

ction one of two parts  
 SECOND CLASS MAIL PRIVILEGE  
 AUTHORIZED AT BALTIMORE MD

# SPONSOR

the magazine radio and tv advertisers use

9 JULY 1956

50¢ per copy • \$8 per year

# 16% more viewers per rating point!

The dominant station serving Richmond, Petersburg and Central Virginia

	Number of TV homes in Grade B area	TV homes per rating point projected to Grade B area
<b>WXEX-TV</b>	<b>205,000</b>	<b>2,050</b>
<b>STATION B</b>	<b>175,400</b>	<b>1,754</b>
<b>STATION C</b>	<b>174,800</b>	<b>1,748</b>

- WXEX-TV delivers 16.9% more TV homes than Station B—17.3% more than Station C.
- WXEX-TV gives you a *bonus of better than 2 TV homes* with every 12 homes you buy.
- Station B is now operating on interim low power and tower. On this basis, the Grade B area of WXEX-TV delivers 58.3 more TV homes than does Station B.

Service contours of stations considered are for maximum power and tower calculated by Kear & Kennedy (consulting radio engineers, Washington, D. C.) from information on file with FCC, and based on latest available ARF figures updated to June 1, 1956.

# WXEX-TV

**NBC BASIC—CHANNEL 8**

Tom Tinsley, President

Irvin G. Abeloff, Vice Pres.

National Representatives: Select Station Representatives in New York, Philadelphia, Baltimore, Washington, Forjoe & Co. in Chicago, Seattle, San Francisco, Los Angeles, Dallas, Atlanta.

SPOT RADIO DOLLAR FIGURES page 25
Television and radio plans for forthcoming Presidential campaign page 28
Debate: Should short announcements be used to sell issues? page 29
Trends you should watch for fall page 30
So you think there are bugs in your tv approach? page 32
I wrote commercials for a genius page 34
What are you expecting in film production? page 36

# MORE

4

**ENTERTAINMENT!** CBS' Titan program fare augmented with the top ABC programs like Disneyland, Mickey Mouse Club, etc., is further fortified with the Top Rated locally produced shows such as the "Gil Newsome Show", "The Fred Moegle Show", and the "Recallit and Win" program.

and  
**MORE**

4

**AUDIENCE!** Channel 4 quite naturally takes the lion's share of the television audience in St. Louis! ARB and Pulse have consistently shown that KWK-TV enjoys St. Louis' largest audiences during all the regular time segments\* thru-out the week!

\*ARB—April, 1956, Telepulse, April (May) 1956.

and  
**MORE**

4

**RESULTS!** Offering the best in entertainment, plus the largest consistent audiences in each time segment, KWK-TV presents to its advertisers the largest most consistent sales potential . . . a potential that more and more advertisers are consistently turning to their sales advantage!



REPRESENTED NATIONALLY BY THE KATZ AGENCY

**REPORT  
TO SPONSORS  
9 JULY 1956**

**Tv clearances:  
when?** Admen concerned with clearances will find little immediate aid in FCC's de-intermixture proposals. Commission has called for comments by 10 Sept. But possibility of oral arguments, even court action by broadcasters adversely affected, could hold up final decision until next year, perhaps even later. FCC proposals, which affect 17 cities, were welcomed by uhf interests, though latter were disappointed that Commission didn't propose more de-intermixture.

-SR-

**SRA releases  
spot totals** First all-industry report on spot radio spending totals shows \$54,258,000 for first 5 months of '56, up 17.8% from \$46 million during same period last year. Compiled by Price Waterhouse and released by Station Reps. Assn., total national spot radio spending will be reported monthly. (See story, page 25).

-SR-

**What's next step  
toward more data** Total spot radio spending figures are big step forward. Will figures for individual advertisers such as TvB now supplies for spot tv follow? Such a move could come from any one of several directions: (1) expansion of methodology and survey by SRA, (2) cross-section survey of member-stations by RAB, (3) development of more complete reporting by Executives Radio-Tv Service.

-SR-

**Reynolds Metals  
buys new tv show** Reynolds Metals, pioneer network tv sponsor among metal companies, aims for even audience split among men, women, 'teens, with new film show, Circus Boy. Show is to be slotted in firm's old NBC TV time (Sun., 7:30-8 p.m.). Objective remains to combine sell for Reynolds Wrap, pitch for varied uses of aluminum. '56 season may presage move to separate net tv vehicle for Reynolds Wrap, now selling at \$30 million annual rate.

-SR-

**FCC seeks tv  
station data** Now that tv webs have finished supplying (or have they?) tons of data to Washington probers, tv stations are busy bearing burden of fact-gathering. FCC's Network Study Group has sent 7-page request for information (31 questions) to all video outlets. Latter were given six weeks to fill it out; questionnaire is due 31 July. Information sought includes data on affiliation, card rates, other station ownership, various breakdowns of programing, sponsorship.

**Arnold Alpert named advertising director of SPONSOR**

Arnold Alpert has been appointed advertising director of SPONSOR effective 1 July. He will be in charge of all advertising sales. Alpert, who joined SPONSOR in June 1954 as midwest manager, also served on the editorial staff in 1951-52. He interrupted his association with SPONSOR to work for his Masters Degree at the Graduate School of Journalism, Columbia University.

## REPORT TO SPONSORS for 9 July 1956

- Tv webs push auto pitches** Auto cutbacks in net tv are spurring webs to heavy sales activity in Detroit. Armed with new Trendex study indicating dealer enthusiasm for tv, ABC TV will attempt to up its share of auto billings in pitch to manufacturers this week. NBC TV is also readying sales promotion ammunition. ABC already has 2 new auto shows coming up: a 2nd Lawrence Welk hour for Dodge, "Ford Theatre," switched from NBC. Trendex study, made among 857 dealers in 16 cities, found tv tops list of all media for drawing showroom traffic. Dealers also favored tv for national advertising support.
- SR-
- Negro radio's pivotal role** Negro radio will have important role in Republican Presidential spot campaign (through BBDO). Agency has already bought up to 150 announcements per market in Negro stations for 9 weeks preceding Election Day. Negro vote is expected to be big factor in campaign. Said NAACP's Washington representative at NAACP's 47th annual convention recently: "It is within our hands to determine whether there will be a Democratic or Republican 85th Congress."
- SR-
- Senate group report due** FCC de-intermixture proposal has reportedly caused Senate Commerce Committee to consider watering-down planned separate majority and minority interim reports in favor of full committee report. Latter, expected this week, will be mild in tone. SPONSOR learned. On another probe front, House Anti-trust Subcommittee went deeply into why FCC okayed NBC-Westinghouse swap of Philly, Cleveland stations. Committee, chaired by Rep. Emanuel Celler (N.Y.), will continue questioning FCC this week, move hearings to New York City in September. Celler said group will look into tv star system, "tyranny of ratings," many other subjects.
- SR-
- Orkin tv spoofs exterminating** Otto the Orkin Man sprays South and West with announcements on 104 tv stations after one-station start in '51. Orkin Exterminating, Atlanta, spends \$275,000 annually on tv, uses animated pests to remove social stigma, sell pest control. (See story page 32).
- SR-
- New clients for net radio** SPONSOR survey of all 4 radio networks shows between 25-30 accounts which have never used net radio are in fold this year; more in offing. Reasons: better salesmanship on part of nets, availability of short time slots, participations. Among new buyers: Chesebrough-Ponds', Slenderella, Olson Rug, Greyhound, Hudson Vitamin.
- SR-
- How should tv sell candidates?** Many Democrats charge Republicans sold 1952 candidates like tooth-paste in spot tv campaigns, yet spot tv will play major role in both parties' 1956 Presidential campaigns. For opposing views on role of air media in campaigning, see debate (page 29) between 2 admen who helped direct last Presidential campaigns—Lloyd Whitebrook for Democrats, Rosser Reeves for Republicans. Accompanying story (page 28) outlines plans for air media at Norman, Craig & Kummel for Democrats, BBDO, for Republicans.
- SR-
- Brylcreem hits No. 3 sales spot** Brylcreem hair dressing reaches number 3 position in field; sales have more than doubled the past 30 months with 90% of budget in spot tv. Harold F. Ritchie also heavy in tv for Eno, Scott's Emulsion.

(Sponsor Reports continues page 87)



16th in  
manufacture  
of  
food



# wgal-tv

LANCASTER, PENNA.

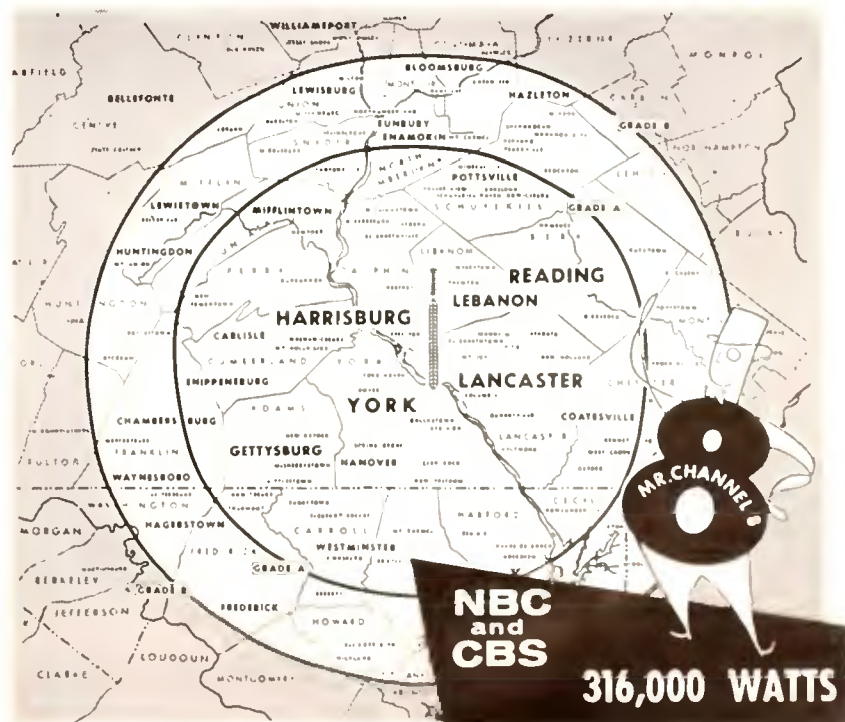
NBC AND CBS

Among the television markets foremost in the manufacture of food and kindred products, the Channel 8 Multi-City Market ranks sixteenth, based on production figures for America's top 100 counties (SALES MANAGEMENT "Survey of Buying Power" —May 10, 1956) Food manufacturing is just one of the many widely diversified industries which make the WGAL-TV Channel 8 market of first importance in your advertising planning.

STEINMAN STATION  
Clair McCollough, Pres.

Representative  
the **MEEKER** company, inc.  
New York                      Los Angeles  
Chicago                         San Francisco

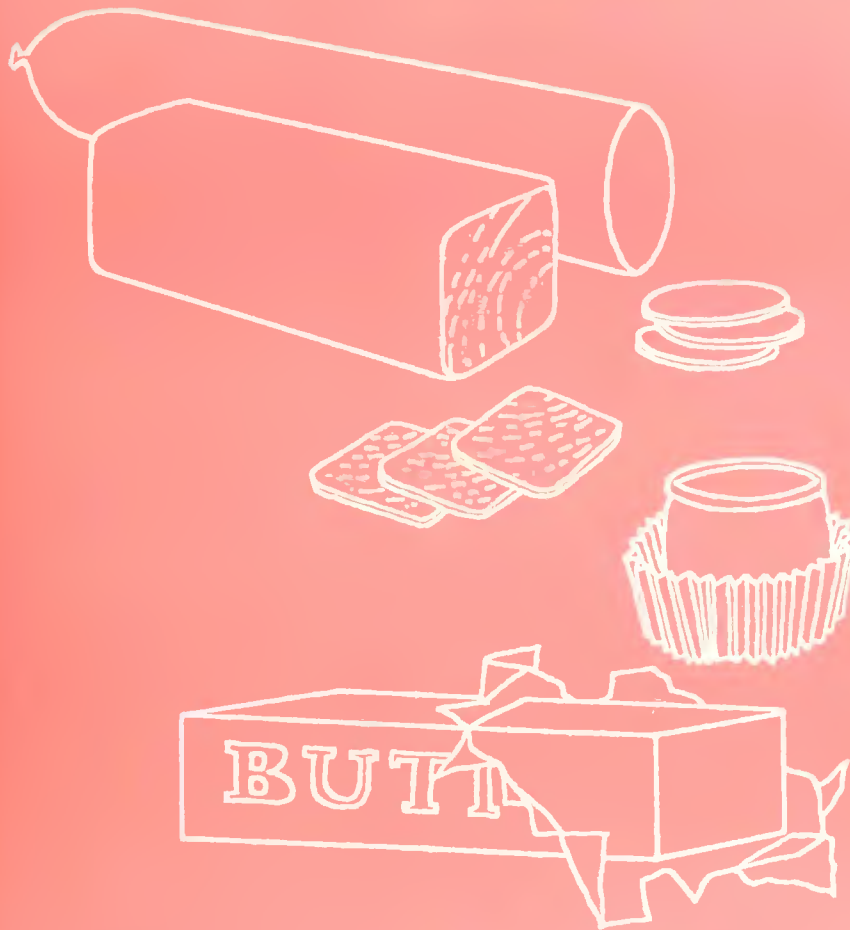
## CHANNEL 8 MULTI-CITY MARKET



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16th in  
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# wgal-tv

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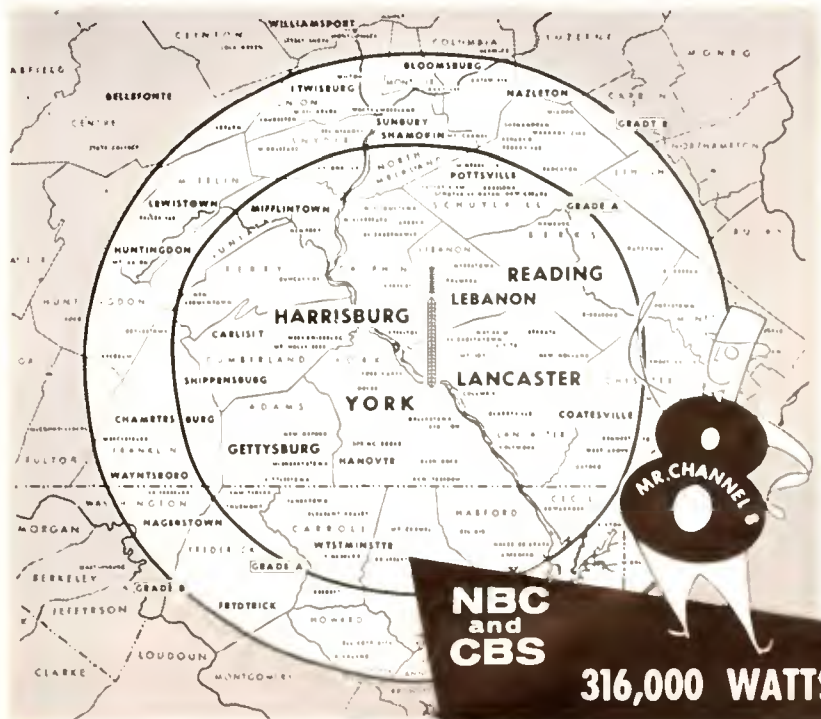
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New York                      Los Angeles  
Chicago                        San Francisco

## CHANNEL 8 MULTI-CITY MARKET



# SPONSOR

advertisers use

9 July 1956  
Volume 10 Number 1

## ARTICLES

### *Spot radio dollar figures*

For the first time, industry sees totals on spot radio expenditures. Station representatives Assoc. shows \$54 million billing in first five months of '56

25

### *How to sell a candidate: 1956*

Both parties are relying heavily on tv in forthcoming Presidential election. Air media strategy is on drawingboards now. What are party tv philosophies?

28

### *Trends to watch for fall*

These are brief highlights from SPONSOR's 10th annual Fall Facts Basics. They are arranged in article under groupings of spot tv net tv, film, spot radio, net radio. Briefing highlights developments you must know about to keep posted

30

### *So you think there are bugs in your tv approach?*

You haven't really had problems until you start selling exterminating. But Orkin of Atlanta did so well on tv that sales have doubled in five years

32

### *I wrote commercials for a genius*

The genius was a news analyst opposed to sponsorship of his shows. The copywriter was a woman who invaded his sustaining program privacy at WRNL

31

### *What agencies expect from film producers*

In the relatively new relationship between adman and television film producer compatibility depends on complete understanding, says agency film head

36

## COMING

### *Reynolds sells a product and an industry*

Reynolds Metals, pioneer in selling the aluminum industry to the consumer via network tv, has as its secondary objective the sales of its Reynolds Wrap. How does a company coordinate institutional and consumer messages?

23 July

### *Six-month round-up*

Next issue the six month SPONSOR index to tell you how to find what where, and in which issue. Handily classified it rounds up all SPONSOR contents

23 July

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**You Can Cover  
MORE of ARKANSAS**

**with**

**KTHV**

**CHANNEL 11  
LITTLE ROCK**

**KTHV HAS:**

Tallest antenna in the Central South—  
1756' above average terrain!

**KTHV HAS:**

Basic CBS affiliation—Channel 11—  
316,000 watts!

**KTHV HAS:**

Central South's finest and most complete television facilities—completely new building, four camera chains, two large studios, 20' revolving turn-table, fully-equipped kitchen, etc.!

Ask your Branham man for the *new*  
KTHV coverage story!



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

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



**AFFILIATED WITH KTHS, LITTLE ROCK, AND KWKH, SHREVEPORT**

# KBIG NEWS



## FOUR TIME WINNER GOLDEN MIKE TROPHY

The Radio-Television News Club of Southern California honors KBIG for the fourth successive year with its Golden Mike for

**"MOST CONSISTENT NEWS COVERAGE  
BY A LOCAL RADIO STATION."**

KBIG world, national, and local news is supplied by the greatest news gathering services:

**ASSOCIATED PRESS • UNITED PRESS  
CITY NEWS SERVICE • SIGALERT**

KBIG Newscasts are 5 minutes long, staff-written, edited, polished, listenable!

There are 140 each week. Of these, 114 are sponsored; 26 are available.

If you sponsor KBIG News, YOU own a share in this Golden Mike.

If you don't, talk it over with your KBIG or Weed representative.

## KBIG

*The Catalina Station*  
740 ON YOUR DIAL • 10,000 WATTS

JOHN POOLE BROADCASTING COMPANY  
6540 Sunset Blvd., Los Angeles 28, Calif.  
Telephone: HOllwood 3-3205  
Nat. Rep. WEED and Company

# Timebuyers at work



**Rod C. Parkin.** chief radio-tv buyer, Ross Journey & Assoc., Salt Lake City, Utah, believes in using many if not all stations in a market when buying saturation radio campaigns. "We like heavy saturations of at least 10 announcements daily per market," he told sponsor. "This will be a big year for radio, particularly because it's an election year. Some of the best buys in radio now are probably the five- and 15-minute newscasts. In tv, I like buying either shows or segments of participating programs to avoid dial flippers. But you have to choose shows very carefully. The same format that's a hit in one market can be an awful flop in another." Above all, Parkin warns stations to sell constructively. He cites instances where stations convinced advertisers to use other media by running down their competitors so thoroughly.



**Frances Scott.** v.p., Gibraltar Advertising, New York, says, "We have a rather different attitude toward spot buying for our clients. We do not believe in putting all our eggs in one basket, no matter how good the basket may be. When we do a saturation campaign we like to be on as many different stations and times as budget allows. It's a lot more trouble, but we find it pays off in product sales. We contact the reps in all areas we're considering and lay our problem right on the line. They know we've got to get the best values and availabilities. We find if we're honest in our approach, the boys will do everything possible to help solve our client's problems along the lines of our personal theories." Scotty feels that close contact with reps can often make up for limited budgets in getting top time slots.



**Lee Oakes.** media supervisor, Richard K. Manoff, Inc., believes that too much "1984-ism" is creeping into current advertising thinking—be it media selection of creative activity. "People cannot be reduced to pure statistics in any advertising thinking," Lee says. Monroe calculators cannot displace the need for a good 'instinct' regarding public media preferences and trends. Nor can an IBM machine substitute, in an agency's creative work, for a 'feel' for the people's momentary needs and wants.' Lee thinks that an ideal agency operation results from media and creative people working together; dovetailing their separate approaches so that the creative product is a reflection of media "reality" and vice versa. It must be this way, Lee says. Creative people and media people going their separate ways find themselves in a void.

# The \$250 Million Give-Away Show!

By John Pepper and Bert Ferguson



A Quarter of a Billion Dollar Market is available in the Memphis Negro Trade Area! Naturally, the \$250 Million Question is how YOU can get in on the cash award! Here's the answer: WDIA. WDIA's 50,000 watts and consistent top-ratings control—almost to monopoly—Negro consumer contact in this section of the South.

## Specialized Market

There is, within WDIA's radius, a total of 1,237,686 Negroes! That's almost 10% of the entire Negro population of the United States . . . concentrated in this trade area!

Industry, moving South in its decentralization plan, utilizes these Negroes as labor on a high wage scale. These Negroes will earn in excess of a quarter-billion dollars this year, and they will spend 80% of their income on commodities. They already buy, in the food field, 68% of all canned milk sold in Memphis . . . 65% of all flour . . . over half the mayonnaise, coffee, bleaches. They purchase, in drugs and allied products, almost 55% of all deodorants, about 59% of all laxatives, more than 54% of all soap, half the chest rubs. In soft goods, they buy at least 60% of all sweaters, more than 47% of the men's sox, also 54% of the women's shoes.

What is more, these Negroes buy, not only in quantity, but quality. Their new, affluent, economic status inspires ambition to elevate their standard of living. They want quality merchandise—and they have the money to buy it. Realizing this need, WDIA is meeting the specialized Negro market with

customized sales promotion for name brand merchandise, such as:

**Carter's Little Liver Pills . . .**  
**Blue Plate Foods . . . Arrial . . .**  
**Maxwell House Coffee . . .**  
**Pet Milk . . . Omega Flour.**

Does your brand belong in this group? Have you a product to place on this specialized market?

## Specialized Station

WDIA can channel your sales messages directly to ready-made, loyal audiences . . . audiences who want to buy, if approached in a way suitable to their temperament. These Negroes are filled with pent-up desire for freedom of expression and opportunity to react to the basic selling invitation of their own leaders. WDIA provides both outlets. WDIA is a specialized station, operating—on all 50,000 watts—exclusively for Negroes. Programming is directed specifically to Negroes. Shows feature Negro talent only—announcers, MC's, disc-jockeys, musicians, home economists, stars.

As a consequence, listeners with a quarter of a billion dollars to spend, feel that WDIA is their station. They respond to WDIA's Negro stars with racial pride—and they support products which their stars represent with stout fidelity. WDIA contacts—and virtually controls—the largest market of its kind in the nation.

## Market Development

Moreover, this market potential is just developing. As industry moves more and more rapidly to this section, Negroes become an increasingly strong, integral factor in the expanding economy. A multiplicity of businesses are thrusting upon the Negroes employment on an ever-growing scale. A larger number of Negroes work with greater regularity than at any period in the history of the South—and this is just the beginning. The South is swiftly changing from agrarian economy to industry. New occupations, new skills, constantly make new requirements and offer higher wages. As the Negroes learn new trades, they acquire new values, accept new responsibilities.

This psychology manifests itself in an evolving social consciousness. As a group, more Memphis Negroes affiliate themselves with civic, welfare, and fraternal organizations than at any time prior to this era. As individuals, they tend, almost desperately to identify

their personal habits with those accepted as standard by white citizens. Therefore, they buy products never used before by Negroes in any volume if at all. What is more important, they are training their children to avail themselves of soaps, toothpaste, deodorants, face creams, foods hitherto prohibitive by price, and clothing that is new—not handed-down from white youngsters. They are educating their boys and girls to elevate their levels of living, to use more and better commodities.

The establishment of your brand on the Memphis Negro market means present profits . . . plus an investment in future sales.

## Market Foundation

The market foundation is already an instituted order. The population is permanent, and the Negro finances are on a stable basis. The Negroes are an important part of the changing structure of the South—and their capital a vital contribution to the welfare of the community.

With its 50,000 watt power, its specialized job of programming directly to the Negroes, and its influence through community service for the Negroes, WDIA can reach a larger number of these customers and sell more consumer goods than all other types of media combined!

With the popularity and personalized sales system of this colored station, WDIA can offer you more opportunities for big money than a Give-Away Show. You ask the questions—we furnish the answers on how to win your share of a \$250 Million market.

Secure your advantages now in this rich and opportune market. Send your name and address on your letter-head today. We will mail to you irrefutable facts and figures, along with your bound copy of, "The Story of WDIA!"

WDIA is represented nationally by John E. Pearson Company.

*John Pepper*  
JOHN PEPPER, President

*Bert Ferguson*  
BERT FERGUSON, General Manager

*Harold Walker*  
HAROLD WALKER, Commercial Manager



# STAMPS OF APPROVAL



Advertisers are spending more dollars with the NBC Radio Network on weekends

than with any other network... **48%** more than with the second network.

During its first year, MONITOR increased NBC Radio Network weekend reve-

nues — in the face of a decline in weekend revenue on all other networks — by

**278%** over the preceding year.

MONITOR has moved steadily from 30% sold-out in the first quarter of 1956 to

more than **78%** sold-out for this August. By next month, NBC Radio

will be delivering over **7,000,000** more listener commercial


impressions, weekends, than any other network.

You belong on MONITOR, where advertisers have placed so many stamps of

approval. **NBC RADIO NETWORK**

a service of 

**\*KBIS**  
1000 WATTS  
970 KC



POPULAR  
MUSIC  
24 HOURS  
AROUND THE  
CLOCK . . .

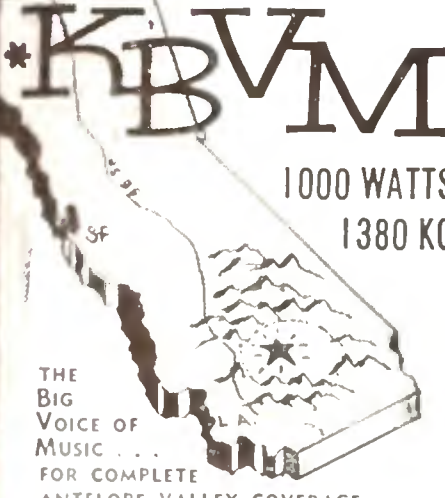
**BAKERSFIELD & KERN COUNTY  
CALIFORNIA**

1. Hub of California's petroleum industry
2. Notionally #1 in cotton #3 in agriculture.

**2 of the  
WEST'S  
RICHEST  
MARKETS**

1. Center of Nation's Supersonic Aircraft production.
2. Desert Expansion: America's fastest growing frontier.

**\*KBVM**  
1000 WATTS  
1380 KC



THE  
BIG  
VOICE OF  
MUSIC . . .  
FOR COMPLETE  
ANTELOPE VALLEY COVERAGE

**LANCASTER & ANTELOPE VALLEY  
CALIFORNIA**

\* Inquire of  
ADAM YOUNG, INCORPORATED  
about this outstanding  
combination buy.

# AGENCY AD LIBS



by Bob Foreman

## Capitalizing on copy via discipline

Television is among other things a disciplinarian of the most tectonic dimensions. As such it has performed yeoman service upon its practitioners and the results of this disciplining is already being felt in many areas.

First, and most apparent, is what it has done in behalf of a new school of playwrights. It has conditioned these individuals to create good drama that can unfold and resolve itself in about 50 minutes (and sometimes in 26); drama that can accommodate at least twice during its brief evolution the violent interruption of a commercial; that has sufficient novelty to be worth putting on at all yet is not too novel for the broadest of audiences; that must not tread on the most conservative of sponsors. The demands of the medium are therefore Herculean, and those who have survived them have gone on to create the *Marty's*, the *Rainmaker's*, and so forth, which gave both Broadway and Hollywood something new and substantial to chew on. The Chayefsky's and Robert Alan Aurthur's don't deny their debt to television. They admit they owe The Great Disciplinarian a lot.

Less fascinating but nevertheless an outgrowth of the rigidities of the medium is the sharpening of skills which has occurred among those who write copy for the various advertisers. Whether these men and women came out of print advertising backgrounds, the theater, radio or what-have-you, they have been kneaded and shaped by the rules of tv, and are, it is certain, better copywriters now. They have had to master not only a tight style of writing, but one that is not too idea-packed. They have had to heed religiously the sweep second hand on a stop watch. They have had to learn the mechanics of production, especially those involving film with its problems of union, labs, and time-lags. And probably for the first time in their lives they were forced into the straightjacket of a budget. To make certain that this latter garment fit without strangling them, they had, of course, to judge each video set-up on a cost as well as dramatic basis, that required them to demonstrate—even in the shortest of commercials—a sound advertising judgment as well as an appreciation of what money means.

The luxury of not understanding the mechanics of production and not caring about its cost was so long enjoyed by so many of them when they worked in print. Today, that's

(Please turn to page 46)

# KRNT-TV

The Leader....

DES MOINES TELEVISION - CHANNEL 8 IN IOWA

Look at these commanding audience ratings!

**KRNT-TV**

FULL POWER—FULL COVERAGE

**337 FIRSTS**

in 462 quarter hours surveyed

**KRNT-TV**

FULL POWER—FULL COVERAGE

**9 of top 10**

multi-weekly shows--  
local news ratings up  
to 35.4

**KRNT-TV**

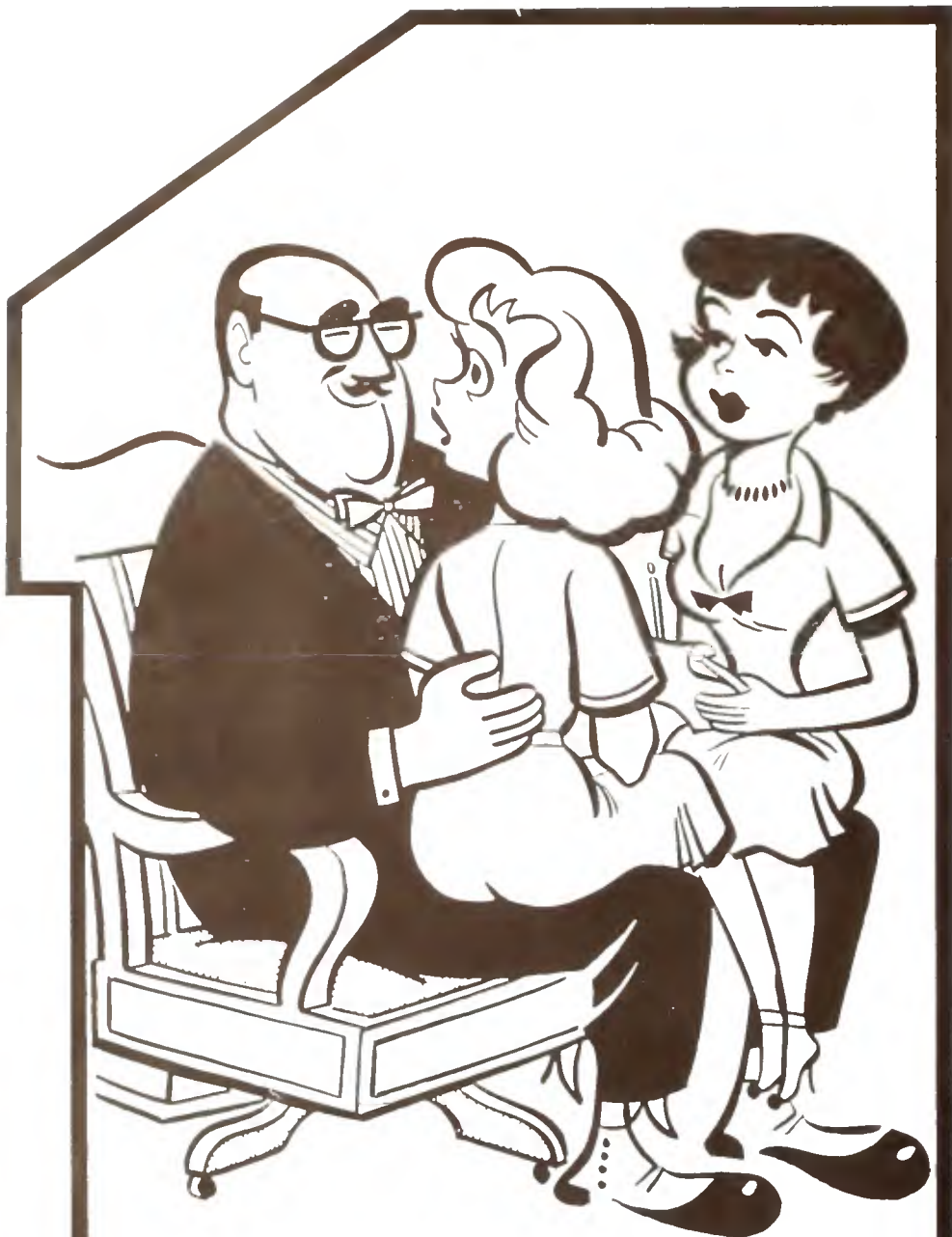
**9 of top 10**

once-a-week shows

*SOURCE: LATEST A-R-B FOR  
DES MOINES METROPOLITAN AREA*



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



## ONE WILL DO!

One station — WBNS Radio — drops sweet-spending Columbus and Central Ohio right in your lap. WBNS delivers the most listeners . . . twice as many as the next biggest station. The most and also the best. With 20 top Pulse-rated shows, WBNS puts *push* behind your sales program. To sell Central Ohio . . . 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.

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

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

*SPONSOR invites letters to the editor.  
Address 40 E. 19 St., New York 17.*

### ECONOMIC WASTE?

There are probably good reasons for the timing or apparent lack of timing between television advertising and product availability. As a person not connected with advertising, however, to me there seems to be considerable economic waste.

As the father of three small children, I can say that my family is particularly sensitive to cereal advertising. When advertising first started on a fruit-flavored cereal called TRIX, my wife tried for weeks to buy the product; but it hadn't reached our local grocers' shelves or those of the nearby supermarket. By the time it did, our children's desires had been diverted to other cereals with premium offers.

Kelloggs had been advertising badges as premiums for pinning on children's cowboy hats. Okay! We'd buy Kelloggs Shredded Wheat instead of Nabisco. What happened? No Kelloggs Shredded Wheat received yet by local merchants, containing these particular premiums; and so my wife buys some other cereal.

Again—on the subject of premiums. A cereal-maker offers one type car in each package of a very nice little plastic train. We wanted to buy enough of the brand so that each child would have a complete train. But there's nothing on the package to tell whether the box contains the engine, coal car, freight car or caboose. After getting four coal cars in a row, we had had enough of that particular premium.

Then there's the question of sending in money with box tops, etc., for premiums. Human beings are lazy. Has anyone ever tried to put a really good premium in the cereal package itself and set the retail price accordingly? In other words, have the grocer stock two packages of "Wheatorinos" one with the space ranger telescope at 75¢ and one with no premium at 25¢. My wife would pay the 75¢ at the store; but she'd never

*(Please turn to page 15)*



*Chattanooga's*

**ONLY  
FULL POWERED  
STATION**

channel **3**

**100,000 WATTS**

**WRGP-TV**

IN THE HEART OF THE INDUSTRIAL SOUTH

*Covering over* **60 COUNTIES** *in*  
TENNESSEE, GEORGIA, ALABAMA & NORTH CAROLINA

Represented Nationally  
By H-R Television, Inc.

