

*Bill Anderson*

**SPONSOR**

JULY 1956

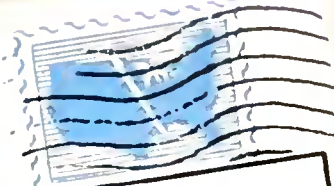
Section Two of **SPONSOR** 9 July 1956

SECOND-CLASS MAIL PRIVILEGES AUTHORIZED AT BALTIMORE, MD

# FALL FACTS BASICS

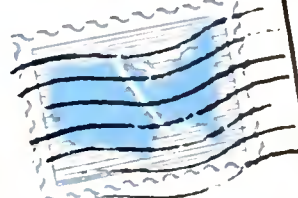
## **KOWH**

First on Hooper, (42.2%)  
Pulse, Trendex  
Every time period



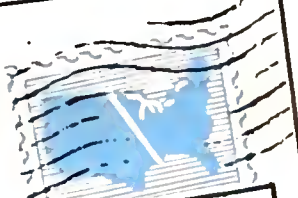
## **WTIX**

Even further ahead  
In first place  
Per latest Hooper



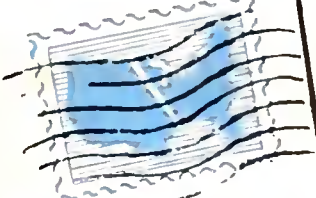
## **WKB**

First per Hooper, (43.5%)  
Also area Nielsen, Area  
Pulse, Metro Pulse



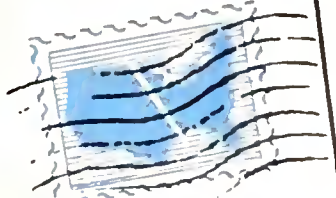
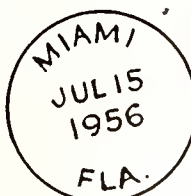
## **WDGY**

New all-time highs.  
Strong 2nd Place Hooper  
And climbing fast



## **WQAM\***

Serving all of  
Southern Florida with  
5,000 watts on 560 kc.  
\* Transfer subject to FCC approval



*... And now a 5th  
Storz station heard from!*



**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 Repts. Inc.

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

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

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

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#### RADIO BASICS

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# Proof of dominance!

June 1956 figures\* give WXEX-TV

# 16%

## more viewers per rating point



- 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 ARP figures updated to June 1, 1956.

**The dominant station serving Richmond,  
Petersburg and Central Virginia**

# WXEX-TV

Tom Tinsley, President

**NBC BASIC—CHANNEL 8**

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.

A black rectangular box with a white border containing the word "SPONSOR" in white, slanted capital letters.

SPONSOR • FALL FACTS BASICS • JULY 1956

# NEWSMAKING BASICS

## NETWORKS STILL GET LION'S SHARE OF ADVERTISERS' TELEVISION DOLLARS

Shade more than 50% of \$1,005,000,000 spent in tv advertising during 1955 went to networks. McCann-Erickson's Central Research Department estimates dollar breakdown: \$520,000,000 in net, \$265,000,000 in spot, \$220,000,000, local. Total '55 topped '54 by \$195,900,000.

## FILM DISTRIBUTORS' ANNUAL SALES HEADED FOR \$260,000,000 MARK

By 1960, CBS Film Sales estimates annual sales volume of the tv film distribution business will be \$260,000,000, up from an estimated \$100,000,000 this year; from \$1,500,000 in '48.

## MOST PEOPLE TUNE TO RADIO IN MORNING TIMES FROM 8 TO NOON

In morning from 8 until noon on weekdays, 7,999,000 homes tune to radio; from noon to 6 p.m., 6,580,000. On Sunday through Saturday, 6 to 11 p.m., number of homes tuned in slips to 4,130,000.

