W. Cushing (3)

## 2. Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Dairy Assn, Chi	Campbell-Mithun, Chi	ABC	Disneyland; W 7:30-8:30 pm; 56-57 season
American Motors, Detroit	Cever, Detroit; Brooke, Smith, French & Dorrance, Detroit	ABC	Disneyland; W 7:30-8:30 pm; 56-57 season
American Tobacco, NY	BBDO, NY	CBS 180	Jack Benny-Private Secretary; Su 7:30-8 pm; 25 March; 52 wks
Armour, Chi	Tatham-Laird, Chi	ABC	Mickey Mouse Club; M-F 5-6 pm; 56-57 season
Bristol-Myers, NY	DCSS, NY	ABC	Mickey Mouse Club; M-F 5-6 pm; 56-57 season
Carnation, LA	Erwin, Wasey, LA	ABC	Mickey Mouse Club; M-F 5-6 pm; 56-57 season
CBS Columbia, NY	Ted Bates, NY	CBS 172	Arthur Godfrey & Friends; alt W 8-8:30 pm; 26 wks
Coca-Cola, NY	McCann-Erickson, NY	ABC	Mickey Mouse Club; M-F 5-6 pm; 56-57 season
Colgate-Palmolive, Jersey City	Wm Esty, NY	NBC 122	Big Payoff; M-W-F 3-3:30 pm; 2 April; 52 wks
Derby Foods, Chi	MC-E, Chi	ABC	Disneyland; W 7:30-8:30 pm; 56-57 season
General Foods, White Plains	YGR, NY	NBC 90	Our Miss Brooks; F 8:30-9 pm; 6 April; 52 wks
General Mills, Minneapolis	Knox Reeves, Minneapolis	ABC	Mickey Mouse Club; M-F 5-6 pm; 56-57 season
Mattell, LA	Carson-Roberts, LA	ABC	Mickey Mouse Club; M-F 5-6 pm; 56-57 season
National Biscuit, NY	KOE, NY	ABC	Rin Tin Tin; F 7:30-8 pm; 56-57 season
PGC, Cinn	YGR, NY	NBC 143	Line-Up; alt F 10-10:30 pm; 30 March; 52 wks
PGC, Cinn	Benton & Bowles, NY	NBC	Matinee Theatre; M-F 3:45-4 pm; 2 July; 52 wks
Prudential Insurance, Newark	Calkins & Holden, N	NBC 139	You Are There; Su 6:30-7 pm; 15 April; 52 wks
S.O.S., Chi	Mc-E, San Fran	ABC	Mickey Mouse Club; M-F 5-6 pm; 56-57 season



Michael Gradle (4)

## 3. Broadcast Industry Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
William Adler	WABD, NY, program director	Same, sales mgr
James E. Allen	Sponsor Magazine, NY, editorial director	WBZ-TV, Boston, Adv-Sales Promotion mgr
James Baker	RAB, NY, asst director local sales and service	Same, mgr station service
Ralph Baron	Ziv-TV, NY, sales	TPA, NY, sales
David J. Bennett	WTPA, Harrisburg, general mgr	Triangle Radio and Television, Altoona, director regional sales development
Robert Bergmann	Norman, Craig and Kummel, NY, radio-tv production head	Transfilm, NY, production supervisor
Frank Boehm	ABC TV, NY, station clearance acct rep	Adam J. Young, NY, research and special services
John Matthew Boylan	CBS TV, NY, station relations	Joseph Hershey McGillvra, NY, acct exec
George W. Cushing	WJR, Detroit, news exec	WJBK & WJBK-TV, Detroit, community projects director
William Davis	Great Eastern Stores, adv-sales-merchandising director	WATV, Newark, merchandising director
Ralph H. Davison, Jr.	KGMB & KGMB-TV, Honolulu, sales mgr	Inter-Mountain Network, Salt Lake City
John S. deRussy	WCAU, Phila, radio sales director	Same, vp
Frank Falknor	CBS TV, NY, vp operations	retiring, will continue as consultant
Harvey L. Fichter	Special Devices, NY, sales mgr	TPA, NY, sales
Robert A. Forrest	WCAU-TV, Phila, program director	Same, mgr tv program dept
Frank Gervan	WKBW, Buffalo, sales rep	WGR-TV, Buffalo, tv sales rep
Howard "Cerry" Girouard	Ziv-TV, NY, sales	TPA, NY, sales
Ian Hall	Servel, Canada, advertising and sales supervisor	All-Canada TV, time sales division
Theodore F. Hardy	KBTV, Denver, promotion and publicity manager	KCCC-TV, Sacramento, Cal, sales promotion dir
Stanley Heinemann	WKMF, Flint, announcer	Same, program director
Donald Hosmer	WKMF, Flint, sales rep	WFSM, Saginaw, sales mgr
James Ingraham	KHJ-Don Lee Broadcasting System, LA, continuity acceptance ed	Same, acct exec
Bob Klein	KNCS, Hanford, Cal, general mgr	KFRE & KFRE-TV, Fresno, Cal, national sales mgr
Frederick P. Laffey	WBZ-TV, Boston, traffic and continuity supervisor	ABC TV, NY, closed circuit program mgr
Mel Levine	WCAU-TV, Phila, operations mgr	Same, asst mgr
Alan W. Livingston	Capitol Records, NY, exec vp	Kagran Corp, NY, president
Charles T. Lynch	James Talcott, Factors, NY, exec accountant	Audio-Video Recording Co, NY vp and treasurer
Paul B. Marion	Bennett Adv, Charlotte, rad-tv director	WBT, Charlotte, natl sales mgr
Edward J. Marsett	KOOL, Phoenix, acct exec	Same, sales mgr
Robert M. McGredy	WCAU, Phila, tv sales director	Same, vp
Joseph L. Merkle	WTEN & WTCN-TV, Minneapolis, general mgr	ABC TV, NY, regional mgr station relations
William F. Mitchell	All-Canada TV, promotion mgr rad-tv time & programs	Same, time sales division
James P. Mullen	WPDM, Potsdam, NY, sales	WFBL, Syracuse, sales
E. Richard Peterson	Illinois Bell Telephone Co, district office mgr	Keystone B'Castng, Chi, acct exec
Clark Pollock	WNBF, Binghamton, NY, production director	Same, Program director
C. Wesley Quinn	Phyllis Lacy Advertising, Tampa	WFLA-TV, St. Petersburg, sales rep
William M. Ramsey	PGC Productions, Cinn, radio director	Same, comml productions director
John H. Rawitser	Department store, Grand Rapids	WOOD, Grand Rapids, sales
R. A. Reinhart	CFPL-TV, London, Canada asst mgr	Same, mgr
C. E. "Dusty" Rhodes	WKMF, Flint, program director	Same, sales rep
Shirley Ricciardelli	WNBF, Binghamton, NY	Same, asst program director
Frank B. Rice	Harrington, Righter & Parsons, Chi, sales	Harrington, Righter & Parsons, Atlanta, southeast mgr



Bob Klein (3)



Harry M. Ireland (4)



David O. Nyren (4)

**New and renew**



E. Richard Peterson, Jr. (3)



James C. Richdale, Jr. (3)



Ivor Sharp (3)



Joseph R. Stauffer (4)



Thomas J. Tilson (3)



Ralph E. Worthing (4)

**3. Broadcast Industry Executives (continued)**

NAME	FORMER AFFILIATION	NEW AFFILIATION
Robert C. Richards	WMAL Radio, Washington, DC, sales rep	WTOW, Towson, Md, station mgr
James C. Richdale, Jr.	KOTV, Tulsa comml mgr	Same, asst general mgr as well as comml mgr
Vincent J. Riso	General Outdoor Advertising, NY, acct exec	RAB, NY, national sales exec
Richard Rogers	Shell Oil Co, NY, film prod supervisor	Sterling TV, NY, sales mgr
D. C. Trowell	CFPL radio, London, Canada, asst mgr	Same, mgr
Edward L. Saxe	CBS TV, NY, vp and asst to the president	Same, vp operations
Adolph Seton	ABC TV & Radio, publicity mgr	Same, asst director press information
Ivor Sharp	Radio Service Corp of Utah, Salt Lake City, administrative vp	Same, vp corporate developments
James H. Shoemaker	WWCA, Gary, Ind, comml mgr	RAB, NY, membership development and service
C. A. "Fritz" Snyder	Television Magazine, NY, vp	George P. Hollingbery, NY, director sales development, research and tv
Howard Stegner	Apparel Arts Mag	TPA, NY, sales
Lang S. Thompson	Wilding Picture Productions, Chi, vp sales	Same, vp and general mgr
Thomas J. Tilson	Benton and Bowles, NY, merchandising, media research and timebuying	Peters, Griffin, Woodward, NY, tv acct exec
Hank Warner	CBS TV, copy chief and operations manager press information	ABC TV-Rad, NY, director press information
Robert W. Weir	WFBL, Syracuse, promotion	Same, sales
H. Donald Whiteley	WOLF, Syracuse	WFBL, Syracuse, sales
W. C. Wingrove	CFPL-TV, London, Canada, sales & promotion mgr	Same, asst mgr & sales director
R. T. Wittwer	General TeleRadio, Chi, midwest sales mgr	Ziv-TV, Chi, acct exec
Jay W. Wright	Radio Service Corp of Utah, Salt Lake City, administrative vp	Same, exec vp

**4. Advertising Agency Personnel Changes**

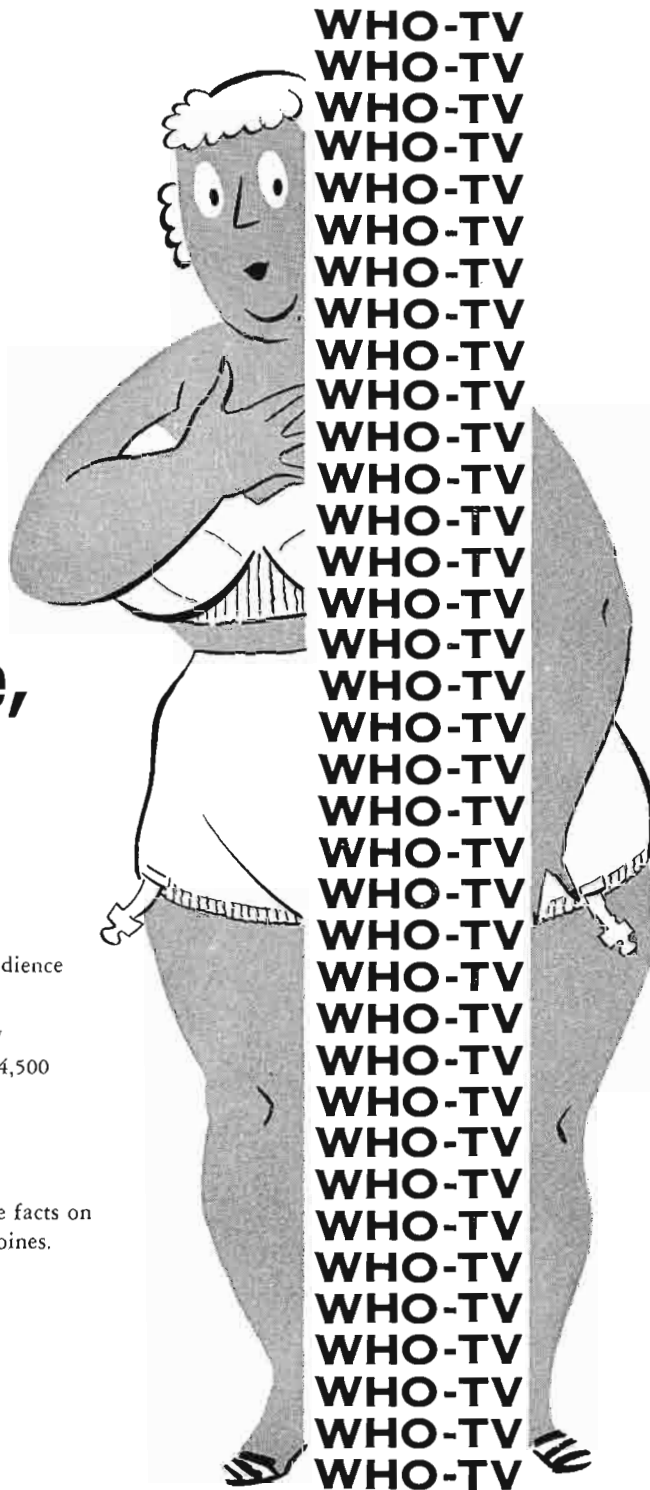
NAME	FORMER AFFILIATION	NEW AFFILIATION
Dale Anderson	Lennen & Newell, NY, acct exec	Same, vp
Nelson O. Arguesa	DCSS, NY, treas	Same, board of directors
Ray Baker	KOMO & KOMO-TV, Seattle, vp and comml mgr	Washington Transit Adv. Seattle, general mgr
Harold Baldock	Harold B' Casting & TV, Winnipeg	S. W. Caldwell, Winnipeg
Robert W. Ballin	JWT, NY, vp	SSCB, NY, vp rad-tv program development
John Brookman	Ruthrauff & Ryan, Toronto, mgr	Same, vp
Helen Brooks	American Legion, national pub relations radio and tv	Milburn McCarty, NY, acct exec
John Burke	Lennen & Newell, NY, vp and copy exec	Compton, NY, cpy group head
Edmond Cadoux	Weiss and Geller, NY, copy	Blaine-Thompson, NY cpy comml division
Joseph M. Cahill, Jr.	KCMO-TV, Kansas City, Mo, sales	Potts-Woodbury, Kansas City, acct exec
Leslie F. Chitty	Cockfield, Brown & Co, Toronto, asst managing director	BBDO, Toronto, mgr
Clyde L. Clem	NBC, NY, mgr nat'l audience promotion	Grant, Detroit, acct exec
Frank G. M. Corbin	Health Insurance Plan, NY, pub relations and adv director	Milburn McCarty, NY, acct supervisor
Charles Crittenton	Norman, Craig & Kummel, NY, acct and merchandising exec	Ted Bates, NY, merchandising exec
Ronald N. Cross	MacManus John & Adams, Toronto, prod mgr	BBDO, Toronto, prod mgr
Robert Curry	Kawneer Co, Niles, Mich, sales and prom	Needham, Louis & Brorby, Chi, marketing
Martin J. Dwyer	Lennen & Newell, NY, acct exec	Same, vp
William Dyer	Kelley Kar Co, LA, adv director	Walter McCreery, Beverly Hills, acct exec
Edward C. Fritz	W. E. Long, Chi, radio-tv director	Cody, Chi, vp
S. J. "Sy" Frolick	Fletcher D. Richards, NY, director radio-tv commis	Same, vp consolidated tv-radio department
Eleanor Gallo	KGE, NY, media	Same, business mgr media dept
Jack Gavin	Henry M. Hemslod, Chi, cpy writer	Fulton, Morrissey, Chi, cpy
Michael W. Gradle	Needham, Louis & Brorby, Chi, radio-tv producer	Needham, Louis & Brorby, LA, regional director
Aronld C. Graham	Goebel Brewing, Detroit, adv-sales mgr	KGE, Chi, acct exec
Edward W. Harbert II	NBC TV, NY, producer-director closed circuit color tv	KGE, NY, director program development
Margaret Holt	Ogilvy, Benson & Mather, NY, copy	Grey, NY, rad-tv writer
Harry M. Ireland	DCSS, NY, vp and acct supervisor	Same, board of directors
George Kern	Lennen & Newell, NY, assoc media director	Mc-E, acct exec
Howard Ketting	John W. Shaw, Chi, radio-tv director	C. L. Miller, Chi, acct exec
Ford King	Caples, NY, acct exec	Victor A. Bennett, NY, acct exec
Leonard Kotowski	Grant, Detroit, copy	Same, cpy group chief
S. Ramsay Lees	Ruthrauff & Ryan, Toronto, radio-tv director	BBDO, Toronto, radio-tv director
Kenneth A. Marckenzie	Miller Commercial Displays, Montreal, vp	KGE, Montreal, acct exec
John Marden	R. H. Macy, NY, dept head	Grey, NY, asst acct exec
Bryon Mayo	FCB, LA, acct exec	Guild, Bascom & Bonfigli, San Fran, acct exec
Homer P. Metzger	BBDO, NY, acct exec	Dowd, Redfield & Johnstone, NY, acct exec
Edward H. Meyer	Biow, NY, acct exec	Same, acct supervisor
William A. Mowrey	Herbert S. Laufman, Chi, exec producer	KGE, Chi, comml producer
Ben Norman	Doyle, Dane, Bernbach, LA, rad-tv production director	Coyle, Dane, Bernbach, NY, rad-tv production director
David O. Nyren	DFS, NY, exec asst director radio-tv	Same, vp
Martin Oechsner	Ruthrauff & Ryan, NY, acct exec	Same, vp
John C. Parrish	General Shoe Corp, art director	Noble-Dury, Nashville, prod staff
Philip E. Penberthy	Lennen & Newell, NY, acct exec	Same, vp
Ronald Price	Compton, NY, copy	Blaine-Thompson, NY, copy comml division
Dan Rodgers	Biow, NY, vp and acct supervisor	Ted Bates, NY, vp and acct supervisor
John F. Schroeder	Ralph Jones, Cinn	Guenther, Brown & Berne, Wheeling office, mgr
Donald W. Severn	Biow, NY, station relations mgr	Ted Bates, NY, media relations mgr
Norman Sprei	Pfizer Labs, Newark, adv mgr	Ted Bates, NY, acct exec
Joseph R. Stauffer	N. W. Ayer, NY, acct supervisor	Same, director radio-tv program development
Donald R. Stuart	JM, Detroit, general sales mgr Packard	McC-E, Detroit, vp and director of merchandising
Ellen Stillman	National Cranberry Assn, Hanson, Mass, vp adv and publicity	Hermon W. Stevens, Boston, vp
John M. Toland	Grey NY, acct exec	Ruthrauff & Ryan, NY, vp
Thomas R. Vohs	Anderson & Cairns, NY, acct supervisor	Same, exec vp
Arthur W. Weil, Jr.	CB, NY, acct exec	Donahue & Coe, NY, acct exec
Jerome K. Westerfield	Publishing field	Dorant, Detroit, cpy group chief
Charles A. Winchester	Biow, NY, acct exec	Same, acct supervisor
John A. Winter	Cockfield, Brown, Montreal	KGE, Montreal, radio and tv mgr
Ralph E. Worthing	GE, Portland, Me, advertising and sales prom mgr	Ketchum, MacLeod & Grove, Pitts, acct exec
Edward P. Wurtzbech	Ruthrauff & Ryan, Chi, media	JWT, Chi, assoc media director

# She's A Big One, All Right!

WHO-TV is as big a *television* value—and getting bigger all the time!

As of March, *last year*, the Iowa Television Audience Survey found that 74.2% of all Iowa families owned television sets. *Today* we conservatively estimate that WHO-TV's coverage area has 284,500 television sets—viewed by over one million people, divided almost exactly 50-50 between urban and non-urban families.

Ask Peters, Griffin, Woodward, Inc. for all the facts on WHO-TV—Channel 13—NBC-TV in Des Moines.



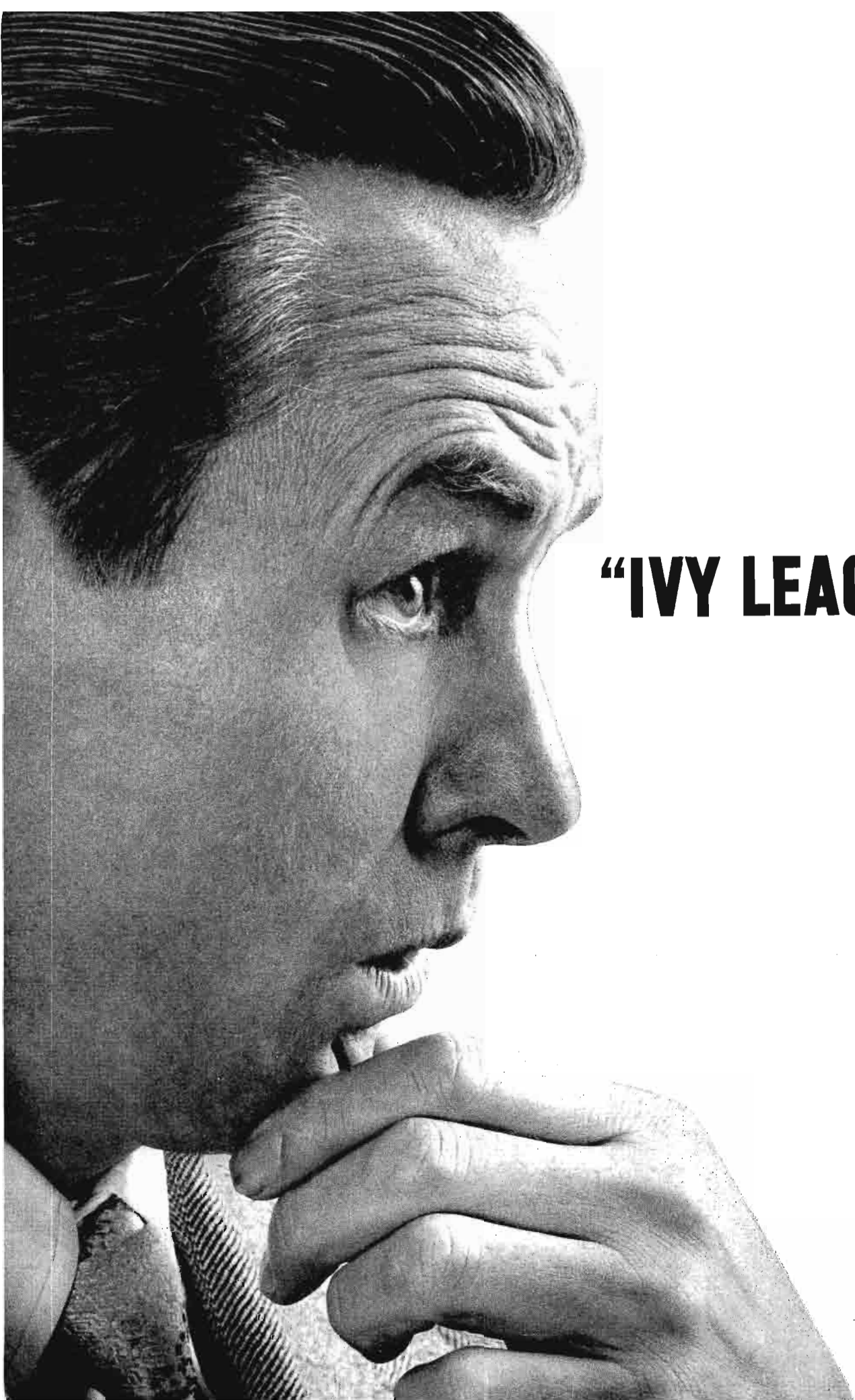
## WHO-TV

Channel 13 • Des Moines



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





**“IVY LEAGUE?”**

Lanny Ross, like a lot of other Young Grads, is just learning what's in the air for Autumn. Jack Sterling (in prop helmet) is telling everyone within earshot about WCBS Radio's coup—direct, play-by-play broadcasts of the nine most vital contests in the '56 Ivy League schedule.

## "SURE THING!"

It all adds up to a lot of air time, reaching a big, responsive, able-to-buy audience. And there's a bonus, too. All ten WCBS Radio local personalities—including Lanny and Jack—will be plugging the "Game of the Week" regularly on their shows. To schedule *your* sales message for this Ivy League audience, call CBS Radio Spot Sales or Henry Untermeyer, at PLaza 1-2345.

**WCBS RADIO**

*New York • 50,000 watts • 880 kc*





**GET THE  
LION'S  
SHARE**

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

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

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

**TOP 10 MULTI-WEEKLY  
SHOWS:**

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

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

Gillette Fights .....	50.5
Groucho Marx .....	42.0
Lux Video Theater .....	39.4
Ford Theater .....	38.0
Dragnet .....	37.5
George Gobel .....	35.5
Red Barber's Corner .....	36.0
Big Story .....	34.8
Perry Como Show .....	30.5
Pontiac Pow Wow (Feature).....	30.0
It's a Great Life .....	29.5
Chevy Show .....	29.0
Caesar's Hour .....	28.5
Waterfront .....	27.5
Soldiers of Fortune .....	27.0
I Am The Law .....	26.0
Million \$5 Movie .....	25.5
Howdy Doody .....	25.3
Roy Rogers Show .....	24.5
US Steel Hour .....	24.4
TV News Final .....	24.0
Tennessee Ernie .....	13.2
NBC Matinee Theater .....	12.8
Ding Dong School .....	11.7
Home .....	9.7
Today .....	7.9

<b>PLUS</b>	Penetration: 66.8%
	Conversion: 99.8%

**GET ALL THE FACTS ABOUT ONE OF THE  
BEST SMALLER TV MARKETS IN THE U.S.  
AND  
THE LION'S SHARE OF AUDIENCE IN  
ILLINOIS' STATE CAPITAL MARKET**

**BUY:**



**ILLINOIS STATE CAPITAL MARKET**

**WICS**  
**Channel 20**

**SPRINGFIELD, ILLINOIS**

For Availabilities call, write, or wire WICS direct  
or Young Television Corp.



**Mr. Sponsor**

**Theodore H. Mittendorf**

Executive v.p.  
Hudson Pulp & Paper Corp., New York

What does a spot tv advertiser do when his expanding line of products stretches his announcement budget thin?

That's a problem now facing Hudson Pulp & Paper's newly elected executive v.p., Ted Mittendorf.

"In a decade of daytime radio and tv advertising we've put across the Hudson trademark as synonymous with the Tiffany among household paper products," Mittendorf told SPONSOR. "We're using the trademark to launch new products like toilet tissue and paper cups. The question is: Are we ready for a tv program buy?"

During the past year, some 65% of the firm's SPONSOR-estimated \$1.5 million budget has gone into spot tv, 20% into radio, 15% into newspapers.

"Our distribution is strictly east of the Rockies," says Mittendorf. "Hence, it rules out use of network tv. Our problem, within a year, is likely to be finding a good regional film buy."

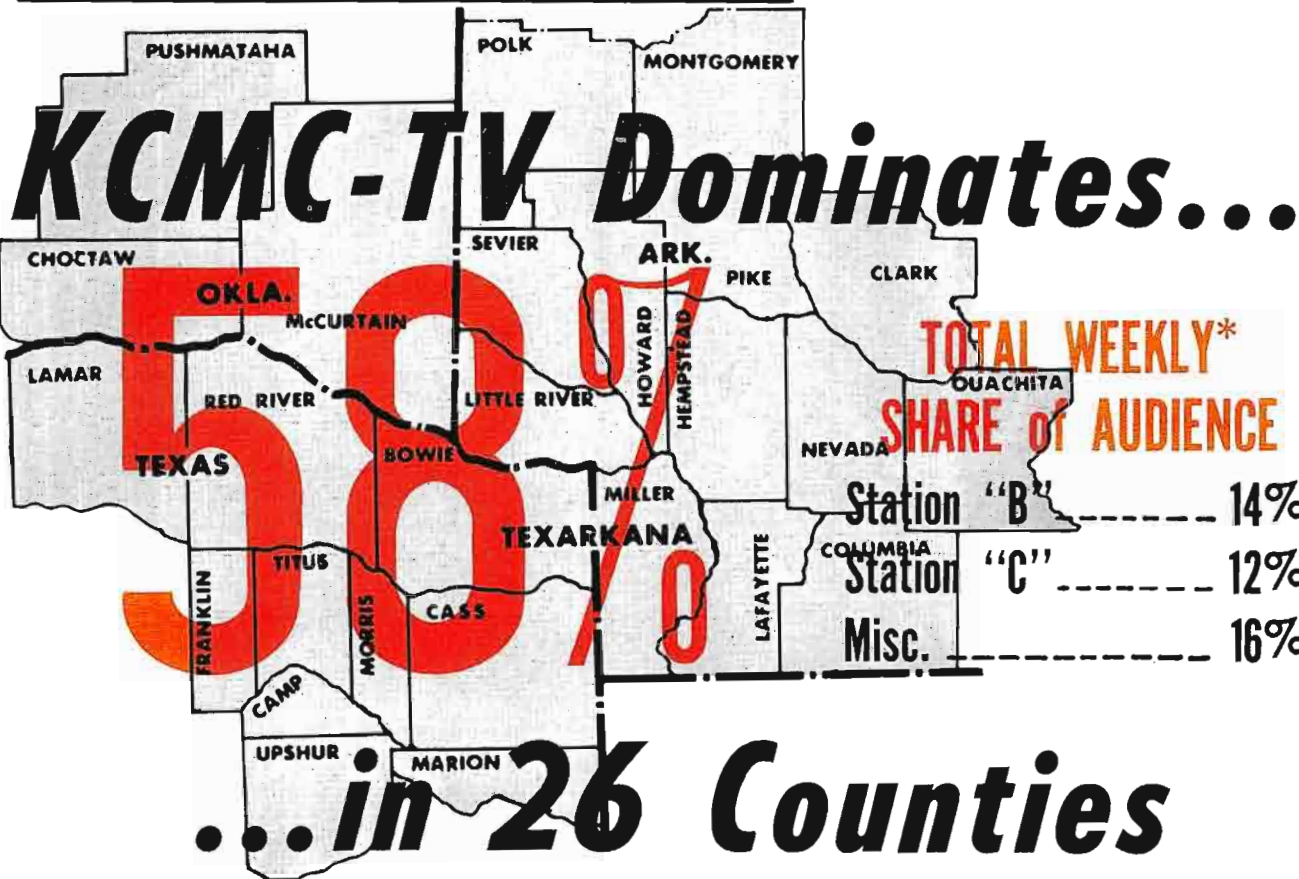
In brief, he adds, it's the case of a trademark in search of a tv advertising blanket. "Our new products are priced and packaged comparably with our established line. The trademark is helping put them across faster. But our announcement schedules per product will eventually be spread too thin to be adequate unless we rotate commercials on a 'Hudson tv show'."

Oklahoma-born Mittendorf is an "old-school gentleman" on the brink of his sixties, with an abiding passion for hunting. "Geese," he told SPONSOR. "Geese-hunting is almost a lost sport here."

He goes at sports and at hunting for sales-producing advertising in comparably systematic ways. "The Biow Co. had done a fine creative job for us," says he. However, after Bierne's and Toigo's departure from the Biow Co., Hudson Pulp & Paper Corp. began screening a number of agencies including Lennen & Newell; Norman, Craig & Kummel; SSCB; Doyle, Dane & Bernach; Clifford, Steers & Shenfield and Franklin Bruck Advertising. By the time Milton Biow announced that he's leaving the agency business, Hudson was approaching a decision about its new agency appointment. But no official announcement was forthcoming at SPONSOR's press-time.

Summers, Mittendorf tends to be an adventurer, traveling throughout the Mediterranean world with his wife and daughter. ★ ★ ★

# TELEPULSE RE-CONFIRMS



**First in Total Audience in 20 of the 26 Counties • First in Every Program Period Day and Night • More Than Twice the Audience of the 2nd and third Stations Combined.**

\* Area Telepulse  
Jan.-Feb., 1956

	MONDAY thru FRIDAY			SATURDAY			SUNDAY			TOTAL AUDIENCE
	Morn.	Aftn.	Nite	Morn.	Aftn.	Nite	Morn.	Aftn.	Nite	
<b>KCMC - TV</b>	<b>60</b>	<b>54</b>	<b>58</b>	<b>61</b>	<b>52</b>	<b>55</b>	<b>89</b>	<b>65</b>	<b>63</b>	<b>58%</b>
Station "B"	14	18	12	17	15	14	—	16	14	14%
Station "C"	8	16	11	3	11	15	6	10	13	12%
Misc.	18	12	19	19	22	16	5	9	10	16%

**PLUS ... Substantial Audience in 17 Additional Counties in 4 states**

# KCMC-TV

**CHANNEL 6**

**Texarkana, Texas-Arkansas  
MAXIMUM POWER**

Represented by  
Venard, Rintoul & McConnell, Inc.



Walter M. Windsor  
General Manager

Richard M. Peters  
Director, National Sales & Promotion

*Serving*

**161,840  
SETS**

(Television Magazine — March 1956)



# The RANGE RIDER

FIRST RUN IN BALTIMORE



Next to Santa Claus, the most popular guys around town with the western adventure set will be the sponsors who hitch their wagons to "THE RANGE RIDER," new western sensation on Channel 2 starting April 17 on THE EARLY SHOW at 6 P.M.

"THE RANGE RIDER" has rated tops in markets across the country. Now running for the FIRST TIME in Baltimore, "THE RANGE RIDER" starring Jack Mahoney and his sidekick Dick West (Buffalo Bill Jr.) is a cinch to be tops with fans of all ages—and sexes.

The nearest Katz office can fill in details.



SUNPAPERS TELEVISION, BALTIMORE, MD.

TELEVISION AFFILIATE OF THE  
COLUMBIA BROADCASTING SYSTEM  
Represented by THE KATZ AGENCY, Inc.  
New York, Detroit, Kansas City, San Francisco,  
Chicago, Atlanta, Dallas, Los Angeles

## SPONSOR BACKSTAGE



**Will nets release more option time in prime slots?**

*by Joe Csida*

One major advertising agency radio-tv department head (unnamed here for obvious reasons) leaned back in his chair, and with a note of most abject resignation in his voice, said:

"It's getting pretty ridiculous how far this business of network control of television programs and prime time has gone. They come in and tell us what shows we can have in what time periods, take it or leave it. I'm beginning to feel like a messenger boy with no other function than to carry word of the network's demands to the client. I'm thinking of looking around for some other business to get into."

Another major shop's radio-tv department chief said: "We've got enough big accounts in the shop looking for shows and time to start another network, if clearances could be gotten. The situation's pretty desperate."

And Dick Moore, president-general manager of KTTV, Los Angeles tells the Senate Commerce Committee that network option time in prime slots should be reduced. Moore claims in a substantial and forceful presentation to the Committee that network control of the prime evening hours seriously restricts development of non-network program sources.

In Washington more committees are taking closer looks at network operations than at any time in the short life of the video industry. And, of course, the Convention of the National Association of Radio and Television Broadcasters is upon us. It's a fairly safe prediction that many a network nabob will be meeting individually and in groups with affiliated station executives to explore the situation. It's possible that in some cases the network may volunteer to let loose some network option time. For the networks are by no means unaware that several years ago the Department of Justice issued a Consent Decree which forced major motion picture producer-exhibitor organizations to divest themselves either of their production wings or substantial portions of their theaters.

On the surface, and without making due allowance for intrinsic differences in theatrical motion pictures and television, there seems to be little difference between the degree of control represented by an organization which produces theatrical films and owns a substantial number of theaters via which those films may be exhibited, and a network which produces programs and controls the station and/or time on which such programs may be seen. Whether the eventual outcome will be

*(Please turn to page 66)*



# KRON-TV'S NEW MERCHANDISING PLAN FOR DAYTIME ADVERTISERS (before 7:30 P.M.) featuring "IN-STORE SPECTACULARS"\*

COLORFUL . . . ANIMATED  
SALES-PRODUCING



\*Colorful, animated figures that move back and forth on wires elevated above all other merchandise in the store.

Call the "Colonels" of Peters, Griffin, Woodward, Inc. or Norman Louvau at KRON-TV for complete details of this exclusive new merchandising plan.

San Francisco  
**KRON-TV**

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



**... NOT SEVENTEEN?**

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

When it comes to trophies, hang up the latest ARB Survey figures for this rapidly growing N. E. Pennsylvania TV market. WBRE-TV has 7 out of the top 10 evening shows, 13 of the top 20 and 26 of the top 50 in a five station market. Of the three major network stations in the Wilkes-Barre-Scranton metropolitan market, WBRE-TV's daytime leadership (7 A.M. to 6 P.M. - Mon. thru Fri.) adds up to 101 quarter hours, station (B) 66 and station (C) 47... in overall nighttime coverage (6 P.M. to Midnight - Sun. thru Sat.) WBRE-TV... 83 periods, station (B) 67 and station (C) 16. Additional facts and figures that make WBRE-TV a best of buys are obtainable from us or your Headley-Reed representative.

AN **NBC** BASIC BUY : National Representative : The Headley-Reed Co.

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

*The antlers of the American Moose has been known to measure 17 and more hands across, and is one of the largest and most powerful of all hooted mammals.*





### SPOT TV SPENDING BY PRODUCT CATEGORIES\*

AGRICULTURE	\$378,000
ALCOHOLIC BEVERAGES	\$9,446,000
AMUSEMENTS	\$119,000
AUTOMOTIVE	\$5,321,000
BUILDING MATERIAL	\$1,069,000
CLOTHING	\$2,485,000
SWEETS & SOFT DRINKS	\$5,391,000
CONSUMER SERVICES	\$3,146,000
COSMETICS, ETC.	\$7,864,000
DENTAL PRODUCTS	\$2,779,000
DRUG PRODUCTS	\$8,909,000
FOOD & GROCERY	\$27,106,000
GARDEN SUPPLIES	\$43,000
GAS & OIL	\$3,698,000
HOTELS, RESORTS, CAFES	\$50,000
HOUSEHOLD CLEANERS	\$2,004,000
HOUSEHOLD APPLIANCES	\$2,444,000
HOUSEHOLD FURNISHINGS	\$833,000
LAUNDRY PRODUCTS	\$4,318,000
HOUSEHOLD PAPER	\$951,000
HOUSEHOLD GENERAL	\$992,000
NOTIONS	\$200,000
PET PRODUCTS	\$1,294,000
PUBLICATIONS	\$133,000
SPORTING GOODS	\$659,000
STATIONERY, OFFICE EQUIP.	\$105,000
TV, RADIO, PHON., MUS. INSTR.	\$1,646,000
TOBACCO	\$6,440,000
TRANSPORTATION & TRAVEL	\$1,000,000
WATCHES, JEWELRY, CAMERAS	\$2,138,000

\*Last quarter 1955 estimate

# SPONSOR

16 APRIL 1956

Released for the first time:

## SPOT TV DOLLAR FIGURES

In a move of considerable significance to the television business, the Television Bureau of Advertising today (16 April) released its anxiously-awaited spot tv dollar figures.

The data released covered 267 stations and included: (1) estimated spending by each of the top 200 spot tv clients; (2) a list of the next 300 spenders; (3) estimated spending in each industry category plus, of course, total spot tv spending. Period covered was the fourth quarter of 1955. This is the first in a series of quarterly reports and more comprehensive annual reports to come.

Here are the highlights of the first report. All data are based on gross (one-time) rates and do not include talent and production charges.

- Estimated spending on the stations covered totaled \$103,872,000. This money was spent by 3,017 national and regional advertisers.
- The top 10 spot tv clients accounted for \$19,148,000, or 18.5% of the total. P&G easily led the pack with a figure of \$4,064,600.
- Thirteen advertisers spent more than \$1 million. Low client in the list of 200 was Ralston Purina with a figure of \$117,180.

In announcing release of the information TvB President Oliver Treyz said its purpose was twofold:

1. To put spot tv billings into focus so they may be compared with those already regularly reported for network tv, newspapers and magazines.
2. To put individual advertiser billings into focus so that each will have a basic,

Article continues next page



## TOP 10 SPOT TV CLIENTS ACCOUNT FOR 18.5% OF SPENDING

RANK & ADVERTISER	EST. EXPENDITURE	RANK & ADVERTISER	EST. EXPENDITURE
1. Procter & Gamble Co. . . . .	\$4,064,600	6. Miles Laboratories, Inc. . . . .	1,561,400
2. Brown & Williamson Tob. Co. . . . .	2,739,100	7. General Motors Corporation . . . . .	1,423,700
3. General Foods Corp. . . . .	2,004,000	8. Robert Hall Clothes . . . . .	1,245,500
4. Sterling Drug, Inc. . . . .	1,893,000	9. Bulova Watch Co. . . . .	1,238,900
5. Ford Motor Co. . . . .	1,746,800	10. Colgate-Palmolive Co. . . . .	1,231,000

200 FIRMS AND DOLLARS SPENT IN SPOT TV BEGIN PAGE XV, CONVENTION SPECIAL

accurate and continuing knowledge of over-all and competitive activity.

Release of the information represents what is probably the greatest accomplishment to date of the 15-month-old TvB. Advertisers can probably look forward to a surge of competitive spot tv selling in the wake of this first report.

Publication of spot tv dollar figures is also widely considered a feather in the cap of the N. C. Rorabaugh Co.,

whose regularly-collected spot tv information, as incorporated in the *Rorabaugh Report*, is the basis of the dollar information now published. N. C. "Duke" Rorabaugh himself has been for years in the middle of efforts to gather spot dollar figures, first with limited success in radio and now, successfully, in tv.

The conversion of the Rorabaugh data points up, by contrast, the lack of billings information about tv's sis-

ter medium. After years of publishing gross time figures for radio networks, Publishers Information Bureau stopped calculating this data in August 1955. While *Spot Radio Report*, put out by James M. Boerst's Executives Radio-Tv Service, has been beefed up by new data from about a dozen and a half agencies, it still does not get reports from all of the key spot tv spending agencies and it also fails to provide the dollar information.

## EDITORIAL

### It couldn't be done

We confidently predict that the estimated expenditures of spot tv advertisers, published in this issue and released for the first time, will be enthusiastically welcomed by agencies and advertisers alike. We predict that publication of these figures on a quarterly basis will accelerate use of this already healthy medium. We predict that stations and station reps will quickly detect the chain-reaction advantages of feeding vital media statistics to the advertising industry.

Which brings us to the story behind the statistics. Who made these statistics possible? How did they come about?

SPONSOR, which had written many articles and editorials pointing out the need for throwing light on spot tv expenditures, had a ringside seat as the project that couldn't be done unfolded.

We saw Ollie Treyz, president of TvB, join with N. C. Rorabaugh, who could furnish raw material but not in appropriations form, to seek a solution.

We watched as TvB painstakingly wrestled with the problem, trying one possibility after another.

Even after Treyz came up with the right technique we observed with awe the enthusiasm, obstacles, detail and countless hundreds of hours which went into the final result.

The tv spot expenditures, which advertisers and agencies will get every three months, didn't come easily.

Nor will the spot radio expenditures, which are just as essential if this medium is to have its full growth.

No advertising medium can prosper in ignorance of its own vital statistics.

We look at PIB's elimination of radio network monthly billings as a step backward. We hope that some formula can be found which will permit their reinstatement.

RAB, spearheaded by dynamo Kevin Sweeney, is trying to lick the spot radio statistics stymie. So is the Station Representatives Association (SRA). We won't minimize their problem: 3,000 radio stations are involved.

But a way will be found to give agencies and advertisers valid dollar data on spot radio. Now that the tv spot estimates are in, we feel that spot radio estimates can't be far behind.

The tv data from Rorabaugh, while it does not cover every tv outlet, includes nearly all the important ones. The 276 stations covered are regularly viewed by 97% of all U.S. tv homes and account for 90% of all U.S. tv viewing. These figures are based on an analysis by Nielsen during the week of 15-21 January 1956.

As a check on the accuracy of gross time estimates, TvB contacted a group of advertisers and stations for actual dollar spending figures.

A total of 113 advertisers submitted confidential reports to TvB. This sponsor group accounted for \$25,644,000 in net (after discounts) time spending during 1955's last quarter. It was found that TvB's estimated gross figures for these 113 advertisers was 3% higher than the actual net.

"Since discounts run considerably more than 3%," said Treyz, "it can be seen that TvB's estimates are conservative, a function of the sample, which does not include all stations."

Further verification came from 69 tv stations. This group submitted actual net billings—by advertiser and by brand—of the top 250 spot tv clients including some advertisers who, for policy reasons, would not submit confidential reports to TvB. The 69 stations account for more than one-fourth of all spot tv billings. With respect to these advertisers and these stations, the actual net, when compared with TvB's gross figures, represents a "discount" of 23%. TvB feels this is

**See complete list of 200 top companies in spot tv with their dollar expenditures in NARTB Convention Special section this issue, page XV**

**Also included, starting page XXIV is list of 300th through 500th companies in spot tv with expenditure range in which they fall**

hitting a pretty complex target pretty close to the bulls-eye.

The information released by TvB and that to be put out in the future is more inclusive than previously indicated. Originally TvB planned to give out 25, or at the most, 100 top advertiser names with their dollar spending per quarter. TvB actually released 200 and will follow this practice in the coming quarterly reports. In addition, TvB had not intended to give out any brand figures at all. However, the annual report for 1956 and those to follow will contain brand dollar figures for all spot tv advertisers.

In other words, TvB will release the works—almost. Not to be released are all-important regional and market dollar breakdowns, which can, however, be purchased from Rorabaugh. Information on whether a client buys nighttime or daytime programs, announcements or participations is available in the quarterly issued *Rorabaugh Report*.

Taken together with PIB data on

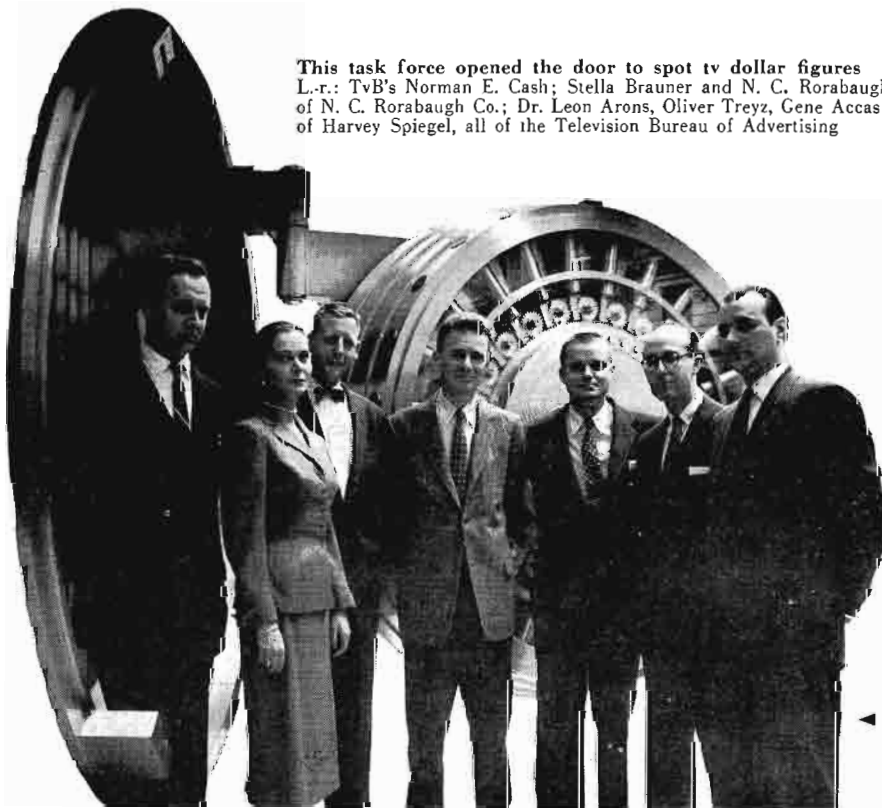
network gross time spending, this means that the information available on television activity is now as great as, if not greater than, that available in the two major print media—magazines and newspapers. The significance of this will become more meaningful as future spot tv reports are issued and the important trends—by advertiser and by industry—become clearly delineated. This will not only provide groundwork for future promotional activity but may provide a spur to spot tv spending. For one of the classic ways of attracting an advertiser to a medium is to show what his competitor is doing.

It may also increase the pressure on radio to follow suit. Data-gathering on spot radio among ad agencies is still, of course, plagued by cloak-and-dagger methods, confidential telephone calls and time-consuming analyses. It is hoped by the industry that, with the spot tv data spread before them as an example, the agencies may ease up in their secretiveness. As for the stations, while RAB did not go ahead last fall with its planned sampling operation to gather spot radio figures from about 300 stations, it is understood that RAB has not given up the job and that something may be done this year.

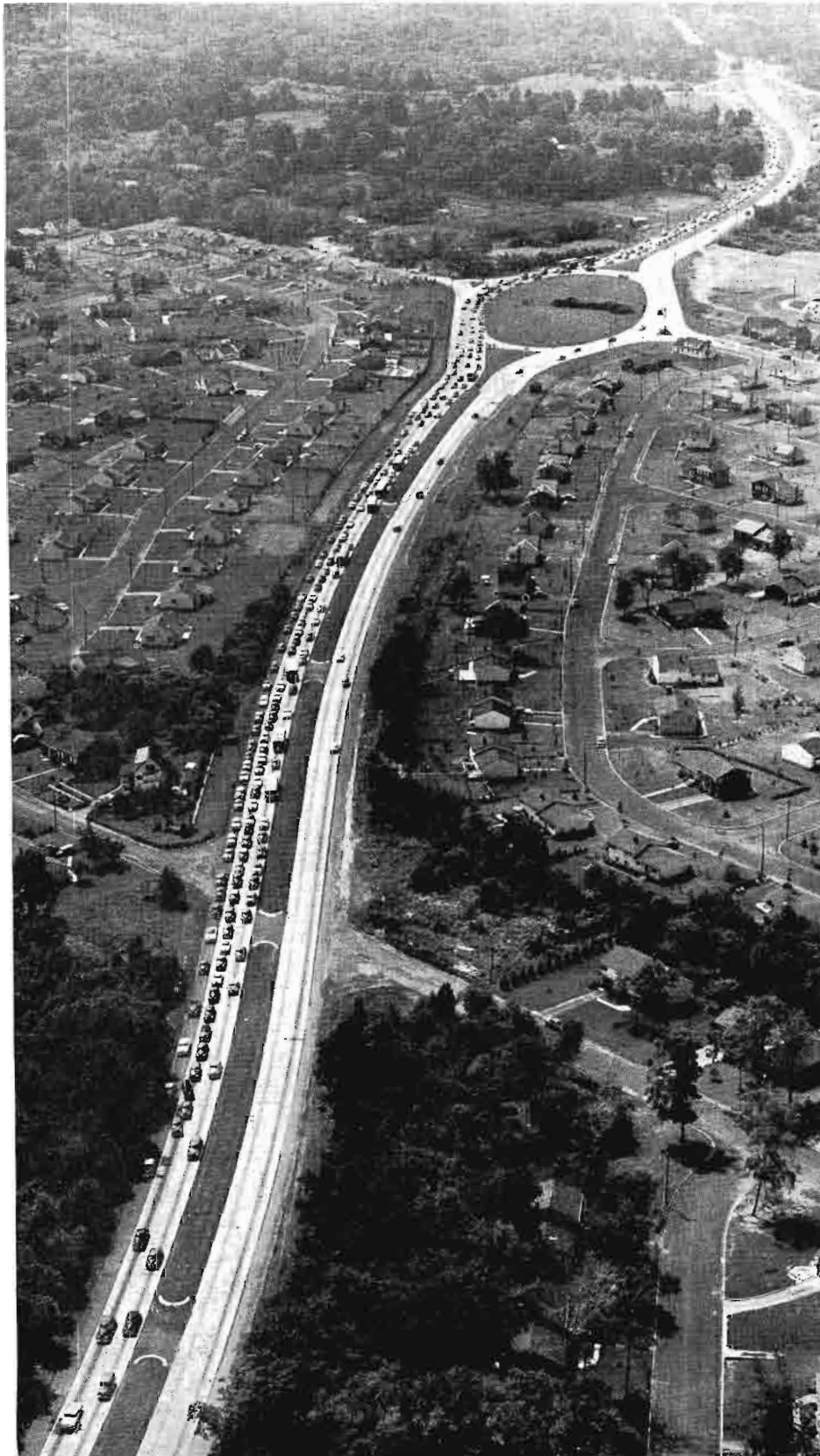
Publication of spot radio data would be an even greater victory than the publication of spot tv data, for the basis of the latter already existed in the *Rorabaugh Report*. Much less is known about spot radio activity than was known about spot tv before the TvB published dollar figures.

The list of top spot tv advertisers actually did not contain too many surprises since Rorabaugh used to publish the names of the 25 leading spot tv clients in his quarterly reports. While these 25 were not ranked by dollar expenditures but by the number of brand schedules and the gross number of stations used, there was a rough correlation between the 25 and the top dollar spenders. ★ ★ ★

**This task force opened the door to spot tv dollar figures**  
L.-r.: TvB's Norman E. Cash; Stella Brauner and N. C. Rorabaugh, of N. C. Rorabaugh Co.; Dr. Leon Arons, Oliver Treyz, Gene Accas of Harvey Spiegel, all of the Television Bureau of Advertising



# GMAC hits road with 600% jump in



**"D**on't buy an auto if you don't see how to pay for it . . . but . . . any man who can afford an auto should have one. Moreover, he probably will."

It's 46 years since Elbert Hubbard made that observation. During the last 37, General Motors, among others, has been doing its best to make that prophecy come true by helping to provide the financing. Today, its subsidiary, General Motors Acceptance Corp., set up in 1919, probably finances more passenger cars than any other sales finance source: over two million new and used cars in 1955.

GMAC is determined to keep that leadership. And, it reasons, one of the best ways to reach the most logical prospects for credit is via the radios that are in two out of every three automobiles on the road. This year it has pushed the throttle wide open in its spot radio campaign, stepping up an announcement schedule that has been cruising along on four to five stations for the past three years to one that, when it gets going in high Decoration Day weekend, will zoom up to 219.

Thus the public service bulletin announcements which GMAC pioneered on WNEW during the summer of 1953 with 43 minute slots per weekend has grown to over 74,000 for the 17-week peak driving season between 25 May and 23 September. From a

Bad traffic situations like one at left are often eased by GMAC's radio bulletins which inform motorists of where jams occur. Planes, such as the one below, are used by Chicago's WGN as part of its service to spot highway tie-ups, report to motorists



# spot radio spending

More than half of firm's annual ad budget now goes into radio

negligible role. radio has grown to a point where it will account for 55% of GMAC's 1956 advertising budget. Radio spending is up 600% over 1954.

As in the past three years, objectives of the campaign are threefold:

"1. To make the public more aware of the GMAC Plan as a helpful, considerate, time-proven financing service suited to the needs of America's family market.

"2. To make the public more aware of the fact that the benefits GMAC has to offer are available only through GM dealers who use the GMAC Plan.

"3. To reach the public before credit is arranged through a bank or some other credit source."

Not the least of these objectives is the desire to keep GM's dealers happy. It was, in fact, dealer reaction which encouraged this sudden acceleration in air advertising. Until GMAC's solo effort in New York four years ago, the subsidiary had done no advertising since the war. One reason was that cars were in short supply for several years following the war; because of the shortage, too, dealers needed little help in the competitive financing market. A second reason, one which at least argued against using radio, was the comparatively small proportion of autos with radios installed. According to the Automobile Manufacturers Association, only 35.5% of the cars on the road had radios before 1946. Between 1946 and 1952 the figure had risen to 67%. Of the 1953 and 1954 models, 75.5% could boast am reception. A study by Advertest Research for CBS Radio in November 1954 (SPONSOR Fall Facts Basics issue, 11 July 1955) makes the comparison more dramatically: In 1946, it states, there were 7.5 million car radios; in 1955, 29 million. The figure for all model years on the road dipped this year to 62.8, says AMA, explained in part probably by the shortage during the Korean skirmish. As the cars of that period begin to disappear in the next year or two, and if the current upward trend continues, the late 1956 and 1957 figures should



Masterminding GMAC's sales and advertising campaign are Public Relations V.P. Willcox B. Adsit (left) and Sales V.P. William G. Schick, shown with life-size point-of-sale display

climb to new peaks, auto men believe.

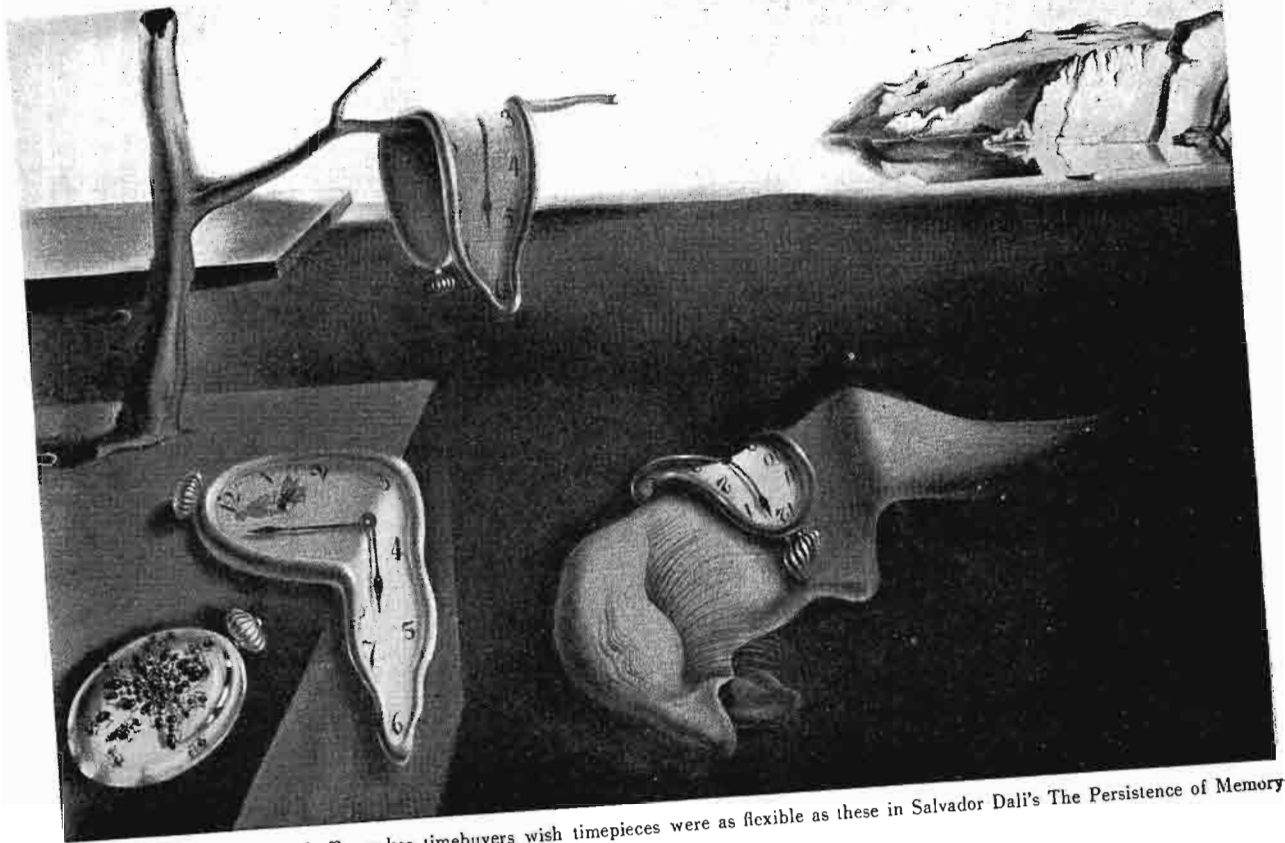
When GM dealers in Philadelphia heard the WNEW announcements in 1953 they too wanted to climb aboard and GMAC added WIP to its schedule the following summer (and renewed for the winter), along with WJKB, Detroit. A month later KBIG, Los Angeles was added and, last year, WHDH, Boston.

Print media has also been used, including pages in full color in the *Saturday Evening Post*; Sunday newspaper supplements such as *This Week*, *Parade* and *American Weekly*; farm papers, including *Better Farming*, *Town Journal* and *Progressive Farmer*.

According to William G. "Jerry"

Schick, vice president in charge of sales for GMAC, it's difficult to measure the success of the campaign to date. True, the corporation's 1955 annual report shows a 44% increase in retail volume from the \$2.4 billion in 1954 to \$3.6 billion last year, and a rise in net income from \$33.8 million to \$35.2 million. But this includes financing on other GM products: Frigidaire, Delco appliances, GM diesels. It does state that outstanding auto credit in the U. S. is now over \$14 billion, up \$4 billion over 1954 and \$8 billion over 1952. And Schick, who estimates the time buying (the auto kind) market at 60% of sales, (Please turn to page 105)

COURTESY OF MUSEUM OF MODERN ART, N. Y.



Annual DST program reshuffle makes timebuyers wish timepieces were as flexible as these in Salvador Dalí's *The Persistence of Memory*

# That crazy mixed-up time schedule

**Patch-quilt time pattern has both buyers and sellers on a merry-go-round**

When spring comes to Madison Avenue, and the gray-flanneled time-buyer takes to staring vacantly out the agency window, don't be too sure his fancy lightly turns to thoughts of seeding his Westport lawn. He may be planning to jump.

For him, the melancholy days are here. Daylight Saving Time, bane of tv media men, is about to set in (or has already) in scattered market areas across the nation, and there go our timebuyer's pretty schedules, scatter-blown like cornflakes from a studio snow machine.

Given eight wrist watches—two for each time zone, a wall map of the United States complete with color-headed pins to stick in it, and access to Univac, he may unscramble the mess by mid-summer. Then he'll have nothing to worry about except approaching autumn when Standard Time returns and he must muddle through the whole snafu again—this time backwards. It is the sort of thing that lends to agency people an air of alertness and a thirst for double bourbons.

"The problem's actually worse this year than before," says Tom Viscardi,

timebuyer at Kenyon & Eckhardt. "Some cities—South Bend, for one—set their clocks ahead as early as March, others will be making the switch later and at all sorts of different times. If only the Federal government made a uniform law!"

Such a bill, introduced by a West Virginia Congressman (who may have been spurred into it after arriving an hour late for a political rally in a DST community in his otherwise ST state), has been in Congress since 1950. That's all—it's just been there. And it's quite unlikely that anyone with



political ambitions is going to dust off this "hot potato" in the near future, since universal adoption or rejection of DST is bound to irritate one of two major vote groups—farm or labor. Labor, in general, is all for saving daylight. The worker who has spent eight hours in the shade of a drill press welcomes that extra hour of daylight in the evening for puttering in his garden or putting on the links. Farmers, on the other hand, want to have no truck with anything but "God's Time," as they choose to call Standard Time. (Actually, the U.S. has been on Standard Time only since 1883, and God had nothing to do with it.) Nevertheless the farmer likes it, as does his ox and his ass and his maidservant and manservant and his wife—and what's more, the farmer knows where to mark X on a ballot.

"Every year this changeover to DST costs millions for no good reason," Tom Viscardi continues bitterly. "It costs stations, networks and reps in terms of manpower necessary to re-schedule. It costs agencies in terms of timebuyer time. And it can cost advertisers money because they risk losing a lot of ratings in the reshuffle." It is this risk of rating losses that

has Grace Porterfield pacing the nap off Benton & Bowles' carpeting.

"My spot schedules," moans Grace, and she now has them in 140 markets, "are my prime headache. I don't know what adjacencies I'll have a few weeks from now. Some stations observe the time, not the adjacency. In other words, if I buy 9:30 next to *Lucy*, they say I've bought 9:30 even if *Lucy's* on at 7:30 and I'm now next door to a kiddies' choir.

"I won't gripe if I get moved along with the show," says Grace. "But so help me, I'll cancel if I'm left in the time slot without the adjacency!"

"I've spent years trying to develop a good package for Maxwell House Coffee. At last, all my announcements have a 25 rating or better. And I won't settle for less!"

Maxwell House may be "good to the last drop"—but that "drop" had better not be in ratings.

If DST struck with the swiftness of a charleyhorse and as suddenly went away, the pain might be bearable. But as things stand now, with markets wandering in and out of the time change from now through October, it is a prolonged ache to tv advertisers. (Please turn to page 76)

## How states and cities stand on DST to date\*

### States observing DST

Maine  
New Hampshire  
Vermont  
Massachusetts  
Connecticut  
Rhode Island  
New York  
Pennsylvania  
New Jersey  
Delaware  
Maryland  
Illinois  
Indiana  
Nevada  
California

### DST cities in ST states

Alexandria, Va.  
Winston, W. Va.  
Wheeling, W. Va.  
Moundsville, W. Va.  
Louisville, Ky.  
Lexington, Ky.  
Frankfurt, Ky.  
Cleveland, O.  
Lorain, O.  
Warren, O.  
Akron, O.  
Youngstown, O.  
Steubenville, O.  
Canton, O.  
St. Louis, Mo.  
Los Alamos, N. M.

### ST cities in DST states

Rock Island, Ill.  
Moline, Ill.  
Galesburg, Ill.  
Kewanee, Ill.  
Mattoon, Ill.  
Centralia, Ill.  
Cairo, Ill.

\*Above information is of necessity incomplete since many states and communities have not yet decided between ST and DST. The data is furnished by Robert F. Kane, of F. H. McGraw Co., N. Y., and as more becomes available, SPONSOR will print it in an upcoming issue.



## HE'S TRYING TO DO SOMETHING ABOUT IT!

Although he is not in the air media field, Robert F. Kane, a New York public relations man, recognizes the tremendous problem tv and radio face each spring and fall, and has formed a non-profit organization called Time Research Institute to crusade for the nationwide adoption of Daylight Saving Time. His firm, F. H. McGraw Co., N. Y., publishes an annual DST map (see SPONSOR 8 August 1955, page 42). This year's has not yet been completed. Kane hopes for financial support from both NARTB and the networks in his battle for a uniform time pattern. Since Federal action is remote, he intends to carry on the campaign at a local level—city by city and state by state. He would enlist community groups to crusade, furnishing them with ammunition in the form of films, lecturers and promotional material. Only upon the success of such a campaign, Kane feels, would Congress be impelled to act.

ROBERT F. KANE, P. R. DIRECTOR OF F. H. MCGRAW CONSTRUCTION CO., NEW YORK



**LEADING DEODORANTS**

1. Arrid
2. Mennen Spray
3. **BAN**
4. Mum
5. Stopette



Air media gave Bristol-Myers retail support. At right, salesman J. H. Bauer demonstrates shelf display unit to New Rochelle supermarket manager John Myers



# How Ban rose to Number 3 deodorant in one year

**Bristol-Myers climaxes eight-year struggle to launch product with ad campaign that is two-thirds tv**

**F**rom \$0.00 to some \$3 million in sales in 12 months. That's how fast Bristol-Myers has pushed its newest baby, "Ban" deodorant, since bringing it on the market last March. And television (via BBDO) has done most of the pushing.

Of the \$20 million the company will spend on advertising for all its products in 1956 in campaigns headed up by Advertising V.P. Don Frost, \$10 million will go for television. Ban will get an estimated 15% of the total tv budget and 10% of the entire advertising outlay. That's close to \$2 million, with two-thirds for tv.

How come such a heavy investment in one product?

After all, Bristol-Myers' 1955 sales totaled \$75 million. Of that total, the Products Division accounted for over \$45 million. For a product to merit 10% of the ad budget for that figure it should deliver nearly \$5 million in sales itself. In time, could be. Realistically, however, B-M would be happy to settle for \$4 million from Ban in 1956. How come, then?