AFFILIATED WITH NBC & ABC NETWORKS

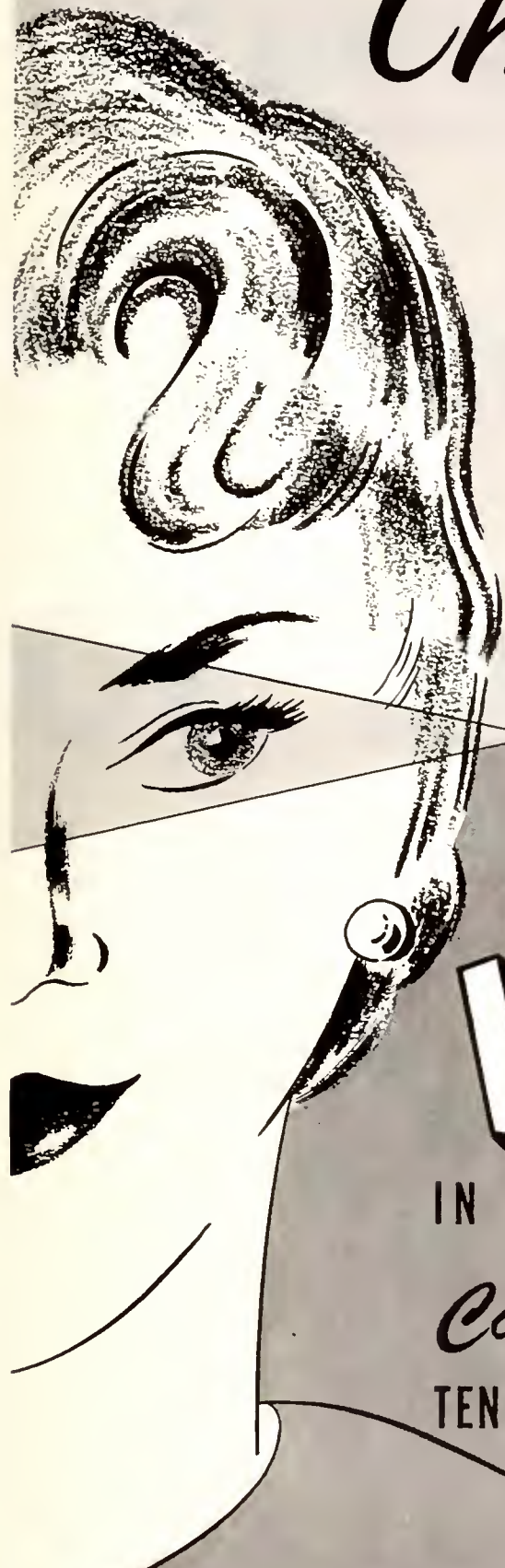
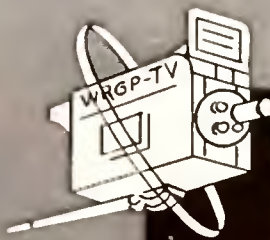
*In Chattanooga it's...* CHANNEL

**WRGP-TV 3**

R. G. PATTERSON  
*President*

HARRY STONE  
*Station Manager*

STUDIOS — 1214 McCALLIE AVE.



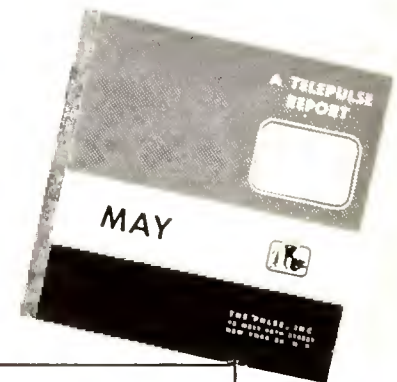
# KLZ-TV dominates

## the Denver market!

### 34 out of top 50

13 out of top 15 Non-Network Shows

11 out of top 15 Once-A-Week Shows



NON-NETWORK FILM SHOWS			ONCE-A-WEEK SHOWS		
Life of Riley . . . . .	31.4	KLZ-TV	Ed Sullivan . . . . .	47.7	KLZ-TV
Dr. Hudson's Secret Journal	29.2	KLZ-TV	\$64,000 Question . . . . .	46.5	KLZ-TV
Highway Patrol . . . . .	26.7	Stat. B	What's My Line . . . . .	37.0	KLZ-TV
I Led Three Lives . . . . .	24.9	Stat. B	George Gobel . . . . .	35.4	Stat. B
Mr. District Attorney . . . . .	22.9	KLZ-TV	I Love Lucy . . . . .	34.9	KLZ-TV
Celebrity Playhouse . . . . .	22.7	KLZ-TV	Your Hit Parade . . . . .	33.4	Stat. B
Guy Lombardo . . . . .	22.7	KLZ-TV	\$64,000 Challenge . . . . .	32.7	KLZ-TV
Wild Bill Hickok . . . . .	22.7	KLZ-TV	Life of Riley . . . . .	31.4	KLZ-TV
Confidential File . . . . .	22.4	KLZ-TV	Alfred Hitchcock . . . . .	31.0	KLZ-TV
Stories of the Century . . . . .	22.2	KLZ-TV	Climax . . . . .	30.7	KLZ-TV
Liberace . . . . .	21.5	KLZ-TV	Disneyland . . . . .	29.8	Stat. C
Range Rider . . . . .	20.9	KLZ-TV	Jack Benny . . . . .	29.7	KLZ-TV
Crunch and Des . . . . .	20.4	KLZ-TV	Groucho Marx . . . . .	29.4	Stat. B
Buffalo Bill, Jr. . . . .	20.2	KLZ-TV	Phil Silvers . . . . .	29.4	KLZ-TV
Studio 57 . . . . .	20.0	KLZ-TV	Dr. Hudson's Secret Journal	29.2	KLZ-TV

More Quarter Hour *Firsts*—from sign-on to sign-off—seven days a week—than all other Denver TV stations combined.



See the complete story! Call your KATZ man or wire Jack Tipton, general sales manager, KLZ-TV.

## 49TH AND MADISON

(Continued from page 12)

bother or remember to send in 50¢ and a box top.

EDWARD W. ALLEN, JR.  
Publicity Manager  
Allen B. Du Mont Laboratories  
Clifton, N. J.

• How about it, cereal manufacturers? What's your answer?

### WIDE SCREEN PROCESS

Thanks for your enthusiastic report on the use of the new Cellorama wide screen Cellomatic process at the TvB's presentation in New York recently.

You overlooked one important fact, however—the name of our process. Since we're very proud of the fact that the Cellomatic process is an exclusive one and the only means of presenting animated projection other than film, we'd appreciate it if you would set the matter straight.

MILTON ROGIN  
President  
Cellomatic Corp.  
New York, N. Y.

### POCKETING NET LINEUP

I have never before written a fan letter to any broadcasting-telecasting industry publication, but I do want you to know how very much I appreciated seeing in your 28 May issue a resumption of your network television fall schedule comparagraph. This service was invaluable to me all last summer and early fall as the changing program picture on the various networks resolved itself into the set pattern of the firmed-up fall line-up.

Only with such an accurate and complete lay-out of network programing can we intelligently set up our telecasting schedule well in advance and know what to anticipate in some detail. As a matter of fact, I cut out and carry with me in my loose leaf sales folder your fall network television program line-up and change it each time you revise it in subsequent issues.

I also carry with me the regular tv comparagraph of network programs which appears once each month in your publication. And may I say thanks for the additional service of perforating its attachment to your

(Please turn to page 81)

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

*New, Timely Election-Year Continuities*

# BMI presents the 1956 PRESIDENTIAL PACKAGE

## *Program Scripts for Radio and Television*

Background — color — personalities — oddities — the intriguing stories of past elections are all neatly wrapped in this BMI "Presidential Package" containing an assortment of 23 scripts for a total of five hours of programming.

### "THE FIRST ELECTION"

One half-hour script

Relates the surprising aftermath of America's first presidential election

### "A PRESIDENTIAL CAVALCADE"

Seven five-minute scripts

Odd and interesting facts about our chief executives . . . their hobbies, early jobs, personal anecdotes and other authentic items.

### "FAMOUS FIRST LADIES"

Five 15-minute scripts

The inside stories of five gracious women who accompanied their husbands to the White House

### "RISE OF POLITICAL CAMPAIGNING"

One half-hour script

The cartoons, rally-songs, gimmicks and techniques of unusual political campaigns through the years

### "THE PRESIDENTS SPEAK"

Seven five-minute scripts

Dramatic highlights of eventful speeches—based on actual recordings of the Presidents' voices

### "FAMOUS CAMPAIGN SONGS"

Two half-hour TV scripts

Historically accurate account of the songs that influenced elections . . . for visual effect—a collection of the original sheet music

### "CAVALCADE OF PRESIDENTS"

Two half-hour TV scripts

Intimate glimpses into the lives of our presidents . . . for visual effect—a collection of photographs, both formal and candid

### "TIME SIGNALS—STATION BREAKS"

:10; :30; 1.00

"Vote as you please, but please vote" and a variety of other useful and timely announcements.

*BMI's "Presidential Package" is available to all stations without charge—as a station and public service.*

## BROADCAST MUSIC, INC.

589 Fifth Avenue, New York 17, N. Y.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★



### That's okay, TIME Magazine . . .

. . . you transposed the call letters of Omaha's most-listened-to radio station 6 different times in the June 4th\* issue . . .

. . . but Hooper, Pulse and Trendex have it straight:

The call letters of the radio station with the biggest audience all day . . . are K-O-W-H.

Hooper says so to the tune of 44.2% of the audience.

Pulse agrees to the tune of 204 out of 240 first place quarter hours for K-O-W-H.

Trendex chimes in with firsts for K-O-W-H in every time period.

For some good TIME in the right spots, call KOWH General Manager Virgil Sharpe, or the H-R man.

\*. . . in a fulsome article featuring the Storz broadcasting formula—for building and keeping audiences.



**MID-CONTINENT BROADCASTING COMPANY**

"The Storz Stations"—Todd Storz, President

**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.

**WQAM\***, Miami  
Represented by  
John Blair & Co.

\* Transfer subject to FCC approval

# New and renew

# SPONSOR

9 JULY 1956

## 1. New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Amer Home Prd, NY, for Whitehall	Bates, NY	NBC	Sir Lancelot; M 8-8:30 pm; 10/1/56 to 9/2/57
Amer Tobacco, NY	SSCB, NY	NBC	Stanley; M 8:30-9 pm; 9/24/56 to 9/9/57
Armour, Chi, for Dial	FCB, Chi	ABC	Danny Thomas, M 8-8:30 pm; 10 Sept
Best Foods, NY	DFS, NY	CBS 92	Johnny Carson; alt Tu 2:15-2:30 pm; 10 July; 52 wks
Bristol Myers, NY	YGR, NY	CBS 173	Godfrey & Friends; Alt m 8-8:30 pm; 6 June; 7 alt wks
Campbell Soup, Camden, NJ	BBDO, NY	NBC	On Trial; F 9-9:30 pm; 9/7/56 to 8/23/57
Campbell Soup, Camden, NJ	Burnett, Chi	CBS 58	Bob Crosby; M 3:30-3:45 pm; 2 July; 52 wks
Helene Curtis, Chi	Ludgin, Chi	NBC	Stanley; M 8:30-9 pm; 10/1/56 to 9/2/57
Intl Shoe, St. Louis, for Red Goose	D'Arcy, St. Louis	ABC	Kiddie Specials; Sa 11 am-12:30 pm; Aug 25, Oct 6, Dec 8 only
Kimberly-Clark, Chi, for Kleenex & Delsey	FCB, Chi	ABC	Danny Thomas, M 8-8:30 pm; 10 Sept
Lever Bros, NY	BBDO, NY	NBC	On Trial; F 9-9:30 pm; 9/14/56 to 8/30/57
Lever Bros, NY	JWT, NY	NBC	Sir Lancelot; M 8-8:30 pm; 9/24/56 to 9/9/57
Liggett & Myers, NY	DFS, NY	CBS 173	Do You Trust Your Wife?; alt Tu 10:30-11 pm; 5 June; 52 wks
Manhattan Soap, NY	Scheideler & Beck, NY	CBS 96	Godfrey Time; Th 10:30-10:45 am; 5 July; 52 wks
Mogen David Wine, Chi	Weiss & Geller, Chi	ABC	Treasure Hunt; F 9-9:30 pm; 7 Sept
Nestle, White Plains	Houston, NY	CBS 100	Gale Storm (Oh Susanna); Sa 9-9:30 pm; 29 Sept; 52 wks
Norwich Pharmacal; Norwich, NY	8GB, NY	CBS 97	Godfrey Time; Tu 10:45-11 am; 3 July; 52 wks
Pabst Brewing, Chi	Burnett, Chi	ABC	It's Polka Time; F 10-10:30 pm; 13 July
P&G, Cin, for Gleem	Compton, NY	ABC	Wyatt Earp; Tu 8:30-9 pm; 56-57 season
P&G, Cin, for Shasta	Biow, NY	ABC	Famous Film Festival; Su 7:30-9 pm; 1 July; 1 partic per wk; 26 wks
Simoniz, Chi	SSCB, NY	CBS 95	Johnny Carson; W 2:15-2:30 pm; 4 July; 3 wks
Standard Brands, NY	Bates, NY	CBS 119	Godfrey Time; Tu 10:45-11 am; 5 June; 52 wks
Union Carbide & Carbon, NY	direct	ABC	Omnibus; Su 9-10:30 pm; sts Oct



John J. Cole (3)



Louis Dorfman (3)

## 2. Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Colgate, NY	Bates, NY	CBS 147	Millionaire; W 9-9:30 pm; 4 July; 52 wks
Colgate, NY	Esty, NY	CBS 128	Strike It Rich; M-F 11:30-12 n; 2 June; 52 wks
Chevrolet, Detroit	Campbell-Ewald, Detroit	ABC	Crossroads; F 8:30-9 pm; 56-57 season
General Mills, Minnpls	DFS, NY	ABC	Wyatt Earp; Tu 8:30-9 pm; 56-57 season
Gillette, Boston	Maxon, Detroit	NBC 161	Cavalcade of Sports; F 10-concl; 7 Sept; 52 wks
Gulf Oil, Pitts	YGR, NY	NBC 115	Life of Riley; F 8-8:30 pm; 9/14/56 to 9/6/57
Hallmark Cards, Kansas City	FCB, Chi	NBC	Hall of Fame; Su eve time TBA; 10/28/56 to 4/10/57; 6 programs
Kellogg, Battle Creek	Burnett, Chi	CBS 110	Wild Bill Hickok; Su 12:30-1 pm; 3 June; 52 wks
Mennen, Morristown, NJ	Mc-E, NY	ABC	Wed Night Fights; W 10 pm-concl; 56-57 season
Pabst, Chi	Burnett, Chi	ABC	Wed Night Fights; W 10 pm-concl; 56-57 season
Pearson Pharmacal, Long Island City, for Sakrin, Eye-gene & Ennds, NY	Donahue & Coe, NY	ABC	Famous Film Festival; Su 7:30-9 pm; 1 July; 13 wks; 1 partic per wk
Pillsbury, Minnpls	Burnett, Chi	CBS 116	Godfrey & Friends; alt W 8:30-9 pm; 13 June; 52 wks
P&G, Cin	Burnett, Chi	CBS 127	Search for Tomw; M-F 12:30-12:45 pm; 2 July; 52 wks
P&G, Cin	Compton, NY	CBS 118	Guiding Light; M-F 12:45-1 pm; 2 July; 52 wks
R. J. Reynolds, Winston-Salem	Esty, NY	CBS 136	Bob Cummings; alt Th 8-8:30 pm; 5 July; 52 wks
Schlitz, Milwaukee	IWT, Chi	CBS 141	Playhouse of Stars; F 9:30-10 pm; 29 June; 66 wks
SOS, Chi	Mc-E, San Fran	CBS 79	Garry Moore; alt F 11:15-11:30 am; 13 July; 52 wks
SOS, Chi	Mc-E, San Fran	CBS 80	Bob Crosby; alt F 3:30-3:45 pm; 6 July; 52 wks
A. E. Staley, Decatur	R&R, Chi	CBS 67	Garry Moore; alt M 10:15-10:30 am; 9 July; 52 wks
Yardley, NY	Ayer, NY	CBS 59	Garry Moore; F 11-11:15 am; 29 June; 3 wks
Toni, Chi	North, Chi	CBS 181	Godfrey & Friends; alt W 8-8:30 pm; 13 June; 52 wks



G. Dorsey Forrest (4)



Clark George (3)

## 3. Broadcast Industry Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
James T. Aubrey, Jr.	KNXT & CPN-TV, LA, Gen mgr	CBS TV, LA, mgr net programs
Robert Baldrice	WXYZ, Detroit, promotion mgr	Same, asst sales mgr
Ray Beindorf	KNXT, LA, acct exec	CBS TV Spot Sales, Chi, acct exec
Harold Christian	WXYZ, Detroit, vp radio	WXYZ AM-TV, Detroit, vp merchandising-research
John Joseph Cole	Guild, LA, west sales mgr	Guild, NY, vp sales
Louis Dorfman	CBS Radio, NY, co-director sales prom-adv	Same, dir adv-sales prom
Albert Downing	Crosley B'cstng, Cin, asst dir merchandising	KYW AM-TV, Cleve, merchandising mgr
Joe Drilling	KJEO-TV, Fresno, Cal, business mgr	Same, gen mgr
Robert Drucker	Transfilm, NY, assc producer	Transfilm, LA office, head
Woodford H. Dulaney, Jr.	WAVE Radio, Louisville, Ky, sales	Same, sales mgr
John Francis Dunn	P&G, NY, sales-promotion	WABC Radio, NY, merchandising mgr
Clark George	CBS TV Spot Sales, NY, gen mgr	KNXT & CPN-TV, LA, gen mgr
Charles Harrison	WFIL, Phila, news director	WCKT, Miami, news-special features director
Page Heldenbrand	Hearst Promotion, Ent, NY	WXYZ AM-TV, Detroit, promotion mgr
Robert S. Jones	CBS Radio, San Fran, acct exec net sales	CBS Radio, NY, acct exec net sales
William A. Knight	KSTL, St. Louis, comml mgr	WWIL, Ft. Lauderdale, Fla, comml mgr
William M. Koblenzer	ABC TV, NY, acct exec special project sales	Same, acct exec gen sales
Felix J. LeGrand	Univ Mo, asst prof adv	KHMO AM-TV, Hannibal, Mo, gen mgr
Robert D. Levitt	Screen Gems, NY, natl sales director	NBC TV Films, NY, gen mgr
Thomas E. Martin	WEEU AM-TV, Reading, exec vp-gen mgr	WFBC AM-TV, Altoona, sales mgr
Maurice McMurray	Sotrer B'cstng, NY, natl sales	Same, also: WJW-TV, Cleve, natl acct exec
Harold Neal	WXYZ Radio, Detroit, sales mgr	Same, vp radio
John R. Porterfield	WABC-TV, NY, acct exec	ABC TV, NY, acct exec special project sales
Robert I. Price	KCBS, San Fran, acct exec	CBS Radio, San Fran, acct exec net sales
Ward L. Quaal	Crosley B'cstng, Cin, asst gen mgr	WGN, Chi, gen mgr
Edwin S. Reynolds	Fletcher D. Richards, NY, am-tv dir	ABC Radio, NY, acct exec
Al Schaeffer	KHJ, LA, acct exec	KDAY, LA, sales mgr
John Schneider	CBS TV Spot Sales, NY, east sales mgr	Same, gen mgr
Richard Schueler	WSAM, Saginaw, prog director	Same, managing director



Bridg Griswold (4)



Robert D. Levitt (3)

**New and renew**

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

NAME	FORMER AFFILIATION	NEW AFFILIATION
Mary Seilbach	KFOX, Long Beach, LA, radio central studios mgr	KBIG, LA, sales service mgr
Hugo Seiler	INS, NY, asst mgr tv division	NBC TV, NY, production "Tonight"
Charles E. Standard	Biow, NY, acct exec	MEEKER, NY, sales
Bill Stiles	KZTV, Reno, comml mgr	KLRJ-TV, Las Vegas, gen mgr
Jack Van Nostrand	KNXT, LA, natl sales rep	KNXT & CPN-TV, LA, acct exec
John W. Wiedmer	CBS Film Sales, St. Louis	CBS Film Sales, NY, acct exec
Fulton Wilkins	KNX & CPRN, LA, asst gen sales mgr	Same, east sales rep
H. Ray Wilson	KTOK, Okla City	KRUX, Phoenix, acct exec
Harrison Woolley	KCBS, San Fran, natl sales rep	Same, sales acct exec



William F. Miller (4)

**4. Advertising Agency Personnel Changes**

NAME	FORMER AFFILIATION	NEW AFFILIATION
Mrs. Sally Boulon	Xerbe-Penn Adv, San Juan, exec	DFS, NY, am-tv services & operations mgr
Roy Curtis	Raymond Morgan, LA, media director	Burnett, LA, media buyer
Ruth Davis	Product Services, NY, publicity director	Same, market research head
Thomas Flaherty, Jr.	Crucible Stell, Pitts, sales promotion super	W. S. Walker Adv, Pitts, acct exec
Dr. G. Dorsey Forrest	BBDO, NY, mkt research	Hicks & Greist, NY, vp-marketing & research
Mary Forrest	North, Chi	Best, Chi, timebuyer
U. E. Gallanos	Biow, NY, acct exec	Joseph Katz, NY, acct exec
Henry George	Frank Block, St. Louis, asst cpy chief	Same, acct exec
Bridg Griswold	F. D. Richards, NY, acct exec	MacM-J&A, NY, acct exec
Roger Hickok	Brennan Adv, Houston	Bruce B. Brewer, Minn, asst acct mgr
Lyle B. Hill	DFS, NY, mgr am-tv operations	Same, show production coordinator
Philip B. Hinerfeld	Biow, NY, acct exec	K&E, NY, acct exec
Robert Howell	Biow, LA	Compton, LA, am-tv dept acct contact
Gregg Hunter	Clifford Gill, Bev Hills	M. Weinberg Adv, LA, creative-acct service depts
Babette Jackson	Biow, NY, asst research director	DFS, NY, research project director
Ed Jackson	Vick Chemical, NY, product super	Grey, NY, acct exec
Fremont J. Knittle	Orr, NY, vp marketing-merchandising	Bates, NY, market development mgr
Murray J. Leddy	PGG, Toronto, assoc brand promotion mgr	D'Arcy, NY, acct exec
Frank J. Marinello	Morey, Humm & Warwick, NY, media estimator	Ayer, NY, am-tv timebuyer
Bruce E. Miller	Plymouth Div. Detroit, adv-merchandising director	FCB, Detroit, acct exec
William F. Miller	Screen Gems, Chi	Rutledge & Lilienfeld, St. Louis, vp
John O'Brien	Marketing service, NY, owner	MacM-J&A, NY, acct super
Albert F. Remington	Packard-Clipper Div, Detroit, adv mgr	FCB, Detroit, acct exec
Graham Rohrer	Georgia-Pacific Plywood, NY, specialty sales-adv dir	NLB, NY, acct exec
Robert P. Rowen	Ayer, Phila, cyp research	Same, media selection
Richard W. Satterfield	Davis Young Soap Co, Dayton, vp sales-adv mgr	Compton, NY, acct exec
Darwin H. Shopoff	D. H. Shopoff, Wash, D.C., pres & gen mgr	Tobias & Co, Charleston, adv director
Charles J. Thompson	Smith's Home Furn, Portland, sales-promotion mgr	H. R. Seller Adv, Portland, acct service chief
Sven Thornblad	Hicks & Greist, NY, acct exec	Same, vp-pub relations
Stuart Unger	Y&R, NY	Grey, NY, asst acct exec
Arthur H. Warnke	St. Georges & Keyes, NY, sales prom dept	St. Georges & Keyes, Phila, office, mgr
William Weilbacher	DFS N. media research super	Same, exec asst media-research-merchandising
Ethel Wieder	Biow, NY, timebuyer	Compton, NY, timebuyer



John O'Brien (4)



John Schneider (3)



Sven Thornblad (4)



Jack Van Nostrand (3)



Arthur H. Warnke (4)

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

CFRS, Simcoe, Canada, has begun operation	WCDB, Hagaman, NY, is the new satellite for WCDA
CHEK-TV, Victoria, Canada, will begin operation in the early fall	WFBR, Balt, will drop net affiliation in May 1957
KFWB, LA, has been sold to Crowell-Collier subject to FCC approval	WFIE, Evansville, Ind, has been sold to WAVE, Inc. pending FCC approval
KILT-TV, El Paso, has begun operation	WGN AM-TV, Chi, has appointed Edward Petry west coast sales reps
KLRA, Little Rock, has been sold to Connie B. Gay subject to FCC approval	WICE, Providence, has been sold to Providence Radio subject to FCC approval
KOME, Tulsa, has joined ABC Radio net	WMAL AM-TV, Wash, DC, announce the appointment of H-R Reps as natl reps
KSFO, San Fran, has been sold to Gene Autry and Robert O. Reynolds subject to FCC approval	WOPA AM-FM, Oak Park, Ill, announces the appointment of Forjoe & Co. natl reps
KTRI, Sioux City, has appointed Everett-McKinney natl reps	
WCDA, Albany, are new call letters for WROW-TV	

**6. New Firms, New Offices (Changes of Address)**

Avery-Knodel, Dallas, has moved to Suite 320, Fidelity Union Life Bldg. Telephone: Prospect 7330	NTA, Dallas, has opened a new branch office in the Brown & Day Bldg, 3123 McKinney Ave
N W Ayer, NY, telephone number has been changed to PL 7-5700	Lloyd Pearson Assoc, NY, a new tv merchandising-marketing firm, is located at 420 Madison Ave. Telephone: TE 2-8821
Bartell Group, Atlanta, announces the opening of new regional offices in the Georgian Terrace Hotel	Peters, Griffin & Woodward, LA, has moved to 1750 N. Vine St. Telephone: HO 9-1688
Compton NY, has moved to 625 Madison Ave. Telephone: PL 4-1100	Peters, Griffin & Woodward, NY, new telephone number is YU 6-7900
Gottschaldt & Assoc, Coral Gables, Fla, has moved to 2505 Ponce de Leon Blvd	Radio TV Reps, NY, new address is 7 E. 47th St
Grant, NY, has moved to 711 3rd Ave. Telephone: OX 7-5800	Radio & TV Sales, Montreal, has moved to 1543 Crescent St. Telephone: BE 7042
H-R Reps, San Fran, new telephone number is YU 2-5837	St. Georges & Keyes, Phila, has opened a new office in the Beury Bldg, 3701 N. Broad St
KOSI, Denver, announces the opening of downtown business offices at 1650 California St. Telephone: Keystone 4-8137	Frank B. Swandon, NY, has moved to 60 E. 56th St. Telephone: PL 1-2156
KOVR TV, San Fran, has opened sales offices at 3780 W. 6th St. Los Angeles	Trans-Lux, NY, has moved to 625 Madison Ave. Telephone: PL 1-3110
La Brea Productions, LA, new film producing firm is located at 915 N. La Brea	Warwick & Legler, LA, has closed its branch office there
Raymond H. Love Adv, Phila, has moved to 1928 Spruce St	White & Shuford Adv, El Paso, has moved to 1821 Wyoming. Telephone: 3-4484
The McCarty Co, LA, has moved to 3576 Wilshire Blvd. Telephone DU 5-4011	WJOB, Hammond, Ind, has moved to new studios at 6405 Olcott Ave. Telephone: Tilden 4-2130
McGavern-Quinn, Chi, opens new offices at 612 N. Michigan Ave	Lawrence Wynn Co, NY, new tv merchandising-research-sales-programing firm, is located at 405 E. 54th St
McGavern Quinn, NY, opens new offices at 33 W. 42nd St	

# A DIME



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

**Take 1 to 3 p.m. as an example . . .**

**W**HEN you dig out the *facts*, you find that early-afternoon radio time is really a bargain these days. For example, consider what one thin dime will buy on *WHO Radio!*

## **LET'S LOOK AT THE RECORD . . .**

On WHO Radio, a 1-minute spot between 1 and 3 p.m. will deliver a minimum of 45,124 actual listening homes, in Iowa alone!

That's at least 95 homes for a dime, or 1000 homes for \$1.05—**ALL LISTENING TO WHO!**

That's *measured*, at-home listening. In addition, WHO's 50,000-watt, Clear Channel signal is heard by thousands of *extra, unmeasured* listeners, both in and outside Iowa. There are over half a million car radios *in Iowa alone*—as well as thousands of bonus sets in "Iowa Plus"!

Let Peters, Griffin, Woodward give you all the proven facts on WHO Radio.

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

# **WHO**

**for Iowa PLUS!**

**Des Moines . . . 50,000 Watts**

Col. B. J. Palmer, President  
P. A. Loyet, Resident Manager



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

**75.3%**  
**AUDIENCE**  
**SHARE\***

MONDAY thru FRIDAY



**"CLUB 1320"**  
with DAVE FROH

**2:05 — 5:30 PM**  
MONDAY - SATURDAY

THIS SHOW IS 8 YEARS OLD  
FEATURING THE TOPS IN POPS  
AND CHATTER BY CENTRAL  
MICHIGAN'S MOST LISTENED-TO  
D.J.

*Share of Audience*  
"CLUB 1320"—75.3%

NET. STA. B—15.5%  
NET. STA. C—16.9%

CALL •

VENARD  
RINTOUL  
McCONNELL  
INC.

C. E. HOOPER  
INC.  
1956



MUSIC • NEWS • SPORTS  
IN  
*Lansing, Michigan*



**Mr. Sponsor**

**James J. Shapiro**

President  
Simplicity Pattern Co., New York

Among the more unusual tv accounts is Simplicity Patterns Co., which, logically enough, moved into the "magazines on the air" about a year ago (through Grey Advertising).

"This year we'll be spending some \$300,000 on *Today* and *Home* alone," says Simplicity's youthful president, Jim Shapiro. "And if tv keeps growing and delivering at its present pace, we expect to be putting \$1 million into it within a year."

The biggest hitch until recently, according to Shapiro, has been the reluctance of "the magazines on the air" vehicles to recognize the importance of regularity in the service features they present.

"Let's face it," he says. "Women who sew aren't slobs. I mean, they're the busy, reliable women who are both fashion and economy-conscious. They like to know that they can tune in at a particular time, like turning to a particular page in the woman's magazine, and find certain tips and services at that time."

And Shapiro feels that he knows the ways of "busy, alive women," not only as the founder of Simplicity Patterns (1927), but as the husband and father of such "sewing ladies." (He's quick to point out that his daughter made the dress his first grandchild's wearing in a picture which is in his office.)

"Right now we're about to start a 52-week test of tv beyond our network effort," he told SPONSOR. "We're trying some new formats and ideas on the *Ted Steele Show*, WOR-TV, in the toughest market—New York—with the thought of going network with it if it proves itself after one year."

As a leader in the pattern field (half the patterns sold in the U.S. are made by Simplicity), Shapiro expects fairly solid response to an advertising effort before he'll consider it a success. Company sales leaped past the \$15 million mark in 1955, compared with \$13.5 million in 1954. Shapiro is a tv enthusiast.

In the company's annual report, he mentions the firm's participations on *Today* and *Home*: "The fashion and sewing features already produced on these shows have been favorably received." In fact, a write-in offer produced 75,000 pieces of mail.

"At this moment, one out of five garments bought or worn in the U.S. is made at home," he adds. "We wouldn't object to increasing the ratio to home-made products." ★ ★ ★



*Sales Rise with the Sun*



OKLA.

**Advertisers buy the Powerhouse  
of the Southwest From Dawn 'til Midnight**

TEXAS

TEXARKANA

ARKANSAS

HERE'S THE WEEKLY DAYTIME  
SCHEDULE THAT YOU CAN BUY  
INTO FOR LOW COST...BIG RESULTS

**CHANNEL 6 on at 6 (A.M.!)**

Dominating over 100,000 TV Homes in 26 Counties  
(Area Telepulse — January-February, 1956) 58 per  
cent of Total Audience — Station "B" only 14 per cent.

† 6:00 A.M.	Will Rogers, Jr.
* 6:25 A.M.	Weatherman
† 6:30 A.M.	Will Rogers, Jr.
* 6:55 A.M.	News
† 7:00 A.M.	Capt. Kangaroo
7:25 A.M.	Weatherman
† 7:30 A.M.	Capt. Kangaroo
* 7:55 A.M.	News
* 8:00 A.M.	Garry Moore — Video Varieties
† 8:30 A.M.	Arthur Godfrey — Video Varieties
* 9:30 A.M.	Strike It Rich
* 10:00 A.M.	Valiant Lady
* 10:15 A.M.	Love of Life
* 10:30 A.M.	Search for Tomorrow
11:00 A.M.	CBS News
11:10 A.M.	Stand Up and Be Counted
* 11:30 A.M.	As the World Turns
12 Noon	Johnny Carson
12:30 P.M.	News and Weather
* 12:45 P.M.	Farm Digest
† 1:00 P.M.	Big Payoff
† 1:30 P.M.	Bob Crosby
* 2:00 P.M.	Brighter Day
* 2:15 P.M.	Secret Storm
* 2:30 P.M.	Edge of Night
† 3:00 P.M.	Afternoon Show
† 3:30 P.M.	Adventure Theater
† 5:00 P.M.	Club Six
* 5:45 P.M.	News

(\* — Sponsored; † — Partially Sponsored)

**SIGNING ON with NETWORK**

Showmanlike integration of local personalities, box-  
office films, full-time farm service and aggressive news  
coverage with virtually the complete CBS schedule.

**ON the AIR daily for 18 HOURS**

- Network Programming Over 300 Hours per Month!
- Live Local Shows Designed for National Sale & Results!
- Top Film Shows; High Rated Day & Night Adjacencies!

100,000 WATTS  
MAXIMUM POWER



**KCMC-TV**

CHANNEL 6

TEXARKANA, TEXAS-ARKANSAS

Represented by Venard, Rintoul & McConnell, Inc.

Equipped to Telecast  
Network Color



Richard M. Peters  
Dir. Nat'l Sales & Promo.

Walter M. Windsor  
General Manager

First on the Los Angeles Belden  
 audience study of the 50,000 Span-  
 ish speaking population shows that...  
**BETWEEN 6 a.m. - 8 p.m.**



**Is FIRST** in 48 out of 56  
 Los Angeles stations.



**Is Tied for FIRST PLACE**  
 Quarter-hour segments against ALL  
 in 2 out of 8 remaining segments.



**Is a strong SECOND** in the  
 other quarter-hour segments.

The Mexican - American in  
 Metropolitan Los Angeles  
 prefers to LISTEN-THINK-  
 and TALK in the Spanish  
 language.

**THE AUDIENCE IS BIG!**

Large enough for the consideration of  
 any advertiser, this "City of Latins"  
 within the Metropolitan Los Angeles  
 area has a population of 550,000.

Complete information including audi-  
 ence, market and product preferences

is available



REP. BROADCAST TIME SALES  
 NEW YORK • CHICAGO • SAN FRANCISCO

**SPONSOR  
 BACKSTAGE**



by Joe Csida

**Three reporters view the net tv scene**

It always gives me a glow to have my observations in these pages confirmed by the most highly respected of my colleagues on other publications. I was pleased, therefore, to see in *Variety* several issues ago that Frank Folsom, president of the Radio Corporation of America, had told a reporter for that showbusiness paper, that RCA had no interest in purchasing stock or any other part of Ampex in any fashion. "Why should we be interested," Folsom was quoted as saying. "when we've got our own color tv tape recorder virtually ready." Without blushing at all, I admit that in my first piece on the Ampex device, immediately following its introduction at the NARTB convention. I said RCA Victor's answer to Ampex would be to speed introduction of its color tv tape recorder.