## MORE COLOR PROGRAMING CRUX OF SPONSOR ACCEPTANCE AND COLOR SET SALES

Amount of color programing offered by stations and networks will increase in 1956-57 as only means by which stations can (1) promote color tv set sales (2) stimulate interest among sponsors towards color as important advertising factor. Fact that only about 6 stations are charging color rates indicates color has far to go to become commercial success; is caused by lack of color sets-in-use.

## TV SET PRODUCTION OFF IN 1ST QUARTER, BUT SATURATION KEEPS GROWING

Although RETMA reports 343,000 less tv sets produced in 1st quarter 1956 than in 1st quarter 1955, Census data for this February puts home ownership at 35,000,000 sets for 73% saturation, or gain in saturation over 1955 of 8%. Manufacturing slump in sets this spring followed pattern of auto industry softness, indicates no long term trend.

## AUDIENCE COMPOSITION VARIES GREATLY WITH TYPES OF FILM SHOWS

Advertisers buying film shows can attract nearly the exact type of audience composition sought. Examples of variances in viewing categories: Liberace, 167 viewers: 37 men, 94 women, 24 teens, 12 children. Captain Gallant, 221 viewers: 47 men, 45 women, 27 teens, 192 children. Westerns remain perennial kid favorites.

## NEWSMAINTAINING BASICS

### FOOD PRODUCTS SPEND MORE MONEY THAN ANY OTHER INDUSTRY IN NETWORK TV

Last year, food product advertisers spent almost \$80,000,000 in network tv, about \$60,000,000 more than toiletries, next biggest investing class. Cars, accessories spent \$47,000,000; drugs, \$23,000,000.

### MANY RADIO SETS ARE LOCATED IN CARS, IN HOME AREAS OUTSIDE LIVING ROOM

Trend in radio set location is to cars, areas outside living room. 25.9% of all sets are in cars; 68.3%, homes; 5.8%, other locations. Of household sets, 25.1% are in living room; 21.4%, bedroom; 16.0%, kitchen; 4.4%, dining room; 1.4%, den. There are 35 million car radios today, compared with 7.5 million in 1946.

### THE YOUNGER THE HOUSEWIFE, THE MORE SHE WATCHES, THE LESS SHE READS

Housewives under 35 spend 12 times more minutes with tv than newspapers, Pulse survey in Chicago showed. Ratio of viewing time over reading time diminishes as housewife grows older, but tv still claims edge. In 35-49 age group, tv leads 4.6 to 1; in 50-plus group, 3.7 to 1.

### NETWORK FILM RERUNS KEEP 74% OF THEIR FIRST-RUN RATING LEVELS

Nielsen compares what buyer gets from (a) an original film show and (b) a rerun. Original rating of 30.2 compares with rerun of 22.3 with second showing getting audience 74% as big. Original film was seen an average of 25.3 minutes; rerun, 23.6. Original film audience, 27.3% of homes tuned during average minute; rerun, 18.9%.

### LITTLE DIFFERENCE IN AUDIENCE TUNE-IN FOR NET AND NON-NET SHOWS

Audience for network sponsored tv programs and for all other shows is about same. Of total viewing, 40.5% is network; 50.5%, all other.

### NUMBER OF WEB RADIO CLIENTS UP, BUT TOTAL HOURS DECLINE

More advertisers are buying network radio today, but total number of sponsored network hours is less than in past. Biggest reason is continuing trend toward purchase of smaller time segments. ABC shows 404 sponsored program broadcasts in 1951, 620 in 1956, a gain of 53%. Segmentation, announcements make this typical of all nets.

### TV ATTRACTS GREATER AUDIENCE IN WINTER MONTHS THAN DURING REST OF YEAR

Viewing is high all year round, daytime average one hour, 39 minutes daily, 2 hours, 49 minutes at night. Both day and night lose slightly in spring and summer. Daytime peak is 2 hours, 10 minutes in winter; drops to 1:57 in spring; 1:20 in summer. Nighttime hits 3 hours, 25 minutes in winter: 3:06, spring; 2:03, summer.

stay tuned for more  
**BBDO**

**NETWORK**

**TV**

**THE AMERICAN TOBACCO COMPANY**

*Lucky Strike Cigarettes*  
"Your Hit Parade"\* (Replaced by "Adventure Theater" during summer.)  
"The Jack Benny Program"\* (Alternates regularly with "Private Secretary." Off during summer.)  
"Private Secretary,"\* starring Ann Sothern (Alternates regularly with "The Jack Benny Program." On every week during summer.)