Two reasons. First, of course, a new product requires a considerably heavier ad investment to get started than one already established. Especially to crack a field as competitive as deodorants.

(According to Hilton & Riggio, New York advertising agency specializing in the introduction of new products, spending \$2 million to gross \$4 million is not too much even for a product's sophomore year. "Not for a product with a turnover in days, as is the case in the deodorant market," says Peter Hilton, president of the agency. "Many companies plow back 100% of their first-year sales goals into advertising and 50% the second year is not uncommon.")

Second, besides being a new product, Ban is a natural for television.

Bristol-Myers has, of course, been both a pioneer and lavish user of air media—radio for the past 30 years or so, tv since 1948. This year, in fact, fully 50% of its budget will go for well-planned, hard-hitting campaigns via television and radio for B-M's raft of products. Right now the company is particularly enthusiastic about television. As Assistant Advertising Director Richard K. Van Nostrand puts it:

"Here at Bristol-Myers we believe television is the most exciting medium at the present time. That would be true

in any case; but in Ban we have a product that virtually demands the use of tv: it's new and it's demonstrable. Uniquely demonstrable."

You get the feeling, from talking to client and agency people behind Ban, that if television didn't exist they'd invent it in order to show how the product works.

One reason: the over-crowded nature of the deodorant field in which no one brand has been able to put much distance between itself and the rest. In the \$62 million market (*Drug Topics'* 1954 figures) there are cream deodorants, liquid deodorants, stick deodorants, lotions, sprays, aerosols, powders, pads—not to mention internal deodorants of the chlorophyll type. Each boasts a method of application designed to appeal to those who don't like "the sticky feeling," or "the drippy feeling," or "that messy feeling," or what not. So stiff is the competition, none can claim more than 10% of the market. You need a distinguishing characteristic to make your product stand out from the pack.

"When you have it," says Van Nostrand, "as we have in Ban, you need something more—a showcase. Not just any kind, but a showcase that will make the most of its unique features."

A roll-on deodorant, Ban uses the ball-point principle of application. For deodorants, this is a revolutionary method, and obviously one that must be seen in action to be appreciated.

And, too, Ban is higher priced than most deodorants—98c, as against 15c up to 40-50c for creams and lotions. Television, B-M's ad strategists figure, delivers a somewhat better-heeled audience than other media.

"One thing more," says Van Nostrand. "Because of the personal nature of a deodorant—and the crowded condition of the field—we feel we need the backing of strong sales personalities—in the daytime anyway."

So when Ban was introduced last spring it was Arthur Godfrey who got the assignment.

"Arthur took this product to his bosom and sold as only he can to his daytime television and radio audience and soon had them chomping at the bit to go out and buy Ban," according to Van Nostrand.

During those months, B-M upped its original sales forecasts several times, likewise its advertising appropriation. By July it was decided to add night-



Admen Donald R. Frost (left), Bristol-Myers sales v.p., and Richard K. Van Nostrand, asst. ad director, run ad drive

time tv. Still anxious for the more sophisticated, middle- to upper-income audience, B-M chose *Four Star Playhouse* (NBC TV). However, this program afforded Bristol-Myers only half-sponsorship as Singer Sewing Machine held down alternate weeks. In its desire to get more frequent exposure for the new product, B-M last fall added *Alfred Hitchcock Presents*, a CBS TV network package aired over 110 stations Sunday, 9:30-10 p.m. and dropped Ban commercials from *Four Star Playhouse*.

Hitchcock, who produces, directs, and serves as host-narrator of the whodunit series, spoofs commercials and has gotten off such classics as "The opinions expressed by the sponsor are entirely his own" and "We interrupt the program in order to give  
(Please turn to page 70)

"Mourners" at haunted house party in connection with Ban tv program are host Alfred Hitchcock, Joe Elic and Thelma Ritter



# "I feel like a Princess in my Peter Pan bra"

**Peter Pan contests lure listeners**

**to ABC airing of Monaco nuptials**



**\$70,000 BRA PROMOTION** developed around Peter Pan's three quarter-hour ABC bra ad-casts. Promotion, publicity, broadsides to 10,000 retailers, mailings to bra firm's salesmen, store contests account for two-thirds of campaign budget

**I**t's 18 April. There's a hush at corsetry counters throughout the country. Monroesque and Magnani-proportioned ladies pause during bra fittings. Female hearts are palpitating in small girdle fitting rooms as Grace Kelly murmurs "I do" over the airwaves, compliments of Peter Pan Foundations via Cupid-painted store radios.

(And, or so Peter Pan executives hope fervently, prestige and sales accrue to Peter Pan Foundations.)

However, Peter Pan isn't relying on hope alone to put over its three-day ABC Radio sponsorship of the Monaco event. Some five weeks ago when the corsetry firm bought ABC's three quarter-hour broadcasts (17-19 April) of the Grace Kelly-Prince Rainier wedding, Peter Pan began frantically to develop an eight-point promotional and publicity campaign designed to capitalize on a minimal air effort. And Peter Pan is but one of many advertisers who have climbed aboard the Monaco rice-wagon. (Details on others later in this report.)

"This is one time when promotion is costing an advertiser two-thirds of his total time-talent-and-promotion budget," says Peter Pan's sales v.p., Herb Mayer. "I guess that's pretty unusual."

The bra manufacturer bought radio sponsorship of the Monaco marriage to achieve several objectives: (1) Increase sales. (2) Give the high-priced Peter Pan line of bras and girdles extra prestige through close association with a glamorous event. (3) Cash in on the free publicity and aura of romance surrounding the broadcasts. (4) Promote store traffic in Peter Pan retail outlets. (5) Encourage the stores

### CLIENT-AGENCY HUDDLES

produced tie-in promotions, contests, portable radio giveaways to retailers to build audience, closed-circuit broadcasts to Peter Pan salesmen. Group shown right developed entire \$70,000 campaign: (l. to r.) H. Mayer, sales v.p.; H. Plehn, Peter Pan pres.; Glenda Sullivan, a/e; B. Sackheim, agency pres.



### THIS HAPPY COUPLE

(the future Princess Gracia and Prince Rainier) will be subject of broad network radio-tv coverage. Special-events clients who've bought the show on network radio include: Slenderella, Lettuce Inc., Peter Pan among others



to push Peter Pan items because of the firm's national advertising effort.

These aims required a degree of tight-rope walking. The campaign demanded some delicate handling for fear of treading on internationally known toes while they're proceeding down the aisle.

"We don't want to imply in any way that Grace Kelly is becoming a princess because she wears Peter Pan bras," executives at Peter Pan's agency, Ben Sackheim, stress carefully. "In fact, we're not even saying that she wears our client's garments."

At the same time, Peter Pan's advertising and promotion of the air effort is tied in as closely to "the most romantic event of the decade" as good taste and Miss Kelly's lawyer would permit.

The idea for the campaign sprang virtually fully-grown from the heads of two executives from Sackheim: Ben Sackheim, president, and Jerry Hahn, merchandising v.p.

It all began about five weeks before SPONSOR's presstime when Jerry Hahn had lunch with Less Harris of ABC network sales. Harris told Hahn how ABC planned to cover the Monaco nuptials. Hahn took an option before dessert, called Sackheim right after.

"The potential of the show seemed infinite," Hahn says.

Sackheim called the client and told him, "This thing may get us more publicity than advertising. I think we should hop on it."

Herb Mayer agreed and called Peter Pan president, Henry M. Plehn, down in Florida for an extra ad appropriation. Plehn okayed immediately and within three hours of hearing about

the planned broadcasts, Sackheim picked up the option Hahn had taken at lunch.

"That's when the work started," says Sackheim.

That same evening, seven agency people got into a huddle to develop promotional ideas. The next day the conference continued in Herb Mayer's office.

"We were just as concerned with building a maximum audience for these broadcasts," says Mayer, "as we were concerned with promoting our sales."

Peter Pan's promotional campaign therefore was aimed at three targets: (1) at the general public to encourage listening; (2) at Peter Pan's salesmen to get stores to stock up; (3) at retail outlets to embrace the radio effort through tie-in campaigns.

About three days after the Peter Pan radio buy was announced in the trade press, the projected campaign was temporarily slowed down: A pointed ad signed by John Sheridan, attorney for Grace Kelly and Prince Rainier, appeared in *Women's Wear* as a warning to advertisers against using the principals in the Monaco ceremony for commercial purposes not previously screened by their legal representatives in this country.

"We dropped 23 of the 30 promotional ideas we'd originally come up with," Sackheim concedes. "Our client's lawyers stepped in and looked over all ideas before we put them into the works."

The first step was an 8 March letter from Peter Pan to all company salesmen briefing them on the forthcoming  
(Please turn to page 78)



## WIP FIVE-YEAR PLAN IS BUILT AROUND:

**News** which can interrupt the regular schedule at any time for flash items and news as a component of all types of programs. News is envisioned as a 24-hour operation with legmen filing exclusive stories via tape, phone and short wave.

**Sports** coverage which seeks to capture more of the actual sounds of the game to give listeners an aural picture. Sports are one big way station feels it can score an exclusive with possibility television sports fare may be curtailed.

**Music** requires showmanship, WIP feels. The illusion should be created, says the station, that listeners are at a ball room or wherever music is played rather than projecting atmosphere of a radio studio presided over by shirt-sleeved d.j.

**Research** into radio listening preferences is high on WIP's list of projects. It wants to make sure just what fare is ideal for various hours of the day to catch listener attention. (Text tells other projects making up WIP's five-year plan.)

# Blueprint for radio's future

**Want to know what radio will be like five years from now? Here's picture as alert stations are evolving it. Excitement via news is considered vital**

**R**adio's current surge of growth and optimism is nowhere better illustrated than in the plans individual radio stations are making for the future. And they are plans which are of vital interest to admen. For from radio's drawing boards today will come the type of radio admen will be buying in the next few years.

You can catch the spirit of broadcasters best if you travel around the country and visit stations yourself. But for those who haven't had that opportunity, SPONSOR presents on these pages reports from two widely separated station operations which go a long way toward lifting the veil on radio's future.

The first report, starting on the page opposite, is from WIP, Philadelphia. It describes that station's unique approach to planning on a five-year basis and covers point-by-point the direction in which WIP plans to move.

The second, starting on page 46, is

from Gordon McLendon, president of McLendon Investment Corp. which owns stations in Texas, Wisconsin and Georgia. McLendon tells how a revitalized approach to radio news in direct competition with newspapers can raise listening levels and create a new air of excitement for any radio station anywhere.

Although the report from WIP covers all facets of station operation, it's interesting to note how closely it parallels the thinking expressed by Gordon McLendon. Both McLendon and WIP consider news—news with a strongly local slant—a keystone for radio stations today and increasingly for the future. And this is representative of thinking at alert radio operations all over the nation.

At WIP the planning for the future takes a unique turn. It is done on an organized basis with periodic brainstorming sessions among the station's president and department heads.

Says the station: "We believe that the radio business has much to learn from the business methods of advertisers who use the medium. Just as Bell & Howell adopted the five-year view to anticipate growth in the camera and projector market which resulted in expansion of sales from \$10 million to \$40 million yearly in three years, WIP has set up a plan sparked by Benedict Gimbel, Jr., president and general manager, in which we attempt to look five years ahead. We seek to have all present plans move only in the direction of goals determined by the long-range view."

Meetings are held—away from the office—at which department heads venture predictions on: (1) the way radio will be listened to five years hence; (2) what radio will offer that other media cannot do as well; (3) what the competition will be like, including newspapers, television, magazines.

Those attending the sessions in addi-

tion to Benedict Gimbel include: Ralf Brent, v.p. and director of sales; Clyde Spitzner, local commercial manager; Varner Paulsen, program director; Gilbert Spector, promotion manager; Sam Serota, special events director.

Here, then, is WIP's own report on its five-year blueprint for radio.

**1. News:** Since almost everyone agrees that radio's news coverage is at present unparalleled in its ability to report from the scene, any scene anywhere at any time and within minutes of the time a news event occurs, it was only logical to explore how radio news with these built-in advantages might be made more effective.

First it was decided that news broadcasts should not be relegated only to definite set times of the day. Although certain time periods will always be regularly scheduled for the summarizing of the important news of the day, the WIP prognosticators feel that more and more news items, whether of "flash" importance or not, should be reported within the framework of *other* shows throughout the day. A good news item of human interest, nature for example, can be as interesting and enjoyable as a phonograph record—perhaps even more so. Particularly when it is a story dug up by the station's news staff—one which cannot be duplicated on a competing station in the way the phonograph record can.

Radio news on WIP, then, is envisioned as a 24-hour-a-day job—not only of culling news wires, but of digging up stories or following up on stories already reported. This naturally will call for wider use of leg men employing tape recorders, beeper phones and short-wave transmitters. Thus news will become a minute-by-minute commodity of programming at WIP now and in the years to come.

**2. Sports:** In discussing sports coverage, the WIP seers think they recognize the incomparability of radio in reporting certain sports. And WIP intends to pursue sports coverage of major sports since such events are appealing to great segments of the audience and are usually exclusive features obtainable only on one station in a market.

WIP believes firmly, however, that straight play-by-play with nothing but  
(Article continued top of next page)



## EVERYWHERE YOU GO THERE'S . . . A RADIO REPORTER

As WIP pictures show, this could be new radio motto. At left WIP's Wendy Phillips learns to curtsy for Monaco trip. (See other coverage of Kelly wedding p. 42)

Strike's brewing so Sam Serota, special events director, sees union head Mike Quill



Woman's angle of baseball is covered via dugout interviews on tape by Wendy Phillips



First day of the Salk inoculations WIP was on hand to give close-up of kids' reactions



dry statistics or description only of the action should and will be modified so as to inject more human interest stories about the players, more interviews with players and coaches, analysis of strategy, and perhaps more of the sounds of the sport by microphone pickups designed to relay the crack of the bat, the running feet of the baseball players, the called signals of the quarterback—in short to provide sound pictures of the sport in action.

This provides WIP with another five-year goal: more sports coverage, better and more human coverage, more dramatic coverage through the sounds

of the sport to give an aural picture.

**3. Drama:** Since dramatic fare is at best difficult for an individual station to produce, WIP believes that whatever drama it broadcasts will of necessity originate with network or package producers. However, the station predicts that just as tv has been able to rebroadcast famous tv plays, radio will dig back into the files of great drama on radio and either recast or rebroadcast it or secure rebroadcast rights to such shows as *Lux Radio Theatre*, *Cavalcade of America*.

**4. Music:** In the music field, the station deplores the current picture radio gives the listener of a disk jockey sitting between two phonograph records on turntables—the same records which can be played at home on the phonograph. Thus the station will strive to dispel this unimaginative picture and replace it with the atmosphere and sound of the places where music is played. The feeling of the ballroom, the picture of the fabulously decorated night club, the sounds of the crowd at the personal appearance are the tools with which WIP will work to appeal to  
(Please turn to page 96)

## NEWS CAN RAISE RADIO SETS - IN - USE LEVELS: McLENDON

*Gorden McLendon, president of McLendon Investment Corp., here describes the role news can play at a radio station in a report excerpted from a recent address. His account begins here with figures showing what radio news helped to accomplish for stations he heads up in three markets.*

\* \* \*

**W**e have been able to inject such a note of excitement into radio that in Dallas radio listening is up 50% over a year ago. At this time a year ago, morning sets-in-use were 10.8% and now they are 15.9%, not far below the figure before television. Any way you cut it, that means over 17,000 more people were listening to the radio in Dallas in January 1956 than were listening in January a year ago at any given morning minute. Of those sets-in-use, KLIF now has 39.4% of the audience in the morning and 39.7% in the afternoons.

In El Paso, 16.6% of all radio sets are turned on each morning, again far above the national average, and KELP commands 46.9% of the audience in the mornings and 47.7% in the afternoons, almost as much as all other El Paso stations put together. And it is interesting to note that in Milwaukee (where we have WRIT) in the afternoon—a time when television has supposedly been making headway—radio sets-in-use are now over 16%.



Gordon McLendon plans an 11-man news staff for KLIF, Dallas, set up like newspaper

These cities are well above the national average on sets-in-use. And the percentage of sets-in-use is growing. In all of these markets, the time is not far distant when we will have a greater percentage of sets-in-use than existed before television. Radio is a vital force in these communities—vibrant and crackling with excitement.

What has happened in these three highly different markets? What magic potion has been added to radio in Dallas nad Milwaukee and El Paso which makes people turn on their radios more often and listen longer?

Before giving you what I believe to be the ingredients of this radio elixir, let me hasten to note that our radio

stations cannot take all the credit although we do think that we deserve the lion's share. Other stations in these markets have now awakened to the new listen in radio which we feel that we discovered—the new listen in news—and these other stations are now contributing their share toward making hte public more excited about radio. We may be the originator and still the leader but others are following and we hope that the competition will grow even keener. For as a result of this competition forced upon us all by television, gross dollar billings for all radio stations combined is now at an all-time high in each of these cities. New advertisers are using radio every day. In Dallas, for example, yesterday's log showed saturation schedules for three of the four top department stores in the city: 10 announcements for Sanger Bros., 13 for Titcher-Goettinger, and 10 for A. Harris, added to our normal 6,000 announcements.

These accounts pay rate card and are glad to do it because we sell merchandise for them because we have a big audience—so, you see, it always gets back to a problem of programing. The solution lies there, not in the Russian roulette of rate-cutting. That is like taking aspirin to cure cancer. If you cannot sell at your rates, cut your rates—but cut *all* your rates—to a point at which you *can* sell your  
(Please turn to page 99)



the magazine Radio and TV advertisers use

**SPONSOR**

# NARTB CONVENTION SPECIAL

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**NARTB Convention agenda**  
PAGE I

**How broadcasters rate NARTB, TvB, RAB**  
PAGE II

**Color television status report**  
PAGE VI

**Film at the Convention**  
PAGE VIII

**Radio program services report**  
PAGE X

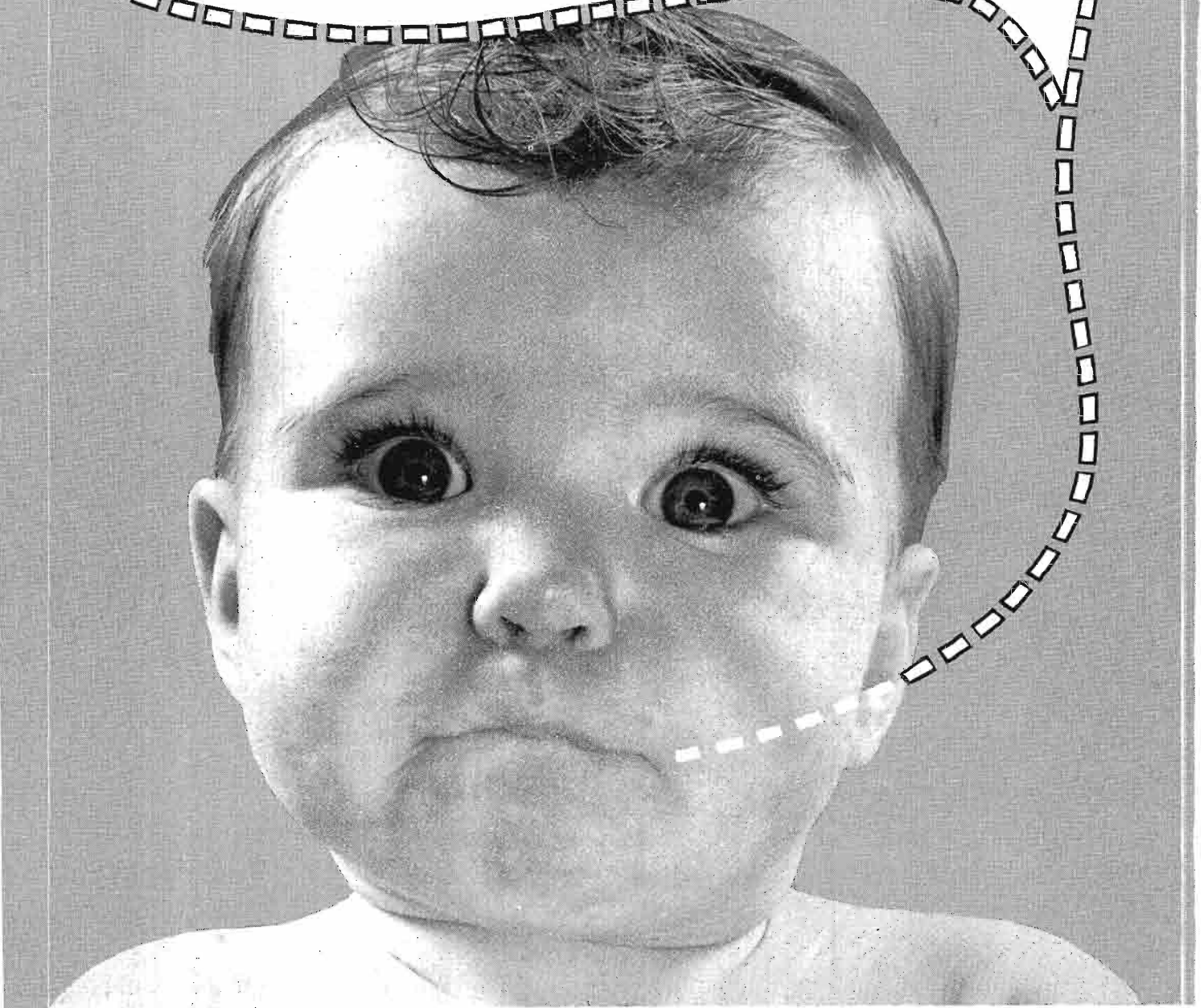
**First release: 200 spot tv dollar figures**  
PAGE XV

**Convention exhibitors**  
PAGE XXIX

**Chicago directory: where to phone and go**  
PAGE XLVII

**Spin SPONSOR's  
Wheel of Fortune  
at ad agency  
headquarters,  
Suite 658-659,  
Conrad-Hilton.  
Win a prize!**

**"Phenomenal!"**



**...Those New KRNT-TV Ratings**

DES MOINES TELEVISION

**KRNT-TV**

CHANNEL 8 IN IOWA

**Katz Has The Facts On That—  
Very Highly Audience Rated,  
Sales Results Premeditated,  
CBS Affiliated  
Station In Des Moines!**

# AGENDA

**34TH ANNUAL NARTB CONVENTION, CONRAD HILTON, CHICAGO**

**Monday, 16 April**

**10 a.m.-12 noon**

FM SESSION (H. Quenton Cox presiding): "The Fm Band: Past, Present and Future," Dr. Frank E. Schooley. "What Our Fm Facilities Mean to Us," George J. Volger, F. Merrill Lindsay, Calvin J. Smith. "Fm—the Plus Factor," George A. Heinemann. "Current Developments in Multiflexing," Ross Beville, Sam Gersh, William S. Halstead, Walton N. Hershfield in roundtable discussion.

**2:30 p.m.**

TELEVISION BUSINESS SESSION (Clair R. McCollough presiding): Election of directors to Television Board (Judge Justin Miller presiding).

LABOR CLINIC (for station management only, Leslie C. Johnson presiding): Address, John W. Seybold. Panel discussion: Bert Locke, Lowell Jacobsen, Calvin J. Smith, Charles West. Followed by questions and answers.

**Tuesday, 17 April**

**10:30 a.m.-12 noon**

JOINT SESSION MANAGEMENT AND ENGINEERING (E. K. Hartenbower presiding): Keynote address by Robert E. Kintner who will receive 1956 Keynote Award.

**12:30 p.m.-2:30 p.m.**

LUNCHEON (Campbell Arnoux presiding). Address by Hon. George C. McConnaughey following introduction by Hal Fellows.

**2:45-3:30 p.m.**

AFTERNOON JOINT SESSION (Campbell Arnoux presiding): Special presentation on Freedom of Information with John Charles Daly making address following introduction by Robert D. Swezey.

**3:45-5:00 p.m.**

PANEL DISCUSSION, FCC: Chairman McConnaughey and all of FCC Commissioners—Rosel H. Hyde, Edward M. Webster, Robert T. Bartley, John C. Doerfer, Robert E. Lee and Richard A. Mack—will participate. Hal Fellows will be moderator.

**6:30 p.m.**

ENGINEERING RECEPTION

**Wednesday, 18 April—Television Day**

**8:00 a.m.**

WAGE HOUR BREAKFAST

**10:00 a.m.-12:30 p.m.**

MANAGEMENT CONFERENCE (Campbell Arnoux presiding): Opening address, Clair R. McCollough. Tv Code presentation by G. Richard Shafto and Ed Bronson. Forum on Television Film including following speakers: Harold Essex, Harold P. See, George T. Shupert, John L. Sinn. Forum on Color Television Management Problems: Jules Herbuveaux, Harold Hough, Thomas Howard, Robert D. Swezey.

**12:45 p.m.**

LUNCHEON: Annual report to NARTB members by Harold E. Fellows.

**2:15 p.m.-3:30 p.m.**

AFTERNOON SESSION: Addresses by James C. Hagerty and J. Leonard Reinsch. Political telecast forum: Otto Brandt, Edwin K. Wheeler, Robert Heald.

**3:30 p.m.-5:00 p.m.**

TELEVISION BUREAU OF ADVERTISING: Presentation by Oliver Treyz speaking on "Focusing Tv's Spotlight—New Perspective on National and Local Spot."

**7:30 p.m.**

RADIO PIONEERS DINNER

**Thursday, 19 April—Radio Day**

**10:00 a.m.-12:15 p.m.**

MANAGEMENT CONFERENCE (E. K. Hartenbower presiding): Opening remarks, Henry B. Clay. "The Future of Radio Audience Measurement," Dr. E. L. Deckinger. "It's Your Decision," Walter E. Wagstaff. Panel discussion on "Selling Your Salesmen," moderated by Chuck Tower. Panelists: William T. Earls, Robert Jones, J. C. Luhn, Dr. Robert N. McMurry, Todd Storz. Address by Arthur C. Schofield on "The Schofield 7." Radio Week Rally before lunch.

**12:45 p.m.**

LUNCHEON: Speaker to be announced.

**2:45 p.m.-5:00 p.m.**

RADIO ADVERTISING BUREAU: "Radio: Best of the Big Four," by Kevin B. Sweeney and John F. Hardesty.

**6:00 p.m.**

CONVENTION RECEPTION

**7:30 p.m.**

CONVENTION BANQUET



Harold E. Fellows, pres. and board chairman; Robert E. Kintner (ABC pres.), key-note; Campbell Arnoux (WTAR-TV), E. K. Hartenbower (KCMO), Convention Committee co-chairmen. Committee: H. Leslie Athass (WBBM-TV), Henry B. Clay (KWKH), Jules Herbuveaux (WNBQ).



NARTB Convention committee members continued: William Holm (WLPO), E. K. Jett (WMAR-TV), Clair R. McCollough (WGAL-TV), Frank P. Schreiber (WGN), Glenn Snyder (WLS), Sterling C. Quinlan (WBKB) and Edward A. Wheeler (WEAW). Both picture panels are identified from top

# How broadcasters rate their trade

**O**verwhelmingly radio and television broadcasters express resounding approval for the job NARTB is doing on their behalf.

That's SPONSOR's basic conclusion following a survey in which broadcasters were asked to evaluate each of the major operating departments of NARTB as either "good," "medium," or "poor."

Average response for all departments showed over seven out of every 10 votes were "good" (some 73%).

Only slightly over two out of 10 were "medium." And "poor" votes were a relative rarity with the average rate running at .5 votes out of every 10.

In addition to evaluating performance of the individual departments, broadcasters were asked to rank the NARTB departments in "the order of their importance to you"

Responses from both radio-only and tv-only station executives placed the employee-employer relations department in the number one spot in importance. Executives whose responsibilities include both radio and tv operations, however, named government relations as number one in importance with employee-employer relations number two.

The chart on the page at right does not show the NARTB departments ranked in order of importance to broadcasters because it averages responses from (1) radio-only, (2) tv-only and (3) radio-tv stations executives. Their interests were considered too diverse to make a cumulative ranking fully meaningful. Rankings *are* shown, however, in the charts on the following pages which break down responses separately from the three above-mentioned categories of respondents.

On the questionnaire which broadcasters received, NARTB departments were listed alphabetically (as in the chart at right) and broadcasters were asked to indicate order of importance among departments by numbering them. The "good," "medium," or "poor" evaluation was made merely by checking the appropriate square on the questionnaire.

One broadcaster commented that he would have preferred to have had a choice including "excellent" and that he would have then marked all departments in that top category. One other broadcaster pencilled in the word excellent next to one department. But all other broadcasters responding followed the simple three-grade classification system specified on the questionnaire.

In addition to fill-in response, broadcasters were en-

couraged in an accompanying letter to volunteer comments on NARTB. Among the several dozen availing themselves of the opportunity, the general tone was enthusiastic. In particular the role of Harold E. Fellows, NARTB president and board chairman, was singled out for comment. Most reactions were on a "how-does-he-do-it" plane with reference to Fellows' heavy schedule of travel throughout the country. Broadcasters credited Fellows with helping to create a favorable climate of opinion for commercial television and radio through hard-hitting talks before groups in every part of the U.S.

Several broadcasters who commented adversely indicated disapproval over reduction in the number of "at large" directors on the NARTB Radio Board. Three radio broadcasters commented to the effect that there ought to be separate trade associations for radio and tv just as radio and television each has its own separate promotion arm in the form of RAB and TvB.

Questions about RAB and TvB were also asked of broadcasters. (For separate reports on RAB and TvB as well as charts breaking down NARTB response by categories, turn to the next page.)

A total 232 usable questionnaires were returned in time for tabulation out of 1,200 mailed out to broadcasters in markets of every size all over the United States. This represents an approximate 19% return. (The 1,200 stations included 300 tv stations, 900 radio.)

Some 48% or 111 usable responses came from radio-only executives; 28% or 66 responses came from tv-only executives; 24% or 55 came from executives who head up both radio and tv stations. In all cases where executives answered for both a radio and a tv station, a questionnaire had been addressed to both the radio and the tv outlet individually. But apparently at these operations management policy called for a reply from a single executive with combined responsibilities.

In interpreting results, SPONSOR does not suggest that its study be looked at in terms of exact science. It's open to question whether any study of this type can exactly mirror the diverse sentiments of a large group with varying problems depending upon region, network affiliation or non-affiliation and economic status. The response from well over 200 stations seems sufficiently large, however, to at least insure that opinion from all types of stations is reflected. Inspection of the questionnaires, which carried signatures in over 99% of the cases, backs up this supposition.

Another indication that the survey arrives at a reasonable consensus of broadcaster opinion is provided by the high degree of correlation between responses from the three basic groups of respondents.

Thus, 91% of radio respondents rated the employee-employer relations department "good." The figure was 89% among tv respondents and 91% among the radio-tv's. Other correlations were not as exact, but in most cases the response seemed to fall into a pattern. ★★★

● *Though admen do not participate directly in activities of air media trade associations, SPONSOR feels the fact that all the trade groups are shown to be in a healthy state is good news for them. For this reflects healthy conditions in the air media. See editorial on NARTB, TvB, RAB, page 120.*

# associations

**NARTB gets resounding vote of approval in SPONSOR survey covering wide station sample**

NARTB DEPARTMENTS LISTED ALPHABETICALLY AS THEY APPEARED IN SPONSOR QUESTIONNAIRE*	STATIONS WERE ASKED TO CHECK ONE DESIGNATION			TOTAL NUMBER OF STATIONS RATING THIS DEPARTMENT**
	% GOOD	% MEDIUM	% POOR	
▶ <i>EMPLOYEE-EMPLOYER RELATIONS</i>	<b>91</b>	<b>8</b>	<b>1</b>	232
▶ <i>ENGINEERING DEPARTMENT</i>	<b>80</b>	<b>16</b>	<b>4</b>	213
▶ <i>GOVERNMENT RELATIONS</i>	<b>85</b>	<b>13</b>	<b>2</b>	219
▶ <i>LEGAL DEPARTMENT</i>	<b>78</b>	<b>18</b>	<b>4</b>	210
▶ <i>PUBLIC RELATIONS</i>	<b>64</b>	<b>33</b>	<b>3</b>	216
▶ <i>RADIO DEPARTMENT</i>	<b>62</b>	<b>29</b>	<b>9</b>	189
▶ <i>RESEARCH DEPARTMENT</i>	<b>53</b>	<b>37</b>	<b>10</b>	198
▶ <i>TELEVISION CODE</i>	<b>77</b>	<b>15</b>	<b>8</b>	132
▶ <i>TELEVISION DEPARTMENT</i>	<b>67</b>	<b>28</b>	<b>5</b>	132

\*Broadcasters were asked to rank these NARTB departments in the order of their importance to them. No such rank-order breakdown was made for the cumulative chart above because it includes radio-only, tv-only and radio-tv station responses and it was felt the group was too diverse. Departments are ranked in order in charts on following pages which break down response from each station group—radio-only, tv-only and radio-television.

\*\*Note that different numbers of stations evaluated each department. Some of the respondents apparently felt unqualified to rate certain departments and left these blank. It was found, in general, that more stations evaluated departments as to "good," "medium," or "poor," than ranked the departments in order. Thus some station men indicated they found it difficult to choose between the various departments in trying to rank their importance.

## How three categories of broadcasters rate and rank the NARTB departments

Questionnaires went to 900 radio stations, 300 tv stations. In the case of 53 stations, executives answered who had both radio and television station supervisory responsibilities. It's interesting to note how the pattern of responses from men who are concerned with both air media differs from that from executives with single-media responsibilities only. The percentage of reply including responses from all three groups was 19% and there was a total of 232 questionnaires returned which were usable. It should be borne in mind, as noted below chart on previous page, that the number of respondents who indicated rank order is somewhat below the number who evaluated departments as to "good," "medium," "poor;" 10-20% fewer respondents indicated rank order. The rank shown is based on an average of all rankings given by respondents. The lower the average figure, the higher the department ranks on the charts at right.

### 1. Replies from radio-only executives

Depts. in "order of importance to you"	Stations "checked one"			No. stations answering
	% Good	% Med.	% Poor	
1. Employee-employer relations	91	7	2	111
2. Radio department	62	30	8	103
3. Government relations	85	13	2	108
4. Legal department	82	16	2	104
5. Engineering department	84	12	4	106
6. Public relations	67	30	3	106
7. Research department	58	31	11	92
8. Television department	65	35	0	23
9. Television Code	71	21	8	24

## TvB: fast progress shown in short 15-month history

**H**ow do television station executives evaluate TvB after the 15 short months it has been in existence? To get the answer, SPONSOR included several questions about the fledgling TvB in its survey of broadcasters.

This was the clear vote of confidence for TvB which emerged:

Almost nine out of 10 respondents (88% to be exact) checked "yes" in response to the question: "Are you satisfied with progress made by TvB thus far?"

You can get some index of the enthusiasm this represents by comparing this figure with the in-itself-spectacular seven out of 10 broadcasters who rated NARTB departments "good" (see NARTB report, page II).

Although questions asked about NARTB and TvB were not designed to be comparable since their activities are not parallel, in very broad terms the number rating NARTB departments "good" and the number saying "yes" to the TvB question reflect the same thing: namely station satisfaction with the job being done.

The fact that TvB has achieved so favorable a response is all the more remarkable when you take into account that a new organization must spend most if not all of its first year going through the sheer mechanics of getting organ-

ized. And thus, inevitably, there's only a minimum of time available for saturating members with reports on progress. (TvB will, however, take time to present a comprehensive progress report at the Convention this week.)

Among television stations responding to SPONSOR's questionnaire, 108 answered the question about TvB's progress. The number stating satisfaction with TvB progress was 95 with 13 indicating they were not satisfied. Among those not satisfied only two were TvB members.

Probably the best inkling of the way broadcasters feel about TvB comes through comments they wrote in space provided under the question: "How can TvB do a better job for you and television?"

This is a question which frankly asks for some form of constructive suggestion since it implies that there is a "better" job to be done. Yet 19 of those who wrote in a comment confined their remarks to voluntary praise for the job TvB is already doing.

The volunteered remarks went this way:

"They are doing an outstanding job," said a deep-South broadcaster.

"TvB is off to an excellent start. More of the same," said a station in Maine.

In addition to the voluntary plaudits, 46 stations answered the question as asked—replying with suggestions for future TvB activity.

One of the most interesting comments—and this one was repeated at least 10 times in varying form—was to  
(Please turn to page LIX)

## 2. Replies from television-only executives

Depts. in "order of importance to you"	Stations "checked one"			No. stations answering
	% Good	% Med.	% Poor	
1. Employee-employer relations	89	11	0	66
2. Television department	66	31	3	62
3. Government relations	93	7	0	58
4. Legal department	72	26	2	57
5. Engineering department	71	23	6	56
6. Television Code	80	15	5	61
7. Public relations	63	35	2	57
8. Research department	45	48	7	58
9. Radio department	60	40	0	35

## 3. Replies from radio-tv executives

Depts. in "order of importance to you"	Stations "checked one"			No. stations answering
	% Good	% Med.	% Poor	
1. Government relations	75	19	6	53
2. Employee-employer relations	91	7	2	55
3. Television department	70	21	9	47
4. Public relations	58	36	6	53
5. Engineering department	80	18	2	51
6. Radio department	65	19	16	51
7. Television Code	74	13	13	47
8. Research department	52	35	13	48
9. Legal department	78	12	10	49

## RAB: "they saved radio," say many among broadcasters

"RAB in my mind saved the radio business," said the manager of a major Eastern station whose membership in RAB dates back to its beginning.

Said an upper New York State station manager who recently joined RAB: "The Bureau has made three presentations in our market and they were exceptionally well done and well received."

These two comments sum up the double role broadcasters assign RAB in radio's history. They see RAB as:

1. Perhaps the single greatest force in helping to start radio on the come-back-quick trail.
2. The spearhead for prosperous future growth.

With over 100 broadcasters writing analyses of RAB on SPONSOR's questionnaires, a comprehensive picture emerged not only of RAB but of the needs and desires of radio management today.

Just to give you a better idea of the way stations feel (and this is a case of sentiment as well as hard business reasoning) here are a few short quotes selected at random from among some 36 commendatory descriptions of RAB volunteered in response to the question: "How can RAB do a better job for you and radio?"

"They are doing a superior job in selling radio to sta-

tion owners and salesmen who in turn can do an effective, positive job for the advertiser," said a Southern market station manager.

"RAB does a damn good job," said a station manager from a network-owned station on the West Coast.

"Kev Sweeney and his boys are doing a top job," said an executive of two Southern radio stations.

In addition to the 36 commendatory statements volunteered, there were 59 statements which contained an idea about radio or a suggestion for RAB.

SPONSOR found it possible to divide many of these statements about RAB into groups representing various shades of thinking. While these groups will be broken down by numbers in each "category," just a few words of caution: The numbers are only a general indication of support for each premise, not a "projectable" figure.

Here then are some of the specifics suggested for RAB by stations:

Admen in particular will be pleased to learn that a significant number of stations—half a dozen—felt RAB should act to help raise the standards of radio programing and selling.

Said an Illinois station manager: "RAB should call attention to the folly of rate-cutting and bargain-basement selling of the greatest advertising medium per advertising dollar invested."

"Should exert its influence within industry for standards on questionable copy, lotteries, excess length of spots  
(Please turn to page LVIII)

# COLOR at the Convention

**WNBQ bow-in as first all-color tv station is backdrop for color discussions of broadcasters programing or planning for color television**

**D**edication of WNBQ, Chicago, as the first all-color tv station on the eve of the NARTB Convention put an emphasis on color at the Convention which will be evident elsewhere in the form of exhibits of color equipment and newest techniques of color telecasting—not to mention conversation of the many broadcasters immersed in color programing or planning.

The WNBQ dedication came on Sunday, 15 April and it signifies this: From now on viewers in Chicago, the nation's second largest market, will be able to see color programing virtually any time day or evening (with the exception of times when black-and-white network shows or black-and-white film shows are being carried). An indication of the importance of color programing as a stimulus to set sales is provided by the fact that the announcement several months ago that

WNBQ would go all color quickly stimulated orders for sets in the Chicago appliance trade (including at least one order for 500 sets).

WNBQ's conversion cost \$1.25 million of NBC's announced \$12 million budget for color facilities expansion. The station has been equipped with five live color cameras and two color film cameras.

The remainder of NBC's color expansion budget is earmarked this way: \$6 million on the West Coast; \$4.75 million in New York. When the program is completed in fall 1956, NBC TV expects to be able to schedule some 80 hours of color a month.

With the eyes of admen and broadcasters on color as WNBQ's new rainbow operation bows in, SPONSOR has gathered a highlight report on the status of color today. Included are the outlook for (1) set growth; (2) number of color stations; (3) network

color programing; (4) network color facilities.

**I. Sets:** Speaking before the Chicago Federated Advertising Club on 23 February, NBC President Bob Sarnoff said: "We anticipate network color time sales of \$150 million in 1957, increasing to \$600 million in 1960 when there will be 12 million color sets-in-use."

He added that RCA intends to produce 200,000 color sets in 1956, as announced earlier in the year.

RETMA President H. L. Hoffman, president of Hoffman Electronics, Los Angeles, said recently: "I see no reason why the industry shouldn't hit the 200,000 units forecast by most people for the year—and we have set as our objective 4% of this amount."

General Electric v.p., Dr. W. R. G. Baker, chairman of RETMA engineering committee, forecast around 150,000

On 15 April WNBQ, Chicago, became first all-color tv station. Shown below with two of station's five live color cameras are (l. to r.): J. Herbuveaux, NBC v.p., WNBQ gen. mgr.; F. Beaston, sls. mgr.; H. Sjogren, ass't sls. mgr.; G. Heinemann, prog. mgr.; J. Keys, sls. dir.







CBS and NBC hours of color programming are reported below. Shown in rehearsal above is CBS Tv's "Climax" out of Studio 43, Tv City

for 1956; 850,000 in use by next year.

A SPONSOR survey of other set manufacturers, including Philco, Sylvania and CBS-Columbia, reveals that most manufacturers don't expect the 200,000 estimate to be exceeded unless there's a sudden upsurge of demand.

Manufacturers' list prices generally range from \$695 to \$895, though individual dealers offer advantageous trade-ins for black-and-white sets.

**2. Stations:** SPONSOR's 1956 *Buyers' Guide* surveyed 395 tv stations and showed this jump in number of stations equipped to transmit network color telecasts: from 132 in 1955 to 211 early in 1956. That means that 53% of all tv stations were interconnected for color by January 1956.

Edwin C. Tracy, RCA sales manager of the broadcast and tv equipment department, lists some 57 stations that currently have RCA color film equipment. However, the total number of tv stations able to originate color film is 70 or more. The additional stations are equipped by General Electric or DuMont.

The following 23 tv stations now have equipment for originating live color shows, RCA reports. KJEO, Fresno; KMTV, Omaha; KNXT, Los Angeles; KOMO-TV, Seattle; KRCA, Los Angeles; KRON-TV, San Francisco; KTLA, Los Angeles; WBAP-TV, Fort Worth; WBAL-TV, Baltimore; WBEN-TV, Buffalo; WBTV, Charlotte; WCBS-TV, New York; WCCO-TV, Minneapolis; WDSU-TV,

New Orleans; WFBM-TV, Indianapolis; WJBK-TV, Detroit; WKY-TV, Oklahoma City; WNBQ, Chicago; WOAI-TV, San Antonio; WRCA-TV, New York; WSAZ-TV, Huntington; WTMJ-TV, Milwaukee; WTVJ, Miami.

**3. Programming:** Network color programming is, of course, the biggest single incentive to the increase in number of color tv receivers throughout the country.

Briefly, here's the status at the three tv networks:

**ABC TV**—Currently, ABC TV is telecasting in black-and-white only. Robert Kintner, ABC TV president, feels that three or four million color sets are needed before color becomes a major broadcasting factor.

**CBS TV**—The network averages nine color shows a month, or 90 minutes to two hours weekly (two to three shows). The following network shows are telecast in color this month: 7 April, *Ford Star Jubilee* and *Gene Autry*; 12 April, *Shower of Stars*; 14 April, *Gene Autry*; 17 April, *Red Skelton*; 21 April, *Gene Autry*; 26 April, *Climax*; 28 April, *Gene Autry*.

There's no extra time charge for color on the network, but clients are required to have color commercials on color shows.

**NBC TV**—Maintaining the heaviest schedule of color telecasting, NBC TV airs an average of 40 hours a month.

In April the following 19 shows are in color: 2-6 April, *NBC Matinee Theater*, *Howdy Doody*; 2 April, *Pro-*

*ducers' Showcase*; 3 April, *Milton Berle*; 8 April, *Zoo Parade*, *NBC Opera Theater*; 9-12 April, *NBC Matinee Theater*; 9-13 April, *Howdy Doody*; 24 April, *Milton Berle*; 26-27 April, *NBC Matinee Theater*; 30 April, *NBC Matinee Theater*, *Howdy Doody*, *Producers' Showcase*.

**4. Color facilities:** One trend is found at all the tv networks: Whenever a tv studio has been renovated or enlarged in the past two years, all improvements have been made with an eye to eventual color telecasting.

CBS TV has two fully equipped color studios—Studio 43 in Tv City, Hollywood (11,000 square feet); Studio 72 in New York (7,500 square feet). Each of these studios has complete color film and slide transmission facilities as well as five color cameras. Among CBS TV affiliates 114 are equipped to transmit network color, 30 can originate color film, nine can originate live color shows.

NBC TV has three color studios in New York, where the network originates the spectaculars, the Maurice Evans dramas, *Howdy Doody* and color commercials. The Ziegfeld Theater is also being equipped for color, as well as for an audience. During 1956 the network plans to build a fifth color studio adjacent to the Brooklyn NBC TV studio. NBC TV also has one color studio at Burbank for West Coast originations. The network is building another studio adjacent to it. ★ ★ ★

# Film at the Convention

**At least 69 series, packages have been offered since last confab**

A list of 69 made-for-tv series or movie film packages highlight the offerings made available to spot tv advertisers since the 1955 NARTB Convention.

While the list, shown below is only a cross-section, it contains practically all the new important syndicated series and all the major movie packages released by the Hollywood studios.

The flood of Hollywood features put on the market during the past 12 months adds up to a hefty 1,800 individual films wrapped up in eight packages. Short subjects and cartoons add on another 2,900-odd individual items.

In the made-for-tv film category adventure shows led all the rest. There were 12 of them, compared to nine dramatic anthologies, seven detective series and seven situation comedies. Surprisingly, the number of shows especial-

## HERE'S A LIST OF THE MADE-FOR-TV FILMS, FEATURE PACKAGES

PROGRAM	SYNDICATOR	LENGTH AVAILABLE	NO.
<b>ADVENTURE</b>			
Adventures of Dr. Fu Manchu (17)	Hollywood Tv Service	30 min.	13
Adventures of Long John Silver	CBS Tv Film Sales	30 min.	26
Captain Grief	Guild Films	30 min.	in fall
Count of Monte Cristo	TPA	30 min.	39
Cross Current	Official Films	30 min.	39
Crunch and Des	NBC Tv Film Division	30 min.	39
Dateline Europe	Official Films	30 min.	78
Headline	MCA Tv	30 min.	39
Here Comes Tobor (10)	Guild Films	30 min.	in fall
Jungle Jim	Screen Gems	30 min.	26
Overseas Adventure	Official Films	30 min.	39
Three Musketeers	ABC Film Syndication	30 min.	26
<b>DETECTIVE</b>			
Fabian of Scotland Yard	CBS Tv Film Sales	30 min.	39
Federal Men	MCA Tv	30 min.	39
Gangbusters (15)	General Teleradio	30 min.	39
Highway Patrol	Ziv Tv	30 min.	39
New Orleans Police Dept.	UM&M	30 min.	39
Public Defender (3)	Interstate Tv	30 min.	69
Stryker of Scotland Yard	Hollywood Tv Service	30 min.	13

PROGRAM	SYNDICATOR	LENGTH AVAILABLE	NO.
<b>DRAMA</b>			
Anthology series	Official Films	30 min.	*
Celebrity Playhouse (12)	Screen Gems	30 min.	39

\*Being sold as package of 153 under title "Star Performance" or as individual series.

List above does not contain all syndicated shows offered since last NARTB Convention but covers nearly all important syndicators and smattering of smaller ones. Not listed also

PROGRAM	SYNDICATOR	LENGTH AVAILABLE	NO.
<b>DRAMA (Continued)</b>			
Charles Boyer series	Official Films	30 min.	*
David Niven series (5)	Official Films	30 min.	*
Dick Powell series	Official Films	30 min.	*
Herald Playhouse	ABC Film Syndication	30 min.	34
Stage 7 (7)	TPA	30 min.	39
Tv Playhouse	Nat'l. Telefilm Assoc.	30 min.	13
Theatre With Lilli Palmer (13)	Nat'l. Telefilm Assoc.	30 min.	39
<b>FEATURES</b>			
Anniversary Package (14)	ABC Film Syndication	varied	16
Hollywood Movie Parade	Screen Gems	varied	104
Movieland	Assoc. Artists Productions	varied	68
Nugget group	Hollywood Tv Service	varied	51
RKO group	C&C Tv	varied	742
Silver group	Hollywood Tv Service	varied	24
TNT group	Nat'l. Telefilm Assoc.	varied	35
Warner Brothers group (9)	Assoc. Artists Productions	varied	700-800
<b>KIDDIES' SHOWS</b>			
Animal Crackers	Sterling	varied	50
Playland	Sterling	varied	50
<b>MUSICAL</b>			
Ina Ray Hutton	Guild Films	30 min.	Pilot
Rosemary Clooney Show (4)	MCA Tv	30 min.	39

are new shows being shot of series introduced previous to 1955 NARTB Convention. Numerals following some program titles are key to show pictures on these pages.

19



17



16



14



18



15



13



ly angled for the kids' market was small. Only two were specifically described as children's shows. In addition, there was one scientific fiction series. (Of course, many of the adventure and detective shows are popular among the moppet set.) Most off-beat of the offerings is CBS Film's *Under the Sun*, a half-hour series extracted from CBS Tv's *Omnibus*, and including some new material as well.

The biggest batch of new offerings during the past year came out of Official Films, which brought 11 half-hour series into syndication. This includes four packages from *Four Star Playhouse*, originally on CBS Tv and three from Sheldon Reynolds' *Foreign Intrigue*, which were national spot buys during their first run.

The list of shows below does not exhaust the new prod-  
(Please turn to page LIX)



## OFFERED BY SYNDICATORS SINCE THE LAST NARTB CONVENTION

PROGRAM	SYNDICATOR	LENGTH	NO. AVAILABLE
<b>MUSICAL (continued)</b>			
Town and Country Time	RCA Recorded Program	15 min.	52
Town and Country Time	Services	30 min.	26
<b>MYSTERY</b>			
I Spy	Guild Films	30 min.	39
Man Called "X" (18)	Ziv Tv	30 min.	39
Secret Mission	Nat'l. Telefilm Assoc.	30 min.	13
<b>SITUATION COMEDY</b>			
The Goldbergs	Guild Films	30 min.	39
The Great Gildersleeve (1)	NBC Tv Film Division	30 min.	39
I Married Joan	Interstate Tv	30 min.	98
My Little Margie	Official Films	30 min.	126
Susie	TPA	30 min.	52
Trouble With Father	Official Films	30 min.	130
Willy	Official Films	30 min.	39
<b>SPORTS</b>			
Bowling Time (6)	Sterling	60 min.	13
Junior Sports League (11)	RCA Recorded Program	30 min.	39
	Services		
Mad Whirl	Nat'l. Telefilm Assoc.	30 min.	13
Sam Snead Show	RCA Recorded Program	5 min.	39
	Services		
<b>WESTERN</b>			
Adventures of Kit Carson	MCA Tv	30 min.	104
Judge Roy Bean (16)	Screen Craft Pictures	30 min.	39

PROGRAM	SYNDICATOR	LENGTH	NO. AVAILABLE
<b>MISCELLANEOUS</b>			
<b>Interview-film clips:</b>			
Hollywood Preview	Sterling	30 min.	50
<b>Nature:</b>			
World Around Us	RCA Recorded Program	15 min.	26
	Services		
<b>Semi-documentary:</b>			
The American Story	Official Films	30 min.	39
<b>Shorts and cartoons:</b>			
Paramount shorts, cartoons (2)	UM&M	varied	1,400
Terrytoons	CBS Tv Film Sales	6 min.	156
Warner Brothers cartoons	Assoc. Artists Productions	6 min.	300-400
Warner Brothers shorts	Assoc. Artists Productions	varied	1,000
<b>Space show:</b>			
Commando Cody	Hollywood Tv Service	30 min.	12
<b>Women's:</b>			
It's Baby Time (7)	Walt Schwimmer	15 min.	52
It's Fun to Reduce	Guild Films	15 min.	65
<b>Others:</b>			
Jungle Adventure package	Sterling	varied	over 100
Under the Sun (8)	CBS Tv Film Sales	30 min.	39



# Radio program services

## Many commercial and programing aids are offered at Convention

The radio programing services, which provide a wealth of programing, commercial aids and syndicated shows, will have a wide selection of new material available at the Convention.

A noticeable upbeat in interest in dramatic shows has been reported and, while music remains strong, this year could mark a revival in interest in non-musical programing.

Here are some examples of what the programing services will push at the Convention:

- RCA's Thesaurus introduces four programing aids, two tailored for disk jockey use.
- Ziv's World Broadcasting System unveils a telephone quiz game — "Radio's Voice of Fortune," designed for all-day radio use.
- Lang-Worth spotlights new *Fea-turettes*, five-minute programs of varied types.
- Harry S. Goodman features a station jingle package which grew out of a custom promotion job.
- Charles Michelson presents new sound effect and music packages and is also featuring three recently-introduced half-hour shows.
- Sesac, which celebrates its 25th

anniversary, introduces its latest transcribed library series.

A number of radio programing firms reported new interest in dramatic shows. Some of this interest was linked to radio network developments. Ziv's radio syndication branch said changes in network scheduling was perking up interest in dramatic strips at night. RCA Recorded Program Services noted a definite trend toward non-musical programing going back to more than a year ago. An example of the night-time situation was cited by Harry S. Goodman Productions, which sold dramatic shows to WBBM, Chicago; WCAU, Philadelphia, and WTOP, Washington, as replacements for the *Amos 'n' Andy* strip on CBS. The long-running CBS personalities have been moved to 7:00 p.m., the period in which they gained fame.

Another radio programing executive attributed the interest in drama shows by stations to lack of programing support by the networks.

The new World telephone quiz game is built around mystery voices and, as set up by the World programers, calls for sponsor and point-of-sale ties, progressive clues, entry blanks and other paraphernalia.

The World service is also bolstered by a 23% hike in the 1956 talent budget. New stars include Doris Day, Victor Young, Russel Armes, Bobbie Hackett and Mimi Martel. Ziv's syndicated show business added *Dorothy and Dick* to its program roster since the last convention.

The four new RCA Thesaurus features include (1) "show stoppers," a recorded series of 60 different characters speaking 17 different dialects designed to add humor and variety to d.j. shows; (2) "sell tunes," a group of 100 music introductions for commercials; (3) *Great American Women*, a five-minute show narrated by Basil Rathbone; (4) *Norman Granz' Jazz at the Philharmonic*, a package of recordings of well-known jazz musicians together with voice tracks of Granz and a bundle of program notes.

Lang-Worth's *Fea-turettes* are designed to be sold as strips, include weather, mystery and western shows as well as one called *What's the Word?* The firm is also pushing a new service called "Hucksters," containing more than 400 commercial announcements. A third service, called "Shorties," are instrumental versions of standard and current hits 1:45 minutes long. ★ ★ ★

Programing being pushed at Convention: left RCA's short show narrated by Basil Rathbone; right, World's "Radio Voice of Fortune"





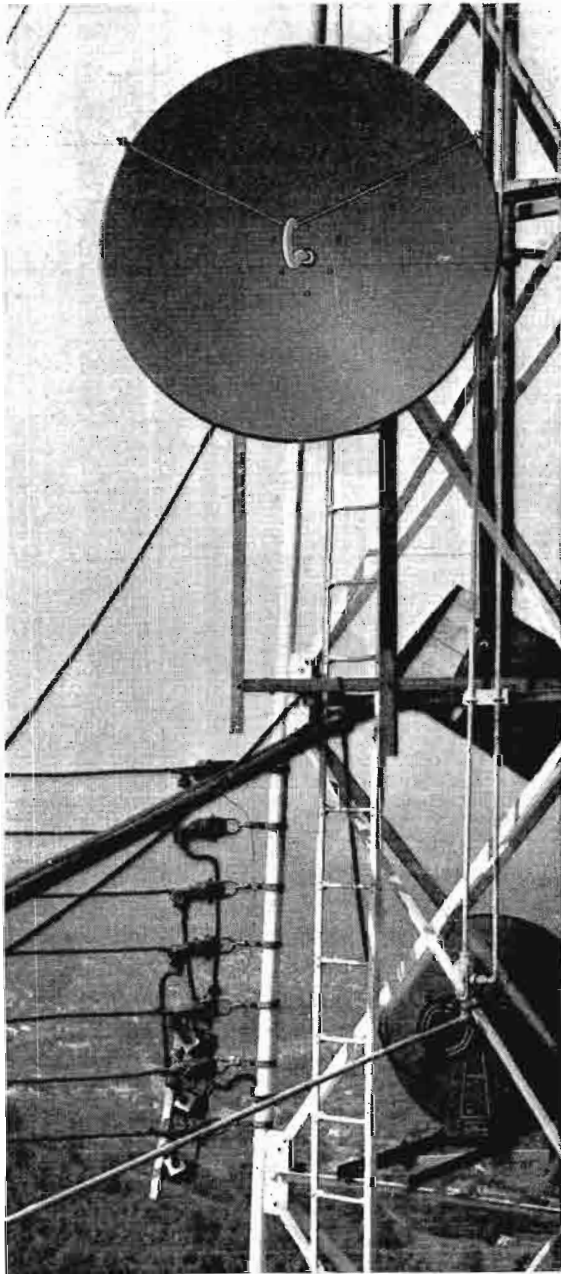
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All through the broadcast day, the average\* sponsored program  
on the nation's number **1** network—CBS RADIO—attracts  
73% larger audiences than the number **2** network...  
146% larger audiences than the number **3** network...  
171% larger audiences than the number **4** network.

It's as convincing as that. \*Nielsen, October 1955—February 1956

# how **WHIS-TV** got

## RCA 3-HOP MICROWAVE SYSTEM BRINGS NETWORK OVER



If you want network programs but no common carrier facilities exist, what do you do? Faced with this problem, Jim and Hugh Shott of Station WHIS-TV, Bluefield, W. Va., decided to install their own microwave relay system to bring NBC programs from Roanoke, Va.—a distance of some 70 air line miles. For this use they chose the new RCA TVM-1A Microwave. Administrative Technical Director for WHIS-TV, Pat Flanagan, laid out the 3-hop system, designed relay towers and buildings and installed the RCA equipment.

**PRETESTING THE SYSTEM**—Prior to the installation, RCA Service Company bench-tested the radio relay equipment and each piece was marked. Then the system was set up as a complete 3-hop system in the studio and tested. This test took two days. After that it was transported to relay sites to Roanoke, and to the terminal site for installation in rack and towers. Unitized chassis and simplicity of construction facilitated installation.

**INSTALLATION OF EQUIPMENT**—Final setups at terminal and relay points were made in four days by Flanagan and his staff, using two crews of three men each. On the fourth day, in Bluefield, the signal was received at the terminal and final adjustment of antennas was made. Final tune-up and final alignment of the system was performed by an RCA Service Company engineer. In the first month of operation only one hour was lost even though personnel were unfamiliar with the new equipment.

**UNATTENDED OPERATION**—This RCA Microwave System is designed for automatic operation, with no personnel

Parabolic reflectors on WHIS-TV transmitter tower. The one in front receives network programs from relay point; the other picks up signals from the downtown studios.

**RCA PIONEERED AND DEVELOPED COMPATIBLE COLOR TV**

# network... fast!



WHIS-TV Administration and Technical Director, "Pat" Flanagan.

## 70 MILES OF MOUNTAINOUS TERRAIN

at relay sites. When the NBC network signal is received at Roanoke, it is fed to the transmitter which is turned on by a local technician. The beamed signal then starts the next transmitter, and so on all down the line. Should anything go wrong, the system will shut itself down. This is accomplished by means of a solenoid-operated radiation switch. When the fault is cleared, the system automatically starts up by means of the network signal.

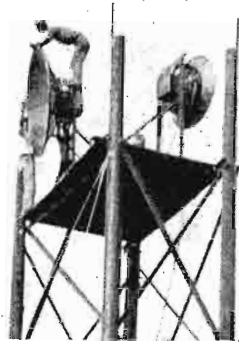
**POINT OF ORIGIN**—The microwave connects into existing AT&T circuits in Roanoke. Arrangements were made with Station WDBJ in Roanoke to lease space for the equipment. Special advantages of RCA TVM-1A Microwave include:

**HIGH POWER**—An increase of 10 in transmitter power and 3 db in receiver noise figure over previous models. 20 times the fading margin of the popular RCA TTR-TRR series, for greater propagational reliability.

**SOUND DIPLEXING**—High Quality audio channel for simultaneous transmission of sound along with picture information. This channel exceeds FCC requirements for a studio-to-transmitter link.

**TRANSMITTER PICTURE MONITORING**—Assures high quality "air" signal for monitoring at transmitter. Simplifies trouble shooting procedures. Also extremely useful in operation of unattended repeater stations.

For descriptive literature on this newest of Microwave Systems or for help in planning your microwave setup, see your RCA Broadcast Sales Representative.



Relay tower on Poor Mountain. The men on tower are making final adjustments.



Microwave Control Rack.

Microwave reflector with transmitter on back, at Roanoke, Virginia.



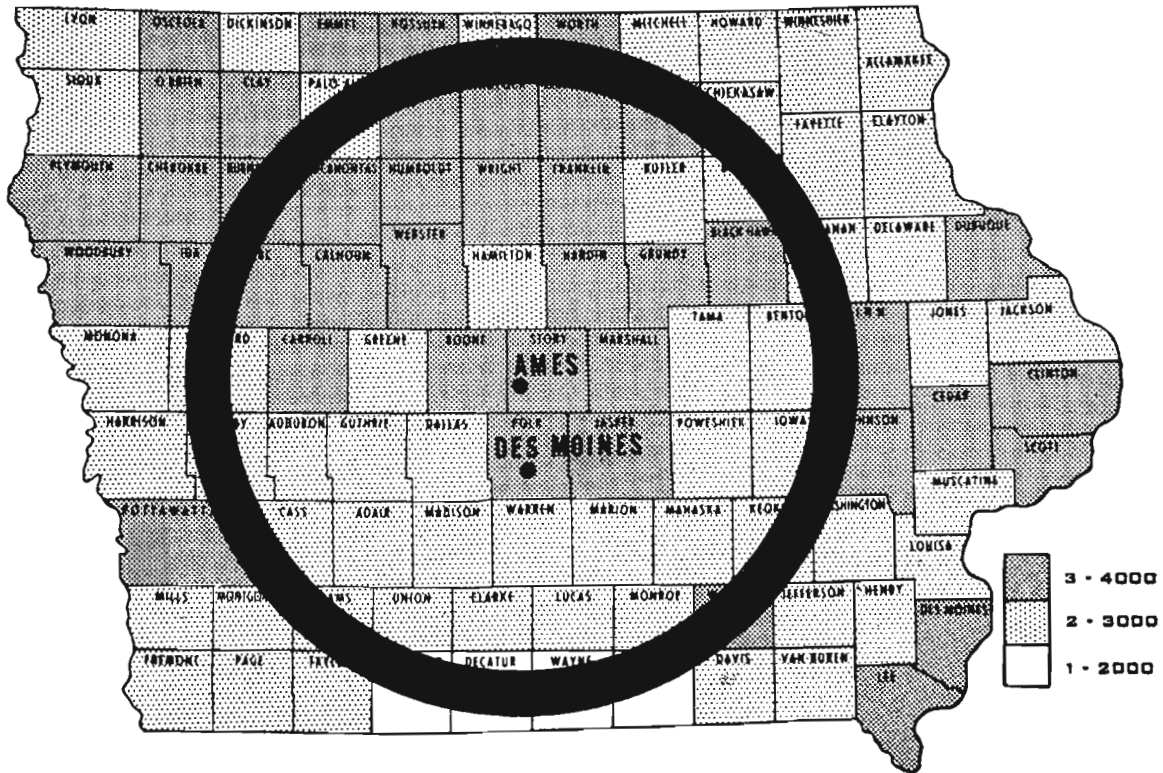
**RADIO CORPORATION of AMERICA**

BROADCAST EQUIPMENT, CAMDEN, N. J.

# IOWA'S BEST LAND\*

is WOI-TV LAND

MEDIAN PER FAMILY INCOME IN IOWA (Based upon 1950 Census Figures)



WOI-TV covers 51 Central Iowa counties, with 325,000 TV homes.

Only one-fifth of the area's television sets are in Metropolitan Des Moines. Four-fifths of Central Iowa's TV homes are rural, small city, and town.

No other Iowa TV service can duplicate this coverage. And the ratings show that Iowa looks to WOI-TV, since 1950 the area's dominant television service.

*\*greatest per-family income, largest percentage of Grade A land.*



CHANNEL 5 AMES-DES MOINES 100,000 WATTS

Established: February, 1950, Network Affiliation: ABC, Coverage Radius: 100 miles  
Population Coverage: 1,340,797, Total Households: 418,380, Spendable Income: 2.1 Billion

REPRESENTED BY WEED TELEVISION

XIV • CONVENTION SPECIAL

SPONSOR





**RELEASED FOR THE FIRST TIME**

# SPOT TV DOLLAR FIGURES

**T**he 1956 NARTB convention coincides with the release by the Television Bureau of Advertising for the first time of spot tv dollar figures. The first report in a series of quarterly reports and more comprehensive annual reports covers the fourth quarter of 1955 and shows gross time spending on 267 stations, converted into dollar figures from information supplied by N. C. Rorabaugh Co.

Information released includes: estimated spending by each of the 200 leading spot tv clients; a list of the next biggest 300 spenders; estimated spending according to industry; total spending for the three months. Talent and production charges are not included in the figures.

Here, in capsule form, are highlights of the first report: 3,017 national and regional advertisers spent \$103,872,000 in gross (one-time) rates on the stations covered; 13 advertisers spent more than \$1 million; the top 10 spot tv clients accounted for \$19,148,000, or 18.5% of the spending; No. 1 spender by far was P&G, whose expenditure came to \$4,064,600.