And Sunday (June 10) Jack Gould of the *New York Times*, a tv editor for whom I have always had the loftiest regard, said about NBC Board Chairman Sylvester "Pat" Weaver:

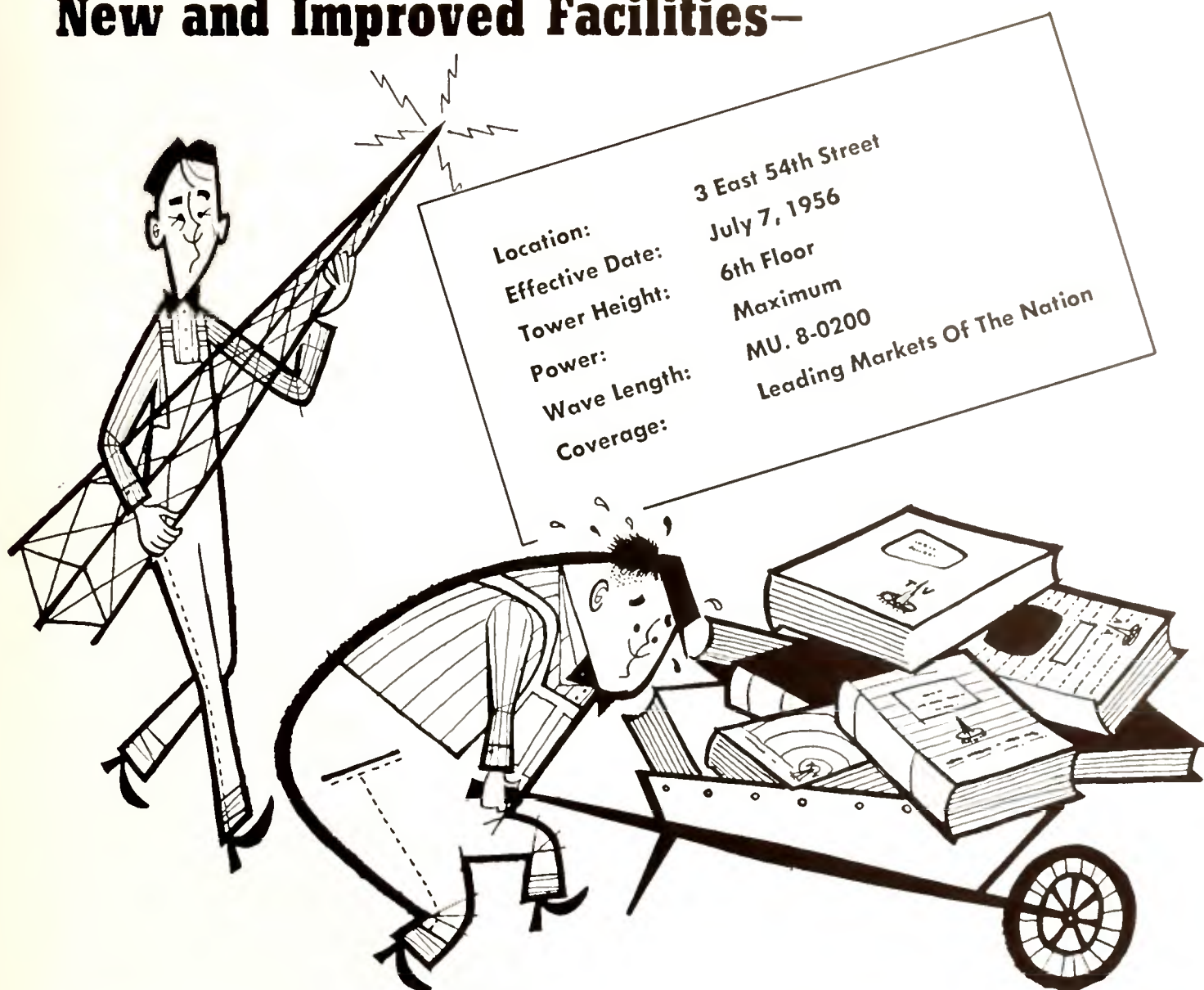
"In some ways the measure of Mr. Weaver's contribution (in connection with pushing spectaculars) always has been misjudged. His idea was anything but original. Worthington Miner of the pioneering *Studio One*; Fred Coe of the *Television Playhouse*; Bob Saudek of *Omnibus* and many others far earlier voiced the fundamentals of his thinking. But what Mr. Weaver did was to place the stamp of top managerial endorsement on truly adventuresome tv. That was what counted."

This introductory reference to *Variety* and Mr. Gould of the *Times* is not just idle bow-taking on my part. Both George Rosen, *Variety's* radio-tv editor, and Jack beat me into print with a notion which has been forming in my own mind. Both wrote keenly analytical pieces on a phase of television which has come up for discussion often in the recent past. Both are newspapermen of unquestioned integrity, and you may be sure that they did their respective pieces independently of one another, and each without knowledge that the other was treating the same subject.

The subject is the "spectacular" or the expensive cultural or "public service" show. And it is a fascinating coincidence that both the *Times* and *Variety* should present key pieces on it during the same week. George writes his piece in the form

(Please turn to page 50)

## New and Improved Facilities—



## to Deliver the Goods Even Better

Despite our move to larger offices just several years ago, meeting the mushrooming requirements of station representation has made this further expansion necessary.

It's symbolic of what is happening to the representation of radio and television stations, which is fast entering a new era of specialized services. It is as radically different from what it used to be as the industrial techniques of today are to man working alone.

It is only logical that the Petry Company pioneered this new era. We were present at the birth of National Spot Radio—as the first exclusive national station representative. National Spot was chaotic at the time. The Petry Company pioneered in transforming the chaos into the great medium National Spot Advertising is today.

So, in addition to welcoming the increased space and more comfortable working conditions, we hope our move will be another important stride forward toward making National Spot Advertising even a more powerful medium than it is today.

# EDWARD PETRY & CO., INC.

THE ORIGINAL STATION REPRESENTATIVE

NEW YORK • CHICAGO • ATLANTA • DETROIT • LOS ANGELES • SAN FRANCISCO • ST. LOUIS

**... NOT SEVENTEEN?**

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

To reach the Top TV audience in Northeastern Pennsylvania there is only one station to buy.... that's WBRE-TV.... which gives you a Million Watts of Power, the highest program ratings, a colossal set count of \*315,000, the Nation's 24th market with a population of almost 2,000,000, 33% more coverage than the second station and 60 to 400% more than all the other TV stations in the market.

WBRE-TV is the local, regional and National advertisers' logical medium to reach the 400,000 families on N. E. Pennsylvania with a buying potential of nearly \$2,000,000.

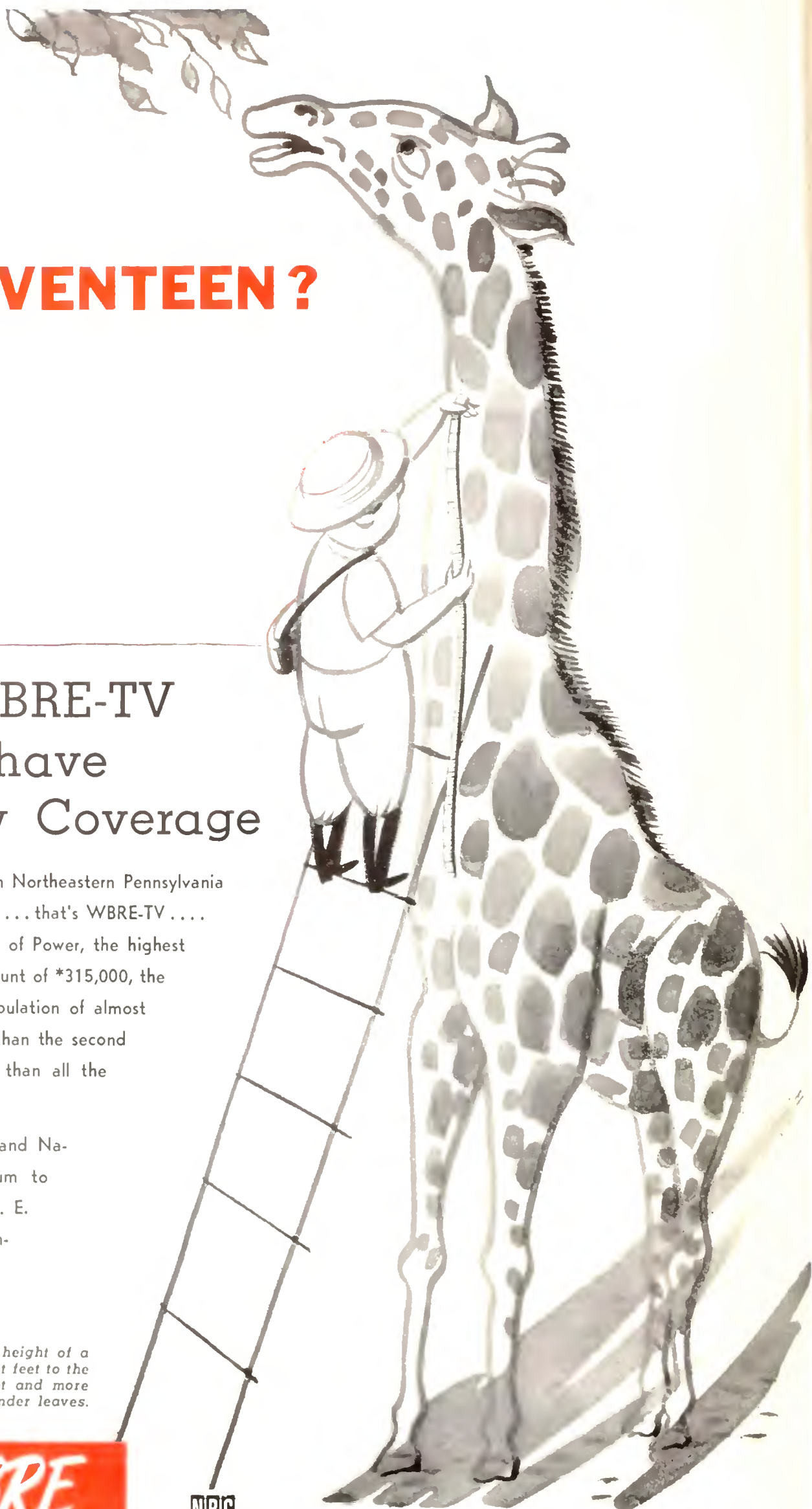
\* RETMA Report of April, 1956

*It is a Zoological fact that the height of a Giraffe from the bottom of its front feet to the top of its head has towered 17 feet and more ... the better to reach the choice tender leaves.*

**WBRE**  
**TV Channel 28**  
**WILKES-BARRE, PA.**

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

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



## THIS WE FIGHT FOR



From SPONSOR's editorial platform

"We fight for regular publication of spot tv and radio expenditures of companies comparable to figures available for all other major media. We believe that many advertisers will fail to recognize the stature of the spot media until spot spending comes out in the open. This can hurt advertisers as well as the broadcast industry."

# SPOT RADIO DOLLAR FIGURES

- ▶ **For the first time, industry sees totals on spot radio expenditures; SRA shows \$54 million billing in first 5 months of '56, up 17.8%**
- ▶ **This brings dollar figures for individual advertisers one step closer. Next move may come from SRA or RAB, which has been mulling problem**

**R**adio history is being made this week. For the first time in three decades of spot radio advertising the industry has total advertiser expenditures—the first step in profiling the dollar dimensions of spot radio.

The group which cracked the national spot sound barrier is the Station Representatives Association and its 14 member firms. SRA's first report shows:

1. National spot radio business in the first five months of this year is 17.8% higher than billings for the same period in 1955.

2. Total gross national spot business this year, January through May, is \$54,258,000, compared with the \$46,071,000 invested by advertisers in the medium during the same period last year. (The figures encompass re-

gional as well as national spot radio activity.)

Every month this year is ahead of billing figures for the comparable month in 1955. And the gains were markedly high in every month except April. January was ahead of last year by 19.1%; February, by 24.1%; March, by 14.9%; April, 4.2%; May, 27.5%. (These billing gains confirm SPONSOR's recent report on upward buying trends in spot in an article titled "Spot tv, radio are soaring," 28 May 1956.)

SRA's totals are projections calculated by the accounting firm of Price Waterhouse & Co. (see SPONSOR, 28 May 1956) and based on reports from stations represented by SRA members. The association will continue to release total national spot billing each

month, with the comparable figure for the previous year to indicate change. SRA anticipates about a one-month time lag between reporting and publication, with June billing, for example, ready for release late in July.

It took four years for SRA to make this first report on spot spending. Just how long it will be before SRA or other groups devise a way to get dollar spending by individual advertisers is uncertain (as outlined later).

In announcing the new spot figures, Adam Young Jr., president of SRA and of the representative firm bearing his name, and Lawrence Webb, managing director of SRA, said: "We are highly gratified that our efforts to furnish agencies and advertisers with a current picture of spot radio have borne fruit. It is reassuring to note the

splendid recovery of spot radio after two years of decline.

"The resurgence has been in effect now for eight months, so that radio again is moving toward its proper place in the media spectrum."

The finalizing of SRA's initial report to the radio and advertising industries has many long-range effects. For one thing, it culminates the aspirations and the work of many people who have labored during the past 20 years to make such media information available on spot radio.

The move also rounds out buying in both the national spot media, radio and television.

Television Bureau of Advertising in April released similar spot figures to the television industry for the first time (see SPONSOR, 16 April 1956). TvB's figures go much farther in that they give dollar figures by advertisers and by products. But both the SRA and the TvB statistics point to the same goal: a broadening of radio and tv information which will benefit the broadcast industry, advertising agencies, client companies and stations. Both SRA and TvB believe, as does SPONSOR, that radio and television—and national spot in particular—will benefit from an appraisal of what buy-

ers are spending. A plank in SPONSOR's editorial platform puts it this way:

"We fight for regular publication of spot tv and radio expenditures of companies comparable to figures available for all other major media. We believe that many advertisers will fail to recognize the stature of the spot media until spot spending comes out in the open. This can hurt advertisers as well as the broadcast industry."

It's advertisers who have made the loudest demands for figures of this kind. They have long been able to get detailed information readily enough for every major medium except spot radio and television.

From Publishers Information Bureau, they find out what competitors are buying in network television, magazines, newspaper supplements—and, until late last year, network radio.

From the Bureau of Advertising's Media Records, advertisers can get exact lineage purchased in newspapers and newspaper supplements. And N. C. Rorabaugh, in his Rorabaugh Reports, provides market-by-market tv data.

Until this spring, there were two large, gaping holes in any reconstruction of media buying. Those holes were spot radio and spot tv.

Advertisers had no clear-cut source

for national spot radio and tv expenditures. That's why they have developed elaborate, costly and elephantine methods to get the information they want. Agencies for years have questioned individual stations and station representative firms as to what competitive products are buying. Client companies send out formal questionnaires in mass mailings to stations, requesting details on competitors' schedules.

Now, thanks to TvB and SRA, clients and agencies will be able to get accurate, authoritative, all-industry information.

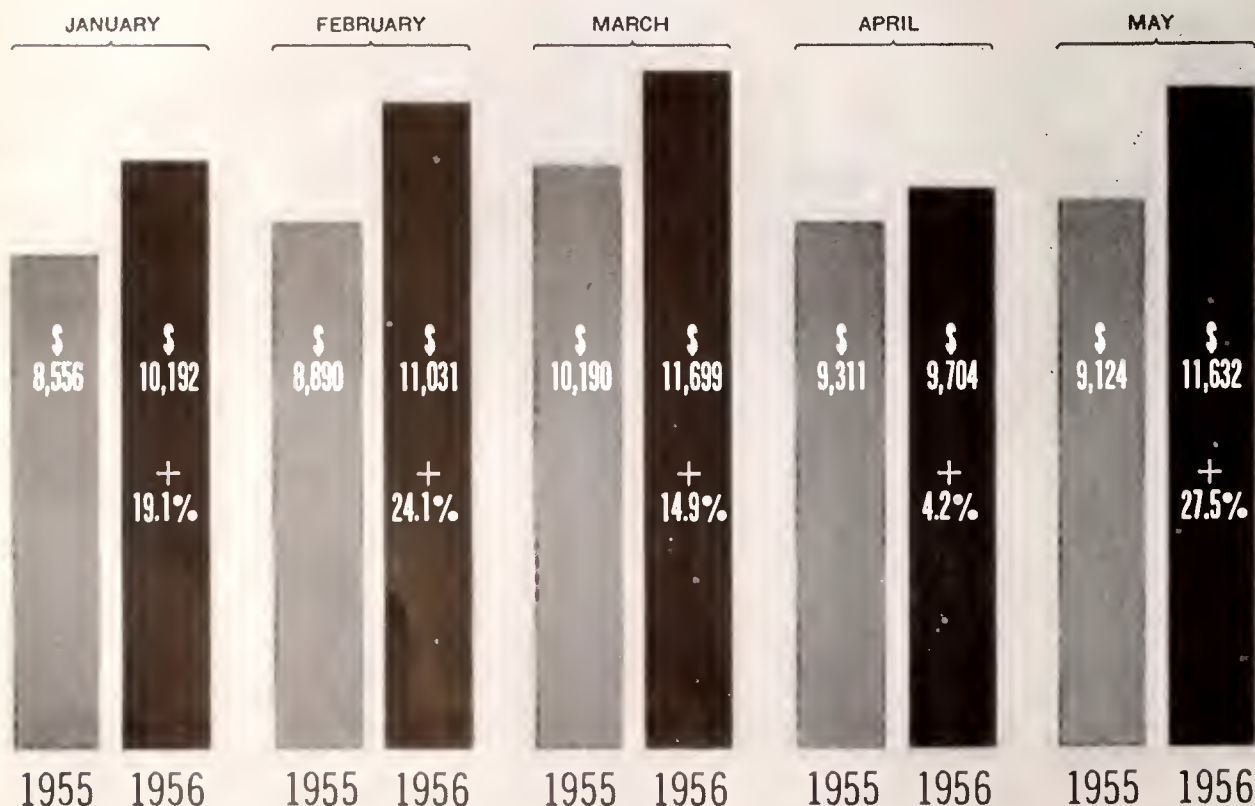
The information is still incomplete, however. This is particularly true of the spot radio summary.

Why are radio figures less detailed and revealing than television's?

For one simple reason. There are more than 2,800 radio stations on the air, only 476 tv stations. The sheer number of radio stations means any kind of station collecting job would be monumental.

There's another reason why data is easier to come by. It stems from this first one. TvB had a ready-made source of data from which to draw, the Rorabaugh Reports. Rorabaugh, who sold his radio reports four years ago, started off early in the tv picture

## SPOT RADIO BILLINGS FIRST 5 MONTHS '55 vs '56



FIGURES IN MILLIONS (000)

### First 5 months '55 vs. '56 TOTALS

1955	\$46,071,000
1956	\$54,258,000
Gain	17.8%

### Last 7 months '55 TOTAL

1955	\$67,995,000
------	--------------

### Full year TOTAL

1955	\$114,066,000
------	---------------

in lining up cooperative tv stations.

He now reports on national spot activity at some 250 tv stations, and these are the country's most important. The stations account for about \$9 in every \$10 spent by a national spot advertiser and reach more than 95% of all tv homes. Rorabaugh, in reporting on buying activity of about 4,000 products, has a sample considered completely reflective of national buying patterns.

The job Rorabaugh did for TvB is one of transposition. It takes the individual company's purchases, show by show, announcement by announcement, estimates the cost in gross terms, adds projections where needed and comes up with an all-industry figure.

The problem of the Station Representatives Association is infinitely more complex. It found out just how complex in 1952, when it launched its first discussions. SRA wanted to know (1) whether the collection of spot radio data could be done and (2) what the methodology should — and could — be. There were many possible methods of getting dollar expenditures by advertiser and product, but many of them were not feasible.

Radio has no such comprehensive buying measurements as are compiled

by Rorabaugh. Some limited data is available from the Spot Radio Report published by Executives Radio-Tv Service. It was established by Rorabaugh, and sold four years ago to James M. Boerst.

Boerst has detailed buying data in his report, but he only encompasses some 70 agencies and about 300 products. Unlike Rorabaugh, he gets information from advertising agencies rather than from stations. He's been fighting for four years to get advertising agencies and advertisers to cooperate with him. He wants them to release their figures as they buy, so the final report will be indisputably authoritative and complete.

It's understood that the Association of National Advertisers is readying a query on the matter of media buying for release to its membership. The question reportedly is whether national advertisers would favor or reject publication of their media expenditures.

Obviously if advertisers went along with the idea of releasing the figures, there'd be no further block from advertising agencies. Collection of the figures at the source, either within the client company or within its advertising agency, would have the advantage



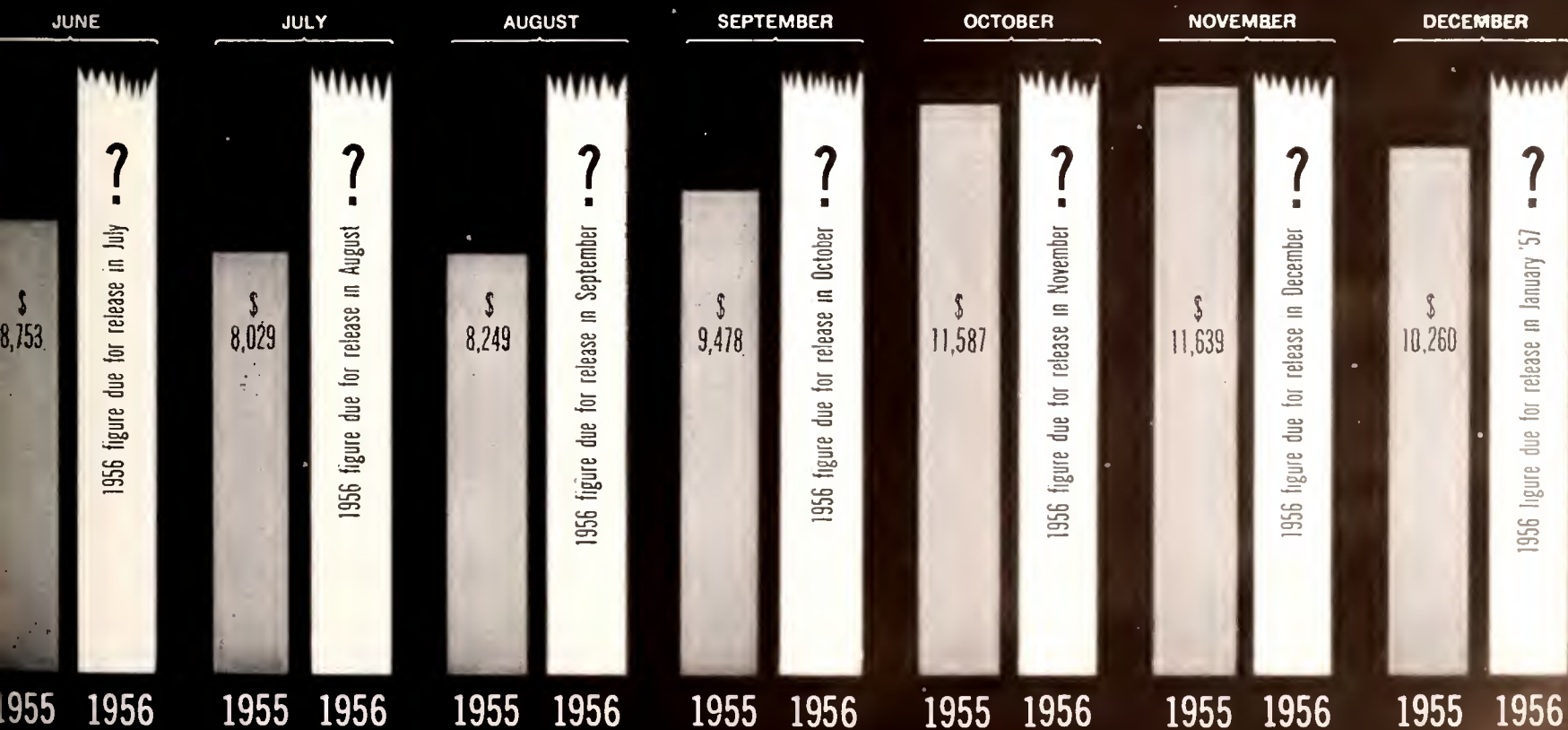
Spot radio spending formula is effort of Wm. Kewer, I, Price Waterhouse; Lawrence Webb, mg. dir., SRA; Adam Young, SRA pres.

of being complete, fast and economical.

Gathering such buying figures from the stations thus far has been a frustrated hope. Many stations adopt the attitude that if it's the advertisers who are most in need of such data, it's the advertisers who should collect or pay for such a compilation. Other stations believe they would be revealing too much of their own business.

(Please turn to page 77)

## POT RADIO BILLINGS LAST 7 MONTHS '55 ONLY. '56 FIGURES ARE COMING



FIGURES IN MILLIONS (000)

# HOW TO SELL

## I. PLANS

*Both parties are relying heavily on tv in forthcoming Presidential election. Air media strategy is on drawingboards now*

"The tv I.D. has replaced kissing babies," one advertising pundit said recently. He's probably right.

In the 1952 election more than \$100 million poured out of party coffers for campaigning and an estimated 70% of this sum went into air media. This year, the two major parties expect to put a minimum of \$2 million each (or 80% of their total permissible national expenditure) into air media, the bulk of this sum into tv. The \$2 million avowed tv expenditure does not, of course, take into account the spending of such sizably endowed groups as Citizens for Eisenhower, for example. It merely pinpoints national media spending by each of the two National Committees. And it's no secret that both parties will lean more heavily than before on the very spot tv and radio techniques some Democrats criticized in 1952 (see page opposite).

"Except for the major speeches, we want to get away from the half-hour or hour-long presentation which will not hold many people," said Lou Guy-lay, Republican National Committee public relations director.

"Minutes and 20's will play an important role," says Walter Craig, radio-tv v.p. of Norman, Craig & Kummel, agency for the Democratic National Committee.

To analyze approaches used in selling candidates on the air, SPONSOR interviewed top admen who contributed to the 1952 Presidential campaigns; Washington headquarters of the two major political parties; agency executives working on the current campaigns. These are plans now underway:

*Democratic National Committee* (through Norman, Craig & Kummel): Both agencies, the one for the Democrats and the one for the Republicans,

were picked much earlier this election year than during the last one. Norman B. Norman, NC&K's executive v.p., immediately went to work building up a staff for the Democratic account last March. "Chet" Herzog is the account executive, reporting to Norman. Walter Craig, radio-tv v.p., masterminds the production of tv and radio programing and announcements to be used by the candidates.

When the agency was appointed to handle the campaign, Norman also went to see an old friend of his from Biow days, Reggie Schuebel, who's now media v.p., heading up all the time-buying for the Democratic party.

Norman recalls the instructions he got at the time of the agency's appointment, from Paul Butler, Democratic National Committee chairman: "You're hired basically as technicians."

(Please turn to page 74)

Spot tv was important 1952 factor: President Eisenhower relied heavily on film announcements bunched into last pre-Election Day

weeks to saturate country. This year both parties, their agencies are stressing spot tv as means to maximize exposure for candidates





# CANDIDATE: 1956

## II. PHILOSOPHY

Do Republicans sell candidates like toothpaste? That's charge Democrats hurl. Here are opposing views



### Democrat

Lloyd G. Whitebrook  
v.p., Kastor, Farrell, Chesley  
& Clifford, headed New York  
office of Joseph Katz Co. in  
1952 Democratic party campaign

In some ways the Republicans tried to sell their 1952 Presidential candidate like a tube of toothpaste, and to all indications, they'll be using tv in a similar way to sell their 1956 candidate.

I don't believe that this approach necessarily abides by the rules of good conscience and is in the best interests of the public. The advertising agency might confine its functions to timebuying and to counseling on technical advice and presentation methods on the use of the medium. We have found our opponents often attempting to wrap their candidate in a polyethylene box, then mark him as the giant economy size and place him on the market with a great deal of hoopla and fanfare.

We know from motivational research that emotionalism sells. What's more, we know from actual fact that the Nixon tv 'soap opera' presentation in 1952 had tremendous emotional impact but tended to cloud the real issues that brought about his need to explain himself. As a matter of fact, the Vice President himself in a recent speech before the Radio and Television Executives Club in New York let it out that he had purposely postponed his broadcast 24 hours in order to heighten interest. Good showmanship, yes; but is it good conscience?

With the financial power, in terms of 'sell' projected over a 52-week period, all the candidates from both political parties will be spending at a rate in excess of \$100 million on tv in 1956. And there's nothing you can't sell with a multi-million tv budget particularly when you have a four-year lapse.

But political candidates should not be sold on tv, and not prepared for the sell by agencies. Actually, the strongest kind of advertising and that to which substantial admen adhere is one based on selling with the facts, particularly when those facts can justify a position by themselves without any sugar-coating. If the candidate's and his party's actions and policy can stand up under the hot glare of klieg lights, then the best interests of the nation will be served. But if issues must be 'fudged up' and position 'weasel-worded' then surely some of the slickest agency techniques would have to be employed and very often, have been.

Tv should be used to introduce candidates to the public and communicate issues. ★★★

### Republican

Rosser Reeves  
chairman of the board of Ted  
Bates Co. was responsible for  
Eisenhower "blitz" tv spot  
campaign, wrote announcements



In the last election it was said that the Republicans were trying to sell Mr. Eisenhower like toothpaste. This, however, is confusing copy with media. Because a toothpaste uses a 15-second or one-minute announcement and because the President uses it, some people draw the inference that one is being merchandised like the other. This is as fallacious as to say two people are identical because they both ride in Fords.

There were also those in the last election who considered the length of the announcements a symptom of 'huckster' tactics. I asked one of them: "If the President buys one hour on network, and makes a full scale speech, do you consider this huckster tactics?"

"No."

"If he makes a 40-second speech, is it huckstering?"

"No."

"Then, why should it be when it's a 20-second?"

Our agency is the largest spot radio agency. An analysis we've made of all media for our clients shows that spot radio, where it can be used effectively, produces more listeners for less money than any other medium. Obviously then, a wise use of spot radio by the Presidential candidate seems indicated. I prefer to believe that it is an inherent part of the democratic system to let as many people as possible know the candidate. If however the candidate were to dissipate all his money on one-hour speeches it's easy to show that from the point of view of penetration as well as money mechanics, he couldn't get his message over to as many people as he can using a spot technique.

And as for the accusation of sloganizing, politicians, without knowing it, have been using announcements and I.D.'s for time immemorial. I defy anyone to tell me what else Roosevelt said when he said, "I see one-third of the people ill-fed, ill-clothed and ill-housed." Or. "I promise you again and again and again, your sons will not fight in foreign wars."

These are statements of belief, political philosophy or political intent. If anyone yells 'toothpaste' just because they're short, they're in essence pleading for redundancy.

When I wrote the Eisenhower announcements, not one line of copywriting was involved. I took Mr. Eisenhower's speeches and cut them. ★★★

A black rectangular logo with the word "SPONSOR" in white, slanted, sans-serif capital letters.

JULY 1956

10<sup>TH</sup>

BASICS

## FACTS ABOUT FALL FACTS BASICS 1956

*Issue follows suit but sets a precedent:* The nearly-300 page Fall Facts Basics is a self-contained publication for the first time in a decade of Fall Facts Basics. But the purpose of Fall Facts remains the same: to give admen a rundown on every trend of importance for making most effective use of the air media. Bigger stress than ever this year has been given to the Basics sections—chart-and-data reports on Television, Film, Radio. Radio Basics, for example, has 22 full pages of charts and is almost 70% larger than any previous Basics section. Highlights from FFB appear below.

# Trends to watch for fall

**From the pages of SPONSOR's 10th annual Fall Facts Basics, here are developments you must know about to keep posted during months ahead**

*Trends for fall below are brief highlights from SPONSOR's 10th annual Fall Facts Basics. They are arranged under five classifications: spot tv, net tv, film, spot radio, network radio.*

### **Spot television**

- *Advertisers are signing longer contracts.* Increasingly major spot tv spenders buy on a 52-week basis to hold hard-to-get nighttime tv franchises.

- *There's a sharp increase in 20-second announcements this fall.* Clients ordering minute announcements more

and more do so with an eye to lifting 20-second announcements out of them. I.D.'s, too, continue to rise in acceptance as clients seek to work around the shortage of minute availabilities that now prevails in spot television.

- *Close liaison with sellers is becoming an art.* Some clients notify stations and reps months in advance of a campaign breaking to prepare the way for getting the time slots they want. More buyers are traveling to visit stations and settle clearance problems, sometimes finding that there are periods available as good as the ones they hoped for and sometimes even better.

- *A spurt in daytime buying is considered imminent.* Media men point to expansion of network daytime programming and tightness of time at night as prime factors.

### **Network television**

- *There are plenty of program changes but no new concepts.* The season is starting out as a period of consolidation on previously established program foundations. One major trend is toward more costume drama. In general comedy has the highest casualty rate among show types this year.

• *There are more available programs this year than last.* Networks have been late setting program schedules and at presstime each of the networks had slots still open for sponsorship in prime time though many contracts are set pending final decisions.

• *ABC is coming up fast.* If billings continue at rate of first half of year, network may show 50% gain for 1956. Network has gone from 10 sponsored hours weekly in January 1953 to 37 hours and 30 minutes in 1956. One big beachhead for ABC next season: the 11:30 to 12:30 morning block. At the other end of daytime, its *Mickey Mouse Club* will now be unopposed by children's programming from other networks, reflecting its moppet supremacy.

#### Film

• *Nothing radical is expected from Washington.* The new FCC proposals on the allocations front will not result in a rapid addition of new stations. Deintermixture of vhf and uhf stations is proposed for some 15 problem areas and a plan is advanced for eventual shifting of all television to the uhf band. This is a long-range plan, however, with the probability of a decade intervening to allow for obsolescence of vhf sets. Congressional probes will probably leave network operations unaffected.

• *There's rise in costume drama film program type* for syndication, paralleling similar trend in network programming. Daytime stripping of film shows is growing practice (technique which NBC borrowed successfully in afternoon slotting of *I Married Joan* reruns starting this spring). Westerns continue popular, however varied demands of film distribution business are resulting in wide variety of show types being planned.

• *Film networks may be on rise.* First sale by the Vitapix-Hal Roach combination bodes well for more pre-cleared sales of film programs to national and regional advertisers. National Telefilm Associates has announced a film network which, it is understood, includes option time. About 50 affiliates are understood to be signed up for new net.

• *Clients are ordering more color commercials.* Trend is noticeable not only in 90-second and two-minute commercials destined for spectacles but for spot schedules as well. Rough estimate is that 20% of commercials will be shot in color next season,

though color can add 15 to 35% to cost of filming a commercial, depending on type.

• *Animation uses are more varied this year.* Not only is there a greater variation in animation techniques, but also more combination of animation with live action or demonstration hard-sell. Clients are intent on bucking competition by making their commercial lead-ins more entertaining by means of cartoon feature stories.

#### Spot radio

• *Spot radio business is way up in general.* Spot is attracting brand new accounts, returnees and renewals at a fast clip. There's growing feeling spot radio can be used to capture basic marketing objectives as well as provide a booster. Gains aren't uniform, however. Small markets for one find it harder to attract clients.

• *Advertisers are signing for longer schedules.* There's a considerable increase in 52-week contracts without any turning away from saturation frequencies. The in-and-out approach is becoming less popular with advertisers more interested in maintaining steady pressure.

• *There's still a rush for early-morning availabilities.* One reason for signing longer contracts, frequently, is to nail down the most-sought-after morning periods. But there's growing buyer interest in other daytime periods. In general, the attitude of clients toward spot radio has been shown to be increasingly positive over the past year.

• *Radio copy is more sparkling.* Which comes first, the chicken or the egg? Underlying reason for upbeat in use of spot radio may be fact many clients have been bringing the commer-

cial techniques up to date, getting more out of their campaigns. More clients are going into commercials with production values. There's stress on jingles, music, sound effects, creating "on-the-air" logos for instant client identification and product remembrance.