**ARMSTRONG CORK COMPANY**

*Resilient Floors, Building Materials*  
"Armstrong Circle Theater"\*

**BRISTOL-MYERS COMPANY**

*"Ban" Deodorant-Trushay*  
"Alfred Hitchcock Presents"\*†  
"Arthur Godfrey and His Friends"\*†  
"Arthur Godfrey Time"\*††  
"Garry Moore Show"\*†††  
"Playhouse 90"\*†††  
(beginning Oct. 1)

**CAMPBELL SOUP COMPANY**

*Campbell's Soups*  
"Lassie" (Every week beginning Sept. 9.)  
"Campbell Star Stage"\*  
"On Trial"\* (To replace "Star Stage" beginning Sept. 7.)

"Mickey Mouse Club"\*††

**DE SOTO-PLYMOUTH DEALERS OF AMERICA**

"You Bet Your Life," starring Groucho Marx

**E. I. DU PONT DE NEMOURS & CO. (INC.)**

"Du Pont Cavalcade Theater"

**GENERAL ELECTRIC COMPANY**

"The General Electric Theater"  
"Medic"\* (G-E Lamp Division)  
"Warner Brothers Presents"\* (To replace "Medic," beginning in September.)

**THE B. F. GOODRICH COMPANY**

*"Life-Saver" Tubeless Tires*  
"The George Burns & Gracie Allen Show"\*

**GENERAL MILLS, INC.**

*Betty Crocker Mixes, and Other General Mills Products*  
"Bob Crosby Show"\*††  
"Mickey Mouse Club"\*††  
"The George Burns & Gracie Allen Show"\* (beginning Oct. 15)  
"Garry Moore Show"†  
"Wyatt Earp"†  
"Valiant Lady"†

**LEVER BROTHERS COMPANY**

"Art Linkletter's House Party"\*††  
"Gordon MacRae Show"  
"On Trial"\* (beginning Sept. 14)

**MINNESOTA MINING & MANUFACTURING COMPANY**

*"Scotch" Brand Cellophane, Others*  
"Mickey Mouse Club"\*††

**MURRAY CORPORATION OF AMERICA**

*"Easy" Washers*  
"Arthur Godfrey Time"\*††

**REVLON PRODUCTS CORP.**

*Satin-Set, Touch and Glow, Lipsticks and Futuramo, and Nail Enamel*  
"The \$61,000 Question"  
"The \$61,000 Challenge"†

**UNITED STATES STEEL CORP.**

"United States Steel Hour"\*

**WILOROOT COMPANY, INC.**

*Wilroot Cream-Oil Hair Tonic*  
"The Adventures of Robin Hood"\*

**ZENITH RADIO CORP.**

*Zenith Radios, TV*  
"NCAA Football" (14 sponsorship, Beginning Sept. 22.)

\*Alternate weeks \*\*Segment †Participating

**BBDO** Advertising

**Batten, Barton, Durstine & Osborn, Inc.**

# NEWSMAKING BASICS

## PROCTER & GAMBLE IS NATION'S NO. 1 NETWORK TV BUYER FOR THE FIFTH YEAR

P&G has been first on list of tv's top 10 buyers since 1951. Most of other 9 switch around positions in lead lineup rather than into or out of it. Others: Colgate, Chrysler, Gillette, General Motors, General Foods, R. J. Reynolds, American Tobacco, General Mills, Lever.