While the data on which the dollar figures are based does not cover all tv stations, they include nearly all the important ones. According to an analysis by Nielsen covering the week of 15-21 January 1956, these 267 stations are regularly viewed by 97% of all U.S. tv homes and account for 90% of all U.S. tv viewing.

The accuracy of gross time estimates was checked with groups of advertisers and stations. Confidential reports from 113 advertisers were submitted to TvB and a group of 69 tv stations also submitted data to permit checking.



## E D I T O R I A L

### It couldn't be done

We confidently predict that the estimated expenditures of spot tv advertisers, published in this issue and released for the first time, will be enthusiastically welcomed by agencies and advertisers alike. We predict that publication of these figures on a quarterly basis will accelerate use of this already healthy medium. We predict that stations and station reps will quickly detect the chain-reaction advantages of feeding vital media statistics to the advertising industry.

Which brings us to the story behind the statistics.

Who made these statistics possible?

How did they come about?

SPONSOR, which had written many articles and editorials pointing out the need for throwing light on spot tv expenditures, had a ringside seat as the project that couldn't be done unfolded.

We saw Ollie Treyz, president of TvB, join with N. C. Rorabaugh, who could furnish raw material but not in appropriations form, to seek a solution.

We watched as TvB painstakingly wrestled with the problem, trying one possibility after another.

Even after Treyz came up with the right technique we observed with awe the enthusiasm, obstacles, detail and countless hundreds of hours which went into the final result.

The tv spot expenditures, which advertisers and agencies will get every three months, didn't come easily.

Nor will the spot radio expenditures, which are just as essential if this medium is to have its full growth.

No advertising medium can prosper in ignorance of its own vital statistics.

We look at PIB's elimination of radio network monthly billings as a step backward. We hope that some formula can be found which will permit their reinstatement.

RAB, spearheaded by dynamo Kevin Sweeney, is trying to lick the spot radio statistics stymie. So is the Station Representatives Association (SRA). We won't minimize their problem: 3,000 radio stations are involved.

But a way will be found to give agencies and advertisers valid dollar data on spot radio. Now that the tv spot estimates are in, we feel that spot radio estimates can't be far behind.

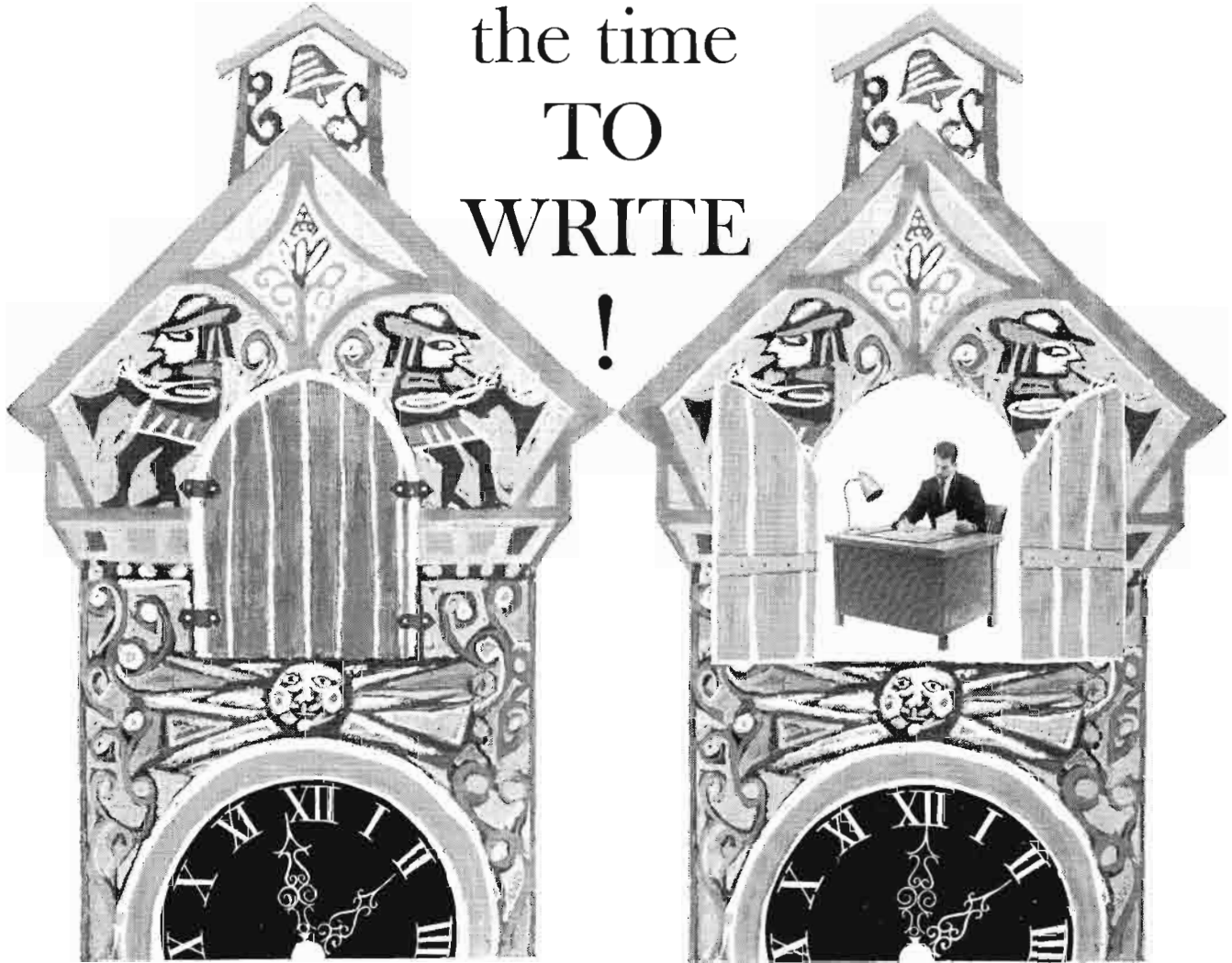
## TOP 200 COMPANIES IN SPOT TV RANKED BY EXPENDITURES

RANK	ADVERTISER	ESTIMATED EXPENDITURE
1.	Procter & Gamble Co. ....	\$4,064,600
2.	Brown & Williamson Tob. Co. ....	2,739,100
3.	General Foods Corp. ....	2,004,000
4.	Sterling Drug, Inc. ....	1,893,000
5.	Ford Motor Co. ....	1,746,800
6.	Miles Laboratories, Inc. ....	1,561,400
7.	General Motors Corp. ....	1,423,700
8.	Robert Hall Clothes ....	1,245,500
9.	Bulova Watch Co. ....	1,238,900
10.	Colgate-Palmolive Co. ....	1,231,000
11.	Kellogg Co. ....	1,199,300
12.	Philip Morris & Co. ....	1,175,700
13.	National Biscuit Co. ....	1,158,500
14.	Nestle Co., Inc. ....	961,600
15.	Liggett & Myers Tobacco ....	902,100
16.	Anahist Co., Inc. ....	887,800
17.	Block Drug Co. ....	879,900
18.	Coca-Cola Co./Bottlers ....	835,300
19.	Campbell Soup Co. ....	763,100
20.	Warner-Lambert Pharma. Co. ....	755,200
21.	Harold F. Ritchie, Inc. ....	703,300
22.	Coty, Inc. ....	672,800
23.	Vick Chemical Co. ....	665,600
24.	Continental Baking Co. ....	609,000
25.	Shulton Inc. ....	600,000
26.	Florida Citrus Commission ....	598,500
27.	Motorola, Inc. ....	592,200
28.	Peter Paul, Inc. ....	567,900
29.	Chrysler Corp. ....	558,100
30.	Esso Standard Oil Co. ....	553,600
31.	R. J. Reynolds Tobacco Co. ....	550,100
32.	Helaine Seager Co. ....	522,500

RANK	ADVERTISER	ESTIMATED EXPENDITURE
33.	B. T. Babbitt Co., Inc. ....	492,500
34.	Minute Maid Corp. ....	466,700
35.	Helena Rubinstein, Inc. ....	466,600
36.	Shell Oil Co. ....	464,800
37.	Johnston & Johnston ....	454,600
38.	Better Living Enterprises ....	453,900
39.	P. Ballantine & Sons ....	446,700
40.	Toni Company ....	436,800
41.	Northern Paper Mills ....	430,400
42.	Pepsi Cola Co./Bottlers ....	428,000
43.	J. A. Folger & Co. ....	424,300
44.	Grove Laboratories, Inc. ....	419,000
45.	Corn Products Refining Co. ....	417,300
46.	Chesebrough-Ponds, Inc. ....	414,700
47.	Piel Bros., Inc. ....	407,900
48.	Tea Council of U.S.A. ....	403,300
49.	CBS-Columbia ....	401,000
50.	Seven-Up Co./Bottlers ....	399,600
51.	General Baking Co. ....	395,200
52.	Lever Brothers Co. ....	394,100
53.	Sales Builders, Inc. ....	368,300
54.	Plough, Inc. ....	367,000
55.	Stokely-Van Camp, Inc. ....	364,500
56.	E. I. Du Pont De Nemours ....	356,700
57.	CVA Corp. (Roma, Cresta Blanca Wines)	355,200
58.	Falstaff Brewing Corp. ....	354,900
59.	General Mills, Inc. ....	349,800
60.	Safeway Stores, Inc. ....	343,700
61.	Wildroot Co., Inc. ....	341,300
62.	Petri Wine Co. ....	337,200
63.	Benrus Watch Co. ....	324,300

*List continues page XX*

every  
67 seconds  
someone  
in Philadelphia  
takes  
the time  
TO  
WRITE



463,282 pieces of fan mail in the past twelve months! That's the kind of action stirred up by the personalities and programs on WRCV and WRCV-TV, Philadelphia.

Make this audience response work for *you* in the nation's fourth market. Your NBC Spot Sales Representative can show you how! **WRCV·1060 WRCV-TV·3**

Lloyd E. Yoder, *Vice President and General Manager*  
Hal Waddell, *WRCV Sales Manager*  
Ted H. Walworth, Jr., *WRCV-TV Sales Manager*

**NBC** in Philadelphia a service of **RCA**  
represented by **NBC SPOT SALES**

**A TV SUCCESS**



© WALT DISNEY PRODUCTIONS

## STORY THAT **DWARFS** ALL OTHERS

We'd be **Dopey** if we kept the news a secret! Fact is, ABC-TV has two towering successes in its Disneyland and Mickey Mouse Club shows. The **Happy** news about Disneyland is that every one of its advertisers has renewed until the fall of '57 . . . making the show a complete sellout. Small wonder — because this award-winning program (an Emmy, this year and last, among others) has been a top-tenner ever since its first performance. And, as for the Mickey Mouse Club, it's awakened the **Sleepy** world of daytime TV with a start . . . simply by being *the* top-rated daytime show ever since its premiere. And what sponsor could be **Grumpy** about a cost per thousand homes of 68 cents (lowest in daytime and nighttime TV)! Obviously, this low, low price is just what the **Doc** ordered for low-cost, high-potency television. Already, 7 Mickey Mouse Club sponsors\* have renewed for the '56-'57 season. If you'd like to join them, don't be **Bashful**. Get in touch with your ABC-TV rep *now!*

### HEY, WHAT ABOUT ME ?

Sorry, **Sneezy**, we had to leave you out.  
This success story is nothing to sneeze at!

\* Armour & Co., The Bristol-Myers Co., Carnation Milk Co., The Coca-Cola Co., General Mills, Inc., The S.O.S. Company, Mattel, Inc.



## ABC TELEVISION NETWORK

## 200 Clients Ranked By Spending

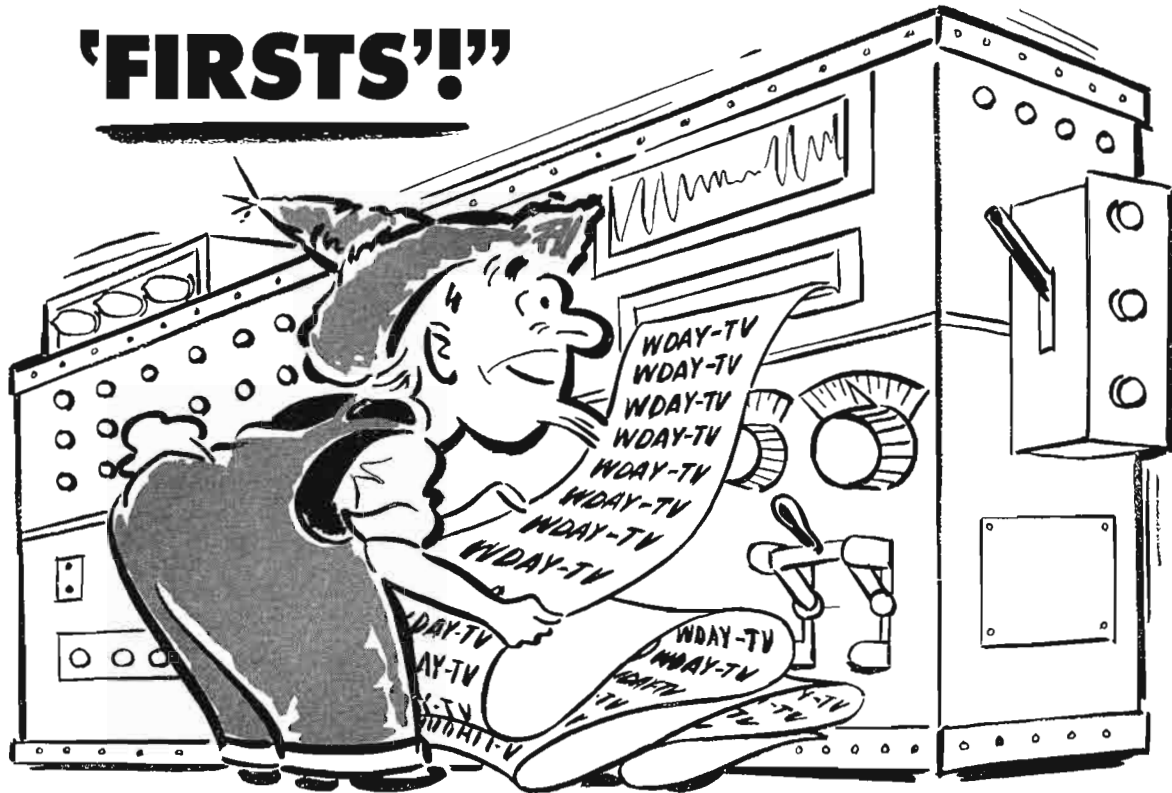
SPOT TV FIGURES (continued)

RANK	ADVERTISER	ESTIMATED EXPENDITURE
64.	Radio Corp. of America .....	323,300
65.	Socony-Mobile Oil Co., Inc. ....	320,500
66.	Carter Products, Inc. ....	319,200
67.	Sunshine Biscuit Co. ....	315,900
68.	Salada Tea Co., Inc. ....	308,600
69.	Pillsbury Mills, Inc. ....	306,100
70.	H. J. Heinz Co. ....	304,000
71.	San Francisco Brewing Corp. ....	300,600
72.	Avon Products, Inc. ....	296,700
73.	Pabst Brewing Co. ....	294,200
74.	Armour & Co. ....	289,500
75.	Great A & P Tea Co. ....	286,800
76.	Borden Co. ....	286,200
77.	Commercial Solvents Corp. ....	286,100
78.	Theo. Hamm Brewing Co. ....	274,200
79.	Wesson Oil & Snow Drift .....	267,200
80.	Lee, Ltd. ....	266,200
81.	Pacific Tel. & Tel. Co. ....	265,700
82.	Pacific Coast Borax Co. ....	265,500
83.	Standard Brands, Inc. ....	265,100
84.	New York Telephone Co. ....	265,000
85.	Brewing Corp. of America .....	264,800
86.	Anheuser-Busch, Inc. ....	263,000
87.	P. Lorillard & Co. ....	260,900
88.	Beechnut Packing Co. ....	258,300
89.	Los Angeles Brewing Co. ....	258,300
90.	E. & J. Gallo Winery .....	256,800
91.	American Home Foods .....	254,600
92.	Hawley & Hoops, Inc. ....	253,700
93.	Whitehall Pharmacal Co. ....	252,300
94.	Bristol-Myers Co. ....	252,300
95.	Proctor Electric Co. ....	251,900
96.	Hills Bros. Coffee, Inc. ....	250,200
97.	American Chicle Co. ....	247,400
98.	Brown Shoe Co. ....	246,800
99.	Best Foods, Inc. ....	241,300
100.	Cantrell & Cochrane Corp. ....	240,300
101.	American Bakeries Co. ....	236,800
102.	Jacob Ruppert Brewery .....	236,000
103.	Pharma-Craft Corp., Inc. ....	230,800
104.	Liebmann Breweries, Inc. ....	229,400
105.	Eastern Guild .....	227,300
106.	Pharmaceuticals, Inc. ....	226,800
107.	U. S. Tobacco Co. ....	224,300
108.	Smith Brothers, Inc. ....	220,000
109.	Armstrong Rubber Co. ....	220,000
110.	Charles Antell, Inc. ....	217,800
111.	Mrs. Tuckers Foods .....	214,200
112.	Albers Milling Co. ....	208,600
113.	Griffin Mfg. Co. ....	208,500
114.	Ratner Promotions .....	207,700
115.	Rayco Mfg. Co. ....	203,900
116.	Ward Baking Co. ....	201,900
117.	Stephen F. Whitman & Son .....	200,400
118.	Lewis Food Co. ....	199,100
119.	Ludens, Inc. ....	194,100
120.	Phillips Petroleum Co. ....	193,600
121.	S. S. Kresge Co. ....	192,300
122.	National Brewing Co. ....	191,800
123.	Monarch Wine Co., Inc. ....	189,100

RANK	ADVERTISER	ESTIMATED EXPENDITURE
124.	F & M Schaefer Brew. Co. ....	188,600
125.	Libby, McNeil & Libby .....	186,900
126.	Paper-Mate Co., Inc. ....	185,800
127.	Langendorf United Bakeries .....	184,400
128.	Burlington Mills Corp. ....	184,100
129.	Carnation Co. ....	183,500
130.	Converted Rice, Inc. ....	182,600
131.	Standard Oil Co. of Ohio .....	182,600
132.	General Electric Co. ....	182,500
133.	Standard Oil Co. of Indiana .....	182,100
134.	Sealy Mattress Co./Dlrs. ....	181,700
135.	Mars, Inc. ....	181,200
136.	Mennen Co. ....	180,100
137.	Duffy-Mott Co. ....	176,300
138.	United Vintners, Inc. ....	174,800
139.	National Carbon Co. ....	173,600
140.	Cream of Wheat Corp. ....	172,700
141.	V. La Rosa & Sons, Inc. ....	169,600
142.	Household Finance Corp. ....	167,000
143.	Norwich Pharmacal Co. ....	166,900
144.	Drewrys, Ltd. ....	166,300
145.	Thomas J. Lipton, Inc. ....	164,400
146.	Quality Bakers of America .....	160,300
147.	Penick & Ford, Ltd. ....	157,500
148.	Hudson Pulp & Paper Co. ....	157,500
149.	Greyhound Corp. ....	155,100
150.	Jackson Brewing Co. ....	150,800
151.	Hazel Bishop, Inc. ....	148,600
152.	General Cigar Co. ....	148,600
153.	Simmons Co./Dealers .....	147,700
154.	Coats & Clarks Sales Corp. ....	147,400
155.	Lucky Lager Brewing Co. ....	147,200
156.	Green Giant Co. ....	143,700
157.	Kroger Co. ....	143,500
158.	Paxton & Gallagher Co. ....	142,700
159.	Leslie Salt Co. ....	142,600
160.	International Milling Co. ....	139,500
161.	George Wiedeman Brewing .....	137,800
162.	Bond Stores, Inc. ....	137,300
163.	Drackett Co. ....	136,400
164.	Standard Milling Co. ....	134,000
165.	Buitoni Products, Inc. ....	133,800
166.	Gunther Brewing Co. ....	133,800
167.	S. A. Schonbrunn & Co., Inc. ....	133,600
168.	Northwest-Orient Airlines .....	133,600
169.	Glamorene, Inc. ....	132,500
170.	G. Heileman Brewing Co. ....	131,200
171.	Zonite Products Corp. ....	130,900
172.	Stroh Brewing Co. ....	130,500
173.	Malt-O-Meal Co. ....	130,300
174.	Deering Milliken & Co. ....	129,800
175.	U. S. Industrial Chem. ....	129,500
176.	W. F. McLaughlin & Co. ....	129,000
177.	Holsum Baking/Bakeries .....	127,000
178.	Casco Products Corp. ....	126,200
179.	Bank of America .....	126,200
180.	Gordon Baking Co. ....	125,800
181.	Pfeiffer Brewing Co. ....	124,900
182.	Rival Packing Co. ....	124,000
183.	B. C. Remedy Co. ....	123,600
184.	Seeman Brothers, Inc. ....	123,400
185.	Montgomery Ward & Co. ....	123,300

List continues page XXIV

# "LOOKIT ALL THEM WDAY-TV 'FIRSTS'!"



**Y**OU don't need an electronic brain to figure WDAY-TV's audience preference. Just look at the ARB figures!

**WDAY-TV gets more than FOUR TIMES as many afternoon viewers as the next station — more than TWICE as many nighttime viewers!**

**WDAY-TV has 23 of the 25 most popular NETWORK shows in the area—14 of the top 15 FILM shows—all 10 top DAYTIME shows!**

In addition to Fargo-Moorhead, the Survey covered four other metropolitan areas — each between 40 and 50 miles away!

## WDAY-TV

**FARGO, N. D. • CHANNEL 6**

**Affiliated with NBC • ABC**

**PETERS, GRIFFIN, WOODWARD, Inc.**  
Exclusive National Representatives



AMERICAN RESEARCH BUREAU, INC.  
NORTH DAKOTA: Fargo, Valley City, Hillsboro, Wahpeton  
MINNESOTA: Moorhead, Fergus Falls, Breckenridge  
November 13-19, 1955

	AVERAGE WEEKLY RATINGS	
	WDAY-TV	Station B
12:00 - 5:00 p.m. Monday thru Friday	18.6	4.0
5:00 - 6:00 p.m. Monday thru Friday	33.8	8.7
6:00 - 10:30 p.m. Sunday thru Saturday	40.5	17.6

### EXCLUSIVE WDAY-TV

#### "SHOPPER STOPPER" MERCHANDISING PLAN!

Our foodstore plan featuring mass, end-of-aisle displays in Fargo-Moorhead super-markets is PRODUCING RESULTS. Want some yourself?

Plan includes:

- 1 Free mass displays in all participating "supers" in one-week period — simultaneously.
- 2 Free daily mention of Shopper Stopper Plan, with product identification, on WDAY-TV.
- 3 Free mats, shelf-talkers and price cards — all with Shopper Stopper trademark — for use as tie-in material.

# The Coat's Okay... BUT

## How does the ENTIRE

IN OKLAHOMA CITY, BOTH WKY-TV AND THE 2ND STATION BASE THEIR RATES ON THE MARKET AREA!

AS ALWAYS, IN THE 30-COUNTY A.R.B. SURVEY

### WKY-TV IS FIRST!

(Survey subscribed to by the 2nd station also.)



#### IN DAYTIME

(All quarter-hours from 6:45 am to 6 pm M-F)

**WKY-TV** leads in 124 periods. 2nd station in 101 periods. (Yes, this includes the 20 periods they lead with Mickey Mouse.)



#### IN NIGHTTIME

(All quarter-hours 6 pm to sign-off — 7 days a week)

**WKY-TV** leads in 99 periods. 2nd station in 65 periods. (and there are three ties.)



#### IN LOCAL LIVE PROGRAMING

(1st in the *hearts* as well as the eyes of the entire market)

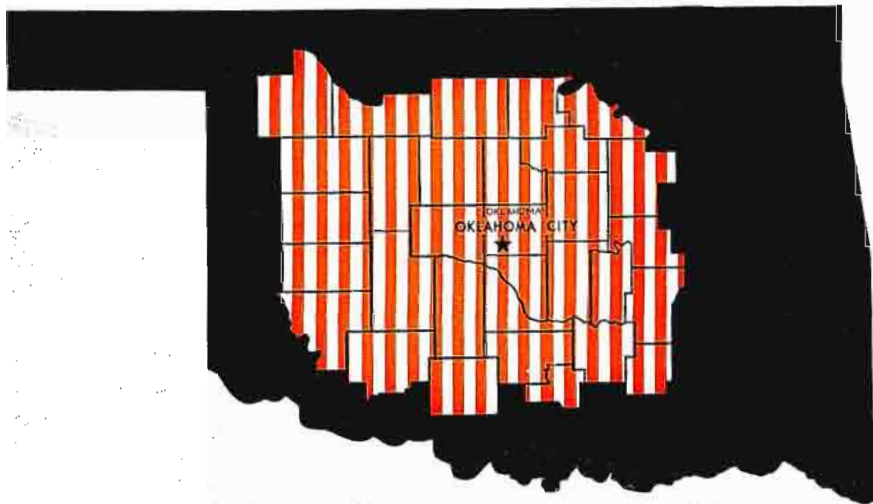
**WKY-TV's** leading periods include 56 local live shows. 2nd station only 2 local live shows.

Perhaps, this local live superiority is more revealing than anything else. Programs come and go, but this close feeling between Oklahomans and the staff of WKY-TV is a measurement of authority and community standing,

**AND HAS A DIRECT RELATIONSHIP TO SELLING POWER.**



# COVERAGE LOOK?



All figures in this message are from the latest A.R.B. Area Audience Survey, (Jan. 31-Feb. 6, 1956) covering the 30 counties shown on this map. No special time periods were selected — and no time period was included during which WKY-TV was on the air, and the second station was not!

Channel **4**  
**WKY-TV** NBC ABC  
 THE NATION'S FIRST COLOR TELEVISION STATION  
 © OKLAHOMA CITY

Less than 1/3 of the Oklahoma City television market is in the "metropolitan" Oklahoma City area. Look at the station standings in the entire market and you'll find WKY-TV—as always—is the 1ST station.

## 200 Clients Ranked By Spending

### SPOT TV FIGURES (continued)

RANK	ADVERTISER	ESTIMATED EXPENDITURE
186.	Morton Packing Co. ....	123,200
187.	Canada Dry Co./Bottlers .....	123,000
188.	National Enterprises, Inc. ....	123,000
189.	Wm. B. Reily & Co., Inc. ....	122,900
190.	Monsanto Chemical Co. ....	122,800
191.	Emerson Drug Co. ....	122,700

RANK	ADVERTISER	ESTIMATED EXPENDITURE
192.	Jos. E. Schlitz Brewing Co. ....	122,200
193.	Bostwick Laboratories .....	122,200
194.	Simoniz Co. ....	122,100
195.	New England Confectionery .....	120,000
196.	D-Con Co. ....	119,400
197.	Speed Queen Corp. ....	119,100
198.	Bayuk Cigar Co. ....	117,900
199.	Assoc. Hospital Service .....	117,200
200.	Ralston Purina .....	117,180

## \*Alphabetical list of companies ranked between 201 and 500

### 201st to 300th

(in alphabetical order)

Range: \$117,180-\$65,250

ALLIANCE MFG.  
AMERICAN OIL  
AMERICAN STORES  
AMERICAN SUGAR  
ATLANTIC REFINING  
AVOSET  
MRS. BAIRD'S BAKERY  
BARDAHL OIL  
BAVARIAN BREWING  
BLATZ BREWING  
BLUE PLATE FOODS  
BLUMENTHAL BROS. CHOC.  
BREYER ICE CREAM  
CASTRO CONVERTIBLE  
CHES. & POT. TEL.  
CHOC FULL O' NUTS  
JIM CLINTON CLOTHING  
CONTINENTAL OIL  
CUNNINGHAM'S DRUG  
HELENE CURTIS  
DUNCAN COFFEE  
DUQUESNE BREWING  
FOREMOST DAIRIES  
42 PRODUCTS LTD.  
FRITO  
GHP CIGAR  
GENERAL ELEC. SUPPLY  
GENERAL PETROLEUM  
GENERAL TIRE & RUBBER  
GOLD SEAL  
GRIESEDIECK BREWING  
GRIESEDIECK WEST BREW  
GROCERY STORE PRDCTS.  
HABERELE CONG. BREWING  
INT. CELLUCOTTON  
INTERSTATE BAKERIES  
GEROLD O. KAY & ASSOC.  
KEEBLER-WEYL BAKING  
KITCHEN ARTS FOODS  
KRAFT FOODS  
G. KRUEGER BREWING  
LABOR SAVERS  
LO-CALORY FOOD  
LONE STAR BREWING  
M.J.B. COMPANY  
MAGNA ENGINEERING  
OSCAR MAYER & CO.  
MILLER BREWING  
MISSION-PAK  
JOHN H. MORRELL & CO.  
MOTOROLA DIST.  
C. F. MUELLER  
NARAGANSETT BREWING  
NATIONAL AIRLINES  
NATIONAL DAIRY  
NATIONWIDE INSURANCE  
NEHI BOTTTLERS  
OHIO BELL TEL.  
OHIO OIL  
PAN-AM SOUTHERN  
MRS. PAUL'S KITCHEN  
PEARL BREWING  
DR. PEPPER BOTTTLERS  
PEPPERIDGE FARM  
POWER PRODUCTS  
PURE OIL  
QUAKER CITY CHOC.  
RATH PACKING  
REDCO CORP.  
REDDI-WIP MFG.  
REMINGTON-RAND  
RICHFIELD OIL  
REV. ORAL ROBERTS  
ROTO-BROIL  
S.O.S. CO.

SCHOENLING BREWING  
SEABROOK FARMS  
SEARS ROEBUCK  
SEECK AND KADE  
SINCLAIR REFINING

SLENDERELLA  
SOUTHERN BELL TEL.  
SPEEDWAY PETROLEUM  
STANDARD BREWING  
STANDARD OIL OF CAL.

STEGMAIER BREWING  
SWIFT & CO.  
TAYLOR-REED  
TENILHIST CO.  
S. B. THOMAS

TOY MFGRS. OF U.S.A.  
U.S. RUBBER  
WALGREEN  
L. E. WATERMAN PEN  
WEST END BREWING

WESTERN AIRLINES  
WINE GROWERS GUILD  
WILLIAM WRIGLEY, JR.  
W. F. YOUNG  
ZENITH RADIO

### 301st to 400th

(in alphabetical order)

Range: \$64,510-\$40,080

ABBOTTS DAIRIES  
ADELL CHEMICAL  
AFFILIATED SUP. MKTS.  
AMERICAN BREWERY  
AMERICAN MOTORS  
AMERICAN TOBACCO  
A. T. & S. F. RR.  
BARTON MFG.  
BEATRICE FOOD  
BEKINS VAN & STORAGE  
BILL BENTON CLOTHES  
BIG BEAR MARKETS  
BOWMAN BISCUIT  
J. B. BRANSCOMBE  
BURGER BREWING  
BURMA-VITA  
BURRUS MILLS  
CARGILL INC.  
CHATTANOOGA MEDICINE  
COLONIAL BAKING  
COLONIAL STORES  
COOK PAINT & VARNISH  
CROWN ZELLERBACH  
B-X SUNRAY OIL  
DELTA AIRLINES  
REUBEN H. DONNELLY  
DRUG RESEARCH  
EAST OHIO GAS  
EASTCO  
ALBERT EHLERS  
JOSE ESCALANTE  
EX-LAX  
FAIRMONT FOODS  
FANNY FARMER CANDY  
FELS & CO.  
FISHER-PRICE TOYS  
GREAT NORTHERN RY.  
GROVETON PAPERS  
HAMMER BREWING  
CHR. HANSENS LAB.  
HOLLYWOOD BRANDS  
HDDO CHEMICAL  
HUMBLE OIL  
ILLINOIS BELL TEL.  
IVANO  
KEEBLER BISCUIT  
KENDALL FOODS  
KILPATRICKS BAKERIES

KIWI POLISH  
KNUDSEN CREAMERY  
JOHN LABATT LTD.  
LANCE, INC.  
LAN-O-SHEEN  
LITTLE CROW MILLING  
MAGNOLIA PETROLEUM  
MARTIN WINDOW  
MICHIGAN BELL TEL.  
NATIONAL FOOD CLUB  
NORTH AMERICAN AIRLINES  
NORTHERN PACIFIC R.R.  
NORTHWESTERN BELL TEL.  
NUHOFF PACKING  
OLYMPIA BREWING  
HENRY F. ORTLIEB CO.  
PEOPLES GAS & LIGHT  
PHILLIPS PACKING  
PIO WINE  
PITTSBURGH BREWING  
QUAKER OATS  
RADIART CORP.  
REDI-MAGIC MIX  
REVLON PRODUCTS  
REXALL DRUG  
RICHMOND BROS.  
ADAM SCHEIDT BREWING

G. SCHMIDT & SONS  
SCOTT PAPER  
SEAPAK CORP.  
SELCHOW & RICHTER  
SERTA ASSOC.

R. E. SPRIGGS  
STORZ BREWING  
SUN RAY DRUG  
SWEETS CO.  
TETLEY TEA

TEXIZE CHEMICAL  
TIDY HOUSE PRODS.  
TOP POP PRODS.  
TOP VALUE ENT.  
TOY GUIDANCE COUN.

UNION PACIFIC R.R.  
UNITED-WHELAN  
WESTINGHOUSE ELEC.  
WHITE KING SOAP  
WHITEHOUSE CO.

J. B. WILLIAMS CO.  
WILLIAMSON CANDY  
WILLIAMSON-DICKIE MFG.  
WINE ADVISORY BOARD  
WISE POTATO CHIP

### 401st to 500th

(in alphabetical order)

Range: \$40,070-\$21,100

ALLEGHENY CO. DEM.  
AMERICAN BREWING  
AMERICAN DAIRY  
ANCHOR SAN. & AMER. HTNG.  
ARIZONA BREWING  
BELL BAKERIES  
BELL TEL. CO. OF PA.  
BOYLE-MIDWAY  
BRILLO MFG.  
BROWN & HALEY  
E. L. BRUCE CO.  
BERRY BISCUIT  
CHARMIN PAPER  
CHESTY FOODS  
COFFEE TIME PRDCTS.  
DUMDNT LABS  
EASTERN AIR LINES  
EASY AD  
ELECTRICAL INST.  
EMERSON RADIO  
E-Z MILLS  
FIRST FED. SAV & LOAN

FITZGERALD BREWING  
GENESSEE BREWING  
JAMES C. GILL

GILLETTE  
GLAMUR PRODUCTS  
GODCHAUX SUGARS  
GOEBEL BREWING  
MARTIN L. HALL

HEKMAN BISCUIT  
HIRES CO. BOTT.  
HI-V CORP.  
H. P. HOOD & SONS  
IMPERIAL SUGAR

INDEPENDENT GROCERS  
IN-SINK-ERATOR  
INSTANT GRIP  
JENNEY MFG.  
JEWEL TEA

KAY JEWELRY  
KNOMARK MFG.  
LANVIN PARFUMS  
H. W. LAY & CO.  
LEE OPTICAL

LA. STATE RICE  
LYON VAN & STOR.  
MANCHESTER HOSIERY  
MANHATTAN SOAP  
MARCAL PAPER

MARLUN MFG.  
MARTIN OIL  
MARYLAND PHARM.  
MD.-VA. MILK  
McKESSON & ROBBINS

MERCHANTS BISCUIT  
MID-CONTINENT PET.  
WILNER PRODUCTS  
MINNEAPOLIS BREWING  
MOTORISTS MUTUAL

MURPHY PRODS.  
NEW ENGLAND TEL & TEL  
NEW JERSEY TEL.  
N.Y.C. R.R.  
NICOLAY-DANCEY

NISSEN BAKING  
O-CEBAR  
OHIO PROVISION  
OMAR, INC.  
ORE.-WASH.-CAL. PEAR BUR.

PARKER PEN  
PERKINS PRODUCTS  
PETERSEN BAKING  
CHARLES PFIZER CO.  
REGAL AMBER BREWING

ROSEFIELD PACKING  
S.S.S. CO.  
SCHLUEDERBERG-KURDLE  
JACOB SCHMIDT BREWING  
SIGNAL OIL

SKELLY OIL  
F. H. SNOW CANNING  
SOUTHWESTERN BELL TEL.  
SPECIAL FOODS  
STANDARD FOOD MARKETS

STERLING BREWERIES  
STRIETMANN BISCUIT  
STROEHMANN BROS.  
STUDEBAKER-PACKARD  
SUN DRUG

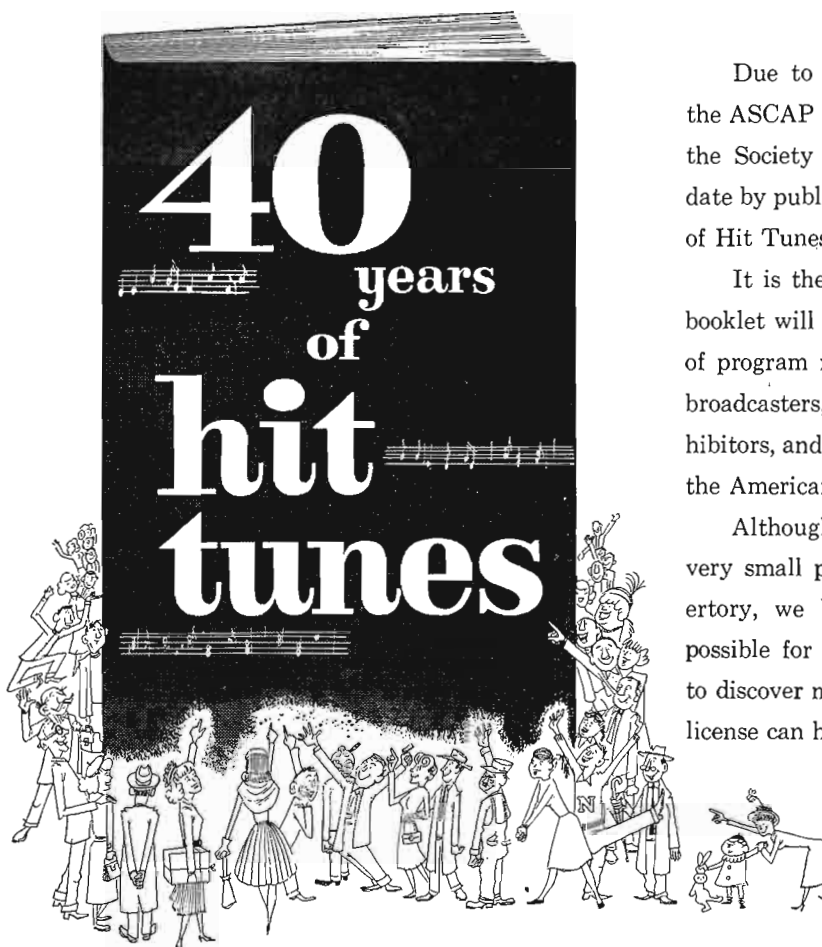
SUNBEAM CORP.  
VIC TANNEYS GYM  
TIDEWATER ASSOC.  
TURN-A-BED  
UTILITY APPLIANCE

VALLEYDALE PACKING  
WANDER COMPANY  
WARNER BROS.  
WELCH GRAPE JUICE  
WESTINGHOUSE ELEC. SUPPLY

\*NOTE: TB gives range of spending in which these clients fall but no rank order.

The American public chooses

# ASCAP MUSIC



Due to the excellent reception accorded the ASCAP booklet, "35 Years of Hit Tunes", the Society now is bringing this list up to date by publishing a new pamphlet, "40 Years of Hit Tunes".

It is the Society's sincere hope that this booklet will serve as a ready reference source of program material for television and radio broadcasters, advertising agencies, theatre exhibitors, and all those engaged in entertaining the American public.

Although this listing contains only a very small portion of the Society's vast repertory, we believe that it should make it possible for those in the entertainment field to discover more ways in which their ASCAP license can help them to make greater profits.

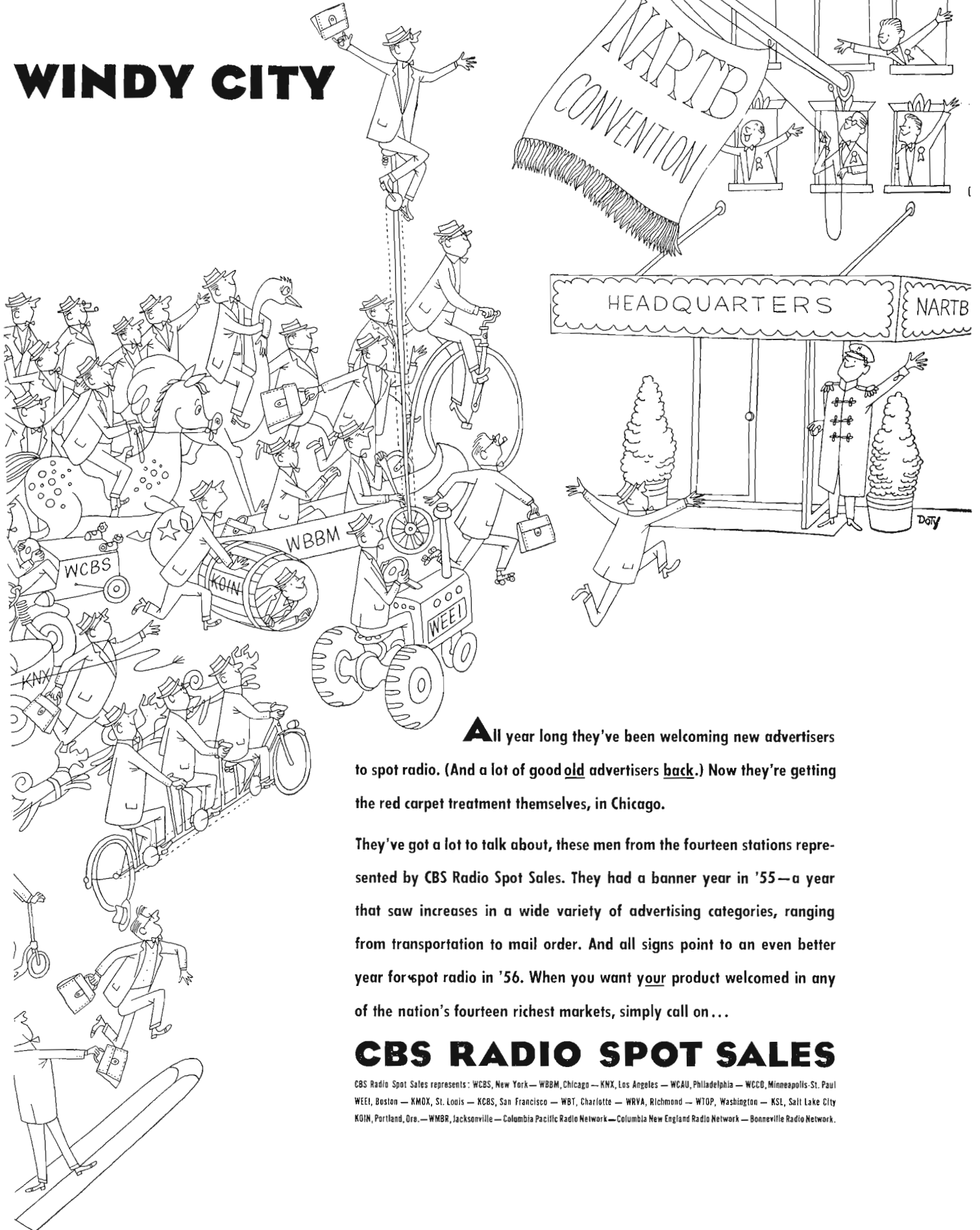


**The American Society of Composers, Authors and Publishers**  
575 Madison Avenue, New York 22, N. Y.

# THE WELCOME BOYS IN THE



# WINDY CITY



**A**ll year long they've been welcoming new advertisers to spot radio. (And a lot of good old advertisers back.) Now they're getting the red carpet treatment themselves, in Chicago.

They've got a lot to talk about, these men from the fourteen stations represented by CBS Radio Spot Sales. They had a banner year in '55—a year that saw increases in a wide variety of advertising categories, ranging from transportation to mail order. And all signs point to an even better year for spot radio in '56. When you want your product welcomed in any of the nation's fourteen richest markets, simply call on...

## CBS RADIO SPOT SALES

CBS Radio Spot Sales represents: WCBS, New York — WBBM, Chicago — KNX, Los Angeles — WCAU, Philadelphia — WCCO, Minneapolis-St. Paul  
WEEI, Boston — KMOX, St. Louis — KCBS, San Francisco — WBT, Charlotte — WRVA, Richmond — WTOP, Washington — KSL, Salt Lake City  
KGIN, Portland, Ore. — WMBR, Jacksonville — Columbia Pacific Radio Network — Columbia New England Radio Network — Bonneville Radio Network.

*the popularity charts  
tell only part of the story*

The public's choice in popular music is reliably charted each week in such trade barometers as *The Hit Parade*, *The Billboard Honor Roll of Hits*, *The Cash Box Top Ten* and *Variety's Scoreboard*. All compile their lists independently from national surveys of songs most played on the air, best-selling sheet music, best-selling records, and most in demand in the coin machines.

Twenty-three BMI-licensed compositions have made these hit charts during the last six months (October, 1955 through March, 1956)

The songs so distinguished are a credit to their writers, composers and publishers. BMI salutes their joint achievements. And while we take pride in this accomplishment, the popularity charts tell only part of the story. Appreciation must go also to that vast body of music provided by the writers and publishers during the past 16 years, including those songs which never reached the charts... the widely varied supply of music which makes up the complete BMI repertoire.

Broadcasters Attending the NARTB Convention  
Are Cordially invited to the BMI 3rd Floor Exhibit

A Collection of Original Autograph Music Manuscripts  
Brought to Chicago Directly from  
The Library of Congress in Washington

\* \* \*

The Library of Congress, through its Music Division, has accepted this Collection from BMI as a contribution to its permanent music archives.

\* \* \*

BMI Headquarters (Suite 639A-640A)

- AIN'T THAT A SHAME
- AT MY FRONT DOOR
- BAND OF GOLD
- BLACK DENIM TROUSERS
- BLUE SUEDE SHOES
- DADDY-O
- DUNGAREE DOLL
- EDDIE MY LOVE
- HE
- HEARTBREAK HOTEL
- I HEAR YOU KNOCKING
- I'LL BE HOME
- JUKE BOX BABY
- MAYBELLINE
- Memories Are Made of This
- ONLY YOU
- ROCK AND ROLL WALTZ
- See You Later Alligator
- SEVENTEEN
- Shifting Whispering Sands
- SIXTEEN TONS
- Suddenly There's A Valley
- Why Do Fools Fall In Love

**BROADCAST MUSIC, INC.** • 589 FIFTH AVENUE, NEW YORK 17, N. Y.

# EXHIBITORS AND COMPANY REPRESENTATIVES AT THE CONVENTION

*\*Firms are listed under the following categories*

Equipment .....	XXIX
Film .....	XXXII
Networks .....	XXXVII
Promotion bureaus .....	XXXVIII
Research .....	XXXVIII
Station brokers .....	XXXVIII
Station representatives.....	XXXVIII
Varied services .....	XLV

\*Listing as of presstime.

## equipment

### ADLER ELECTRONICS INC.

Conrad Hilton, Suite 1333A-1334A  
Exhibition Hall Space 19

Ben Adler, president; also Carmen J. Audiotore, Edward Galuska, S. David Scher, Frederic L. Ohmer.

### ALFORD MANUFACTURING COMPANY

Conrad Hilton, Exhibition Hall, Space 9  
Andrew Alford, David P. Flood, Harold H. Leach.

### ALLIED RADIO CORPORATION

Conrad Hilton, 610A-611A

S. H. Levey, J. Threlkeld, D. Towler, J. Rogers, L. Brook, L. Parson, B. Stone, R. Heydenburg.

### AMERICAN ELECTRONICS INC.—

#### BERLANT CONCERTONE

Conrad Hilton, Room 516

Edward A. Altshuler, sales mgr.; John B. Grey, chief engineer; Otto Deutsch, regional audio sales mgr.; Gene Clears, sales representative.

### AMERICAN TELEPHONE AND

#### TELEGRAPH CO—BELL

#### TELEPHONE SYSTEM

Conrad Hilton, Suite 1105-06

H. A. Carlson, III, Bell Telephone Co., Chicago; F. A. Cowan, asst. director of operations long lines, N. Y.; A. J. Esrey, general mgr. long lines Kansas City; C. W. Floyd, area commercial mgr. long lines White Plains, N. Y.; R. E. Gradle, div. commercial mgr. long lines N. Y.; E. C. Laird Jr., area commercial mgr. long lines Kansas City; F. R. McFarland, commercial staff supervisor long lines, White Plains, N. Y.; E. McCaffrey, area commercial mgr. long lines Cincinnati; M. G. Wallace, commercial operating engineer long lines N. Y.

### AMPEX CORP.

Conrad Hilton, Room 529

Phillipp Gundy, manager audio div.; Russell J. Tinkham, marketing mgr. audio div.; Robert J. Miner, sales mgr. audio div.

### ANDREW CORP.

Conrad Hilton, Exhibition Hall Space 21-B

Dr. V. J. Andrew, Robert P. Lamons, J. S. Brown, Henry F. Miller, John M. Lenehan, J. Rilee Lindquist, Robert C. Bickel, Charles R. Lane, Ernest A. Heitsch, Jeff D. Montgomery Jr., John W. McLeod.

### BLAW-KNOX COMPANY

Conrad Hilton, Rooms 546-547

A. H. Jackson, director engineering Blaw-Knox equipment div.; R. A. Troman, mgr. tower sales; W. S. Roscoe, sales engineer; R. M. Kuhn, sales engineer; John Cummings, sales engineer; Paul F. Bollmer, adv. mgr.; Robert E. Malley, asst. adv. mgr.

### CATERPILLAR TRACTOR CO.

Conrad Hilton, Suite 1105A-06A

Exhibition Hall Space 17

R. V. Bradley and R. G. Burdick, special representatives sales development div.; D. W. West, special representative sales promotion dept.; R. E. Mathis and J. Hasten, engine representatives central sales division.

### CENTURY LIGHTING INC.

Conrad Hilton, Exhibition Hall Space 18

Edward F. Kook, James J. Fedigan, N. "Sonny" Sonnenfeld, Earl Koehler, Charles Shelvin, Stanley McCandles, Fred M. Wolff, Willard Merrill, Jim Thompson, Rollo G. Williams.

### COLLINS RADIO CO.

Conrad Hilton, Exhibition Hall Space 28

R. H. Hollister, industrial sales mgr., Cedar Rapids; H. O. Olson, broadcast sales mgr., Cedar Rapids; T. D. Sharpe, regional sales mgr., Dallas; J. D. Phelan, regional sales mgr., Burbank; C. W. Service, regional sales mgr., New York; J. H. Hamilton, regional sales mgr., Cedar Rapids; R. A. Powell, broadcast sales, Cedar Rapids; J. F. Stanbery, broadcast sales engineer, Knoxville; R. D. Sidwell, broadcast sales engineer, Talabasse; L. O. Embree, broadcast sales engineer, Dallas; F. P. Wallace, broadcast sales engineer, Burbank; J. F. Wright, Jr., broadcast sales engineer, Cedar Rapids; M. N. Oebbeke, broadcast sales engineer, New York; L. H. Leggett, broadcast sales engineer, New York; G. C. Wetmore, broadcast sales engineer, Washington, D. C.; E. S. Gagnon, broadcast sales engineer, New York; R. P. Dutton, director, Washington, D. C.; E. J. Maloney, broadcast audio engineer, Cedar Rapids; K. L. Caldwell, broadcast transmitter engineer, Cedar Rapids; C. M. Lowder, field service engineer, Cedar Rapids; Paul Wulfsberg, asst. director engineering, Cedar Rapids.

### CONRAC INC.

Conrad Hilton, Room 561

W. J. Moreland, president; also, Russ M. Alston, Ken Williams, J. G. Jones.

### CONTINENTAL ELECTRONICS

Conrad Hilton, Room 632

James O. Welden, W. M. Witty, Mark W. Bullock, J. K. Findley, Thomas B. Moseley.

### DAGE TELEVISION

Conrad Hilton, Room 609A

Exhibition Hall Space 5

W. M. Jones, head, electronics div., Thompson Products; James L. Lahey, gen. mgr.; John R. Howland, general sales mgr.; J. W. Alinsky, chief engineer; George H. Fathauer, chief development and design engineer; J. E. Campbell, industrial sales mgr.; Robert E. Green, director of educational tv; W. E. Smith, asst. to gen. sales mgr.; Neff Cox, Jr., sales mgr., broadcast equip.; H. E. Crow, asst. to chief engineer; J. E. Banister, field engineer; H. C. Garba, sup., field engineering; Harold Ennes, systems engineer; Clifton B. Schmith, test engineer; Mort Zimmerman, dist. sales mgr.; Wynne Stewart, dist. sales mgr.; Lyle Burrichter, dist. sales mgr.; C. W. Kimes, dist. sales mgr.

### DRESSER-IDECO CO.

Conrad Hilton, Rooms 604-05-07

K. H. Brust, Dan Byrd, J. Roger Hayden, J. M. Hogan, George Iles, Pat Maroney, Orville Pelkey, James Welsh.

### ALLEN B. DU MONT LABORATORIES INC.

Conrad Hilton, Suite 1600-01-02A

Exhibition Hall Space 22

Technical products division: Dr. P. S. Cristaldi, div. mgr.; R. E. Kessler, gen. manufacturing mgr.; G. R. Mezger, gen. sales mgr.; A. J. Talamini, Jr., engineering mgr.; F. S. Newman, communication products advg. mgr. Television transmitter department: K. F. Petersen, sales mgr.; C. E. Spicer, sales operations mgr.; G. H. Wagner, sales engineering mgr.; H. W. McCrae, manager-transmitter engineering; F. Bonvouloir, central sales representative; L. C. Radford, Jr., southeastern sales representative; R. J. Myers, western sales representative; L. Keys, northwestern sales representative; B. J. Klindworth, midwestern sales representative; F. A. O'Connell, northeastern sales representative; G. Winston, southern sales representative; H. Del Muro, southern sales representative; D. Stewart, special assignments; J. Shearer, sales engineer; F. C. Grace, sales engineer; N. Ritter, sales engineer; R. Bollen, sales engineer; L. Litchfield, sales engineer; J. Sims, sales engineer; M. Shovlowsky, sales engineer; L. Larson, sales engineer; L. Wallace, sales engineer; R. Petruzzelli, engineer; H. Mate, engineer; F. Tamaro, engineer; D. Quinlan, Engineer. International division: J. Morrisey, transmitter sales manager.



## NAMES THAT GO TOGETHER IN T. V.

### **SPONSOR**

Anheuser-Busch, Inc.  
 Pure Oil Company  
 Ford Motor Company  
 Crosley-Bendix Home  
 Appliances,  
 (Div. of AVCO)

### **AGENCY**

D'Arcy Advertising Co.  
 Leo Burnett, Co., Inc.  
 J. Walter Thompson Co.  
 Earle Ludgin & Co.

### **PRODUCER**

Wilding  
 Wilding  
 Wilding  
 Wilding

## WILDING PICTURE PRODUCTIONS, INC.

**CHICAGO**

**NEW YORK**

**DETROIT**

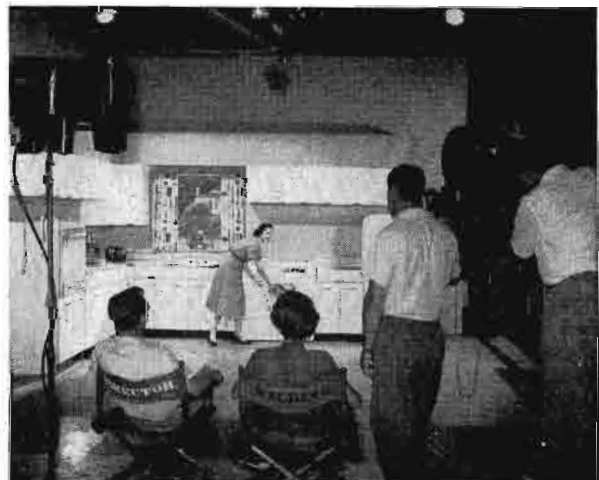
**HOLLYWOOD**

**PITTSBURGH**

**CLEVELAND**

**CINCINNATI**

**ST. LOUIS**





# EXHIBITORS AND COMPANY REPRESENTATIVES AT THE CONVENTION

## equipment (continued)

### ELGIN METALFORMER CO.

Conrad Hilton, Exhibition Hall Space 11  
James G. Wells, S. K. Frankel, Herb C. Golz, Larry Fay.

### FOTO-VIDEO LABORATORIES INC.

Conrad Hilton, Room 545

Albert Baracket, president and chief engineer; A. R. Fiore, v.p.; C. E. Underwood, sales mgr.; John J. McMahon, sales; George J. Anderson, sales; Hans Nord, engineer; M. K. Widdekind, sales representative.

### GATES RADIO CO.

Conrad Hilton, Suite 833A-34A  
Exhibition Hall Space 4

P. S. Gates, president; Larry Cervone, gen. sales mgr.; N. J. Jochem, director of engineering; Jay Blakesley, audio sales; Robert Maki, special products sales; Urlin Whitman, government sales; John Haerle, N. Y. district manager; also, Robert Ware, Stan Whitman, Ken Neubrecht, Richard Spruill, Wayne Marcy, sales engineers.

### GENERAL ELECTRIC CO.

Conrad Hilton, Suite 1400  
Exhibition Hall Space 23

W. J. Morlock, gen. mgr., technical products department; P. L. Chamberlain, gen. mgr., broadcast equipment department; F. P. Barnes, mgr. marketing, broadcast equipment section; C. J. Simon, mgr. field sales, broadcast equipment section; C. W. Michaels, mgr. marketing & admin., broadcast equipment section; R. D. Jordan, mgr. adv. & sales promotion, broadcast equipment section; W. R. Chapin, mgr. product planning, broadcast equipment section; M. R. Duncan, mgr. product service, broadcast equipment section; A. F. Wild, mgr. special product sales, broadcast equipment section. Field sales representatives: John Wall, regional sales mgr., Cincinnati; J. H. Douglas, regional sales mgr., Dallas; C. T. Haist, regional sales mgr., San Francisco; W. G. Broughton, district sales mgr., Syracuse; L. F. Page, district sales mgr., New York; E. H. Platt, district sales mgr., Cleveland; J. M. Comer, Jr., district sales mgr., Atlanta; T. F. Bost, Jr., district sales mgr., Atlanta; G. E. Webster, district sales mgr., Chicago; R. E. Lauterbach, district sales mgr., St. Louis; H. W. Granberry, district sales mgr., Boston; V. H. Russell, district sales mgr., Seattle; F. R. Walker, district sales mgr., Los Angeles. Canadian General Electric: G. P. Adamson, gen. sales mgr.; F. T. Dayment, headquarters sales mgr.; T. H. Barbour, mgr. sales, western region; C. E. Spence, mgr., sales, central region; W. A. Cole, mgr., sales, eastern region. International General Electric: G. H. Stratton, mgr., commercial electronic sales; J. W. I. Cody, television broadcast sales.

### GENERAL PRECISION LABORATORY INC.

Conrad Hilton, Room 553  
Exhibition Hall Space 24

Dr. R. L. Garman, Blair Foulds, Dr. F. N. Gillette, N. M. Marshall, J. W. Belcher, W. E. Smyth, R. H. Johnston, E. J. Manzo, R. K. Hunsicker, A. F. Brundage; G. Q. Herrick, L. L. Pourciau, A. G. Balletta.

### GENERAL RADIO CO.

Conrad Hilton, Exhibition Hall Space 1  
C. A. Cady, J. E. Belcher, W. R. Thurston, R. E. Bard, W. M. Ihde.

### HARRISON LABORATORIES INC.

Conrad Hilton, Exhibition Hall Space 30  
C. W. Harrison, A. M. Darbie.

### HARWALD CO. INC.

Conrad Hilton, Exhibition Hall Space 16A,  
Room 603

Robert Grunwald, president; Robert Menary, sales mgr.; Richard Wallace, technical director.

### HOUSTON FEARLESS

Conrad Hilton, Suite 1433A-34A  
K. B. Elliott, v.p. sales; J. B. Olsson, sales engineer western region; J. L. Jiruska, eastern regional sales mgr.

### HUGHEY & PHILLIPS INC.

Conrad Hilton, Room 549, Suite 1139-40  
J. H. Ganzenhuger, v.p. & gen. mgr.; also following sales representatives: H. J. Geist, W. L. Hotz, R. L. Lang, M. J. Cudahy.

### KAY LAB

Conrad Hilton, Suite 1022A-23A  
Exhibition Hall Space 20

R. T. Silberman, R. E. Langworthy, E. G. Gramman.

### KLIEGL BROS.

Conrad Hilton, Exhibition Hall Space 21  
Herbert R. More, Samuel V. Keyian, Joel E. Rubin, Jack Higgins, Paul Bowers.

### LAMEDA-PACIFIC ENGINEERING INC.

Conrad Hilton, Exhibition Hall Space 27  
Larry Mallach, president and chief engineer; Steve Sudjian, applications engineer; John Becker.

### MULTIPLEX SERVICES CORP.

Conrad Hilton, Room 657  
William S. Halstead, president; Gordon B. Halstead, gen. mgr.

### NEMS-CLARKE INC.

Conrad Hilton, Rooms 642A, 544A  
K. B. Redding, Raymond Rosenberg, Edward Swanson.

### PHELPS DODGE COPPER PRODUCTS CORP.

Conrad Hilton, Room 539A  
G. A. Yates, T. J. Kelly, A. H. Magnuson,

J. F. McGuire, C. D. Dimity, R. C. Bowen, H. L. Olds, G. A. Johnson, F. K. Packard, J. B. Lynch, F. W. Lemly.

### PHILCO CORP.

Conrad Hilton, Suite 1705-06  
Exhibition Hall Space 14

J. D. McLean, vp and gen. mgr.; M. A. Williams, general sales manager, G. A. Hagerty, F. F. Bartlett, K. C. Moritz, W. F. Tait, J. R. McKenna, F. Langstroth, D. B. McKey, G. L. Ashby, J. S. Bedner, M. D. Borks, L. J. Boss, J. L. Herre, J. J. Johnston, L. Kendall, M. H. McLaughlin, W. D. Myers, B. M. Stol, C. M. Volkland.

S. C. Spielman, J. B. Williams, J. Colocousis, T. S. Dix, A. D. Emurian, H. P. Ford, H. A. Millett, F. H. Nelson, K. E. Walker, J. R. Henhoeffler, J. H. Roth, C. L. Jensen.

A. Pollack, H. Hockheimer, J. Dershimer, W. B. Nielsen, C. A. Barker, T. A. Dorsay, C. M. Haas, J. B. Patterson, O. I. Thompson, K. E. Brigham, M. L. Gaskill, T. A. Patterson.

### PRODELIN INC.

Conrad Hilton, Room 609

L. A. Bendon, pres.; R. F. Lewis, 1st v.p.; R. G. Maddox, 2nd v.p.; J. F. Cosgrove, sales mgr.; W. C. Cothron, sales engineer.

### RADIO CORPORATION OF AMERICA

Conrad Hilton, Room 602A-604A-605A-607A, Exhibition Hall Space 15

Al Malcarney, gen. mgr. RCA commercial electronic products; Dr. James Hillier, chief engineer commercial electronic products; A. R. Hopkins, mgr. broadcast and tv equipment department; J. P. Taylor, adv. mgr.; E. C. Tracy, broadcast sales mgr.; E. N. Luddy, mgr. transmitter equipment sales; W. B. Varnum, mgr. studio equipment sales; V. E. Troant, chief engineer broadcast and tv equipment department. (See Advertisement Convention Special Section Pages XII-XIII.)

### RADIO ELECTRONIC TELEVISION MANUFACTURERS ASSOCIATION

Conrad Hilton, Exhibition Hall Space 21

### RAYTHEON MANUFACTURING CO.

Conrad Hilton, Room 521A, Suite 1039A-40A, Exhibition Hall Space 10

D. J. Webster, A. E. Keleher, W. G. Small, R. G. McLaughlin, H. J. Geist, P. J. Pontecorvo, S. Topol, Edward Alpert, W. B. Cozzens, W. B. Taylor, W. J. Monroe, E. J. Rome, J. L. Lovett, M. J. Cudahy, J. J. Sedik, W. E. Marclay, W. J. Bickford, J. C. Profita, H. P. Bannon, A. R. Wolfe.

### RUST INDUSTRIAL CO.

Conrad Hilton, Room 533

William F. Rust, president and gen. mgr., Donald G. Inman, broadcast sales mgr.

# EXHIBITORS AND COMPANY REPRESENTATIVES AT THE CONVENTION

## equipment (continued)

### SARKES TARZIAN INC.

**Conrad Hilton, Exhibition Hall Space 3**  
Biagio Presti, gen. sales mgr.; Dan Meadows, commercial mgr.; Mort Weigel, plant mgr.; Slim Fuller, chief engineer; John Guthrie, assistant in charge of engineering; Leonard Gary, sales representative; Tom Tervoe, sales representative; the engineering staff.

### SCHAFFER CUSTOM ENGINEERING

**Conrad Hilton, Rooms 613, 614, 616**  
Paul C. Schaffer, Walton N. "Bud" Hershfield.

### STANDARD ELECTRONICS CORP.

**Conrad Hilton, Rooms 653-655**  
W. H. Zillger, v.p., H. R. Smith, mgr. tv engineering; W. H. Rappolt, mgr. customer's service; S. L. Chaikind, marketing mgr.; H. Craig, engineer tv division; also the following district sales engineer mgrs.: J. T. Campbell, central east coast; S. P. Jenkins, southern district; R. C. Hutchins, midwest; L. E. Pett, western district; M. Zimmerman.