• *Business looks good.* There's more activity than in any recent year. A big factor: There are a lot of new clients moving into network radio for the first time. Equally important: Blue-chip accounts which still form the backbone of network radio are renewing and adding schedules.

#### Network radio

• *No program concept innovations are planned.* The conventional program lengths remain basic at ABC, CBS and Mutual. NBC, which introduced two new continuous program concepts last season in *Monitor* and *Weekday*, will retain *Monitor* and probably drop *Weekday*. Conventional program lengths will probably go back into the hours now occupied by *Weekday*.

• *Frequency buying is accentuated.* Though there's plenty of provision for the client who wants single-show identity, the big trend is to use multiple insertions in a variety of program positions. Advertisers can increase their cumulative audience to high percentages of U. S. homes by spreading their messages which explains the interest in the technique.

• *Network radio is being used for more purposes.* The advertiser who wants to blanket a single region of the country in order to introduce a new product or stimulate lagging sales can do so on all four networks. Other flexibility provisions include short-term contracts.

## How to get extra copies of Fall Facts Basics

**Fall Facts Basics copies:** All SPONSOR subscribers receive copies of Fall Facts Basics (as part two of this issue). Additional copies of Fall Facts Basics are available on request at \$1.00 each. Order copies from Sponsor Services Inc. at 40 E. 49th St., New York 16, New York

**Fall Facts Basics reprints:** The Television, Film and Radio Basics section of Fall Facts Basics will be reprinted. Additional features, such as Timebuying Basics, may be reprinted on request. Price depends on quantity ordered. Single copies of Tv and Radio Basics: 30c



Orkin Exterminating storyboard: Otto the Orkin Man (see first panel) chases bugs in animated dramatizations and always wins. Tv tri

# So you think there are bugs in your

**You haven't really had problems until you start selling exterminating.**

**But Orkin of Atlanta did so well on tv—sales have doubled in five years**

**I**n a dark, humid night in 1906, a man who had dubbed himself "Otto Orkin, Creator of Sanitation," sat in a dirty warehouse in Richmond, Va. He was watching the objects of his current business devotion: rats.

Orkin hid in a box in which he had cut peekholes. Beside him was a shotgun, double-barreled variety. As the "Creator of Sanitation," he was testing

poison and traps which he had developed to rid the world of its biggest four-footed pest.

After a long vigil during which the rats snubbed both poisoned food and traps, Orkin decided to take matters—and the shotgun—into his own hands. He fired two blasts from the gun and was suddenly immersed in a cloud of gas. He'd hit a rat, all right. But he'd also hit a gas main.

As the Orkin Exterminating Co. of Atlanta, Ga., explains it, thus was the shotgun abandoned as an implement of professional pest control.

Otto Orkin's early experiences have a certain resemblance to the derring-do which is to be seen today in the Orkin company's commercials on 104 television stations in 100 cities and 24 states. A cartoon character called Otto the Orkin Man is the personification of the company's never-ending crusade against insect and animal pests. And

Otto, as the story board above shows, pursues pests with all the enthusiasm his namesake manifested that night in the Richmond warehouse.

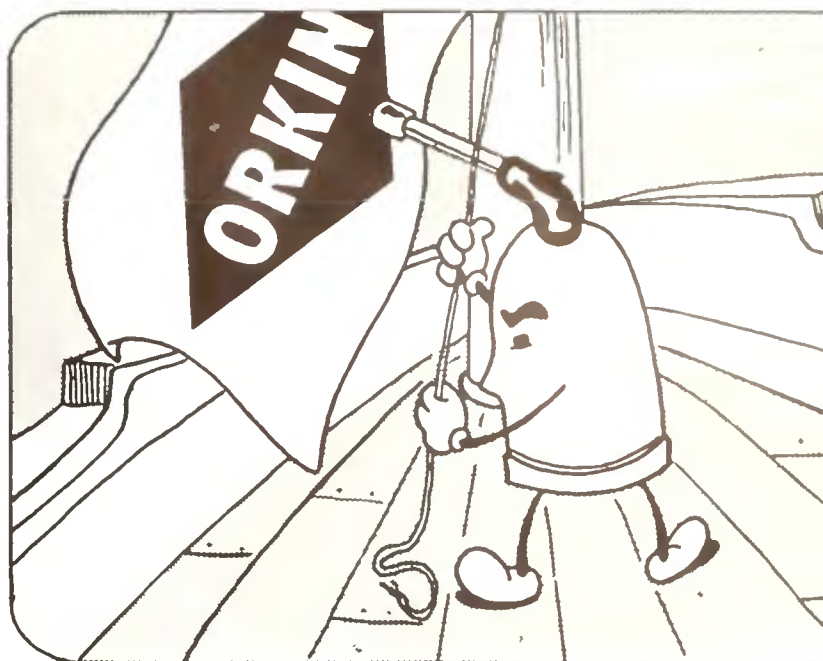
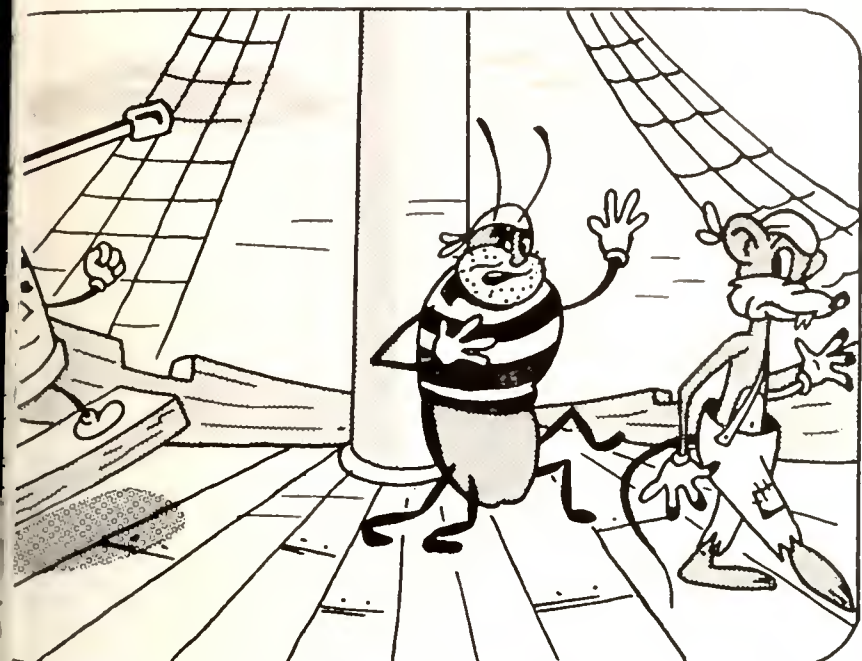
Orkin Exterminating used tv advertising for the first time in 1950, buying a limited announcement schedule on WSB-TV Atlanta. Otto the Orkin Man was an instant hit, and he's been star of Orkin advertising ever since.

**All-media coordination:** Billboard, print, phone directories, pick up tv logo of Otto for identification



Two Ottos: Founder Pres. Otto Orkin loaned his name to tv for cartoon character, animated spray gun





...spray gun), Legs (roach), Rags (rat), is very popular with kids. Each commercial ends with "Popeye the Sailor" jingle and deluge of phone calls

## ... approach?

That first tv venture precluded expansion in all directions.

- Orkin's annual sales have more than doubled in the five years, from about \$6 million to \$15 million.

- Its advertising budget has multiplied five times.

- The tv appropriation is nearing the \$300,000 mark.

- There are branch service offices in 350 areas in 28 states (and in the District of Columbia and Cuba).

Orkin bills itself as the world's largest pest control operation. Its service and sales activities are about equally divided between termite control and all-other-pest control.

How do you go about advertising in public a subject which usually isn't even brought up in private?

Leon R. Robbins, advertising manager of Orkin, answers:

"One would think that getting a housewife to admit that she uses the services of an exterminator is just as difficult as getting her to admit she wears a deceiving device widely used to improve the female figure.

"Similarly, it's easy to understand why a restaurant owner would place a decal on his front door testifying that the premises are cooled by conditioned

air. But you'd hardly expect to find a decal in an eating place announcing in plain view of all that the restaurant maintains the services of an exterminator."

Despite this natural reluctance on the part of individuals and institutions alike to admit the premises are less than spotless, Orkin has managed to convince 100,000 current accounts that there's nothing disgraceful about extermination either in terms of prevention or cure.

Orkin sells "one-shot treatments" as well as full doses.

One-shots are needed, for example,

when a house is being attacked by termites and quick action is required. Full doses are what Orkin prefers to sell, in line with the company philosophy—and advertising policy—of prevention before a cure is needed.

Orkin encourages a householder or a restaurant owner, for example, to sign an annual contract for inspection by a company service man. If, during a periodic inspection, there's any evidence of "pest-iness," the Orkin man will dispose of them in a fitting manner.

The company advertising attempts to dispel the illusion of many house-  
(Please turn to page 68)

**Storyboard strategists:** Planners of plots (left to right) Leon R. Robbins ad. mgr., Orkin; Anita Ritchie, asst. ad. mgr., Orkin; Eugene Erwin, partner Pyramid Pictures





Pulitzer Prize biographer Freeman, featured on 1948 Time cover, was pioneer radio commentator

# I wrote commercials for a genius

**The genius was a news analyst opposed to sponsorship of his shows. The copywriter was a woman who invaded his sustaining program privacy**

*by Nelli Williams*

**I**f there is a fate worse than death for the miscast human responsible for writing radio commercials—and he is doomed, anyway—that fate befell me, in 1937 at WRNL in Richmond, Va. But I found out, the hard way, that the survivor of such a fateful blow can emerge the better for it.

I could never hope to be the one who will eventually be called upon to tackle the biography of the late, great Dr. Douglas S. Freeman. But there is a side of his story which, I am sure, none but radio people could know.

And, as a result of the above-mentioned stroke of fate, no one had more opportunity than I, to observe Dr. Freeman's broadcasting career firsthand.

He was one of the nation's first news analysts (his broadcasts date back to 1925) and he had, from the beginning, steadfastly refused to allow commercial sponsorship of his radio appearances. Then, one day in 1937, he relented, and his twice-daily news analyses were bought by the Richmond Dairy Company. Came the millenium.

To my horror, I was assigned to write the dairy's messages. People in radio, like newspaper people, are prone to develop a sort of cynical irreverence for the famous—and I, along with other backstage nonentities, had often feigned tolerant amusement at the Doctor and his idiosyncracies. Now, here I was, faced with the prospect of having him stand aside from the microphone, twice a day, every day in the week, and listen to—or, at any rate, wait through my exhortations in behalf of the local milkman.

I was further handicapped, mentally and emotionally, by the fact that I had come a-cropper of the Doctor only a few weeks earlier. I had done a full-page newspaper publicity story on the coming-of-age of Station WRNL as a full-time network affiliate. I forget whether the fault was mine or the composing-room's, but the heading—and major share of the publicity—went to a currently popular local singer and comedian, Tubby Oliver, followed through with stories on a Negro quartet, a hymn singer, a hillbilly unit, and finally, an abnormally-short piece about Dr. Freeman's contribution to the WRNL listening day.

Furious repercussions sifted down to me, after the paper was on the street. The Doctor had felt ill-advised to allow the publicity in the first place. Now he had been mishandled by morons; he had been deposed to the very bottom of the page (of the newspaper he edited!) by "that clown."

Dr. Freeman was a man of some vanity. Whether he actually did react to the boner in that way I never knew. But, faced with the choice of composing his radio commercials or resigning a job I liked and needed, I hoped against hope that I could manage to remain anonymous to him, and that he wouldn't identify me with the newspaper story.

There is no describing the anguish I went through, as the day approached for the dairy to begin sponsorship of Dr. Freeman's broadcasts. But neither pain nor joy can sustain indefinitely at peak level; and, gradually, the despair subsided to numbness, the numbness rose feebly to dull hope, and—the final distillation—a resigned acceptance of my plight.

It seemed to me that understatement—plus an indirect approach to the commercial—were the only tacks to take. Fortunately, the dairy was very open-minded, and gave me *carte blanche*. From the start, the commercials on *Dr. Freeman's News Analyses* were like no other sales appeals ever broadcast. Undoubtedly, they would have sold not a gill of cream on anybody else's show, but Dr. Freeman's listeners were a special audience. As it turned out, I had hit the right formula, and everybody, including the sponsor, was reasonably happy.

Speaking of understatement, the reference to Dr. Freeman's listeners as a "special audience" is a perfect example. He was the most widely-heard Virginia commentator—and there were

many who tuned him in who rarely agreed with him. But, in untold numbers, people hung on every one of his drawled words. Southern dowagers ventured out in the teeth of gales umbrella-less, because Dr. Freeman said he foresaw no rain, and would go out in the noonday sun fully accoutered for a howling nor'wester, because the Doctor sensed bad weather.

He never looked at my commercials in advance, and, considering the seriousness with which many of his listeners regarded every word spoken during his broadcasts, it might often have been better if he *had* edited them. In my casting about for oblique and subtle approaches to the discreet peddling of dairy products, I sometimes got both myself and Dr. Freeman embroiled in controversies. Once, I quoted: "A poet should always be hungry and have a lost love," and followed through with the observation that, with such meager inducement, it was no wonder today's poets confined themselves to the more lucrative field of singing commercials.

This brought down the wrath of the Virginia Poetry Society on Dr. Freeman's head. The president of that Society called on him, brandishing a formidably heavy umbrella, and demanded that the fair name of modern poesy be cleared.

After she had gone, Dr. Freeman

came back to my cubby-hole, stared at me silently for a moment, shook his head, and said, "Nell, what am I going to do with you?" He turned and left without further comment, but I heard him chuckle as he padded up the hall.

The next day, I wrote that the composer of the dairy commercials had overstepped her bounds, and would henceforth stick to her job, which was manifestly that of selling milk. Dr. Freeman followed through with a eulogy to modern poets and their works (at the time, Robert Frost happened to be his house guest), and peace was made with the Virginia Poetry Society.

Dr. Freeman's methods with the microphone were ever a source of amazement—and, to the announcers and control men, no little apprehension. He went on the air at eight a.m. Every morning at seven-fifty-nine, he would saunter across the cat-walk that joined the newspaper building and the radio station, his pace leisurely—and would be inside the studio door just as the announcer finished the last syllable of the sentence, "Now, here is Dr. Freeman." Staring at the perforated studio wall, without benefit of script, he would proceed to clarify the welter of complicated news with what sounded like—and was—a most enlightened and sensible analysis. During the war,

(Please turn to page 58)



## The author, through three sets of call letters

Nelli Williams, continuity director, WRNL, Richmond

**N**elli Williams has been associated with the same Richmond radio station since she was 10 years old—the first nine years as pianist and vocalist (unpaid) and later (with salary) as staff pianist, continuity writer, announcer, secretary, and the one who had to drop everything at 10 a.m. to go fetch coffee for everybody. Today, having seen the station through three call letter changes and many improvements, Nelli's lot has improved too. As continuity director, she doesn't have to go out for coffee for everybody any more.

# What agencies expect from film producers

In the relatively new relationship between adman and tv film producer compatibility depends on complete understanding



by G. D. Gudebrod  
Head of Film Production at  
N. W. Ayer & Son, N. Y.

## How good is your tv film producer?

- |                              |                             |  |
|------------------------------|-----------------------------|--|
| <input type="checkbox"/> YES | <input type="checkbox"/> NO | Does he, as a producer, specialize? No single production firm can be all things to all people.     |
| <input type="checkbox"/> YES | <input type="checkbox"/> NO | Can he supply all of the services needed to complete your television film according to the script? |
| <input type="checkbox"/> YES | <input type="checkbox"/> NO | Is he financially stable? Or will he be forced to ask you for payments ahead of the schedule?      |
| <input type="checkbox"/> YES | <input type="checkbox"/> NO | Does his staff have proper technical skills, plus a genuine respect for commercial productions?    |
| <input type="checkbox"/> YES | <input type="checkbox"/> NO | Will his performance match his promises? Or is he more inclined to exaggerate his capabilities?    |
| <input type="checkbox"/> YES | <input type="checkbox"/> NO | Will he assign the right people to your job, or just experts with no interest in your business?    |
| <input type="checkbox"/> YES | <input type="checkbox"/> NO | Will he ask you enough questions to make certain that he knows exactly what he is to do and why?   |
| <input type="checkbox"/> YES | <input type="checkbox"/> NO | Is he flexible enough to provide the right level of quality for the job that you are giving him?   |
| <input type="checkbox"/> YES | <input type="checkbox"/> NO | Are his cost quotations accurate and firm? If there are extra costs, can he explain at the start?  |

**"YES"** answer to all questions means your film producer is qualified to do a good job and is already doing it for your advertising agency.

Quiz based on check list prepared by Gudebrod for recent address to Society of Motion Picture and Television Engineers Convention in New York

It is fortunate that the term "producer" implies a single person. We know that "the producer" is not one man but a group of men, each skilled in his own rather narrow field—budget, control, direction, editing or camera work. Individually they may all be geniuses, but if they do not think alike and work as a team the agency is apt to wind up with a chaotic piece of celluloid. Therefore it is fortunate the term "producer" implies a single person because in every top-flight production firm you can expect to find a single person who sets the tone of the whole organization.

No single production firm can be all things to all agencies and all clients. One of the things we expect from almost any producer is a certain amount of specialization. We also expect a producer to supply all of the services needed to complete the film according to the script. Physical ownership of facilities may be a nice sales argument, but it is not something we expect of every producer. The important thing is for the producer to supply adequate sets on a suitable stage, adequate lighting equipment so the set called for can be flooded with abundant and functional light, good sound equipment and good camera equipment.

Whether he owns or rents them is relatively unimportant when matched against his ability to use these facilities creatively and accurately. What is essential is that all of the services

(Please turn to page 64)



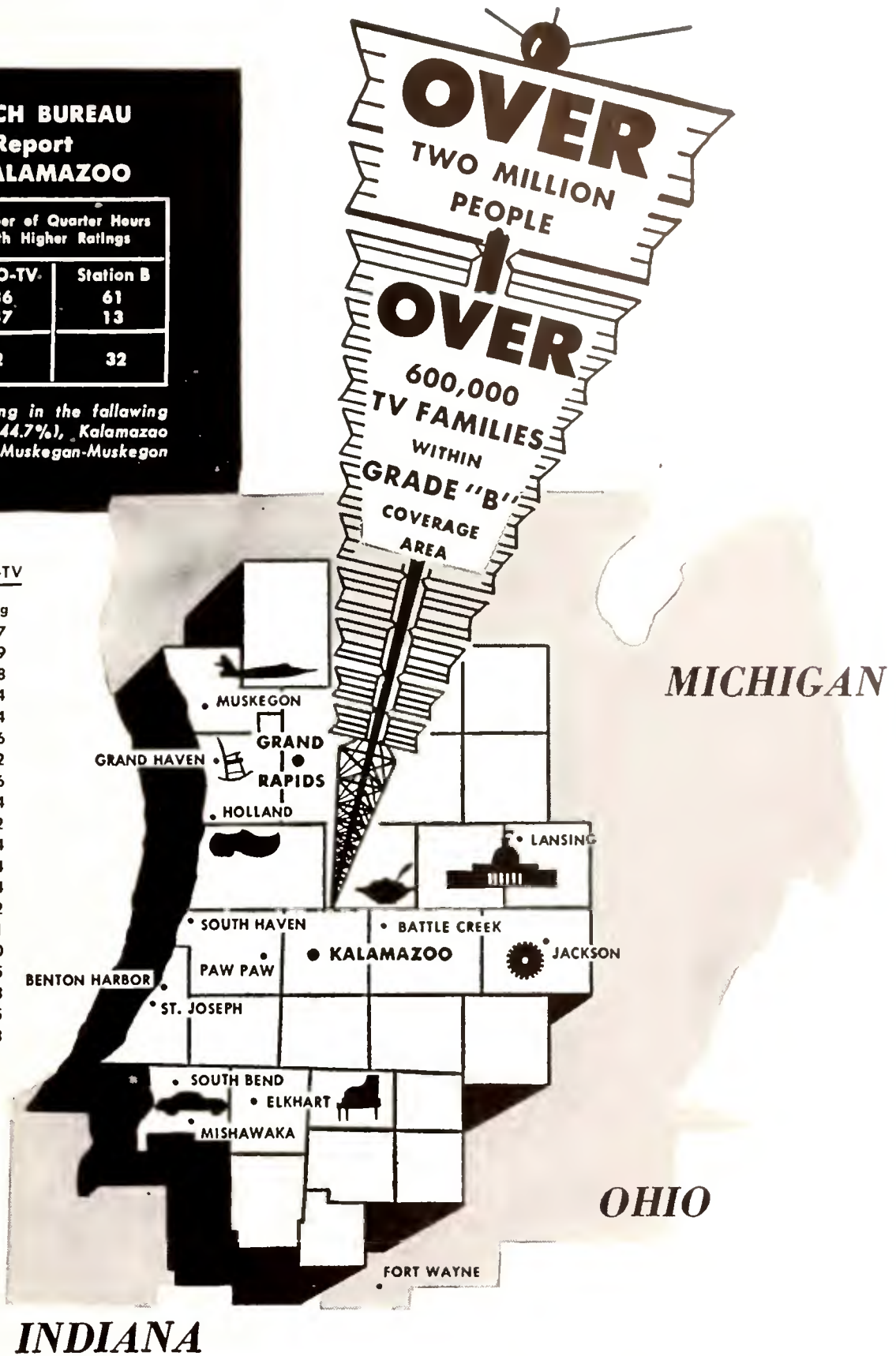
**AMERICAN RESEARCH BUREAU**  
**March, 1956 Report**  
**GRAND RAPIDS-KALAMAZOO**

	Number of Quarter Hours with Higher Ratings	
MONDAY THRU FRIDAY 8 a.m. - 6 p.m. 6 p.m. - 11 p.m.	WZKO-TV	Station B
	136	61
SATURDAY AND SUNDAY 10 a.m. - 11 p.m.	87	13
	72	32

NOTE: Survey based on sampling in the following proportions — Grand Rapids (44.7%), Kalamazoo (19.7%), Battle Creek (18.2%), Muskegon-Muskegon Heights (17.4%).

**MARCH ARB TOP TWENTY ALL ON WKZO-TV**

Program	Rating
1. I've Got A Secret	56.7
2. Wyatt Earp	55.9
3. Disneyland	55.8
4. I Love Lucy	55.4
5. Ed Sullivan	53.4
6. Godfrey & Friends	52.6
7. The Millionaire	52.2
8. Name That Tune	49.6
9. Godfrey's Talent Scouts	48.4
10. Robin Hood	48.2
11. Mama	46.4
12. Burns and Allen	45.4
13. Sgt. Preston of the Yukon	45.4
14. \$64,000 Question	45.2
15. Climax	45.1
16. December Bride	44.0
17. Mobile Theatre	43.5
18. Honeymooners	43.3
19. Rin Tin Tin	42.5
20. Lone Ranger	42.3



WKZO-TV (Channel 3) has 100,000 watts of power—1000-foot tower—offers you 600,000 families within its grade B coverage area!

So more than ever, WKZO-TV can put you over the top in sales in Western Michigan!

**100,000 WATTS • CHANNEL 3 • 1000' TOWER**

**WKZO-TV**

Kalamazoo-Grand Rapids and Greater Western Michigan  
 Avery-Knodel, Inc., Exclusive National Representatives



*The Felzer 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

# SPONSOR Asks...

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

## What trends for fall do you note in the commercials you are filming now



William Snyder  
President  
Global Telefilms, N. Y.

### THERE ARE TWO MAJOR TRENDS

● I can see two major trends for fall as reflected in the commercials which Global Telefilms has recently produced, namely (1) the rapid increase in the use of color and (2) a trend away from the "hard sell."

Widespread color set ownership although it's now almost platitudinous to say—is actually fast-approaching. Some agencies have already begun to work in color in order to gain important technical knowledge for the time when we find ourselves in a "color age." And it must be stressed that there's a vast difference between color and black-and-white, particularly from a technical standpoint.

Many of our clients have been entering this field; witness the fact that color business at Global has trebled since last year. Perhaps it's because color filming is actually less costly in the long run. Two considerations lead me to this conclusion:

1. Early entry into color gives an agency experience in this facet of the medium—very necessary experience, I might add.

2. Because commercials are seen by the majority of viewers now in

black and white, they will still appear fresh when seen anew in color.

So far as the trend away from hard sell is concerned, I feel that little need be said. Actually, SPONSOR's Bob Foreman has covered the field nicely in his past few columns.

However, there are two additional facts I'd like to present:

First, many agencies are beginning to realize that entertainment in a commercial is an asset if it succeeds in arousing the viewer's interest and holding his attention.

Second—although it's more a conjecture than a fact—agencies are also starting to realize that without a certain entertainment zing in delivery of a commercial, sales of such controls as Zenith's Space Command Tv will skyrocket.



William Van Praag  
President  
Van Praag Productions, N. Y.

### COMMERCIALS WILL COME OF AGE

● This season the television commercial will come of age. It will become a living device stylized to do one thing—sell. New techniques, creative audio ideas, visual impact and complex effects have advanced the commercial to a peak of perfection.

Will soft sell ever replace hard sell? There are so many things to be determined in the making of the commercial that the type of sell must be geared to the product in hand. However, it is important to remember in advertising that it is not *how* you sell, but *how much* you sell. Actually, I cannot take this hard sell versus soft sell very seriously. I'm for *sell*, period! There will always continue to be both hard and soft sell addicts, each believing his view will do the best job

but, in any case, the only barometer used will be the sales. Institutional advertising you say? Remember, you are selling the good name of the sponsor.

The Bob and Ray trend? Surely a clever campaign, but attempts to imitate it will certainly not mirror the impact of the original.

Look to higher costs this year. Labor is asking and getting increases. Film stock costs have gone up. New York's animators now have contracts putting them on a par with California. New visual ideas along with more complex titling will raise costs.

Will animation take over the film commercial field? No. There are still too many products that require the actual living being to move them. Animation, as always, will play an important part in the coming year, but certainly will not monopolize the field.

We are going now into a period where the television commercial must carry the burden of expensive shows. (A spot campaign naturally rides on the glory of the preceding or following show.) One thing is certain above all others. You have approximately three minutes per half-hour to sell.

Note: To all who are connected with television in any way. Remember, commercials are the reason a sponsor pays for a show. Without commercials, we have no sales. Without sales, we have no shows. Without shows, we have no television.



Jean Blake  
President  
Geo. Blake Enterprises, N. Y.

**INCREASING USE OF IMAGINATION**

● Unquestionably, the first thing that enters my mind is more imagination in film commercials. The soft sell approach is becoming more and more the primary tv sales method. This can only be done to its best advantage on film. The limitations of live commercials and their necessarily direct pitch cannot produce the unboundable results of filmed commercials which can employ optical effects, and even location shots, to get the sponsors' word across to the viewer. A particularly successful example of the former is the Sanka "hands" commercial.

Commercials have made great strides during the last 10 years, but it is imperative that they continue to do so. The soft sale approach demands immediate identification of a product. Here comes imagination. Some advertisers have been relying on picture recognition and association with their product. Others (recently more than ever before) are using music especially written for the filmed commercial. Whichever is stressed, it must be unique and individual.

Filmed commercials will be a must this fall. The amount of public service telecasting that is required now during an election year can only play havoc with network, sponsors and performers' schedules. The only solution to this problem is film. Advertisers and agencies are discovering the economy of filmed commercials. The cost and headache of assembling live commercials for a single spot and the small area in which they are effective and imaginative has caused most of the top sponsors to forsake them. Once in the can, the filmed sales piece is a permanent record and may be brought out whenever it is required. ★ ★ ★

1170 on your dial



channel 2

*the right combination  
to sell...*

Oklahoma's No. 1 \*

**MARKET**



\* Over 1/2 billion dollars effective buying income

You can sell more . . . to people who buy more in Oklahoma . . . when you advertise **first** in the wealthy Tulsa market. No other media reaches this area like KVOO RADIO and KVOO-TV.

Get more coverage for your money . . . get more sales . . . use the "Tap Twasame" in Oklahoma's No. 1 market.

\* Figures from 1956 Sales Management Survey

**RADIO KVOO TELEVISION**  
 Represented by EDWARD PETRY CO.      Represented by BLAIR TV  
 1170 KC • 50,000 Watts      TULSA, OKLAHOMA      Channel 2 • Maximum Power

FIRST RUN IN BALTIMORE

# inner sanctum

on WMAR-TV's  
Mystery  
Theatre

Monday  
through  
Friday  
at 11:20 P.M.



"Inner Sanctum", complete with squeaking door, weird organ music, and tomb-voiced narrator, features the best in television psychological drama.

Starring a host of accomplished television personalities, this spine-tingling half-hour mystery series is a top favorite with viewers, and constitutes an advantageous buy for sponsors.

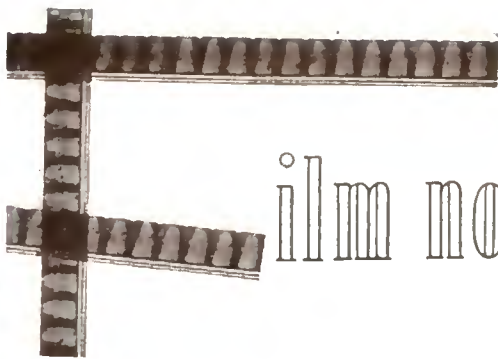
Advertisers who demand a big response from their commercials consistently choose WMAR-TV, because Channel Two's coverage area encompasses more than 2,500,000 homes which means vast selling power.



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



## ilm notes and trends

What advertisers use syndicated film? Seven leading syndicators answered that question for SPONSOR (see FALL FACTS BASICS, page 106), indicated that particular classifications of sponsors often specialize in certain show types.

For example, Westerns tend to draw many food sponsors—who aim at a juvenile audience. Series in the detective vein tend to draw oil, gas firms and breweries as advertisers, perhaps because of masculine appeal of a number of such shows.

Also noteworthy is fact that ratio of station to sponsor sales is greater in the mystery show category.

Film is a basic factor in station programming now. Witness stress placed on it by outlets throughout the U.S. Among them WNAC-TV, Boston, and WATV, Newark.

The Boston channel has been scheduling such programs as *Life With Elizabeth*, *Count of Monte Cristo*, *Three Musketeers*, *My Little Margie*, *Dr. Hudson's Secret Journal*, *Curtain Call*, *Victory at Sea*, new *Waterfront* series and most recently *I Search For Adventure*. ARB May ratings showed that the Hub outlet carried 10 out of 10 top film series.

To back its film schedule, WATV recently announced the purchase of a group of 52 20th Century-Fox feature films. New York tv debut of the films is slated for this fall and represents a \$500,000 outlay. Among the features are *How Green Was My Valley*, *House on 92nd Street*, *Foxes of Harrow*, *Laura*, *Les Miserables*, *Lifeboat*, *Hudson's Bay*. Group represents the first movies 20th Century-Fox has released for tv via NTA.

**Outstripping stars:** A recent ARB survey of 10 time periods over a six-month period has convinced MCA TV that two-to-five-a-week strip shows can match ratings with any type of competition, including "name personality" adjacencies. According to the com-

pany, results have been scored already for a number of national and regional advertisers. Among them: Roto-Broil, Lydia Pinkham, Holsum Bread, Florida Citrus and Robert Hall Clothing, all of which have participated in the *Ray Milland Show*. *Adventures of Kit Carson* has been sponsored by the following: Keds, My-T-Fine, Holsum Bread, Sunshine Biscuits and Little Brown Cookies.

**Daytime stripping:** Trend toward successful daytime stripping is attested to by Ziv Tv. Already catching fire in the U.S., this type of programming is now extending to Latin America, courtesy of Procter & Gamble. Emphasis is on across-the-board slotting or reruns, among which are the following: *Favorite Story*, *Boston Blackie*, *The Unexpected*, *Yesterday's Newsreel* and *I Led Three Lives*. This telefilm quintet debuts south of the border on Mexico City's XEW-TV. Co-sponsor is Anderson Clayton Co. Other sponsors entering this market through film are Van Heusen Shirts, Mexico's Longines-Wittnauer distributor and Cuatmac Brewery.

Ziv's *Cisco Kid* and *Mr. District Attorney* are also taking on international flavor. Both series are slated for telecasting in Japan. They'll be sponsored by Japanese advertisers who spend over 22% of the annual Japanese advertising total of \$180 million for tv and radio.

**A cartoon** program trend seems to be shaping up. First there was the UPA-CBS series planned for fall. Now Associated Artists productions is entering this field of programming. Until now, states AAP, this type of programming "has been just trickling into the tv screens."

The company's offering consists of 571 first-run cartoons, garnered from two Hollywood majors, Warner Brothers and Paramount Pictures. AAP is advising subscribing stations to program package as separate half-hour



## Stronger than ever...

The strongest, steadiest Pulse in the booming Pacific Northwest belongs to KING-TV.

Pulse Inc. accords KING-TV 8 out of the top 15 once a week shows, including number one and two position. KING-TV also takes 5 out of the top 10 multi-weekly shows, clean-sweeping the top four places.

These press-time ratings are for May, 1956. Check any month. You'll find KING-TV leading

all other Pacific Northwest channels—by a healthy margin—day or night.

Hypo your sales in the important Puget Sound market with KING-TV. Ask your Blair rep for details.

ABC—Channel 5  
100,000 Watts  
Blair TV

FIRST IN SEATTLE

**KING-TV**



# TV SET SATURATION PLUS!

According to the latest survey, the four-county heart of KSL-TV Land has a TV set saturation of 89.2%.

That means that this area, the equivalent of the nation's 35th market, boasts nearly 128,000 sets—and KSL-TV's complete coverage area includes 204,000 TV families.

For market information and availabilities, call **CBS-TV SPOT SALES**, or

**KSL-TV**  
SALT LAKE CITY

*Selling 39 Counties in Four Western States*

## FILM NOTES AND TRENDS (Continued)

shows, rather than slotting them in already-established kiddies' programs.

**Expansion of both** advertising and market list has been announced by Michael Sillerman, executive vice president of TPA. Sillerman reports that a new regional sponsor, National Bohemian Beer (via W. B. Doner & Co.) has bought *Stage 7* for showing in six markets. Chef Boy-Ar-Dee (through Y&R) has upped its markets for the same show by three. Other entrants into the *Stage 7* gallery include Johnston Cookies (Milwaukee); Jax Beer (Beaumont, Tex.) and Henke-Pillot, part of the Kroger grocery chain of Houston.

**Sterling Television** sees bowling throughout the country being promoted via its *Bowling Time* series. Because of increased interest (represented by the fact that series is in over 50 markets), Sterling has begun filming of the 13th through 26th shows in what was a 13-only series. A great many of the advertisers scheduling *Bowling Time* are bowling alley proprietors and bowling associations. Association sponsors include those in Houston; Wichita; Wilmington-Delaware; Springfield, Illinois; Boise, Idaho. Four beer sponsors and a number of soft drink concerns, too, host the series.

**Breakdown** of its 1,500 short subject library into program segments is planned by NTA. Slated for a single package are the 52 20th Century-Fox motion pictures syndicated by NTA. Plans call for the short subjects to be divided into 12 distinct categories. Speciality packages will include *Little Lulu*, *Betty Boop*, *Unusual Occupations*, *Color Cruises* and *Musical Romances*, *Speaking of Animals* and *Grantland Sportlights and Pictorials*.

**New tv distributor** enters the industry. The Trans-Lux Corp. recently announced completion of its plans to form a subsidiary for tv distribution. The parent company has been in communications and entertainment for 30 years, previously being engaged in theatrical exhibition and motion picture distribution.

Trans-Lux has acquired distribution rights to about 700 Encyclopaedia Britannica films. Among the series which Trans-Lux will soon put on the market are *Profile* (personalities and

events from Marco Polo to Mahatma Gandhi) and a children's show entitled *Once Upon A Time*. In addition, firm has acquired a number of feature pictures which will be released as a package in 1957.