## RADIO LISTENING VARIES LITTLE BUT HITS SOME SMALL WINTER PEAKS

Radio listening is pretty well evened out over different seasons, but there are small spurts above the national averages during winter months in both day and night, and in the winter and spring months during the day. Nighttime average of 33 minutes daily goes up to 35 minutes in winter, down to 32 in spring and summer. Daytime average of one hour, 32 minutes hits one hour, 36 minutes in winter and spring, dips to one hour, 25 minutes when summer comes.

## MORE THAN TWO-THIRDS OF ALL LOCAL TV PROGRAMING IS FILMED

NARTB estimates 32 hours, 48 minutes of local film is telecast weekly on average station, compared with 17 hours of local live. Film represents third of total television programing, 104 hours, 2 minutes.

## NET TV AUDIENCES NOW PREFER HALF-HOUR DRAMAS TO SITUATION COMEDY

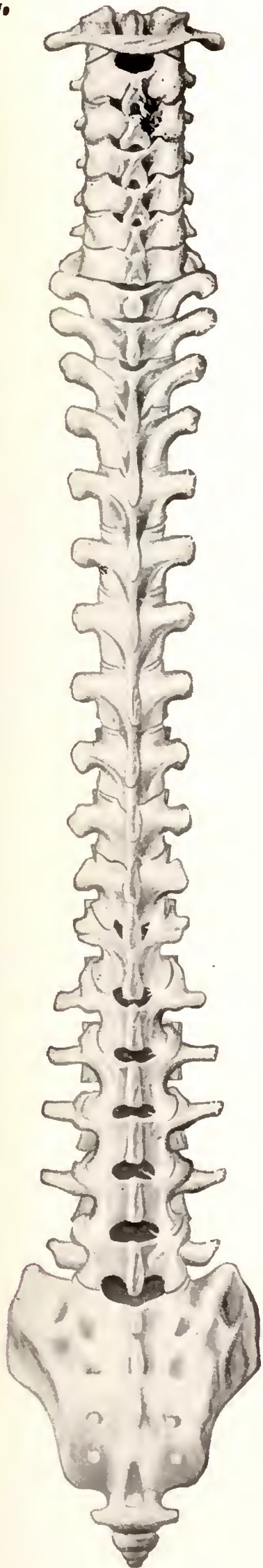
Biggest gainer in popularity of show types on net tv is 30-minute general drama; biggest loser, situation comedy. During past winter, average home spent 17% of viewing time with former, 16% with latter, reversing habits of winter of 1954-55 when situation comedy rode 2 to 1 over half-hour dramas. Figures, based on Nielsen Tv Index, also show that if general dramas of all lengths (30-, 60-, 90-minutes) were pooled they'd be 2 to 1 over situation comedy in percent viewing time.

## HOW FEATURE FILM COSTS TO STATIONS VARY BY DIFFERENT SIZE MARKETS

Comparison of average per-hour feature film cost to stations in different size markets shows the following: cities to 99,000 families, \$29; 100,000-249,999, \$39; 250,000-499,999, \$62; 500,000-999,999, \$75; 1,000,000 and over, \$155. Talent fees follow pattern. Data is from NARTB's 1956 Film Manual.

## OUT-OF-HOME RADIO LISTENING ADDS BIG BONUS AUDIENCE TO IN-HOME FIGURES

Out-of-home listening varies as greatly as percentage of in-home listening from market to market. It's not unusual for away-from-home auto and portable listeners to represent as much as 20% of the at-home audience. Boston has 24.8 non-home listeners for every 100 in-home; Philadelphia and Cincinnati, 23.2 for 100.



This is a backbone.

You can't run a good advertising agency without it.

It often makes you say an honest "no" to a client instead of an easy "yes."

It means giving service instead of servility.

Very often, the result is outstanding advertising.