### TARC ELECTRONICS INC.

**Conrad Hilton, Room 553A**  
M. L. Singer, Eugene Sheridan, Ted Cook, Robert S. Aha.

### TELECHROME SALES INC.

**Conrad Hilton, Exhibition Hall Space 12**  
J. R. Popkin-Clurman, H. Charles Riker, D. E. Chapman.

### TELEPROMPTER CORP.

**Conrad Hilton, Rooms 512-513**  
**Exhibition Hall Space 25**  
Irving B. Kahn, president; Hubert J. Schalaflly, v.p. engineering; Herbert W. Hobler, v.p. sales; William K. Treynor, mgr. station sales; James Blair, sales service mgr.; Rudy Vlasak, chief technician Teleprompter west coast; Ted Boismeyan, manager Chicago div.; Joe Kavalchik, chief technician Chicago; Ray Hagen, special field representative. (See *Advertisement Convention Special Section Page LIII.*)

### TOWER CONSTRUCTION CO.

**Conrad Hilton, Rooms 630A, 631A**  
M. M. Lasensky, Frank Little, Charles Wright, Allan Tiltan.

### UTILITY TOWER CO.

**Conrad Hilton, Exhibition Hall Space 30**  
Verle Duvall, C. E. Nelson, Jerry Nelson.

## film

### ABC FILM SYNDICATION INC.

**Conrad Hilton, Suite 1205A-1206A**  
George T. Shupert, president; Don L. Kearney, v.p. in charge of sales; Howard An-

derson, midwest sales mgr.; Lee Francis, adv. and promotion mgr.; Robert Miehle, Chicago sales representative; J. Chris Hetherington, St. Louis sales representative; Ted Wold, Minneapolis sales representative.

### M & A ALEXANDER PRODUCTIONS INC.

**Conrad Hilton, 535A-537A**  
Arthur Alexander, Ben Elrod, Larry Stern, Arnold Stern. (See *Advertisement Convention Special Section Page LVIII.*)

### ASSOCIATED ARTISTS PRODUCTIONS

**Conrad Hilton, Room 509A**  
Kenneth Hyman, v.p.; W. Robert Rich, gen. sales mgr.; Donald Klauber, v.p.

### C & C TV CORP.

**Sheraton, Suite 2702-04**  
Erwin H. Egges, v.p. and gen. sales mgr.; Richard Feiner, sales assistant.

### CBS TELEVISION FILM SALES

**Conrad Hilton, Suite 2300-01-02A**  
Leslie Harris, v.p. and general manager; Fred J. Mahlstedt, director of operations and production; Wilbur S. Edwards, general sales manager; Walter A. Scanlan, sales promotion manager. *Newsfilm* represented by Howard L. Kany, manager.

### HARRY S. GOODMAN PRODUCTIONS

**Conrad Hilton, 556A-577A**  
Harry S. Goodman, general manager; Everett F. Goodman, sales manager; Stuart Wilson, tv director.

### GUILD FILMS

**Conrad Hilton, 656A**  
Reub Kaufman, president; John Cole, west coast sales manager; Robert Devinney, Chicago area sales manager; Art Gross, assistant sales director; also, William Pomeroy, Dalton Dannon, Vic Peck.

### HOLLYWOOD TELEVISION SERVICE INC.

**Conrad Hilton, Rooms 550A-551A**  
**Suite 2400**  
Earl R. Collins, president; Richard G. Yates, v.p. Sam Seplowin, sales representative; Rex Allen, motion picture star.

### HYGO AND UNITY TELEVISION CORP.

**Conrad Hilton, Rooms 524A-526A**  
Jerome S. Hyams, president; Robert Seidelman, general sales manager; Stanley H. Dudelson, midwestern division manager; Jerry Weisfeldt, western division manager; William E. Young, southern division manager.

### INTERNATIONAL NEWS SERVICE

**Conrad Hilton, Suite 805-06**  
Robert H. Reid, tv sales mgr.; Gene Roguski, managing editor INS central divi-

sion Chicago; William C. Wilson, Atlanta; William Peart, Dallas, Richard H. Coyle, Chicago; Saul Reiss, New York.

### LANG-WORTH FEATURE PROGRAMS INC.

**Conrad Hilton, Rooms 556-557-560, Suite 1833A-34A**  
C. O. Langlois Sr., president; John D. Langlois, gen. mgr.; Willie O'Keefe, v.p.; also, Hugh Allen, Ed Gardiner, Bob Hall, Spence Caldwell.

### MCA TV LTD.

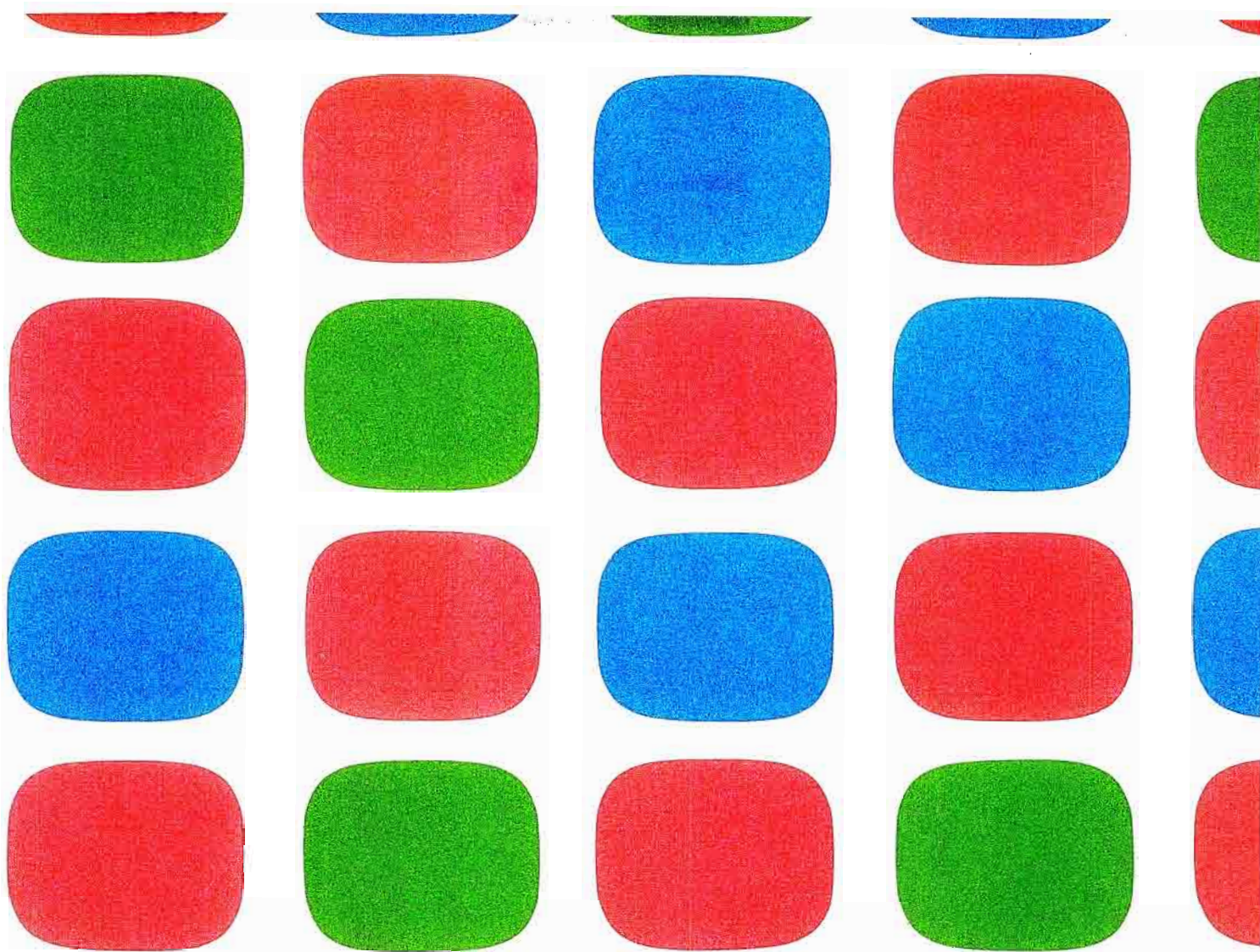
**Conrad Hilton, Rooms 504A-505A-507A**  
**Suite 904-06**  
Layton Bailey, v.p., Dallas; DeArv Barton, v.p. station sales; Aaron Beckwith, v.p. New York sales; Howard Berk, eastern publicity; Frank Brill, eastern sales manager; Albert Dorskind, Beverly Hills legal; Lou Friedland, v.p. station sales; Allen Green, account executive; Robert Greenberg, v.p. western sales manager; Raoul Kent, account executive; Hank Long, v.p. midwestern sales manager; Henry Luhrman, account executive; Tom McManus, v.p. international sales manager; Frank McMahon, advertising manager; Frank Mincola, v.p. merchandising; Wynn Nathan, v.p. national sales manager; Jim Necessary, account executive; Charles Richter, account executive; Robert Reagan, western publicity; John Rohrs, v.p., midwestern sales manager; Noel Rubaloff, assistant national sales manager; Dale Sheets, v.p. regional sales western; David Sutton, v.p., MCA Tv Ltd; Herb Stern, v.p. New York legal; Karl Von Schallern, station sales midwest; Ray Wild, v.p. southwestern sales manager; Paul Weiss, account executive; Martin Williams, account executive; Kenneth Cleveland, London; Stu Smith, v.p. Toronto, Ontario.

### NBC TELEVISION FILMS

**Conrad Hilton, Suite 2104A-05A-06A**  
Carl M. Stanton, v.p.; H. Weller "Jake" Keever, national sales manager; Daniel Curtis, eastern sales manager; Edwards Montanus, central sales manager; Clifford A. Ogden, western sales manager; James A. Strain, western sales supervisor; Seymour "Hap" Eaton, central sales supervisor; William Breen, southeastern sales supervisor; John F. Tobin, northeastern sales supervisor; Jay H. Smolin, advertising and promotion manager; Frederick A. Jacobi, publicity manager.

### NATIONAL TELEFILM ASSOCIATES INC.

**Conrad Hilton, Suites 504, 505, 507**  
Ely A. Landau, President; Oliver A. Unger, executive v.p.; Harold Goldman, v.p., Sales; Edythe Rein, v.p.; Edward Gray, v.p. in charge of west coast sales; E. Jonny Graff, v.p. in charge of midwest sales; Bernard Tabakin, director of national program sales; Martin Roberts, director of promotion and  
(List continues page XXXVII)



**WNBQ, CHICAGO, PAINTS THE TOWN RED!**



**and blue!  
and green!**

# WNBQ LEADS THE ALL-COLOR



*First Chicago station to develop a distinctive style of creative local programming, with products of its "Chicago School" graduating to network status . . .*

*First Chicago station to run a regular weekly commercial television program . . .*

*First Chicago station to transmit in color . . .*

*First Chicago station to use color film projection . . .*

*First Chicago station to run a regularly scheduled, live, all-color show . . .*

Now WNBQ leads again! Beginning April 15th, WNBQ goes all-color — the world's first all-color TV station.

With new color equipment and enlarged studio facilities, WNBQ converts all its live local studio production to color — supplementing the national color break-through which RCA is backing with a \$70-million investment and which NBC is pushing forward with its heavy schedule of network shows in color.

COLOR TV IS HERE! And the lessons learned, the

# AGAIN, WITH WORLD'S FIRST STATION!



techniques developed in this Chicago pilot operation will be made available to every television station interested in advancing color television as a regular service to the public and to advertisers.


On the next page, you'll find a list of Mid-America's TV favorites now on view in full color over WNBQ. This rainbow of programming leads to a pot of gold for audiences – in the shape of exciting new entertainment values. And for advertisers – a colorful new framework

for their messages and a perfect testing ground for the techniques of displaying their products in color.

Show business serving *all* business – that's WNBQ's specialty in America's 2nd richest market.

## WNBQ

**NBC** TELEVISION IN CHICAGO

a service of  represented by NBC Spot Sales

	TOWN & FARM Mon.-Fri.		LEN O'CONNOR NEWS Mon.-Fri.	JOHNNY COONS' ADVENTURES Mon.-Fri.	KENNY'S KLUB Mon.-Fri.
	BOB & KAY with EDDIE DOUCETTE Mon.-Fri.	ELMER THE ELEPHANT Mon.-Fri.	ADULTS ONLY Mon.-Fri.		CLINT YOULE WEATHER Sun.-Fri.
	DORSEY CONNORS Sun.-Fri.	JACK ANGELL NEWS Mon.-Fri.	<b>WNBQ's</b> schedule of local shows in <b>COLOR</b>	LET'S LOOK AT SPORTS Mon.-Fri.	RCA COLOR THEATER Monday
		WHAT'S THE PIXIE? Wednesday		KUKLA, FRAN & OLLIE Thursday	
	KIDS' HOLIDAY Saturday	IT'S CHRIS Saturday		HOW DOES YOUR GARDEN GROW? Saturday	SUNDAY FUNNIES Sunday
	BIBLE TIME Sunday		THE PULPIT Sunday	LIVE & LEARN Sunday	
			CITY DESK Sunday	NEWS - ALEX DREIER Sunday	SPORTS STAR TIME Sunday



**BROADCASTERS ARE CORDIALLY INVITED...**

While you're in town for the NARTB Convention, we hope you'll drop into WNBQ's new Color Exhibition Hall in the Merchandise Mart. You'll find a visit well worth your while.

**JULES HERBUVEAUX**

Vice President and General Manager  
WNBQ-WMAQ, NBC Chicago

## film (continued)

sales service; Raymond E. Nelson, director of sales development; also the following sales reps: Don Swartz, Gerald Corwin, Nick Russo, Charles D. McNamee, Pete Rodgers, Bert Freedman, Victor H. Bikel, Sherlee Barish, Anthony Azzato, Allen Wallace.

### OFFICIAL FILMS INC.

#### Conrad Hilton, Room 520

Herman Rush, v.p. in charge of sales; Wells Bruen, assistant sales mgr.; Jack Garrison, midwest sales mgr.; John Newman, director of adv. promotion and publicity; Art Brecher, head of Minneapolis sales office; Jerry Lee, head of Beverly Hills sales office. (See *Advertisement Pages 50-51.*)

### RCA RECORDED PROGRAM SERVICES

#### Conrad Hilton, Suite 600, 601, 602

H. L. Letts, manager, Record Operations Dept.; James P. Davis, manager Custom Record Division; A. B. Sambrook, manager Recorded Program Service sales; Ben Selvin, artist and repertoire manager; Frank J. O'Donnell, advertising and promotion manager; Donald Axt, manager of sales promotion services; also, the following RCA Thesaurus salesmen: William F. Reilly, William C. Gartland, George Field, Wallace Cochran, Hugh Grauel, Robert Fender and Gus Hagenah; also E. B. Dunn, manager custom record administration; Paul White, advisor to RCA Recorded Program Services for tv film shows; A. E. Hindle, manager custom record sales in Chicago; W. Leonard, Chicago representative custom record sales.

### RKO TELERADIO

#### Conrad Hilton, Suite 1805A

Jack Poor, Executive v.p. Mutual Broadcasting System and v.p. General Teleradio. (See *advertisement pages 82-85.*)

### WALTER SCHWIMMER CO.

#### Conrad Hilton, Room 638A

Walter Schwimmer, president; Bernard Crost, sales mgr.; Arthur E. Pickens Jr., program director.

### SCREEN GEMS INC.

#### Conrad Hilton, Suite 519A-520A

Ralph M. Cohn, v.p. and general mgr.; John H. Mitchell, v.p. in charge of sales; Robert H. Salk, director of sales; Henry S. White, director of adv. and promotion; Frank Young, press director; also Ben Coleman, Frank Browne, sales.

### STERLING TELEVISION

#### Conrad Hilton, 560A-561A

Saul Turell, Bernice Coe, Elliot Abrams, Allan Gleitsman, Richard Rogers, Lee Orgel, Mrs. Lea Orgel, Herman Edel.

### TELE-PICTURES INC.

#### Conrad Hilton, Room 657A

Ed Baumgarten, president; Marv Lowe.

### TELEVISION PROGRAMS OF AMERICA INC.

#### Conrad Hilton, Suite 515A-517A

Milton A. Gordon, president; Michael M. Sillerman, executive v.p.; Bruce Eells, v.p. western division; William Fineshriber Jr., v.p. New York City division; Hardie Frieberg, v.p. eastern division; Leon Bernard, manager midwestern division; Pat O'Brian, Chicago office; Kurt Blumberg, assistant v.p.; Vincent Melzac, assistant to the president; Eli Harris, director of advertising; Jerry Franken, director of press promotion.

### U M & M TV CORP.

#### Conrad Hilton, 532A-533A-534A

Charles M. Amory president; also Leo Brody, Richard Carlton, Irving Feld, Paul Blair, John L. D. Peters, Neale Oliver, Don Schueler.

### UNITED PRESS ASSOCIATION

#### Conrad Hilton, Room 534, Suite 1039-40

C. Edmonds Allen, William C. Payette, Leroy Keller, Bert Masterson, William R. Higginbotham, Ed Brandt, Jim Herman, Tim Canty, Fran Leary, Charles Ahrens, Marguerite Davis, Jesse Bogue, Don Brydon, Cal Thornton, Bill Drake, James Darr, Harold Gully, Carl Kramer.

### VITAPIX CORP.

#### Conrad Hilton, Suite 2234A-36A

John E. Fetzer, chairman of the board; Kenyon Brown, president; Edward E. Hall, executive v.p.; Hal Roach Jr., v.p.; Paul A. O'Bryan, secretary-treasurer.

### ZIV TELEVISION PROGRAMS

#### Conrad Hilton, Rooms 500-501-502,

#### Suite 904A-05A-06A

Fred W. Ziv, chairman of the board; John Sinn, president; M. J. Rifkin, v.p. in charge of sales; Al Unger, director of Chicago office. (See *advertisement pages 12-15.*)

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## networks

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### AMERICAN BROADCASTING CO.

#### Conrad Hilton, Suite 1804A-06A-08A

Len Goldenson, president AB-PT; Robert Kinter, ABC president; Robert Hinckley, v.p.; Lee Jahnce, v.p.; Mike Foster, v.p.; John Mitchell, v.p.; Don Durgin, v.p.; Frank Marx, v.p.; Jim Connolly, v.p.; also, Alfred Beckman, Ed Degray, Malcolm Laing, Ralph Hatcher Joe Merkle, Earl Mullin, Briggs Baugh, Frank Atkinson, James Beach. (See *advertisement Convention Special Section Pages LVI-LVII.*)

### CBS TELEVISION NETWORK

#### Conrad Hilton, Suite 2300

J. L. Van Volkenburg, president, CTD; Merle S. Jones, exec. v.p., CTD; Herbert V. Akerberg, v.p., station relations, CTD; Wil-

liam Hylan, v.p., network sales, CTD; Leslie Atlass v.p., gen. mgr., WBBM-TV, Chicago; Richard Salant v.p., gen. executive, CBS, Inc.; Craig Lawrence, v.p., company owned stations, CTD; Edward P. Shurick, national director, station relations, CTD; Bob Wood, asst. national director, station relations, CTD; Dave Williams, eastern mgr., station relations, CTD; Edward Scovill, central manager, station relations, CTD; Bert Lown, western mgr., station relations, CTD; Robert Jamieson, sales service mgr., network sales, CTD; Sam Digges, gen. mgr., WCBS-TV, New York; Edmund C. Bunker, gen. mgr., WXIX, Milwaukee; James T. Aubrey, Jr., gen. mgr., KNXT, Los Angeles; Clark George gen. mgr., CBS-TV Spot Sales.

### CBS RADIO

#### Conrad Hilton, Suite 1900-01-02A

Arthur Hull Hayes, president, CBS Radio; James Seward, administrative v.p.; J. Kelly Smith, admin. v.p.; Leslie Atlass, v.p. in charge of central div.; John Karol, v.p. in charge of network sales; Howard Barnes, v.p. in charge of network programs; William A. Schudt, Jr., v.p. in charge station relations; Wendell Campbell, v.p. in charge CBS Radio Spot Sales; Irving Fein, vice president; Eric H. Salline, manager, station relations; Richard Jolliffe, admin. mgr., sales services; Murray Salberg, mgr. of program promotion; Jack Martin, mgr. network sales service; George Crandall, director of press information; Gordon Hayes, western sales mgr., CBS Radio Spot Sales.

Representatives for CBS Radio Owned Stations: Jules Dundes, gen. mgr., KCBS, San Francisco; Robert Hyland, gen. mgr., KMOX, St. Louis; Ernie Shomo, General Manager, WBBM, Chicago; Harvey Struthers, gen. mgr., WEEI, Boston; Carl Ward, gen. mgr., WCBS, New York; Bert West, gen. sales mgr., KNX, Los Angeles. (See *advertisement Convention Special Section Page XI.*)

### KEYSTONE BROADCASTING SYSTEM

#### Conrad Hilton, Rooms 546A-548A

Sidney J. Wolf, Noel Rhys, Edwin R. Peterson, Joseph Bayer, Arthur Wolf, E. Richard Peterson Jr., Blanche Stein, Jane C. McFadgen.

### MUTUAL BROADCASTING SYSTEM

#### Conrad Hilton, Suite 1604A-06A

Thomas F. O'Neil, president; John B. Poor, exec. v.p.; Brad Simpson, asst. to exec. v.p.; Harry Trenner, v.p. in charge sales; Geo. Ruppel, v.p., finance; Robert Carpenter, director of station relations; Charles King, station relations, eastern region; Thomas Duggan, station relations, western region; Francis X. Zuzulo, director of public relation and press information.

### NATIONAL BROADCASTING CO. INC.

#### Conrad Hilton, Suite 2306A-10A-11A

Station Relations Personnel Attending Con-

## networks (continued)

vention: Harry Bannister, Donald J. Mercer, Sheldon Hickox, Robert Aaron, Al Bengston, Joseph Berhalter, Paul Hancock, William Kelley, Ogden Knapp, E. B. Lyford, Hamish McIntosh, Raymond O'Connell, Paul Rittenhouse.

NBC Representatives at Convention: Sylvester L. Weaver, Jr., Robert W. Sarnoff, Don Bishop, Ken Bilby, Dick Close, Jerry Danzig, Bill Davidson, Charles Denny, William Duttera, Raymond Guy, A. L. Hamerschmidt, William Hedges, Anthony Hennig, George McElrath, Thomas McFadden, John Reber, Earl Rettig, Ham Shea, Hank Shepard, Ted Sisson, Carl Stanton, Cornelius Sullivan.

## promotion bureaus

### RADIO ADVERTISING BUREAU INC.

Conrad Hilton, Suite 1118A-1120A

Kevin B. Sweeney, president; John F. Hardesty, v.p. and gen. mgr.; Sherrill Taylor, v.p. and dir. of promotion; Arch Madsen, director of station services; also, Imelda Simon, Doris Bowers.

### TELEVISION BUREAU OF ADVERTISING

Sheraton Blackstone Hotel

W. D. Rogers, chairman, board of directors; Roger Clipp, secretary; Lawrence H. Rogers III, treasurer. Executive Staff: Oliver E. Treyz, president; Norman E. Cash, v.p. charge client relations; Eugene Accas, director of operations; Halsey Barrett, director of national sales; Howard Abrahams, director of retail sales; Geo. Huntington, director of sales development; Sid Mesibov, director of public relations; Dr. Leon Arons, director of research; Gordon Hellmann, director of sales promotion.

## research

### AMERICAN RESEARCH BUREAU INC.

Conrad Hilton, Rooms 610-611

James W. Seiler, Jack Cross, Lorin Myers, Roger Cooper.

### A. C. NIELSEN CO.

Conrad Hilton, Suite 1000-01

E. P. H. James, J. K. Churchill, G. E. Blechta, W. R. Wyatt, J. R. Matthews, D. A. Traylor, G. M. Baillie, E. J. Huber. (See *Advertisement Convention Special Section Page XLIX.*)

### THE PULSE INC.

Conrad Hilton, Suite 1735A-36A

Sydney Roslow, Laurence Roslow, George Sterling.

## station brokers

### R. C. CRISLER & CO. INC.

Congress Hotel

Richard C. Crisler, Paul E. Wagner.

### ALLEN KANDER & CO.

Sheraton Blackstone

Richard Shaheen, Edwin Tornberg, Walter Grimes and John L. Neff.

### KIDDER, PEABODY & CO.

Chicago office, First National Bank

Building, Room 645

Robert E. Grant, head of radio-tv dept.

### HOWARD E. STARK

Conrad Hilton

Howard E. Stark (See *advertisement page 108.*)

## station representatives

### AVERY-KNODEL INC.

Sheraton Blackstone, Suite 1108-1109

Lewis H. Avery, J. W. Knodel, Arthur H. Sherin Jr., John J. Tormey, Philip Schloeder Jr., Charles C. Coleman Jr., David H. Sandeberg, Raymond M. Neihengen, Roger O'Sullivan.

### HIL F. BEST CO.

228 North LaSalle, Room 1333

Hooper Jones

### JOHN BLAIR & CO.

Conrad Hilton, Suite 2305A

John Blair, president; Robert Eastman, executive v.p.; Wells Barnett, assistant to the president; also, Blake Blair, Paul Ray, George Rapp, Clifford Barborka, James Simons, Stu Cochran, Robert Walton.

### BLAIR TV

Conrad Hilton, Suite 2305A

William H. Weldon, president; Lindsey Spight, v.p.; Jack Davis, v.p.; also, Steve Beard, Harry Smart, Dick Colburn, Don Saracene, Skip Hinman. (See *Advertisement Convention Special Section Page LI.*)

### THE BOLLING CO. INC.

Conrad Hilton, Suite 1100-01-02A

George W. Bolling, Dick Swift, Robert Bolling, John D. Stehbins, Robert Hardenbergh, Al Oberhofer.

### BURKE-STUART CO. INC.

Conrad Hilton

Jack Masla, Edward Para.

### BURN-SMITH CO.

Congress Hotel

John Toothill, Stan Bailey, Mary Durr, Vee Skobel.

### BRANHAM CO.

Conrad Hilton, Suite 700-701

Lewis Greenberg, Dudley Brewer, Joseph Timlin, Norman Noyes, Fred Weber, Jim McManus, Taylor Eldon, George Harding, Thomas Whitson, Robert Maggiore, John Murphy, Peter Childs, Robert Manning.

### CBS RADIO SPOT SALES

Conrad Hilton

Wendell B. Campbell

(See *advertisement Convention Special Section Pages XXVI-XXVII.*)

### CBS TV SPOT SALES

Sheraton Blackstone

Tom Judge, midwestern sales manager; Joe Schneider, eastern sales manager; Clark B. George, general sales manager; Craig Lawrence, v.p. charge of CBS-TV owned stations and Spot Sales; Ben Margolis, business manager.

(See *advertisement page 6-7.*)

### EVERETT-McKINNEY

Conrad Hilton

Max Everett

### FORJOE, FORJOE TV

Congress Hotel

Larry Kraner, Los Angeles; Tom Cinquina, Chicago; Tom Montgomery, Chicago; Fred Bernstein, Atlanta; also from New York, Joseph Bloom, president; Zang Golobe, v.p. sales; Hank Greene, tv director.

### HENRY I. CHRISTAL CO. INC.

Conrad Hilton, Suite 2105-06

Henry I. Christal, president; also, Irving Gross, Richard Woodies, Boston; Joe Spadea, Detroit; Richard Green, San Francisco; James L. Thompson, Chicago.

### HARRINGTON, RIGHTER AND PARSONS INC.

Sheraton Blackstone

John E. Harrington Jr., Volney Righter, James O. Parsons, Carroll Layman, Frank Dougherty, Frank Rice, Robert L. Gilbertson, Robert J. Reardon, Wm. L. Snyder. (See *Advertisement Page 71.*)

### THE HEADLEY-REED CO.

Conrad Hilton, Suite 1604-05-06

Sterling B. Beeson, John H. Wrath, Mel Trauner, Jack Hardingham, Gino Cioe.

### HOAG-BLAIR

Conrad Hilton, Suite 2305A

Bob Hoag

### GEORGE P. HOLLINGBERRY CO.

Conrad Hilton, Suite 2200-2201-2202A

George P. Hollingbery, Chicago; F. E. Spencer Jr., New York; Harry Wise Jr., New York; Fred Hague, New York; Fritz Snyder, New York; Joseph D. Payne, Detroit; George Lindman, San Francisco; Richard N. Hunter, Atlanta.

(List continues page XLV)



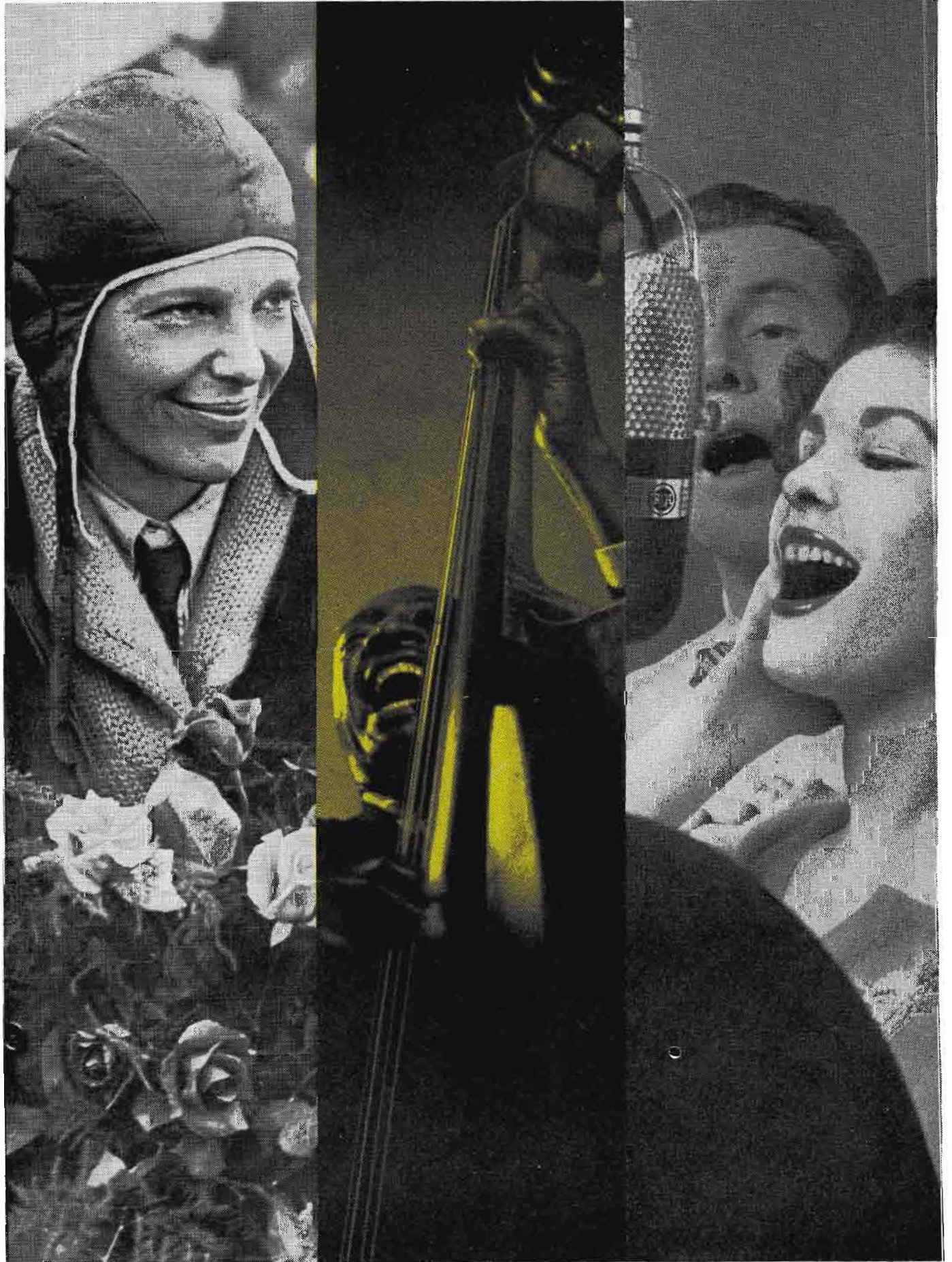


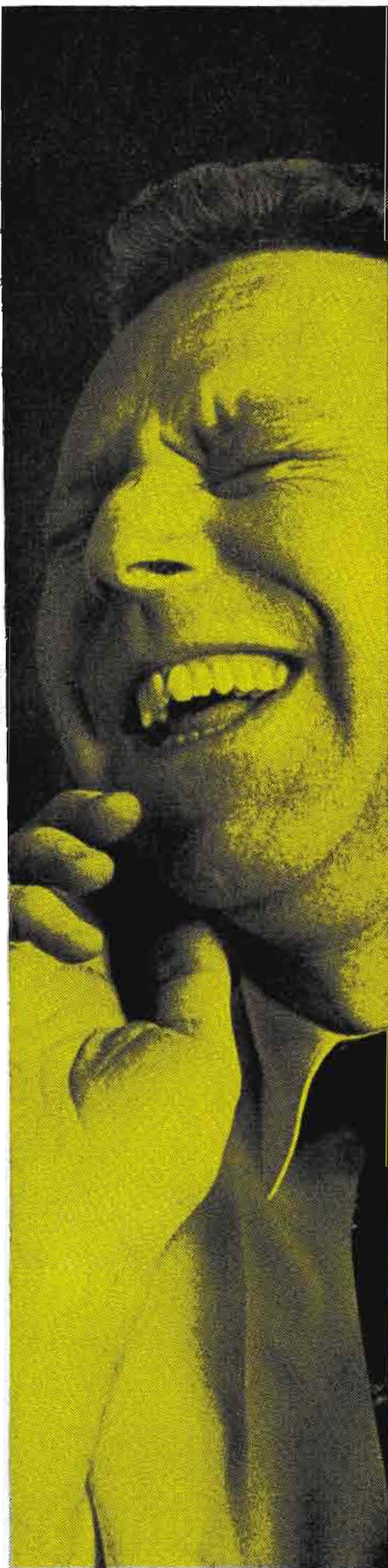
**MORE PEOPLE  
LISTEN TO  
WCCO RADIO  
THAN ALL OTHER  
MINNEAPOLIS - ST. PAUL  
STATIONS...  
COMBINED!\***

**WCCO Radio**

*The Northwest's 50,000-Watt Giant  
Minneapolis - St. Paul  
Represented by CBS Radio Spot Sales*

*\* 50.3% share of audience! Nielsen, Dec., '55, total  
station audience, total day, seven days a week.*





Here are four new features that can mean more sales and profits for your radio station. Added to all the other big-name programming, merchandising and sales aids in RCA Thesaurus, these new features make Thesaurus your best transcription library buy.

No matter what your program need, Thesaurus has it! — music, sports, children's entertainment, specially recorded disc jockey programming.

RCA Thesaurus clicks in '56 with these new features:

**1. GREAT AMERICAN WOMEN**

An unusual series of 65 five-minute shows for women and about women — great Americans like Amelia Earhart and Helen Keller. Basil Rathbone narrates.

**2. JAZZ AT THE PHILHARMONIC**

A special bonus package of 100 selections on ten 12" long-plays, featuring such jazz greats as Count Basie, Lionel Hampton and Gene Krupa. Over 100 voice tracks specially designed for DJ's, with Norman Granz doing the recorded dialogue about jazz and jazz-makers.

**3. SELL-TUNES**

Another merchandising plus. 100 newly recorded musical commercial lead-ins that put a lyrical punch into local selling for every kind of local sponsor — auto dealers, banks, supermarkets. Special DJ opening and closing themes, too.

**4. SHOW-STOPPERS**

Another no-cost programming EXTRA ... 362 audience stoppers to brighten your DJ shows! 60 different characters! 16 hilarious dialects! All on 45 rpm records. Specially written lead-ins make your DJ part of the act.



**Radio Broadcasters  
Attending NARTB Convention!**

Pick up your key to the RCA Thesaurus Key Club, Suite 600, Conrad Hilton Hotel, for a demonstration of how RCA Thesaurus can mean more profits for you.

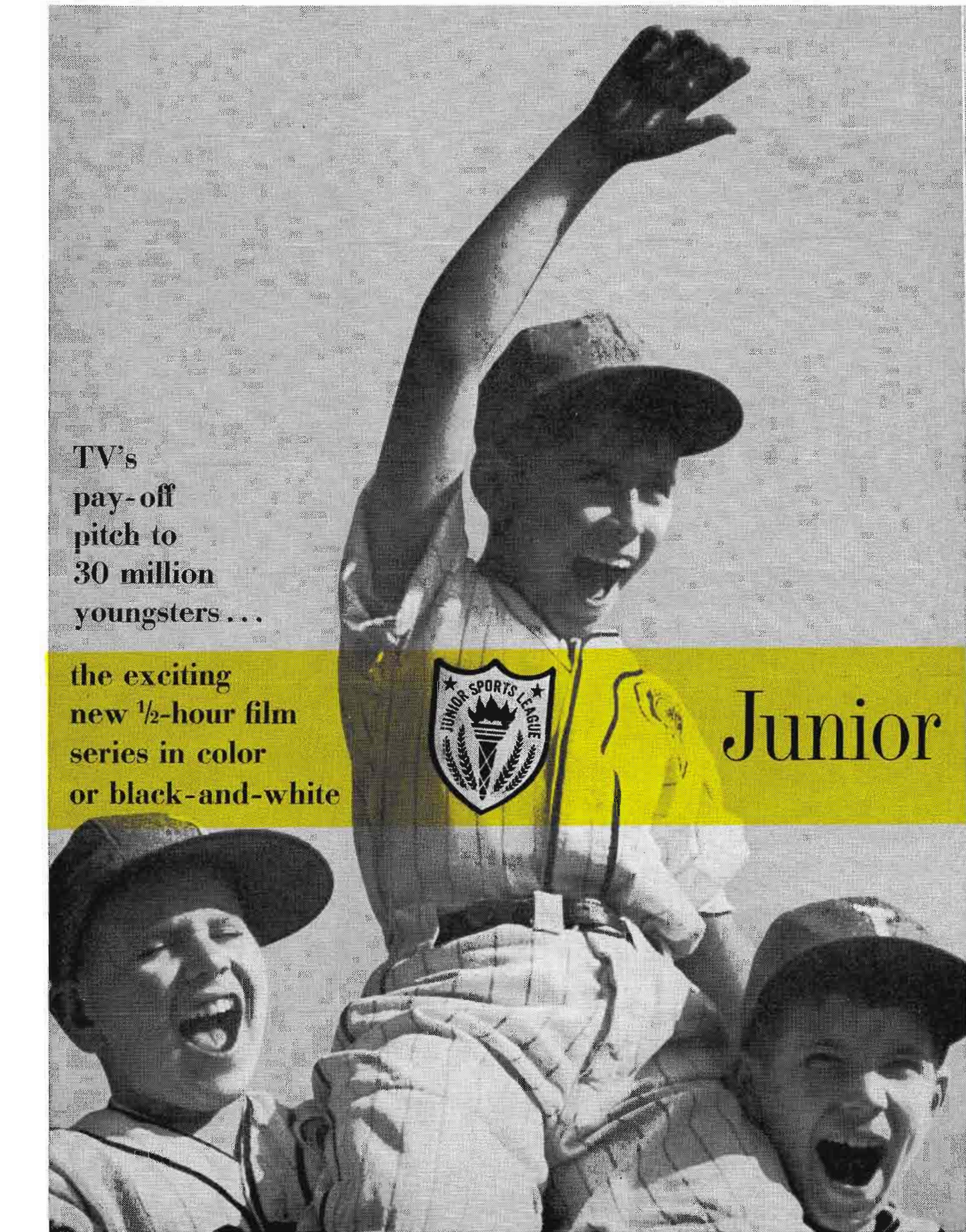


recorded  
program  
services

155 East 24th Street, New York 10, N. Y.,  
MUrray Hill 9-7200 / 445 N. Lake Shore  
Drive, Chicago, Ill., WHuehall 4-3530 / 522  
Forsyth Building, Atlanta 3, Ga., LAmar 7703 /  
1907 McKinney Avenue, Dallas 1, Texas,  
Riverside 1371 / 1016 N. Sycamore Avenue,  
Hollywood 38, Calif., OLdfeld 4-1660. TMS®

# 4 new profit features from RCA Thesaurus





TV's  
pay-off  
pitch to  
30 million  
youngsters...

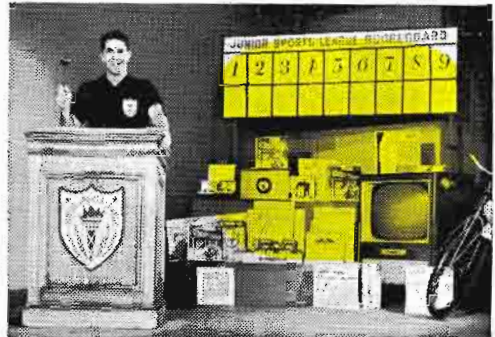
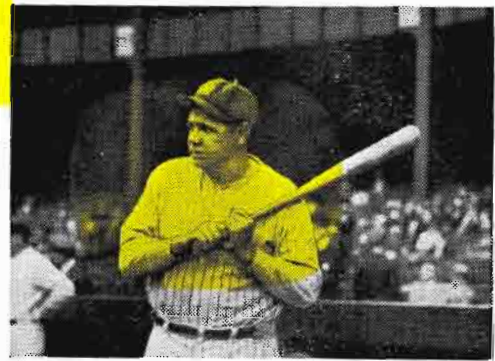
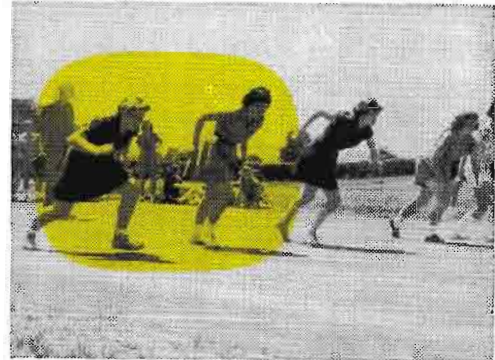
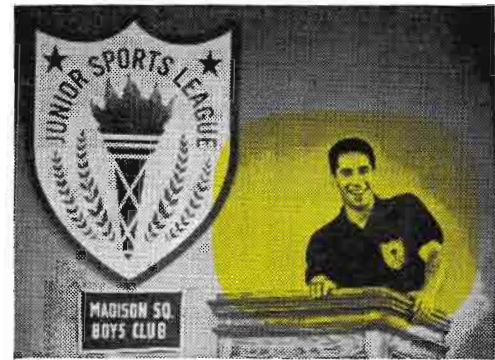
the exciting  
new 1/2-hour film  
series in color  
or black-and-white

Junior

JUNIOR SPORTS LEAGUE belongs to America's kids . . . all 30 million of them! Weekly half-hour television "club meetings" with baseball star Phil Rizzuto as National Sportsmaster offer these action-packed attractions:

- Sports lessons by America's champions. Big names, such as Bob Cousy, Frankie Frisch, Tom Gola, Jesse Owens.
- Biographies of America's idols — Babe Ruth . . . Knute Rockne . . . Connie Mack.
- Quiz games — viewers match wits with the experts.
- A complete package of fun and weekly surprises!

JUNIOR SPORTS LEAGUE is an exciting new departure in TV entertainment for sports-minded Young America. Week after week, month after month, the programs follow the sports calendar, covering every type of sport and game. Any boy or girl enrolled in a recognized national or local club can become a JSL member, complete with a valuable membership card. Once seen, JUNIOR SPORTS LEAGUE will keep drawing its young audience back with unswerving loyalty.



# Sports League

JUNIOR SPORTS LEAGUE provides sponsors with a ready-made juvenile market, putting them directly in touch with every boy and girl. Public service tie-ins and JSL support offer unique merchandising plusses and an opportunity to win community prestige.

JUNIOR SPORTS LEAGUE, distributed exclusively by RCA Recorded Program Services, is available in color and black-and-white. For complete details, contact RCA Recorded Program Services today.

 recorded program services

155 East 24th Street, New York 10, N. Y., MUrray Hill 9-2700 / 445 N. Lake Shore Drive, Chicago, Ill., WHitehall 4-3530 / 522 Forsyth Building, Atlanta 3, Ga., LAmar 7703 / 1907 McKinney Avenue, Dallas 1, Texas, RIverside 1371 / 1016 N. Sycamore Avenue, HOLlywood 38, Calif., OLdfield 4-1660. TWKS®

#### THE WORLD AROUND US

26 dramatic quarter-hours of nature's most startling adventures. They capture the imagination of young and old with rare, spectacularly filmed scenes of animals, birds, tornadoes, forest fires and other exciting phenomena of nature.



#### TOWN AND COUNTRY TIME

52 fast-moving quarter-hours featuring Jimmy Dean, The Texas Wildzais and other great, great country-style stars. Your opportunity to cash in on the mushrooming popularity of Country-and-Western music. Also 26 half-hours available in black-and-white only.



## program for profit with RCA syndicated tv-film shows

RCA Recorded Program Services have the film programs you're looking for to keep your audiences building. Each one of them is available in color and black-and-white. Contact your local RCA Recorded Program Services Representative for details.



## recorded program services

155 East 24th Street, New York 10, N. Y., MUrray Hill 9-2700 / 445 N. Lake Shore Drive, Chicago, Ill., WHitehall 4-3530 / 522 Forsyth Building, Atlanta 3, Ga., LAmar 7703 / 1907 McKinney Avenue, Dallas 1, Texas, RLverside 1371 / 1016 N. Sycamore Avenue, Hollywood 38, Calif., OLdfeld 4-1660. TMKS®

#### THE SAM SNEAD SHOW

39 five-minute golf shows with one of the great pros of all time, "Slammin'" Sammy Snead, explaining the do's and don't's of the game.



#### FOY WILLING AND THE RIDERS OF THE PURPLE SAGE

100 three-minute features, adaptable to five, fifteen and thirty-minute shows, starring Foy and the Riders of the Purple Sage in Western songs.



# EXHIBITORS AND COMPANY REPRESENTATIVES AT THE CONVENTION

## station representatives (continued)

### NBC RADIO-TV SPOT SALES

#### Station WNBQ, Merchandise Mart

Tom McFadden, Jack Reber, Hank Shepard, Dick Close, Mort Baffin, also from Chicago, Jack Mulholland, Paul Mensing.

### H-R REPRESENTATIVES INC. & H-R TELEVISION INC.

#### Morrison Hotel

Frank M. Headley, Dwight S. Reed, Frank E. Pellegrin, Carlin S. French, Paul R. Weeks, Miss Avery Gibson.

### JOSEPH HERSHEY MCGILLVRA INC.

#### Conrad Hilton, Suite 1218-19A

Joseph H. McGillvra, president; Seymour H. Thomas, mgr. Chicago office.

### KATZ

#### Conrad Hilton, Suite 2000

Eugene Katz, Edward Codel, Scott Donahue, Walter Nelson, Morris Kellner, also, Gerald Gunst, Chicago; Roy Miller, Chicago; William Condon, Chicago; Arthur Underwood, Detroit; Richard Hasbrook, Los Angeles. (See advertisement Convention Special Section Page LV.)

### THE MEEKER CO.

#### Conrad Hilton, Suite 1500-1501-1502A

Louis J. F. Moore, eastern manager radio division; Ed Filion, eastern manager television division; Carl Jewett, midwest manager; Don Pontius, west coast manager; Dick Sheetz, Philadelphia manager; also, Byron Goodell, Dale Grimm, Vic Piano, promotion director.

### JOHN E. PEARSON CO.

#### Congress Hotel

John E. Pearson, Russel Walker, William Wilson, Ray Henze, Frank Reed, Frank Frost, Tom Mahan, Tom Murphy, Bud Stitt, Bob Baird.

### EDWARD PETRY AND CO.

#### Conrad Hilton, Suite 1700-01

Edward Petry, New York; Edward E. Voy, now, Chicago; Thomas E. Knode, New York; William Maillefert, New York; John Ashenhurst, Chicago; Louis A. Smith, Chicago; F. H. Blair, Chicago; J. Rolston Fishburn, Chicago; Wm. F. Hegman, Chicago; Will H. Oldman, Chicago; Charles A. Pratt, Chicago; Geo. A. Stevens, Chicago; Junius J. Zolp, Chicago; Ted Page, New York; Nick Madonna, New York; LeGrande Redfield, New York; Richard Hughes, Atlanta; Ned Smith, San Francisco; Wm. Cartwright, Detroit; Geo. Kercher, St. Louis; Chet Matson, Los Angeles.

### PETERS, GRIFFIN, WOODWARD INC.

#### Ambassador East

H. Preston Peters, Russel Woodward, Lloyd Griffin, Jones Scovern, Lon King, John Cory, Arthur Bagge, William Tynan. (See Advertisement Pages 20-21.)

### RADIO TV REPRESENTATIVES

Edward Nickey, Chicago.

### WILLIAM G. RAMBEAU CO. INC.

#### Conrad Hilton, 900-02A

William G. Rambeau, president; George W. Kupper, v.p.

### SIMMONS ASSOCIATES

#### Congress Hotel

David N. Simmons, president; Gale Blocki, v.p.

### STARS NATIONAL INC.

#### Conrad Hilton

Bernard Howard

### VENARD, RINTOUL & MacCONNELL INC.

#### Conrad Hilton, Suite 2100-2101-2102A

Lloyd George Venard, president; Stephen R. Rintoul, v.p.; James V. McConnell, v.p.; Howard B. Myers, v.p.

### WALKER REPRESENTATIVES

#### Sheraton Blackstone

Wythe Walker, Otis Rawalt, Ralph Kelly, Harlen Oaks.

### WEED RADIO AND TV

#### Congress

J. J. Weed, Ed Fitzsimmons, Bates Halsey, Jerry Lyons, also C. C. Weed and representatives from the Chicago office.

(See advertisement page 67, 16 April issue and back cover, Convention Special.)

### ADAM YOUNG INC.

#### Conrad Hilton

Adam Young Jr., Stephen A. Machcinski Jr., James F. O'Grady, William J. Reilly. (See Advertisement Page 97.)

## varied services

### BONDED TV FILM SERVICE

#### Conrad Hilton

Chester M. Ross, president; Wade Barnes, gen. sales mgr.

### BROADCAST MUSIC INC.

#### Conrad Hilton, Rooms 639A-640A

Represented at the Convention by officials of the company. (See Advertisement Convention Special Section Page XXVIII.)

### LANGLOIS FILM MUSIC INC.

#### Conrad Hilton, 556, 557, 560

C. O. Langlois Jr., president; Ted Roseen, sales mgr.

### MAGNE-TRONICS INC.

#### Conrad Hilton, 612

Joseph F. Hards, v.p.; Thomas L. Clarke Jr., v.p.; Roger L. Thaxter, promotion mgr.

### MUZAK CORP.

#### Sheraton Blackstone

Edward Hochhauser Jr., v.p. and director of merchandising; Charles C. Cowley, exec. v.p.

### NATIONAL MUSITIME CORP.

#### Conrad Hilton, 856, 857, 86

Charles E. Rynd, president; Jerome K. Levy, v.p.; Robert D. Winston, v.p.

### RCA CUSTOM RECORDS

#### Conrad Hilton, Suite 600

A. E. Hindle, manger Custom Record sales Chicago; W. Leonard, Chicago representative Custom Record sales.

(See advertisement Convention Special Section Pages XL-XLIV.)

### SESAC INC.

#### Conrad Hilton, 528A & 530A

Alice Heinecke; Evarard S. Prager, asst. to president; Robert Stone, director of program service; Jim Myers, director of station relations; Sid Guber, station relations; Hal Fitzgerald, field representative; Glenn Ramsey, field representative; David R. Milsten, SESAC's western counsel.

### SPONSOR

#### Conrad Hilton, Rooms 658-659

Norman R. Glenn, Bernard Platt, Miles David, Elaine C. Glenn, Charles Godwin, Arnold A. Alpert, Ben Bodec, Ed Cooper, Si Lewis.

### STANDARD RADIO TRANSCRIPTION SERVICES

#### Conrad Hilton, 612A

M. M. Blink, president; Olga Blohm, mgr.; Charles Michelson, representative.

### STANDARD RATE AND DATA SERVICE INC.

#### Conrad Hilton, Suite 805A, 806A

John G. Williams, John Klatt, Leonard J. Schultz, F. LeRoy Hess, G. Warren Carhart, David S. Wexler, William C. Parrington, Allan J. Fagans, Willard F. Pierce, C. Herbert Fisher.

### TELEMAT

#### Conrad Hilton, Room 539

(Animated commercials in kit form.) Bill Ermeling, Chicago; Alan Wise, Beverly Hills.

### WORLD BROADCASTING SYSTEM INC.

#### Conrad Hilton, Rooms 512A-513A

Robert W. Friedheim, v.p.; Pierre Weis, gen. mgr.; Dick Lawrence, sales mgr.; Jim Weathers, Ken Joseph, Robert Montgomery, Greg Reeser, Herb Gross.

### WILLIAM TELL PRODUCTIONS

#### Conrad Hilton

John Esau

# How To Get Results In Mid-West America

Use



It is an accepted fact among hundreds of advertisers that advertising on WLS gets results. They have proved that to their own satisfaction—proved that WLS does influence people in Chicago and the Middle West.

A current advertiser, for example, offered a collection of Begonia and Glad Bulbs for 50¢ and proof of purchase on a WLS mid-morning program. He got results! To date he has received 6,316 orders, each with 50¢ and a proof of purchase enclosed!

This is but one example from many. For further proof . . . or for information on how you can use WLS to get Results in Chicago and the Middle West, contact WLS or any John Blair man.

*A Clear Channel Station*

CHICAGO 7

The  
PRAIRIE  
FARMER  
STATION

890 KILOCYCLES • 50,000 WATTS • ABC AFFILIATE • REPRESENTED BY BLAIR & CO.



# CHICAGO DIRECTORY

for **business** and pleasure

**SPONSOR**

*For the convenience of delegates attending the NARTB Convention in Chicago, 15-19 April. Business starts below. Directory of theatres, night clubs, restaurants on page LIV.*



## B U S I N E S S

### Networks and Groups

American Broadcasting Co.	20 N. Wacker	AN 3-0800
Columbia Broadcasting System	410 N. Michigan	WH 4-6000
Keystone Broadcasting System	111 W. Washington	ST 2-6303
Mutual Broadcasting System	435 N. Michigan	WH 4-5060
National Broadcasting Co.	Merchandise Mart	SU 7-8300
National Negro Network	203 N. Wabash	DE 2-6411

### Representatives

Airspot Sales	64 E. Lake	ST 2-0460
AM Radio Sales	400 N. Michigan	MO 4-6555
Avery-Knodel	75 E. Wacker	AN 3-4710
Hil F. Best	228 N. LaSalle	ST 2-5096
John Blair	520 N. Michigan	SU 7-8659
Blair TV	520 N. Michigan	SU 7-8659
Bolling	435 N. Michigan	WH 3-2040
Branham	360 N. Michigan	CE 6-5726

### Representatives

Broadcast Time Sales	39 S. LaSalle	ST 2-1405
Burn-Smith	307 N. Michigan	CE 6-4437
Capper Publications	333 N. Michigan	CE 6-5977
CBS Radio Spot Sales	410 N. Michigan	WH 4-6000
CBS TV Spot Sales	410 N. Michigan	WH 4-6000
Henry I. Christal	333 N. Michigan	CE 6-6357
Thomas F. Clark	35 E. Wacker	ST 2-1663
Continental Radio Sales	228 N. LaSalle	FR 2-2095
Donald Cooke	228 N. LaSalle	ST 2-5096
Crosley	360 N. Michigan	ST 2-6693
Du Mont TV Spot Sales	435 N. Michigan	MO 4-6262
Dwight & Assoc.	75 E. Wacker	AN 3-3788
Everett-McKinney	400 N. Michigan	SU 7-9052
Forjoe	435 N. Michigan	DE 7-1874
Free & Peters	230 N. Michigan	FR 2-6373
Gill-Perna	75 E. Wacker	FR 2-8665
W. S. Grant	612 N. Michigan	SU 7-8177
Hagg & Assoc.	360 N. Michigan	CE 6-7553
Harrington, Righter & Parsons	435 N. Michigan	WH 4-0074
Headley-Reed Co.	230 N. Michigan	FR 2-4686
Hoag-Blair	737 N. Michigan	DE 7-2145



**Representatives (Cont.)**

George P. Hollingbery  
 Hal Holman Co.  
 H-R Representatives  
 Indie Sales  
 Interstate United Newspapers  
 Fred R. Jones  
 The Katz Agency  
 Joseph Hershey McGillvra  
 Robert Meeker  
 Meeker TV  
 NBC Spot Sales  
 John E. Pearson  
 John H. Perry  
 Edward Petry  
 Radio-TV Repts  
 Wm. G. Rambeau  
 Paul H. Raymer Co.  
 Scheerer  
 Carl Schuele Brdcast. Time Sls.  
 Sears & Ayer  
 Burke Stuart  
 Venard, Rintoul & McConnell  
 Walker  
 Weed, Weed TV  
 WLW-Cincinnati  
 WOR & WOR-TV  
 Adam J. Young, Jr.

307 N. Michigan  
 64 E. Lake  
 35 E. Wacker  
 228 N. LaSalle  
 25 E. Jackson  
 228 N. LaSalle  
 307 N. Michigan  
 185 N. Wabash  
 333 N. Michigan  
 333 N. Michigan  
 Merchandise Mart  
 333 N. Michigan  
 224 S. Michigan  
 400 N. Michigan  
 75 E. Wacker  
 185 N. Wabash  
 435 N. Michigan  
 35 E. Wacker  
 39 S. LaSalle  
 612 N. Michigan  
 35 E. Wacker  
 35 E. Wacker  
 360 N. Michigan  
 203 N. Wabash  
 360 N. Michigan  
 435 N. Michigan  
 55 E. Washington

DE 2-6060  
 FR 2-0016  
 RA 6-6431  
 ST 2-5096  
 WE 9-7260  
 SU 2-5096  
 CE 6-7343  
 ST 2-5282  
 CE 6-1742  
 CE 6-1742  
 SU 7-8300  
 ST 2-7494  
 HA 7-4008  
 WH 4-0011  
 FI 6-0982  
 AN 3-5566  
 SU 7-4473  
 ST 2-7942  
 ST 2-1405  
 SU 7-8177  
 DE 2-0826  
 ST 2-5260  
 AN 3-5771  
 RA 6-7730  
 ST 2-6693  
 SU 7-5109  
 AN 3-5448

**Agencies**

Aubrey, Finlay, Marley, H'dgs'n  
 N. W. Ayer  
 BBDO  
 Beaumont & Hohman  
 Walter F. Bennett & Co.  
 Gordon Best Co.  
 Lee S. Biespiel Adv.  
 Leo B. Bott  
 Bozell & Jacobs  
 E. H. Brown  
 Burton Browne  
 Buchen Co.  
 Leo Burnett  
 Calkins & Holden  
 Campbell-Ewald  
 Campbell-Mithun  
 The Caples Co.  
 Compton Adv.  
 Cunningham & Walsh  
 Dancer-Fitzgerald-Sample  
 D'Arcy  
 W. B. Doner & Co.  
 Doremus  
 Erwin, Wasey & Co.  
 First United Broadcasters  
 M. M. Fisher Assoc.  
 Food Research & Adv.  
 Foote, Cone & Belding  
 Albert Frank-Guenther Law  
 Jones Frankel  
 Fuller & Smith & Ross  
 Glenn-Jordan, Stoetzel  
 Goodkind, Joice & Morgan  
 Phil Gordon Agency  
 Gourfain-Cobb & Assoc.  
 Grant Adv.  
 Gray-Schwartz  
 Grossfeld & Staff  
 Herbert Summers Hall  
 George H. Hartman Co.

230 N. Michigan  
 135 S. LaSalle  
 919 N. Michigan  
 6 N. Michigan  
 20 N. Wacker Dr.  
 228 N. LaSalle  
 605 N. Michigan  
 64 E. Jackson  
 205 N. LaSalle  
 20 N. Wacker  
 619 N. Michigan  
 400 W. Madison  
 360 N. Michigan  
 130 E. Randolph  
 230 N. Michigan  
 919 N. Michigan  
 225 E. Erie  
 141 W. Jackson  
 6 N. Michigan  
 221 N. LaSalle  
 8 S. Michigan  
 203 N. Wabash  
 208 S. LaSalle  
 230 N. Michigan  
 201 N. Wells  
 79 W. Monroe  
 159 E. Chicago  
 155 E. Superior  
 1 N. LaSalle  
 180 N. Wabash  
 105 W. Adams  
 307 N. Michigan  
 919 N. Michigan  
 23 E. Jackson  
 400 N. Michigan  
 919 N. Michigan  
 228 N. LaSalle  
 22 W. Monroe  
 30 N. LaSalle  
 307 N. Michigan

FI 6-1600  
 RA 6-3456  
 SU 7-9200  
 RA 6-6181  
 ST 2-1131  
 ST 2-5060  
 DE 7-4190  
 HA 7-9187  
 CE 6-0870  
 FR 2-9494  
 SU 7-7700  
 RA 6-9305  
 CE 6-5959  
 RA 6-3830  
 CE 6-1946  
 DE 7-7553  
 SU 7-6016  
 HA 7-6935  
 AN 3-3138  
 FI 6-4700  
 CE 6-4536  
 DE 2-4674  
 CE 6-9132  
 RA 6-4952  
 RA 6-7800  
 CE 6-6226  
 SU 7-6664  
 SU 7-4800  
 DE 2-6424  
 DE 2-5745  
 AN 3-5041  
 ST 2-8927  
 SU 7-6746  
 HA 7-2103  
 WH 4-5230  
 SU 7-6500  
 CE 6-8835  
 AN 3-6904  
 ST 2-0670  
 AN 3-0130

**Agencies**

Henri, Hurst & McDonald  
 The Kapps Co.  
 H. W. Kastor & Sons Adv.  
 Kenyon & Eckhardt  
 Abbott Kimball Co.  
 Kuttner & Kuttner  
 Al Paul Lefton  
 Earle Ludgin  
 MacFarland, Aveyard & Co.  
 Malcolm-Howard Adv. Agency  
 Martin Co.  
 Maxon, Inc.  
 McCann-Erickson  
 McCarty Co.  
 Arthur Meyerhoff & Co.  
 C. L. Miller  
 C. Wendel Muench & Co.  
 Needham, Louis & Brorby  
 Olian & Bronner  
 O'Neil, Larson & McMahon  
 J. R. Pershall  
 Presba, Fellers & Presba  
 Proebstring, Taylor, Inc.  
 Reincke, Meyer & Finn  
 Fletcher D. Richards  
 Robertson, Buckley & Gotsch  
 Roche, Williams & Cleary  
 Rocklin, Irving & Assoc.  
 Ruthrauff & Ryan  
 Saunders, Shrout & Assoc.  
 R. Jack Scott  
 Russel M. Seeds Co.  
 Henry Senne  
 John W. Shaw  
 Charles Silver & Co.  
 Simmonds & Simmonds  
 Glenn Jordan Stoetzel  
 Tatham-Laird  
 J. Walter Thompson  
 Turner Adv.  
 C. J. Ulrich  
 Geoffrey Wade  
 Weiss & Geller  
 Wherry, Baker & Tilden  
 Young & Rubicam

121 W. Wacker  
 64 E. Lake  
 75 E. Wacker  
 221 N. LaSalle  
 520 N. Michigan  
 646 N. Michigan  
 435 N. Michigan  
 121 W. Wacker  
 333 N. Michigan  
 203 N. Wabash  
 201 N. Wells  
 664 N. Rush  
 318 S. Michigan  
 520 N. Michigan  
 410 N. Michigan  
 333 N. Michigan  
 75 E. Wacker  
 130 E. Randolph  
 35 E. Wacker  
 230 N. Michigan  
 105 W. Adams  
 360 N. Michigan  
 100 E. Ohio  
 520 N. Michigan  
 221 N. LaSalle  
 108 N. State  
 135 S. LaSalle  
 32 W. Randolph  
 360 N. Michigan  
 333 N. Michigan  
 814 N. Michigan  
 919 N. Michigan  
 75 E. Wacker  
 51 E. Superior  
 737 N. Michigan  
 520 N. Michigan  
 307 N. Michigan  
 64 E. Jackson  
 410 N. Michigan  
 101 E. Ontario  
 6674 N. Norw'st Hy.  
 20 N. Wacker  
 400 N. Michigan  
 919 N. Michigan  
 333 N. Michigan

FR 2-9180  
 ST 2-0460  
 CE 6-5331  
 FI 6-4020  
 MI 2-0300  
 SU 7-7940  
 SU 7-9511  
 AN 3-1888  
 RA 6-9360  
 AN 3-0022  
 DE 2-5910  
 WH 4-1676  
 WE 9-3701  
 MI 2-0300  
 DE 7-7860  
 CE 6-1640  
 FI 6-3481  
 WH 4-3400  
 ST 2-3381  
 AN 3-4470  
 FR 2-8440  
 CE 6-7683  
 WH 4-1051  
 WH 4-7440  
 FI 6-3585  
 ST 2-5336  
 RA 6-9760  
 RA 6-2324  
 FI 6-1833  
 DE 2-7089  
 WH 4-6886  
 WH 3-2133  
 RA 6-6933  
 MO 4-6323  
 SU 7-6625  
 MI 2-3360  
 ST 2-8927  
 HA 7-3700  
 MO 4-6700  
 MI 2-6426  
 NE 1-4762  
 ST 2-7369  
 WH 3-2100  
 DE 7-8000  
 FI 6-0750

**Advertisers**

Admiral  
 American Bakeries  
 American Dairy Assoc.  
 American Hair & Felt  
 Armour  
 Bauer & Black  
 Borg-Warner  
 Consolidated Cosmetics  
 Helene Curtis  
 Curtiss Candy  
 Dad's Root Beer  
 Derby Foods  
 Ekco  
 Florsheim Shoes  
 Greyhound Corp.  
 Hoover  
 Hotpoint  
 Household Finance Corp.  
 Illinois Bell Tel.  
 Int'l Cellucotton  
 Int'l Harvester  
 Walter H. Johnson Candy

3800 W. Cortland  
 19 N. Michigan  
 20 N. Wacker  
 Merchandise Mart  
 Union Stock Yards  
 309 W. Jackson  
 310 S. Michigan  
 30 W. Hubbard  
 4401 W. North  
 1101 W. Belmont  
 2800 N. Talman  
 3327 W. 47th Pl.  
 1949 N. Cicero  
 130 S. Canal  
 141 W. Jackson  
 20 N. Wacker  
 5600 W. Taylor  
 919 N. Michigan  
 212 W. Washington  
 919 N. Michigan  
 180 N. Michigan  
 4500 W. Belmont

SP 2-0100  
 WH 4-6100  
 ST 2-4916  
 SU 7-7252  
 YA 7-4100  
 WE 9-7100  
 WA 2-7700  
 DE 7-7000  
 CA 7-6600  
 BI 8-6300  
 IN 3-4600  
 VI 7-4400  
 BE 7-6000  
 FR 2-6666  
 WA 2-3770  
 RA 6-9478  
 MA 6-2000  
 WH 4-7174  
 OF 3-9300  
 DE 7-8161  
 AN 3-4200  
 SP 7-2424

(Directory continues on page LII)



## YOU WANT **EVIDENCE?**

There's lots of it . . . and it all points to a healthy curiosity on the part of radio and TV buyers. They want to know exactly what coverage they are getting for their money. And they are fussy about the source of coverage data. The facts must be up-to-date . . . reflecting the big changes that are taking place in both the industry and the nation's socio-economic structure. Yes, buyers are *demanding* authentic coverage data.