**Seven major U.S. markets** will shortly see telecasting of CBS TV Film Sales' *Brave Eagle*. Multi-market sponsor is Quaker City Chocolate and Confectionery Co. Seven markets into which the series will be booked are: New York, Philadelphia, Detroit, Cleveland, Chicago, Pittsburgh and either Baltimore or Washington. About the settling of the West as seen through the eyes of the Indian, series is slated for early fall beginning. Agency for Quaker City is Adrian Bauer and Alan Tripp, Inc.

**25 more stations** will soon be telecasting Gems' *Hollywood Movie Parade*. This brings total number of tv outlets carrying the package to 63, according to Robert H. Salk, director of sales for Screen Gems. Among the 104 features in *Hollywood Movie Parade* are "Adam Had Four Sons," "Pennies From Heaven" and "You'll Never Get Rich."

**From The Pulse, Inc.** comes word of the growing popularity of feature films. In *The Pulse Beat* recently, it was revealed that a special study by that organization had disclosed facts that 39% of viewers in metropolitan New York watch movies during the course of a month. Among these viewers, 46% spend more time watching movies on tv at present as compared with a year ago; 53% feel that movies now on television are better than those of a year ago; 44% state that their favorite movie show is more enjoyable than most other tv programs they view; 42% prefer a one-hour movie; 35% favor a 90-minute feature and 23% vote for a two-hour show.

**Among the observations** of E. S. Coatsworth, asst. manager of Motion Pictures for Television Ltd., in *Vision* (the Canadian television and motion picture review) was the following: "A television film buyer, unlike ancient Gaul, should be composed of at least four parts—lawyer, bargainer, a 'box-office' sense and a well-oiled memory. . . ." Comments appeared in his article, "Reflections of a former film buyer."



**WHEN YOU BUY ATLANTA...BUY *waga-tv***  
**AND GET A BETTER RIDE FOR YOUR MONEY**



YOU NEED THIS BOOKLET which gives all the facts and figures about WAGAland—the Atlanta market as you know it, plus an additional coverage that adds more than 300,000 people to the market. It is yours on request direct from us or our reps.



1100 Ft.

**TOP DOG IN THE NATION'S 21st MARKET**



**waga-tv**

100,000  
watts  
channel  
**5**

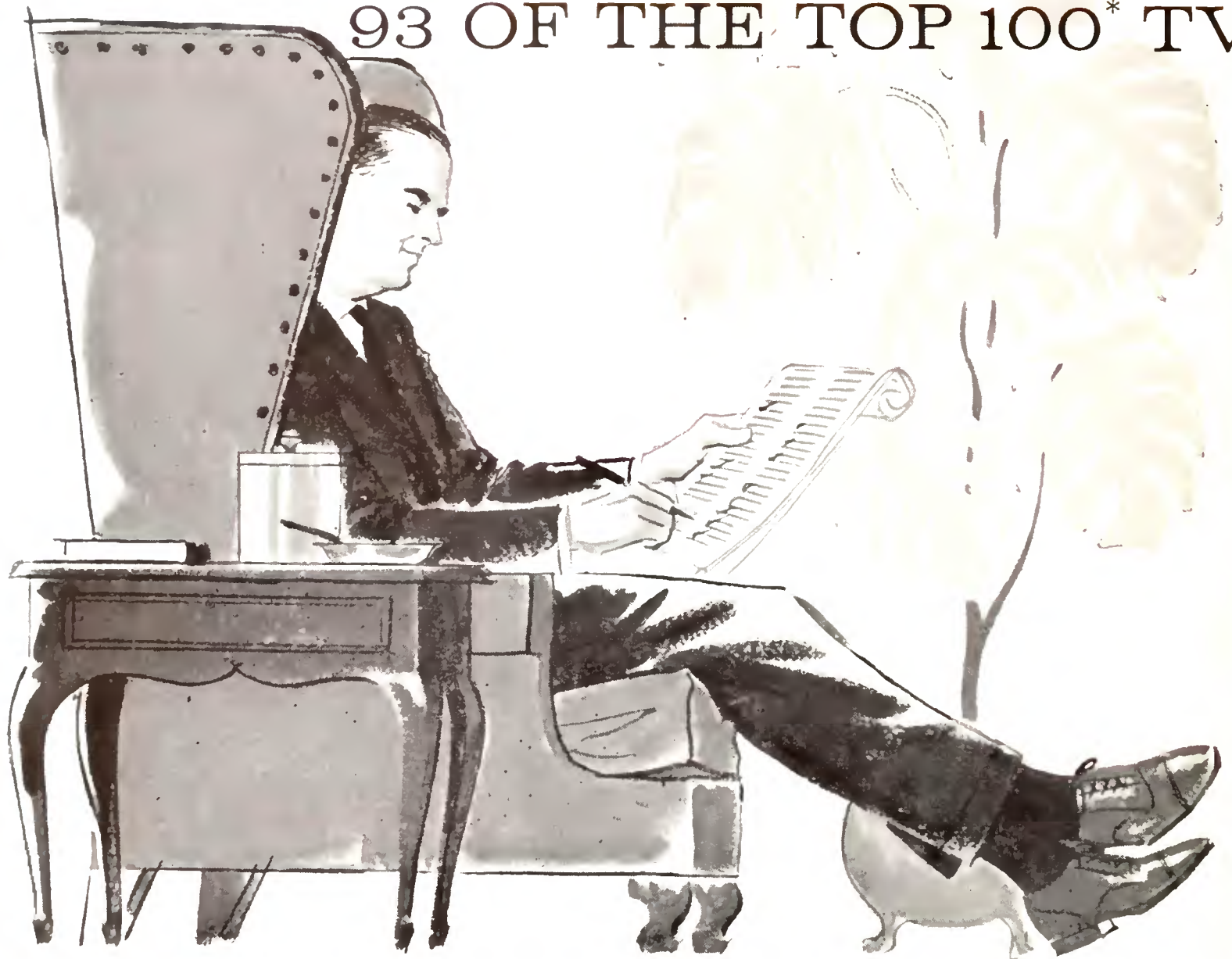
**CBS-TV in Atlanta**

Represented Nationally by  
THE KATZ AGENCY, Inc.

STORER BROADCASTING COMPANY SALES OFFICES

NEW YORK—118 E. 57th St.—TOM HARKER, Vice President and National Sales Director • BOB WOOD, National Sales Manager  
CHICAGO—230 N. Michigan Ave. • SAN FRANCISCO—111 Sutter St.

## 93 OF THE TOP 100\* TV



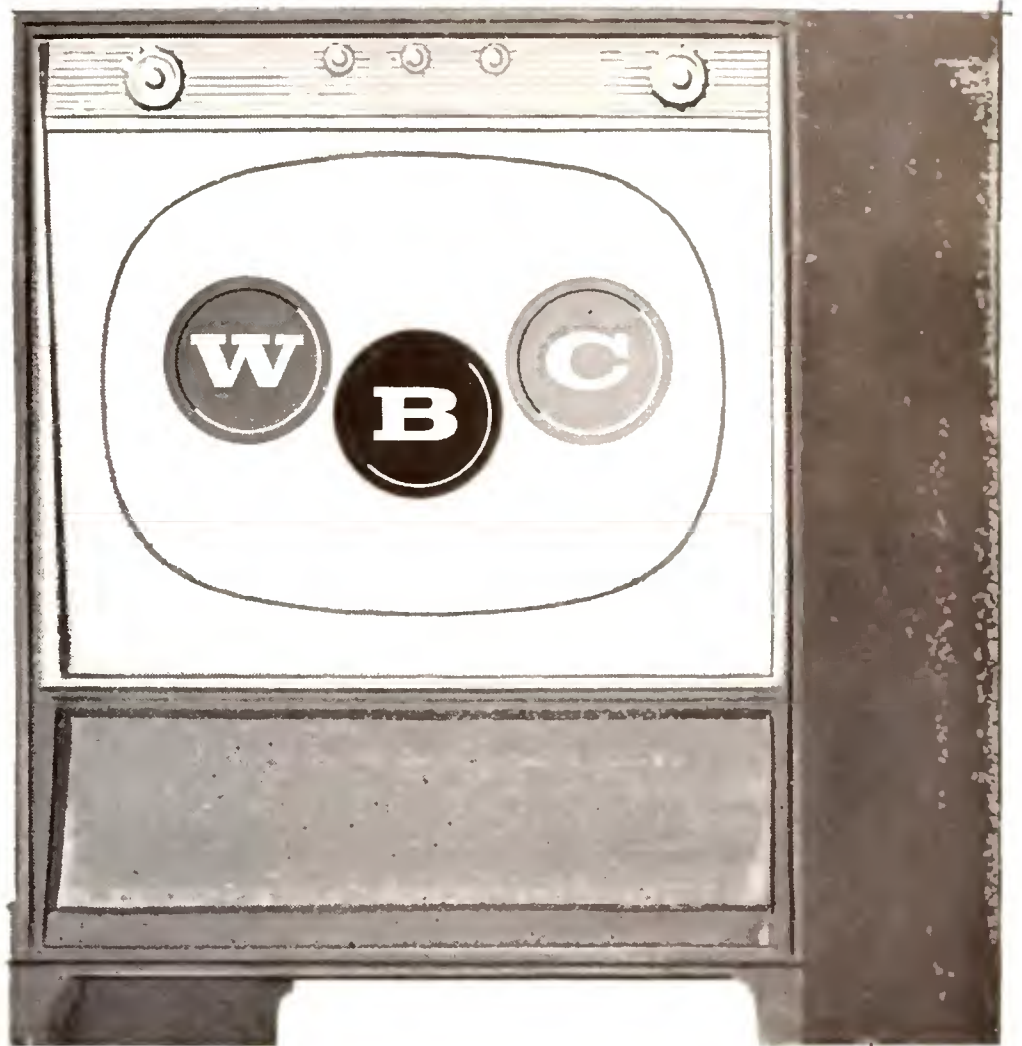
\*TvB First Quarter Report, '56: √ Procter & Gamble √ Brown & Williamson √ Sterling Drug √ General Foods √ Kellogg √ Miles Labs √ Colgate-Palmolive √ Philip Morris √ National Biscuit √ General Motors √ Bulova Watch √ Anahist √ American Tel. & Tel. √ Liggett & Myers √ Carter Products √ Ford Motor √ Robert Holl Clothes √ Charles Antell √ Minute Maid √ Continental Baking √ Block Drug √ Worner-Lombert Phar. √ Helaine Seager √ Peter Paul √ Flo. Citrus Comm. √ Grove Lobs √ Coco-Colo √ Harold F. Ritchie √ Borden √ Nestle √ Esso Standard Oil — J. A. Folger √ Toni √ Campbell Soup √ R. J. Reynolds √ Chrysler √ Chesebrough-Ponds √ Lever Brothers √ Northern Paper Mills √ B. T. Babbitt √ P. Bollontine & Sons √ Corn Products Refining √ Benrus Watch √ Tea Council of U.S.A. √ Hills Bros. Coffee √ Thomas Leeming √ Vick Chemical — Piels Bros. — Better Living Enterpr. √ Stokely-Von Comp √ E. & J. Gollo Winery √ Bristol-Myers √ Reader's Digest Assoc. — Folstoff Brewing √ Pepsi-Cola √ Sales Builders √ Seven-Up √ Wildroot √ Salado Tea √ Tefon Dist. √ Best Foods √ Wesson Oil & Snow Drift √ RCA √ Armour √ H. J. Heinz √ Anheuser-Busch √ Shell Oil √ American Home Foods

*No selling campaign is complete without the WBC stations*

*"Support the Ad Council Campaigns"*



# SPOT ADVERTISERS USE WBC



In fact, 94 of the 100 leading advertisers in *all* media are on WBC. From tools to tea, from cars to capsules—you name 'em, we've got 'em. And why not . . . WBC stations dominate the markets where 1/6 of America does its shopping.

But, it's not only the *big* fellows . . . nearly 400 *local* advertisers, whose ads must pay off day-by-day, are on WBC, too. Let us prove to you why no selling campaign is complete without the WBC stations. Call A. W. "Bink" Dannenbaum, WBC General Sales Manager, at MUrray Hill 7-0808, N.Y.

—Pabst Brewing ✓ Plough Inc. ✓ U. S. Tabacco ✓ Ludens ✓ Great A. & P. Tea ✓ Hawley & Hoops ✓ Standard Brands ✓ Smith Brothers ✓ Mennen ✓ Brawn Shoe ✓ Seeck & Kade ✓ Lee Ltd. ✓ Pharmaceuticals Inc. ✓ Glamorene ✓ Beechnut Packing ✓ Carling Brewing—Theo. Hamm Brewing ✓ Carnotion ✓ General Baking ✓ Standard Oil (Ind.) ✓ P. Lorillard ✓ Simaniz ✓ Socony-Mobil Oil ✓ American Chicle ✓ Cream of Wheat ✓ Sealy Mattress —Eastern Guild ✓ General Mills ✓ Morton Frozen Foods ✓ Pacific Coast Borax ✓ F. & M. Schaefer Brew. ✓ Thomas J. Liptan

## WESTINGHOUSE BROADCASTING COMPANY, INC.

### RADIO

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

### TELEVISION

BOSTON—WBZ-TV  
PITTSBURGH—KDKA-TV  
CLEVELAND—KYW-TV  
SAN FRANCISCO—KPIX

KPIX REPRESENTED BY THE KATZ AGENCY, INC.  
ALL OTHER WBC STATIONS REPRESENTED BY PETERS GRIFFIN WOODWARD, INC.

# HIGHER RATINGS

Feb. 1956 ARB Shreveport Area Survey

**LEADING** in 22½ morning quarter hours.

**LEADING** in 45½ afternoon quarter hours.

**LEADING** in 51 nighttime quarter hours.

# GREATER COVERAGE

KTBS-TV Channel 3, Shreveport, Louisiana, covers 44 counties in Louisiana, east Texas and south Arkansas. Population 1,351,700; set count 249,895.

# MORE VIEWERS PER DOLLAR

55% of the viewing audience from sign-on time to 12 noon. 82% of the weekday afternoon audience.

72% of the nighttime NBC audience in the Shreveport area.

MAXIMUM POWER

**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 • DETROIT • LOS ANGELES • SAN FRANCISCO • ST. LOUIS

Continued  
from  
page 10

# AGENCY AD LIBS



gone and the tv copywriter is knowledgeable on every count. No wonder there is already a scarcity of good ones and the prices they demand are way up.

Next among the other Disciplinary Actions ordered by television are those exerted upon the directors, whether the show be live tv or film. These characters (often refugees from the Big Screen or Industrial Films or Radio or ex-Floor Managers), have also learned about money and about sponsors and networks and agency men. This is in addition to learning their craft.

Today they, their skills sharpened to razor's edge, are directing in every field, movies and the stage, and are doing darn well thanks to their tv backgrounds.

Finally I must admit that tv, the Task Master, has helped people such as I, who dwell tenuously on the business side of the medium, and are devoid of talent. It's been a stern pater but the lessons were well worth learning. ★ ★ ★



Self-disciplining writers like Paddy Chayefsky (l.) admit they owe a lot to tv, says Foreman. Chayefsky's Marty exemplifies huing to rigid lines of tv.

The Rainmaker, by N. Richard Nash, gave Broadway something new and substantial to chew on. Scene at right features Cameron Pru'Homme, Geraldine Page.

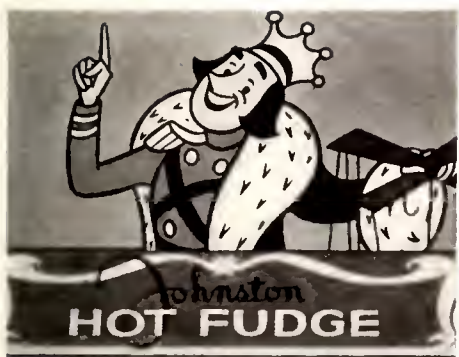


# T. V. spot editor

*A column sponsored by one of the leading film producers in television*

## SARRA

NEW YORK: 200 EAST 56TH STREET  
CHICAGO: 16 EAST ONTARIO STREET



The engaging combination of sprightly patter, with an animated King puppeteer and live action form a sure sell series of Johnston twenty-second spots. Prominent container displays of Johnston Hot Fudge Sauce, Cookies and Graham Crackers provide powerful product identification. Produced by SARRA for the ROBERT A. JOHNSTON COMPANY through cooperation with KLAU-VAN PIETERSOM-DUNLAP, INC.

SARRA, INC.

New York: 200 East 56th Street  
Chicago: 16 East Ontario Street



Captivating mother and child sequences appeal to a wide audience in SARRA's newest series of TV commercials for Mexsana. Live action is punctuated with optical effects and emphasizes the uses of Mexsana Medicated Powder and enumerates its advantages. Smooth continuity maintains interest and product display clinches sales. Produced by SARRA for PLOUGH, INCORPORATED through LAKE-SPIRO-SHURMAN, INC.

SARRA, INC.

New York: 200 East 56th Street  
Chicago: 16 East Ontario Street



This spot, one in a continuing series for 7-Up, proves that high key photography can reproduce perfectly on TV screens—does sell effectively! A cool commercial, set to hot music, is timed for summer selling, with close-ups that establish strong product identification and present an appetizing 7-Up float that almost comes off the screen! Skillful photography from a full range of camera angles takes full advantage of the expertly cast family group. Produced by SARRA for THE SEVEN-UP COMPANY through J. WALTER THOMPSON COMPANY.

SARRA, INC.

New York: 200 East 56th Street  
Chicago: 16 East Ontario Street



Highly entertaining live action photography—both on and under the water—is featured in this unique series for Stopette. A cast of aquatic experts swim and dive in an enchanting water ballet that provides the backdrop for the sponsor's message "How clean you feel . . . with new Stopette," whose "deodorant ingredient is actually used to purify the water you drink." Produced by SARRA for the Jules Montenier Division of HELENE CURTIS INDUSTRIES, INC., through EARLE LUDGIN & COMPANY.

SARRA, INC.

New York: 200 East 56th Street  
Chicago: 16 East Ontario Street



**agency profile**

**Rod MacDonald**

V.p. in charge of media  
Guild, Bascom & Bonfigli, San Francisco

"Agencies sometimes underestimate the people in the country," says Guild. Bascom & Bonfigli's v.p. and media director, Rod MacDonald. "Television alone has done a tremendous lot to soften regional differences. And today it can be as much of a mistake to talk down to people in small-town areas as to talk down to those in the big metropolitan centers."

MacDonald's views on commercial content derive from a basic theory he has about media men: "Media men should not be restricted to media buying and evaluating. They should be in on a creative policy and planning level for an account and should be involved in the client's marketing policy."

In order to make it possible for all agency media buyers to have greater responsibility and scope, MacDonald organized a system of all-media buyers, supervised by three all-media directors.

"We started with that approach to media buying in 1949 when the agency was formed, and today, with a \$7 million volume, we still find it the approach that encourages the most creative effort for our clients on all levels."

He feels that there might be an efficiency problem with this system if the agency had a vast number of people in the department. "But even if concentration on one medium could be thought to be more efficient, we wouldn't go for it, because it stifles thinking."

A researcher at heart, MacDonald loves to conduct private surveys of strangers on planes or friends on the Monterey Peninsula to see how they are reacting to the agency's commercials. "I've had more people praise our commercials (and often not even mention the show they're in), without realizing that I'm from the agency that produced them."

Though he's a golfer and "do-it-yourself" expert, MacDonald likes to spend most of his spare time romping with his son and four daughters. "They range from three to 13 years, so you can imagine they keep my wife and me busy."

MacDonald feels that the "family spirit" and famous San Francisco charm carries over into the agency offices, thanks to the three founders of the agency. "As Dave Bascom once told a client: We'll call a meeting any time you like, except during trout season or too near a weekend." ★ ★ ★

**You Get  
Maximum  
Coverage**

**In  
Southeast  
New England**

**Only With  
WJAR-TV**



**Contact  
WEED  
Television  
or**

**CHANNEL  
10  
PROVIDENCE, R. I.**



## “Wanna See OUR PULSE?”

**O**NE look at February-March, 1956 Pulse figures and you'll see that WDAY Radio is *surging* with health, here in the Red River Valley!

This new Pulse Area Report covered 23 North Dakota counties, 21 Minnesota and 11 South Dakota—a 55-county market with 205,000 radio homes.

It shows that WDAY gets—

**More than TWICE as many listeners as the No. 2 Station! . . .**

**More listeners than the No. 2 and 3 Stations COMBINED! . . .**

**FOUR times as many listeners as the No. 4 Station!**

It's like we've been telling you for years—WDAY just doesn't have any real competition in the Red River Valley!

Let Peters, Griffin, Woodward, Inc. fill you in with *all* the facts.

# WDAY

## FARGO, N. D.

**NBC • 5000 WATTS • 970 KILOCYCLES**

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



Continued  
from  
page 22

## SPONSOR BACKSTAGE



of an editorial and specifically points out that: "NBC's salvo of last week (referring to the network's statement to the Senate Interstate Commerce Committee) was much broader in scope than a blast at film syndicators and allied interests. In effect the network was saying, in defense of all the webs, 'take away option time and you take away the *Wide, Wide World's* the *See It Now's*, the NBC Operas, the *Adventure's* and other laudable live programing contributions which for the most part add up to out-of-pocket sustaining losses' . . . It's long been the contention of the networks that, because they've perpetuated such programing, they aren't swimming in the kind of wealth some of the D. C. inquisitors imagine. . ."

Jack's piece makes no reference to the Senate Interstate Commerce Committee hearings at all. His piece merely says: "With the close of the second season of spectaculars it would seem worthwhile to examine what these major programing projects have meant to television's well-being. . ."

Nevertheless it is a happy circumstance for the webs that Jack chose to treat this theme on the eve of the appearances of Frank Stanton, and the Bobs Sarnoff and Kintner before the Senators. For Jack, too, makes the point: "Today the spectacular stands as a symbol for the continuation of the special effort in programing. Its importance is not limited to those ventures bearing the label but applies equally to all those programs—perhaps especially to dramatic presentations—that have hopes of steadily elevating tv's artistic level. If the institution of the spectacular is undermined because of financial pressures, a trend toward safe, routine commercial fare might quickly spread through all forms of programing, even to a far greater degree than exists today."

Later, says Jack: "It is the need to preserve this policy in spirit within television that makes the fate of the spectacular of genuine consequence . . . the loss of what the word (spectacular) has come to stand for in tv programing would be incalculable."

It is hardly necessary to add that few programing organizations in the television industry, if any, have the financial resources to offer the kind of spectaculars, which NBC, CBS, and to a lesser extent, ABC have consistently put before the nation's viewers.

As George Rosen points out this is indeed a strong point in the network case against their detractors in and out of government. And it must be of some comfort to the webs to note that such outstanding observers of the tv scene as Jack Gould and George Rosen are making this point in print. This issue of SPONSOR is loaded with "Fall Facts." Here's one more: The several "cases" against the networks, and the webs' defenses, will prove one of the most interesting and to advertisers and agencies, possibly one of the most important—continuing developments of the new season. ★ ★ ★



# Even a goat won't "goof"...on film

The advantages of film are virtually limitless. First, you can produce a show that's right—free from bugs. Next, you can try it out—know just what audiences think about it. And, finally, you can schedule it for maximum effect and convenience. Yes, you can save time and money—get a better show—when you **USE EASTMAN FILM.**

For complete information write to:  
Motion Picture Film Department  
**EASTMAN KODAK COMPANY**  
Rochester 4, N. Y.

**Be sure to FILM IN COLOR**  
... you'll be glad you did.

**East Coast Division**  
342 Madison Ave.  
New York 17, N. Y.

**Midwest Division**  
130 E. Randolph Drive  
Chicago 1, Ill.

**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.

# round-up



## **KSHO's remote control tv studio is a one man operation**



KSHO technician at Kay Lab master control

Spot announcement costs have been reduced to as low as \$6 each and live television shows have been brought well into the reach of small-community operators through remote controlled station equipment. KSHO-TV, Las Vegas, now being operated on a remote control basis, is an example of how such a set-up can be made to pay off.

Heart of the operation is a low-cost, low-power studio and transmitter package engineered, manufactured and installed by Kay Lab, an electronics and tv equipment firm of San Diego, California.

## **Evolution of "Miss 18" is story of how a promotion grew**



"Pretty little girl" who became "Miss 18"

Photos of dozens of beauty queens arrive at SPONSOR in an attempt to draw attention to products or stations. Although most of the girls are pretty, space allows the publication of only a very few pictures and then the criterion is usually the fact that they were part of a *successful* promotion.

From WGTH, Hartford, Conn. comes word of the selection of "Miss 18"

KSHO-TV's audio and video signals are controlled completely by one technician per shift from a master control panel. The technician adjusts all equipment, including focusing and lens changes on the Kay Lab camera chains, the Kay Lab film chain, Kay Lab slide projectors and all audio circuits and adjusts the clarity and quality of video and audio signals.

The station claims to be the first in the nation to transmit on an around-the-clock schedule seven days a week. (See "Round-Up," 19 March 1956.) Continuous operation was made possible by installation of duplicate transmitter equipment. The two units are used alternately with one in standby category while the other is being serviced.

KSHO-TV operational policy is local in all respects and is perhaps best typified by what is described as tv's first classified advertising program. Called *Tele-Views*, the program includes typed classified ads of the sort usually seen in newspapers.

from a field of over 150 entries. Walter Stewart's release describing the evolution of the contest was exceptional in that in itself it was entertaining.

It read: "My really big problem is a mouthful of consonants (WGTH-TV) that even our announcers, trained to know where their bread and butter comes from, cannot say. How can we expect the public to tune in our station if they don't know which one it is. . . . Someone suggested a "Miss 18" contest. . . . It started out to be just a little one so we could find a pretty girl to crown and that would be that."

But the idea grew. "Each girl in a 10- and 20-second announcement gave her reasons for wishing to become "Miss 18." . . . When finally the girl was named and prizes given, someone asked, "Now what do we do with her?"

"Now station ID's are being prepared, filmed promotions are being made and personal appearances are being scheduled. . . . This is one of the few times a promotion man can walk with his head held high and not be afraid of the phrase 'There's nothing new under the sun'. Who cares as long as you can rearrange old things?"

★★★

## **Half million fans praise Grand Ole Opry thru mails**



Opryites and over 500,000 cards and letters

A suggestion that listeners drop a line to the *Grand Ole Opry* television show produced more than 500,000 cards and letters from fans anxious to express their approval of the famed country music spectacular.

From the king-sized stack of mail received by WSM-TV, Nashville, in the weeks following the telecast, the names of 10 winning couples were drawn on the 23 June show for the awarding of expense-paid trips to a future *Opry* performance.

*Opry* favorites Roy Acuff and Minnie Pearl made a personal appeal on the 26 May ABC-TV network show for country music fans to "write a card or letter to Purina's *Opry*, to let us know that you are watching our show and like it." It was reminiscent of the early-day radio appeals for listeners to write in to the station.

The *Opry* stars added: "Since we're asking you to do something for us, we want to show our appreciation and do something for you in return." They then announced the drawing to select the 10 couples to be awarded trips to Nashville.

About 40 stations carry *Opry* live and 110 carry the show with a delay of from one to several weeks. On the second day after the letter request mail from 25,000 persons had arrived at WSM-TV, in less than seven days, over 230,000 cards and letters had been received—a rate of nearly 6,000 replies from audiences of each of the stations carrying the program live. ★★★



**"You can take it with you"  
is WHDH's summertime tune**



Girls gather around WHDH's bouncy message

Bill McGrath, manager of WHDH, Boston, is betting heavily on the logical theory that what's good for portables is good for WHDH.

Viewing the summer months as an ideal time to push portable radio listening, McGrath has launched a portable publicity campaign. A special budget of approximately \$75,000 will be spent by September on promotion planned around the slogan, "You Can Take It With You!"

Newspapers will carry 1,000 lines of ads in 13 weeks plugging portable listening to the station's features. They'll be preceded by teaser ads pushing portables on an institutional basis with no station identification.

Dividing the on-the-air campaign into segments covering every possible use of the portable, ranging from entertainment and information through emergencies, the station has set aside at least 45 one-minute units of news, weather and sports; also 45 spot announcements, station breaks and time signals as sustaining portable plugs.

A contest tie-up involving department store and appliance dealer displays with portables as prizes, is running concurrently with the newspaper and on-the-air promotion.

An unusual aspect of the promotion is WHDH's invasion of beaches. Ten-foot beach balls carrying the campaign slogan and the station's call letters are rolling publicity over the sands. Eye-catching bathing beauties carrying sun tatoes with the same information have been recruited through the distribution of free portables. One unusual gimmick is the appearance of the "WHDH Request Wagon" which provides beach

(Please turn to page 79)

9 JULY 1956



#### Raccoon

*Procyon Lotor*

Masked bandit of the forest, the Raccoon is a great favorite with Michigan hunters and trappers. He usually lives in a hollow tree, and rarely emerges in the daytime. Very fastidious, the 'coon always washes his food before eating it.

Original sketch by conservationist Charles E. Schaefer

## Put your money where the people are

You can bet your coonskin cap that the folks in the picture never "wonder where the yellow went," never buy cigarettes, beer, or anything else you advertise.

Look for the Raccoon when you visit the far-flung forests of Michigan. But when you look for sales, put your money where the people are—on WWJ, famed for complete news coverage, sparkling personalities, and programming that holds listeners, moves merchandise.

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 RADIO

AM and FM

WORLD'S FIRST RADIO STATION

Owned and operated by The Detroit News

NBC Affiliate

National Representatives: Peters, Griffin, Woodward, Inc.

## SERVICE STATION

SPONSOR: Rigg's Service Station

AGENCY: Direct

CAPSULE CASE HISTORY: *Sports Capsule* is part of WICS-TV "five-for-one" plan, whereby advertiser sponsors program once a week and receives a 60-second announcement that day with 10-second commercials on other days. Free ice-scrapers were offered during a time when there was no snow, ice or cold weather. Within a few weeks, Rigg's Service Station had 4,800 calls as a result of the offer—did more business than at any other comparable service station opening. Show cost \$80.00.

WICS-TV, Springfield, Ill.

PROGRAM: *Sports Capsule Fights*



**TV**  
**results**

## SAUCES

SPONSOR: Buitoni Foods

AGENCY: J. Walter Thompson

CAPSULE CASE HISTORY: As a major part of a 26-week campaign recently, Buitoni Foods Corp. sponsored *Life With Father* on WPIX. In a subsequent letter to the station, the following was written: "I just wanted to go on record on behalf of Buitoni Foods Corp. as to the results achieved via our sponsorship of *Life With Father* . . . during the 26 weeks of the series, the Buitoni sales increased considerably." He said that this was a fine part of a campaign in which 75% is allocated to tv.

WPIX, New York

PROGRAM: *Life With Father*

## MEN'S SHIRTS

SPONSOR: Sears, Roebuck & Co.

AGENCY: Direct

CAPSULE CASE HISTORY: Sears, Roebuck & Co.'s Tulsa retail store chalked up a 50% gain in sales of men's cotton sport shirts in just one week, following a noon show demonstration of the new developments and uses of cotton fabrics. R. R. McFadden of Sears, Roebuck, who merely used a sport shirt among several other cotton items to illustrate one of the uses of cotton, stated: "Sales have been 50% greater than those of the past four or five years." Other stores also reported increases.

KVOO-TV, Tulsa, Okla.

PROGRAM: Special demonstration

## SHAMPOO

SPONSOR: Blondex Shampoo

AGENCY: Firestone

CAPSULE CASE HISTORY: In January, 1956, Blondex decided to try a one-minute test announcement on *Ted Steele's Bandstand* in order to appeal to what is primarily a teen-age market. One announcement was aired, offering a free sample of Blondex Shampoo—a shampoo especially for blondes. On the strength of this announcement, Blondex received over 1,200 requests for samples. As a result, company signed up for two announcements per week on a 26-week basis via Firestone Advertising.

WOR-TV, New York

PROGRAM: *Ted Steele's Bandstand*

## PLUMBING FIXTURES

SPONSOR: New England Pipe & Supply

AGENCY: Direct

CAPSULE CASE HISTORY: New England Pipe & Supply, distributors for American Standard products in Eastern and Northern Maine, began using tv in June, 1955, with *Science Fiction Theatre* on W-TWO. During 1955, firm devoted 90% of ad budget to tv. Recently, it purchased quarter sponsorship of 22 live basketball championship remotes. This combination of shows upped colored-fixture sales 35%. Campaign cost amounted to \$2,600.

W-TWO, Bangor, Me.

PROGRAM: *Championship Basketball* and *Science Fiction Theatre*

## POTATO CHIPS

SPONSOR: Mrs. Howe's

AGENCY: Maercklein-Nelson

CAPSULE CASE HISTORY: Mrs. Howe's Potato Chips has been a well-known local product using, in moderation, several other media. On 3 October 1955, company started five participations a week in *Looney Tunes*, with a live commercial by the show's m.e. Show runs Monday through Friday from 4:00-5:00 p.m. After the first month on the air, sales increase in potato chips was over 25%. Increases continued in following months, and Mrs. Howe's quickly renewed for participations on WISN-TV.

WISN-TV, Milwaukee, Wis.

PROGRAM: Participations

## LOANS

SPONSOR: Farmers Loan & Thrift Co.

AGENCY: Direct

CAPSULE CASE HISTORY: Farmers Loan & Thrift began telecasts from the station on 15 March 1954. Announcement schedule met with immediate success as reflected by an almost 100% increase in outstandings at company's Rochester office, and by business increases in Albert Lea and Fairbault, Minn. Firm's vice president did all commercials live, four nights per week during a regular movie break at 10:45. Shortly, Farmers' took sponsorship of half-hour plays. Cost: \$185.

KROC-TV, Rochester, Minn.

PROGRAM: *Top Plays*

ch. **2** WISCONSIN

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

Now interconnected by private microwave with  
WDMJ-TV (100,000 ch. 6) Marquette, Mich.





DOUG ARTHUR



JOE NIAGRA



BOB KNOX



TOM DONAHUE



TONY BOURQ

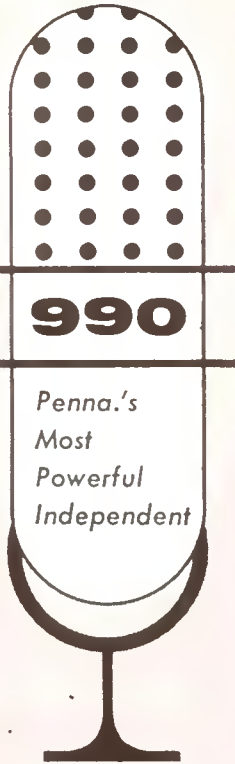


FRED KNIGHT



RAY WALTON

First in  
**PHILA.**



plus bonuses  
for  
**WIBG**  
advertisers!

plus a new  
selling  
sound . . . !

**CAR CARDS**

on the most traveled transit routes.

**OUTDOOR BOARDS**

24 Sheet & Painted Billboards around the town.

**DIRECT MAIL**

intensive, frequent mailings to select lists.

**TRADE PAPER**

scheduled ads in leading trade papers.

*Pennsylvania's most  
powerful independent!*

**WIBG**

**10,000 WATTS**

SUBURBAN STATION BLDG., PHILA. 3, PA., RI 6-2300  
NAT'L REP.: RADIO-TV Representatives

**New developments on SPONSOR stories**



**See:** Let's get an award system that's really for television

**Issue:** 28 May 1956, page 36

**Subject:** International film awards slated for fall in France

In many respects, the award system which Stuart W. Hyde proposed in his recent SPONSOR article on "Emmy" resembles the actual plan that the International Advertising Film Festival has been sponsoring.