**YOUNG & RUBICAM, INC.**  
ADVERTISING

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

# NEWSMAKING BASICS

## NET RADIO COSTS DIP FOR DAYTIME AND NIGHTTIME IN PAST DECADE

NBC compares its evening and daytime costs for advertiser in 1946 and in 1956; results show lowered costs reflective of all networking. Evening: cost-per-1,000 home minutes in 1946, \$2.45; in 1956, \$1.24, down 50%. Daytime: 1946, 83¢; 1956, 74¢, down 10%.

## NARROW PROFIT MARGIN ON COLOR SETS WON'T DETER PRODUCTION IN '56-'57

"Competitively priced" will be key phrase in deciding color television sales in 1956-57. With RCA acknowledged leader in color television set field other manufacturers are following suit although Emerson president Benjamin Abrams says no one can make a profit matching RCA's price. Admittedly Emerson was losing \$100 on every \$794 color set sold; nevertheless reduced price again to \$678 in effort to "obtain public identification with color." RCA says further price reductions are unlikely but survey showing potential of 1,000,000 sales at that price should keep color set production lines moving.

## 69% OF ALL LOCAL FILMS AIRED BY TV STATIONS ARE SPONSORED

More than two-thirds (69%) of all local film programs are sponsored. Less than third (31%) are sustaining. Of sponsored shows, 29% are full; 40%, participation, with latter type sponsorship on upgrade.

## MORE THAN TWO-THIRDS OF ALL RADIO HOMES HAVE 2 OR MORE RECEIVERS

More homes acquiring extra radios; about 2 out of 3 have 2 or more sets. 33.8% have 1 set; 32.7%, 2 sets; 33.5%, 3 or more. There are 45 million radio households with 82 million home sets in working order.

## 20,000 EPISODES OF SYNDICATED FILM NOW AVAILABLE TO ADVERTISERS

Film libraries available for sponsorship include 20,000 different episodes of syndicated film; 8,000 feature films. Of 447 syndicated series analyzed as to length, 47 are 5 and 10 minutes long; 173, 15 minutes; 215, 30 minutes; 12 are one hour long.

## ADVERTISERS REACH LARGE AUDIENCE ACCUMULATION WITH NET RADIO

Three samples of network buying patterns show wide reach into audience: (1) weekend news package reaches 25.5% of all homes, 38.6% of all radio-only homes, 20.6% of all tv homes. (2) 50 6-second announcements scattered throughout week hit 9,776,000 homes, or 20.8% of all homes, an average of 4.1 times each for a total of 39,950,000 commercial impressions. (3) a daytime strip in 4 weeks reaches 5,944,000 different homes; one week, 1,404,000. Rating per show, 3.



# The TOP 10 FILM SHOWS

## in BOSTON



ARE ALL ON  
**WNAC - TV** **7** CHANNEL  
*The Leader in Boston*

AS RATED BY ARB — MAY 1956

1. Superman (Flamingo)	Fri.	6:30	WNAC-TV	31.0
2. I Led Three Lives (Ziv)	Mon.	7:00	WNAC-TV	28.4
3. Death Valley Days (McC.-E)	Fri.	10:30	WNAC-TV	25.4
4. Man Behind the Badge (MCA-TV)	Sun.	10:30	WNAC-TV	23.7
5. Waterfront (MCA-TV)	Sun.	7:00	WNAC-TV	22.6
6. Western Marshal (NBC Film)	Wed.	7:30	WNAC-TV	22.3
7. Mr. District Attorney (Ziv)	Tues.	10:30	WNAC-TV	20.6
8. Wild Bill Hickok (Flamingo)	Tues.	6:30	WNAC-TV	19.6
9. Badge 714 (NBC Film)	Wed.	6:30	WNAC-TV	19.3
10. Annie Oakley (CBS Film)	Sun.	5:00	WNAC-TV	18.1



Decision-makers  
who direct nationwide  
business expansion are

# SOLD ON SPOT

Slenderella International  
and its agency, Management  
Associates, are sold on Spot  
as a basic advertising medium.

Three years ago, Slenderella, with 20 slenderizing salons in metropolitan areas, wanted (1) to increase the number of its service outlets and (2) to build new business in those already established.