**EVIDENCE** 100% of the top ten domestic advertising agencies\* have already subscribed to Nielsen Coverage Service No. 2 (NCS No. 2). In fact, *every one* of the 29 largest agencies subscribe to Nielsen audience measurement services!

**MORE EVIDENCE** 92% of the \$255.9 million spent on radio and TV spots by the top 25 agencies in *spot broadcast buying* in 1955\*\* was invested by agencies using Nielsen audience measurement service. Plus millions spent by smaller agencies who rely on NCS as a guide in spot buying.

**STILL MORE EVIDENCE** NCS No. 1 has proved itself so valuable over the past four years that *many more* stations, agencies and advertisers signed up for NCS No. 2 . . . even before field work started!

**VERDICT** More radio and TV time will be bought and sold on the basis of Nielsen Coverage Service than ever before. That is why more than 400 stations and four networks have already subscribed . . . they want to know where they stand in this rapidly changing field . . . to have answers for the skeptics . . . to have authentic data for those who want to get technical.

**Find out today what NCS No. 2 will cost you.** Just telephone or wire (collect) to your nearest Nielsen office and ask the cost for an organization of your size. There is no obligation.

\*As listed by Advertising Age, February 27, 1956.

\*\*As listed by Broadcasting/Telecasting, March 12, 1956.



## Nielsen Coverage Service No. 2

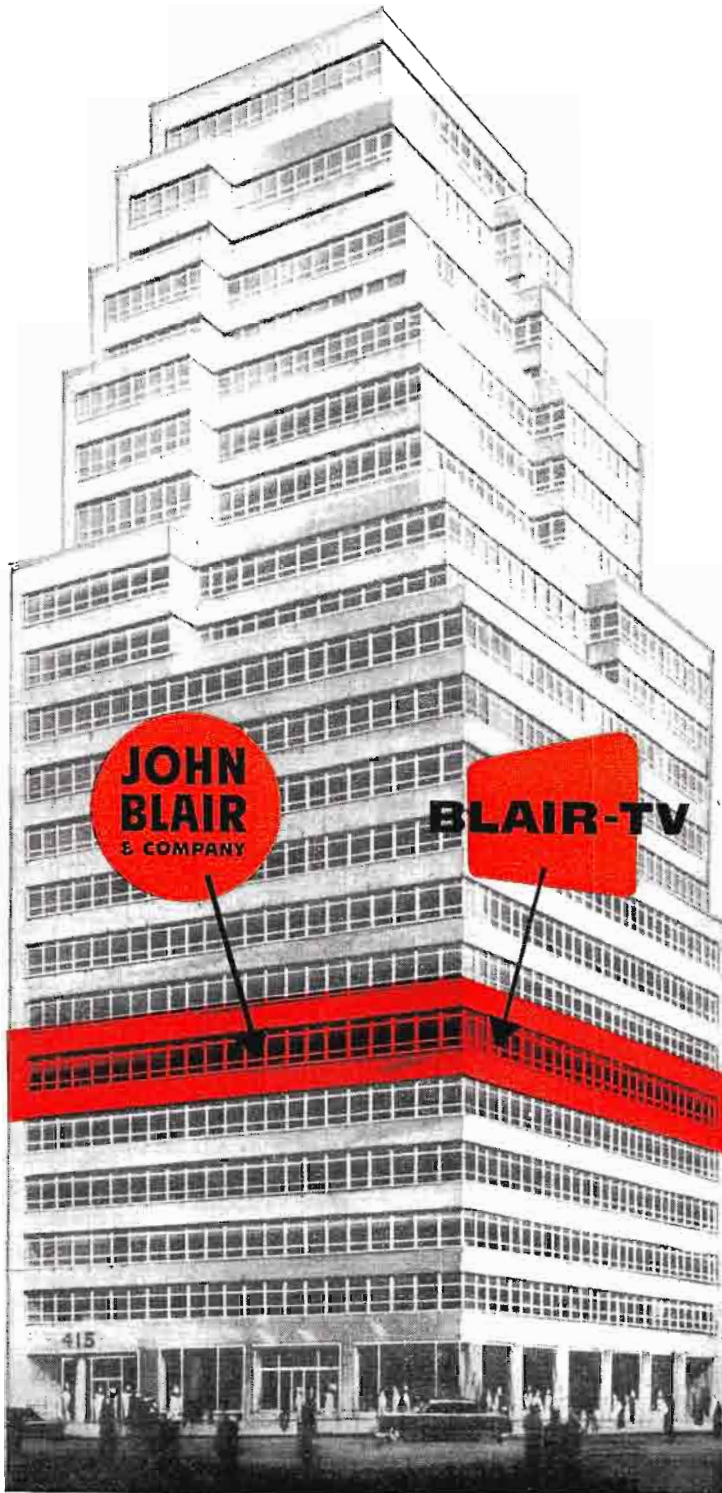
A. C. NIELSEN COMPANY

2101 West Howard Street, Chicago 45 • Telephone: HOLlycourt 5-4400  
500 Fifth Avenue, New York 36, N.Y. • Telephone: PENnsylvania 6-2848  
70 Willow Road, Menlo Park, Calif. • Telephone: DAVenport 5-0021

In cooperation with the stations we represent

**JOHN BLAIR & COMPANY**

# Building



**We start our 24th year  
with greatly enlarged  
New York quarters...  
to keep pace with  
increasing use of  
spot by advertisers**

The maintenance of Mass Production depends on Mass Selling.

In turn, Mass Selling depends on Mass Communication.

For many businesses, the most effective form of Mass Communication is Spot Broadcasting—either in radio, or television, or both.

And because, in cooperation with the stations we represent, we have had a hand in the development of Spot Broadcasting to its present stature, the fact that John Blair & Company is 23 years old this month may be of more than passing interest to our industry, and to marketing executives who are coming more and more to rely on "spot" to provide the basic power to achieve their sales goals.

---

**at 48th & Madison**

**(415 Madison Avenue)**

in the very heart of the world's advertising capital the Blair companies will occupy the entire 6th floor starting April 30, 1956.

**PHONE NUMBERS (after 4/29)**

**John Blair & Co. . . . PL 3-4250**

**Blair-TV . . . . . TE 8-5800**

and **BLAIR-TV** are

# together for the future of Spot Radio and Television

In one sense, the progress of 23 years can be told in statistics:

April, 1933: Offices, 1; Staff, 3.

April, 1956: Radio Offices, 10; TV Offices, 10; Staff, over 175.

Behind the statistics stands the real story—of mutual understanding between station and representative—of policies determined and problems solved in terms of building the industry as a whole.

For mere length of station-list has never been one of our goals. Stations we represent have been those we could work *with*, not simply work *for*.

*We have shared in their progress—and they in ours.*

## Key Factor in Station Income

For years, Network Affiliation was the most vital consideration for a radio station. But today—now that spot revenue for stations has out-distanced network revenue many times over, the naming of a national representative is a much more important choice.

The broadcast medium has reached its maturity—and it requires mature judgment in selling. In today's intense competition for advertising dollars, it takes seasoned salesmen, backed up by modern facilities in Research and Sales Development, to do justice to the selling of a major station.

## New—a Farm Department

Take the farm market, for example. Radio is essential to the modern farmer and his wife. They rely on it for weather-data, for market quota-

tions, for news and reports that often affect their day-to-day farming decisions.

In many ways, the farm market is a specialized market. So in 1955 we established a Farm Department to provide the specific farm-and-radio data that marketing executives need.

## Interpreting Radio to Business

As recently as last year, it was apparent that too many business men did not have Radio in proper focus. They failed to realize that, through alert local-interest programming, major stations are doing a better selling job than ever before.

To develop a clearer understanding of Spot Radio as a selling force, we undertook a five-month educational campaign. These advertisements ran in the New York Herald-Tribune so as to reach thousands of executives who would have no occasion to read the excellent business papers in our field. Response to and results of this project have been most encouraging.

## Need for Separated-Selling

In television's early days we recognized, as did our stations, that it was competitive with radio. It was logical that these two competitive media be represented by completely independent sales organizations—each concentrating on its own medium. So in 1948 Blair-TV was established, a separate organization devoted entirely to television—actually television's first exclusive national representative.

The soundness of this decision, which was participated in by our stations, has been amply proved by the selling records of the two organizations.

## Keeping Pace with "Spot"

As the number of advertisers using spot has continued to grow, our two sales organizations and facilities expanded accordingly—in order that increased traffic could be handled with no slow-down of service. In New York, for example, we took in 1951 what seemed enough space to handle our expansion plans for ten years. Now, because of the increases in spot radio and the tremendous surge of spot-volume in television, our ten-year goals have been passed in less than five.

So at the end of this month we move into quarters 44 percent larger, in a new air-conditioned building at 415 Madison Avenue . . . right in the heart of the advertising capital of the world.

\* \* \*

Yes, anniversaries can serve a useful purpose, far beyond staging pictures of a president puffing at xx candles on a birthday cake. They furnish a timely opportunity to review and restate basic principles that provide the foundation for future development and to pledge that—as we enter our 24th year—our two sales organizations and the stations we represent will continue building together for the future of spot radio and television.

---

## JOHN BLAIR

AND COMPANY

*Radio Exclusively*

## BLAIR-TV

*Television*

*Exclusively*



**Advertisers (Cont.)**

<b>Kraft Foods</b>	500 N. Peshtigo Court	<b>WH 4-7300</b>
<b>Libby, McNeill &amp; Libby</b>	W. Exch. & S. Packers	<b>YA 7-0240</b>
<b>Mars Candy</b>	2019 N. Oak Park	<b>ME 7-3000</b>
<b>Oscar Mayer Co.</b>	1241 N. Sedgwick	<b>MI 2-1200</b>
<b>Mogen David</b>	3737 S. Sacramento	<b>CL 4-6300</b>
<b>Motorola</b>	4545 W. Augusta	<b>SP 2-6500</b>
<b>Mystik Adhesive Products</b>	2635 N. Kildare	<b>SP 2-1600</b>
<b>O'Cedar</b>	2246 W. 49th	<b>LA 3-4700</b>
<b>Pabst</b>	221 N. LaSalle	<b>ST 2-7600</b>
<b>Pure Oil</b>	35 E. Wacker	<b>ST 2-2100</b>
<b>Quaker Oats</b>	345 Merchandise Mart	<b>WH 4-0600</b>
<b>Simoniz</b>	2100 S. Indiana	<b>DA 6-6700</b>
<b>S.O.S.</b>	7123 W. 65th	<b>PO 7-7800</b>
<b>Standard Oil of Ind.</b>	910 S. Michigan	<b>HA 7-9200</b>
<b>Sunbeam</b>	5600 W. Roosevelt Rd.	<b>ES 8-8000</b>
<b>Swift</b>	4115 S. Packers	<b>YA 7-4200</b>
<b>Toni</b>	Merchandise Mart	<b>WH 4-1800</b>
<b>United Airlines</b>	5959 S. Cicero	<b>PO 7-3300</b>
<b>Wm. Wrigley</b>	410 N. Michigan	<b>SU 7-2121</b>
<b>Zenith</b>	6001 W. Dickens	<b>BE 7-7500</b>

**Tv Film Program Sources**

<b>ABC Film Synd.</b>	20 N. Wacker	<b>AN 3-0800</b>
<b>Academy Film Prod. Inc.</b>	123 W. Chestnut St.	<b>MI 2-0128</b>
<b>Association Films</b>	561 Hilgrove, La Grange	<b>BI 2-1898</b>
<b>Atlas</b>	1111 South Bl. Oak Pk.	<b>AU 7-8620</b>
<b>George Bagnall</b>	520 N. Michigan	<b>MI 2-5231</b>
<b>CBS Film Sales</b>	410 N. Michigan	<b>WH 4-6000</b>
<b>Coronet</b>	65 E. Southwater	<b>DE 2-7676</b>
<b>Film Studios of Chicago</b>	135 S. LaSalle	<b>CE 6-8147</b>
<b>Filmack</b>	1327 S. Wabash	<b>HA 7-3395</b>
<b>Guild Films</b>	20 E. Jackson	<b>WA 2-1803</b>
<b>Imperial World Films</b>	49 E. Oak	<b>MI 2-6200</b>
<b>International Film Bureau</b>	57 E. Jackson	<b>WA 2-1648</b>
<b>Kling Studios</b>	1058 W. Washington	<b>SE 8-4181</b>
<b>Lewis &amp; Martin</b>	1431 N. Wells	<b>WH 4-7477</b>
<b>MCA-TV</b>	430 N. Michigan	<b>DE 7-1100</b>
<b>Morton Prodn</b>	64 E. Lake	<b>CE 6-4144</b>
<b>NBC Film Division</b>	Merchandise Mart	<b>SU 7-8300</b>
<b>RCA Recorded &amp; TV Film Svc</b>	445 N. Lake Shore	<b>WH 4-3530</b>
<b>Sarra</b>	16 E. Ontario	<b>WH 4-5151</b>
<b>Walter Schwimmer Prodn</b>	75 E. Wacker	<b>FR 2-4392</b>
<b>Screen Gems</b>	230 N. Michigan	<b>FR 2-3696</b>
<b>Telenews Prodn</b>	1325 S. Wabash	<b>WA 2-1524</b>
<b>United Artists TV</b>	1301 S. Wabash	<b>HA 7-6310</b>
<b>United World Films</b>	542 S. Dearborn	<b>WA 2-7840</b>
<b>Vogue Wright Studios</b>	469 E. Ohio	<b>MO 4-5600</b>
<b>Wilding Prodn</b>	1345 W. Argyle	<b>LO 1-8410</b>

**News Services**

<b>Associated Press</b>	160 N. LaSalle	<b>ST 2-7700</b>
<b>International News Service</b>	326 W. Madison	<b>RA 6-4838</b>
<b>United Press</b>	400 W. Madison	<b>FR 2-9000</b>

**Music & Transcription Services**

<b>ASCAP</b>	8 S. Michigan	<b>ST 2-8289</b>
<b>BMI</b>	360 N. Michigan	<b>AN 3-5394</b>
<b>Columbia Transcriptions</b>	410 N. Michigan	<b>WH 4-6000</b>

**Music & Transcription Services**

<b>Monogram-Chicago</b>	75 E. Wacker	<b>AN 3-7169</b>
<b>Morton Radio Productions</b>	64 E. Lake	<b>CE 6-4144</b>
<b>RCA Recorded Program Svc</b>	445 N. Lake Shore	<b>WH 4-3530</b>
<b>Standard Radio</b>	360 N. Michigan	<b>ST 2-5322</b>
<b>L. S. Toogood Recording</b>	221 N. LaSalle	<b>CE 6-5275</b>
<b>United Broadcasting</b>	301 E. Erie	<b>SU 7-9114</b>

**Hotels**

<b>Ambassador</b>	N. State & E. Goethe	<b>SU 7-7200</b>
<b>Bismark</b>	171 W. Randolph	<b>CE 6-0123</b>
<b>Blackstone</b>	S. Michigan & E. Balbo	<b>HA 7-4300</b>
<b>Chicagoan</b>	67 W. Madison	<b>AN 3-4000</b>
<b>Congress</b>	520 S. Michigan	<b>HA 7-3800</b>
<b>Conrad Hilton</b>	720 S. Michigan	<b>WA 2-4400</b>
<b>Drake</b>	E. Lk. Shore & N. Mich.	<b>SU 7-2200</b>
<b>Edgewater Beach</b>	5349 N. Sheridan	<b>LO 1-6000</b>
<b>LaSalle</b>	LaSalle & W. Madison	<b>FR 2-0700</b>
<b>Morrison</b>	79 W. Madison	<b>FR 2-9600</b>
<b>Palmer House</b>	State & Monroe	<b>RA 6-7500</b>
<b>Sheraton</b>	505 N. Michigan	<b>WH 4-4100</b>
<b>Sherman</b>	Clark & Randolph	<b>FR 2-2100</b>

**Air Lines and Railroads**

<b>American Airlines</b>	55 E. Monroe	<b>FR 2-8000</b>
<b>Capital Airlines</b>	41 S. State	<b>DE 2-5711</b>
<b>Delta C &amp; S Air Lines</b>	67 E. Monroe	<b>FI 6-5300</b>
<b>Eastern Airlines</b>	120 S. Michigan	<b>HA 7-1600</b>
<b>Northwest Airlines</b>	100 S. Michigan	<b>RA 6-9600</b>
<b>TWA</b>	37 S. Wabash	<b>DE 2-7600</b>
<b>United Airlines</b>	35 E. Monroe	<b>FI 6-5700</b>
<b>Midway Airfield</b>	6200 S. Cicero	<b>PO 7-0500</b>
<b>Baltimore &amp; Ohio RR</b>	Grand Central Station	<b>WA 2-2211</b>
<b>Chesapeake &amp; Ohio RR</b>	163 W. Jackson	<b>WA 2-1480</b>
<b>N.Y. Central System</b>	LaSalle St. Station	<b>WA 2-8700</b>
<b>Pennsylvania RR</b>	16 S. LaSalle	<b>CE 6-7200</b>
<b>Santa Fe</b>	179 W. Jackson	<b>HA 7-4900</b>

● **Pleasure: for list of theatres,**

**night clubs, restaurants in**

**Chicago, turn to page LIV**

● **Convention exhibitors: list**

**broken down by categories**

**appears this section, page XXIX**

*it's a fact...*

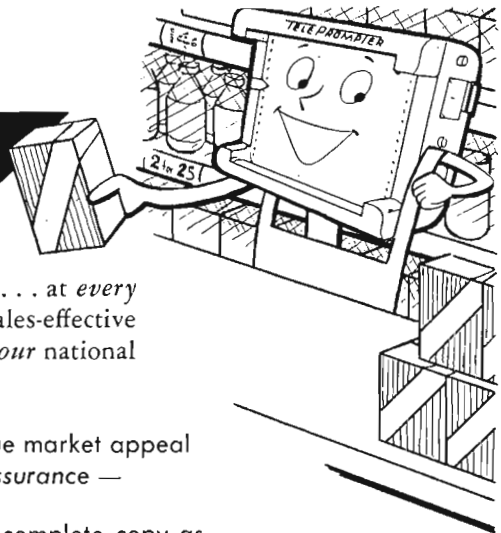
## Every Sale is a LOCAL SALE

and it's a fact that in *every* television market . . . at *every* television station . . . there are sales-minded, sales-effective local performers specifically trained to turn *your* national copy into local sales.

**NOW**, you can take advantage of the unique market appeal of local talent with *complete copy assurance* —

**BECAUSE** TelePrompter Service gives you complete copy assurance, and stations with TelePrompter Service now cover over 80% of all U.S. TV homes . . . every size station, every type market from coast-to-coast.

**NOW** you can buy a national or regional live spot schedule and have the same TelePrompter assurance advertisers have come to depend upon on over 120 major network shows weekly.



## Every Sale Is a Local Sale

Live local talent *plus* TelePrompter Service means maximum sales effectiveness at the local level

- **Local talent** sells your product better to their local audience
- **Local talent** brings your national message into real local focus
- **Local talent** has special home-market warmth and believability
- **Local talent** has the advantage of the basic impact and immediacy of live TV

Look for the Sales-minded Stations with the TelePrompter Service Seal

**TELEPROMPTER**® SERVICE  
FOR . . .

- complete copy assurance
- performance insurance
- uniformity in live spot schedules

**TELEPROMPTER CORP.**  
311 West 43rd St., N.Y. 36, N.Y.  
JU 2-3800

LOS ANGELES • CHICAGO • WASHINGTON, D.C. • TORONTO • LONDON



Look for **TELEPROMPTER CORPORATION**  
at the NARTB Convention  
**SEE**

- TelePrompter's newest prompting equipment
- Magic Ring TelePrompter control - fits on performer's finger
- TeleMation — automation for studio effects
- TelePrompter live spot package
- New TelePro rear screen projector
- First showing Telights
- Demonstration TelePrompter Program Communications Network

CONRAD HILTON HOTEL • CHICAGO  
SPACE NO. 25 ROOMS 512-513



# P L E A S U R E

## THEATER

**Inherit the Wind**, Blackstone, 60 e. Balbo (CE 6-8240). Darwin, the Bible and the newspapers in this serious drama based on the 1925 Scopes trial, with complex staging and a cast that includes Melvyn Douglas, James Westerfield, William Woodson and many local actors in the supporting roles. Nightly 8:30, except Sun., 7; mat. Wed. & Sat., 2:30.

**Teahouse of the August Moon**, Erlanger, 127 n. Clark (ST 2-2459). Burgess Meredith and Hugh Reilly remain in the cast of this long-run show about democracy and Okinawa. Nightly except Sun., 8:30; mat. Wed. & Sat., 2:30.

**Pajama Game**, Shubert, 22 w. Monroe (CE 6-8240). A hearty musical with a hearty run. Fran Warren, Larry Douglas and Buster West star. Nightly 8:30, except Sun., 7; mat. Wed. & Sat., 2:30.

**Cinerama Holiday**, Eitel's Palace, 159 w. Randolph (AN 3-0055). The second of the wide-screened extravaganzas runs on, filling houses and parking lots. Nightly, Sun.-Thu., 8:30; Fri., 7 & 10; Sat., 7:30 & 10:30. Mat., Mon., Thu. & Sat., 2:30; Fri., 1; Sun. 2 & 5.

## NIGHT LIFE

**Blue Angel**, 801 Rush (SU 7-5060). Owner Jean Fardulli has been in the Caribbean this past month gathering talent and visas for a new troupe of calypso singers and dancers who will arrive for the April show. 5 p.m. to 4 a.m.; shows 8:30, midnight & 2 a.m. Food a la carte.

**Boulevard room**, Conrad Hilton hotel, 720 s. Michigan (WA 2-4400). Jerry Bergman and Mimi, pantomimists, continue in the ice show "Icearama," as do skaters Helga Neff, Peter Voss, Shirley Linde, Michael Meehan (contortionist), Dave Park (unicyclist), Boy Foy, The Boulevard-Dears and The Boulevard-Dons. Music is by Frankie Masters and orchestra. Open from 6:30 p.m.; shows 8:30 & midnight; Sun. mat., 4 p.m. Dinner from \$3.25. \$2 cover.

**The Buttery**, Ambassador West hotel, State and Goethe (SU 7-7200). Quiet and aloof, with dancing to restrained Afro-Cuban music by Romeo and orchestra. Noon to 2 a.m.; dancing from 9. Flaming sword dinner \$5.50-\$9.50; other food a la carte. \$3 min. Fri. & Sat.

**Camellia house**, Drake hotel, Lake Shore and Michigan (SU 7-2200). French cuisine and Jimmy Blade's music. Noon to 3 p.m., 6 p.m. to 1 a.m. Lunch \$1.75-\$2.50; dinner \$5-\$7.

**Chez Paree**, 610 Fairbanks (DE 7-3434). Tony Martin carries on through April 15. 6 p.m. to 4 a.m.; shows 8:30 and midnight; late shows Fri. & Sat., 2 a.m. Dinner \$3.50-\$4.75; \$5.50 special includes cover and minimum, 7-course dinner, after-dinner liqueur, show, dancing and Jack Eigen.

**College Inn Porterhouse**, Sherman hotel,

## INFORMATION ON THIS PAGE COURTESY OF "CHICAGO" MAGAZINE

Randolph and Clark (FR 2-2100). Dining is western style; music is by Frank York, who has a fiddle and orchestra. Noon to 1 a.m.; Sat. to 2 a.m. Lunch \$1.65-\$1.95; dinner \$4.50-\$7.

**Compass**, at the Dock, 5743 Lake Park (FA 4-2800). Ad lib drama on topical scenarios is done by quick-witted entertainers. Regular shows are followed by improvisations on stories suggested by the audience. Shows at 8:30 weeknights; 9:15 weekends. Folk singing on Tues. Open until 2 a.m. \$1.50 min. Fri., Sat. & Sun. Closed Mon.

**Empire room**, Palmer house, State and Monroe (RA 6-7500). Jose Greco and his Spanish troupe of dancers remain until April 18

(WA 2-2646). Sea food with a sea-around-you atmosphere. Also German dishes. A la carte from \$1.55. 11:30 a.m. to 8:30 p.m. Closed Sat. & Sun.

**Continental Gourmet**, 1508 e. 57 (PL 2-9355). Wonderful hors d'oeuvres table is bolstered by special national dishes in a candle-lit atmosphere. Weekdays except Mon. 4:30 p.m. to 10. Dinner \$1.75-\$3.75.

**Fanny's**, 1601 Simpson, Evanston (GR 5-8686). Spaghetti, salad dressing and other dishes all live up to their wide-spread fame. Mon.-Sat., 11:30 a.m. to 2:30 p.m.; 5 to 10 p.m.; Sun., noon to 10 p.m. Dinner \$1.75-\$4.75.

**Fred Harvey's Harlequin Room**, Palmolive building, 919 n. Michigan (DE 7-0606). A dark, quiet room for restrained dining. 11:30 a.m. to 9 p.m. Lunch from \$1.25; dinner from \$2.25.

**Fritzel's**, 210 n. State (AN 3-7100). Good cuisine behind a Hollywood facade. Daily, 11 a.m. to 1 a.m. Dinner \$2.85-\$4.95.

**Grecian Terrace**, 55 w. Washington (RA 6-0637). A good Loop restaurant where there's plenty of room at lunch time. Greek specialties include avgolemono soup, taramosalata (fish roe) and assorted kebabs and pelafis. Daily, 11:30 a.m. to 9 p.m. Lunch from \$1.15; dinner from \$2.25.

**Hoe Sai Gai**, 85 w. Randolph (AN 3-6474). Chinatown in the Loop. 11 a.m. to 2 a.m.; Sat. to 3 a.m. Lunch \$.75-\$2; dinner \$1.55-\$4.

**Ireland's**, 632 n. Clark (DE 7-2020). An old-time restaurant devoted exclusively to sea food. Noon to 2 a.m. Dinner \$2-\$5.

**Jacques'**, 900 n. Michigan (DE 7-9040). Continental foods and choice wines in a light-hearted French atmosphere. 11:30 a.m. to 3 p.m., 5 to 10:30 p.m. Lunch \$1.70-\$2.60, dinner \$3.80-\$6.

**Red Star Inn**, 1528 n. Clark (WH 4-9637). Reputedly the biggest menu in the city, includes a zwiebel fleisch that's better than sauerbraten, even. Open 4 p.m. to midnight. From \$1.75.

**St. Hubert's grill**, 316 Federal (WE 9-8770). Superior food served by red-coated waiters in old English surroundings. Mon.-Sat., noon to midnight; closed Sun. A la carte from \$6.

**Stock Yard Inn**, 42nd & Halsted (YA 7-5580). The Sirloin room specializes in prime beef, but whomps up other dishes on demand. Dinner \$3.25-\$6.

**Sweden House**, 157 e. Ohio (SU 7-3350). The best and most delicate of Scandinavian dishes in handsome surroundings. 11:30 a.m. to 2:30 a.m. Lunch from \$.75, dinner from \$1.75.

**Well of the Sea**, Sherman hotel, Clark & Randolph (FR 2-2100). A dim room with deep sea menu and decor. Daily, noon to midnight; Sun., 4 to 9 p.m. Lunch \$1.60-\$2.25; dinner a la carte.

## EATING OUT

**Agostino's**, 1121 n. State (DE 7-9862). One of the city's oldest and most respected Italian restaurants, well known for steaks and sea food. Mon.-Sat., 5 p.m. to 4 a.m.; from 1:30 p.m. on Sun. Dinner from \$2.25.

**Berghoff's**, 17 w. Adams (HA 7-3170). For hearty appetites: corned beef and cabbage, Thüringer sausage, other German dishes. The dark draught beer is excellent. 11:30 a.m. to 10 p.m.; closed Sun. Lunch \$1-\$2.50; dinner \$1.75-\$4.

**Blackhawk Restaurant**, 139 n. Wabash (RA 6-2822). Don Roth's prime rib palace has a rolling rib cart, spinning salad bowl and personality waiters. Weekdays, 11 a.m. to 10:30 p.m.; Sat., 1:30 p.m. to 1:30 a.m.; Sun., 3:30 to 10 p.m. Dinner \$2.50-\$5.

**Cafe Bonaparte**, Sheraton-Blackstone hotel, Michigan at Balbo (HA 7-4300). The kind of food that Talleyrand used to talk about at the Congress of Vienna. Noon to 1 a.m. Dinner from \$6.

**Cafe De Paris**, 1260 n. Dearborn pkwy. (WH 4-5620). Delightful French fare, all the more enjoyable in the Gallic setting. Crepes suzettes are, of course, a house specialty. Daily, 5 p.m. to 11 p.m. Dinner \$3.90-\$6.50.

**The Cameo**, 116 e. Walton (SU 7-1200). Decorative dining where such substantial dishes as roast beef are done to perfection. Noon to 1 a.m. Dinner from \$3.50. Closed Sun.

**Cafe Bohemia**, 138 s. Clinton (AN 3-8310). Bohemian dishes with fresh game in season. 11 a.m. to midnight; closed Sun. & hol. Lunch \$1.35-\$1.65; dinner \$1.75-\$4.75.

**Cape Cod room**, Drake hotel, Lake Shore & Michigan (SU 7-2200). Excellent seafood in tasteful surroundings. A la carte from \$2. Daily, noon until midnight.

**Coach and Four**, U.S. 20, one mile e. of Marengo (Marengo 41-J). A coachhouse restaurant of commendable fare and a women's apparel shop in a pre-Civil war mansion. Daily, 11:30 a.m. to 8 p.m.

**Clipper Room**, Atlantic hotel, 316 s. Clark



**YOU  
CAN DO  
BETTER  
WITH  
SPOT,  
MUCH  
BETTER!**

• • •

**FREE  
CHOICE  
MARKET  
STATION  
TIME  
VEHICLE  
DURATION  
COST**

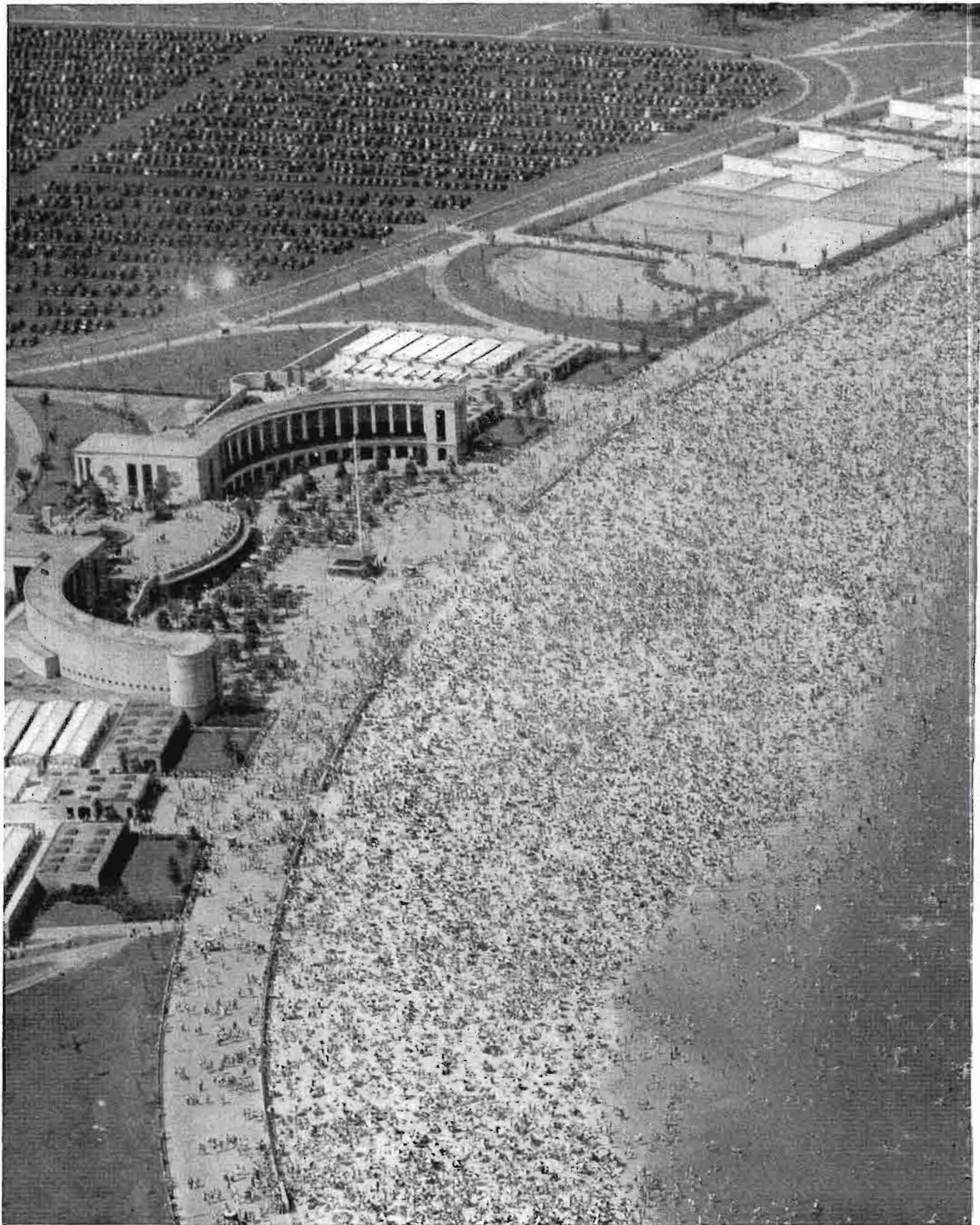
• • •

**FOR ALL  
ADVERTISERS  
REGARDLESS  
OF SIZE**

• • •

**THE  
KATZ  
AGENCY**

NATIONAL ADVERTISING REPRESENTATIVES • NEW YORK • CHICAGO • LOS ANGELES • ATLANTA • SAN FRANCISCO • DALLAS • KANSAS CITY • DETROIT



**abc** radio

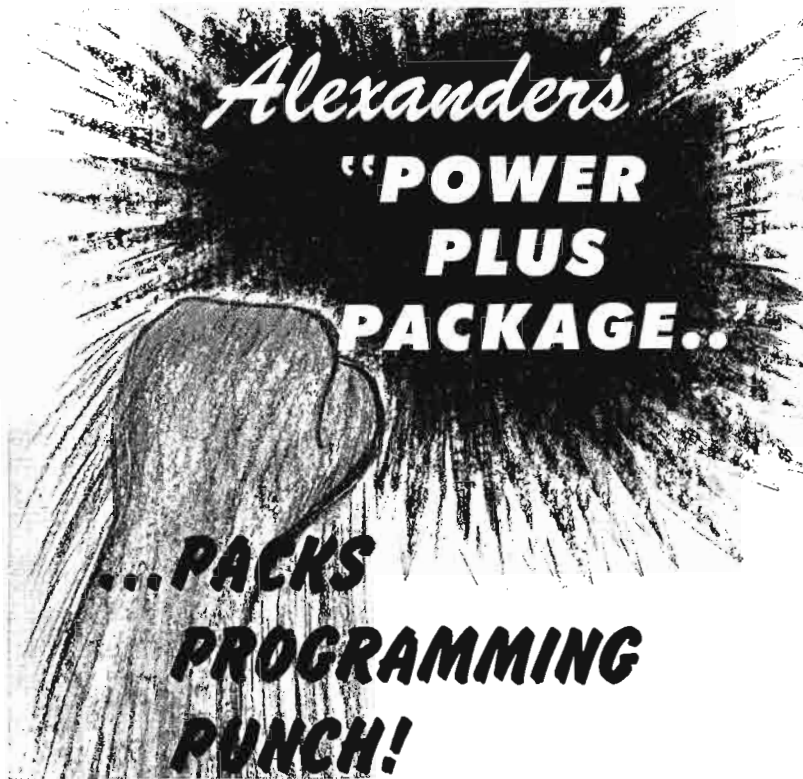


## How many radios in this picture?

Count all those portables sitting in the sand. (Americans own millions of 'em.) Count all the car radios in the parking lot over there. (33 million cars have them.) The picture is clear . . . summertime is radio time. And this summer the hottest buys are segments on ABC.

Only \$1,200 buys five minutes of *Whispering Streets* or *My True Story*. Just \$1,300 gets you five minutes of *Breakfast Club*. (In other words, you can get 13 summer weeks of network radio for only about \$16,000!) And ABC Radio can create for you a week-end saturation package . . . 15 to 20 programs per week end for only about \$15,000! Proof of the value of week-end saturation is *The Texas Company's Week-End News* or U.S. Rubber Company's *It's Time*. Get all the facts now . . . in radio, summer is *peak* listening time!

network



*Alexander's*  
**"POWER PLUS PACKAGE.."**

**...PACKS PROGRAMMING PUNCH!**

**BRAND NEW TO TV  
 16 TOP FLIGHT FEATURES**

- |                      |                         |                    |
|----------------------|-------------------------|--------------------|
| Tomorrow is Too Late | Mrs. Mike Stingaree     | Strange Mrs. Crane |
| Double Harness       | Terror Ship             | Captain Scarlett   |
| Living on Love       | Lucky Stiff             | Man of Conflict    |
| Desert Storm         | A Tale of Five Women    | Africa Screams     |
| Lady at Midnight     | Man-Eater of the Kumaon | One Man's Journey  |

**WITH SUCH TOP STARS AS** *Abbott & Costello, John Agar, Pier Angeli, Edward Arnold, Lionel Barrymore, Wendell Corey, Richard Denning, Andy Devine, Brian Donlevy, Irene Dunne, James Dunn, Richard Green, Evelyn Keyes, Dorothy Lamour, Gina Lollobrigida, William Lundigan, Joel McCrea, Dick Powell, William Powell, Dany Robin, Sabu, Vittorio de Sica, Claire Trevor.*

**Already Sold To:—**

KRON, San Francisco	WTCN, Minneapolis	WDSU-TV, New Orleans
KGUL-TV, Galveston	WSB-TV, Atlanta	KTNT-TV, Tacoma
KFJZ-TV, Fort Worth	WXIX-TV, Milwaukee	WGR-TV, Buffalo
KNXT, Los Angeles	KOA-TV, Denver	KUTV, Salt Lake City
WCPO-TV, Cincinnati	WTTV, Bloomington	WAVE-TV, Louisville



**ALEXANDER PRODUCTIONS, INC.**

Home Office: 6090 Sunset Blvd., Hollywood 28, Calif. • HOLLYWOOD 4-3414

DURING THE CONVENTION SEE US IN ROOMS 535A — 536A — 537A

**RAB REPORT**

*(Continued from page V)*

etc.," said a Midwestern station head.

And from another Midwesterner: "Stress quality radio instead of blanket coverage."

Another broad industry subject raised frequently was research with five broadcasters writing on research themes.

Said an Ohio broadcaster: "In the best interests of radio, RAB could be of great assistance by cleaning up the RATING MESS!"

A West Virginia executive said: "Discourage use of ratings—encourage use of radio from results achieved."

"Develop a plan of audience study," a Syracuse broadcaster urged.

"Provide information on readership of newspaper ads for cost comparison with the radio surveys," said a California station.

The largest number of suggestions—16—were to the effect that there ought to be more RAB emphasis on local selling. (Second largest number of comments—13—were to the effect that RAB ought to put more emphasis on national sales.)

As you might expect, the call for local emphasis frequently comes from the smaller-market station. A station in Montana said: "Less of the 'big pitch' that will adapt itself for only metropolitan areas. We need a small-market adaptation of their excellent large-market pitch."

A network affiliate in upstate New York said: "More local presentations in conjunction with members," indicating larger stations appreciate local help as well.

"The only thing lacking is some individual regional studies," said a Utah station.

"Regional offices need to be opened to bring the RAB nearer the local level," suggested a Texas broadcaster.

Among those broadcasters who want national selling stepped up, this viewpoint is particularly interesting. It comes from a broadcaster active in TvB planning who says: "RAB can do a better job by emphasizing more the 'strategic' concept of TvB to get bigger total radio appropriations."

"More push on national advertisers for spot money," said a S. California manager.

Observations on other subjects included:

"I only wish there were enough

hours of the day to devote full attention to their material—and yours at SPONSOR.”

“Maybe they could work more as a team with the national reps if the reps will cooperate.”

“Add another guy like Sweeney.”

“RAB would do well to pattern their sales clinics along the line of BMI’s program clinics.”

“A bigger advertising campaign in the advertising trade press on the strength of local radio is needed.”

As is natural in any cross-section of opinion, there were negative comments expressed as well. Some nine remarks varied from mildly critical to acrimonious. To wit:

“The sale of nighttime is the biggest problem and RAB can’t be expected to help on that one while they have so many daytime members.”

“Top level too weak. Needs attention in executive organization for better acceptance and proper administration.”

Perhaps the most appropriate note was sounded by a broadcaster who up till a few years ago was on the regulatory side of the radio fence. He stated succinctly: “More selling,” and that’s what’s closest to the heart of RAB President Kevin Sweeney—more selling. ★ ★ ★

## TvB REPORT

(Continued from page IV)

the effect that the best thing TvB could do for members was to grow rapidly.

A Texas broadcaster said it best:

“More members plus bigger budget = more staff + help on the local level as well as expansion of the effort on national level.”

A Midwestern broadcaster whose responsibilities include several stations was particularly impressed with TvB’s research presentations such as the analysis of the cigarette market in relation to tv viewing. He said: “Continue emphasis upon research as a sales tool. Product studies by socio-economic groups are vital.”

Another Midwestern broadcaster took this tack: “Believe less elaborate sales presentations on the effectiveness of television over competitive media would be more useful for day-to-day selling. The elaborate and detailed studies are excellent for controlled group selling efforts of TvB. However, more one-sheet and one-point pitches are needed to bolster the day-to-day

sales efforts of the station personnel.”

Stress on the need for local and regional selling aids came from seven broadcasters.

Only six definitely negative comments were expressed, five from non-members. Said the one member, who’s from a large Eastern market: “More aggressiveness. New Ideas. Less talk about plans and more action.”

Said a non-member from the far West. “We need help on retail tv. None, aside from co-op cards, is available. And we think membership cost is too high.” (Editor’s note: TvB plans to release a retail manual written by its retailing specialist Howard Abrahams at the Convention.)

Returning to the positive comments, one that stands out because it was mentioned half a dozen times is the plea from members to “develop more spot business.” But, as TvB President Oliver Treyz will demonstrate at the NARTB Convention later this week, a major focus of TvB activity will be on spot tv this year. ★ ★ ★

## FILM

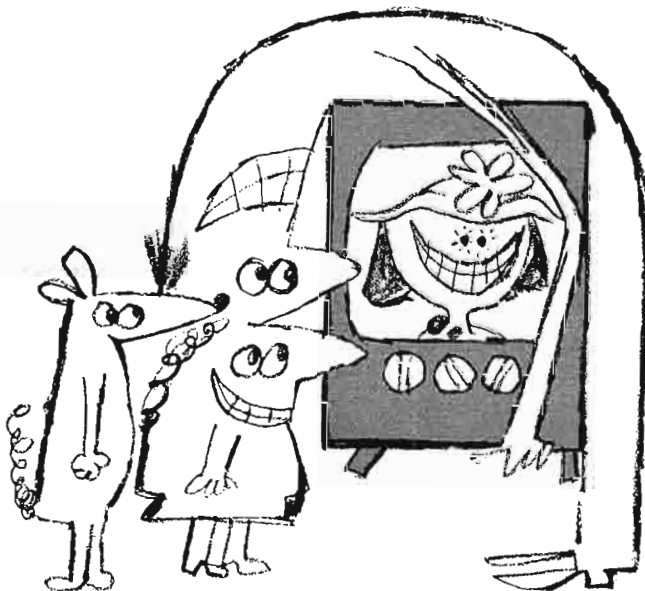
(Continued from page IX)

uct being produced for syndication. Ziv Tv, for example, is continually shooting additional episodes for shows introduced before the 1955 NARTB confab. These include *Science Fiction Theatre* and *I Led 3 Lives*. As a matter of fact the “proved-performance” pitch will be pushed hard by Ziv salesmen at the convention.

Though syndicated product introduced between conventions adds up to a hefty over-all total, there is some evidence of holding back in the area of brand new half-hour shows for syndication. There will be few, if any, new syndicated half-hours sprung at the convention itself.

There are a couple of reasons for this. In the first place, syndicators are warily watching the effect on the market of the raft of feature films. While they are not considered competition for the desirable half-hour slots back-

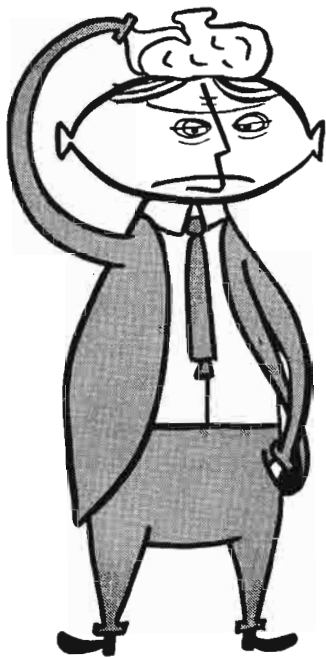
ALL EYES ARE ON **UPA**'S NEW  
IPANA TV SPOTS



PICTURES INC.

BURBANK • 4440 lakeside drive  
thornwall 2-7171

NEW YORK • 670 fifth ave.  
plaza 3-1672



# HEADACHES?

If you have headaches, you'll see a doctor . . . and if your radio or television properties have headaches, then it's proper to see a doctor of management. That's Telerad. The ills of your station, whether it be in sales, personnel, production or technical, can be cured with proper attention. The cost to you for this top management consulting service? About what you will pay a good general manager plus a percentage of profits produced. Telerad profits when your station profits!

Write, Wire or call Ray J. Williams, President, today for full details.

## telerad INC.

2226 Television Lane • Lincoln 4-5782 • Pueblo, Colorado

### CREATIVE TELEVISION COPYWRITER

Long established AAAA agency has outstanding opportunity for a top-notch woman to join the largest Radio-TV department in our area. The woman we are seeking can create far-better-than-average visual ideas for commercials, both live and film, plus hard-selling copy. We are a progressive, friendly organization offering unusually fine working conditions and employee benefits. Salary open. Please send, in confidence, resume and samples of work to:

**E. L. THOMPSON**  
**BALDWIN, BOWERS & STRACHAN, INC.**  
374 DELAWARE AVENUE  
BUFFALO 2, N. Y. • MADISON 6020

### SALES AND PROMOTION EXECUTIVE

Extensive experience promoting and selling tangibles and intangibles.

Public relations, organization, and publicity.

Knows New York ad agencies, including tv/radio personnel.

Available for permanent assignment or special contract work

write

**P.O. BOX 315**

Chatsworth Gardens,  
Larchmont, N. Y.

Telephone—TEnnyson 4-3347

eting and within network option time, syndicators point out privately that whatever money stations (especially the smaller ones) spend on feature films will obviously not be available for the standard syndicated half-hours. This will tend to affect price levels.

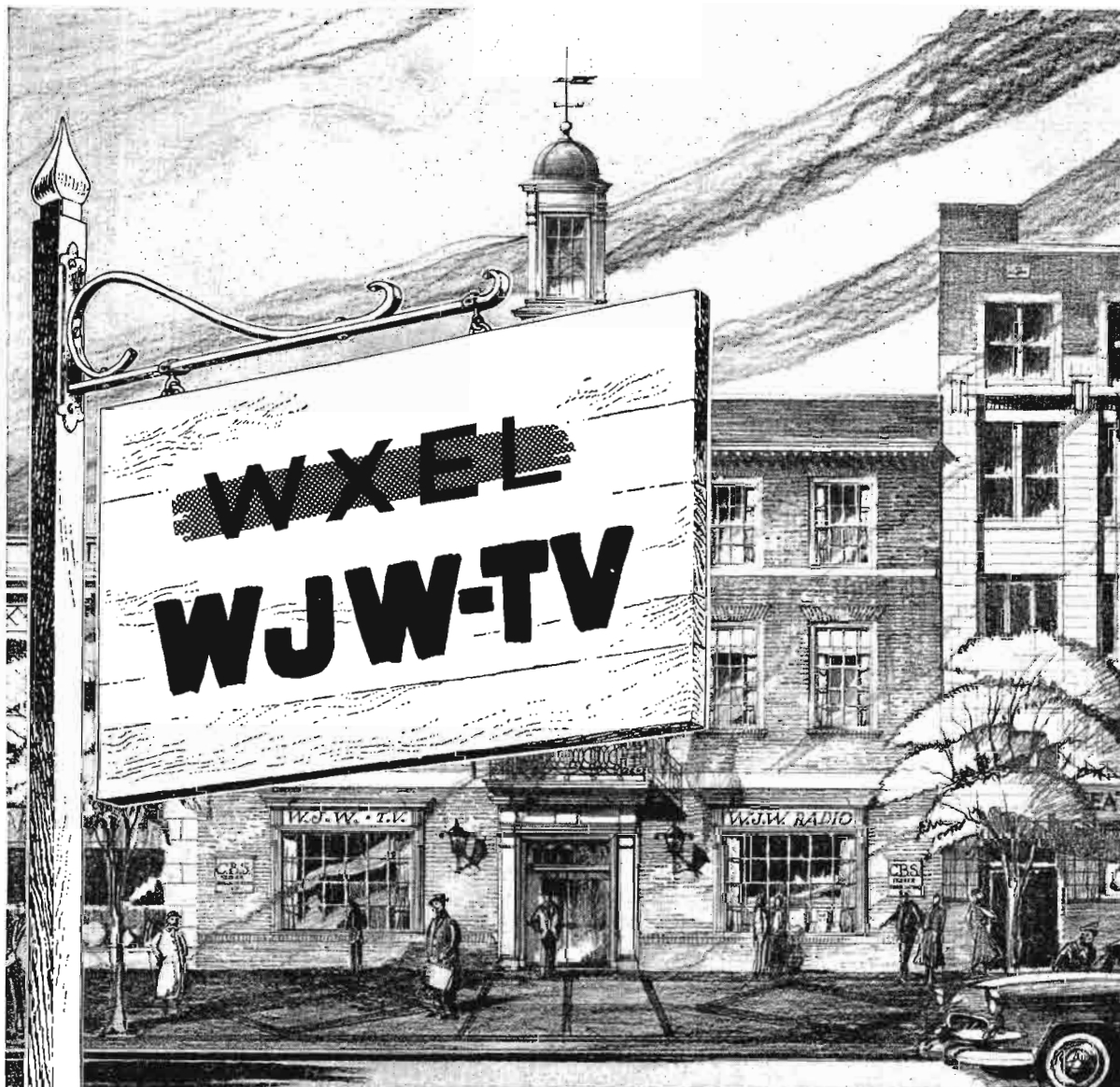
More important, however, is the growing tendency among film distributors to make network tv their target. This is not a new trend but it reached new heights this year. As a result, many of the film distributors' juiciest shows will not be offered for syndication at the Convention. Some of those which do not sell on the network level, of course, will be put into syndication or offered direct to agencies and advertisers for national or regional spot buys later this year.

Another factor is the feeling among syndicators these days that stations are not willing to lay out the money for quality product. Some have publicly warned stations that emphasis on shopping for price will undercut the spot tv program business and, thus, eventually hurt the stations themselves. To get around this problem, film distributors who cannot hit the networks have been redoubling their sales efforts directed at advertisers and agencies.

There will probably be some distributor-station activity at the Convention aimed at clearing time. This will be in the form of conditional sales agreements, written or otherwise, by which distributors will tie up specific stations for specific shows so as to grease later sales to spot tv clients. This type of activity is not confined to the Convention, of course.

Among the shows distributors are pushing for national sale are: Ziv's *West Point*; Official's *Bucaneers* and *Adventures of Sir Lancelot* (NBC is reported to have options on these two, presumably for the 7:30-8:00 p.m. weekday slots); NTA's *Sheriff of Cochise*; TPA's *Tugboat Annie*, *Hawkeye*, *The Last of the Mohicans* and *New York Confidential*.

A notable feature of the Convention so far as syndicators are concerned is the fact that this convention will be the first at which this field will be represented on the official agenda. A group of seven important distributors will reciprocate with a "Salute to the NARTB" cocktail party on 18 April at 5:45-7:45 p.m. in the Williford Room of the Conrad Hilton Hotel. The seven are ABC, Guild, NBC, NTA, Official, Screen Gems, TPA and Ziv. ★★ ★



## A NEW NAME...AND A NEW HOME

A change is being made in WXEL, Channel 8 in Cleveland. A change in name that has a logical association, that makes for easier identity. Sharing the Storer Broadcasting Company banner with veteran radio station WJW, Cleveland's WXEL becomes WJW-TV. And along with the change in call letters comes a change in the home of these two sister stations. In the heart of downtown Cleveland is a handsome new Williamsburg colonial structure—better-than-ever able to serve its clients and the public. Come visit us soon—there's a hospitable welcome awaiting you!



*in Cleveland, keep your eye on channel 8*



**WJW-TV**...Cleveland's Basic CBS Television Outlet

Television's finest achievement...

# The American Story



originally titled "Cavalcade of America"

**DRAMA • ADVENTURE**



*produced expressly for one of the Nation's largest  
prestige advertisers*

## ***39 Half-hour TV Programs***

*Proudly offered to a select group of advertisers*

# ***PRESTIGE - STATURE - PRIDE***

*Impact advertising for products and services*

Established audience attraction with an  
18 year radio success on two major networks

*produced by the ranking craftsmen of Hollywood and TV*

vivid, entertaining stories... behind-the-scenes  
drama with the men and women who made  
America's History

*Phone—Wire—Write  
The Man From Official Today!*



**OFFICIAL FILMS, INC.**  
25 West 45th St., New York 36, N. Y.  
PLaza 7-0100

**HUMAN INTEREST • ACTION**



**WCOP** — the biggest lift to advertisers and audience!

and here's why —



Currently tied for third in total 7 day average audience (Pulse) and climbing steadily!



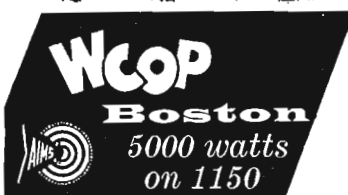
Best cost per thousand Buy among all MAJOR Boston STATIONS!



Most popular record spinners and newscasters by independent surveys!

**FOR YOUR LIFT IN BOSTON,**

contact . . .



REPRESENTED NATIONALLY BY WEED & COMPANY

## New developments on SPONSOR stories



**See:** Trends in tv research

**Issue:** 16 July 1951, page 165

**Subject:** Overnight ratings now provided by four major services

Latest arrival on the overnight rating scene is Pulse, which recently announced availability of high-speed personal coincidental tabulations. Director of client relations, Robert Collins, states that following three dry-runs, the organization is now ready to provide overnight rating data for those ordering it.

This brings to four the number of major rating firms with facilities for overnight rating data.

Trendex, with 16-city rapid calculation coverage, has been providing overnight service since 1950, employing the telephone coincidental method.

ARB has had facilities for speedy telephone coincidental tabulations since its inception in 1949. But according to Jack Gross, who is in charge of New York sales, economics prevent use of the telephone coincidental for *all* time periods. He points out that it's generally used by those seeking information on new shows or special events broadcasts.

Hooper has been using the method for radio since 1936. However, reports Frank Stisser, vice president in charge of stations, such surveys seem to be needed only in tv, where higher costs create a greater demand for overnight statistics. The last significant requests Hooper received for rapid radio figures came during the 1952 elections, when parties wanted overnight data on the speeches of particular candidates. ★★★



**See:** How film sponsors promote their shows

**Issue:** 12 December 1955, page 42

**Subject:** Sunbeam Bakers promote show with multi-media approach

An all-media promotional campaign for their *Long John Silver* film series is upping sales for the Sunbeam Bakers of Denver, Col. Aired during a block of children's shows on KLZ-TV, the half-hour program is broadcast at 4:30, Saturdays.

Commercials are in tune with the show. They're handled by station air salesman Bob Davis, who assumes the role of "Sam Beam of Sunbeam." His pitch is geared to entertain young viewers, yet to maintain the "pirate" feeling of the show. During commercials, he emphasizes hand-out tie-ins for the company.

Rewards for the youngsters are devised by Sunbeam's manager, Joe Kehoe. They include replicas of Long John's "Jolly Roger" flag and coins of the period. The kids receive them at various Sunbeam outlets, where company supervisors dressed as pirates do the honors before a backdrop of treasure chests and large models of Jolly Rogers.

In addition to point-of-purchase activity, Sunbeam Bakers cooperate with KLZ-TV for promotion in other media. Among them are newspapers, consumer television magazines, taxi posters, movie trailers, moving picture theatre lobby displays. The sponsor also spots supplementary announcements on the station.

With a half-hour adventure show as a hub, the spokes of Sunbeam's promotional campaign form a multi-media circle. ★★★

**anyone here  
in the  
dark?**



**ARB:**

"most everyone watches WSL5-TV"  
(station's share of sets in use . . . 70.2%)

**TELEVISION MAGAZINE:**

"WSLS-TV made Roanoke . . .  
Virginia's No. 1 TV Market"

**OUR ADVERTISERS:**

"We're spending our budgets on  
the right station for results"

**for more light on the subject...call Avery-Knodel**

**wsls-tv**

**ROANOKE, VIRGINIA**

**Channel 10**



**\*316,000 WATTS**

## HAIR STYLING KITS

SPONSOR: Liggett Drug Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *According to Scott Appleby, manager of this Ft. Myers Liggett Drug Company, "Tv's selling power was demonstrated most effectively." One film demonstration and one live demonstration used on four successive days resulted in sale of 600 hair styling kits and dollar volume in excess of \$2,400. Ten minutes after tv showing, "our store was packed with men and women buying the product they had just seen on tv." Cost of the campaign totaled \$222.80.*

WINK-TV, Fort Myers, Fla.

PROGRAM: Participations



## TRICK PLAYING CARDS

SPONSOR: David S. Walker

AGENCY: Local

CAPSULE CASE HISTORY: *David S. Walker employs a live demonstration commercial of trick playing cards in the one-minute slot immediately preceding Dance Party, a teen-age program. The sponsor feels that this is the only show in the market which "pulls" the audience at which it aims. Announcements over a two week period earlier this year, stressed an offer of these trick playing cards at one dollar per order. Subsequently, 1,748 orders were received. Cost of the two-week campaign was \$160.00.*

WCSH-TV, Portland, Maine

PROGRAM: Announcements

## APPAREL

SPONSOR: Morton's Apparel Store

AGENCY: Direct

CAPSULE CASE HISTORY: *This was the store's first venture into tv advertising. Program is a fashion show which features new styles for women. Although Morton's is reluctant to give exact figures, its ad manager has been exuberant in his remarks concerning success of program. "Better than I had anticipated in such a short length of time" was comment after two programs. He has also indicated a 10% increase in sales, with new customers from as far as 30 miles from Springfield.*

WICS-TV, Springfield, Ill.

PROGRAM: Models from Morton's

## HARDWARE

SPONSOR: Dunham-Hanson Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *The Dunham-Hanson Company, distributors of paints, locks and other hardware goods, first used tv in the fall of 1954, budgeting 25% of its ad allotment to an announcement campaign. Previously it had used radio and newspapers exclusively. From 1954 to 1955, sales of Kyanize Paints increased 20%, although national paint sales went up only 6.6%. Now, 60% of its annual \$6,000 budget is appropriated to tv. Company attributes success to live demonstrations.*

W-TWO, Bangor, Maine

PROGRAM: Announcements

## CARS

SPONSOR: Anthony Abraham Chevrolet

AGENCY: Direct

CAPSULE CASE HISTORY: *From May through December, 1955, Anthony Abraham Chevrolet sponsored Feature Films, a late evening program. It concentrated on weekend and near-weekend broadcasts of the show. According to the sponsor, an average of about 60 new cars per weekend was sold; and one of the commercials drew 180 and 250 customers on each of two days. The Chevrolet dealer paid \$750 per week on WITV for the campaign, feels that the show and station were excellent vehicles in obtaining these results.*

WITV, Miami, Fla.

PROGRAM: Feature Films

## FURNITURE

SPONSOR: A & N Furniture

AGENCY: Holland Advertising

CAPSULE CASE HISTORY: *The advertiser is running a 39-week campaign using one-minute announcements in feature movies three times a night, five nights a week. Recently, A & N devoted nine announcements over a five day period to cedar chests. Sales of this item grossed \$12,360. In addition, six 10-second mentions at the tag-end of these spots, resulted in sale of 144 mirrors at \$9.95 each. The sponsor, satisfied with results, continues with this campaign at a cost of \$75 per announcement.*

WKRC-TV, Cincinnati, Ohio

PROGRAM: Announcements

## MEAT

SPONSOR: John Morrell & Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *From 1 January through 20 January, 1956, 16,804 pieces of mail were received by Roger Russell, m.c. of The Morrell Treasure Chest (6:45-7:00 p.m. Wednesdays and Fridays). Only inducement for the mail was that people write in suggesting what key Rog take from a board to open the treasure chest, which contained Morrell Meat products. A total of 77 counties were heard from—44 in South Dakota; 20 in Minnesota; 12 in Iowa and one in North Dakota.*

KE-D-LO-TV, Sioux Falls, S.D.

PROGRAM: Morrell Treasure Chest

## How to keep from getting lost in **NEW YORK** and **CHICAGO**

*Ever wonder whether Leo Burnett was on North Michigan or South Wacker? Ever worry as you pulled out of Grand Central Station how many important calls you forgot during your three days in New York? It happens to the best of us, at the worst times.*

*Next time you're in New York or Chicago make every minute and call count by using SPONSOR's 1955 pocket-size, 16-page booklet titled "Radio and TV Directory of New York and Chicago." Here you'll find names and addresses, by categories, of key advertisers, agencies, stations, networks, news services, representatives, TV film services, music and transcription services, research firms, hotels, airlines and railroads.*

*We'll be glad to send you a Radio and TV Directory on request—with the compliments of SPONSOR.*

**P.S.—Don't forget to call on us  
next time you're in town.**

# SPONSOR

THE MAGAZINE RADIO AND TV ADVERTISERS USE

# SPONSOR'S

## RADIO and TV DIRECTORY



OF NEW YORK  
AND CHICAGO

1955-56 EDITION (revision #4)

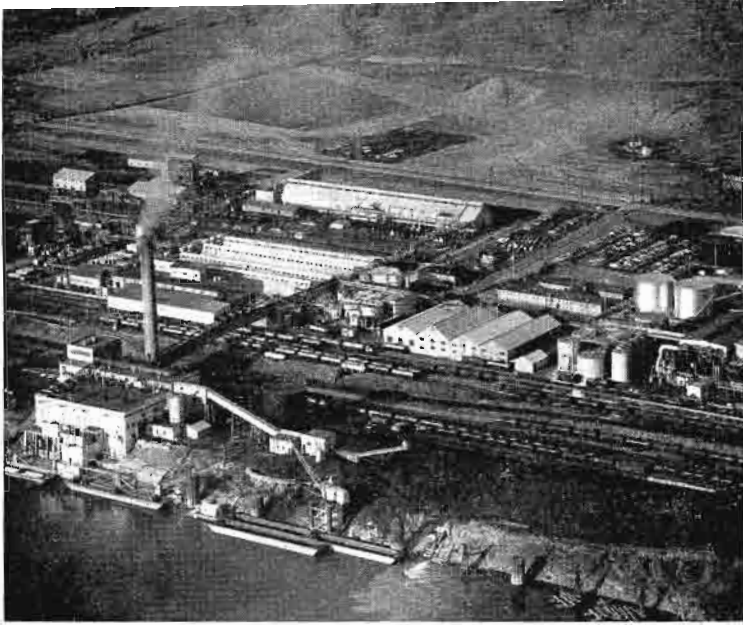
*Personal copy of:*

- \* Advertisers
- \* Agencies
- \* Air Lines and Railroads
- \* Associations
- \* Hotels
- \* Networks
- \* Researchers
- \* Representatives
- \* Services
- \* Stations
- \* TV Film Sources

NEW YORK 17— 40 E. 49th • MUrray Hill 8-2772

CHICAGO— 161 E. Grand • SUperior 7-9863

LOS ANGELES— 6087 Sunset • HOLlywood 4-8089



Chemical plants on the Ohio River banks draw pure, high quality rock salt from deep beneath the surface. The salt is ideal for the manufacture of chlorine and caustic soda, important ingredients in a wide variety of chemical products. Columbia Southern, Allied Chemical, National Aniline and Mobay Chemical are but a few of the major chemical companies now operating in the Ohio Valley. In 1954, \$41 million was spent in new construction of these plants and it is expected that \$63 million more will be spent in the next two years.



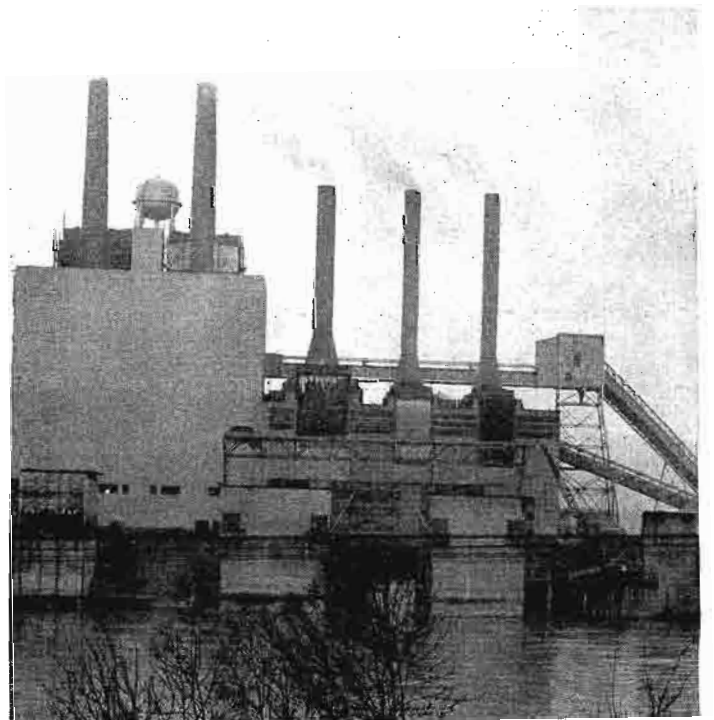
Wheeling, the gateway to the midwest, is the focal point for retail sales, wholesale distribution and manufacturing in the area. Located on the banks of the beautiful Ohio river and on National



In the Wheeling area lies the nation's only natural supply of coal sufficient for power production necessary for aluminum plants in the eastern United States. Here is the world's largest stripping shovel operated by the Hanna Coal Co. New coal processes now make Ohio Valley power available at prices competitive with Hydrnalic power. Projected underground mines fan out for 30 miles from the Wheeling area.