Revolving about a system whereby entries are judged all together over a four-day period, the third annual Festival will go into gear from 15-19 September in Cannes France. 1954 and '55 Festivals were held in Venice and Monte Carlo respectively.

International flavor is borne out not only in geographical location of the event, but also in that ad films are entered from many countries and fall into a variety of categories.

Chief prize for best single film is known as "the Grand Prix d'ISAS." It's regarded by entrants as the "Oscar" of advertising films.

Awards are determined by an international "jury" of 15 members, all of whom are leading advertising figures in the countries which they represent.

Says Peter Taylor, secretary-general and director of the Festival, "For the large number of delegates attending the Festival, an interesting program has been arranged, as a contrast to the work involved in viewing all the films." ★ ★ ★



**See:** How to sell sausages at 5:30 a.m.

**Issue:** 11 June 1956, page 37

**Subject:** King's Country sausage polls a "first"

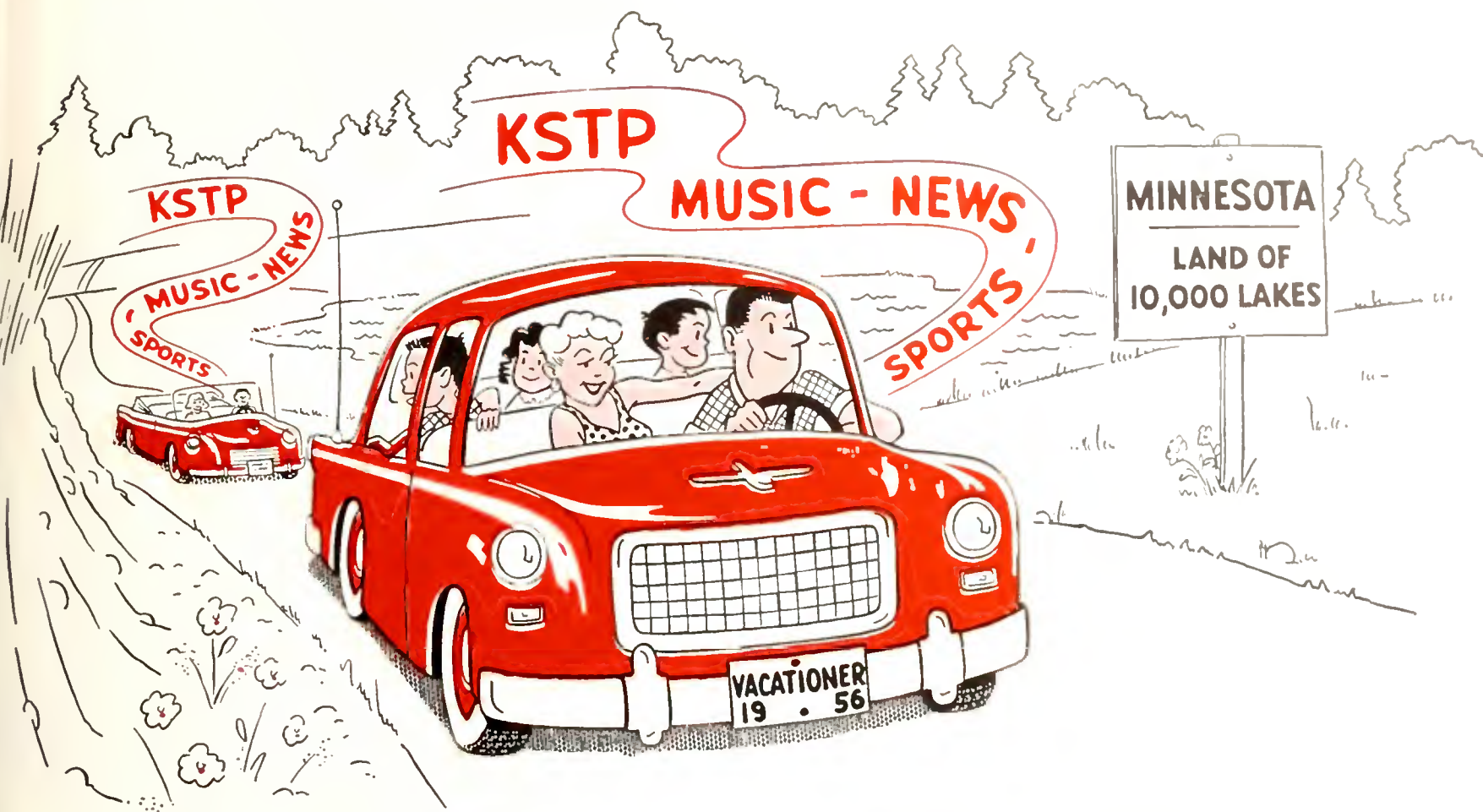
Among the 30 winners in Radio Advertising Bureau's fourth annual "Radio Gets Results" contest recently was WHAM, Rochester, New York. That station scored a number one in the "miscellaneous" category of the competition for results obtained on behalf of its King's Country Sausage advertising account.

Judges for the yearly citations were as follows: Howard Bradley, *Automotive News*; Tom Drohan, product manager on Instant Spry for Lever Brothers; Louis Goodenough, managing editor of *Retailing Daily*; and Edward Kruspack, advertising manager of *Automotive News*. They judged entries on the basis of actual results turned in for the sponsors by radio advertising.

According to an RAB spokesman, "We felt that the success story of King's Country Sausage merited an award. And because it fell into none of the standard categories, it was awarded first place in the miscellaneous division."

In the 11 June 1956 issue of SPONSOR, the history of King's success was outlined. Company was begun as a cooking hobby for bus driver Floyd King, who used an old family recipe in his culinary pursuit. Later, encouraged by friends, King turned the avocation into a small business—then branched out (but still with facilities in his own home and backyard). In doing so, he sparked distribution through WHAM participations and shows, adding regularly to his air schedule. Now King concentrates only on his sausage business. This year he spent \$5,035 on early-morning radio slots, to which he attributes most of the success of a \$20,000 annual gross. ★ ★ ★

SPONSOR



## They're bringing \$125 million into KSTP country!

This summer, the "Land of 10,000 Lakes" will be host to more than a million and a half non-resident vacationers. And while they are in KSTP country, these visitors will spend over 125 MILLION DOLLARS.

*Ninety-five percent* of these active-buying travelers will arrive by automobile, which means that they will be listening to the powerful voice of KSTP while they are on the road as well as during their stay.

KSTP offers its listeners outstanding entertainment including the finest music in the North-

west and up-to-the minute news, weather and sports coverage. And to advertisers, KSTP offers a realistically-priced package rate plan plus the top radio personalities in the Northwest to do an effective selling job for you.

Now is the time to reach the active-buying, tourist-rich market which KSTP serves and sells so well . . . For further details, contact your nearest Edward Petry office . . . or a KSTP representative today.



**KSTP** *Radio*  
50,000 WATTS

**MINNEAPOLIS • ST. PAUL**

**Basic NBC Affiliate**

"PRICED and PROGRAMMED" to serve today's radio needs!

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

## WROTE COMMERCIALS

(Continued from page 35)

his analyses were undoubtedly among the most lucid; his fabulous fund of historical knowledge, abetted by his long editorial experience, gave him a perspective few men could aspire to.

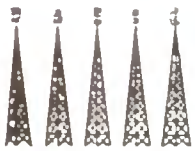
He was always convinced that wars follow a pattern, no matter in which era they are fought, and that battles are won by strategy, above all else. In relating the events of World War Two, he would superimpose the battle zones over the map of Virginia, with the result that he would compare the activity in Salerno with an explanation like, "The enemy is advancing in an area about the length of Horsepen Road, while our troops are bivouacked around Three Chopt."

This brought the progress of the struggle realistically home to Dr. Freeman's listeners too realistically, in the case of the two business men, who driving back to Richmond after a trip north, were momentarily stunned to hear Dr. Freeman figuratively referring to the bombing (he called it "bumming") of the town of Short Pump, a Richmond suburb.

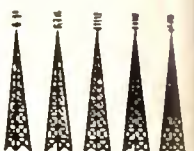
Purists of diction got nowhere with the Doctor. His verbal disfigurements and mal-pronunciations were like trademarks. He stuck doggedly by the Old Virginia pronunciation of "gyarden," although he called a car a car. It was his opinion that the "t" in "often" was in there for a purpose, and he sounded it vigorously whenever he used the word, which was often. He advocated more amicable relations be-

tween "employer and employee," always pronounced question as though it were "quesh-ton." During periods when the news was particularly bulky, he would, with apologies to his listeners, speed up prodigiously on his normally snail-paced delivery, and it is impossible to estimate how many shorthand students, who customarily practiced their dictation setting down his broadcasts, were frustrated for the day by the sudden speed-up.

Vagaries of diction were embroidery that gave the language vitality, as he saw it, but there was no compromise to be made with excursions from the hard-beaten paths of grammar and syntax. Though I had been writing for a number of years before I ran up against the Dr. Freeman assignment, I had been splitting infinitives with



# 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
ALBANY-SCHENECTADY-TROY, N. Y.	WTRI	35	15 June	12	500‡	ABC	WCDA WPTR	175,000	Stanley Warner
MEMPHIS, TENN.	WKNO-TV	10‡	25 June	10	600‡		WTVZ WHBQ-TV WMCT WREC-TV		Memphis Board of Education

### 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
ST. PAUL, MINN.		2‡	20 June	52.5	620	KEYD-TV KSTP-TV WCCO-TV WTCN-TV	620,000	Twin City Area Educational Television Corp.

### 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
ABERDEEN, S. D.	9	23 June	1.68	204	\$83,433	\$ 64,500	-----	Aberdeen Television Co.
SALEM, ORE.	3	23 June	1.4	927	\$63,300	\$144,000	-----	Salem Television Co.

## BOX SCORE

U. S. stations on air **176**

Markets covered **299**

\*Both new e.p.'s and stations going on the air listed here are those which occurred between 16 June and 23 June 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.



*Access road to radio relay station, Rocky Point, Nevada.*

## A TV CHANNEL IS PART ROAD

The more than 500 radio relay towers of the Bell System are found in all imaginable types of terrain from a Nevada mountaintop to the roof of a New York skyscraper. Yet each must be accessible for maintenance in any season, and under any weather condition.

So the Bell System builds roads which help insure dependable network service for the television industry. In bad weather, jeeps or specially designed snow tractors are needed in some locations.

For a radio relay network is more involved than it might appear. It needs access roads . . . and generators for stand-by emergency power. And it requires a skilled corps of highly trained maintenance experts across the nation, always available when trouble occurs.

Every Bell System relay station is a combination of all these many elements. Together they help insure the best television transmission it is possible to provide across almost 70,000 channel miles.

### **BELL TELEPHONE SYSTEM**

PROVIDING INTERCITY CHANNELS FOR  
NETWORK RADIO AND TELEVISION THROUGHOUT THE NATION

habitual and reckless abandon all along the way.

These accidents would rouse Dr. Freeman's ire to such a pitch that he would interrupt the announcer to correct the sacrilege immediately. It took him about a year to cure me. Once, on the day after Thanksgiving, I wrote, "To be perfectly practical about it, the time to really dress the turkey is the day after Thanksgiving." This was as far as the announcer got—and as far as the program went, newswise, for the morning. The offending split infinitive and its hapless author were at-

tacked full force for the rest of the broadcast. Many listeners, thinking that Dr. Freeman was referring to the four opening words—"To be perfectly practical"—took him to task by telephone. The next day, he himself reread the commercial, with thundering and bitter emphasis upon "to really dress the turkey."

Dr. Freeman's near-infallibility for reporting and analyzing without script or notes—his remarkable memory for names, places and events, continued to be almost unbelievable through the years. Only twice, to my knowledge,

did he bog down on the air. Once, during the World's Series, he embarked on a long soliloquy on baseball, and wound up by naming the losing team as the winner of the Series.

On another occasion, he delivered a beautiful eulogy to a close friend and associate of his in announcing the death of the man, pointing out his numerous accomplishments, referring to his forceful personality, his outstanding family. Then, at the crucial moment, the deceased's name escaped Dr. Freeman. There was just the barest instant of silence, as, conveying his plight in eloquent sign language to the announcer, Dr. Freeman went on to drain more facts about the man from his memory, while the announcer ran to get a paper and look up the gentleman's name.

His split-second studio entrances were unknown to his radio audiences. Everybody knew that his working-day began at four-thirty a.m., and, indeed, he sounded as though he had been waiting for his listeners since dawn. Once, they may have had an inkling that the Doctor had put in a hasty appearance. Coming on the scene visibly ruffled, he began with, "You will pardon me, ladies and gentlemen, while I ask my young colleague here if he will be kind enough to fetch my cap, which blew off as I came across from my office. I would have retrieved it myself, but I would, as a result, have been late for my appointment with you."

It was a mandarin-type cap, and was an affectation resulting from a trip to the Orient, in 1945. He ostensibly wore it to protect his balding head from drafts—but the truth was that he surreptitiously enjoyed observing peoples' reactions to the sight of it atop his head.

As the years wore on, I grew more bold in carrying out my part of the programs, but it was never easy for me to foresee whether Dr. Freeman was going to praise the idea, as he occasionally did—or take offense. Take offense he did, and in retrospect I know that I acted in the worst of bad judgment, upon the occasion when *Time* magazine made Dr. Freeman the subject of its cover and a lengthy article. Somehow, I felt duty-bound to make some reference to it in the commercial, so I prefaced the milk-plug by saying that, since it was manifest that *Time* readers' attentions had undoubtedly been captured and held by the cover and the feature article in that week's issue, I would take my text from

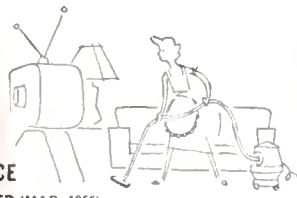
## AT ANY TIME OF DAY CHANNEL 10 GETS THE BIGGEST ROCHESTER AUDIENCES!

MORNINGS...

**63.4%**

AVERAGE WEEKLY SHARE OF AUDIENCE

LATEST AVAILABLE TELEPULSE FOR ROCHESTER (MAR. 1956)



AFTERNOONS...

**54.6%**

AVERAGE WEEKLY SHARE OF AUDIENCE

LATEST AVAILABLE TELEPULSE FOR ROCHESTER (MAR. 1956)



EVENINGS...

**52.0%**

AVERAGE WEEKLY SHARE OF AUDIENCE

LATEST AVAILABLE TELEPULSE FOR ROCHESTER (MAR. 1956)



WRITE US TODAY FOR  
CHOICEST AVAILABILITIES  
IN ROCHESTER!

**CHANNEL 10** VHF

125,000 WATTS • CBS BASIC • ABC AFFILIATE

OPERATED SHARE TIME BY  
WHCT-TV AND WVET-TV

**ROCHESTER, N.Y.**

EVERETT-McKINNEY, INC. • NATIONAL REPRESENTATIVES • THE BOLLING CO., INC.



We see by the papers that the Ivy League has discovered the cap. What with the return to gear shifts, natural-shouldered trousers, and knickers that are Plus 4's minus 3, we guess any minute now the Ivy League will discover radio.



*We're ready for 'em. We never been away.*

**WMT • CBS for Eastern Iowa**  
Radio and tv done reasonable  
National Representatives:  
The Katz Agency

the back of the book, in the column headed "Miscellany." I then proceeded to quote some flippant odd fact from that department to tide me into the commercial.

Dr. Freeman was furious, and I don't blame him.

Another time, I took a chance on a recipe. Dr. Freeman was a voluble enthusiast for Southern Colonial cuisine. Somehow, I came by his own personal recipe for Virginia corn pone, and, on the day when the subject of my commercial was Richmond Dairy Golden Churn Buttermilk, I quoted the

recipe, giving credit for its origin to "a certain well-known Virginia editor, historian and news analyst," then tied in with the locally-obvious fact that authentic corn pone and buttermilk are the essence of good eating, Southern style. This wasn't long after the *Time* fiasco, and, as I listened to the announcer read what I had written, I was tempted to run while I could still get away. The Doctor was enormously pleased with the commercial.

Once, when relations had been remarkably amicable over a period, I finally got up courage to do what I had

been dreaming of doing for a long time. The war was at its height, and I longed to be a foreign correspondent. I knew that, if Dr. Freeman saw it my way, his influence and assistance would be invaluable.

I took care to be at his office door at the split second of my appointment. His secretary gave me entrance. Dr. Freeman was not at his desk, but was lying belly-buster on an old backless bench, waving his arms and kicking his feet rhythmically. By his side was a muscular young swimming instructor, whom the Doctor had summoned to his office to teach him to swim in spare moments. We all knew about this arrangement, which had been in effect for some time. These dry runs would go on intermittently through the week. Then on week-ends the pupil would take a trial dip by himself in real water. The following week, the instructor would be summoned again, for more office tutoring.

Dr. Freeman rose from the bench with customary dignity, came and kissed me on the forehead—a welcoming procedure for all ladies who visited his office.

I told him that I didn't want to usurp his swimming lesson time. He thanked me and said that, with my permission, he would continue as we talked.

Plunging in right away, I told him that I wanted to be a foreign correspondent. He interrupted his strokes in astonishment, and gently treaded water while he digested this ambition.

Finally, he scowled at me, and gave me his opinion of young women who went off to get into the thick of the fighting—particularly of young women as ill-equipped for such a job as I was. In the first place, he said, I didn't have the necessary command of languages.

"I have French," I countered defensively—and ill-advisedly.

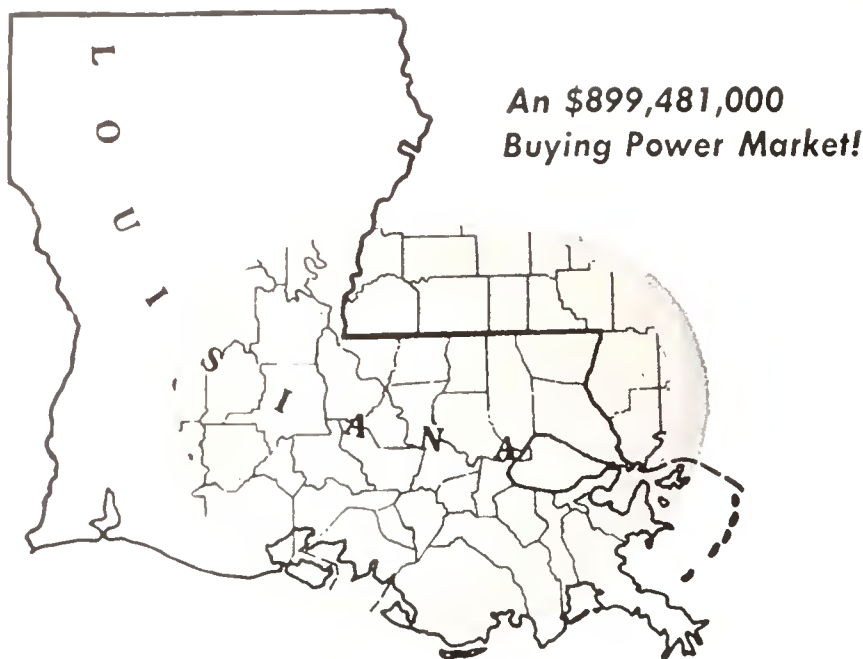
"Let's hear it," he commanded.

I spluttered a few unintelligible school-book idioms, we both started to laugh, he rose from the swimming bench, kissed my forehead, and thanked me for coming to see him.

"You can write, Nell," he said by way of consolation, and then added, cautiously, "some day."

I headed back across the cat-walk to the studios.

Dr. Freeman gave me only one bad scare during the latter years of our loose-hinged relationship. As time mellowed him, he became ever more favorably-inclined toward people and



## MORE AUDIENCE

than any other TV station in the rich heart of Louisiana



**FROM 5:00 P. M. to SIGN OFF**  
(Monday thru Friday)

**WBRZ** rated highest in 125 quarter hours out of 149.



**FROM 12 NOON to 3:30 P. M.**  
(Monday thru Friday)

**WBRZ** rating Tops All Others Combined!

- from a study by American Research Bureau, Inc., encompassing 31 counties and parishes in Louisiana and Mississippi.



# WBRZ Channel 2

**BATON ROUGE, LOUISIANA**  
Power: 100,000 watts Tower: 1001 ft.

**NBC-ABC**

Represented by Hollingbery



## 16,237 visit "White Columns" in 7 weeks

In the friendly vernacular of Dixie, we said, "Come see us!" The public invitation was tendered immediately after the formal opening of "White Columns" April 8. Just three little words — but what response!

Our neighbors, those who know us best, have come to see, marvel,

and share with us a civic pride in the wonders of this modern home of broadcasting and telecasting. School children by the bus-loads, civic clubs, church groups, college students, adults, teen-agers from far and near. And they're still coming!

The experience imbues us with

grateful humility. It is evidence for us, and for all who use the facilities of these stations, that a dedication to service in the Public Interest earns heart-warming rewards.

*WSB and WSB-TV are affiliates of The Atlanta Journal and Constitution. Representatives are Edw. Petry & Co. NBC affiliate.*

**Leadership is  
traditional . . .**



**wsb  
wsb-tv  
ATLANTA**

*"White Columns" is the home of WSB Radio and WSB-TV in Atlanta*

things in general. He got the whimsical notion that he would interview me on his noon broadcast, one day when news was sparse. He sent me word to be available when the day came, and made only one stipulation: that I was not to say that I wrote commercials several weeks in advance, as I had to do, to get the sponsor's approval—but rather to give the impression that they were sort of spontaneous, like his news commentaries. I had no idea what he might ask me, or what I might come up with extemporaneously, in reply.

For months, I escaped furtively out the back door, or into the ladies' lounge, at the moment he was due. It was only after he resigned his newspaper editorship and continued his broadcasts from his study at home, that I felt reasonably safe. Evading him was an unappreciative, ungracious thing to do, but, for some reason, I felt that the interview should never come off. It never did.

When Dr. Freeman died, in the afternoon after doing his regular broadcast on Saturday, 30 June 1953, it was revealed that just a week earlier, he had written out detailed instructions for the conduct of his funeral. Those

from the radio station who attended recognized that, in this final plan of his, his sense of timing was perfect, as always. His funeral ran exactly twenty-nine minutes and thirty-seconds—the *traditional radio half-hour!* ★ ★ ★

## AGENCY AND FILM

(Continued from page 36)

and facilities be available immediately to the producer when he needs them. Even more important is that the producer know how and where to get them, and at the same time be sufficiently creative, experienced and authoritative to put them to good use after he has obtained them.

There is one more *general* qualification which we expect in a producer—financial stability.

Can this firm be counted on to complete the job—or will we be forced to step in and meet payrolls so that our client can have a completed film? Will the monies which we may advance in progress payments be safeguarded, or will we be faced with a sudden demand for additional payments ahead of schedule? We expect this kind of

financial stability and integrity from a producer.

An agency, above all else, should expect a producer of films to mind his P's and Q's. And there are a lot of very specific P's and Q's. Here are just a few of them:

*Professionalism*—Whether the producer is large or small, professionalism is a must.

A professional producer can readily be distinguished from the entrepreneur with a few risk dollars and a yen for a fast buck, and from the advanced amateur who has a nodding acquaintance with the business. The really professional producer brings to any job accurate camera work, well-lighted and well-exposed scenes and smooth editing.

More than this, he should be a professional *commercial* producer. Whether the film is a half-hour trip through the plant or a 20-second tv spot, the professional producer never takes the attitude "Oh well, that's good enough—after all, it's only a commercial!"

This professionalism springs both from a liking for and an understanding of the advertising, merchandising or public relations field—and, even more, a respect for the *working* film as distinguished from the *entertaining* film. I have found this respect noticeably lacking here and there. Most usually it is lacking in production firms who have recently entered the commercial field from the entertainment field. Directors accustomed to developing a dramatic situation are puzzled by the requirements of developing an urge to buy a product. Editors, who for years have developed a sixth sense in timing for entertainment films, cannot quickly adapt to the different standards of a one-minute spot. The theatrical budget control man sometimes cannot understand the niggardly amount of money he is allowed to spend on a commercial.

*Performance*—The second P that every producer should mind is performance.

There's a big difference between performance and promises, but too often an enthusiastic producer-salesman takes the attitude that they are the same. Performance is that extra ounce of effort it takes to get a rough cut done at 2:30 when the client expects it at 2:30. Performance is delivery on time—within the budget. Performance is also following through

**You Reach the Home-Folks  
When You Ride the "Locals"**

It had an 18.2 rating in February 1956 Telepulse.

It is available for Class "C" Participations Monday, Tuesday, Wednesday and Friday, 4:30-5:00 P.M. (Sorry, Thursday is sold.)

It is VARIETY SHOW . . . WTAR-TV's own low-cost, spritely half-hour that's doing such "nip-ups" for Advertisers that it takes two people to sort the fan mail!

**TALENT . . .** Em-Ceed by *Jeff Dane*, singing personality who's been on "The Steve Allen Show", "Toast of the Town", "All Star Review." He's abetted by lovely *Ruth Raye*, the combo and a host of local talent.

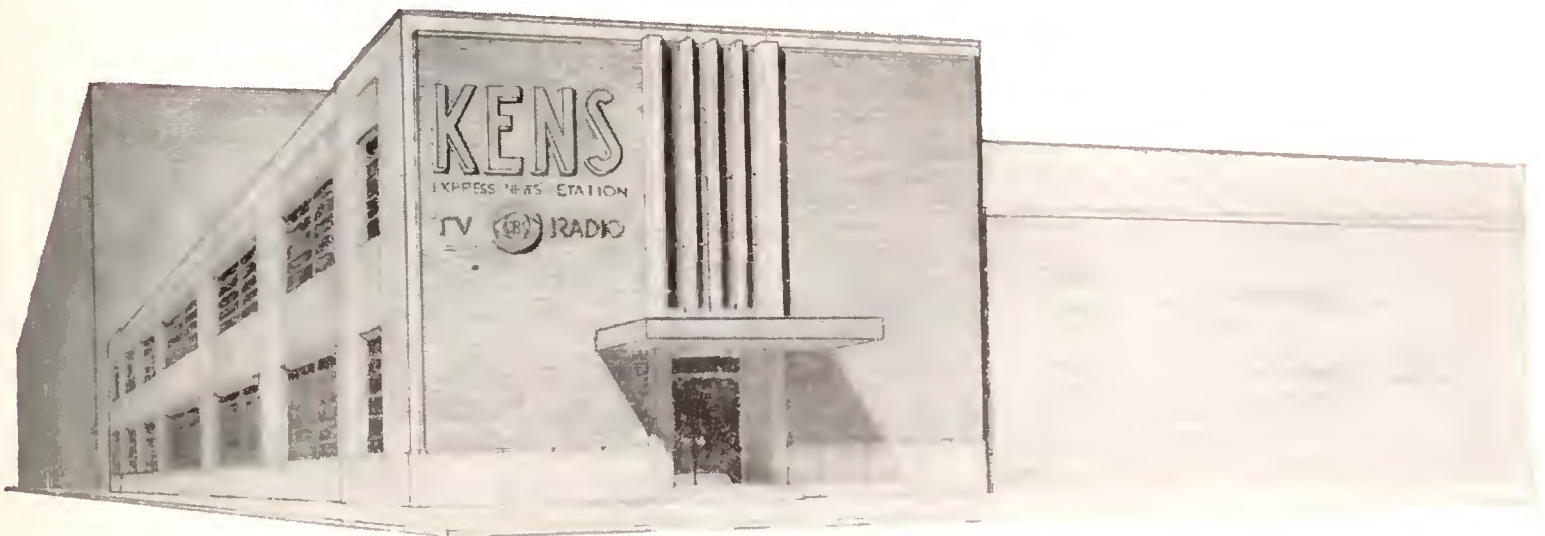
To get the full story of VARIETY SHOW that sells WTAR-TV's five city\* market . . . write or call your Pety man or WTAR-TV, Norfolk, Va.

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

Represented by Edward Pety & Co., Inc.

*it's all new . . .*

*designed to serve you!*



*San Antonio's*

*most* SEEN & HEARD *stations*

What requirements must a station have to serve you? KENS, now located in its new, modern, fully equipped building, can give you any television and radio service being offered anywhere — two gigantic studios with complete facilities, network quality montages, "supers", split screens, vertical and horizontal wipes (in fact, anything being done in television today) offering the finest services available to KENS and KENS-TV advertisers.



CBS IN SAN ANTONIO

SAN ANTONIO, TEXAS

on delivery of good prints, accurately labelled and shipped to the right person and arriving on time.

*People* Another P stands for people. By people I don't mean personalities.

Scientifically, I suppose personality has no very high standing. Unfortunately, personalities are probably the main reason why Agency A likes Producer X while Agency B prefers Producer Y. These preferences too frequently are based on nothing more than a mutual liking for gin and bitters.

This attraction of personalities is not what I mean when I say that an agency expects a producer to provide the right people for the right job.

To put a high-style director on a job involving the molecular structure of a petroleum polymer is whimsical, to say the least. A scenic designer off on a Frank Lloyd Wright kick is hardly the man to do the sets for a mid-Victorian living room. The director of 300 one-minute spots is not likely to understand very well the problems of an all-dialogue comedy.

Any agency should expect, and even demand, that the producer assign his people wisely to the job at hand.

Now for a few Q's which we expect a producer to mind.

*Questions*—Not only just asking questions, but when to ask them.

Too many times when we have called a producer about a certain script or scripts, they are picked up by a messenger. Maybe 24 hours later we get a telephone call saying these scripts can be done in five weeks at a cost of X thousand dollars. Can you blame the agency if there are some doubts about this sort of an estimate? How big is that living room set? Why is it that big? Who is supposed to supply that art work in shot six? Who does the agency want for a narrator—Joe Doe at scale or Richard Roe at overscale?

There are other questions of a slightly different type but which can lead to better interpretation of a script. For instance—Why are the sets so definitely upper income in tone? Why so little narration? Why so much? Questions like these will help the producer really understand what he is expected to put on the screen and why.

There is a third category of questions which we hopefully expect and seldom hear. These questions, asked at the right time, are more valuable than pearls and rubies, and roughly about twice as rare! They are a plus value to the agency.

Not too long ago we were about to produce a commercial which was then designed to be shot exterior—on street corners, in drug stores, at a bus stop. Then came a producer question: "Have you ever thought of doing it with flats painted to suggest these locations—just outline drawings?" We hadn't, frankly. This producer question as to treatment lifted the spot out of the ordinary and lowered the cost to the client. Producers have a lot of good ideas and, too frequently, the agency does not take advantage of this pool of knowledge.

*Quality* Let's consider another Q like the weather, everybody talks about it. Like the weather it differs from place to place and from time to time.

Once the proper questions have been asked and answered, any producer should be able to provide the quality necessary for that job. After all, quality is a measure of the suitability

## NOTICE OF CHANGE IN REPRESENTATIVES

Effective July 1, 1956, WGN-TV is being represented on the West Coast by Edward Petry Co., Inc.

All other sections of the country are being handled by WGN-TV's staffs in New York and Chicago.

Our New York office is at 220 East 42nd Street, New York 17, New York, MUrray Hill 2-7545. Our Chicago address is 441 N. Michigan Avenue, Chicago 11, Illinois, MIchigan 2-7600.

Please contact us at any time for the top availabilities in Chicago.

Telecasting With  
MAXIMUM POWER  
From The  
HIGHEST TOWER

**WGN-TV**  
**Chicago 9**

... climbing beautifully in San Antonio...

# is **KTSA**



In just **THREE SHORT WEEKS** of new independent operation (since Monday, May 21st), **KTSA** is already **FIRST** in the afternoon and a strong **SECOND** in the morning, probably the most meteoric rise in rating history!

**BEFORE** (March '56)

**KTSA** daytime average share **5.3%**

**AFTER** (June '56)

**KTSA** daytime average share **20.2%**

(C. E. Hooper March averages vs. C. E. Hooper June 11-15 Special Report)

**KTSA** leads the nearest station by 1.2% in the afternoon and is second highest in the morning, trailing by only 4.3%

watch the ratings in San Antonio!

- KLIF ... DALLAS
- KELP ... EL PASO
- KILT-TV ... EL PASO\*
- KNOE ... MONROE
- KNOE-TV ... MONROE
- WRIT ... MILWAUKEE
- KTSA ... SAN ANTONIO
- WTAM ... GREATER ATLANTA
- WNOE ... NEW ORLEANS

\*in operation soon



**NOEMAC STATIONS**  
NEWS MUSIC

**5.3%**  
(March '56)

**20.2%**  
(June '56)

**AMERICA'S LARGEST GROUP OF INDEPENDENT RADIO STATIONS**

of the finished product to the purposes it is intended to serve. Differences of quality obviously mean a difference in cost. It is up to the producer to make these quality judgments on the basis of technical knowledge, the budget, the commercial usage the film will get. We cannot expect this whole burden to fall on the producer, but we do expect him to share it. There is a time to cut corners, and thereby quality, and there is a time when it should not be done. The agen-

cy expects a producer to be flexible enough to do this.

*Quotations*—There's one more Q we expect a producer to mind—quotations.

An agency expects these to be accurate and firm. If there are any if's, and's or but's involved, we ought to know about them at the start. Nothing is more unsettling to an agency-client relationship—and to an agency-producer relationship—than a sudden discovery that there's an extra cost for something.

A quote on the price of a film, on a remake or on a new sound track had best be well considered. It should be clear and as detailed as necessary. If you figure there is one day of exterior shooting, say so—but add that additional location days because of weather delays will cost so much extra per diem.

There is another sort of quotation we expect.

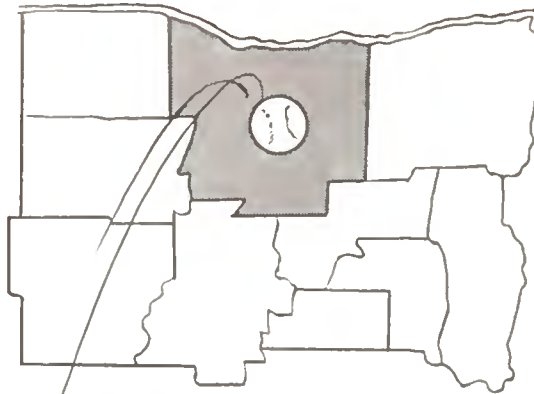
Suppose you have a film contract. Suppose either client or agency decides at rough-cut stage to do additional photography. The agency has every right to expect a quotation on this new work within a matter of hours. It must be okayed and authorized by the client, and at this point speed and accuracy are important.

An agency expects quotations to be accurate, complete and (sometimes) fast. We normally expect such a quotation in from two to three working days. Abnormally, an agency may want it in five hours.

To sum up, an agency expects—hopefully and optimistically—from a producer: (1) a degree of specialization, (2) a ready supply of services required by the job, (3) financial stability.

Those P's and Q's an agency expects a producer to mind: professionalism, performance, people, questions, quality and quotations. ★★★

**WHEC  
WALLOPS  
YOUR  
SALES MESSAGE  
RIGHT INTO THE HEART OF THE  
RICH ROCHESTER AREA!**



You pack plenty of sock when you bat out your sales message over Station WHEC, the Station that most Rochesterians listen to most of the time!

We call your special attention to our consistently highly rated daytime hours. ALL of the Top Ten daytime radio shows are carried by WHEC! . . . Write today for availabilities.

BUY WHERE THEY'RE LISTENING: —

**WHEC** of Rochester  
NEW YORK  
5,000 WATTS

Representatives: EVERETT-McKINNEY, Inc., New York, Chicago, LEE F. O'CONNELL CO., Los Angeles, San Francisco

**ORKIN ON TV**

(Continued from page 33)

holders that one poof of the Orkin gun and the bugs are gone forever. As Robbin says:

"So long as groceries are delivered to the kitchen, so long as there are water pipes, so long as there are careless neighbors, so long as food is kept in the home, there will be insects and rodents."

There'll be more of them, naturally, in climates which are hot and/or humid, which is why opportunistic Otto Orkin went South in the first place.

A Latvian immigrant, young Otto started out in business helping his brother by selling rat poison in small paper bags from house to house. This was in the North, but as word of the pest situation in Southern climes reached him he emigrated even farther from Latvia to Richmond and thence to Atlanta.



These guys  
get the  
fan mail...  
and MAKE  
SALES!

... check these availabilities

### MORNING WATCH

MUSIC-NEWS-TIME AND THINGS  
With Jay Jones  
6:00 A.M. till 8:55 A.M.  
Monday through Friday

### DON WALLACE SHOW

TUNES - CHATTER & STUFF  
2:30 P.M. till 3:40 P.M.  
Monday through Friday

### VIRGIL DOMINIC - NEWS

Monday through Friday at  
3:00 P.M., 4:00 P.M., 5:00 P.M.  
10:00 P.M. and 11:00 P.M.

### RHYTHM ROUNDUP

with Frank Berry, "The Best"  
Music for Everybody.  
Lots of Fan Mail.  
Monday through Friday  
10:05 - 11:30 P.M.  
Saturday  
10:15 to 11:30 P.M.

# KTUL

- AVERY-KNODEL  
Representative
- James P. Walker  
General Manager

Affiliated  
with KFPW, Ft. Smith  
KTVX, Muskogee

**CBS** RADIO IN TULSA,  
OKLAHOMA . . . .

Orkin's service area today extends throughout the South and Mid-South from coast to coast. Its tv advertising in all these marketing sections extends the company's concept of prevention and education. To these has been added tv's most important ingredient — imagination.

The first tv announcement showed a woman leaping to a couch in her living room as a small mouse made an unscheduled appearance. The scare tactics have been abandoned, as have live action and live animals.

A spoof of the pest control industry replaces them. Orkin's object is to remove from the industry and from Orkin the long-established stigma associated with exterminators.

Orkin advertising features bug villains and Otto the Orkin Man as the hero "in stirring dramas of life and death in the insect world." Otto is an animated spray gun, and the insects inevitably meet a timely end.

In 20's and 10's, Orkin tells of the exploits of Otto the Orkin Man in company with the pests he is routing. The two most popular animated pests are Legs the Repulsive Roach and Rags the Ruinous Rat. Legs, Rags and Otto zip through "which-way-did-they-go" sequences in such thrillers as The Termite Tutor, The Roach Coach and The Pirate Ship.

The story lines are dreamed up by Mrs. Anita Ritchie, assistant advertising manager of Orkin and mother of a two-year-old who inspires her story-telling techniques.

They must be pretty good ones, if viewer interest is evidence. Says Robbins: "Rags and Legs, while villainous and depraved, are nonetheless very lovable"—according to their fans.

"Even though Otto always gets the best of them with his spray gun, and they're done away with at the end of each commercial, they always bounce back with new rascality in the next announcement. Our viewers like it that way."

Orkin and/or Otto identification is solid with both youngsters and adults.

Hundreds of school children each year write fan letters or some other form of testimonial to the popularity of the animated threesome. Youngsters throughout Orkin's operating area sing the Orkin jingle, "I'm Otto the Orkin Man," which sounds like "Popeye the Sailor Man" and is a tag to every announcement on tv.

# Winnah!



**WE** at Song Ads are proud of winning the 1956 Sweepstakes Award in the Advertising Association of the West Radio Commercials contest... plus 3 other Radio and TV-film awards. The Southern Pacific radio spot, produced under the supervision of Foote, Cone & Belding, was chosen best out of 86 radio entries submitted by the West's leading agencies, producers and stations. Agency and sponsor report "very successful" results from this test-campaign spot.

**REGARDLESS** of awards won, every radio and TV commercial produced at Song Ad Film-Radio Productions receives the **best** attention of our talent and experience. That's why so many **sales winners** come from our shop. And no doubt that's why Song Ad commercials have won top AAW honors for the past three years.

### THE BOX SCORE

Song Ads won the following AAW Awards for Radio and TV Film Commercials:

**1st Place**—Southern Pacific, through Foote, Cone & Belding.

**Honorable Mention**—Eastside Old Top Lager Beer, through J. Wolter Thompson.

**Special Award**—Burgermeister Beer, through BBDO "For effective continuity of an established theme."

**TV Honorable Mention**—Jet Gloss Water Heaters, through Hixson & Jorgensen, Los Angeles.

**Grand Winner**—for outstanding radio commercial of all categories (Vancouver Ad Club Award)—Southern Pacific, through Foote, Cone & Belding.

# SONG AD

**FILM • RADIO  
PRODUCTIONS**

6000 Sunset Blvd., Hollywood — HO. 5-6181  
Russ Bldg., San Francisco — SU. 1-8585

Orkin has an automatic testing device for every announcement it buys in every market. Explains ad manager Robbins:

"All we have to do is see how many phone calls we get. For some inexplicable reason, hoards of small fry are moved to rush to the phone, look up Otto's number and call him. Because of our tv advertising, many people think Otto the Orkin Man is our corporate name, so we're listed that way in telephone directories in tv cities.

"Our telephone operators have been instructed to handle all of these calls as patiently as possible, and to do nothing to offend our loyal following. The situation has almost reached Santa Claus proportions in some areas.

"When the Orkin truck appears, and we have Otto as well as the Orkin name in big bold lettering, the kids expect Otto to leap out and start spraying. We've given serious consideration to equipping our local servicemen with some type of headgear in keeping with the tv trademark of Otto the spray gun to please the children."

As Orkin moves into new service localities, it places business on television in those areas. From one station in 1950, Orkin moved to five in 1951, eight in 1952, 27 in 1953, 90 in 1954, 95 in 1955 and 104 today. The state in which the most stations are purchased is Texas, with 16, followed by Georgia with 10, Florida and Louisiana with nine each, Missouri, North Carolina and Tennessee with eight each.

Elements in Orkin's formula for using tv announcements:

- For every 100 announcements, 75 are 10-second, 15 are 20-second and 10 are 60-second. The balance before 1956 was about 90% for 20's and 10% for minutes.
- Class "A" and "AA" time, divided among seven days of the week.
- Equal copy emphasis for pest control services and termite operations.
- Rotation of the animated film cartoons seasonally.
- Live action commercials are no longer used.
- Emphasis on the swarming seasons, primarily from January through the month June.

- Production of all tv films in color for future use.

The company started in tv with 60-second announcements, because it felt it needed to tell a more detailed story in its first application of television. Now that the name is well established in its tv market areas, Orkin has shifted emphasis onto 10- and 20-second announcements.

These short announcements are used as reminders, and as quickie attention-getters. They are placed at a saturation rate during the "peak" season for pests, but in some cities they're aired all year 'round.

Tv buying is matched to the pace of the influx of insects. From February through May, when termites are swarming and building new nests and when warm weather and spring rains encourage insect breeding, tv turns on the heat. The slack-off period is October through December, as shown in this month-by-month comparison of tv dollars spent in 1955:

January .....	\$20,756	July .....	\$26,694
February ..	20,160	August .....	26,776
March .....	27,937	September..	24,651
April .....	28,283	October ....	8,671
May .....	29,036	November..	6,847
June .....	27,244	December ..	7,347

All of the 20's and 10's feature some variation of the bug melodramas. The series, starring spray-gunning Otto, Legs and Rags, was put on film by three different production firms. They are Pyramid Pictures in Atlanta, Motion Picture Advertising Service in New Orleans and Kling Studios of Chicago.

All the 10's and 20's are directly aimed at the exterminator, the householder. The longer 60's, however, are angled toward getting a particular Orkin message to builders as well as to householders. The company needs the longer commercial to sell a completely new concept which it has pioneered.

The South has a perennial housing problem because of termites. To combat them, Orkin has developed a product and a system known as Orkin-Tox. It's a system of built-in termite control, by which the land is sprayed before a house is built, all of the wooden joints and sections within a certain radius of the ground are sprayed before they're assembled, and a series of pipelines is installed for post-construction spraying should the need arise.

The minutes in behalf of the Orkin-Tox process are building consumer understanding of a new idea, acceptance

## you're right on *cue!*

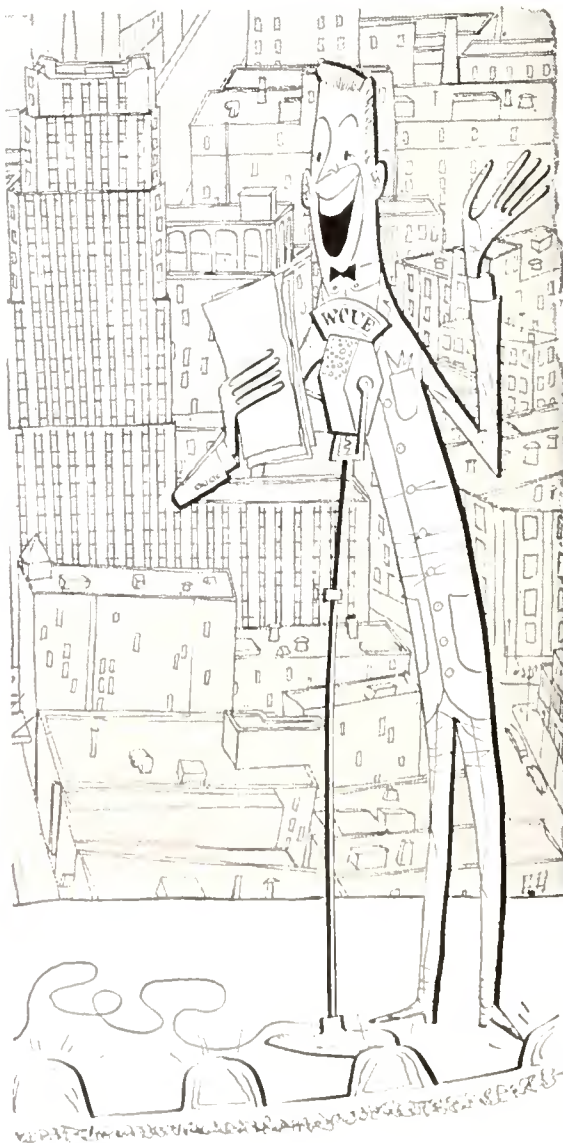
No need to fluff your lines. There's only one CUE to follow when your stoge is set in Akron. Why, they love us in our own home town (see our Hooper) . . . one CUE from us and they'll love you, too.

more **MUSIC**  
more **NEWS**  
more **OFTEN**

# Wcue

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

John E. Prange Co., National Representatives



of it and a demand for it. The tv announcements also solidify the Orkin position with builders and realtors throughout the South and West. Although Orkin-Tox accounts for only a small part of total sales, the company sees this as a vastly growing part of its service.

Everyone is a prospect for some type of Orkin service, says Robbins. "Tv spots afford us an opportunity to hit all segments of the viewing audience. We like announcements better than a program, for example, because in all probability a program would be a filmed presentation for a specific audience."

Orkin tv advertising is designed to spark consumer action along these lines: The housewife sees the Orkin commercial. She looks up the number of Otto the Orkin Man in the yellow pages of her phone book, as suggested in the commercial. She makes an appointment for an Orkin inspection and an estimate by a service man in her city. She signs an annual contract.

How have Orkin's sales grown?

Ad Manager Robbins reports that 1953 sales were up 16.47% over those of 1952; 1954 was ahead of 1953 by 20%, and 1955 showed a gain of 25.83% over 1954. In 1955, no month in the entire year made less than a 17% gain on the same month for 1954. May and June for example, shot ahead more than 28%. August 29% and September 32%.

Reporting on tv results, he says: "Where we have been able to make concrete surveys, we've determined that 70% of our unsolicited business coming in over the telephone is a direct result of television."

Company operators and servicemen ask all persons who telephone why they called Orkin.

"Invariably, they say it's because of tv." But Robbins adds this realistic qualification: "If you explore the situation, you'll find they've been seeing Orkin on tv for several years, but they only recently saw bugs."

It's difficult to get householders to call Orkin, or any exterminator, before they see bugs.

Orkin's advertising is fighting for this pre-bug prevention treatment, but it's also aimed at getting business from those who actually do see bugs. Wherever the business is coming from Orkin gets an estimated 10% of the total exterminator sales volume in the

**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

**KTHT SALUTES HOUSTON'S  
OUTSTANDING RADIO  
PERSONALITY**

**TED NABORS**

Celebrating 25 Years of  
Selling and Merchandising  
Your Clients' Products  
Sell with his



**"TOP O' THE MORNING"  
SHOW**

6 Days A Week — 5:30 to 9:30 A.M.



Houston's Music,  
News, Mystery and  
Sports Station

REPRESENTED NATIONALLY BY  
PAUL RAYMER CO.

MUTUAL FOR HOUSTON AND SOUTH TEXAS

U. S. This is a *Fortune* estimate, and one which Orkin quotes but does not substantiate or dispute. All Orkin says is that it's the largest pest control business operating today.

One of the reasons for its continually swelling sales figures is that it doesn't miss a merchandising play. Within weeks after the tv campaign started thundering through at the local level, Orkin adapted its Otto the Orkin Man tv motif and its tv characters to other promotions.

It lends Otto the Orkin Man service

uniforms to people who want them for costume parties. Otto shares equal billing with the company's diamond trademark on its fleet of trucks. He gets star treatment on the company's Christmas card, and he's featured in a shoulder patch worn by each service representative. These patches are now being shipped out to all Orkin branches through the country.

The tv trio, Otto, Rags and Legs, even dominate Atlanta's famous Peachtree Street. Otto the Orkin Man, with his spray gun head, is a towering fig-

ure on a huge outdoor sign in the heart of Atlanta. He's aimed directly at Rags and Legs, and the only two legends on the billboard are "Watch for me on tv" and the name "Orkin" without any additional identification. A General Outdoor Advertising salesman, when signing the contract for the moving, lighted spectacular, commented that the billboard was selling tv rather than Orkin because of the short copy. Orkin knows better.

Otto and the insect cartoons are also translated into all direct mail advertising, into dealer and consumer promotional material and letterheads, into educational booklets and into giveaways. Two of the giveaway items which delight the youngsters are a small plastic key chain with a red figure of Otto and a cardboard pistol termed an Otto-Matic Pop Pistol.

The entire advertising program is supervised and developed by Robbins, a young ad executive still in his 20's. A transplanted Yankee, he's been with Orkin since 1953. Before that he handled advertising and sales promotion duties for Westinghouse in the Southeast district.

Here's a list of the total advertising and promotion activities which he directs for Orkin, with the total amount Orkin spent on each last year:

Television, \$273,994.89; telephone directories, \$147,703.35; newspapers, \$61,177.17; sales helps (giveaways), \$30,233.65; radio, \$20,452.04; direct mail, \$17,509.77; periodicals, \$7,173.83; public relations, \$6,254.29; trade journals, \$2,188.89.

These charts show in dollar terms how the total annual advertising budget has grown since 1950, when tv was used for the first time; included are the annual investments in the four basic media, newspapers, telephone directories, tv and radio.

	Television	Radio
1951	\$ 69,387	14,589
1952	85,081	18,147
1953	126,700	26,300
1954	247,364	10,791
1955	273,672	20,341

	Newspaper	Telephone directory
1951	98,777	43,132
1952	110,048	55,650
1953	69,945	90,500
1954	49,764	115,377
1955	59,945	147,089

Orkin's annual advertising budget has grown five-fold since 1949, the year before the tv debut:

Take  
**SUNDAY**  
for example!

A SPECIAL  
TELEVISION  
AUDIENCE  
REPORT

The TopekAREA  
APRIL 14-20, 1956

AMERICAN  
RESEARCH  
BUREAU  
INCORPORATED

All day Sunday—from early morning until midnight—this A.R.B. report shows WIBW-TV the most-watched station in the 20-county TopekAREA.

or **SATURDAY**

THESE 20  
KANSAS COUNTIES

KANSAS  
GRADE-A  
GRADE-B  
100 UV

ARE DOMINATED  
BY WIBW-TV

On Saturdays, from sign-on until 6:00 P.M., WIBW-TV has the lion's share of the audience. We lose only nine quarter-hours to five other stations in photo finishes.

or **ANY  
WEEK DAY**

**TOPEKA, KANSAS**

Ben Ludy, Gen. Mgr.  
WIBW & WIBW-TV in Topeka  
KCKN in Kansas City  
Rep. Capper Publications, Inc.

**CBS      ABC**

We can't show you all the examples of WIBW-TV's daily leadership. Why not study your A.R.B. for the TopekAREA and apply your own buying "yardstick?" Based on a cost-per-thousand viewing homes, WIBW-TV will be your automatic first choice.



1949	\$112,488	1953	\$366,045
1950	177,615	1954	515,283
1951	252,297	1955	566,677
1952	343,709		

Radio advertising has been used by Orkin periodically over the years. Although the company plans no major expansion into local radio, it has some interesting results from its purchase of announcements in several markets.

"About a year ago we began experimenting with saturation campaigns," says Robbins. "In Charlotte, N. C., we cut our tv schedule to one 1D weekly and bought 30 60-second announcements per week on WSOC.

"In what is normally our slow season, we experienced a marked increase in household pest control contracts. As near as we can determine, one-fifth of our new, unsolicited business was traced to this schedule. We were very pleased, to say the least. And the increase in business was detected only three months after the schedule started.

"We are still experimenting. We have used similar campaigns in Phoenix and Birmingham, each with notable success. An interesting development in Birmingham was the fact that a good deal of the new business leads turned over to us by the station were from outlying areas."

Robbins also points to what he terms a lucrative aspect of small town radio.

"These are the schedules on which we have allowed a local personality to deliver our announcements extemporaneously. We've found that the announcer tends to localize the nature of a sponsoring company.

"Inasmuch as small-town competitors like to take pot shots at us, anything we can do to identify ourselves with a small community is extremely helpful. Radio accomplishes this to a greater degree than does television."

Tv advertising, however, without any doubt will get the bulk of Orkin's ad budget in the future, as it does at the present time.

"Our managers are agreed on one point for sure," says Robbins. "They all think television is the best salesman of all!"

Although headquarters guides all advertising decisions and carries them out when they've been made, the actual decisions are finalized at the local level. All tv business is placed locally by Atlanta headquarters.

Here's why.

"Because of the seasonal nature of our business, we feel that our local branch manager can keep in close touch with the advertising program and see that it is geared to local needs. Operating on a budget of about three per cent of sales, we think this money in the hands of our local manager encourages initiative and incentive. He can bargain at the local level with our advertising dollars because what benefits Orkin benefits him, and vice versa.

"Each branch has individual problems peculiar to the locality, and each manager is encouraged to make recommendations. They all recommend tv, however. The very mention of reducing a tv schedule in any city is likely to bring a barrage of letters, wires and telephone calls."

Orkins has an agency, Bearden-Thompson-Frankel, Atlanta, to handle placement on all telephone directory advertising. ★ ★ ★

## again WFBC-TV Swamps Competition in Carolina 5-County\* Pulse Survey

LATEST AREA PULSE SURVEY OF TELEVISION AUDIENCE  
(5 Counties) SHARE OF TELEVISION AUDIENCE

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 611,400; Incomes of \$787,290,000; and Retail Sales of \$549,606,000.

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.



**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

**SOLID LEADERSHIP**

- ☆ Morning, Afternoon, Night.
- ☆ 46 of the 48 top weekday quarter hours.
- ☆ All 10 top daytime shows.

\* March-April 1956 Pulse, Inc.  
Portland Metropolitan Area.



**KOIN  
Radio**

Portland, Oregon

Represented Nationally by  
CBS Radio Spot Sales

**SELLING CANDIDATES**

(Continued from page 28)

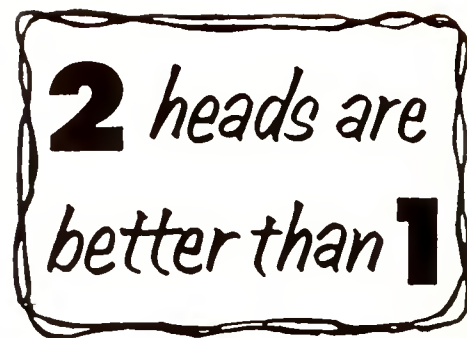
Says Norman: "The National Committee picked the issues, but even so we can't really make final plans at this point, not until after the convention when we've got a candidate. It's the candidate who has control over the form and technique of campaigning. We could, for example, develop a whole system of attacking the opposition, but the candidate might not like it. So what we're doing right now is writing about four announcements on each issue, one for each likely candidate. Of course, they're rough and in outline form. And we're picking and reserving studios so that we can get rolling immediately after the convention. Then we're preparing for two hectic weeks of filming."

Norman adds that the Democrats are working under a handicap since their candidate is not yet determined and won't be until a short 10 weeks before Election Day. "Actually the Republicans were able to put things on film for four years," he adds. "Certainly they can be active now. What we're planning is to have our tv and radio people and our copywriters right in Chicago at the time of the convention and nail the candidate with our 'presentation.' if you will, the second he's nominated, so that we can put the stuff he approves into final form."

NC&K executives on the Democratic account point out some of the major differences between handling a product and handling a political campaign. "You can't compare product marketing and candidate selling," says Norman.

"Take our new Hudson Paper account, for example. Well, after meetings with the client and an intensive study of their distribution and sales patterns, those of our people on the account, who've all had similar experience anyhow, can give the client complete marketing counsel. That's not the case with politics. Here, we pretty well have to rely on the Democratic National Committee. Those people know precisely where there's a crucial election and where they want their money spent. We just tell them how. Network versus spot or radio versus tv are within the agency's province. One thing we can say even now, and that's that we'll be using one hell of a lot of television."

Timebuying strategist, Reggie Schue-



**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 PORTLAND AUDIENCE SURVEY**

- 52.8% Share of Audience
- 14 out of Top 15 Weekly Shows
- 9 of Top 10 Mon.-thru-Fri. Shows (ARB, Portland, February 1956)

**EVEN GREATER LEADERSHIP  
OUTSIDE PORTLAND**

(Check this Solem, Oregon 1956 ARB  
Metropolitan Area Report)

- 86% watch KOIN-TV most before 6 p.m.
- 86% watch KOIN-TV most after 6 p.m.

**MORE PROOF KOIN-TV IS YOUR  
BEST BUY IN THE OREGON MARKET**



Represented Nationally by  
CBS Television Spot Sales

another

# FIRST in Montana KGVO-TV

Missoula, Montana is  
programing LIVE via  
micro-wave.

*This Assures Even  
MORE  
Loyal Viewers*

*Your Best Buy Will  
MAGNIFY YOUR SALES  
IN THIS STABLE \$170,491,000*



167 Mountainous Miles from Spokane



## KASH-BOX JACKPOT STATION

Over \$4,000.00 in KASH won by WVET listeners in two months... the LARGEST give-away ever promoted by a local station! Ten thousand label-endorsed entries in three months! Your clients, too, can cash in on WVET in the rich Rochester-Western New York market.



**IN ROCHESTER, N. Y.**

Represented Nationally by  
THE BOLLING COMPANY

bel attended a meeting with Walter Craig and other agency executives in Washington on 20 June to discuss broad media strategy and approaches to selling the candidate.

"So far we only know we'll want so many half-hours, so many five-minutes on network and so much spot," says Reggie Schuebel. "We don't know yet what shows we'll want to preempt however."

Expected use of five-minute telecasts by both parties is likely to cause a major timebuying problem. CBS TV and NBC TV both insist that only live network tv shows may be shortened, rather than preempted as a whole. ABC TV, on the other hand, is willing to go along with 25-minute film shows to accommodate five-minute political telecasts, providing network, sponsor and agency are given sufficient notice.

However, the additional production costs make a five-minute Class A preemption impractical on a large scale.

Broadly, the aim is to preempt those network tv shows where no agency commission or talent charges will have to be paid. Under the most recent NBC TV contracts, likely to be followed by ABC TV and CBS TV as well, political candidates can preempt shows with 45-day notice and not pay talent costs or agency commission for the preempted show if the contract between the network and client to be preempted states that. say two out of 52 shows are open to network preemption.

"In tv I'm interested in getting the strongest nighttime shows, of course," Reggie Schuebel told SPONSOR. It's logical that we'd want a readymade audience, since these are all one-shot buys.

"Spot buying for a candidate is the same as buying it for a product, except that we've got to do our political buying in much more of a hurry since we can't do anything until after the convention," says Reggie Schuebel. "The issue to be discussed in an announcement pretty well dictates what audience we'll want to reach, and the candidate dictates the issues, so you can see we're still at the beginning of our planning. The Republicans are ahead on that score because President Eisenhower can approve definite plans now. But that doesn't worry me too much, because anything they can get, I can get too."

Says Walter Craig: "Advertising suggests repetition and pounding and

## SPONSOR

## GOES

## WEEKLY

## 2 NOVEMBER

## WITH

## A

## FOUR-POINT

## EDITORIAL

## PROMISE

1. essential reading
2. useful reading
3. fast reading
4. pleasant reading

A complete weekly wrap-up in depth for very busy executives.

driving a point home. This is very different from the warm exposure of a personality in people's living rooms, as we intend it. We don't expect to use a 'Vote for Joe Doakes' plus picture of a full dinner pail type approach. In fact, I.D.'s aren't suitable for anything more than 'Don't forget to vote,' but certainly not for introducing a man or his principles."

Among the fundamental rules for using tv that Norman and other NC&K executives feel they'll have to get across to the Democratic candidate is the type of recall tv produces. "If a guy makes a serious 30-minute speech on heavy issues, but ends it with a 30-second joke, people will forget the 30 minutes and remember only the tagline," says Norman. "It's no wonder tv is the medium of the comedian. But this could be a danger in making political speeches."

The filming of announcements (and there will be 20's as well as minutes) will be handled this way according to Craig: "We've made arrangements with all the avowed Presidential candidates to have their complete time for two solid weeks within a week of resting after nomination. Within seven to

10 days after 20 August, we'll be shooting the films—day and night. And I can tell you one thing: We insist on having Democrats working on the films from top director to cameraman. After all, some of the sharpest editorializing can be done with a camera angle."

*Republican National Committee* (through BBDO): Plans are not as finalized at BBDO as the Democrats suspect. President Eisenhower's recent illness has thrown off a lot of the earlier plans. Logically, the President's illness throws tv, particularly network appearances, into still greater focus, since network exposure is less taxing than touring the country at a rapid, campaign clip.

Republican strategy is being supervised by BBDO account man Carroll Newton, and two assistants, Grant Flynn and Ralph Long. Frank Silvernail, BBDO manager of station relations, is the timebuying strategist. At SPONSOR's presstime there was a temporary lull in activity on the Republican account. Carroll Newton left on 25 June for a three-week vacation, indicating that the Republicans too are planning to wait until after the convention before plans firm up.

On tv, the Republicans have preempted the following time slots:

20 September, Thursday 9:00-9:30 p.m. NBC TV *People's Choice*, Borden.

12 October, Friday 9:30-10:00 p.m. NBC TV *Big Story*, American Tobacco.

16 October, Tuesday 9:00-9:30 p.m. ABC TV program TBA, General Electric.

They have also preempted six or seven other half-hours on NBC TV, three half-hours on CBS TV plus one full hour on 5 November (as in the last election) on all three networks from 11:00 p.m. to midnight.

Spot plans include a heavy saturation of Negro radio stations during the nine-week period preceding Election Day. Some 150 announcements will be run on each station during that period.

The Republican National Committee's Harry Beaudouin, assistant to Lou Guylay, director of public relations, stresses that the agency will function as technical advisers only: "There's long been a misconception on what our agency does for us. They're not in on policy formulating. They buy the time and they're a convenience. After all, I can't deal with the networks out of Washington, so I need an agency to represent us."

BBDO executives stress that no actual filming for the Presidential campaign has been done yet, nor can be done until after the convention. However, some 50 or 60 productions being filmed now by the Republican Congressional Campaign Committee give an indication of the tenor of the forthcoming Republican Presidential campaign. One of these is a 15-minute show entitled, "These Peaceful Prosperous Years," and tv audiences will

**GOIN' STEADY**  
IN EVANSVILLE, IND.

CBS TELEVISION

CHANNEL 50 WEHT-TV

**WEHT**

On April 14th Permanent Affiliation Contracts were Signed.

Your "Follow-thru" Stations for  
—Complete Merchandising Promotion Services—

Represented by  
MEEKER TV, INC.  
ADAM YOUNG, St. Louis

Now Operating

**WEOA—CBS—RADIO**

Evansville, Indiana



"All you have to do is listen to KRIZ Phoenix and learn how to do it yourself."



be exposed to it starting very shortly.

The script of this 15-minute film deals with "an average American family going about their daily living under a Republican era of peace." Against a soft musical background, a family of four moves about in an American home fully equipped with the most modern conveniences. The narrator talks about what the Republican Administration means to each member of the family—"to you, Mom . . . to you, Junior . . . and to you, Sis."

The drama ends with a voice saying, "Give Ike a Republican Congress," and the film then shows President and Mrs. Eisenhower singing a "God Bless America."

The duet, incidentally, was filmed and recorded on 20 January when the Eisenhowers sang it for "Salute to Eisenhower" dinners over closed-circuit tv.

Commented Ted Bates' chairman of the board, Rosser Reeves: "It's a natural. Mr. Eisenhower is a simple and devoted man. He would sing 'God Bless America.'"

Other films in this series designed to give the Republican Presidential candidate a Republican Congress range from 10-second cartoon jingles to other 15-minute productions that are personalized introductions of the candidates.

A separate Presidential campaign group, Citizens for Eisenhower, is being handled by Y&R. ★ ★ ★

## SPOT RADIO \$ FIGURES

(Continued from page 27)

Release of these first figures on national spot radio spending, however, may be the door-opener which will lead to fuller revelation on spending.

Says Adam Young, "We consider this nothing more than a first step, but I couldn't even hazard a guess as to when the second step will be taken or what that step will be."

Almost everyone agrees that the second step has to lead to development of two types of information: (1) detailed data available on the names of advertisers and what they are spending on national spot radio, with (2) a breakdown of individual products and the amount spent by each.

Today, a Lever can find out what a Colgate is doing in all major media, including spot tv. For the radio spot figures to be really workable and most

useful, there must be a similar breakdown. TvB has this breakdown. It also has an analysis as to product category (food, drugs, etc.) spending.

Adam Young, in commenting on possible techniques for development of advertiser and product information, discussed collection of raw data from stations.

"Actually, if we could get account-by-account information from the stations in the top 35 or 50 markets where advertisers are tending to concentrate their spot radio buying, we could project to national figures quite

easily. This would involve the full cooperation of about 200 stations."

Early in 1955, SRA attempted to get cooperation from between 600 and 700 radio stations and asked them if they would provide full details on national spot buys which they carried. Less than 30% agreed to cooperate.

SRA's formula for arriving at a national spot radio spending figure is being kept under wraps. It's working with the well-known accounting firm, Price Waterhouse & Co., to make the monthly total buying figures as unchallengeable as possible. And it doesn't



## First in Kentucky—



### "The Blue-Chip Buy in the Bluegrass State"

Romance and glamor aside, there's one Kentucky institution you can't afford to miss. It's WAVE-TV, *first by far*, in Kentucky and Southern Indiana television.

First In CHANNEL—Brilliant Channel 3!

First In COVERAGE—Effectively serves 173,000 more TV families than Louisville's second station!

First In PROGRAMMING—The best from NBC, plus top notch local shows!

First In ADVERTISING—Carries more local and national advertising, year in and year out, than Louisville's other TV station!

First ON THE AIR—More and better experience, by more than a year!

# WAVE-TV

CHANNEL **3** LOUISVILLE

FIRST IN KENTUCKY

Affiliated with NBC



SPOT SALES  
Exclusive National Representatives

In The West

# The Best Negro Market Buy!

- PETRI WINE
- BELFAST ROOT BEER
- B. C. REMEDY COMPANY
- EX-LAX
- BURGERMEISTER BEER
- COCA-COLA
- FORD DEALER ASSOC
- CARNATION MILK
- MOTOROLA
- FEENAMINT
- ELEVEN CELLARS WINE
- 666-COLD TABLETS
- BUDWEISER BEER
- PET MILK
- FOREMOST MILK
- CHEVROLET DEALERS ASSOCIATION
- NORTH AMERICAN AIRLINES
- LUCKY LAGER
- RCA CORPORATION
- ALL-PURE MILK
- SAFEWAY STORES
- HAMMS BEER

94% NEGRO  
PROGRAMMING

# KSAN

SAN FRANCISCO

RICHARD BOTT, Station Manager

Represented Nationally by  
Stars National Inc.

want anyone to have access to any part of the files or the information in them. This is to protect SRA, its member representative firms and their member stations.

The procedure, generally speaking, follows these lines.

SRA's 14 members have gotten cooperation from all of the radio stations represented by them. The stations at the end of each month compile account names and gross dollars spent during that month. These reports go directly to Price Waterhouse, and they are accessible to no one except that company's employees. SRA and none of its members have access to files or information in them. The only information released to SRA is that which is released publicly: the total national spot spending figures by the month and for the same month the previous year.

The stations report only on performance during the month business which was actually aired. New business signed during a month is not added into total billing figures until the business has been on the air.

It takes Price Waterhouse several weeks to gather and compile all the station information, correlate it, project it to national figures and arrive at a monthly total.

The 14 SRA members who cooperated in the project:

Avery-Knodel, Inc., John Blair & Co., Broadcast Time Sales, Thomas F. Clark Co., Harry E. Cummings, H-R Representatives, Inc., The Katz Agency, The Meeker Co., Art Moore & Associates, John E. Pearson Co., Peters, Griffin, Woodward, Inc., Radio-TV Representatives, Inc., Weed & Co. and Adam Young, Inc.

SRA declines to reveal the number of stations represented by its 14 member firms. A SPONSOR estimate of stations is from 500 to 600. Billing on these outlets is said to represent about 50% of all national spot business in radio field.

The actual formula which the company uses in calculating total spending is likewise being kept confidential.

SRA, however, states it has tested the formula and found it to be accurate within one per cent. It's believed that the formula is geared to three elements.

They are (1) official FCC figures on spot radio expenditures, as reported to the Commission annually by every radio station, (2) the percent-

Tulsa is now the 43<sup>rd</sup> television market

\* CBS REPORT TO FCC, DEC. 1955

**KOTV**  
Completely Dominates the 43<sup>rd</sup> television market!

- Un disputed leadership by every audience measurement since 1948
- Example: viewer A-B shows KOTV to have more than twice the number of the most popular quarter hours in prime evening time than stations B and C combined

**KOTV** Channel 6 TULSA

5 YEAR LEAD IN VIEWING HABITS BASIC CBS AFFILIATE

Represented by Edward Petry & Co., Inc.

## Here's LEADERSHIP!

ARB proves WILK-TV's Leadership in the rich Northeastern Pennsylvania market area. WILK-TV reaches 207,823 of the 241,154 TV sets in its primary coverage area, better than 86%!

Here are the facts, as reported in ARB's 15-county regional survey (March 25-31, 1956). The figures quoted are based on the top time period from 5 P.M. to 11 P.M.

	FIRST PLACE QUARTER HOURS
<b>WILK-TV</b>	<b>71</b>
Station "B"	65
Station "C"	32
Station "D"	1 (tie)

TOP audience at LOW cost per thousand! GET THE FACTS!

**1,000,000 WATTS**

**WILK-TV**

Wilkes-Barre  
Scranton  
Call Avery-Knodel, Inc.

age of this total which is handled by its members and (3) projection of the current total reported by SRA members' stations to a national figure.

Young is one of many industry executives who think some kind of spot radio spending formula can be evolved from material submitted by stations.

Sherril Taylor, vice president in charge of promotion for Radio Advertising Bureau, thinks such a sampling might be feasible.

RAB for several years has mulled the possibility of conducting its own sampling of radio billings by questioning its member stations. The project has been in limbo for at least a year, but with release of the SRA figures there's a stronger likelihood that RAB will seek to expand and/or implement them within the next few months.