In 1953 and 1954 generating facilities in the immediate Wheeling area were increased by 1,100,000 KW, more than was added to any other system in the nation during that period. In the next three years new power generating facilities will be increased another 1,000,000 KW s.

## THE BOOMING OHIO VALLEY AND WWVA





Road, Route 40, Wheeling is the natural hub of a prosperous three-state market. In the foreground is Wheeling's new multi-million dollar Fort Henry Bridge.



Steel flows into ingot molds every day in the big steel mills in the Wheeling district. In 1955, the two major Ohio Valley steel industries paid out more than 160 million dollars in wages, an increase of more than 15% over 1954. Expansion will continue with National Steel, of which the Weirton Steel Corporation is a major division, and more than 200 million dollars will be spent in the next three years. The Wheeling Steel Corporation has 65 million planned for expansion in the next three years.

Coal from the hills, salt from the earth and water from the river make the Wheeling industrial area the fastest growing industrial district in the nation. More than One Billion Dollars has been spent in the past five years for new construction and expansion of old. **AND A BILLION MORE IS PLANNED FOR THE IMMEDIATE FUTURE!**

For 30 years WWVA, the Friendly Voice, has been the dominant radio station, the ONE advertising medium completely serving the entire area.

This dominance and leadership is proved once again by the recent listening survey made by PULSE, Inc. 43 counties surrounding Wheeling were surveyed and in every instance WWVA was the favorite station by a wide margin. WWVA ranked first in every quarter-hour surveyed from 6:00 am to 12 midnight, seven days a week. Every hour, every day, WWVA topped them all.

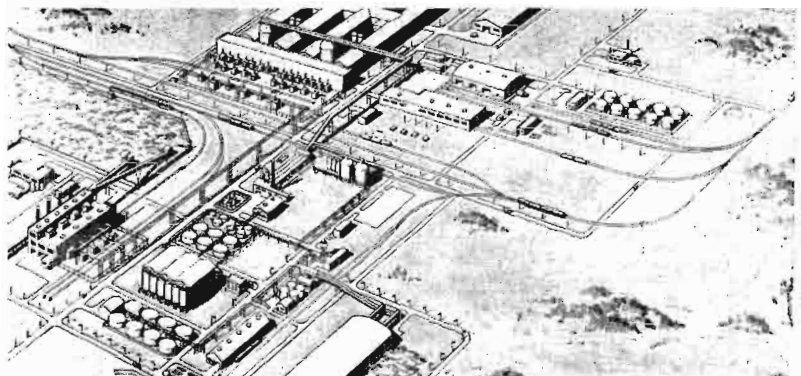
**THE WHEELING AREA...a BOOMING STORER MARKET...served by WWVA.**

	<b>STORER BROADCASTING COMPANY</b>						
	<b>WSPD</b> Toledo, Ohio	<b>WJW</b> Cleveland, Ohio	<b>WJBK</b> Detroit, Michigan	<b>WAGA</b> Atlanta, Georgia	<b>WBRC</b> Birmingham, Alabama	<b>WWVA</b> Wheeling, W. Virginia	<b>WGBS</b> Miami, Florida
<b>WSPD-TV</b> Toledo, Ohio	<b>WXEL-TV</b> Cleveland, Ohio	<b>WJBK-TV</b> Detroit, Mich.	<b>WAGA-TV</b> Atlanta, Ga.	<b>WBRC-TV</b> Birmingham, Ala.	<b>KPTV</b> Portland, Ore.	<b>WGBS-TV</b> Miami, Fla.	

SALES OFFICES } **TOM HARKER**—vice-president in charge of sales } 118 East 57th Street, New York 22 • Murray Hill 8-8630  
 } **BOB WOOD**—national sales manager }  
 } **LEW JOHNSON**—midwest sales manager • 230 North Michigan Avenue, Chicago 1 • Franklin 2-6498  
 } **GAYLE V. GRUBB**—vice-president and Pacific coast sales manager • 111 Sutter Street, San Francisco • Sutter 1-8689



The Ohio River provides manufacturers and basic industry with low cost transportation to 60% of the nation's population. During 1955, more than 60 million tons were shipped on the river and it is estimated that tonnage for 1956 will top 85 million tons. Railroads plan \$20,000,000 for improvements to meet the area's booming industry.



Recent influx of primary aluminum plants means hundreds of new companies will spring up to process and fabricate the product. Olin Mathieson has begun construction of a new 250 million dollar basic plant which will create at least 3,000 new jobs. It will be the world's first fully integrated aluminum plant and will be so huge that new coal fields and power plants are being constructed to serve it.

# SPONSOR Asks...

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

**What is your answer to those who contend that ratings are inaccurate and a poor basis for advertising decision-making**



Allan V. Jay  
Manager  
Videodex, Inc.  
New York, N. Y.

## **WE ARE DEDICATED TO CLIENTS**

● Videodex is dedicated to bringing its subscribers the most accurate and reliable television program rating data available.

To accomplish this objective, Videodex employs a diary-panel which has the largest per program sample size of all services available; samples the entire reception range of counties in markets reported; yields the most comprehensive viewer audience composition data obtainable; reports audience flow, duplication, turnover and cumulative audience measures; issues supplementary data on qualitative reaction to program content and commercials and compiles viewer-data on all telecasting, sustaining and commercial, from station sign-on through station sign-off.

The use of systematic sampling with call-backs to non-responding units preserves the probability value of the initially selected sample. A "dry-run" is enforced in all newly recruited homes in which the initial diaries are not used in the published report tabulations. Of the two other rating services to subsequently employ the diary technique in the measurement of broad-

cast audience, only the latest exponent has employed the use of a "dry-run" and a diary panel similar to Videodex.

This enables the advertiser to have the audience to his program reported in terms of effective marketing characteristics for the sponsored product. Videodex subscribers are thereby permitted to study the audience quantitatively in terms of "how many" are viewing as well as qualitatively in terms of "who is viewing."

Sampling design and selection are done centrally to assure control; and this important function is not entrusted to interviewers as is the case with several other services. Over one dozen categories of master classification data are recorded for sample members.

Videodex, the pioneer diary rating service, has reported more markets, more frequently with a larger sample size and greater projectability of data than any other service. All back data are comparable with present data for purposes of trend analyses on program units, markets or time periods. County-by-county station reception data are available in all counties having \$1,000,000 in annual retail sales volume.

The rating measurements produced by the above efforts aid subscribers considerably in evaluating the television medium and studying markets, time periods and programs. Coupled with these data and their proper interpretation is, of course, the prerogative of judgment on the part of those arriving at decisions based on any rating data. In this respect, rating data serve as contributing guides and should be regarded as such in the decision-making process. Sales volume of the advertised product and audience size are two important bench marks to the advertiser.

The broadcast media, particularly television, have the benefit of more comprehensive research than any other medium of interest to the advertiser.



Dr. Sidney Roslow  
President  
The Pulse, Inc.  
New York, N. Y.

## **ACCEPT RATINGS AS WORK TOOLS**

● Probably the greatest handicap in acceptance of ratings and collateral qualitative survey facts as working tools in solving problems—not substitutes for experience and reasoned judgment or hunch—can be attributed to balmy ignorance, closed minds and love of gadgetry. Moreover, with today's tv investments increasing geometrically, and program popularity so subject to the attrition of time and ruthless competition, only strong individuals are able to resist the pressure of neat labels and escape mechanisms. Obviously, when "big money" projects in research are headlined, even our competitors have to go out and talk with Lincoln's common people, of whom the Good Lord made so many.

Speaking frankly, Pulse is a service for accurately measuring audiences. Undoubtedly, all advertisers would be happier if they paid attention only to their competitors—rather than somebody outside the ball park, with different merchandise, different sales problems, and hence the need for different programming—not the slavish quest for bigger and better vehicles. Our service is bought, not sold. As a psycholo-



gist, I know of no way to "sell" an individual embarrassed for having gone "all out" at the barricades for one particular service or research concept. Only time or a product sales-crisis unmakes his mind. Fortunately, more and more people "discover" Pulse; so we prosper. More and more does Pulse thrive as the industry learns that *people* are important.

Bishop Sheen wittily observed in one of his recent chats that two machines left in a room do not result in a lot of little machines.

Timebuyers who do the actual purchasing, one-man czars of big agencies, and big business groups making corporate decisions, like and use Pulse. So do harrassed account executives—all knowing that when the chips are down, far-fetched theorizing about ideal rating systems gets no renewals.

If the reader of these paragraphs follows the factual advertising we publish each month in SPONSOR's "Comparagraph," I need waste no sticks of type "defending" Pulse methodology. For the careless or constructively inquisitive, each Pulse report accurately delineates how Pulse operates, and we are always glad to supply free individual copies for the serious information-seeker, and answer any questions. For millions of dollars are invested solely from Pulse information.

For the benefit of those who delight in badgering the services into attacking each other, we emphasize the advantage that we gather our facts from personal interviews only, in a predetermined pattern of probability selection, meaning selection in which the interviewer has no control.

Let me emphasize that any system, if used with common sense, is better than no system! Let advertising oldsters grown wealthy remind themselves that they were the first to seek measurements when the 1920's advertising emerged from its Neolithic cave and the advertiser started pushing aside his spouse's preferences—with the formation of the Audit Bureau of Circulation; next, Starch and imitators; and with the coming of radio, Pandora's box of ratings was opened.

We see hope even in ignorant, anti-tv propaganda (kissing-cousins to the early attacks on radio, and the gleeful grave-diggers who say there's no more radio). We see hope in the benighted criticism of *Colliers'* "Who Knows Who's on Top?"

(Please turn to page 110)

# W F B L

## THE BIG STATION

TOP RATED STATION IN THE NATION'S

TOP TEST MARKET

### SYRACUSE, N. Y.

*Powered for Coverage*

*5 KW Day and Night*

*Programmed for Maximum*

*Listener Attention*

### A B C

Brooklyn Dodgers

Outstanding Local Personalities

Denny Sullivan

Bill Thorpe

Ron Curtis

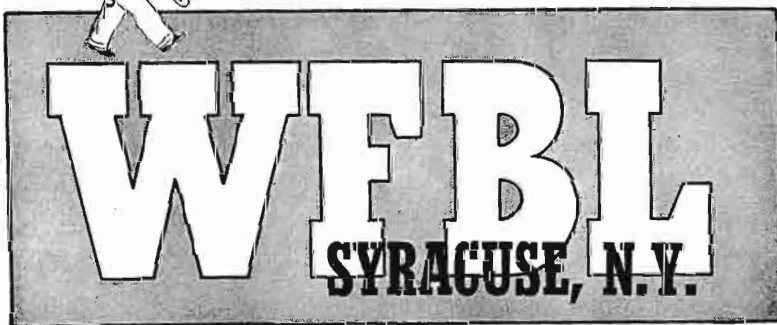
Bob Ives

Art Peterson

Ed Kaish



Represented by PETERS, GRIFFIN, WOODWARD, Inc.



The BIG Station

Continued  
from  
page 11

# AGENCY AD LIBS



Not headline claims but the fine print comparison of rates, ratings,\* audience composition and location count most. Check the cost per thousand on strong NBR adjacencies on high powered WJHP-TV, Jacksonville, Florida.

\*For ratings, see Telepulse.

that recall and buying often do not have anything in common.

I think every copywriter and ad manager who has been bent on the rack of recall would do well to learn about Cigarette Brand A which gained 99 responses per 100 smokers but was ineffective, as against a Brand B commercial that got only 53 responses and was effective in getting smokers to change to the brand—and the case of the two toothpastes which shows that one brand was effective and the other was not, even though the former had 42% higher total response.

Let me quote Henry Newell of Schwerin Research Corp. "When a commercial devotes itself to establishing an "emotional" or "associational" mood—choose what words you will—there is seldom *any* relationship between copy point remembrance and effectiveness. This is because the impressions such a commercial established in the viewer's consciousness are not copy points at all; the viewer does not verbalize such impressions as confidence, happiness, prestige, friendliness, and indeed is usually not even aware that these have registered on him. If the commercial directly stated that it was trying to get across these impressions, it would, of course, be heavy-handed and completely lose its effect."

This should be heartening to some of the tv admen whose instinct told them they were right but whose researchers left them out on a limb without a graph to grab onto. ★ ★ ★



Typical commercials for each of two brands of toothpaste were tested by Horace Schwerin, head of Schwerin Research, New York, and results were translated into the bar graph chart above. Schwerin shows that Brand A, though it started out with a lower pre-choice, had a commercial that influenced a considerable number of additional people to choose it, while the commercial for Brand B produced no significant change at all despite the fact that Brand B's commercial contained many more main ideas than did Brand A's and gained 42 percent higher remembrance. The one point that Brand A put over better was a demonstration of the results of an actual experiment in which its brand was used

# T. V. spot editor

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

## SARRA

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



A Disneyland opening sets a festive party mood for Aunt Jemima Party Pancakes in this series of 60-second spots with a 30-second adaptation by SARRA. Voice-over audio and live action photography of the product in use, appetizingly present the taste pleasure to be enjoyed by making pancakes with Strawberry, Chocolate, Egg Nog or other favorite flavors. Strong package identification supports rather than dominates the basic taste appeal. Produced by SARRA for THE QUAKER OATS COMPANY through J. WALTER THOMPSON COMPANY.

SARRA, INC.  
New York: 200 East 56th Street  
Chicago: 16 East Ontario Street



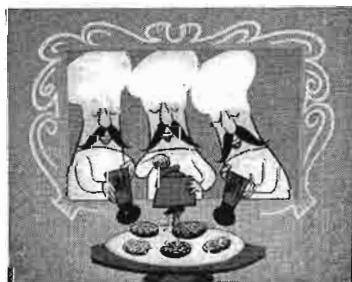
Written with a view to the practical, down-to-earth attitude of the farmer, this arresting series of two minute commercials by SARRA sells "hard" for Purina, makers of chows for poultry and livestock. Savings for the farmer and weight gains for animals are the two-fold advantages to be derived from feeding scientifically developed Purina Chows to chicks, cows, steers, pigs and other livestock. Excellent live action location photography captures authentic "farm atmosphere" to make the message both convincing and credible. Produced by SARRA for RALSTON PURINA CO. through GARDNER ADVERTISING COMPANY.

SARRA, INC.  
New York: 200 East 56th Street  
Chicago: 16 East Ontario Street



Increasing the consumption of Schoenling Beer by promoting its enjoyment on any occasion, any day of the year, is the aim of this series of 20 and 10-second spots by SARRA. Through unique live action photography, the date frames in a novel calendar setting become window frames for a young couple who sing the theme of a catchy, new Schoenling jingle, "Sooner or later, you're going to try Schoenling." By spotlighting the product in other frames, immediate recognition of brand name and bottle is assured. Produced by SARRA for THE SCHOENLING BREWING COMPANY through ROLLMAN ADVERTISING AGENCY.

SARRA, INC.  
New York: 200 East 56th Street  
Chicago: 16 East Ontario Street



Proceeding on the basic premise that nothing sells a food product like taste appeal, SARRA places the emphasis on flavor in this new 20-second spot for Patrick Cudahy Pure Pork Sausages. A new jingle augments clever animation to emphasize that only the finest ingredients go into the product. Brand name and package identification are heavy throughout. Appetizing views of the product have that "so good you can taste it" quality. Produced by SARRA for CUDAHY BROTHERS CO. through KLAU-VAN PIETERSOM-DUNLAP, INC.

SARRA, INC.  
New York: 200 East 56th Street  
Chicago: 16 East Ontario Street



**T I M E**  
comes  
gift-wrapped  
on  
**WNHC-TV**

**STANLEY HAMER**  
time buyer  
**DANCER-FITZGERALD-SAMPLE**  
says:



"WNHC-TV's 'Time Package' is more than fancy ribbons. It's a real wrap-up of all the elements a time buyer dreams of--nearly a million TV families in the nation's richest State where effective buying income is 129 per cent of the national average--plus merchandising, courtesy announcements, newspaper ads and letters to the trade. These are items that time buyers can't ignore."

Call Your Katz Man

**WNHC** television  
channel **8**

316,000 WATTS MAXIMUM POWER  
Pop. Ser. 3,564,150--TV Homes 948,702

**covers connecticut completely**



Purdon, with a phobia about posing for photos, prefers cartoons of himself

**agency profile**

**Roger Purdon**

V.p., Copy chief  
Bryan Houston, New York

"People tend to remember what they want to in a commercial, not what you want them to," Bryan Houston's copy chief, Roger Purdon, told SPONSOR.

"Of course, we use a lot of research to find out what they're likely to respond to, but you can't rule out the factor of chance. Bryan Houston spends some \$30- to \$40,000 a year for Gallup's air media copy research to reduce the gamble; but there are still people who'll remember the fact that a man's hand jiggled the coffee cup, and they'll forget the theme."

Purdon, an extrovert with a penchant for bow ties, came into advertising via Geyer, Cornell & Newell's mail room toward the tail end of the Depression. He moved on to production and then became a mechanical man in the agency's art department. His first writing job was at Lord & Thomas on the Lucky Strike account. From then on he wrote in praise of cigarettes, cars, soap, coffee and a multitude of other products.

"Personally, I'm not crazy about the overspecialization among copy people that agencies tend to require," says he. "But it does give clients and agency management a degree of security. Also, it's true that it takes a writer years to learn the taboos and cliches of the auto, liquor and soap businesses, for example."

However, Purdon feels that the successful copywriter isn't so much a "word craftsman" or industry expert, as he is a salesman who "thinks up good buying reasons."

"Drama can be overplayed in tv commercials," he feels. "In the last analysis, drama is good only if it proves a point. When you're talking coffee, nothing will sell as well as showing an expression of personal satisfaction on the face of a believable tv personality. But choice of talent is the producer's job, not the writer's."

Purdon tends to take advertising problems home to Huntington, Long Island, where he lives with his wife and three youngsters, but tries to wash those worries away with a swim whenever the season permits.

"I don't think you can do a good job during the day, if you go home and start pounding out other writing," he says. "Besides, I don't want my kids to think of me as a typewriter noise in the den."  
★★★

# Big Capital Gain for KCRA-TV!

## NOON-MIDNIGHT SHARE OF SACRAMENTO TV AUDIENCE

# HITS 39 POINTS!\*

MONDAY thru FRIDAY 12 P. M. to 6 P. M.			MONDAY thru SUNDAY 6 P. M. to MIDNIGHT		
	NOV.†	FEB.*		NOV.†	FEB.*
KCRA-TV	27.2	39.4	KCRA-TV	33.1	38.7
Station B	16.2	13.8	Station B	32.1	31.5
Station C	40.5	32.1	Station C	17.7	15.0
Station D	14.6	19.1	Station D	12.0	11.9

ON AIR AT 2:30 P. M.

The stock market has its ups and downs, but KCRA-TV continues its steady climb to new highs in popularity. Good audience-pulling syndicated shows and feature packages blended with top NBC programming mean that KCRA-TV is the sound investment for your client in the rich Sacramento market.



\* A Special Report on the Sacramento Television Audience ARB: February 8 to 14, 1956

† A Special Report on the Sacramento Television Audience ARB: November 7 to 13, 1955

Represented by

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

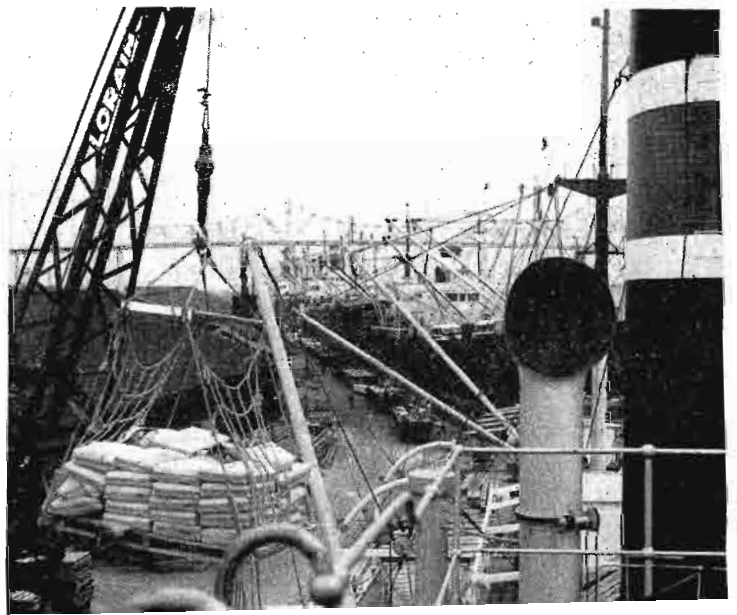


**THE LARGEST TANKERS AFLOAT** are accommodated by Jacksonville's facilities. Ocean-going steamships find ample tug service, municipal terminals, private docks, and giant repair yards. Riverside oil-storage tanks, railroad sidings for heavy industry—even a ¼-million cubic-foot

refrigerator for pre-cooling perishables—are at the water's edge. Inter-linking water, rail and air facilities make Jacksonville the outstanding warehousing, commercial, and distribution plant for the entire South-eastern United States.

**SEA-GOING TRACTOR** typifies manufactured goods which travel to and from the ports of the world, via 51 steamship lines, through the Port of Jacksonville.

**VIEW FROM THE BRIDGE** of the Finnish SS Ernst S, discharging 5,000 tons of Swedish cement at the Commodores Point Terminal. Also visible: steamships with buses for Puerto Rico and cargo for Europe.

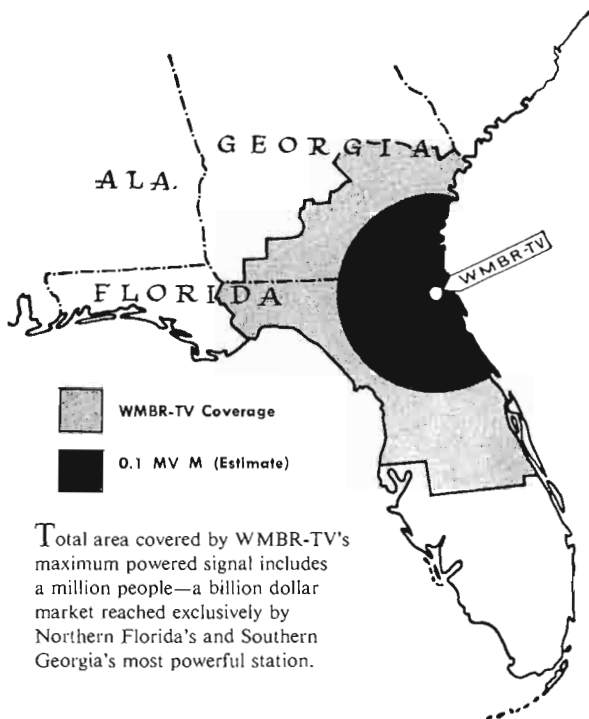


# Jacksonville: Port Authority

UNUSUAL natural advantages of the St. Johns River, initiative and foresight of private enterprise operating without state or federal subsidies, community vitality—these are sources of the authority of Jacksonville, Florida as an important port.

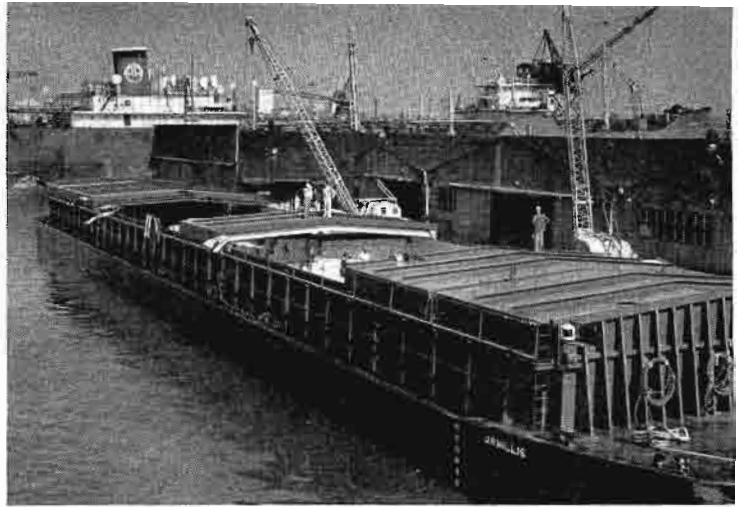
With a 34-foot channel, approximately 18 miles from the Atlantic, Jacksonville offers a storm-sheltered, land-locked harbor where snow and ice are unknown, fogs extremely rare, and the mean tidal range of thirteen inches wouldn't delay a rowboat. Jacksonville, the number one South Atlantic port, shipped or received 7½ million tons of cargo in 1955, up 300% in a decade of solid industrial expansion. The country's largest naval stores market, largest lumber market on the Atlantic coast, important kraft paper and coffee gateway, home of a vast complex of U. S. Navy installations, Jacksonville typifies the commercial vigor of the New South.

Approximately 375,000 people live in Jacksonville; 700,000 more are in the surrounding market area; most of them watch WMBR-TV.



Total area covered by WMBR-TV's maximum powered signal includes a million people—a billion dollar market reached exclusively by Northern Florida's and Southern Georgia's most powerful station.

**WMBR-TV • Jacksonville, Fla.**  
Channel 4  
Operated by The Washington Post Broadcast Division  
Represented by CBS Television Spot Sales



ECONOMICAL COASTWISE transportation is provided by barges operating along Inland Waterway north to Trenton, N. J. Minimum depth of 12' is provided along entire Atlantic coast. Barges account for 1½ million tons of Jacksonville port cargo annually. *Journal photo.*



WATERFRONT INDUSTRIES load and unload directly from steamships at their doors. 34' channel offers great asset for firms like Wilson-Toomer, whose fertilizer plant is right on the St. Johns.

MG'S AND COFFEE, fertilizer and heavy machinery, tobacco and kraft paper—and practically everything else you can name—pass through Jacksonville warehouses like this. *Charles Smith Studio photo.*





ask  
a  
cigarette  
who  
knows

i was reared  
in the richest tobacco  
soil in the world,  
under the shadow of  
eastern carolina's  
top-power nbc-tv station.



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

Continued  
from  
page 30

## SPONSOR BACKSTAGE



a Department of Justice Consent Decree similar to that issued in the case of the Hollywood film interests is anybody's guess. But the final outcome of the situation is certainly of high importance to all parties concerned: advertisers and agencies, the networks themselves, program producers, live and film, independent and otherwise.

Should the networks relinquish any substantial part of their option time to the stations, it would seem that one result might easily be an easing of the market situation in the telefilm field. It is no secret that, as matters stand now, the thriving, successful highly-rated stations in any given major market are driving unconscionably tough bargains with tv film producers and syndicators. It is no longer unusual to find a first-rate, expensively produced film series (many featuring top name talent) playing a station almost for free. The supply of fine films has simply been so far greater than the amount of available time on the better stations that the stations have naturally taken advantage of the situation. Any recouping of time on the part of the stations should help alleviate this condition.

Any loosening of control of time on the part of the networks should also help the advertisers and agencies by making it possible for them to once again exercise their own judgment to a far greater degree than exists now in the selection of shows.

There is little doubt, however, that the networks will not relinquish too much of their present control too readily. They, too, have substantial investments in important shows of their own for which they haven't been able to find air time. The trade is aware generally of the *Joe and Mabel* film show, produced by CBS Tv, and into which the network has already put close to \$500,000. *Joe and Mabel* almost got on the CBS air, a while back, when efforts were being made to find stronger opposition to the NBC Tv *Perry Como Show* than the CBS *Stage Show* was proving to be. *Stage Show* stuck, however, and CBS is still looking for a spot on its own network for its *Joe and Mabel*. And this is just one example of a heavy network investment in a show, which has still to see the light of day. It is probable that no one could name the exact amount of money the webs have tied up in shows, which haven't been able to find a berth.

No one in the industry really knows how the situation will be resolved, or when. But every alert advertiser and agency man will want to keep as fully abreast of developments as possible. The advertiser-agency turnout at the NARTB Conventions has never been especially overwhelming, but this is one year, when any purchaser of network time might find it quite profitable to spend a few days at the conclave, just drifting around and asking a few people a few pertinent questions. I'll be seeing you in Chicago. ★ ★ ★

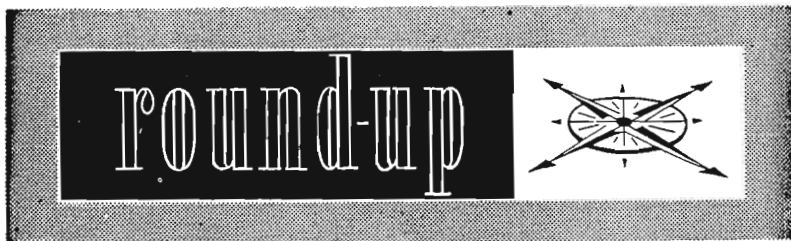


NEW YORK  
CHICAGO  
DETROIT  
BOSTON  
SAN FRANCISCO  
ATLANTA  
HOLLYWOOD  
DES MOINES

# wee

TELEVISION

TELEVISION  
STATION  
REPRESENTATIVES



**Norfolk's WVEC-TV sells all-channel sets with novel pitch**

"Don't be satisfied with half a television set" was the theme used by WVEC-TV, to sell all-channel sets in its Norfolk-Portsmouth, Virginia market. Combining their advertising efforts with Harold Price, owner of six retail tv outlets in the area, WVEC-TV promoted the idea that in an area served by only one uhf and one vhf station, a receiver that picked up just one channel was but 50% efficient. The sixty-day tv-newspaper campaign sold 825 sets, 375 over the quota. ★★★



WVEC's Coker & Chisman with 1/2 a tv set

**Premium blouse offer tied in with Dial tv series and film**



FC&B's Cameron & Simpson admire blouse

A \$3 premium blouse is being offered by Dial soap as a promotion tie-in with George Gobel's first movie *The Birds and the Bees*. Dial's agency, Foote, Cone & Belding is responsible for the blouse which was designed by Paramount's Edith Head. It will be promoted over the Dial-sponsored Gobel show which goes out over 172 NBC stations and will also be featured in 270 Sunday papers and in 15 national magazines. ★★★

**Over 2,000 titles listed in a new film shorts catalogue**

A catalogue, containing the titles of the largest library of filmed short subjects for television, has just been released by Sterling Television Co. Inc.

Primarily for station use, it will provide programming personnel with ready reference to over 2,000 titles. The films vary in length from three to 27 minutes and subjects covered include art, music, travel, documentary, sports, mystery, romantic-dramas, cartoons, fairy tales and animal stories.

The catalogue itself is unique in its layout and format. Each sheet is 11" x 17" and the entire book is contained in 10 pages. It was prepared in response to continuing requests from stations for a suitable reference work of filmed tv shorts. ★★★

**New WSB offices & studio like old southern mansion**

The staff of WSB, Radio-Tv, Atlanta, have moved into their new quarters designed in the manner of a classic Georgian mansion. J. Leonard Reinsch, executive director, welcomed guests to the formal opening of the new building on 7 April. ★★★



J. Leonard Reinsch in his new WSB offices

**Retail Food Industry and WTOP sponsor competition**

Mark Evans, radio-tv personality at WTOP Washington, D. C., is sponsoring an *Opportunities Unlimited* competition in cooperation with the Retail Food Industry of Washington. The purpose of the competition is to find future employees and executives for the industry in the capitol area.

The competition will take the form of an essay contest open to young men, 16 to 35 years of age. The topic will be "The Importance of the Retail Food Industry in America." All prize-winners will be considered for career employment by executives from the Washington Retail Food Industry.

*Opportunities Unlimited* has the enthusiastic support of John Hayes, president of the Washington *Post-Times Herald* stations WTOP, WTOP-TV, George Hartford, manager of WTOP-TV, and Lloyd Dennis manager of WTOP Radio. They see the contest not



only as a means of creating interest in WTOP but as a welcome opportunity to focus public attention on a vital American business.

Pictured above are John Logan, President, National Association of Food Chains; Paul A. Willis, president, Grocery Manufacturers Association; Mark Evans, and one of the essay judges, Harold Wess, professor of the School of business of American University. ★★★

**CHCH-TV tries scheduling films for erratic viewer**

*Plaza Tv Theatre*, telecast six days a week over CHCH-TV, Hamilton, Canada, is offering two movies a week on a program being sponsored by nine shopping *Plazas* in Toronto, Hamilton, Kitchener, Burlington and Dixie. To avoid scheduling of mediocre movies, often dictated by showing films only once, CHCH-TV has decided on the three day showings. The idea which has already caught on in the U. S. is a radical departure for Canada. ★★★

**Wins new spring outfit in WTAR promotional contest**



Awardee Miss Moore and Petry's Bill Rohn

Jacqueline Moore, a pretty time-buyer from BBDO, won a new spring outfit by coming closest to guessing the combined population of the quint cities of Norfolk, Portsmouth, Newport News, Hampton and Warwick. The cities make up WTAR radio and tv's metropolitan area, ranked 26th in the nation.

Miss Moore won the WTAR promotional contest by guessing 722,335. Her guess was just 115 short of the correct figure that will be reported in 10 May issue of *Buying Power*. ★★

**Biscayne Tv Corporation's Florida quarters going up**

A bright sun shone on the groundbreaking ceremonies for Biscayne Television Corporation's tv and radio building now being constructed on the 79th Street Causeway, Miami, Florida. Left to right, in the picture below, are: James M. Legate who will manage WCKT-TV, Channel 7; chairman of the board of Dade County Commissioners, I. D. MacVicar; Niles Trammel, president and general manager of Biscayne Tv Corp. and former president of NBC; Miami Beach Councilman Harold Spaet; and Owen Uridge, who will manage Biscayne's radio station. ★★



**ONE WILL DO!**

Fast-stepping WBNS Radio waltzes away with the quality market in Columbus and Central Ohio. WBNS delivers the most listeners . . . twice as many as the next biggest station. The most and also the best. With 28 top Pulsed-rated shows, WBNS puts push behind your sales program. To sell Central Ohio . . . you've got to buy WBNS Radio.

**CBS FOR CENTRAL OHIO**

Ask John Blair

The number one Pulse station covering 1,573,820 people with 2 Billion Dollars to spend.



## HOW BAN ROSE TO NO. 3

(Continued from page 41)

the sponsor equal time." Regarding these, Van Nostrand told SPONSOR, "A lot of people seem to think we don't like his ribbing. There have even been stories in the press that we're feuding with Hitchcock over it. Don't believe them. We love it."

Bristol-Myers also loves the ratings Hitchcock has been delivering—high 20s and low 30s (Nielsen). Actually, B-M uses the program to showcase three other products besides Ban. These are: Bufferin (52 weeks), Ipana and Vitalis (39 weeks each). Ban is

pitched every other week. (Bufferin is handled by Y&R; Ipana and Vitalis by Doherty, Clifford, Steers and Shenfield. BBDO has the Ban account, produces the commercials, which it turns over to Y&R for the *Hitchcock* show.) B-M plans to run this schedule unchanged for the present. Van Nostrand feels you can run the same commercials 13 to 15 times before they need revitalizing, say with a different lead-in or lead-out.

"I'm thoroughly convinced," he says, "that many excellent campaigns have gone by the board because the advertiser got tired of them before the consumer was aware of them. One point

in advertising that I believe to be most important is to decide whom you want to reach, how you want to reach them, and then stick to your guns."

Arriving at this formula for Ban, however, took more than the usual amount of research and planning—eight years worth. Eight years of testing and sampling, developing, campaigning, and testing some more. It's a marketing story that reads like an episode from Tom Swift—with, of course, success achieved on the last page. To be more exact, page 3 of Bristol-Myers' 1955 annual report, in which President Lee Bristol notes that advertising expenditures of the Bristol-



# NEW AND UPCOMING TV STATIONS



### I. New stations on air\*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	ERP (kw)** Visual	Antenna (ft)***	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, REP
HAGAMAN, N. Y.	WAST	29	22 Feb.	247	696	-----	-----	-----	Hudson Valley Best. & Co., Inc.
LAS VEGAS, NEV.	KSHO-TV	13	1 Apr.	436	240‡	-----	-----	-----	Moritz Zenoff
MARQUETTE, MICH.	WDMJ-TV	6	20 Mar.	100	790	-----	KLAS-TV	28,600	Lake Superior Bestg. Co.

### II. New construction permits\*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ERP (kw)** Visual	Antenna (ft)***	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, RADIO REPR
AGANA, GUAM	KUAM	8	28 Mar.	1.55	70	-----	-----	Radio Guam
ATLANTA, GA.	WABE-FM	30	21 Mar.	69.2	440	-----	-----	Board of Education the City of Atlanta
CANTON, OHIO	-----	29	21 Mar.	206.5	673	-----	-----	Tri-Cities Telecasting Inc.
PHILADELPHIA, PA.	-----	29	28 Mar.	224	630	WCAU-TV WFIL-TV WRCV-TV WPHD	2,088,318	Philadelphia Bestg. Co. Inc.
PHILADELPHIA, PA.	WHYY-FM <sup>3</sup>	35	28 Mar.	20.9	500	"	"	Metropolitan Phila. Educational Radio & Tv. Corp.
REDDING, CAL.	-----	7	28 Mar.	12.1	3586	-----	-----	Shasta Telecasters
SACRAMENTO, CAL.	KGMS	46	21 Mar.	19.1	300	-----	-----	Capitol Radio Enterprises

### III. New applications

CITY & STATE	CHANNEL NO.	DATE FILED	ERP (kw)** Visual	Antenna (ft)***	ESTIMATED COST	ESTIMATED 1ST YEAR OP. EXPENSE	TV STATIONS IN MARKET	APPLICANT, AM AFFILIATE
CASPER, WYO.	6	31 Mar.	12.87	77	\$147,375	\$85,000	-----	Donald Lewis Hathaway
ELMIRA, N. Y.	9	24 Mar.	250	1082	\$614,487	\$487,476	-----	Television Associates of Elmira Inc.

## BOX SCORE

U. S. stations on air.....	463
Markets covered .....	296

\*Both new C.P.'s and stations going on the air listed here are those which occurred between 17 March and 31 March or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. \*\*Effective radiated power. Aural power usually is one-half the visual power. \*\*\*Antenna height above average terrain (not above ground). †Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. ‡Data from NBC Research and Planning. NFA: No figures available at presstime on sets in market. †Community would support proposed lower-power station at least three years, or until such time as it becomes self-sustaining. ‡Presently off air, but still retains C.P. †Non commercial. ‡Above ground.



**WRVA-TV**

RICHMOND, CHANNEL 12, CBS

NATIONAL REPRESENTATIVE:

HARRINGTON, RIGHTER AND PARSONS  
NEW YORK • CHICAGO • SAN FRANCISCO • ATLANTA

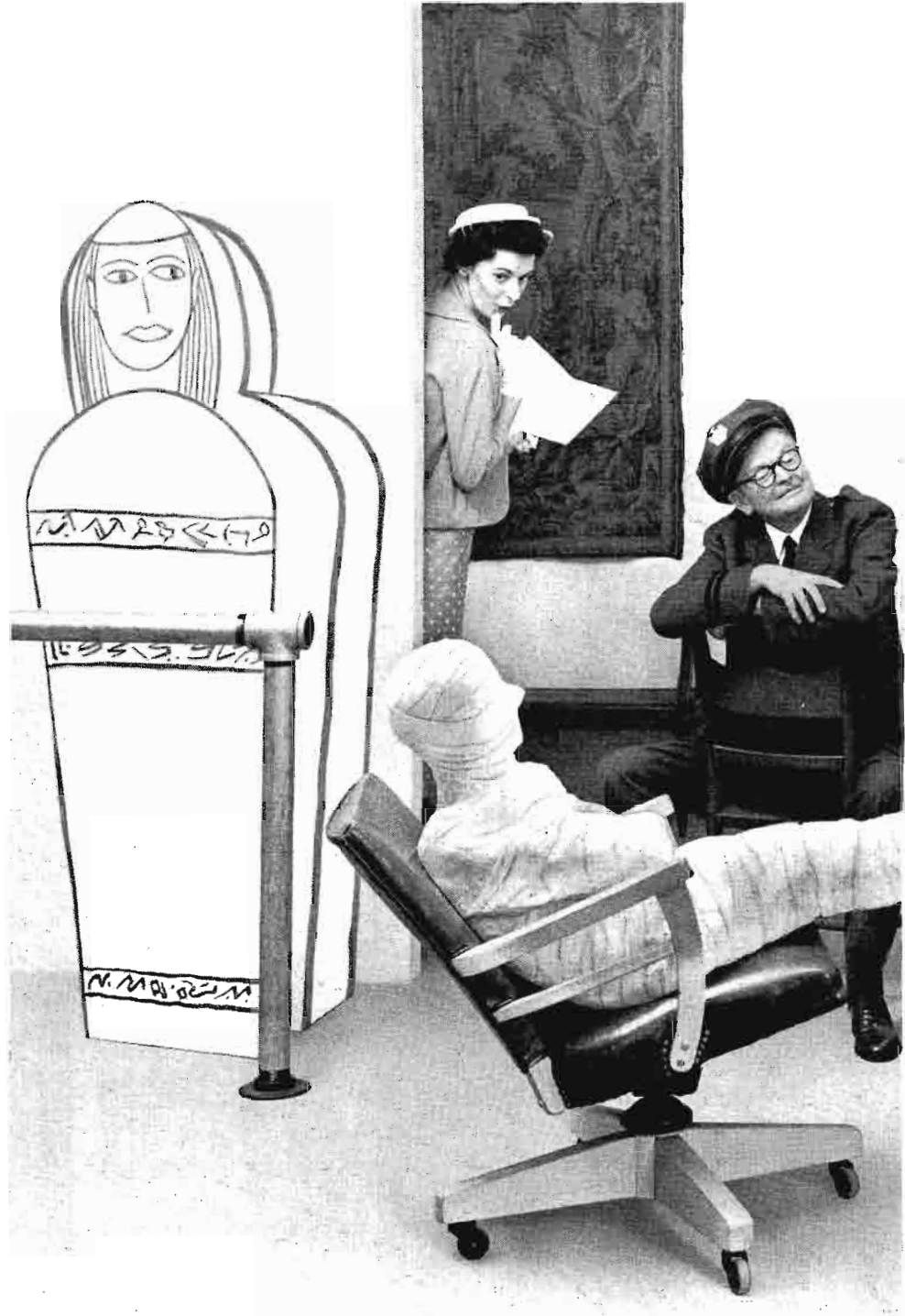
Myers Products Division itself last year were 54% over those of the previous year and entailed "the most intensive program ever undertaken by the company in strengthening its competitive position." Nearly 40% of the over \$75 million sales figure (up from \$62 million in 1954) "were provided by new products developed through research and introduced within the last eight years." The report makes it clear that Ban tops the list of these newer products.

Since the development of Ban began in 1948, the deodorant market has more than doubled its \$30 million annual sales. B-M itself has had its finger in the pie for nearly a quarter century with Mum, a cream deodorant. What it wanted now was a lotion. The labs came up with a formula which they named Mum Lotion. Only trouble was the container: market tests showed people found it inconvenient to use in an ordinary bottle. Trial and error led to the ballpoint type of applicator which, Van Nostrand says, looked at the time "like the answer to a maiden's prayer."

Mum Rollette, as it was then called, was also consumer tested—in Philadelphia, Baltimore, Washington, Cleveland, Dayton and Columbus—backed by an ad budget that was two parts tv and one part print. By then it was 1952. This time the fly in the lotion was the natural tendency of the plastics used in the container to expand and prevent even application of the deodorant. So, back to the drawing board once more.

It took 480 combinations of different plastics before the labs came up with the right solution of two compatible ones that would serve as the precision instrument that was needed, with tolerances of 3/1000ths of an inch between the roll-on marble and the sealing ring. A cap, too, was finally developed that was precise enough to make a perfect seal, clear enough to see through, resilient enough to withstand countless torque pressures in turning the cap on and off, and "elegant enough to top off a package designed to look appropriate on any boudoir table."

More testing. First by B-M's own consumer panels, then by an outside national sample. Both times results were excellent. This was in fall 1953. In early 1954, with BBDO having been  
*(Please turn to page 75)*



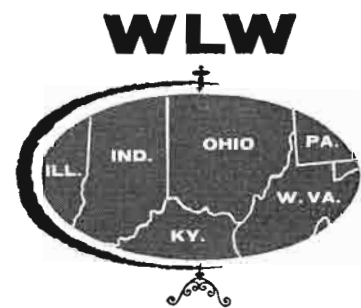
Sales Offices: New York, Cincinnati, Dayton, Columbus, Atlanta, Chicago, Miami . . . . .



## Everybody listens...

Can't keep mum about the fact that WLW Radio offers the only Certified Audience Plan in any broadcast media . . . certifying a pre-determined audience at a low one dollar (or even less) per thousand home broadcasts—backed by the official NIELSEN REPORTS. That wraps it up!

..... Crosley Broadcasting Corporation, a division of



**radio world**



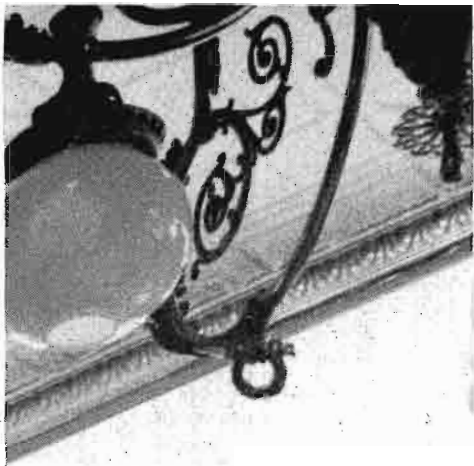
## Because tricks are

*Easy to do on film, too!*

Stunts that put life in your shows come off right. No chance of "fluff" or "goof." And you know in advance how your audience will react . . . know because you can shoot, edit and pre-test to your heart's content. Costs are low, too, when you use dependable **EASTMAN FILM.**







## such treats!

For complete information—type of film to use, latest processing technics—write to:

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

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

*Midwest Division*  
137 North Wabash Avenue  
Chicago 2, Illinois

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

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

**Be sure to shoot**  
**IN COLOR . . .**  
**You'll be glad you did.**

### HOW BAN ROSE TO NO. 3

(Continued from page 72)

appointed, the advertising campaign was taking shape and the name was changed from Mum Rollette to Ban. This was a name Bristol-Myers already had registered and had been using for many years on a product which had not been promoted nationally for some time. The name Ban, besides being appropriate, it was thought, would be effective in advertising and readily understandable on television and radio.

Next, the present black and gold label was adopted, featuring the exclamation point motif, and designed to appeal to men as well as to women.

"There were two quite opposite schools of thought concerning the best method to approach the public," Van Nostrand recalls: "One using the roll-on gimmick and the other an over-all approach.

"We selected two towns, Madison and Toledo, and inserted split runs using these two different approaches three months before the product was marketed. The copy indicated that Ban was not yet available, but that its strong points were as indicated. Buried in the copy was an offer of a bottle for a dime.

"Results? We got 703 requests for one, 701 for the other.

"Now we knew we had two good approaches and incorporated factors from both, ending up with what all concerned felt to be a corking good ad."

Market Research groups, meanwhile, at both B-M and BBDO were working on test markets for the initial introduction. They wanted diversification both geographically and economically and ended up with four fairly scattered areas: Jacksonville, Madison, Toledo and Johnstown.

In May 1954 teams of three or four men each hit the road to get quick and adequate distribution in these areas. Drug and department stores, supermarkets, and other retail outlets were covered in a sales effort that lasted several days. Reception was more than encouraging; retailer consensus was that, with the tv and newspaper effort planned, Ban would move.

Almost all the dealers seemed to be fascinated by the unique container, salesmen reported. During his sales pitch, each salesman gave an empty to the dealer to let him fool around with while the order was being written.

Said Bristol-Myers' Southern Division Manager: "I'll be damned; in 28 years of selling, this is the first time I threw away the product and sold the package."

When advertising began a month later (again with the two-thirds tv, one-third print formula) in these four cities, results again were favorable. To be sure, however, a final series of sales and advertising tests were conducted in Pittsburgh, Columbus and Cleveland—without the help of a task force. Columbus and Cleveland were chosen because Mum Rollette had been tested there and B-M wanted to see if any negative reaction remained. Whatever there was, it was negligible. They were ready for the big time.

In January 1955 the first phase of getting national distribution began with sales meetings throughout the country. Mass production had begun the month before and initial deliveries were set for 15 February.

"I got a bang," says Van Nostrand, "out of the way our salesmen's reactions changed from the beginning of the meetings to the end. You could almost see it written on their faces—from 'Oh, no! Not another deodorant' to 'By gum, we've hit the jackpot this time.'"

In any case, there are now some 75,000 retailers of all kinds stocking Ban, Van Nostrand figures.

Naturally, the company played up the gimmick angle for all its worth and BBDO's publicity boys got a lot of breaks on the major news services, radio and tv women's shows, pictures and stories in the top mags and supplements.

Godfrey stepped into the picture 14 March, plugging the product on his morning simulcast (cost: \$17,000-18,000 weekly). Television has remained the basic medium (Hitchcock costs about \$25,000 weekly), with print used seasonally during the second and third quarters and including full pages in *Life* and women's service magazines such as *Ladies' Home Journal*, *Women's Home Companion*, *McCall's*, and half-pages in Sunday supplements and leading dailies.

The exclamation point symbol on the label is used in all print advertising and point-of-sale material to tie together all the marketing elements of the product. And, for further consistency, the same model shown on the rear is featured in current printed advertisements. ★★★

## MIXED-UP TIME

(Continued from page 39)

In addition to previously mentioned migraines, a single announcement may have to be reshuffled four times between now and autumn. The first reshuffle, simultaneous with the advent of DST, may become necessary because of a competitive situation where adjacencies change, throwing two competing brands together. The second, after DST is in effect, may come when a station with dual network affiliations

discovers a programming conflict that forces it to reschedule its line-up again. For identical reasons, the third and fourth reschedulings may come at summer's end with the transition to Standard Time. And agency people are well aware of these rough crossings ahead.

"What I dread right now is buying 20's," says Ted Kelly, media supervisor for McCann Erickson. "I might buy them for 9 p.m., get moved to 7 p.m. with Daylight Saving, then slammed back to 10 p.m. in the fall."

While timebuyers hang on the ropes and roll with the punches of this crazy mixed-up time schedule, what of the reps, the sponsors, and the stations?

The rep's-eye view of Daylight Saving is a dim one. For some idea of what he must go through, listen to what Martin Katz, of Blair TV, has to say: "First I've got to go back to my stations and get all new schedules. Then I must notify all the timebuyers who already have schedules on those stations that there've been some changes made. Then I've got to lay it on the line to them about which stations move announcements along with adjacencies and which ones simply leave them in the old time slot. After that I have to make all the adjustments and try to smooth out any misunderstandings. What it boils down to is a complete renegotiation of new schedules with already established clients."

That extra hour of daylight saved must look pretty overcast also to the sponsor who suffers a rating loss. Granted that, if rescheduling throws his show out of a class "A" rate into a "B," he will save 25% in air-time charges, this is still not the way Mr. Sponsor likes to save money. He knows his production and talent costs remain unchanged regardless of where his opus stands alphabet-wise. His only interest is product sales, and if he is accustomed to a class "A" slot, then that's what he wants and no discount for anything less is going to make him happy.


As for the station owner who must make the refund owing to a DST-induced rate change, he can hardly be expected to do much smiling through his tears. There is something about losing money that goes against human nature.

The networks have been busy for weeks on the problem and they will get a good deal busier when individual station schedules start pouring in. For this year there will be more stations involved since more are on the air, and this condition is further complicated by the fact that more stations are now interconnected by telephone lines. But the real crusher is the willy-nilly pattern of Daylight Saving Time adoption. There will be Standard Time cities in DST states, and Daylight Time cities in ST states and many of them will pick their opening dates according to local whim. Some new areas are considering DST; in Tampa, Fla., where sunshine is the last thing that

**IT'S AS CLEAR AS BLACK AND WHITE—**


**CHANNEL 10 IS THE ONE THAT MOST ROCHESTERIANS PREFER!**

---



**DAYTIME** (Sign-on to 5:00 P.M.)  
Rochesterians prefer Channel 10 **six days out of seven!** (Out of 256 competitive quarter-hours, Channel 10 rates **147 firsts!**)

---



**NIGHTTIME** (5:00 P.M. to Sign-off)  
Rochesterians prefer Channel 10 **five nights out of seven!** (Out of 212 competitive quarter-hours, Channel 10 rates **126 firsts!**)

---


**DAY AND NIGHT TOTAL**

Out of the total of 468 weekly competitive quarter-hours,  
**CHANNEL 10 RATES 273 FIRSTS!**

**Moreover—8 OF THE TOP TEN TV PROGRAMS IN ROCHESTER ARE CHANNEL 10 PROGRAMS!**

ABOVE INFORMATION BASED ON ROCHESTER TELEVISION AUDIENCE A.R.B. REPORT FEBRUARY, 1956

**Ask us about choice availabilities!**



CHANNEL 10

V H F

125,000 WATTS • CBS BASIC • ABC AFFILIATE

OPERATED SHARE TIME BY  
WHCC-TV AND WVET-TV

ROCHESTER, N.Y.

EVERETT-McKINNEY, INC. • NATIONAL REPRESENTATIVES • THE BOLLING CO., INC.

In Those Hours  
When More Memphis People  
See Television . . .  
More Memphis People See  
**WHBQ-TV**

From 5 P. M. to 10 P. M.:  
Average set tune-in **52.3%\***

**WHBQ-TV**  
in 140 quarter hours led in.....**60\***

Station "B"  
in 140 quarter hours led in.....**45\***

Station "C"  
in 140 quarter hours led in.....**33\***

There were 2 ties between  
stations "B" and "C"

# WHBQ-TV

the most powerful  
. . . and still the most popular station in Memphis

# Memphis, Tennessee

Represented nationally by H-R Television, Inc.

\* ARB Report, February, 1956

needs to be saved, retailers are pressuring for it. Other localities which had it last year may be dropping it; Evansville, Ind., for example, usually switches from year to year—sometimes they have it, sometimes they don't. And nobody knows for sure about the over-all pattern yet because in many cities DST doesn't become an issue until this time in April which means that several more weeks may pass before final results of who's on what will be in.

Naturally, the big trouble area for the networks is the Central Standard Time belt where shows might fall two hours behind an EDST origination in New York City. "The problem is," as Jack Cramer, service representative in tv network sales for NBC Tv, puts it, "do we want a six o'clock audience for an eight o'clock show?" Apparently nobody does, which accounts for some of those brightly lit office buildings that make Manhattan's skyline such a twinkling fairyland for tourists after dark.

Film packages, of course, present no great problem, but what are the nets doing about live programs?

ABC Tv has installed new delayed

feed equipment in Chicago which enables programs to be stored for an hour and then retelecast. John Preston, director of engineering facilities for the net, stresses that "there is no quality loss with this new method." The method, described as a "high quality film process," is being divulged at the NARTB Convention.

CBS Tv plans to feed "hot kines" from the West Coast to all Mountain Standard and Central Standard stations. The network decides when the shows will be retelecast and from where, and then notifies its clients.

At NBC Tv the plan is to repeat via kine the 8 to 9 p.m. hour block Monday through Friday for feeding out of New York City at 11 p.m. which puts this block on Central Standard Time stations at 9 p.m. and on Eastern Standard Time stations at 10 p.m. Daylight Saving stations in both areas will continue to get live feed.

The exception to this plan is *Producer's Showcase* which is color and must remain live since kine does not reproduce hues.

All the television networks are apprising their clients of their efforts to lick the confusion, but it is rather hard

to bring complete clarity to anything as added as the Daylight Saving Time pattern, so the timebuyer is still left to cope with directives that must read somewhat like a Pentagon dispatch.

Radio doesn't present them with half the problems that television does because of the perfection of repeats and tapes, and herein may lie an eventual solution for television.

"Videotape will be the solution," thinks Timebuyer Lucian Chimene, of J. Walter Thompson, "because there would no longer be such a blanket reshuffling of shows and schedules. Then every network show that's live will get a tape made of it at the time and place of origination which will be rebroadcast once for the Standard Time stations. It will simplify tv as tape has simplified radio. The networks would automatically have a DST and a Standard Time network, that's all." However, videotape in a practical and perfected form may be two years away.

The real solution for both radio and tv, of course, would be the nationwide adoption of one time or the other. But this appears to be in the much more distant future than videotape.

Meanwhile, if some agency adman with an Einstein flair should dig into this crazy mixed-up time schedule and come up with some such simple Daylight Time reshuffling formula as:  $X + EDST - 9.3 \text{ Pulse} = \text{Erie, Pa.}$ , he not only will be awarded an Emmy on the spot. He will be named agency v.p. in-charge-of-March-through-October and Keeper of The Gold-Dust-Filled Hour Glass.

Until then, happy reshuffling and please pass the Bufferin! ★ ★ ★

"I FEEL LIKE A PRINCESS . . ." (Continued from page 43)

campaign. This letter was followed by a memo dated 22 March and discretely titled "Philadelphia Story," which detailed the company's reasoning behind the radio buy right down to the tie-in with international publicity. It also announced to the salesmen a special closed-circuit broadcast arranged through ABC during which Herb Mayer would outline promotional strategy to them.

Attached to the letter were the call-letters of ABC stations throughout the country and a checklist the salesmen were asked to return to the home office. (Article continues page 80)

**ONE**  
will get you...

**FIVE**

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

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

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

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

Represented by Edward Petry & Co., Inc.



# today

**WKNB-TV**  
Hartford County  
is a  
*Selling*  
medium

Between **today** and **tonight** — two of NBC's finest weekday shows — WKNB-TV gives its audience 100% good entertainment *all day, every day . . . all week.*

WKNB-TV combines the complete lineup of NBC star-studded shows with its own popular local live shows. Whatever time you choose from dawn to midnight every day, you'll find that WKNB-TV is *more than* an advertising medium — WKNB-TV is a *selling* medium in the 1 $\frac{3}{4}$  billion dollar Hartford County Market.

*Contact The Bolling Company, Inc., for the full WKNB-TV success story.*

# tonight



Basic **NBC**

**WKNB-TV** channel **30**

STUDIO AND OFFICES WEST HARTFORD 10, CONNECTICUT

"All of you can be and should be proud of the company you represent." Mayer told the salesmen later in his closed-circuit speech, "for having the courage, money (\$70,000 for time-talent-promotion), and opportunity to snare this choice bit of air time."

He then proceeded to brief the salesmen about the publicity Peter Pan had already garnered in national magazines and newspaper columns. He promised that photostats of these clippings would be mailed to salesmen to show to their

accounts. Mayer also outlined a suggested sales approach to the stores, adding, "If we have displayed imagination and initiative in obtaining the right to sponsor these broadcasts, I expect you to display the same imagination and initiative in getting your stores to do something particular and special in tying in with these broadcasts."

Here's what salesmen were to suggest to Peter Pan's 10,000 or more retail outlets:

1. Add a line or two of copy to all store ads running through 15 April urging readers to listen to "broadcasts of the Grace Kelly-Prince Rainier marriage over their local ABC station at X time on Y dates and sponsored by Peter Pan Foundations, Inc."

2. Suggest that each of the stores set up a small radio in their bra and girdle department. "This can easily be arranged," Mayer said optimistically, "by a tie-in with a local appliance storekeeper who would be more than willing to supply the radio, perhaps in return for a small card mentioning the fact that he has done so."

3. Run a contest with a prize of one or more Peter Pan bras to the girl in town who looks most like Grace Kelly.

4. Award one or more Peter Pan bras as a gift to every girl named Kelly who is being married in town on the dates of the Grace Kelly-Prince Rainier broadcasts.

5. Run a contest in which the customer fills in the blank:

"I feel like a Princess in my Peter Pan bra because . . .," or

"Grace Kelly is my favorite movie story actress because . . ."

The prize? One or more Peter Pan bras for the winner, of course.

"These are just some of the things that you might do. I am sure many others will occur to you," Mayer concluded modestly.

To bolster what salesmen did on their own, the company promised them two mailings to all their accounts.

"One," said Mayer, "is a broadside coming from our New York Office telling all of your accounts about this event (as if they didn't already know!)"

This broadside stressed how important it was for stores to invite customers to come in and listen to the broadcasts right there "in the romantic, feminine setting" of the corsetry department.

"The store radios can create a huge, captive audience of at least 250,000 women," Mayer pointed out to Peter Pan accounts. "This audience will be a bonus, as far as Peter Pan is concerned, to the six million women expected to tune in at home on each of three days the on-the-spot broadcasts will be aired."

The other mailing to the stores was sent from Monaco and signed by Bob Sturdevant, ABC chief of the Paris (Please turn to page 92)

**FOOD**

## There's a Treasure in Denver

### FIND IT WITH KBTV'S MAP PLAN

*The only complete  
Merchandising . . . Advertising . . . Promotion  
Package in Denver Television!*

**MAP GIVES** . . . your product preferential treatment throughout 60 supermarkets which totally account for 52% of Denver's Retail Food Sales.

**MAP GIVES** . . . daily shelf-level promotion at P O P.

**MAP GIVES** . . . daily in-the-aisle-displays at P O P.

**MAP GIVES** . . . 100,000 written commercials at P O P.


**MAP GIVES** . . . special inserts in the cooperating chains weekly newspaper ads.

**MAP GIVES** . . . participation, Monday through Friday, in Robot Quiz, television's newest Jackpot Give-Away Format—a minimum of 5 3-minute *Live Quiz Shows* on a run-of-schedule basis from sign-on to sign-off—with IBM Machines and fabulous prizes.

**SEE YOUR PETERS, GRIFFIN, WOODWARD, INC.  
REPRESENTATIVE FOR DETAILS**

JOHN C. MULLINS  
*President*

JOE HEROLD  
*Station Manager*



**1089 BANNOCK TA 5-6386**

**882,100**

**Population**

**\$1,295,476,000**

**Spendable Income**

**PROOF THAT  
TERRE HAUTE  
IS A LARGE MARKET!**



108,000 *unduplicated* CBS-TV homes

**TERRE HAUTE, INDIANA**  **WTHI-TV**  
channel

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

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



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

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

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

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

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

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



**SUNDAY**

**MONDAY**

**TUESDAY**

ABC	TBS	RKO	NBC	ABC	TBS	RKO	NBC	ABC	TBS	RKO	NBC	
No network programming	Telephone Time Bell Telephone Hy N. W. Ayer		Meet the Press Pan Amer World Airways all wks John-Manville 191L SSWash IWT \$4000	No network programming m-f	No network programming m-f	HENRY FONDA J. CARROL NAISH WARD BOND The Fugitive	No network programming m-f	No network programming m-f	No network programming m-f	No network programming m-f	No network programming m-f	
	You Are There Prudential Ins. 180Hy Calkins & Holden \$23,000		Roy Rogers Gen Fds: grape auto, post toasties 33Hy	D Edwards News Whitehall Blow \$8,500 NY m,w,f L						D Edwards News Pall Mall SSCB 74NY tu, th L \$8,500		
	Yes! Asked For It Rosefield Pkce; sketchy news 44Hy T&P	Laasie Campbell Soup F BDDO all wks Kellogg Burnett \$30,000	CARY GRANT JOAN FONTAINE DOUGLAS FAIRBANKS, JR. Gunga Din	It's a Great Life Chrysler McCann-Erickson Hy	Kukla, Fran & Oille Ch m-f L co-op	No network programming m-f	No network programming m-f	No network programming 7-7:30	Kukla, Fran & Oille Ch m-f L	No network programming m-f	ROBERT YOUNG DOROTHY MCGUIRE HERBERT MARSHALL Enchanted Cottage	
CB&B \$9,400	Famous Film Festival net partic Famous Film Festival (cont'd)	Private Sec'y all wks Jack Benny American Tob. lucky strike 168HY BDDO \$32,500	Frontier Hy Reynolds Metals Frank Buchanan	Twilight Theater Co-op Hy	John Daily News 33NY m,w,f L	D Edwards News Whitehall Blow \$8,500 NY m,w,f L	Robln Hood Johnson & Johnson all wks Y&R Wildroot BDDO	Camel News Caravan R. J. Reynolds Ealy NY M-T- Th \$5,000 per 1/4 hr	Warner Bros. Presents 7:30-8:30 GE: Maxon Liggett & Myers C&W alt wks Monosanto Chem. NL&B alt wks Hy \$65,000	Name That Tune Whitnall NY TB \$15,000 alt wks Lanolin Plus Blow	Dinah Sh Cherrolet Hy tu, th Campbell-E Camel News R J Rey M-T-T Ealy	
	Congate R. Houston Mobile Homes IWT Pearson Pharmaceutical Donahue & Coe Fulton Cramer Kressatt John H. Brock H. R. Humphrey Alky & Richard Two Chem MacManus, John & Adams Glamorene Product Services	Blow The Ed Sullivan Show Mercury Div of Ford Motor Co. 128NY 8-9 L	Comedy Hour Aron Compton Andrew Jergens Bates Brown & Williamson Hy131	Tv Reader's Digest Studebaker-Pack'd 37Hy R&R \$24,000	Burns & Allen Carnation Co. 114Hy alt m E, W (see bel) B & B Goodrich 93Hy alt m F \$31,000	Dick Powell Claire Trevor Otto Kruger Murder, My Sweet	Talent Scouts Thos J Lipson: tea, soup mixes Y&R alt wks Y&R Toon alt wks L 75NY North \$28,000	Caesar's Hour Remington Rand Y&R Amer Chicla D-F-S Monosanto Chem Ludgin NY \$112,800	Warner Bros. Presents 7:30-8:30 (cont'd)	Wyatt Earp Parker Pen Tatham-Laird Gen Mills D-F-S Hy \$26,500	Navy Log Maytag Burnett alt wks Suntor Russell M. Seeds \$32,100	Martha R. Show Milton B. every 3 w NCA Sunbeam Perrin- Whitnall Chevy H. Campbell-E every 8 w Hy
	Tad Mack & His Original Amateur Hour Pharmaceuti- cals Inc.	GE Theatre 146NY & EY L&R BDDO \$50,000	Goodyear TV Playhouse 9-10 Goodyear Tire & Rubber 101NY 41L alt wks Y&R \$57,000	Film Fair Partic NY	December Bride Genl Fds last network in col. L 116NY Hy K&E \$28,000	Cary Grant Joan Fontaine Sir Cedric Hardwicke Suspicion	Montgomery Presents 9:30-10:30 (see above)	Du Pont Theatre DuPont Hy BDDO	Red Skelton Pet Milk Gardner alt wks S C Johnson 70Hy L NL&B \$41,000	Jane Wym Fireside Th & G Con Hy \$31	Playwright Hour 9:30-10:30 Audience Mem. NY alt wks	
Outside USA NY	The \$64,000 Challenge P. Lorchard Kent elga Y&R alt wks Revlon Prods L 38NY LaRoche \$25,000 What's My Line? Remington-Manu Y&R alt-wk	CARY GRANT MELVYN DOUGLAS MYRNA LOY Mr. Blandings Builds His Dream House	Loretta Young Show F&G Hy	Studio One Variety Shows appliances, TV, radio sets, tur- dous, piece mtrs	McC-E \$38,000	John Wayne Ella Raines Gabby Hayes Tall In The Saddle	No network programming	No network programming	No network programming	Do You Trust Your Wife General Motors Bridgeline Div F&B \$32,500 Hy	Rosalind Russell Alexander Knox Dean Jagger Sister Kenny	Armstrong Circle Theat Ararstrong 9:30-10:30 BI NY \$50
No network programming	Holene Curtis 48 SUNY Earle Ludgin \$28,000	Justice Amer Tobacco M. H. Haskett NY	No network programming	No network programming m-f	No network programming m-f	Tonight (Steve Allen) 11:30 pm-1 am 46VW m-f L 1-min partic times, no talent \$3800 to \$5750	No network programming	No network programming	No network programming	No network programming	CARY GRANT GINGER ROGERS WALTER SLEZAK Once Upon A Honeymoon	Tonight (Steve Allen) 11:30 pm-1 am m-f 1-min partic times & tal \$3800 to \$5750
No network programming	Sus News Spec' Pharmaceuticols. Inc. Kletter 60NY 9&B \$1750	ROBERT MITCHUM DOROTHY MCGUIRE GUY MADISON Till The End Of Time	No network programming	No network programming m-f	No network programming m-f		No network programming	No network programming	No network programming	No network programming		

**Notes and explanations to help you use this chart**

**COSTS:** cover talent and production only, do not include commercials or time charges. They are gross (include the 15% agency commission) to the client. Some film shows are contracted for on the basis of so many originals and so many reruns. In such cases, the figures represent the average cost per show over the full season. When a price for an across-the-board show is listed on Monday only, that covers the show for the week.

**TIME:** is Eastern Daylight Time.

**ABBREVIATIONS:** Balil, Baltimore; Ch, Chicago; Hy, Hollywood; NY, New York; Var, various; alt, alternate; pr, products; r&tv, radio and TV; simul, simultaneous; shr, air share; L, live; F, film; TBA, to be announced. 75NY means show is carried on 75 stations, originates in NYC; 60L means 50 of those stations telecast show live, the rest carry it via kines. \*Other products in addition to those mentioned in chart are plugged on this program. CBS TV: Good Morning Show, new M-F 7-8 am news-variety. Sells in 5-min. segments with 1-min. commercial time in each segment, at time cost of from \$1,098.89 for 17 stations to a maximum of \$3,909.49 for 77 stations plus \$610 net for talent per segment. The show is actually telecast for 2 hours (7-9am), since the second hour is a repeat of the first. (See NBC Today)

Captain Kangaroo, new M-F 8-9 am children's show. Also sells in 3-min. segments. The time cost is \$1,345.33 for 20 stations to \$4,289.21 for 99 stations plus \$355 net for talent per segment.

NBC TV: Today, M-F 7-9 am (not on chart). Gross cost per 1-min. participation ranges from \$2,700 for 18 stations to \$5,700 for 56 stations. A client may purchase anything from one-shot to an intensive announcement campaign. Due to Today's commercial flexibility the status of its advertisers is constantly in a state of flux. Today has carried over 150 clients to date; among those currently or recently using the program are (listed with agencies): Groce Labs., Harry B. Cohen; Mobile Homes, JVT; Washington State Apple Commission, Collin-Webber; Bissell Carpet Sweeper, Ayer; Calif. Packing, McCann-Erickson; Commercials are seen on a total of 54 stations coast to coast. The show is actually telecast for three hours, 7-10 am, CNYT; the first hour is seen in the East and (optional) Western Zone, the second hour in the East, Central and West Coast zones, and the third hour in the Central zone. Commercials in the first hour are repeated in the third.

Home, M-F 11-12 noon and Tonight, M-F 11:30-1 am, are also part of NBC TV participation plan. For details, see chart.

**Sponsors listed alphabetically with agency and time on air**

A. C. Spark Plug, Brother: NBC, alt Tu 10:30-11 pm  
Amana, Maury, Lee & Marshall: CBS, alt Tu 4-4:15 pm  
Amer. Caled., D-F-S: NBC, partic 8-9 pm; ABC, partic Sat 7:30-9 pm  
Amer. Dairy Assn., Campbell-Mithun: ABC, alt W 7:30-8:30 pm; Th 7-7:30 pm  
Amer. Home Pr., Blow: CBS, M-F 12:15-30 pm; F 4:15-30 pm; Th 10:30-10:45 am, 10:30-11 pm; ABC, Sat. 7-8 pm  
Amer. Motors, Geyer & BFD: ABC, W 7:30-8:30 pm  
Amer. Oil Co., Joseph Katz: CBS, F 10:30-11 pm  
Amer. Safety Razor, McE: CBS, Sat 8-8 pm, co-ship  
Amer. Tob., SSCB: CBS, Tu 7:30-45 pm; NBC, alt F 9-9:30 pm; alt Sat 10:30-11 pm; Sun 10:30-11 pm; ABC, alt Tu 9-9:30 pm; ABC W 8:30-9 pm; BDDO: CBS, Sun 7:30-8 pm  
Anheuser-Busch, D'Arcy: CBS, Sat 10:30-11 pm; 3 wks in 4  
Armour & Co., Tatham Laird; N. W. Ayer: NBC, Sat 10-10:30 pm  
Armstrong, BIRD, NBC, alt T 10-10:30 pm  
Beeshtun, K&E: NBC, Sun 3-3:30 pm  
Bell Telephone, N. W. Ayer: CBS, Sun 8-8:30 pm  
Best Foods, D-F-S: ABC, M 3-5 pm  
Hazel, Bishop, Spector: NBC, W 10-10:30 pm; CBS, T 3-3:30 pm; alt Th 10-10:15 am; alt Th 10-10:30 pm; F 10:30-10:45 am, 8:30-8:45 pm  
Borden Co., Y&R: NBC, Th 9-9:30 pm; M-F 4-4:15 pm  
John H. Brock, Humphrey, Alloy & Richards: ABC, Sun partic 7:30-9 pm; CBS, F 11:15-30 am; NBC, m, w, f 4-4:15 pm  
Brille Mfg., JWT: ABC, Tu 9-9:30 pm  
Bristol-Myers, Y&R, DCRS: CBS, Sun 9:30-10 pm; M 10-10:15 am; M, T, W 10:45-11 am; CBS, Th 10:45-11 am; alt Th 8:50-10 pm; ABC, Th 8:50-9:45 pm  
Brown & Williamson, Bates: CBS, alt F 10-10:30 pm; F 2-2:15 pm; Sat 2-2:15 pm; approx. co-ship  
Campbell Soup, Burnett: NBC, alt F 9:30-10 pm; CBS, Sun 7-7:30 pm; ABC, Th 5:15-5:30, 5:45-6 pm  
Carnation, Erwin, Wassey: CBS, M 8-8:30 pm; ABC, T 5:45-6; CBS, M 8-8:30 pm; Tu 9:30-9:45 pm  
CBS Columbia, Bates: CBS, W 8-9 pm  
CBS-Hytron, Bennett & Northrop: CBS, F 10:30-10:45 am  
Chevrolet, Campbell-Ewald: ABC, F 8:30-9 pm; NBC, Th 7:30-45 pm; Tu 8-9 every 3 wks  
Chrysler, Ayer, McE: CBS, Th 8:30-9:30 pm; NBC, Sun 7-7:30 pm; Grant: ABC, W 9:30-10 pm  
Chun King, JWT: CBS, alt Th 10:15-30 pm  
Costs & Clark, K&E: ABC, partic M-F 3-5 pm  
Coca Cola, McE: NBC, W, F 7:30-45 pm; ABC, M 5-5:15 pm



THURSDAY

FRIDAY

SATURDAY

TIME	ABC	CBS	On Mont	NBC	ABC	CBS	On Mont	NBC	ABC	CBS	On Mont	NBC	
network raming m-f	Garry Moore Hazel Bishop Spector alt. wks North th 10-10:15 Chun King: JWT Toml: North alt th 10:15-30 55-72NY L 1/4 hr \$3,140	Network programming discontinued		Ding Dong School Manhattan Soap SB&W 10-10:15 Gerber Foods D'Arcy 10-15-30 Ch m-f L 1/4 hr \$1,160	No network programming m-f	Garry Moore Gen Mills DFS f 10-10:15 Lower Brow JWT f 10:15-10:30 10:30-45 CBS-Hytron B&N alt wks Hazel Bishop Spector S.O.S.: McG-E Alt Wks Prudential C&H f 10:45-11 55-86NY L 1/4 hr \$3,140	Network programming discontinued	Ding Dong School 10-10:30 Colgate: Bates alt f 10-10:15 General Mills: Tatham-Laird f 10:15-30 seg 1/4 hr \$1,160	No network programming		Network programming discontinued	Children Corner NY sust L	
network raming m-f	Arthur Godfrey Bristol Myers Exp 4/19 Y&R 10:30-10:45 Amer Home 10:45-11			Ernie Kovacs Show NY L		Garry Moore (cont'd) Yardley of Ldn Ayer f 11-11:15 Converted Rice Bennett alt wks Maxland ALC 11:15-30 1/4 hr \$2096		Hollywood Backstage Chas Antell m-w-f tu, th sust NY L				Mighty Mouse Playhouse General Foods Y&R alt wks sust	Pinky Lee Show Hy L
network raming m-f	Blow Godfrey (cont'd) Kalloug Burnett Pillsbury Mills m-th 11:15-30 Leo Burnett 40Yas L alt wks 1/4 hr \$3995			Home NY m-f L&F (see mon & tu)	No network programming m-f	Garry Moore (cont'd) Yardley of Ldn Ayer f 11-11:15 Converted Rice Bennett alt wks Maxland ALC 11:15-30 1/4 hr \$2096		Home m-f 11-12 NY m-f L&F (see mon & tu)				Winkly Dink and You	Fury General Fds Hy s&B
network raming m-f	Valiant Lady Toml Co NY North L			Tennessee Ernie Ford Show Procter & Gamble 12-12:15 seg Hy m-f L Benton & Bowles	No network programming m-f	Valiant Lady General Mills m, w, f DFS, K.R Love of Life Amer Home Pr m-f (see mon) Blow		Tennessee Ernie Ford Show Procter & Gamble 12-12:15 seg Hy m-f L Benton & Bowles				Tale of Texas Rangers General Mills Tatham- Laird \$10,000 alt wks Curtiss Candy C. L. Miller Hy F	Uncle Johnny Cooms Show Sust L
network raming m-f	Love of Life Amer Home P m-f (see mon) Blow Search for Tom w P&G: Jort m-f (see mon) Blow Guiding Light P&G: Ivory, dust m-f (see mon) Compton			Feather Year Nest Colgate-Palmolive alt 4 12:30-45 R. J. Reynolds: winston class 12 min. 3 th in 1 NY m-f L Esty	No network programming m-f	Search for Tom w P&G: Jort m-f (see mon) Blow Guiding Light P&G: Ivory, dust m-f (see mon) Compton		Feather Year Nest Colgate-Palmolive alt 4 12:30-45 NY m-f L Esty					Choose Up Sides Sust
network raming m-f	Jack Paar Show NY m-f L			No network programming m-f	No network programming m-f	Jack Paar Show NY m-f L		No network programming m-f				No network programming	No network programming
network raming m-f	As the Earth Turns P&G: prell. Ivory snow m-f (see mon) DFS			No network programming m-f	No network programming m-f	As the Earth Turns P&G: prell. Ivory snow m-f (see mon) DFS		No network programming m-f				No network programming	No network programming
network raming m-f	Robert Q Lewis Ralston Purina Co alt wks GBB Exp 4/19 2:15-2:30 sust 1/4 hr \$3,150			No network programming m-f	No network programming m-f	Robert Q Lewis Brown & Wmson vicoroy-alt wks Bates 2-2:15 2:15-2:30 sust 49NY L 1/4 hr \$3,150		No network programming m-f				No network programming	No network programming
network raming m-f	Art Linkletter Colgate: all of 52Hy Y LB tu,th 2:30-45 Pillsbury Mills m-th 2:45-8 LB 1/4 hr \$4,000			No network programming m-f	No network programming m-f	Art Linkletter Lever: surf BBDD m,w,f Hawalian Pineapple Ayer 64Hy L 1/4 hr \$4000		No network programming m-f				No network programming	No network programming
afternoon s Festival partic ee Mon	Big Payoff NY m-f L sust tu,th			NBC's Matinee Theatre partic sponsors HY I	Afternoon Film Festival See Mon	Big Payoff Colgate m,w,f (see mon)		NBC's Matinee Theatre partic sponsors Hy L				No network programming	After 4/1 no network programming
afternoon s Festival partic 3-5 pm	Bob Crosby Toml Co North th 3:30-45 Scott Paper th 3:45-4 70Hy L JWT			NBC's Matinee Theatre partic sponsors HY I	Afternoon Film Festival See Mon	Bob Crosby SQR: McCann-E Hazel Bishop Spector alt f 3:30-45 General Mills 41Hy 3:45-4 Knox- Reeves \$3100		NBC's Matinee Theatre partic sponsors Hy L				No network programming	After 4/1 no network programming
afternoon s Festival partic 3-5 pm	Brighter Day P&G m-f (see mon) Y&R The Secret Storm Amer Home Pro m-f (see mon) Blow The World Within P&G: tide, prell m-f Benton & Bowles			Way of the World NY L Modern Romances Colgate B. Houston	Afternoon Film Festival 3-5 pm	Brighter Day P&G m-f (see mon) Y&R The Secret Storm Am Home Prods: m-f (see mon) Blow The World Within P&G: tide, prell m-f Benton & Bowles		Way of the World Borden Co NY m,w,f L Y&R Modern Romances Colgate B. Houston				No network programming	After 4/1 no network programming
key Mouse	C. Johnson & Son 33 5-5:15 Ipbell Soupe sett 5-50, 5:45-6 1stol-Mym 1 5:20-5:45 1/4 hr \$2,000			No network programming	Mickey Mouse Club Letitia, Inc J. Cohan alt wks with Norton Salt NL&B m-f Gen'l Mills m-w-f 5:15-5:30, 5:45-6 Knox Reeves & Esty Mars Candy 5:30-5:45 Burnett Hy per 1/4 hr \$2,000		No network programming	Howdy Doody Luden's Mathes 5:30-45 Int'l Sh: H.N.&Me alt f 5:45-6 Welch Grp Juice CBS alt f 5:45-6 10NY 1/4 hr \$2,000				No network programming	Mr. Wizard sust L

	MONDAY			TUESDAY			WEDNESDAY			
	CBS	ABC	NBC	CBS	ABC	NBC	CBS	ABC	NBC	
to work aming f	Garry Moore 10-10:15 CBS Sera B&I Staley Mfg: R&R 4NY alt m L 1/2 hr \$3,140	Using Dons School 10-10:30 P&G: BB&T all m 10:15-30 ACh 1/2 hr \$745 1/2 hr \$1,600	Using Dons School 10-10:30 P&G: BB&T all m 10:15-30 ACh 1/2 hr \$745 1/2 hr \$1,600	Garry Moore Miles Labs Wade Adv 10-10:15 Kelloge: Burnett 10-10:30 66-70NY L 1/2 hr \$3,140	No network programming m-f	Ding Dong Schi 10-10:30 Manhattan Soap S&W L,th 10-10:15 Colgate: Bates P&G: BB&T 1/2 hr \$1,600	Garry Moore Lever Bros: WT 10-10:15 Gen Motors w 10:15-10:30 Arthur Godfrey w 10:30-45 Easywasher BBDO 10:30-10:45 BBDO Bristol-Myers, Y&R m, t, w 10:45-11 10V ar m L simul 1/2 hr \$3995	Using Dons School 10-10:30 Wander Co: ovaline 10:15-30 Tatham-Laird Ch 1/2 hr \$1,600	No prog	
etwork aming -f	Arthur Godfrey m 10:30-45 Bristol-Myers Y&R m, t, w 40Yar simul 1/2 hr \$3995	Ernie Kovacs Show L NY	Ernie Kovacs Show L NY	Arthur Godfrey cont'd Kelloge Burnett 11-11:15 Pillsbury Mills m-th 11:15-30 Burnett	No network programming m-f	Home NY m-f 11-12 Lax (see mon) Partic sponsors: Wear-Ever Prods F&S&R H. J. Heinz Maxon Hilla Bros Ted Bates Fearless Elec: broll-quik Ziwe Co 1-min partic: time & tal \$7000	Godfrey (cont'd) Lever: pepasden m, w 11-11:15 JWT Pillsbury Mills m-th 11:15-30 Leo Burnett	Home m-f 11-12 Lax (see mon & tu)	No prog	
etwork aming -f	Valiant Lady Scott Paper JWT 82NY m w f L \$12,000 Love of Life Amer Home P: 117NY m-f L Blow \$2848	Tennessee Ernie Ford Show Procter & Gamble 12-12:15 see HY m-f L Benton & Bowles 1/2 hr \$2,700	Tennessee Ernie Ford Show Procter & Gamble 12-12:15 see HY m-f L Benton & Bowles 1/2 hr \$2,700	Valiant Lady Wesson Oil NY Fitzgerald Love of Life Amer Home Pr m-f (see mon) Blow Search for Tom's P&G: Joyt m-f (see mon) Blow Guiding Light P&G: Ivory, dust 82NY m-f L Compton \$9,500	No network programming m-f	Tennessee Ernie Ford Show P&G: 12-12:15 Hy m-f L B&B Blow Search for Tom's P&G: Joyt m-f (see mon) Blow Guiding Light P&G: Ivory, dust alt d 12:30-45 NY m-f L Compton	Valiant Lady General Mills m, w, f OFS, K-R Love of Life Amer Home Pr m-f (see mon) Blow Search for Tom's P&G: Joyt m-f (see mon) Blow Guiding Light P&G: Ivory, dust m-f (see mon) Compton	Tennessee Ernie Ford Show Procter & Gamble 12-12:15 B&B Hy m-f L Blow Feather Year Nest Colgate-Palmolive alt d 12:30-45 NY m-f L Ertv	No prog	
etwork aming -f	Jack Paar Show NY m-f L sust	No network programming m-f	No network programming m-f	Jack Paar Show NY m-f L sust	No network programming m-f	No network programming m-f	Jack Paar Show NY m-f L sust	No network programming m-f	No prog	
etwork aming -f	As the Earth Turns P&G: prell, Ivory snow 102Ch m-f L R&B 1/2 hr \$3000	No network programming m-f	No network programming m-f	As the Earth Turns P&G: prell, Ivory snow m-f (see mon) OFS	No network programming m-f	No network programming m-f	As the Earth Turns P&G: prell, Ivory snow m-f (see mon) OFS	No network programming m-f	No prog	
etwork aming -f	Robert O. Lewis 82NY sust L	No network programming m-f	No network programming m-f	Robert O. Lewis 72NY 1/2 hr \$3,150	No network programming m-f	No network programming m-f	Robert O. Lewis 84NY sust 1/2 hr \$3000	No network programming m-f	No prog	
etwork aming -f	Art Linkletter: Lever: sust 47HY m, w, f L BBDO (see bell) Pillsbury Mills four mixes 54HY m-th L LB 1/2 hr \$4000	No network programming m-f	No network programming m-f	Art Linkletter: Kelloge: all pr 52HY L Burnett Pillsbury Mills: 2:45-5 2:45-5 1/2 hr Burnett \$4000	No network programming m-f	No network programming m-f	Art Linkletter: Lever: sust m, w, f 2:30-45 PRDN Pillsbury Mills: m, th 2:45-5 (see mon) Burnett	No network programming m-f	No prog	
ernoon Festival 5 pm	Big Payoff Colgate: fab, chlorophyll th: pat, cashm bot 82NY m, w, f L (see m-th) Esty 1/2 hr \$3000	NBC's Matinee Theatre partic sponsors NY COLOR	NBC's Matinee Theatre partic sponsors NY COLOR	Big Payoff m-f NY m, th, L sust Bob Crosby alt wks 3:30-3:45 Hazel Bishop NY C-M Spector alt wks Carnation 3:30-3:45 Miles Labs Wade 3:45-4	No network programming m-f	NBC's Matinee Theatre partic sponsors NY COLOR	Big Payoff Colgate m, w, f (see mon) NY Bob Crosby partic 3:30-45 General Mills: m, w, f 3:45-4 44HY 1/2 hr Knox: 1/2 hr Reeves NY 1/2 hr \$3,700	NBC's Matinee Theatre partic sponsors NY COLOR	A File S	
ernoon Festival 5 pm	Brighter Day P&G 115NY m, w, f L Y&R \$9000 The Secret Storm Am Home Prods: 115NY m-f L Blow \$8,500 The World Within P&G: tide, prell 122NY m-f L S&B 1/2 hr \$3000	Date With Life Borden Co NY m, w, f L Y&R 1/2 hr \$2600 Modern Romances Colgate B. Houston \$2,700 Queen for A Day Hy Dixiecup P&G Miles Labs	Afternoon Film Festival partic See Mon 3-5 pm	Brighter Day P&G m-f (see mon) Y&R The Secret Storm Am Home Pre NY m-f L Blow The World Within P&G: tide, prell m-f Benton & Bowles	No network programming m-f	Afternoon Film Festival partic See Mon 3-5 pm	Brighter Day P&G m-f (see mon) NY The Secret Storm Am Home Prods: m-f (see mon) Blow The World Within P&G: tide, prell m-f NY Benton & Bowles	Way of the World Borden Co NY m, w, f L Y&R Modern Romances Colgate B. Houston Queen for a Day Hy I	Way of the World Borden Co NY m, w, f L Y&R Modern Romance Colgate B. Houston Queen for a Day Hy L	A File
by Mouse Club m-f Cols McR 5:15-5:45 30-5:45 n Mills a Reeves Vm. Esty 5:15-6:30, 5:45-6 1/2 hr \$28,000	No network programming m-f	Pinky Lee Show 45HY m-f L 1 min partic time & total \$2,500 Howdy Goody Standard Brands royal puddings, goatkin 78NY 48L Bates 1/2 hr \$2000 COLOR	Mickey Mouse Club m-f L TV Time Foods R.R. Welch Grape Ju DCSS 5:15-5:30 Armaur Laird 5:30-5:45 Carnation Erwin Wassey 5:45-6 Hy ser 1/2 hr \$2,600	No network programming m-f	Pinky Lee Show Hy m-f L Partic: Gen Fda: inst Jell-o Y&R tu, w, f Howdy Goody Kelloge Co: rice Krispies* 51NY 44L 8 (see bell) m, th 5:30-45 Colgate: thbat 11NY 5:45-6 48L Bates 1/2 hr \$2800	Mickey Mouse Club m-f BBDO Vicks 5-5:15 Gen'l Mills m, w, f 5:15-5:30 Knox: 5:45-6 Reeves, Esty Mattel alt with Carson-Roberts BOS McG-E 5:30-5:45 Hy ser 1/2 hr \$2,800	No network programming m-f	Pinky Lee Show Hy m-f L Partic: Gen Fda: inst Jell-o Johnson & Johnson Y&R tu, w, f Howdy Goody Continental Bkg: wonder bread bostes cak: 47NY 29L Hy 5:30-6 1/2 hr: Bates \$2,500	NL& Can Burn 5:15 Br Y&F Hy per	

Main table with columns for WEDNESDAY, THURSDAY, and FRIDAY. Each column contains program listings for networks ABC, CBS, RKO, NBC, and others, including program titles, times, and prices.

Bottom section containing detailed program listings and schedules for various networks, including ABC, CBS, NBC, and RKO, with specific times and prices.

16 April 1956

SPONSOR

SATURDAY

	ABC	CBS	RKO	NBC
work ing	No network programming	No network programming		No network programming
		The Lucy Show Lehn & Pink McG-E Hy		
work ing		Gene Autry Via Wrigley Jr. LINY \$25,000 R&R	IRENE DUNNE BARBARA BEL GEDDES OSCAR HOMOLKA I Remember Mama	No network programming
time cost	Ozark Jubilee 7:30-9 Springfield, Mo	Beat the Clock Sylvania Electric Products STNY		The Big Surprise Snidell Puret SSCB W&G NY
travel with	Am. Home Products Blow Am. Chiclo Co. Bates	JWT \$17,500		
or tenes ward	Grand Ole Opry Ralston-Purina Gardner & co-op Nashville every 4th wk	Jackie Gleason Show Buick Motors Kudner 8-8:30pm NY		Perry Come Show 8-9 Kleener FC&B Norzema SSCB Gold Seal Campbell-Mithur Durnefer John Shaw NY \$100,000
30,500		Stage Show Nestle Bryan-Houston NY	CARY GRANT ETHEL BARRYMORE BARRY FITZGERALD None But The Lonely Heart	
ory at we D&J	Lawrence Welk Show 9-10 Dodge Div, Chrysler Corp. Grant	Two for the Money Sheaffer Pen Seeds P Lorillard old gold cigs 182NY \$27,500 L&N		People Are Funny Toot Burnett Papermate FC&B Hy \$24,700
age F oup s at wk	Hy \$6,750	It's Always Jan F&J Compton 3 out of 4 wks Hy \$32,500		Jimmy Durante Texas Co Kudner \$40,000 Hy
e of s sets Co.	Chance of a Lifetime Emerson Drug (Brownie Switzer) L&N	Gunsmoke L&M 8 out of 1 wks C&W \$34,000 Hy	DANA ANDREWS MERLE OBERON ETHEL BARRYMORE Night Song	Spectacular IN COLOR 9-10:30 1 wk in 1 Oldsmobile Brother \$200,000
er's a ng	Olin Matzieson Chemical (Leuntheric) Grant NY \$10,500	Damon Runyon Theatre Ambassador-Busch 3 out of 4 wks Hy \$35,000		George Gobel Show (3 wks in 4) Armour Co FC&B \$42,400
5,300	No network programming	Ford Blue Jeans Ford Motors JWI every 4th wk 9:30-11	KATHARINE HEPBURN LUCILLE BALL GINGER ROGERS Stage Door	Pet Milk Gardner 105Hy L
ork ng	No network programming	No network programming		Your Hit Parade Warner-Budnik K&E Amer Tobacco hooky strike 136NY L BBDO \$35,000
1 on) am	No network programming	No network programming		

# WHAT AMERICA'S TV ADVERTISER HAS BEEN WAITING FOR...

With RKO's *Finest Fifty-two*, every week could be a rating week, for the product is multi-million-dollar quality right straight through the entire year.

What television-originated program could offer such consistently star-studded, high-calibre productions? Even if it were within the realm of possibility to produce such a show, what advertisers could afford to sponsor it for 52 consecutive weeks?

In RKO's *Finest Fifty-two* you have an advertising opportunity that network television originals could never offer. And you have dozens of the biggest stars in show business—not for just brief guest appearances, but playing at the top of their form in the very roles and pictures that made them stars.

Each of these films (as well as the others in RKO's national television package of 150) though produced at a cost far greater than the biggest spectacular, will go on television at a cost far lower than other programs of comparable length. RKO's *Finest Fifty-two*, displayed on the Comparagraph and listed below, are audience-tested in advance, audience-approved in advance, critic-approved in advance.

- |  |  |  |   |  |
|--|--|--|---|--|
| JOHN WAYNE<br>ANTHONY QUINN<br>Back to Batavia                   | CARY GRANT<br>FRANCHOT TONE<br>DIANA LYNN<br>Every Girl Should<br>Be Married | JOAN FONTAINE<br>MARK STEVENS<br>BOBBY DRISCOLL<br>From This Day Forward | RONALD COLMAN<br>GINGER ROGERS<br>JACK CARSON<br>Lucky Partners     | SUSAN HAYWARD<br>ROBERT YOUNG<br>JANE GREER<br>They Won't Believe Me     |
| RANDOLPH SCOTT<br>GABBY HAYES<br>Badman's Territory              | HEDY LAMARR<br>GEORGE BRENT<br>PAUL LUKAS<br>Experiment Perilous             | FRANCHOT TONE<br>GUY MADISON<br>SHIRLEY TEMPLE<br>Honeymoon              | TERRY MOORE<br>ROBERT ARMSTRONG<br>FRANK McHUGH<br>Mighty Joe Young | ROBERT YOUNG<br>LARAINE DAY<br>Those Endearing<br>Young Charms           |
| MERLE OBERON<br>ROBERT RYAN<br>PAUL LUKAS<br>Berlin Express      | MAUREEN O'HARA<br>JOHN GARFIELD<br>WALTER SLEZAK<br>The Fallen Sparrow       | PAUL HENREID<br>MICHELE MORGAN<br>ALAN LADD<br>Joan of Paris             | PAUL HENREID<br>MAUREEN O'HARA<br>WALTER SLEZAK<br>The Spanish Main | JOHN WAYNE<br>LARAINE DAY<br>JUDITH ANDERSON<br>Tycoon                   |
| SUSAN HAYWARD<br>PAUL LUKAS<br>BILL WILLIAMS<br>Deadline at Dawn | LUCILLE BALL<br>VICTOR MATURE<br>LLOYD NOLAN<br>Easy Living                  | ANN SOTHERN<br>ALEXANDER KNOX<br>The Judge Steps Out                     | DICK POWELL<br>AGNES MOOREHEAD<br>BURL IVES<br>Station West         | LUCILLE BALL<br>SIR CEDRIC HARDWICKE<br>JAMES CRAIG<br>Valley of The Sun |
|  | ROSALIND RUSSELL<br>FRED MacMURRAY<br>HERBERT MARSHALL<br>Flight for Freedom | ROBERT MITCHUM<br>LARAINE DAY<br>BRIAN AHERNE<br>The Locket              | GINGER ROGERS<br>ROBERT RYAN<br>KIM HUNTER<br>Tender Comrade        | JOSEPH COTTEN<br>VALLI<br>Walk Softly, Stranger                          |

## RKO TELERADIO PICTURES, INC.

C, F 9-30 pm  
Tu 7:30-8:30 pm:  
F 5-5:15 pm  
7:30-8 pm; CBS.  
Sat 12-1 pm  
8:30-9 pm  
Th 10-10:30 pm  
F 8-8:30 pm  
8:15-8:30  
Sat 9-10:30 pm  
Sat 10-10:30 pm  
alt Sun 6-8:30 pm  
9:15-9:30 pm  
Tu 8:30-9 pm  
Coe: ABC, partia  
9-10:30 pm; CBS.  
ABC, W 9-9:30  
11-11:30 pm  
tic, S 7:30-9 pm  
11:15-10 am; M-  
ov W 7:45-8 pm  
T 10-10:30 pm  
0 pm  
Blow, Boirn &  
3:45-4 pm; M-P  
9:45 am; 4-4:15  
pm; M 9-9:30 pm; Sun 10-10:30 pm; W 10-  
10:30 pm; alt M 10:15-30 am; CBS, Sat 9:30-  
10 pm 3 wks in 4; NBC, M-P 12-12:15 pm;  
NBC T 9-9:30 pm; alt M 9-9:30 pm  
Prudential Ins., Calkins & Holden; CBS, alt M  
10:15-30 am; Sun 6:30-7 pm  
Purex, SSCB; NBC, Sat 7:30-8 am  
Quaker Oats, NL&R and JWT; NBC, Sun 3:30-4  
pm; WIBC; CBS, Th 7:30-8 pm  
Quality Goods, Groy; ABC, Th 8:30-9 pm  
Ralston-Purina, Gardner, Guilf, Bascom & Bon-  
figl; CBS, Th 8-8:15 pm; F 10-10:30 pm  
RCA, K&E; NBC, M 1 wk in 4 8-9:30 pm; T  
2 wks in 3 8-9 pm  
Remington Rand, Y&R; CBS, alt Sun 10:30-11  
pm; NBC, partia M 8-9 pm  
Raylon, BBDO, LaRache; CBS, alt T 10-10:30  
pm; alt Sun 10-10:30 pm  
R. J. Reynolds, Esty; CBS, 3 of 4 Th, 12:30-1  
pm; CBS, Th 8-8:30 pm; T 8-8:30 pm; alt F  
8-9:30 pm  
Rosefield Pkg., G&B&R; ABC, Sun 7-7:30 pm  
Rate Broil, Product Services; ABC, Th 3-6 pm  
S.O.S., McC-E; CBS, F 10:30-10:45 am  
Schick, K&E; NBC, alt M 9:30-10:30 pm  
Schlitz Brewing, J.W.T.; CBS, F 9-9:30 pm  
Scott Paper, JWT; NBC, W 8:20-9 pm; CBS, M  
12-12:15 pm; 3:30-3:45 pm  
Sera, Bazzelle & Jacobs; CBS, M 10:15-10:30  
am; partia  
Sheaffer Pen, Seeds; CBS, alt T 8-8:30 pm; Sat  
9-9:30 pm  
(Please turn to page 109)

TULSA • 43rd TV MARKET

43rd TV MARKET • TULSA

TULSA • 43rd TV MARKET

43rd TV MARKET • TULSA

TULSA • 43rd TV MARKET

43rd TV MARKET • TULSA

TULSA • 43rd TV MARKET

43rd TV MARKET • TULSA

TULSA • 43rd TV MARKET

43rd TV MARKET • TULSA

TULSA • 43rd TV MARKET

43rd TV MARKET • TULSA

TULSA • 43rd TV MARKET

43rd TV MARKET • TULSA

TULSA • 43rd TV MARKET

43rd TV MARKET • TULSA



Tulsa is  
now the **43<sup>rd</sup>**  
television market

\* CBS REPORT TO FCC, DEC. 1955  
re: "100 Largest Television Markets"  
(Larger than Omaha, Denver,  
Oklahoma City, San Diego).



**KOTV**  
Completely  
Dominates the  
43rd television market!

- More top rated quarter hours from sign on to sign off than stations B and C combined.
- More than twice the number of the most popular quarter-hours from 6:00 to 10:30 p.m. than stations B and C combined.

SOURCE: ARB, FEB. 1956



**TULSA**  
BASIC CBS AFFILIATE

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

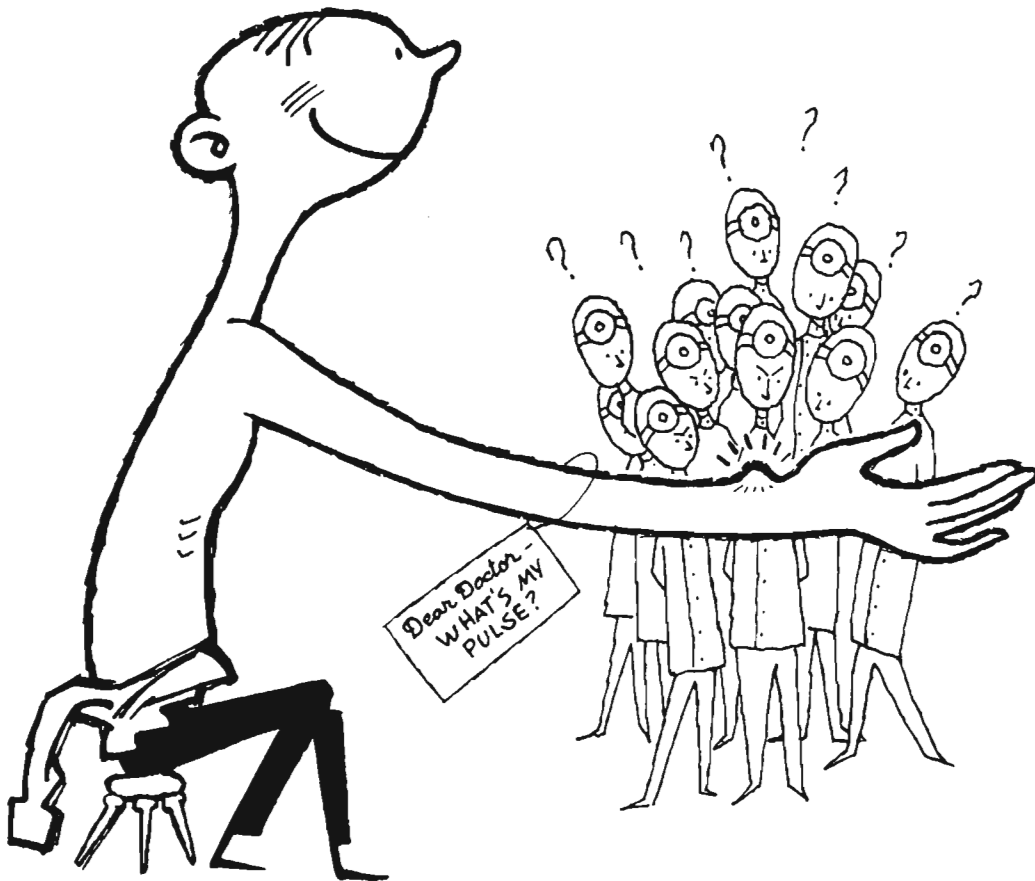
NEW YORK • CHICAGO • ATLANTA • DETROIT • LOS ANGELES • SAN FRANCISCO • ST. LOUIS

**SPONSOR**

**Daytime 16 A**

**SUNDAY**

TIME	NBC	CBS	De Mink	NBC	REMARKS
10:00-10:15	No network programming	Lamp Unto My Feet NY sust L		No network programming	No network programming
10:15-10:45	No network programming	Look Up and Live NY sust L		No network programming	Network programming discontinued
11:00-11:30	No network programming	Eye on New York 11-11:30 sust		No network programming	No network programming
11:30-12:00	No network programming	Camera Three sust L		No network programming	No network programming
12:00-12:30	No network programming	Let's Take a Trip sust		Youth Wants To Know sust	No network programming
12:30-1:00	No network programming	Wild Bill Hickok Hoy Kellogg F Burnett		No network programming	No network programming
1:00-1:30	No network programming	No network programming		Amer Forum Wash sust L	No network programming
1:30-2:00	No network programming	No network programming		Frontiers of Faith NY sust L	No network programming
2:00-2:30	No network programming	No network programming		Princeton '56 NY L	No network programming
2:30-3:00	No network programming	No network programming		Var Outlook L&F	No network programming
3:00-3:30	No network programming	No network programming		Dr. Spock NY L	3-5 pm Ber D Costa Gla Produc Sterli D
3:30-4:00	No network programming	Front Row Center sust NY 3:30-4:30 L		Zoo Parade Quaker Oats Var N.L.B \$18,000 L	Unlon Bt Kt P Ph Donal
4:00-4:30	Dean Pike NY L sust 4-4:30	No network programming		Wide Wide World 4-5:30 General Motors Pontiac McM-J-A Guide Lamp D. P. Brother Delco United Motors Campbell-Ewald Maurice Evans Presents Hall Bros F&C B NBC Opera Theatre NY L	Ar Film 3-
4:30-5:00	College Press Conf. Wash J. sust 4:30-5	Adventure sust 4:30-5		Face the Nation sust NY 5-5:30 L	Mick Coca 5- 5: Ge Kt & Y m,w,f Hy per 1/4
5:00-5:30	Chuckie alt wks 5-5:30 90-99 Hilton Rizer Roto Br. I Product Services Harts M.L. Products Geo Hartman	The CBS Sunday News sust 5:30-6		Cast. Gallant of Foreign Legion Heins Foods NY, H Maxon \$20,000	



## 5 New York doctors

and 5 more Doctors of High Pulse (Phd's) with Madison Avenue backgrounds (MA's) knew it even before it was PROVED by the specialists from the Pulse, Inc.

**WNCT IS FIRST IN ALL EASTERN CAROLINA during every minute of every hour of every day.**

Several weeks before our Pulse was taken, we consulted 400 agency Pill-Pushers and asked them:

Q: How many quarter hours is WNCT ahead in 19 counties of Eastern Carolina?

A: 464—which is ALL of them!



**WNCT** *Greenville ★ N.C.*  
**channel 9** PRIMARY CBS AFF.  
 316,000 watts full time  
 A. Hartwell Campbell, Gen. Mgr.  
 JOHN E. PEARSON CO., NAT'L REP. • JAMES S. AYERS, S.E. REP., ATLANTA

Q: What would you say WNCT's highest Pulse will read in any quarter day or nite?

A: 54.5

The staff of prize-winning physicians listed below were most accurate in their diagnoses. We congratulate them!

And we'd love to have YOU examine us and check our Pulse. Dr. John E. Pearson can show you our national Case History, and Dr. Jim Ayers has the chart on us in the southeast.

We feel just fine, thank you!

1st—Thomas J. Glynn  
 J. Walter Thompson

2nd—Bill Murphy  
 Benton & Bowles

3rd—William J. Stenson  
 Campbell-Mithun

4th-10th—Charles F. Theiss, Ted Bates;  
 Edmond C. Semel, Compton; Watts  
 Wacker, D. P. Brother; Tom Carson,  
 Compton; Nick Wolf, Leo Burnett;  
 Gerald Eckhart, Cargill & Wilson; Charles  
 Willard, McCann-Erickson.

Spot is



# Booming

Your message in SPONSOR will help you cash in on the upsurge in TV and radio spot buying. Is your station *right* for more national spot business?



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

**"I FEEL LIKE A PRINCESS . . ."**  
(Continued from page 80)

Bureau, who'll be covering the wedding for ABC along with Inez Robb of Scripps-Howard. This mailing told of some of the color attending the pre-nuptial preparations and, of course, pointed out to the stores that Peter Pan is making the broadcasts possible.

The closed-circuit program further included a taped commentary from Paris by Bob Sturdevant to get Peter Pan salesmen full-steam behind the

promotion. As Herb Mayer concluded at the end of the closed-circuit broadcast: "The next few weeks should be one of those rare periods when your wife regrets ever having married a salesman—I don't expect you to be home."

Within a week after Peter Pan signed with ABC, all salesmen and Peter Pan accounts had received this schedule for the broadcasts to be heard over 340 ABC stations:

17 April (11-11:15 a.m.): Preview of the ceremonies and a review of "all

the gay parties which precede the wedding as well as those to follow. Interviews with royalty, personalities of cafe society and the entertainment world."

18 April (11-11:15 a.m.): Description of the civil wedding with actual highlights of the ceremony, covered by Bob Sturdevant and Inez Robb.

19 April (11-11:5 a.m.): Broadcast of the highlights of the religious ceremony with on-the-scene recorded excerpts, with description and interpretation by Bob Sturdevant and Inez Robb.

ABC supplemented Peter Pan's promotional effort. John Eckstein, ABC promotion director, and Ted Kirby, ABC copy chief, worked out a kit to be sent to each of the 340 stations. These kits contained scripts, news releases, photographs and other related material. The same kits were also sent out to Peter Pan salesmen.

Furthermore, ABC ran schedules of 100-line tune-in ads in five major city newspapers: New York, Los Angeles, Chicago, Detroit, San Francisco. But the backbone of ABC's campaign to build a large listening audience was on-the-air promotion it encouraged stations to run. ABC provided them with 20-second and 30-second announcement scripts and tapes which the stations scheduled at their discretion.

Mayer calculates that the Peter Pan radio commercials will add up to 54 million advertising impressions, "the equivalent of double-truck ads in 250 of the country's largest newspapers, or four consecutive double-trucks in color in *Life*."

Actually, Peter Pan is but one of several advertisers who've expressed their confidence in the commercial value of the Monaco wedding by buying airtime in or adjacent to broadcasts of "the most romantic wedding of the century," to quote Elsa Maxwell. On CBS Radio, four clients bought four half-hours 6-19 April: Lettuce Inc. for C-7 Lettuce, Lanvin Parfums, Coty and Prex Corp. for Purex Bleach and Old Dutch Cleanser. Mutual has a five-minute show each Saturday (21 March-21 April) as a special series, featuring Wendy Phillips, a WIP Philadelphia commentator who's a friend of the Kellys. On NBC, Slenderella International has signed up for two 30-minute nighttime broadcasts on 18 April and 19 April, but the time was not yet determined at

**1st in a Series on Chicago TV's Top Participation Programs**



**"GARFIELD  
GOOSE  
and  
FRIEND"**

"Garfield Goose and Friend" is not only one of Chicago's most popular programs, but it is one of the greatest result-getters on Chicago TV—Over 43,000 requests came in for a "Secret Service Card" in one month! And a New York agency wrote:

"We gambled—and put our entire faith, and advertising budget, behind Frazier Thomas and Garfield Goose. With time only for a letter to our dealers, everything depended on the selling power of this one guy.

Our gamble paid off—but good! In two weeks, we had sold what we had hoped to sell in four weeks. From then on, we sold and sold!"

What "Garfield Goose and Friend" did for this client, he can also do for you. For further information on Chicago's top participation programs, write Mr. Ted Weber, WGN-TV Director of Sales, 441 N. Michigan Avenue, Chicago 11, Illinois.

441 N. Michigan Avenue  
Chicago 11, Illinois

**WGN-TV**  
**Chicago 9**

# WAPI gives you a Billion Dollar Market

The Birmingham trading area, the WAPI Area, consists of these 19 counties. Here live 1.3 Million people, 331,800 radio families, retail sales of \$973,453,000 (you wouldn't call us a liar for less than 2.7%, would you?)

## WAPI AREA

Birmingham and Around

In the Counties that Count

WAPI LEADS  
MORNING  
AFTERNOON  
NIGHT



Average Share of Audience		Mon-Fri	Sat	Sun
WAPI	NBC	23.3%	24.7%	21.7%
Birmingham B Network		21.7	15.3	18.0
Birmingham C Network		11.7	10.3	9.3
Birmingham Independent		9.0	9.5	6.5
Birmingham D Network		5.0	5.7	5.7

According to the Area Pulse Survey, just completed, WAPI is First in audience morning, afternoon, and night Monday through Saturday; First Sunday morning; First Sunday afternoon; Second Sunday night (only 2% off).

To get an adequate sample of this large market, Pulse used a basis of 149,600 quarter hour reports.

WAPI represented by John Blair & Co. Southeastern Representative, Harry Cummings

SPONSOR's presstime. Bourjois Perfumes also bought 25 minute announcements adjacent to the 16-19 April *Weekday* coverage of the event on NBC Radio.

But it would be a difficult job to track down all the spot campaigns still mushrooming around this most publicized wedding of the century. Innumerable regular programs will devote portions of airtime to the event, including such network tv shows as NBC TV's *Home and Today*. CBS TV is assembling camera crews from Vi-

enna and Paris to work on a special half-hour film of the wedding, titled *The Grace Kelly Wedding*, to be shown 21 April and sponsored by Maybelline Co. (through Gordon Best Co., Chicago).

Some advertisers are capitalizing on the Monaco wedding for air promotions without actually sponsoring broadcasts of the event. Trifari Jewelry in New York, for example, bought into WRCA's *Jinx Falkenburg* show to publicize its "Monaco honeymoon" contest. From 14 March through 14

April contestants can compete for two roundtrip tickets to Monaco and a two-week stay there by writing 100 words to explain just "Why I would like to honeymoon in Monaco."

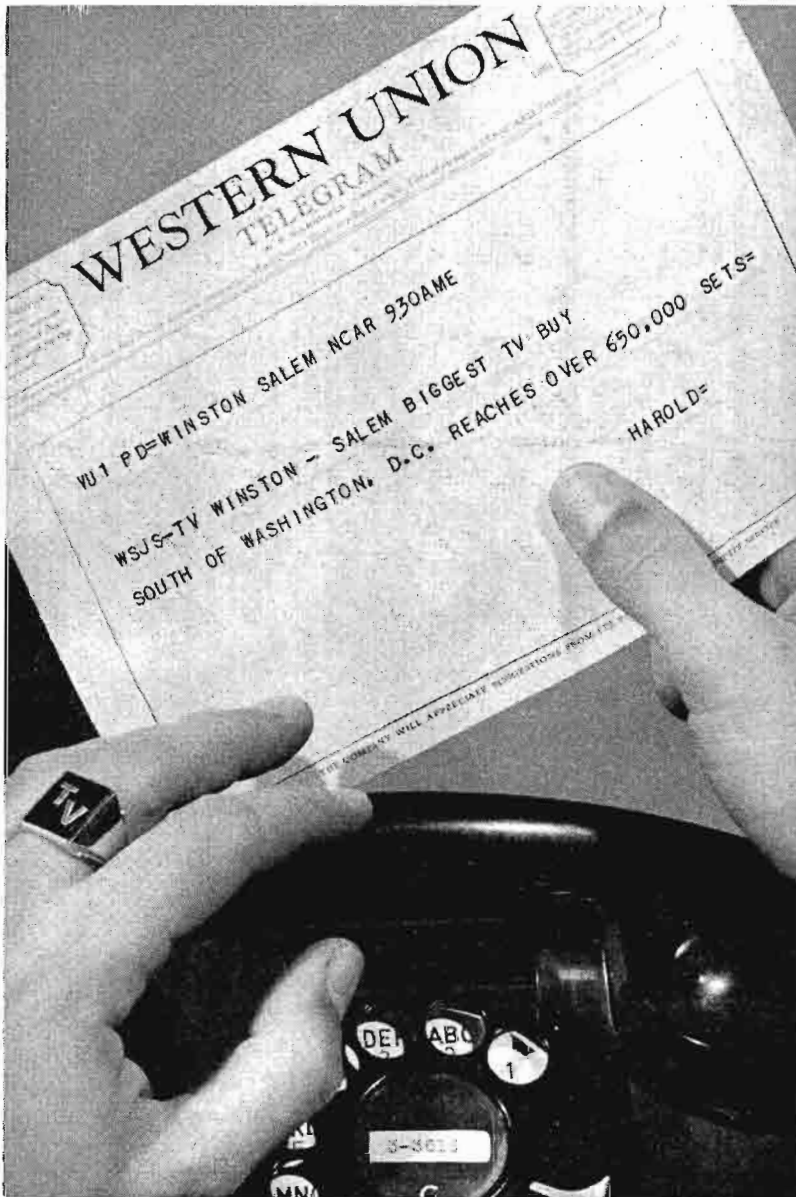
Peter Pan commercials, incidentally, caused considerable consternation in agency and client offices both. Many a copy session was held in Sackheim's office in the shadow of an amply-endowed female African statue that stands on his table seemingly as an eternal challenge to Peter Pan engineering talent. The approach in the commercials is institutional, rather than a plug for individual bras. Not so the special store displays and the store advertising. Those will feature Peter Pan's sweater-filling "Hidden Treasure," with its built-in plus, "7-11" bras, and "Two-Hue," "Light Fantastic" and "Little Egypt" nylon elastic girdles.

While the Monaco nuptials are not Peter Pan's first excursion into the air media, they are undoubtedly the firm's most spectacular effort. Previously, Peter Pan sponsored the *Kathy Norris Show* for a 13-week run on WARD, New York, in 1951. To evaluate the pull of the *Kathy Norris Show* Peter Pan had offered as giveaway a free booklet tantalizingly titled "Your Guide to Bustline Beauty."

"We were thrown by continuity acceptance," a Peter Pan executive admits. "It's still difficult to sell bras and girdles on tv, because we can't use live models as we'd like to. But we do hope to try it again in fall."

Peter Pan originally appointed the Ben Sackheim agency in 1943 when the company began advertising. Since that time advertising expenditures have increased substantially every year and in 1956 will approach the \$750,000 mark. Long-range plans point to \$8 million for advertising over the next five years.

"Our copy theme will probably continue to be the one we developed about a year ago, because it's been successful," Sackheim told SPONSOR. "It's the theme we incorporated into the Monaco wedding commercials: *Do you know this woman?* The idea is that a woman is attractive on any number of occasions, if she wears a Peter Pan bra. Therefore our print ads show elegantly dressed women in various social situations, like weddings, with masks over their faces. The copy asks readers, *Do you know this woman?* and then goes into a rhymed four-line or



**WSJS-TV**  
316,000 WATTS



AFFILIATE FOR  
WINSTON-SALEM  
GREENSBORO  
HIGH POINT

CALL  
HEADLEY-REED  
REPRESENTATIVES

# ASK YOUR NATIONAL REPRESENTATIVE

*You're on the verge of a decision, and a problem.*

*What business papers to pick for your station promotion?*

*It's no problem to kiss off, for your choice can have a telling effect on your national spot income.*

*But where to get the facts?*

*The answer is simple. Ask your national representative.*

*He knows. His salesmen get around. They learn which business papers are appreciated, read and discussed by buyers of broadcast time.*

*His is an expert opinion. Don't overlook your national representative.*

## SPONSOR

**The magazine radio and tv advertisers use**

six-line reason-why she's successful in a particular social situation."

A full-page ad scheduled for May and June issues of magazines, for example, shows a masked bride being kissed by the groom, while a flower girl stands by. The copy, printed long before plans for the Grace Kelly-Prince Rainier wedding were announced, is typical of Peter Pan's light approach:

"She's the bride whose Hope Chest was full, but whose figure was lacking. . . . Her maid of honor suggested

to her Peter Pan Hidden Treasure.

"This lifted the bride to B  
 "(without giving the bride away)  
 "and she looked heavenly  
 "in her wedding gown!"

Had the legal restrictions on the Grace Kelly-Prince Rainier sponsorship seriously impaired the agency's creativity where commercials were concerned?

"Heavens, no," said Sackheim. "We're very high-spirited over the whole thing. And naturally, both Peter Pan and we were as intent as

ABC on maintaining a tone in our commercials fitting to the dignity of the occasion."

Besides, added an agency wag, offending Monaco could have had serious repercussions on the agency, which numbers among its clients Polignac liqueurs, owned by Prince Hubert de Polignac, cousin to the groom. ★ ★ ★

## BLUEPRINT FOR RADIO

(Continued from page 46)

the listener's imagination. Showmanship must be reinjected into the playing of records—this is WIP's five-year goal in the field of music.

**5. Timing:** Commercially, the WIP department heads conjecture too. This is the day of the "magazine concept," the age of the announcement and the saturation plan, the "reach most people" circulation plan. WIP believes *radio will rediscover the strata or quality rather than sheer quantity approach.* Based on a conjecture that there are "natural" programs for particular periods of the day—WIP will constantly strive to discover what listeners need and want at each particular time segment of the day. If time signals, weather, news and music are "natural" for the 7-9:00 a.m. period to get the family started right for the day; if traffic reports, news, weather and music are "naturals" at the drive-home time of 4-6:00 p.m., what are the "naturals" for 10:00 p.m. to Midnight? 9:00 a.m. to Noon? Noon to 1:30 p.m.? 1:30 to 4:00 p.m.? The answer to programs for these periods lies in uncovering what people already do and will be doing five years from now during these times and helping them do it.

WIP does not have these answers yet but will in the coming months attempt to research them and then to devise programs to fit.

**6. Promotion:** In promotion of WIP, for no one at the station believes any station can any longer sneak programs on the air or expect the listener to stumble across them, the station will attempt to be the "talk of the town." The ultimate goal is to become the subject station commuters will discuss on the morning train; the station columnists will be forced to write about because it is different; the station which is seen at every major public

# again WFBC-TV Swamps Competition in Carolina 5-County\* Pulse Survey

## AREA PULSE SURVEY OF TELEVISION AUDIENCE (5 Counties) SHARE OF TELEVISION AUDIENCE DECEMBER 4-10, 1955

Time	TV Sets In Use	WFBC-TV	Station B	Station C	Station D	Other Stations
<b>SUNDAY</b>						
12 Noon-6:00 P.M.	35.7%	48%	24%	15%	8%	4%
6:00 P.M.-Midnight	51.3%	55%	23%	16%	2%	4%
<b>MON. THRU FRI.</b>						
7:00 A.M.-12:00 Noon	13.2%	64%	36%	0%	0%	0%
12:00 Noon-6:00 P.M.	25.5%	61%	21%	15%	3%	0%
6:00 P.M.-Midnight	46.0%	56%	18%	17%	3%	6%
<b>SATURDAY</b>						
10:00-12:00 Noon	32.5%	70%	30%	0%	0%	0%
12:00 Noon-6:00 P.M.	27.3%	51%	31%	12%	2%	4%
6:00 P.M.-Midnight	54.6%	58%	16%	15%	6%	5%

\*The five counties are Greenville, Anderson, Greenwood, and Spartanburg, S. C., and Buncombe (Asheville), N. C. . . . counties with Population of 600,700; Incomes of \$783,086,000; and Retail Sales of \$519,931,000.

For further information about this PULSE SURVEY and about the total WFBC-TV Market, contact the Station or WEED, our National Representative.



"The Giant of Southern Skies"

NBC NETWORK  
**WFBC-TV**  
 Channel 4 Greenville, S. C.  
 Represented Nationally by  
 WEED TELEVISION CORP.

# Strictly Personal

**Eleven top T.V. salesmen selling  
eleven top T.V. stations . . .**

**This is the kind of personal service  
that gets top results  
for the stations represented  
by Young Television Corp.**



## YOUNG TELEVISION CORP.

New York • Chicago • St. Louis • San Francisco • Los Angeles • Boston

HOME OFFICE: 477 Madison Avenue, New York 22, New York

event; the station which will go out and meet people and be their voice and sometimes their conscience.

WIP will make every effort to dispel the idea it is broadcasting from studios. The newspaper recognizes that its type and its paper are only a vehicle to take people to the news event—only a spur to the imagination of the reader.

Thus, WIP and all radio, we believe, must identify the listener with what we are doing—reporting news—playing music—doing play-by-play.

**7. Planning:** Radio has been called the “most flexible medium.” Over the years it has set up every bar to flexibility it could devise. News broadcasts at set hours, commercials at set times, concert music on Sunday. We must realize our primary advantages and take advantage of them.

Five years from now — 1961 — we know we will have accomplished many things even without plan, but with a

plan everything we do today will point toward the goals set. These however must not become set either. Goals will be regularly reevaluated at the same time new goals are set. This means WIP will hold regular planning meetings and whatever specific problems arise in between, the answer will always be examined in the light of “does it help us accomplish our goal?”

Here are some of the trends and projects we are currently exploring:

1. How will people listen to wrist radios—pocket radios? What kind of programing will that entail?
2. Reading programs for the blind.
3. Bringing back radio history through tapes.
4. An emergency turn-on switch in cooperation with the Philadelphia Electric Co. controlled from Civil Defense headquarters in case of disaster.
5. Scientific musical programing to fit the mood of people at various hours.
6. What happens when tv sets are found throughout the home?

7. Effect on radio news of tv tape recorders.

8. What can we do to influence today's children who watch tv avidly to become radio listeners when they become adults?

WIP has several concrete accomplishments already to its credit using the techniques of systematic planning ahead: clearing for major league baseball three years ago in the face of network; development of merchandising when it looked like only a concession to greedy sponsors, or a price cut; addition of talent in the face of tv competition; expansion of sales personnel in the midst of a declining market; rate raises through reevaluating time periods at a time when time was hard to sell; refusing to allow WIP talent to appear on tv and many others—all of which we believe have been major factors in the accomplishment of our fifth straight year in a row of new sales records in both local and national business. ★ ★ ★



## use this one-two punch to ring up extra sales

**NO.1** WAFB-TV has overwhelming viewer preference in Louisiana's State Capital. According to latest Telepulse, WAFB-TV has a leadership of nearly five to one, is first in 347 quarter hours to 78 for station B.

**NO.2** Within last few months, WAFB-TV has won, (a) first place in nation-wide "Lucy Show" contest with a double award for a special merchandising job, (b) first place in national Screen Gems, Inc. contest on program promotion, (c) one of first four places in "Frank Leahy and His Football Forecasts" promotion.

# WAFB-TV

200,000 watts

CBS-ABC

affiliated with WAFB-AM

First in TV in Baton Rouge

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



## McLENDON ON NEWS

(Continued from page 46)

station out and then begin to improve your programing and raise your rates, which you can do. We've raised rates four times in one year and justifiably so on a cost-per-1,000 basis.

Much of our prosperity in both audience and billings is due to our approach to the field of news, and this same approach can be carried out almost as effectively by network stations as by independent stations and by stations in small towns as well as large towns.

It is obvious to all by now that in order to survive radio must offer something which television cannot do, or cannot do as well. One of those things is news. In news, with certain exceptions, so far tv hasn't been able to pour water out of a boot with the directions printed on the heel.

For 20 years or more, radio men have discussed over cocktails radio's vast advantages over newspapers as a news medium. First, radio has an intrinsic time advantage which newspapers cannot duplicate. Radio has an additional advantage in the warmth and emphasis which can be given to news stories by the human voice. Third, radio news has the advantage of economy. Radio needs no linotypers, no proof readers, no headline writers, no endless supply of newsprint. Your radio newsmen don't have to write out every story they deliver nor do they need to go into the multitudinous details which some newspapers use so often just because they have space they have to fill. So radio needs far fewer men than newspapers. Radio's electronic news plant is economically far more efficient than the bulky, unwieldy, uneconomic newspaper plant. Besides all this, the average metropolitan newspaper reaches only about two-thirds of the homes in the city. Over 95% of these same homes own a radio. Just how much of an advantage can radio have?

Yet, even with all these advantages, until the advent of television radio had never seriously challenged newspapers in the news-reporting field. Perhaps it was because until a few years ago there had always been other and easier sources of lucrative programing. But whatever the reason, it was true that in over 30 years commercial radio had done little to increase its stature or take advantage of its innate superiority as

**It takes KPTV's  
1,000,000 watt  
Television Giant  
to cover the  
expanding  
Portland, Oregon  
market !**

**KPTV**  
NBC  
TELEVISION  
channel  
**27**

16 APRIL 1956



### STORER NATIONAL SALES HEADQUARTERS

TOM MARKER, Vice President in Charge of Sales, 118 East 57th Street, New York ..... ELdorado 5-7690  
BOB WOOD, National Sales Manager, 118 East 57th Street, New York ..... ELdorado 5-7590  
LEW JOHNSON, Midwest TV Sales Manager, 230 North Michigan Avenue, Chicago ..... FRanklin 2-6498  
GAYLE V. GRUBB, V. P., West Coast Sales Manager, 111 Sutter Street, San Francisco ..... SUtter 1-3631

Represented Nationally by NBC Spot Sales

a news-reporting medium. Perhaps this is what provoked Fred Allen to remark that radio was called a medium because nothing was well-done. When people thought of news, they thought of newspapers, simply because radio had never made any really serious effort to compete in the news field.

We at KLIF discussed the possibility of a "newspaper of the air," and proceeded to do something about it. We adopted a slogan of "Tomorrow's Newspaper Now" and proceeded to lessen our competition with television

by the very simple alternative of going into competition with newspapers, by becoming a "newspaper of the air." KLIF, and all of our other radio stations, now cover both local and national news events with a thoroughness and verve far beyond anything ever attempted by a station in a market of our size before. We have not exactly put the newspapers out of business yet, and of course never will, but I'm certain that we have reduced their readership.

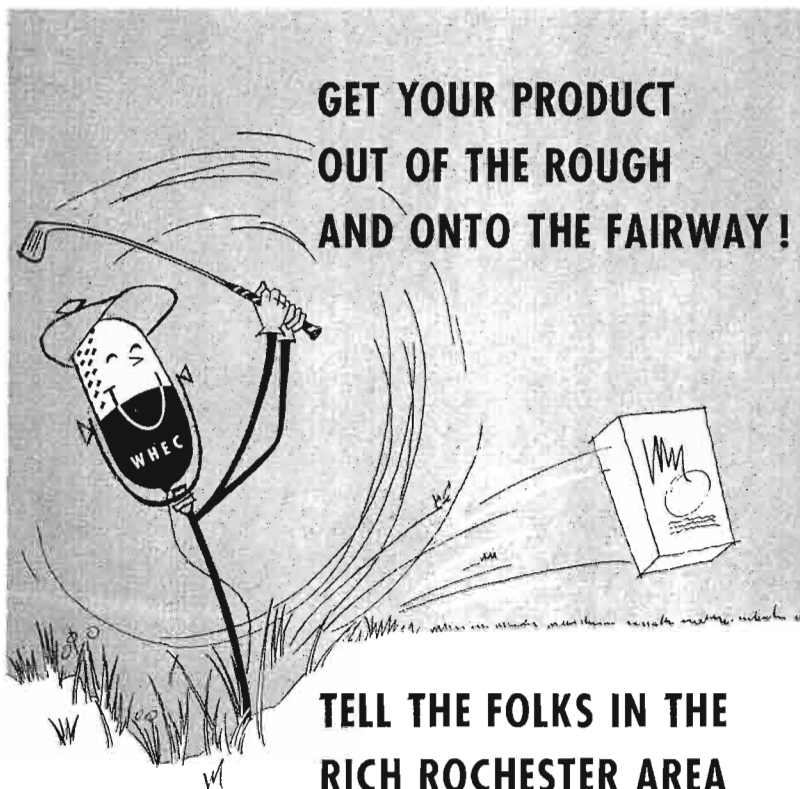
Whenever we find in either of the

local newspapers a story of any real local interest which has not appeared on KLIF hours or a full day before, our managing editor's job is in jeopardy. And we do not hesitate to call this coverage to the attention of the public. Several times in each newscast we will say, "Tokyo—here's a story that you won't read in the newspapers until tomorrow," or "Lisbon—another example of how far radio news is ahead of the newspapers." We have many versions of these little barbs, which are all true and which must make the newspapers as nervous as a June bride in an upper berth.

Our news staff at KLIF consists of six men, none of whom have any particular hours, and all of them under the direction of Edd Routt, our managing editor. To function as a "newspaper of the air" we are on the air 24 hours a day and we have three mobile units, one of them a reserve unit, but two of them roving the city at all hours to report news events direct from the scene. Whenever there's a fire, a murder, an important City Council vote, the announcement of a new building development, whenever the jury is coming in—KLIF's mobile news units are on the spot to report that news direct, and we break into whatever program is in progress. Mobile units are not new but I believe that we were the first station ever to put three of them to such extensive use. It is not at all unusual for us to have a program interrupted three or four times an hour for either mobile news unit reports or beeper telephone interviews. Naturally, this is fast, exciting radio and the result of it is that you are almost afraid to turn away from the station.

When hubby gets home at 5:30 and picks up that newspaper, he's got nothing to tell wifey about because she's heard it all on KLIF during the day and, as a matter of fact, can generally tell him some new developments about most of the stories. Or maybe, and this is happening more every day, hubby has been listening at his office and doesn't bother to read the newspaper when he gets home.