Radio Advertising Bureau, however, is as interested in getting local radio figures as it is in finding out what national spot billing is. Taylor, in discussing the need for both sets of statistics, said "We have to know local figures if we are to compete with other media. Spot radio figures, alone, are not radio's answer."

The trade group's membership, at this point, numbers 800 stations. Taylor suggested the possibility that a cross-section of RAB stations might comprise a projectable sample. This would necessarily have to stem from a careful selection of certain stations for size of market, power or facilities, type of community, and many other controlling factors.

SRA's first step in reporting national spot spending is bound to create a lot of comment and interest, and probably lead to bigger and better things in terms of more figures. So thinks Larry Webb, SRA's managing director.

"We still think the stations are the most natural source for this type of information. Once they understand how simple it could be, and how non-competitive it is under the Price Waterhouse arrangement, we think more of them will be willing to cooperate should we or anyone else decide to extend this project."

He hazarded a guess that a station employee, working from the station log, could compile all of the necessary monthly data as to advertiser, product, amount spent and type of buys in about two hours.

Webb is now working with the

American Association of Advertising Agencies in developing a standard billing form which would be recommended by the 4A's for use by every station in the country. The form, as it is being developed, provides for five copies. A sixth could be added, in Webb's opinion, and forwarded to Price Waterhouse. The form is a combination of station invoice to the advertising agency and affidavit or proof of performance, which every agency requires.

This development is a long way off, however.

(SPONSOR has carried many articles on the need for dollar figures in both of the spot media. For background information see following features: "Let's bring spot spending out in the open," 25 July 1955; "Is the iron curtain on spot tv \$ figures lifting," 5 September 1955; "SPONSOR Asks: How would the publication of spot radio and tv dollar figures be useful to advertisers and agencies?," 5 September 1955; "One down, one to go," 3 October 1955; "Wanted, spot radio \$ data," 5 March 1956; "First spot tv dollar figures," 16 April 1956.) ★ ★ ★

## ROUND-UP

(Continued from page 53)

listeners with their special musical requests. ★ ★ ★

## Store managers and staffs pre-sold on WQXR's clients



WQXR's Elizabeth Robinson & market manager

Elizabeth Robinson, merchandising executive at New York City's WQXR, provides sponsors with an invaluable service that the station modestly terms "an unusual personal touch." Approaching each client's sales objectives and problems on an individual basis, Mrs. Robinson visits stores to familiarize managers and their sales force with WQXR-advertised merchandise.

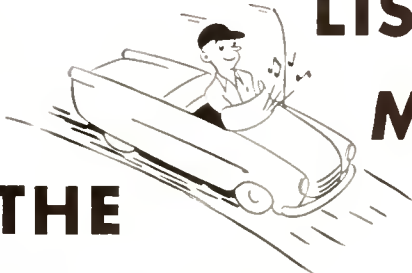
Mrs. Robinson advises outlets on

## SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION



THE ONE THEY  
LISTEN TO  
MOST...

... IS THE  
ONE TO BUY!



In Roanoke and Western Virginia—that's WDBJ!

Your Peters, Griffin, Woodward "Colonel"

has the whole wonderful story!



**WDBJ**  
CBS

*radio*

AM 960 KC

FM 94.9 MC

Owned and Operated by TIMES-WORLD CORPORATION  
PETERS, GRIFFIN, WOODWARD, INC., National Representatives

# WHTN-TV

CHANNEL 13

**IT'S A SELLER'S MARKET, but we can give you the BIGGEST BUY yet!**

**TIME:** Now, while we're still new . . . with rates set to offer low cost per impression . . . choice availabilities are still open.

**PLACE:** Huntington — Ashland — Charleston and Portsmouth Markets. The rich, prosperous, tri-state area of more than 1,250,000 population conservatively measured from mail responses.

**SCENE:** WHTN-TV with the largest transmitting antenna in the world . . . 316,000 watts of power for maximum effective coverage . . . a built-in audience of more than 200,000 sets . . . popular basic ABC network programs, outstanding local live shows and top-notch films.

**ACTION:** Get on our "bandwagon" and g-r-o-w with us! After only one month of maximum power, Channel 13 showed 36.8% audience increase over the first audience report.

**CALL US:** Huntington, West Virginia, JACKSON 5-7661, or our representatives: Edward Petry & Co., Inc.

TV's *New Queen*  Basic ABC

## WHERE DOES GARCIA GET HIS DINERO?

Last month we surveyed the 189 manufacturing firms established in the Phoenix area in the past eight years. From the 122 replies we found—

Percentage of Spanish speaking employees to total employees	24.77%
Weekly salaries of Spanish-speaking employees	high \$130.00 low \$ 30.00
Average weekly salary of Spanish-speaking employees	\$ 63.64

(full details of survey on request)  
Garcia is a solid citizen. He gets a reliable spendable weekly pay check. In the aggregate he numbers 85,000 Spanish-Americans. In light of the above survey this makes a sizeable market, doesn't it?



**TELL IT TO GARCIA!  
SELL IT TO GARCIA!**

Reach him, in his own native tongue, over KIFN, Central Arizona's only full-time Spanish language station!

**ASK THESE YANQUIS NATIONAL TIME SALES**  
17 E. 42nd St.  
New York,  
New York

**HOW KIFN SELLS!**  
HARLAN G. OAKES  
AND ASSOCIATES  
672 Lafayette  
Park Place  
Los Angeles, Calif.

# KIFN

860 Kilocycles • 1000 Watts  
REACHING PHOENIX AND  
ALL OF CENTRAL ARIZONA

how to get the most from upcoming campaigns. She also acquaints those at the retail level with delivery, price, re-order and competitive conditions. In many cases she arranges for a more advantageous counter position and better use of display material. Where the product is not stocked she finds out why.

At regular intervals, after the campaign begins, Mrs. Robinson makes return visits to note sales and listen to retailers' suggestions. The calls also reaffirm continuing interest in the advertising.

The fact that Mrs. Robinson makes no particular demands on stores has built up valuable good will among buyers and store managers. ★★★

## New England people, places are prof's raw material



The professors audition a Paul Revere bell

About 60 New England radio stations have carried programs prepared and distributed by two Boston University professors who have utilized a variety of sounds to document the American story in sound. Public attention was recently drawn to the pair when the Freedoms Foundation at Valley Forge presented a George Washington medal to WBUR-FM on which one of their series, *The New England Adventure*, was originated.

Sidney A. Dimond and George "Woody" Sloan Jr. are the two who came up with the approach that has proved so fascinating to so many listeners. Tape recording contrasting sounds of industry they tied them together using a double narrative technique. The first series was called *Freedom Speaks* and was broadcast by the World Wide Broadcasting System. They followed it with a series on a Boston election in which they recorded politicians' statements months prior to the election and then again in the heat of the campaign. The incongruity, in some cases, was fascinating as well as politically enlightening.

The pair have produced other series including, *Footnote to Freedom* and *The New England Renaissance*. Commercial stations unable to produce such shows themselves have been especially enthusiastic.

The stress in all of the shows produced by Dimond and Sloan is on people and how they live. Covering 5,000 miles of New England their interviews have included a Negro newspaperman, a farmer who willed his farm to God as a home for DP's and an immigrant tailor who collected nickels and dimes from his neighbors to build a statue to the Minute Men. ★★★

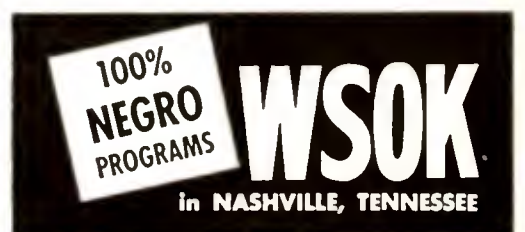
## Briefly . . .

**Boxing bouts** in color were telecast last week for the first time by KMTV, Omaha, Nebraska. KMTV, which claims to be the first station in the country to telecast live opera, also claims that the live color bout was another tv precedent setter. No less than six bouts were held in several weight classifications featuring top amateur boxers from the Channel 3 area. The entire program was sanctioned by the Amateur Athletic Union. AAU rules were observed.

\* \* \*

**20 inmates** of the Minnesota State Prison have obtained jobs outside prison, enabling them to be paroled. The jobs were located through the efforts of WCCO Radio's Bob DeHaven who has been interviewing two Minnesota inmates every Monday night on his *As You Like It* program. Each prisoner interviewed is eligible for parole but must have a job before being granted his freedom. Warden Rigg has commented, "When someone of Bob's stature takes a genuine, sincere and realistic interest in the men, it's a great thing for prison morale. It's picked up my morale, too."

**Dow-Jones averages**, financial trends and market information on both national and local levels are featured on *Financial Highlights*, a new program broadcast four times a day on KOA radio, Denver. Sponsor of the series is Boettcher and Company.



## 49TH & MADISON

(Continued from page 15)

book, as I have always been one who could never remove it very neatly.

A. WAYNE BEAVERS  
Commercial Manager  
KFEQ, Radio and Tv  
St. Joseph, Mo.

SPONSOR is performing a great service in publishing the fall network tv lineup. We assume that you will be updating this chart from time to time. Could we have about 40 reprints of the current chart?

D. H. DENENHOLZ  
Dir. Research and Promotion  
The Katz Agency  
New York, N. Y.

## FARM OMISSION

I have discovered a serious discrepancy in your 1956 BUYERS' GUIDE concerning the farm hours listed on page 84, where Spokane, Wash. is shown.

Radio station KNEW boasts of the most outstanding farm team available in any market in the entire United States. Our regular farm programs on a Monday through Saturday basis total seven hours, without including the specialized on-the-scene interviews and special programs that are constantly being aired, in addition.

I notice also that you show one hour of sports per week. This past year, we carried over 1,000 hours of exclusive sports. This included Tidewater-Pacific Coast Conference foot-



"In Phoenix it's a nice trick to ride around the clock with KRIZ."

ball and basketball, the *Game of the Day*, the Spokane Indians' schedule home and away-from-home, etc.

I appreciated your explanations concerning the manner in which this information is gathered by your BUYERS' GUIDE publication. For the future, let me hasten to assure you, these inquiries will receive our most careful and accurate consideration.

C. E. RODELL  
Manager, KNEW  
Spokane, Wash.

## ABOUT TWO BOB'S

It's interesting to note what has happened to Bob Crane after the wonderful break given him some weeks ago in Bob Foreman's column, "Agency Ad Libs."

LEO MILLER  
Publicity Director  
WICC  
Bridgeport, Conn.

• Bob Crane, program director and morning disk jockey on WICC will end a five-year association with the Bridgeport station 11 Aug. to join KSSX, Hollywood, Cal., outlet of CBS. When he reports to KNX, Mr. Crane will replace Ralph Story.

## MEDIA BUYING

The article on "New scope in media buying" in the 11 June issue of SPONSOR was read with great interest by the executives of this agency.

A little over a year ago, we revised our approach to media buying by installing a marketing and research specialist as our media department director. It was our opinion at that time that greater emphasis should be placed on the marketing problems of our clients and that this could best be realized by a specialist in this field.

Since we are a medium-size agency, our media department is not as complex nor is it organized as completely as described in the article. However, our marketing specialist, after becoming acquainted with media throughout the country, is buying all of our time and space according to our client's sales problems and potentials. We find this to be much more successful than our old method.

Thank you for this article. Not only was it interesting, but it confirmed our thinking on media and how this department should be re-organized to better serve the clients of an agency.

FRANK BLOCK  
Frank Block Associates  
St. Louis, Mo.

# EVERETT- McKINNEY INC.

10 E. 19, N.Y. PL. 9-3747

represents

# WICH

Norwich, Connecticut

For Busy New London County

Effective July 1

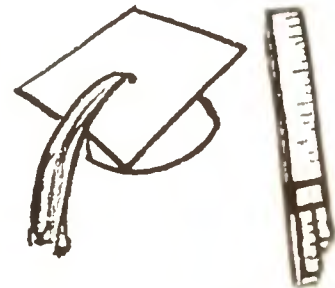
## 1000 WATTS The Right Spot For The Region:

Norwich, New London  
and Westerly, R.I.

IN BOSTON  
R. C. FOSTER

Statler Off. Bldg. HU. 2-4845

## BRING ON THE MATH



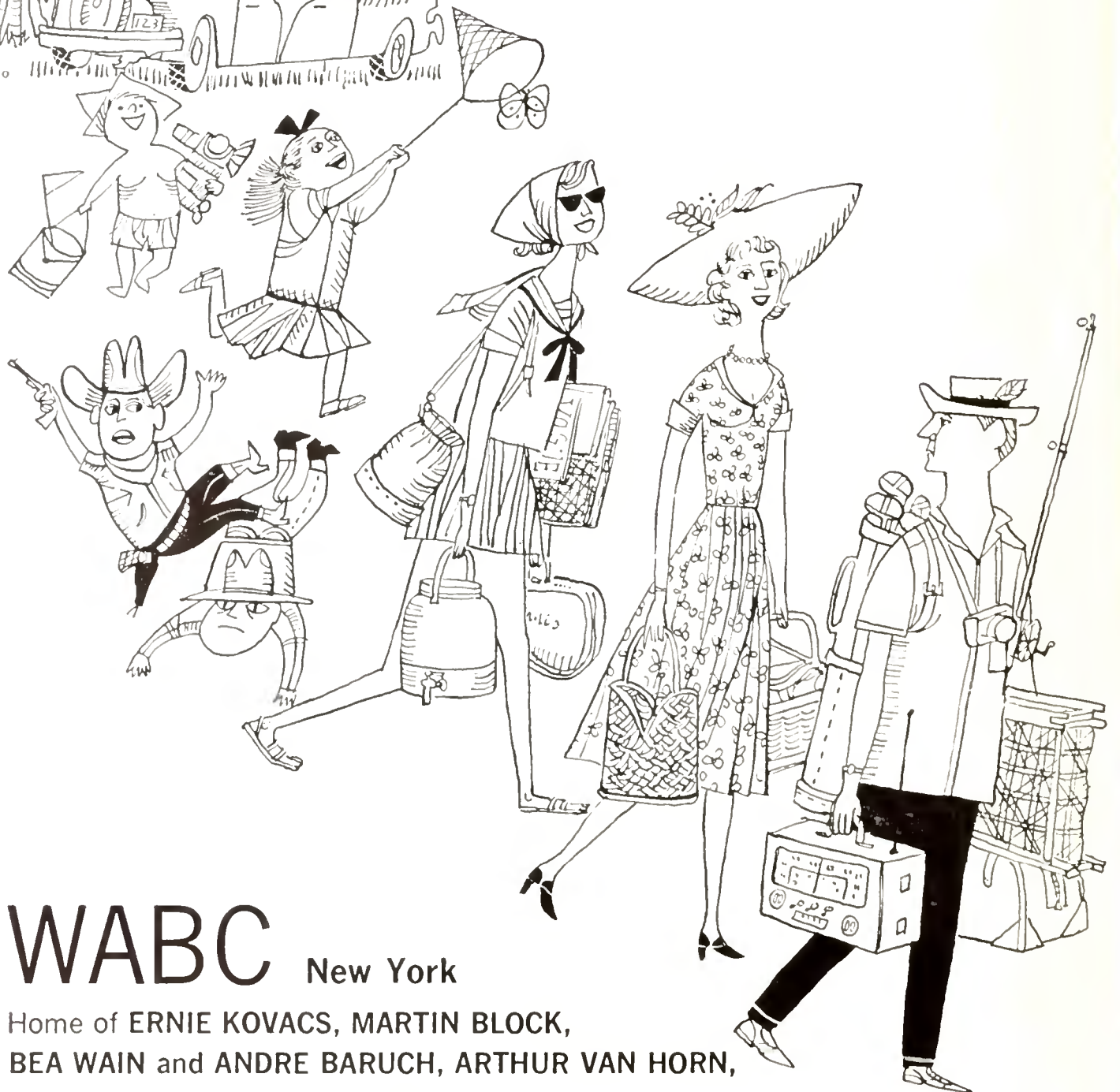
Let them come singly OR in battalions. WBAM is content you reckon its audience share against competitive Montgomery radio stations singly or combination-wise. With a consistent 34%\*, WBAM has approximately THREE TIMES the audience of its nearest competitor. The combined audience share of ALL THREE network stations in Montgomery is slightly LESS than WBAM's alone.

\*PULSE, May, '56. Call Radio-TV Reps, New York, Chicago, or Ira Leslie Collect 6-2924 in Birmingham.



Byron Goto

Hi, ho  
Hi, ho  
It's off to fun we go  
With ABC  
Personalities  
On our ra-di-o.



# WABC New York

Home of ERNIE KOVACS, MARTIN BLOCK,  
BEA WAIN and ANDRE BARUCH, ARTHUR VAN HORN,  
FRANK FARRELL, HOWARD COSELL and  
many more favorites.

Represented nationally by JOHN BLAIR & CO.

# Newsmakers in advertising



**Archibald McG. Foster** was recently elected a member of the board of directors of Ted Bates and Co., Inc. Foster is v.p. and supervisor on Bates' Brown and Williamson account and commented on what he termed the "efficiency" of the broadcast media in selling package goods. He told SPONSOR that he feels it is possible to sell such goods with the use of radio and tv entirely. He pointed out that Kools and Viceroy's, both B.&W. products, allocate 99 and 90% of their ad budgets respectively to broadcast. Says Foster, "No medium is as efficient."



**Nort Wyner** has left Emil Mogul Advertising to become director of sales and advertising of the Monarch Wine Co. Inc., producer of Manischewitz wines. Wyner had, for the past two years, been account supervisor for Manischewitz, one of Mogul's accounts. The period was marked by a substantial rise in Manischewitz sales throughout the country. The appointment made by Monarch was recommended by Emil Mogul personally. Prior to joining the Mogul agency in 1952 Wyner, among other positions, was editor of Television Magazine and millinery news editor of Women's Wear Daily.



**John M. Anderson** will henceforth be the director of advertising and promotion for the Tea Council of the U. S. A., Inc. The announcement was made recently by Robert B. Smallwood, chairman of the board of directors of the Council. For the past six years Anderson has been the Council's director of promotion. Previously he was v.p. of the Faight Co., a public relations firm; associate director of publications and promotion for the Committee for Economic Development; and director of promotion for Columbia Records. He's a graduate of Bucknell University.



**Reuben R. Kaufman**, president of Guild Films, has his sights set on radio station W.M.A.M. and tv outlet W.M.B.V. in Green Bay-Marquette, Wisconsin. Guild's invasion of radio and television, on the managerial level, is the latest in a succession of expansive moves made since the outfit organized as a tv film distributor in 1952. Guild, which now produces 12 tv shows, commercials, industrial and public service films, hopes, under Kaufman's leadership to purchase a full quota of tv stations. Though the first purchases have not yet been approved by the FCC Guild is looking to a bright future in its latest undertaking

## SPONSOR GOES WEEKLY

## 2 NOVEMBER WITH A FOUR-POINT EDITORIAL PROMISE

1. essential reading
2. useful reading
3. fast reading
4. pleasant reading

A complete weekly  
wrap-up in depth  
for very busy executives.

Tulsa is  
now the 43rd  
television market

\* CBS REPORT TO FCC, DEC. 1955

**KoTV**  
Completely  
Dominates the  
43rd television market!

- Dedicated leadership by **1955** audience measurement since 1955
- Example: In 1955 **KoTV** to have more than **twice** the number of the most popular program hours in prime evening time than station **B and C** combined

**KoTV**  
channel **6**  
TULSA  
3 YEAR LEAD IN VIEWING HABITS  
BASIC CBS AFFILIATE

Edward Petry & Co., Inc.

TULSA

Hear about the  
Texas flea?  
He struck oil and  
bought his own dog.

KCNC AM & TV  
Amarillo  
NBC • Reps: The Katz Agency

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Voted **BUFFALO'S**  
**FAVORITES...**  
Time after Time



National Representatives  
**PETERS, GRIFFIN, WOODWARD, INC.**

**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



# CAN YOU USE EXTRA COPIES OF FALL FACTS BASICS?

HERE ARE TWO WAYS TO GET THEM QUICKLY

## 1.

Subscribe for your own  
personal subscription  
to **SPONSOR** . . . at home,  
perhaps.

A copy of **Fall Facts Basics**  
is included **FREE** . . .  
as is **Buyers' Guide to  
Station Programing.**

Clip and Mail to Subscribe  
SPONSOR, 40 East 49 Street, New York 17, N.Y.

Please enter my subscription for:

one year — \$8       two years — \$12

Fall Facts Basics and Buyers Guide are included  
Free

Name \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_ home  
office

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

We'll gladly bill your subscription . . . but please  
remit payment for single copies, please.

## 2.

Already a subscriber?  
Additional copies are available  
at 50c each . . .  
while the supply lasts

(additional copies of **Buyers'**  
**Guide to Station Programing**  
are \$2 each.)

Clip and Mail for Extra Copies  
SPONSOR, 40 East 49 Street, New York 17, N.Y.

I am already a subscriber.

Send me \_\_\_\_\_ extra copies Fall Facts Basics @  
50c each

Send me \_\_\_\_\_ extra copies Buyers' Guide @  
\$2.00 each

Name \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

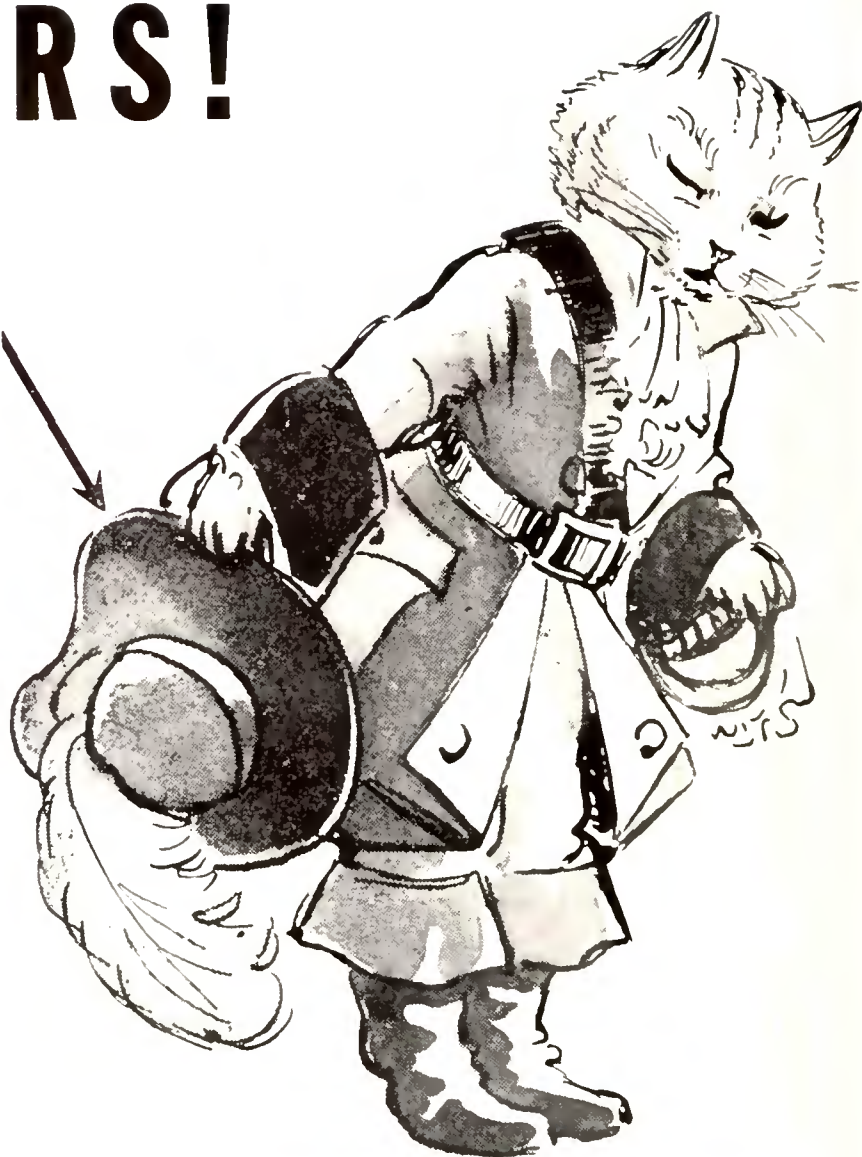
City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

We'll gladly bill your subscription . . . but please  
remit payment for single copies, please.

# TIMEBUYERS!

*Have we got your number  
in the hat*

Once each week for 13 weeks we will draw a number which will entitle the winner to an all expense week's vacation for two to the Tropical Wonderland of America!



**The Home of  
the  
"BIG SIX"**

# WKAT

**Miami,  
Florida**

You will be flown by the airline with one of the finest safety records in America . . . Trans American. You will stay at the fabulous Golden Gate on the ocean.

You'll be provided with a car\* for your use during your stay.

\*Conture National Car Rental System)

If you have not entered your number

**call Headley-Reed . . . or wire collect, WKAT.**

Remember — It's on the house . . . **WKAT that is!**

## REPORT TO SPONSORS for 9 July 1956

(Continued from page 2)

### NBC TV sets new preempt pattern

Contracts for new network shows formulated by NBC TV in past year have provisions for political preemptions that ABC TV and CBS TV may now follow: Network includes clause giving it right to 2 preempts in any 52-week show contract upon 45-day notice. Proviso makes it possible for political candidates to bypass talent compensation and commission to preempted agency, if preempted show was signed on such contract.

-SR-

### Shop early for fall ad jobs

Agency personnel wanting to change jobs this fall will do well to start bringing resumes up-to-date; making applications now in anticipation post-vacation openings. Large number of reruns tighten summer radio-tv job market. Fall shows, ad campaigns open up new jobs come August, September. Next big turnover period follows Christmas for about 2 months.

-SR-

### New patterns in spot

Major 1956 weapon in battle of tv clearances: long-term spot contracts. Big spot advertisers now buying on 52-week basis to carve out prime nighttime franchises in spot tv. Even seasonal clients are buying late-summer campaigns to get prime avails for fall. In-and-out pattern of previous seasons is no longer feasible for clients with eye on top nighttime schedules. Spot radio buying patterns are also changed, as result of increased business: Clients buy greater spread throughout day, more frequency and long-term contracts.

-SR-

### Paris fashion show for tv

First extensive video coverage of Paris fashion showings will appear on ABC TV 29 August, sponsored by Peter Pan Foundations. Sponsor will film commercials in Paris. Program will be mostly film.

-SR-

### King Sullivan in danger?

Madison Ave. is watching Sunday night Sullivan-Allen battle with heightened interest in wake of Trendex data. Figures for 1 July gave Allen 20.2 rating for full hour; Sullivan, 14.8. Other rating data is awaited for full national picture (Trendex covers 15 markets). Allen got highest share (55.3%) of 8-9 p.m. Sunday audience since 30 May 1954 when Martin & Lewis were on "Comedy Hour."

-SR-

### Don't tell anybody, but...

Ad agencies will be interested in learning they are the culprits behind Washington's network tv probe. Source for this is "The Nation," in an article entitled: "Madison Ave. Jungle: Adman an Madmen." Author David Cort says, "The (ad) agencies are outraged that they have not yet got the same free hand in tv as in radio. Senator John Bricker's Congressional investigation would challenge the monopoly that networks have in tv. Who would be behind the investigation? Who but the agencies?"

-SR-

### NBC's 'Weekday' gets overhaul

New NBC Bandstand, moving in 30 July to replace a.m. portion of Weekday, will have name personality like Hoagy Carmichael, Dick Haymes or Johnny Mercer as "Mr. Music." Big name bands to rotate daily, originating from off-beat site. One possibility: outside network on Rockefeller Plaza; 10:00 or 10:30 half-hour may be simulcast. P.m. portion, 3-5 daily, expected to be dramatic serials from NBC's backlog of old properties.

# SPONSOR SPEAKS



## Washington box score

If who's investigating what in Washington occasionally confuses the ad-man interested in television, it's no wonder. There have been at least five congressional and governmental agencies actively probing video in 1956. They include three congressional committees, one cabinet department and one government commission.

For those who want to keep a score card of tv probes, here's the rundown:

1. *Senate Committee on Interstate and Foreign Commerce*—This group, headed by Warren G. Magnuson of Washington, has been hogging the headlines this year by virtue of testimony regarding the twin targets of its investigation: (a) tv station allocation and the uhf problem, (b) tv network operations. An interim report on the allocations problem was expected momentarily at SPONSOR's presstime. The committee will not report on networks until after Congress adjourns.

2. *Federal Communications Commission*—Unless overridden by Congress, the FCC has ultimate responsibility for making regulations pertain-

ment to the broadcasting spectrum and certain aspects of network operations. While the FCC has no jurisdiction over the networks (a situation Senator John W. Bricker of Ohio would like to rectify), the commission does regulate contractual relations between stations and networks. The Commission recently offered two proposals regarding allocations—one providing for selective de-intermixture of uhf and vhf in 15 markets, the other (a long-range plan) suggesting the possibility of shifting all or a major part of video to uhf. As for network operations, the FCC's Network Study Group under Dean Roscoe Barrow of the Cincinnati Law School is expected to report next year.

3. *House Judiciary Committee*—The Anti-Monopoly subcommittee of this group (headed by Representative Emanuel Celler of New York, who chairs the full committee as well), is trying to find out whether network affiliation practices are monopolistic and to what extent, if any, networks and others influence FCC decisions. At presstime, hearings were on the schedule for the last week of June and most of July and August. Much of the material covered will probably duplicate Senate Commerce Committee testimony.

4. *House Small Business Committee*—A subcommittee of this group, led by Representative Joe Evins of Tennessee, hit the headlines earlier this year with the sensational charge by Evins that FCC personnel are afraid to be identified with anti-network proposals. This was subsequently denied by the party who allegedly made the charge to Evins. The subcommittee held two days of open hearings and recently there has been no further word from it. This group's concern is with the impact of large business groups on

small ones—meaning, in the case of tv, the impact of network power on stations and independent programmers.

5. *Department of Justice*—Prime concern of the department, insofar as tv is concerned, is the monopoly question. Assistant Attorney General Stanley Barnes, who heads up the anti-trust bureau, explained to the Senate Commerce Committee that any requirement buyers must purchase network-produced shows to get prime time would be a violation of anti-trust laws. Barnes said the department was alerted to watch for any such evidence since it could be construed as block-booking, a practice declared illegal by the Supreme Court in the Paramount case. The Justice Department official also said he had received a few complaints about network option time and must-buy networks but Barnes did not indicate he was investigating these areas.

\* \* \*

## Fall Facts Basics

Simultaneous with publication of this issue of SPONSOR appears the 10th annual edition of Fall Facts Basics. For the first time, Fall Facts Basics is a self-contained publication but the concept on which Fall Facts Basics was built a decade ago remains unchanged. Its purpose remains to give the advertiser and agency executive a complete wrapup of the trends and facts he must be aware of in order to buy and use time most effectively.

Packed into nearly 300 pages are question-and-answer status reports on spot and network television; on film; on spot and network radio plus three chart-and-figure Basics sections covering television, radio and film. We think you'll want to use Fall Facts Basics in two ways: (1) for immediate reading and (2) as a desk-top reference throughout the year.

# Applause

## Spot radio dollar figures

The release by the Stations Representatives Association of spot radio dollar figures for the first five months of this year together with the corresponding figures for 1955 is welcome data for the advertising industry. There can and should be nothing but praise for the effort and results this represents. The 17% increase in spot radio spending shown by the SRA data

testifies more than ever to the need for such information and the importance of the spot radio medium.

SPONSOR, however, regards this as the first step, not the end. All the facts possible about spot radio, its value and its use should be an open book. Anything less is to underrate its advertising effectiveness. While advertisers no doubt welcome this overall measurement of spot spending, the big question is still unanswered:

"What is my competitor spending in spot radio?" The cloak-and-dagger operations among agencies will continue until the answer is published, until spot radio spending by brands becomes public knowledge.

We know just how difficult a job it will be to get figures for spot radio spending of individual advertisers to match those TVB publishes for spot tv. But we are convinced the job will be done and sooner than many think.



**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>	<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

Some reasons why  
**KMBC-  
 KFRM**  
 are the  
**Sellingest  
 stations  
 in the Heart  
 of the Nation!**



**BEA JOHNSON** (McCall Magazine "Golden Mike" award winner), Director of Women's Activities for KMBC-KFRM and KMBC-TV, has one of the most loyal audience groups on record. Her "Happy Home" shows radio and television provide women in the Heart of America with a service they love. Recently, when Bea was hospitalized with a minor illness, her fans sent 1,512 get-well cards and letters. With such a faithful following of personally interested listeners, no wonder Bea's brand of selling gets such amazing results!



**BUCKEY WALTERS**, platter-spinner deluxe, brings a New Selling Sound to KMBC-KFRM by punctuating commercials and chatter with clever piano background. Bucky's audience has grown steadily in just six months, as is evidenced by this recent mail response. Two one-minute requests asking listeners to write giving their age and the number in their family brought 3,653 replies. The only inducement was the promise of a printed Valentine cookie pattern. With this kind of audience action, it's easy to see how sponsors are sold on KMBC-KFRM!



**JIM LEATHERS**, Associate Farm Service Director, does an outstanding selling job on any item with a rural appeal. One recent experience points up the dramatic pulling power of Jim's personality: On his 6:45 a.m. program, a major fertilizer manufacturer offered a free highway atlas and fertilizer booklet. It was a regional promotion; with ten radio stations and farm papers being used, in addition to KMBC-KFRM. Cost-per-inquiry breakdowns showed KMBC-KFRM lowest with 90¢... other costs ranked from \$1.12 to \$12.16. Another example of KMBC-KFRM radio that sells as it serves.



**SAM MOLEN**, KMBC-KFRM and KMBC-TV Sports Director, oversees one of the most powerful radio sports services in the broadcasting business. In addition to three daily radio and nightly TV sportscasts, Sam does a heavy schedule of special sports events, tournaments, etc.; and helps coordinate the major league baseball broadcasts of the Kansas City A's network which serve 47 stations in seven states from KMBC as key station. This is the second successful season for these broadcasts under the sponsorship of the Schlitz Brewing Company. Last year's ratings showed that 59.9% of the radio audience in the Heart of America enjoyed baseball on KMBC-KFRM!

Radio advertising can "tell" or it can "sell." If your audience listens with only half an ear—distracted by gimmicks and monotonous programming—chances are your commercial message is told rather than sold.

But—if you penetrate the buying consciousness of your listeners with skillful commercial handling... delivered in an atmosphere of good taste by personalities who are known and respected by the audiences they serve... then you have a formula for selling that really gets results.

And that's the kind of selling you get on KMBC-KFRM! Example: In a recent mail pull promotion by a local savings and loan company, KMBC-KFRM pulled 430 requests from 15 commercials as compared to 275 from 17 commercials

which were aired on a gimmick station.

Your commercials are staged amid a back drop of fresh, exciting, new program ideas... a forceful format of New Sounds that is daily capturing a bigger and bigger share of the audience in the Heart of America. The latest Pulse shows vividly this trend to KMBC-KFRM programming. The KMBC-KFRM gain in total rating points was more than three times that of the next station... and two other major stations in the market actually lost ground!

If you're after radio results, look to KMBC-KFRM to deliver the goods! Peters, Griffin, Woodward, Inc. can tell you who, what, when, where and how to buy for maximum sales success.

**KMBC** of Kansas City

**KFRM** for the State of Kansas



1st in the  of America

**DON DAVIS**, First V.P. and Commercial Manager  
**JOHN SCHILLING**, V.P. and General Manager  
**GEORGE HIGGINS**, V.P. and Sales Manager  
**MORI GREINER**, Director of Television  
**DICK SMITH**, Director of Radio

...and in television, the Swing is to **KMBC-TV**  
 Kansas City's Most Popular and Most Powerful TV Station