We know that these six men—that's our managing editor, two desk men, and three outside leg men — aren't sufficient to do the job we want eventually to do. Eventually, we plan to have 11 men on our news staff—our managing editor and three other desk men, a crime and violence editor, a



**GET YOUR PRODUCT  
OUT OF THE ROUGH  
AND ONTO THE FAIRWAY!**

**TELL THE FOLKS IN THE  
RICH ROCHESTER AREA  
ABOUT IT ON**

**WHEC** *The Station Most Rochesterians  
Listen to Most of the Time!*

**THE STATION LISTENERS BUILT!**

Here at WHEC we have a "bag of clubs" that will surely send your product soaring right into the warm hearts of our many listeners! Whether you're playing match or medal, you're at scratch—on your way to bigger sales—on WHEC!

**A GREAT MORNING BUY!**

6:30 to 9:30 A.M.  
Mondays thru Fridays  
Average Pulse Rating . . . . . 7.6\*  
Average Share of Audience . . . 38%\*  
In Metropolitan Rochester, WHEC has a share-of-audience percentage that is *half again as great* as its nearest competitor—not to mention a *2.5 higher* Pulse rating—for this 3-hour segment!  
\*Pulse, Report, Oct.-Nov. 1955

**BUY WHERE THEY'RE LISTENING . . . ROCHESTER'S TOP-RATED STATION**



Representatives: EVERETT-McKINNEY, Inc. New York, Chicago, LEE F. O'CONNELL CO., Los Angeles, San Francisco

sports editor, a business and political news editor, a society editor, an editorial writer, an entertainment editor and a local and civic events editor. With that staff, I believe that in Dallas we can offer even more effective competition to either one of the competing dailies.

One of our objectives, and I assure you we are achieving it, is to force radio listening by a segment of the population which has got out of the habit of listening. For a long time it discouraged me to go out with a group of my friends and discover that none of them had listened to the radio that day. Or maybe one of them would say, "I only listen to the radio when I'm in my car." That used to drive me crazy. But it doesn't happen much any more in Dallas. We're creating a new tune-in. We've compiled a list of 250 top Dallas citizens in all walks of Dallas business and social life, and we're expanding this list rapidly. We've subdivided this list into top oil leaders, top banking and industrial leaders, top society women, top business men, top educators. Now, we use this list to get their names and voices on the air just as often as possible. There's hardly a story that clatters over our United Press or INS wires that can't be made a local story. For instance, when President Eisenhower vetoed the gas bill recently, we quickly got beeper telephone comments from three prominent Dallas and Fort Worth oil men—H. L. Hunt, Jake Hamon and Al Hill.

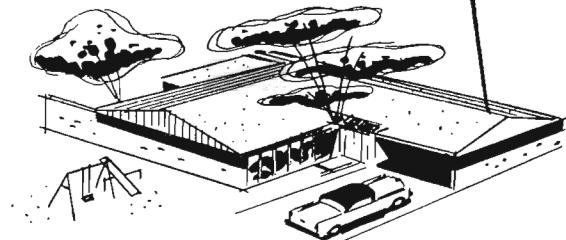
When we get a story involving Harry Truman, we are apt to call two or three local party officials for comment. When a youth murders his parents in New Jersey, we get statements from *local* officials familiar with the juvenile delinquency problem. As another example, when we get a story involving the Chinese Communists, we often call any top businessman in town for comment. They've all got the proper comment on communism. But that's the general idea. We're getting those *local names*, hundreds of them each week, on the air.

By and large, my friends listen to the radio now—they're afraid not to. They're afraid the next story is going to be about them. So in addition to our really superb local coverage, we *localize* all the national and regional stories. This to me is what radio should have been doing all these years. It is what I should have been doing all

# FAMILY ENTRANCE

KTRK-TV leads the way to the family entrance of Houston's *big families* — the families who *buy more* of everything . . . because KTRK-TV gives them better shows — better showmanship — better programming for all the family! In full family viewing time between 4 and 8 p.m. weekdays, February ARB for the Houston area shows KTRK-TV with a solid 36.1% share and programs like Mickey Mouse Club — Wyatt Earp — Disneyland — Rin Tin Tin and Lawrence Welk often leading competition by as much as 2 to 1. Learn more about Houston's best big family buy from Blair TV:

## KTRK-TV



The Chronicle Station, Channel 13 KTRK-TV P. O. Box 12, Houston 1, Texas—ABC Basic  
HOUSTON CONSOLIDATED TELEVISION COMPANY  
General Manager, Willard E. Walbridge; Commercial Manager, Bill Bennett  
NATIONAL REPRESENTATIVES: BLAIR-TV, 150 E. 43rd St., New York 17, N. Y.



**ESPECIALLY**  
*when they're*  
*listening to your*  
*commercials*  
 and in the  
**Portland, Oregon Market**  
**KOIN-Radio**  
 delivers  
**1/3 MORE**  
*audience*  
**than any other station**

- ★ All 10 top daytime shows
- ★ All 10 top evening shows

\*Nov.-Dec. 1955 Pulse Inc., Portland Metropolitan Area

**LEADERSHIP—Morning, Afternoon, Night**  
**TOP RATINGS - TOP VALUE**



**KOIN**  
**Radio**  
 Portland, Oregon

Represented Nationally by  
 CBS Radio Spot Sales

those years instead of attempting to become another Bill Paley, because, as I discovered to my dismay, evidently you can't hardly find that kind no more. I'm much more content nowadays with PBS, the world's smallest network—KLIF, the Pygmy Broadcasting System. And, incidentally, fellows, the money's much better.

We've got several other gimmicks that we use to add spice to ur news program. One of them is Jimmie Fidler, who supplies us with six 15-minute programs per week at a very modest cost. We take these programs and strip them into 30-second excerpts which we use on our newscasts every other hour. Jimmie gets the Hollywood news, states it succinctly and he is always in good taste. We have found these Fidler excerpts are very effective for us.

We hire a helicopter on an hourly basis to report traffic conditions and also to carry us to the scene of events beyond the range of our mobile units. We make use of the long-distance telephone to get many stories. For instance, when Georgi Malenkov resigned, we promptly put through a call to Moscow and had no trouble at all getting an interview with American Ambassador Chip Bohlen. About all he would say was hello, he wouldn't even tell us the weather, but we had the interview, anyway. In May, on the day of its anniversary, we plan to devote some 10 broadcasts in one day to a news recreation of the Battle of Chancellorsville, the high tide of the Southern Confederacy.

We turn up with some pretty amazing scoops KLIF broke and then many times gave details on the biggest news story in the history of North Texas four days before any Dallas newspaper could even get a line about it. We got a tip that Bill Zeckendorf, Angus Wynne and several other prominent Dallasites were getting ready to build a \$300 million development between Dallas and Fort Worth which would close the gap between those two cities. The newspapers probably went crazy trying to figure out where our information was coming from. We specialize in quotations of stocks of local interest—Republic Bank stock, Texas Instruments, and so forth. We have a minute morning and afternoon devoted to late oil news.

All of which brings me to the subject of editorials. We have editorialized off and on for some time but never to



**ESPECIALLY**  
*when they're*  
*watching your*  
*commercials*  
 and in the  
**Portland, Oregon Market**  
**KOIN-TV**  
 delivers over  
**TWICE**  
 the audience of  
**any other station**

**ABSOLUTE RATING**  
**LEADERSHIP IN EVERY**  
**AUDIENCE SURVEY—**

- 52.8% Share of Audience
- 14 out of Top 15 Weekly Shows.
- 9 of Top 10 Monday-thru-Friday Shows.

**KOIN-TV**  
**CHANNEL 6**

Portland,  
 Oregon



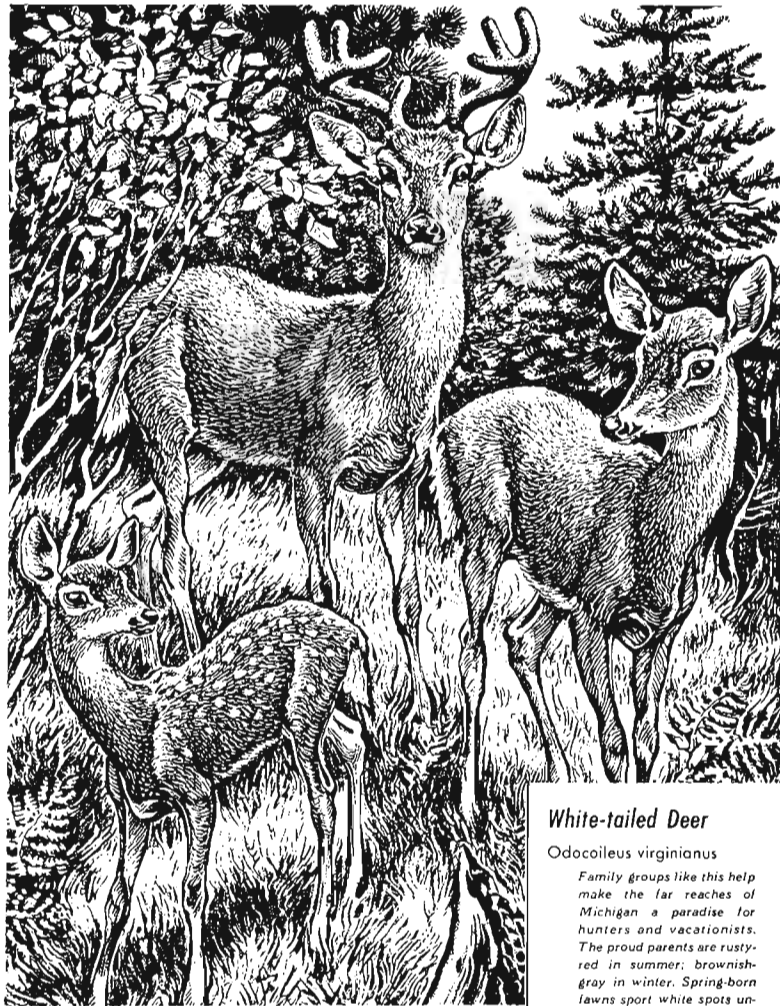
Represented Nationally by  
 CBS Television Spot Sales

the extent that Dan Kops carries it at WAVZ. And there are some differences in our approach. For one thing, I believe that he runs his editorials twice a day. We run our editorials eight times a day—after the 7 a.m., 8 a.m., and 9 a.m., 12 Noon, 5 p.m., 6 p.m., 10 p.m. and 11 p.m. newscasts. Thus, you can see that we saturate the air pretty well. We don't run the same editorial every time; as a rule, we'll have two or three differently-worded versions of the same editorial to keep from boring the listener.

We don't run editorials unless we have something to editorialize about. That's the trouble with most newspaper editorials. They've got to fill up the editorial page every day and as a result it is generally pretty sloshy going on that page.

Our editorials are for the most part limited to a minute. One-minute is about the right length. That's about how long it takes you to read a newspaper editorial.

KLIF editorials are potentially the most powerful single weapon in our city for molding public opinion. The editorial page of any newspaper is bound to be about the least read in the whole paper. The average guy just doesn't bother with it. But on KLIF that same average guy *has to hear* the editorials. He knows that they are just to last for a minute between records, and he won't turn off the station for just that short an annoyance. So on KLIF, John Q. Public, the average guy—the guy that the paper *never* reaches with its editorials—is caught right in the firing line. And the first thing you know, John, who is a pretty bright guy although maybe a little lethargic like me, gets real inter-



### White-tailed Deer

*Odocoileus virginianus*

Family groups like this help make the far reaches of Michigan a paradise for hunters and vacationists. The proud parents are rusty-red in summer; brownish-gray in winter. Spring-born fawns sport white spots until autumn.

Original sketch by conservationist Charles E. Schuler.

## Put your dollars where the people are

Deer are dears but they don't spend a buck for food, drugs, cigarettes or any other product you advertise on radio.

Enjoy the deer when you vacation in Michigan but put your advertising dollars where the people are—on WWJ, first in Detroit in experience, acceptance, and audience-winning personalities.



70 per cent of Michigan's population commanding 75 per cent of the state's buying income is within WWJ's daytime primary area. In the Detroit area alone, over 3½ million people drive nearly 1½ million cars and spend over \$5 billion annually for retail goods.

# WWJ AM FM

WORLD'S FIRST RADIO STATION

owned and operated by  
THE DETROIT NEWS

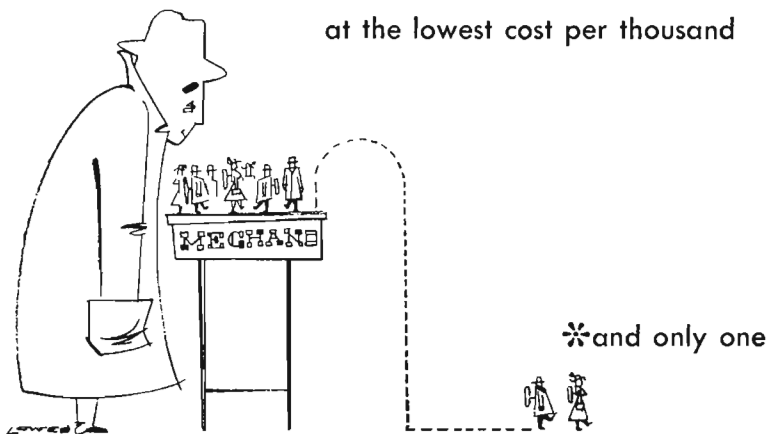
• National Representatives: PETERS, GRIFFIN, WOODWARD, INC.

NBC Network



"Since we started advertising on KRIZ Phoenix, every man in town has been demanding proof—or no sale!"

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



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

**NOW EVEN MORE THAN EVER . . . . .**

*Stockton's Most Listened to Station*

**HOOPER RADIO AUDIENCE INDEX**

STOCKTON, CALIF.

JANUARY-MARCH, 1956

	RADIO SETS IN USE	C	N	KSTN	A	M	OTHER AM & FM	SAMPLE SIZE
MONDAY THRU FRIDAY 7:00 A.M.-12:00 NOON	14.8	17.9	4.2	47.2	13.0	9.3	8.4	9,707
MONDAY THRU FRIDAY 12:00 NOON-6:00 P.M.	10.8	20.7	7.3	35.0	15.1	9.5	12.4	12,026

**K  
S  
T  
N**

Spring 1956 Hooperatings  
 show KSTN increases dominance  
 of \*Stockton Radio Audience.

\*America's 92nd Market

*Music · News · Personalities*  
 Represented by Hollingbery

ested in this issue that he has heard on KLIF.

It is my considered belief that radio stations can be far more powerful editorially than newspapers. True, we have to give free and equal time for rebuttal but, while I think this should be permissive rather than compulsory, this rule works to some extent to the advantage of radio. When you don't give equal time for rebuttal, you subject yourself to the criticism that has long weakened newspapers—the charge of prejudice. And besides that, when somebody answers you, there's a legitimate public service dispute going, and your listening audience skyrockets.

By now, I hope that I have given you the impression that reporting the news is a pleasure for us. We are responsible reporters, but we have fun—we make mistakes, in good faith, but so do the newspapers. Far more important than our personal pleasure, though, is the fact that the news functions for us as a sort of promotion. Some stations choose sports as the vehicle by which they lend immediacy and sparkle to their operation. In our case, news accomplishes that purpose for us. And the news is free. We are not troubled by demands for excessive rights fees. special promotional announcements, ticket-selling campaigns. and the many other exorbitant demands of the professional sports promoter, and you know he and I went through a very great deal together. It is interesting to see how the wheel has turned full circle. Now, far from paying him rights fees, we would not be interested in carrying his sports events if he paid us. That, incidentally, is the way it should be.

This exciting, vivid news coverage is salable. So salable, as a matter of fact, that on Friday past when our mobile units were breaking in constantly to report the progress of an approaching tornado, one of the Dallas

**INDUSTRIAL HEART OF THE TRI-STATE AREA**  
*7V's New Queen*  
  
 316,000 watts of V. H. F. power  
**WHTN-TV** BASIC ABC  
 Greater Huntington Theatre Corp.  
 Huntington, W. Va. Huntington 3-0185



## How that Floyd "carries on"!

**. . . across 4  
state lines**

With Joe Floyd pushing up his new taller-than-anything 1,032 ft. KELO-TV tower in Sioux Falls, there's no stopping him.

Now KELO beams a picture that reaches a wider market than ever in So. Dakota, Minnesota, Iowa, and Nebraska.

Add Joe's neighboring KDLO, and you've got more than 1800 ft. of towering TV salesmanship blanketing this rich, 4-state money belt.



JOE FLOYD, President  
EVANS NORD, Genl. Mgr.  
LARRY BENTSON, V.P.

# KELO-TV

NBC Primary  
represented by H-R TELEVISION

advertising agencies called up and wanted to know if we would sell him the tornado. We did not sensationalize news of the tornado but did it as a public service. We had so many mobile reports that on one occasion one of our mobile units actually interrupted another! And there are no rights fees to a tornado. ★ ★ ★

## GMAC "HITS THE ROAD"

(Continued from page 37)

figures GMAC's share as about 25-30% of the market on GM auto products.

"One thing we are extremely happy about," says Schick, "is that our own employees have told us our radio campaign is the best advertising GMAC has ever done."

In the April issue of *Grey Matter*, its monthly newsletter to advertisers, Grey Advertising Agency was more outspoken.

"Manufacturers and marketers of hard lines," it stated, "have heretofore been passively concerned with (consumer credit), but for the most part they have shrugged it off as the retailer's baby and the economist's plaything. . . . Yet consumer credit has become . . . a tremendous force in accelerating sales. . . ."

"Explaining why their business predictions for 1955 fell way below the mark, a group of the nation's foremost economists were unanimous in blaming their shortcomings on consumer credit. 'The power of consumer credit to force sales tricked me,' one of them declared. 'I couldn't have foreseen it.'"

"What they actually failed to realize was that credit is now more than a financial rubber ball. It has become a *selling force* which is crashing through the barriers of automobiles, housing and hard lines within which it was largely confined. This break-through is somewhat of a marketing revolution affecting every one of us who is concerned with manufacturing, marketing and advertising."

The news letter goes on to explain why manufacturers like GM are re-examining their attitude—and their promotion activities—toward this so-called "buying revolution."

"In the automotive and home furnishings areas, where installment selling predominates," Grey points out, "the problem of forcing volume through credit was left to the retailer. Since these industries practically had

## ONLY LARRY BENTSON CAN DELIVER B-5\*



. . . and it's B-5 that makes  
the Twin Cities  
WLOL-minded!

B-5 means Wlo's Big 5 disc jockeys  
. . . hard hitting selling with just  
the right amount of Music, News and  
Sports. It means programming that  
puts you in the groove with a  
million-and-a-half radio listeners.  
More advertisers sell more products  
on WLOL than on any other indie  
station in the Twin Cities.

TOPS IN  
INDEPENDENT RADIO

# WLOL

MINNEAPOLIS-ST. PAUL  
1330 on your dial—5000 watts

LARRY BENTSON, Pres.  
Wayne "Red" Williams, Mgr.  
Joe Floyd, V.P.

represented by AM RADIO SALES

SHREVEPORT'S

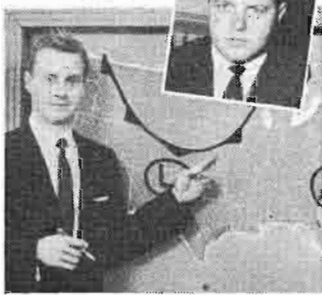
HIGHEST  
RATED

TV NEWS &  
WEATHER

are on

**KSLA-TV**

DON OWEN,  
KSLA-TV News  
Director



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

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

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

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

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

**Full Power Basic CBS-TV**

See your Raymer man  
for full details.

**KSLA 12**  
CHANNEL

FIRST IN SHREVEPORT, LOUISIANA

the installment field to themselves, they took it for granted that the consumer knows he can buy on time. Credit was considered a retail service rather than a promotional force.

"But now" (and here Grey makes its final point), "with everybody getting into the credit act, even manufacturers in these fields will find it desirable to take on more of the burden of using time payments as a sales-propulsion device."

GMAC's campaign is built around three themes: safe driving, car care and traffic bulletins. WNEW, the only station besides WIP on the schedule the year round, has been carrying messages of this type continuously since GMAC started them back in 1953, and they will be used throughout the country during the summer drive. In New York, however, which has a unique traffic problem, WNEW will confine all its summertime announcements to traffic bulletins. The station, beginning Friday, 25 May, will have an almost round-the-clock schedule of 54 announcements, of which GMAC will sponsor 43, the rest being on a sustaining basis. To give you an idea how full this schedule is, it calls for announcements nearly every hour on the hour and the half-hour, Fridays from 3 to 11 p.m.; Saturdays three in the a.m. and resuming at 7 p.m. until 11; Sundays right through from 9:30 a.m. to 11 p.m.; and a final three to catch returning stragglers Monday morning between 6 and 9:30 a.m. (Right now the station has a similar, slightly smaller schedule of 39 announcements, including 29 sponsored by GMAC.)

In one minute each announcement packs a lot of information and selling. A typical one begins with the sound of a car horn followed by the live message: "Attention all motorists! As a public service, General Motors Acceptance Corp. brings you the latest official traffic information."

Following the bulletin, the announcer picks up: "Remember, the best safety device is a careful driver. Avoid stretched-out, so-called 'easy terms' you may not need. They cost you money you need not spend. Use comfortable time payments which meet your *real* requirements. Finance where you buy your car—ask your dealer in Chevrolet, Pontiac, Oldsmobile, Buick or Cadillac who uses the GMAC "Thrift-Guard" plan.

"Traffic bulletins are brought to you



## 45th TV MARKET

TELEVISION MAGAZINE — FEB. '56

Official **CBS** outlet for:

- BLOOMINGTON
- DANVILLE
- DECATUR
- SPRINGFIELD
- CHAMPAIGN-URBANA

## ILLINOIS 2nd MARKET

- Population 1,801,146
- Families 556,601
- Farm Families 109,430
- Buying Income \$2,957,504,000
- Retail Sales \$2,149,425,000

**WCIA 3**  
NBC CBS CHANNEL

GEO. P. HOLLINGBERRY—Representative



on the hour and the half-hour over your favorite station for music and news."

Music and news is the key.

Says Schick: "When we decided to use radio on a nationwide basis we discarded the idea of a network program in order to give local support to our branch cities. We feel we can do our dealers more good by concentrating on listeners while they're driving and by giving them information we have reason to believe they need to hear.

In 1954 GMAC had a program called *Places to Go* on WNEW in which the corporation offered a free bulletin about 75 points of interest to motorists. The last announcement was in September 1954, says Schick, but requests are still coming in. To date the total is somewhere around 30,000.

"That convinced us we could use radio profitably, and with the local approach.

"When we got down to selecting stations, our experience with WNEW had further convinced us that the music-and-news format was for us. That's what we chose."

Adds Account Executive Frank Townshend of Campbell-Ewald's New York office, "When we first drew up plans for this campaign we solicited prospectuses from about 400 stations as to how they would handle the job. We received over 1,500. By the time we had narrowed the list down to 219, we had a selection we feel can deliver a complete service with full coverage. And these are music-and-news stations without exception."

"With what I call a 'captive audience,'" adds Schick, "a couple of people have told me the kind of music you get on stations like WNEW is going to drive away a lot of our prospects. But I say when the teenagers in the back seat want to listen to rock-'n'-roll, the adults in the front seat are going

**... Pepsi-Cola Uses**

**KW KW**

PASADENA • LOS ANGELES

Spanish Language Station

AM-FM

**BROADCAST TIME SALES**

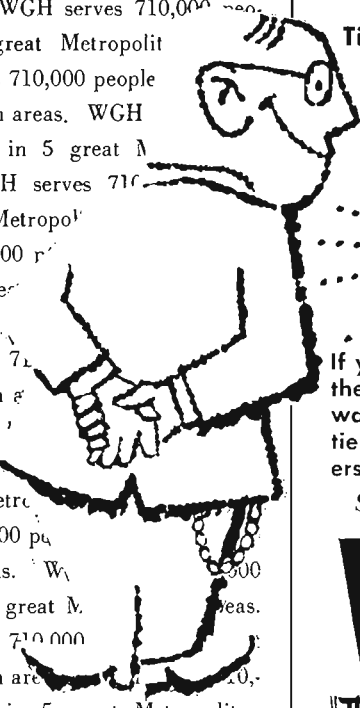
representative:

New York — Chicago — San Francisco

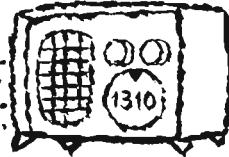


16 APRIL 1956

WGH serves 710,000 people in 5 great Metropolitan areas. WGH serves 710,000 people in 5 great Metropolitan areas. WGH serves 710,000 people in 5 great Metropolitan areas. WGH serves 710,000 people in 5 great Metropolitan areas. WGH serves 710,000 people in 5 great Metropolitan areas. WGH serves 710,000 people in 5 great Metropolitan areas. WGH serves 710,000 people in 5 great Metropolitan areas. WGH serves 710,000 people in 5 great Metropolitan areas. WGH serves 710,000 people in 5 great Metropolitan areas. WGH serves 710,000 people in 5 great Metropolitan areas.



Tidewater BUSINESS MEN rely on the news broadcasts, every hour on the hour over WGH Radio.



If you want to be known to the business circles in a Tidewater, Virginia 5-city area tie in with the top newscasters over WGH Radio!

See Your **FORJOE** Man

**WGH**

"The Station OF THE Stars!"

**SOUTHWEST VIRGINIA'S Pioneer RADIO STATION**



**ROANOKE . . .**

one of the 50 FASTEST GROWING MARKETS . . . of over 100,000 . . . in the United States!\*

**AND . . .**

again this year . . . the 32nd consecutive year . . . YOU choose any measurement you like; you'll find WDBJ to be THE MOST RESULTFUL Radio Station in ROANOKE and WESTERN VIRGINIA!

Ask Peters, Griffin, Woodard, Inc.!

\*See page 26, TIDE Magazine, March 24, 1956 issue

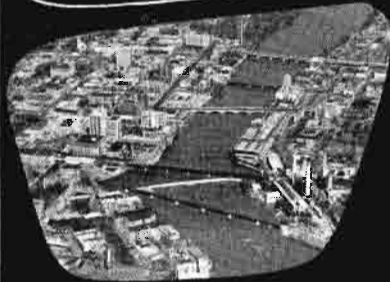
**WDBJ**  
**CBS** radio

AM 960 KC  
FM 94.9 MC

Owned and Operated by TIMES-WORLD CORPORATION  
PETERS, GRIFFIN, WOODWARD, INC., National Representatives



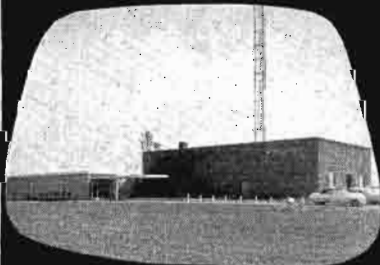
# ROCKFORD



## Scene of market power!

NOW No. 2 Market in Illinois and GROWING — has currently under construction \$25 million in expanded manufacturing and retailing facilities. Are your sales messages reaching this market untouched by either Chicago or Milwaukee, 90 miles away? Only one VHF station covers this area —

# WREX-TV



## Scene of sales power!

DELIVERS YOUR MESSAGE to over 1,000,000 viewers in a billion dollar market — all of the top 15 once-a-week shows — all of the top 15 syndicated films\* — are part of the Power Packed Performance that makes WREX-TV The Viewers' Choice.

\* PULSE, INC. SURVEY, SEPTEMBER, 1955



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

to listen right along with the kids."

Many of the stations pattern their traffic set-up along the lines of WNEW's, with private lines to police patrols in key areas. The New York station, which believes its arrangement was the first of its kind, maintains these connections along the most traveled highways in the metropolitan area, including Long Island, Westchester, Connecticut, New Jersey, and even upper New York state areas, as well as at the entrances to bridges and tunnels leading in and out of the New York City area. On weekends two staff people are assigned to collect traffic data for broadcast. All calls are made no earlier than 10 minutes prior to broadcast time with most information collected about five minutes prior to the scheduled air time. The information is therefore fresh and accurate. A spokesman for WNEW told SPONSOR that traffic information is given priority at the station because "the feeling here is that it is the primary responsibility of a music-and-news station which has the highest out-of-home rating to present the best possible information to its listeners."

WNEW, incidentally, is one of the few stations in the metropolitan New York area that doesn't rely on agencies such as the Automobile Club for its traffic information. Main reason is that the Club, which does provide this information to 17 other local stations, prohibits its use for commercial purposes such as paid sponsorship.

After Campbell-Ewald submitted its recommended station list to GMAC, Schick and Public Relations Vice President Wililcox B. Adsit gave the local branch men a crack at it. Idea was to be sure the list fully covered the company's 290 branches in the U.S. and Canada. Also, to give them a choice as to time of year the campaign should run in their localities and an opportunity to express their opinions as to the stations selected.

In several instances, Schick says, views of the local branch managers changed the buy. There was the situation in a twin-city area where the manager of the office in one of the cities, while acknowledging the support, claimed that the station on his side of the fence would be a better choice than the one originally named (in the other town, of course). When the manager in the opposite city heard about this objection he quickly put in a pitch to retain status quo.

# IN ROCHESTER N.Y.

WHERE THERE IS A **WILL** THERE IS A WAY!



*And the way is with...*

## "WILL" MOYLE

Leading deejays today across the country include WILL MOYLE, WVET Rochester... refreshingly different. BILLBOARD said it and we're glad — and your client will be glad, too, with results the Will Moyle way on WVET, the "INDEPENDENT" Network station.



Honored by Stan Kenton's recording — "ACCORDING TO MOYLE"

5000 WATTS  
1280 KC

# WVET

ABC

IN ROCHESTER, N. Y.

Represented Nationally by  
THE BOLLING COMPANY

## HOWARD E. STARK

*Specialist  
in the  
purchase of  
television and radio  
stations.*

# NARTB

CONVENTION HEADQUARTERS

CONRAD HILTON  
Hotel,  
Chicago,  
Illinois

NEW YORK OFFICE  
50 E. 58TH ST.  
EL. 5-0405

**LOWEST COST-PER-1000 IN COLUMBUS**

**lowest cost-per-thousand**

in  
Columbus, Ohio

**WVKO**

cost-per-1000  
is 49% lower  
than closest rival

**WVKO**


delivers 5.4  
average between  
8 am and 5 pm

Pulse: Dec.-Jan. '56

**WVKO**  
Columbus, Ohio

Use the slide-rule  
and call Forjoe

**W**est Virginia's  
**C**harleston —  
**H**untington  
CBS TELEVISION  
**S**tation  
**C**hannel **8**

 National Reps: The Branham Company  
Phone collect (rep or station)  
for availabilities

Phone 6-5358 Charleston, W. Va.  
Phone MU. 2-4606 The Branham Co., NYC

"Obviously," says Schick, with a chuckle, "this was a case of each manager's wanting the prestige of having the announcements originate from the station in his own bailiwick. Well, I know better than to try to settle it between the two of them. I'm going to have to call the regional manager and let him decide."

GMAC's biggest competitors are the sales-finance companies and banks, along with giants like Commercial Credit Corp. and Commercial Investment Trust. They're all more diversified in their types of loans, of course; none does as much auto business as GMAC, although CIT, with a gain in net income from \$35.5 million in 1954 to \$36.8 million last year, stated in its recently issued report that it expects to "acquire a large volume of new business in our automobile financing operations."

That's o.k. with GMAC too, which has its own sights on a bigger year. The auto finance industry in general is on the upgrade, says Schick. The more cars that are sold, the more finance business there will be. And the more car-conscious people can be made, the more cars they'll buy. As old Elbert Hubbard observed: "When you see a man who tells you what is going to happen if this benzine-buggy craze doesn't stop, he is getting ready to buy one." ★ ★ ★

**COMPARAGRAPH NOTES**

(Continued from page 88)

- Simenz Co., SSCB: NBC, alt F 9-9:30 pm; CBS W 10:15-30 am
- Sinner Sawing, Y&R: CRS, alt Th 9:30-10 pm
- Spald, SSCB: NBC, Sat 7:30-8 p.m.
- Staley Mfg., R&B: CBS, alt M 10:15-30 am
- Standard Brands, Bates: NBC, M 5:30-6 pm
- State Farm Ins., NL&B: NBC, F 10:30-11 pm
- Sterling Drug, D-F-S: ABC, partic M-F 3-5 pm; F 9:30-10 pm
- Studebaker-Packard, R&R: ABC, M 8-8:30 pm
- Sunbeam, Perrin-Paus: NBC, T 3-9 pm, 2 wks in 3
- Sweets, Moselle & Eisen: NBF, Sat. 10:30-11 am
- Swift, JVT: McC-E: DTN, Th 1:45-2 pm
- Sylvania, JVT: CBS, Sat. 7:30-9 pm
- Texas Co., Kudner: NBC, Sat 9:30-10 pm
- Toni Co., North: CBS, alt M 3:30-9 pm; W 8-8:30 pm; M, W 11-11:15 am; alt Th 10-10:15 am; Th 3:30-4:45 pm; alt Th 10-10:30 pm; Sat 9-1:15 pm; Burnett
- TV Time Foods, direct: CBS, Tu 5-5:15 pm
- U.S. Steel, BBDO: CBS, alt W 10-11 pm
- Time, Int., Y&R: ABC, Th 7:15-7:30 pm
- Union Underwear, Burnett: ABC, partic M-F 3-5 pm
- Vicks, BBDO: W 5:15-15 pm
- Wander Co., Tatham-Laird: NBC, W 10:15-30 am
- Warner-Hudnut, K&E: NBC, alt Sat 10:30-11 pm
- Welch Grape Juice, DCSS: NBO, alt F 6:45-6 pm; ABC, T 1-1:30 pm
- Wesson Oil, Fitzgerald: CBS, Tu 12-12:15 pm
- Westrn Union, Albert Frank-Guenther-Law: ABC, Th 9:30-10 pm
- Westinghouse, McCann-Erickson: CBS, M 10-11 pm
- Whirpool, K&E: NBC, T 8-9 pm 2 wks in 3
- Whitehall Pharm., Bow, Geyer: CBS, 2 wks in 3; M 8:30-7 pm, 7:30-7:45 am; T 7:30-8 pm; W 6:30-7, 7:30-7:45; F 6:30-7, 7:30-7:45; NBC, W 10:30-11 pm, 9:30-10 pm

In the Shreveport Area  
**KTBS-TV**  
**CHANNEL 3**  
**LEADS!**

According to February, 1956 ARB Shreveport Area Rating Survey.

**MORNING!**

**55%** —of the viewing audience watches Channel 3 from sign-on time at 10 A.M. to 12 noon.

**AFTERNOON!**

**82%** —of the weekday afternoon audience prefers Channel 3—leading in 49 out of 60 quarter-hours from 1 P.M. to 4 P.M. Saturdays KTBS-TV accumulates a total of 322 rating points compared to 254 for Station B.

**NIGHT!**

**72%** —of the nighttime NBC Audience in the Shreveport Area watch KTBS-TV 7 days a week.

- 200,000 TV SETS
- MAXIMUM POWER
- 1153-FT. TOWER

**KTBS-TV**  
**CHANNEL 3**  
**SHREVEPORT LOUISIANA**

E. NEWTON WRAY, President & Gen. Mgr.  
**NBC and ABC**

Represented by  
**Edward Petry & Co., Inc.**  
NEW YORK • CHICAGO • ATLANTA • DALLAS • LOS ANGELES • SAN FRANCISCO • ST. LOUIS

**LOOK WHAT'S  
HAPPENING  
IN MOBILE,  
ALABAMA**

CITY: MOBILE, ALA.

MONTHS: FEBRUARY, 1956

**HOOPER RADIO AUDIENCE INDEX**

City Zone

**SHARE OF RADIO AUDIENCE**

MONDAY THRU FRIDAY 7:00 A.M. - 12:00 NOON	RADIO SETS IN USE					E	WMOZ 23.2	OTHER AM & FM 3.8	SAMPLE SIZE 9,723
	A	B	C	D	OTHER AM & FM				
MONDAY THRU FRIDAY 12:00 NOON - 5:00 P.M.	15.7	15.7	12.8	6.4		E	WMOZ 23.1	OTHER AM & FM 6.7	SAMPLE SIZE 11,774
	14.3	13.3	19.4	6.4					

**WMOZ**  
MOBILE'S GREAT  
NEGRO STATION

Edwin H. Estes, Owner  
Represented Nationally by  
John E. Pearson Co.

**SPONSOR ASKS**

(Continued from page 59)

For all such criticism flags Executive Suite attention in factory, mill, merchandising units, and advertising agencies of every size and description.

To write finis, "30," to this busman's holiday writing, we mention that among our incunabula are the treasured records of more than one firm that pontificates ratings are no damned good! Also a file of barking dog (Arf-Arf) nonsense from a well known research association seeking to put ratings in their place. Bluntly, we say that if you can't afford a yard-stick or a foot-rule, even a piece of string is better than guessing through bifocals. About the only real difficulty we ever experience is when a Pulse interviewer meets a white-collar executive who understandably but coyly refuses to give his age. Not so his wife—Mary tells all!

During the "Oscar Awards" program, March 21, our interviewers patiently hoofed from door to door sampling major markets coast to coast, while the program was being viewed. The rating of 53.7 was delivered the next morning. If you want that kind of speed and accuracy, Pulse can provide it. If you want accuracy only, then you should subscribe for Pulse regular reports.



William H. Quinn, Vice President  
A. C. Nielsen Company, New York

**THIS IS HEARD LESS FREQUENTLY**

Ⓢ This comment, it seems to me, is heard less frequently today than it used to be. Executives at the decision-making level are leaning more heavily than ever on good, sound research.

How accurate are ratings?

We've been in the audience measurement business 18 years. We've experi-

enced technical development and operation and application of audience research techniques. Clients representing all facets of the broadcasting industry—advertisers, agencies, networks, stations and program producers—have contributed to this development with their own insight as to how research can be made to yield maximum values in solving the tremendous variety of practical problems involved in the use of broadcast media for the movement of goods.

There are four things that govern the accuracy of any rating:

1. Accuracy arising from the size of the sample.

2. Accuracy and completeness of the basic data from each sample home.

3. Accuracy with which sample homes are selected to insure that they are representative of all homes.

4. Accuracy in processing the data—inspection, tabulation, computation, printing, etc.

Here's the crux of this question. Proper care in execution of the above points enables the user of ratings to integrate these ratings with the other necessary considerations and make management decisions that are right. When a sample is representative, the results produced by this sample are subject to mathematical formulae. The range in error is known. For example, an evening once-a-week television program with a Nielsen rating of 20% is subject to a probable error of plus or minus 1.0%.

Ratings, when properly used within these limits, negate any basis for asking the question under discussion.

I think it is important to remember that ratings are not, and were never



"It's all right, usher—KRIZ Phoenix says we shouldn't miss this show!"

TULSA • 43rd TV MARKET  
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 43rd TV MARKET • TULSA

Tulsa is now the 43rd television market  
\* CBS REPORT TO FCC, DEC. 1955

**KOTV**  
 Completely Dominates the 43rd television market!

- More TV rated during hours than any other in the 43rd TV MARKET
- More than 100,000 viewers in the 43rd TV MARKET

**KOTV** Channel 6 TULSA  
Edward Petry & Co., Inc.

YOU REACH MORE MEN IN WESTERN MONTANA WITH **KGVO TV** THAN ANY OTHER SINGLE MEDIUM

**MAGNIFY YOUR SALES**  
 IN THIS STABLE \$170,491,000 MARKET

**KGVO-TV**  
 CBS & ABC  
 University City  
 Rich Lumbering and Agricultural Area  
 MISSOULA MONTANA  
GILL-PERNA, rep.  
 167 Mountainous Miles from Spokane

intended to be, the entire answer. To properly appraise program performance, it is not enough to merely determine how many. There are certainly many cases where low-rated programs produced excellent sales results and high-rated programs were busts. Results depend on who you talk to and how you tell your story as well as a myriad of other contributing factors.

There is another point that cannot be stressed enough. There is too much thrashing around as a result of a single, or perhaps two or three, ratings. It takes a trend to tell a story. It takes time to build an audience.

One final point: I have yet to hear anyone complain that his rating was too high.



Jack Gross  
 V.p. in charge of  
 New York Sales  
 ARB; New York, N. Y.

NOTHING ABSOLUTELY ACCURATE

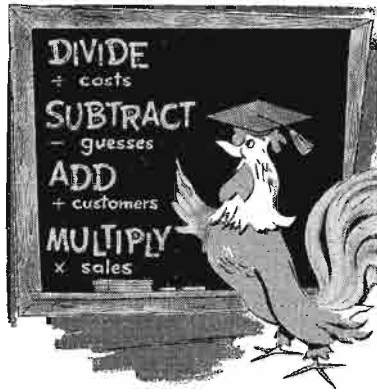
● If the critics of the ratings classify as inaccurate those ratings which fall within the limits of statistical deviation, then the reports and the ratings themselves are in the hands of the untrained. In order to provide an absolutely accurate rating service, with no allowance for any error, we would have to conduct a census of the entire population every quarter hour for the entire broadcasting day. Naturally, this is economically not feasible nor necessary. The ratings, as produced by the rating services, are based on samples of the audience selected in a true random, not a hap-hazard fashion—in such a way that each television home has an equal chance of being selected at any one particular time. The results obtained from these samples will provide answers which usually will be well within the limits of standard statistical deviation (95 out of 100 times) and accurate enough so

**RADIO**  
**HOUSTON**

IS

lowest cost  
 per 1000  
 in HOUSTON

**K-NUZ**  
 Radio Ranch  
 Houston's 24 Hour Music and News  
 NAT'L REPS.—FORJEO AND CO.  
 IN HOUSTON, CALL DAVE MORRIS  
 JACKSON 3-2581



**Y**our valuable dollars never had it so good. They go farther in terms of cost-per-thousand, and realize amazing results in terms of sales.

Powerful 10 "brings home" your message in Providence, Worcester, Fall River, New Bedford, Brockton and New London. No wonder it's good arithmetic to buy Dominant 10!

**WEED Television,**  
National Representatives



NBC Basic-ABC Supplementary



that sound business decisions can be made.

Interpretations of the ratings as they occur from report to report is an art meant to be practiced by those trained in research. A show rated at 20 one week would not be dropped then sponsored again if the rating suddenly fell to 18 and another week bounced back to 22.

On the other hand, a network evening show rated at three, five or seven is apt to initiate a series of meetings.

All things being equal, the same practical business decisions will be made in both cases. In the same vein, there should be little joy for the media man when the rating goes from 0.5 to 1.0. A 100% increase, true; but also statistically not significant.

Program ratings are not the millenium for the television industry. ARB has always maintained that they be used as a guide in the appraisal of a show's audience. A good rating service used in conjunction with experience and good judgment, with an efficient media staff, will provide the equipment for the proper evaluation of a program.

Use of ratings alone or addiction to the numbers to justify or criticize a program is a fine after-dinner sport engaged in by newspaper columnists only. I very seriously doubt whether any important agency is naive enough to follow ratings blindly. The large media and research staffs maintained by these agencies are proof that extensive analysis and careful thought lie behind some of the major advertising decisions made today.



R. B. Rogers  
Executive v.p.  
Trendex, Inc.  
New York, N. Y.

IT'S AN ENJOYABLE AND EASY TASK

- I have never been in the position

of having to defend the whole radio-television audience measurement industry, but naturally I have had occasion to defend Trendex—a rather enjoyable task, I might add.

Simple, too. Because anybody who is ready to debate the accuracy of our operation must also be prepared to refute the whole idea of statistics.

Of course, pseudo-intellectuals do try to make fun of statistics. You can always find somebody who will gleefully point out that no insurance company can tell how long you are going to live, and that no scientist can even predict the life of a single light bulb.

Which is true. But obviously any insurance company can stake all it owns in predicting the life of a *thousand* people; and scientists can safely stake their own lives in predicting within an hour the life of a thousand light bulbs.

Trendex operates on the same principles as the insurance companies do—and as all scientists do, whether you speak of engineering, automation, or nuclear physics. Indeed, the atom itself—the *building block of the universe*—is turning out to be purely a statistical concept. You don't have to take my word for it. Ask Nobel Prize winners Heisenberg and Schrodinger.

Of course, we ourselves have poked fun at the concept of the "ideal survey," as you may have noticed in a recent brochure of ours. But it is important to emphasize here that Trendex itself is never going to go wrong, for a very good reason: It will never attempt ridiculous projections, nor will it claim that its figures imply more than they actually do.

Which is to say, if Trendex did any more than it is doing right now, or any less, it would be operating beyond the limits of scientific method. This we shall never do. You have our statistical oath for this.

Next question: Is Trendex a good

**PULSE Proves**



Wilkes-Barre  
Penna.

the front-running radio station reaching more than a Quarter Million radio homes.

Call Avery-Knodel, Inc.

"basis for advertising decision-making?"

Answer: There is nobody—absolutely nobody—who can provide sounder criteria for decision-making than Trendex provides.

Most of us, in advertising or not, need *reasons, signs, criteria, symbols*—call them what you will—to help us determine bads from goods, rights from wrongs, etc. But frankly, only rarely do any of us have the opportunity to make decisions based on scientifically established criteria—which, of course, is what Trendex provides.

If "decision-making" refers merely to the question, "What medium should I select for my advertising message?" the answer is simple: If you select any advertising medium outside of radio or television, it will have to be for reasons which have little or nothing to do with precise audience measurement. Because *no* print medium has emerged with the kind of accuracy that approaches what Trendex provides for radio and television.

The Audit Bureau circulation figures, for example, are not in the same class at all. I am perpetually baffled by the fact that although no sponsors would think of measuring tv program effectiveness by asking for the total number of tv sets in existence, they do continue to accept circulation figures as an adequate substitute for a measurement of reader response.

I have noticed, however, that some print media have made earnest efforts to get a little closer to their actual readers. But often these have been simply questionnaire-making enterprises.

I must confess that the foregoing has happened in measuring broadcast media, too; but please remember I am not speaking for audience rating methods in general. I am speaking only for the kind that Trendex uses.

At any rate, I do see evidence that advertising executives are using hunches less and logic more. The evidence? Trendex has grown—and is growing steadily. ★★★

**100% NEGRO PROGRAMS**  
**WSOK**  
 in NASHVILLE, TENNESSEE



HOME OF THE FAMOUS  
*Hawaiian Room*

● Just 3 minutes from New York City's Grand Central Terminal and conveniently near to the Fifth Avenue shopping district, the Lexington is centrally located. Its 801 outside rooms are all equipped with combination tub and shower bath, circulating ice water, full-length mirror, 4-station radio. Television.  
 "New York's Friendly Hotel"

*Hotel Lexington*

Near the United Nations  
 LEXINGTON AVE. AT 48th ST., N.Y.C. 17  
 Call Your Local Travel Agent

Outstanding Quad-City Favorite  
 MORNING, AFTERNOON, EVENING  
 according to  
 ARB AND PULSE  
 FALL SURVEYS

Ask Avery-Knodel  
 for Figures

CBS FOR THE

QUAD-CITIES  
 IOWA  
 DAVENPORT  
 EAST MOLINE  
 ROCK ISLAND  
 ILLINOIS  
 NOW 1/4 MILLION PEOPLE

**WHBF** AM TV  
 ROCK ISLAND, ILL.  
 REPRESENTED BY AVERY-KNODEL

17 out of 19

KROD-TV  
 NEW MEXICO  
 EL PASO TEXAS  
 Channel 4

TOP AMERICAN ADVERTISERS USING PROGRAMS IN THE EL PASO MARKET ARE ON KROD-TV

**KROD-TV**  
 CHANNEL 4  
 EL PASO TEXAS  
 CBS - ABC

AFFILIATED with KROD-600 kc (5000w.)  
 Owned & Operated by El Paso Times, Inc.

Rep. Nationally by the BRANHAM COMPANY

What Makes a Radio Station Great?

# PULLING POWER

with Homemakers

Polly Pulled  
1473  
Recipe  
Requests



She wasn't giving away \$64,000, nor even left-handed butter spreaders—just recipes for old-fashioned fruit cake. What's more there were no simple coupons to fill out—listeners had to do it the hard way, write a card or letter to get them.

Yet "Polly's Kitchen" pulled 1473 recipe requests in one month recently on WFAA.

This sort of pull is typical of all WFAA programs.

Much planning, research and experience goes into WFAA programming. As a consequence WFAA has built outstanding programs in every category—women's, farm, news, religious, and musical.

This kind of programming is responsible for WFAA's leadership\* in North Texas—an area where adults spend more time with radio than any other medium.

If you're looking for the best medium in the best market south of Mason-Dixon's line . . . ask your Petry man about WFAA.

\*Whan Study — A. C. Nielsen, N.S.I.

**WFAA**  
820 • 570  
30,000 WATTS      5000 WATTS  
DALLAS  
NBC • ABC • TQN

**WFAA**

is a great radio station

Edward S. Petry & Co., Representative

# Newsmakers in advertising



**Louis N. Brockway**, Y&R executive v.p. and chairman of the Advertising Council, told the members at the council's annual conference in Washington that the council proposes "a program for a 20% increase in the \$125 million annual volume of advertising given to public service causes." Among the additional projects the council proposes undertaking in 1956 are drives to get out a maximum number of votes in fall, to foster mental health work. Budget is an approximation of the value of agency and client talent donated to the council, plus time and space donated by the media for the council's projects.



**G. Albert Honold**, newly appointed ad manager of Friskies pet foods, division of Carnation Co., Los Angeles, will be riding herd on one of the largest spot tv film programing campaigns. Through Erwin, Wasey & Co., Friskies sponsor Annie Oakley in 146 markets, share sponsorship of Waterfront in key Western markets. As part of its national tv blanket, the Friskies line of pet foods also participate in the parent company's Burns and Allen, CBS TV, alternate Mondays 8:00-8:30 p.m. Honold comes to Carnation from the LA office of Honig-Cooper agency, which he headed as v.p.



**Emanuel ("Mannie") Sacks**, v.p. of RCA and NBC and v.p. and general manager of RCA Victor Record Division, will concentrate on NBC and RCA staff activities from mid-April on, RCA president Frank Folsom, announced. "Because of the expansion of color tv, and new programing as well as talent requirements," said Folsom, "The demands on his time will be even greater in the months ahead. In addition, Mr. Sacks is chairman of the board of Kagan corporation, which handles NBC film syndication and other NBC enterprises." Sacks is succeeded by Lawrence Kanaga, RCA Record Division v.p.



**Alan W. Livingston**, former Captol Records exec. v.p., has been appointed president of Kagan Corp., NBC subsidiary handling top network tv properties, talent and NBC Tv Films. When NBC president Bob Sarnoff announced Livingston's appointment, he also added to Kagan the NBC Theatrical Division, newly created entertainment unit to direct both the NBC Opera Co. and the NBC TV Opera Theater. "Mr. Livingston's wide experience in the entertainment field will play a vital role in Kagan's future expansion," Sarnoff said. His assistant, Alfred R. Stein, becomes a Kagan v.p.



# WDIA Benefit Aids Crippled Memphis Children!

That crippled and handicapped Negro children in Memphis NOW have a place to go to school, is just another way of proving the unparalleled success story of radio station WDIA.

Formerly, the city of Memphis offered no educational facilities to such handicapped children—that is, until WDIA entered the picture and made its dramatic contribution to station-community relations!

## Establishment of School

Realizing the urgent need—and cognizant of its direct, personal appeal to a highly-concentrated, intensely-loyal, Negro audience, WDIA took the initiative in establishing such a school. Officials of WDIA called on the Memphis Board of Education, offering to utilize WDIA talent in raising funds to furnish the all-important transportation. The Board of Education gave the suggestion favorable consideration and formulated definite plans for the enterprise. WDIA assumed its part of the financial responsibility; and, in 1949, started sponsoring the first in a series of highly successful, annual Goodwill Revues, with proceeds going to the school project.

## Success of WDIA Benefits

The tremendous success of WDIA's Benefits is proven by the fact that, year after year, these crippled children are not only attending school for the first time in their lives; but, also, have, for their use, two new school busses, complete with drivers. Besides providing the desperately needed transportation to school, the busses are

available for students' field trips, which include picnics, and visits to the zoo, airport, dairies, and other points of interest, in and around Memphis.

## WDIA Rating

All of this was accomplished through the foresight and prestige of WDIA, which is rated Memphis' first radio station in Pulse Surveys, in a field of eight competitors.

Attesting to WDIA's popularity, appeal, and steadfast listener loyalty, was the record-breaking turnout, last December 2nd, of over 8,000 paid admissions, at Memphis Municipal Auditorium for the station's seventh annual Goodwill Revue. Auditorium management said it was the largest crowd in their history, even surpassing the capacity crowds for such attractions as the Jack Benny Show, Liberace, the Metropolitan Opera, Shrine Circus, and the Harlem Globetrotters.

There was just ONE drawing card responsible for this huge turnout. There were no posters, displays, bill boards, or editorials. THERE WAS JUST WDIA—WDIA, with its unique communications system. The Staff of WDIA had gone to work thirty days beforehand, inviting folks to attend the Revue. That's all it took. Word of mouth—as delivered WDIA style, in tones and accents its audience knows and loves, to the accompaniment of their own kind of music.

## Key To Success!

For proof of performance in your own particular line, write in for the complete WDIA success story!



Boarding the new school bus for the homeward trip are pupils at the Crippled Children's School.



This is just one-half of the capacity crowd of 8,000 who came to see the WDIA Goodwill Revue on December 2, 1955. The other side of the Auditorium was just as jammed.



Pictured in their classroom at Crippled Children's School are a few of the youngsters for whom WDIA's Goodwill Bus provides the transportation which was so urgently needed.



co-stars on  
**OZARK JUBILEE**



We appreciate the growing family of fine products like these now advertised on **OZARK JUBILEE** and thank the makers, Whitehall Pharmacal Co. and American Chicle Company, and their advertising agencies, the Biow Co., Inc., Grey Advertising Agency, Inc., Sullivan, Stauffer, Colwell & Bayles, Inc., Ted Bates & Company, for their confidence in America's favorite Saturday night family program on **A B C Television Network** . . . Coast-to-coast.



SPRINGFIELD, MISSOURI  
"Crossroads of Country Music"

the **OZARK JUBILEE** every Saturday night — ABC-TV coast-to-coast



*of great account..*  
CHRIS LYNCH

photo by FABIAN BACHRACH

## “Colgate-Palmolive Depends On KMTV’s Regional Sales Power in Nebraska and Iowa”

*says Chris Lynch, Colgate Buyer, Ted Bates & Company, Inc., New York.*

“Strong regional coverage is an important consideration when we schedule television for Colgate-Palmolive”, Mr. Lynch said. “And KMTV has proved it really delivers the viewers in Western Iowa and Nebraska.”

“Our network and spot schedule on KMTV has gained us many new loyal customers in the Omaha Area market”, said Mr. Lynch. “We consider KMTV a pace-setting station in the Midwest.”

Broad regional coverage is a bonus KMTV can provide for you—because of these important facts: KMTV’s maximum power and low channel 3, the flat Nebraska-Iowa terrain, and the outstanding line-up of NBC and locally-produced shows that make more people want to watch KMTV.

KMTV is the Omaha TV leader in national, regional and local sales. Why not profit from the experience of these satisfied advertisers? Contact KMTV or Petry today.



KMTV MARKET DATA\*

Population .....	1,536,800
TV Homes .....	362,000
Retail Sales .....	\$1,716,560,000
Buying Income .....	\$2,236,230,000
*1955 Survey of Buying Power	

COLOR  
TELEVISION  
CENTER

**KMTV**  
CHANNEL 3  
MAY BROADCASTING CO.



..... NBC-TV  
..... ABC-TV  
**OMAHA**  
..... Represented by  
..... **Edward Petry & Co., Inc.**

## REPORT TO SPONSORS for 16 April 1956

(Continued from page 2)

**Tv viewing hits record level** Tv viewing loyalty is even surprising industry. Theory that tv viewing will decline as families get used to tv set has been dealt mortal blow. Nielsen average per-home viewing per day data reached record level in January with 6.02 hours. January 1955 figure was 5.81 hours.

-SR-

**Morning vs. afternoon radio** Nielsen analysis of early morning vs. later afternoon listening in one market illustrates interesting radio audience patterns. Average quarter-hour audience 6:00-9:00 a.m. and 3:00 6:00 p.m. was about same on major stations. However, unduplicated 3-hour audience in morning was over 50% greater because of greater turnover. Conversely, average afternoon listening per home was half again as long as morning.

-SR-

**Tv stations set for color increase** Increasing numbers of tv stations are getting set for color. Today 211 stations, or 53% of all U.S. tv stations, can transmit network color; 70 stations can originate color film; 23 can originate local live color. On 15 April, WNBQ, Chicago, became country's first all-color tv station. (For complete color status report see story in special NARTB Convention section this issue, page VI.)

-SR-

**Syndicated double exposure** Double exposure of syndicated film is growing trend. Bromo Seltzer, via L&N, which sponsors Ziv's "Science Fiction Theatre" on WRCA, New York, started same show on WPIX, New York, 11 April. Ballantine has been doing same since last September with Ziv's "Highway Patrol" in same market on same stations. Beer firm previously kicked off trend with double exposure of "Foreign Intrigue" in New York. Double exposure sponsors reportedly made good deals for twin showings, find little home duplication.

-SR-

**Tv talent draws readers** Newest wrinkle in cross-plug promotion: Steve Allen becomes contributing editor of Cosmopolitan effective with May issue. It's one more sign of high readership tv talent insures, may spark more of same.

-SR-

**GMAC expands spot radio** One of biggest spot radio campaigns this summer will be General Motors Acceptance Corp. traffic information series on 219 stations. Last summer GMAC used only about 4 stations. Spot radio now accounts for over half of GMAC's advertising budget. Dealers told GMAC executives traffic bulletins were best form of advertising GM division had ever used. Agency is Campbell-Ewald, Detroit. (For full story of major GMAC spot radio expansion, see page 36.)

-SR-

**Sponsors in Hollywood?** With flood of tv dramas being sold to Hollywood (over 30) and tendency of many U.S. companies to diversify operations by merger, here's question for corporate planners: What tv drama show sponsor will be first to acquire motion picture interest for production of scripts originally used on client's own tv show? Could be some are already studying pros and cons.

-SR-

**Hollywood-to-tv and back again** Hollywood-to-tv-and-back-to-Hollywood parley is in works with Hal Roach Jr. doing "Little Rascals" feature film. "Little Rascals" is title under which oldie "Our Gang" films are now syndicated by Interstate. Success of tv's "Little Rascals" (originally produced by Hal Roach Sr.) gave Roach Jr. idea of doing new movie.



**How does Jones trace sales?**

By this point much has been written about the remarks of MacManus, John & Adams President Ernest Jones before the Pittsburgh Council of the 4 A's. Jones, whose clients include Pontiac and Cadillac, expressed serious doubts about television's effectiveness as a "prime" advertising medium for durable goods products.

Of all the rebuttal comments we've heard and seen we like best this simple question which was raised by TvB's Oliver Treyz who said: "We wonder if Mr. Jones is qualified to testify as to tv's effectiveness as the 'prime' medium when his tv experience in the 'durable goods' field appears to have involved its use as a supplementary medium . . ."

That's a particularly strong line of reasoning when you consider that Pontiac allocated only about 20% of its budget to network tv in recent years with 60% going to newspapers and 20% to magazines (by the estimates of a leading agency research department). The Cadillac network

tv budget is estimated at .5%. Patently tv has not even been given an opportunity to function as a "prime" medium.

We are frankly puzzled by one other aspect of Jones' analysis: Just how does he isolate the sales effectiveness of television and find it faulty?

We at SPONSOR spent two years on our All-Media Evaluation Study and probably the prime conclusion which emerged was that most multi-media national advertisers today have no scientific basis for isolating results from any one advertising medium. This was not true, of course, with advertisers who use one medium virtually to the exclusion of others or in test market situations. But with accounts like Pontiac and Cadillac where tv brings up the rear of media expenditures we would imagine isolation of tv's effectiveness to be an unusually difficult job.

So we'd like to know how Mr. Jones knows, as he stated, that the "top-rated shows simply aren't moving cars for their sponsors." We'd particularly like to know this because in the time since his talk he himself has been quoted as saying: "It is difficult if not impossible to credit any one medium with the success of a product."

\* \* \*

**How to make 'em listen**

It was the first time it had happened in years. Someone sent us a telegram inviting us to listen to a radio program.

So we hurried home that night to tune in. And this is the coincidental fact of the matter. As we came in the door, the wife said, "Honey, there's a radio program we *must* listen to tonight. They've been beating the drums

about it all day long." And so we did and heard "The Exurbanites," on the CBS Radio *Workshop*.

Our personal panel of two rated the program excellent. But what stands out isn't the fine script and production job. It's simply this:

Why aren't radio programs sold this way more often? Why isn't there a constant stream of audience promotion designed to take advantage of the excitement which a fine radio program can still build today?

\* \* \*

**Watch color in Chicago**

This is Color Television Week in Chicago as proclaimed by Mayor Richard J. Daley to mark WNBQ's debut as the world's first all-color television station. It is also the week in which the 34th annual NARTB Convention takes place in the same city.

Already at this year's Convention there will be a considerable body of broadcasters who have had extensive experience with local live color. And we predict the premiere of the all-color WNBQ will stimulate dozens of stations to speed up their own color plans.

What this can mean to the advertiser and agency is that color television as a national force will be that much closer.

There have been many predictions about the growth of color tv set ownership. (See article in NARBT Convention Special section, page VI.) We won't add another. But we will point to one simple fact about television for those whose estimates of color's future have been on the conservative side: Television has outdistanced every prediction that has ever been made for it—no matter how optimistic.

**Applause**

**Trade association strength**

Advertisers and agencies do not have direct opportunity to observe the inner workings of the broadcast media trade associations, NARTB, TvB, and RAB. Yet the job these trade associations do is of direct concern to the adman in many ways.

NARTB plays a major role in helping to maintain a proper climate of opinion in which free radio and television can function and in helping to guide station management. TvB and

RAB help to keep their respective branches of the air media healthy by spearheading industry sales activity.

To the advertiser who wonders how good a job all three industry organizations are doing SPONSOR can report confidently that each is playing its designated role in superb fashion. SPONSOR asked stations all over the country to evaluate the industry's trade associations and results for each summed up to a vote of confidence.

You'll find the results of our survey on page II of the NARTB Convention Special section in this issue. We commend them to your attention as significant evidence of the basic strength of the air media as reflected in their trade associations. And to the trade associations themselves and Presidents Hal Fellows, Oliver Treyz and Kevin Sweeney goes our applause for the outstanding jobs they are doing for advertisers in broadcast media.



**THEIR**  
**EXPERIENCE**  
**YOUR**  
**SALES RESULTS**

*This group of experienced Meredith station executives meet regularly, sharing their ideas, their know-how.*

*The result, their better broadcasting, better telecasting— and your better sales results.*

KANSAS CITY		SYRACUSE		PHOENIX		OMAHA	
<b>K</b>	<b>K</b>	<b>W</b>	<b>W</b>	<b>K</b>	<b>K</b>	<b>W</b>	<b>W</b>
<b>C</b>	<b>C</b>	<b>H</b>	<b>H</b>	<b>P</b>	<b>P</b>	<b>O</b>	<b>O</b>
<b>M</b>	<b>M</b>	<b>E</b>	<b>E</b>	<b>H</b>	<b>H</b>	<b>W</b>	<b>W</b>
<b>O</b>	<b>O</b>	<b>N</b>	<b>N</b>	<b>O</b>	<b>O</b>	<b>W</b>	<b>W</b>
<b>RADIO</b>	<b>TV</b>	<b>RADIO</b>	<b>TV</b>	<b>RADIO</b>	<b>TV</b>	<b>RADIO</b>	<b>TV</b>
810 kc.	Channel 5	620 kc.	Channel 8	910 kc.	Channel 5	590 kc.	Channel 6
<b>CBS</b>	<b>CBS</b>	<b>CBS</b>	<b>CBS</b>	<b>ABC</b>		<b>CBS</b>	<b>CBS</b>

Represented by KATZ AGENCY INC.

JOHN BLAIR & CO. BLAIR TV, INC.

**MEREDITH** *Radio and Television* **STATIONS**  
 affiliated with *Better Homes and Gardens* and *Successful Farming* magazines

# When it's "Play Ball" in the Big League Heart of America..

**59.9%\* of all radio listeners stay tuned to KMBC-KFRM!**

Big-league baseball is the most powerful radio audience magnet yet discovered in the Heart of America. Last year, baseball fans in this area broke all predicted records in their enthusiastic support of the Kansas City A's. When they weren't jam-packing the Kansas City Municipal Stadium, these eager baseball followers were glued to their radios — living and breathing the KMBC - KFRM play-by-play account of each game via the sparkling on-the-scene broadcasts by veteran sportcasters Larry Ray and Merle Harmon.



Larry Ray



Merle Harmon

In addition to the play-by-play broadcasts, these same avid fans eagerly absorbed every other form of baseball coverage provided by KMBC-KFRM. Sportcasts, baseball features, pre-game and post-game shows—under the supervision of KMBC-KFRM Sports Director Sam Molen—were followed by literally hundreds of thousands of loyal listeners.



Sam Molen

History is repeating itself in 1956. These same fans, and many additional ones who have been warmed up by hot stove league sessions this winter, are eagerly anticipating another great season. They are setting their radio dials at KMBC, and leaving them there all day long, all summer long!

What a set-up for advertisers! A tremendous radio audience drawn by the powerful allure of big-league baseball and held throughout the broadcast day by the progressive New Sounds of KMBC-KFRM programming. A total of 22 air personalities, working with new formats and new ideas, have created a new brand of broadcasting that's tailored to the tastes of today's radio listeners. Music, news, sports, farm service, women's programs—they're all part of KMBC-KFRM personalized radio that sells as it serves.

\*Average audience figure derived from Hooper, Pulse and Nielsen surveys taken for three separate periods during last year's baseball season.



**For choice availabilities on KMBC-KFRM,** contact your Colonel from Peters, Griffin, Woodward, Inc. He'll tune you in on the New Sound that's creating new sales in the Heart of America.

DON DAVIS, First Vice Pres. & Commercial Mgr.  
 JOHN SCHILLING, Vice Pres. & Gen. Mgr.  
 GEORGE HIGGINS, Vice Pres. & Sales Mgr.  
 DICK SMITH, Director of Radio  
 MORI GREINER, Director of Television



to the New Sound of

**KMBC** of Kansas City  
**KFRM** for the State of Kansas

**1<sup>st</sup>** in the **Heart** of America

and in Television, the Swing is to **"BIG-TIME" DAYTIME** on **KMBC-TV**

Kansas City's Most Powerful TV Station