Spot Radio was decided upon as the basic advertising medium!

Slenderella sent its message directly to women via local Radio personalities. To add the personal touch, all personalities were familiarized with Slenderella techniques through actual tours of the salons, and ad lib commercials were the rule.

Results? Lawrence L. Mack, president, says:  
• "We've found that Spot Radio is the most effective medium to build our service, market by market.

• "We now have 132 salons and expect to have 175 by the end of 1956.

• "We're living on our success with Spot!"

Slenderella today spends more than twice as much in Spot Radio as it does in any other medium. Its advertising budget will be increased to make more use of Spot Television, but, says Mr. Mack, never at the expense of Spot Radio.



Find out now how . . .

## SPOT SALES

can build your sales in  
these 15 major markets:

NEW YORK, WRCA, WRCA-TV • SCHENECTADY-ALBANY-TROY, WRGB • PHILADELPHIA, WRCV, WRCV-TV • WASHINGTON, WRC, WRC-TV • MIAMI, WCKT • BUFFALO, WBUF-TV • LOUISVILLE, WAVE, WAVE-TV • CHICAGO, WMAQ, WNBQ • ST. LOUIS, KSD, KSD-TV • DENVER, KOA, KOA-TV • SEATTLE, KOMO, KOMO-TV • LOS ANGELES, KRCA • PORTLAND, KPTV • SAN FRANCISCO, KNBC • HONOLULU, KGU, KONA-TV • AND THE NBC WESTERN RADIO NETWORK

Left to right: ELOISE ENGLISH, Exec. V. P. in Charge of Operations, Slenderella International; BARNES COMPTON, JR., TV Sales Representative, NBC Spot Sales; L. L. MACK, Pres., Slenderella International; ROBERT HOWARD, Radio Sales Representative, NBC Spot Sales; SUZANNE WELLS, Pres., Management Assoc.; JAMES LIEBMAN, Exec. V. P. in Charge of Real Estate & Construction, Slenderella International.





These booming  
**BARTELL STATIONS**  
 now **FIRST** in five markets

**woky**

MILWAUKEE, WIS.  
 First... day and night  
 March-April Pulse

**wake**

ATLANTA, GA.  
 No. 1 of all independents  
 Jan.-Feb. Hooper

**Kcbq**

SAN DIEGO, CALIF.  
 Leads all day  
 April-May Hooper

**KRUX**

PHOENIX, ARIZ.  
 First in the afternoon  
 Second in the morning  
 April-May Hooper

**wapl**

APPLETON, WIS.  
 Top apple,  
 round the clock



the  
 big guns

in  
 the  
**BARTELL  
 GROUP**

are ready to fire for you...



at the lowest cost per thousand in the market.

TO INSURE SUCCESS...  
**USE A BARTELL STATION**

**SPONSOR**

July 1956

**Fall Facts Basics**

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“Let us  
raise a standard to which  
the wise and honest  
can repair”

*G. Washington*

1787



KUDNER AGENCY, INC.

NEW YORK • DETROIT • LOS ANGELES

SAN FRANCISCO • WASHINGTON

To sell North Texas:

**24** top advertisers

have used **WFAA**

**10 years or more!**

Twenty-four top American companies have been advertising on radio station WFAA ten years or more. Among them are such names as R. J. Reynolds Tobacco Company, Plough Sales Corporation, Quaker Oats Company, The Mennen Company, Fant Milling Company, and others of similar caliber.

Why have these big names remained consistent advertisers on WFAA?

Because they know when they have a winner.

820  
50,000 WATTS

**WFAA**

570  
5,000 WATTS

**DALLAS**

NBC • ABC • TQN

Edward Petry & Co., Inc., Representatives

*\*Whan Study, A. C. Nielsen, N.S.I.*

**WFAA leads in North Texas in every category\* . . .**

**. . . in General News Coverage**

(More listeners prefer WFAA-820 news than the next 3 stations combined)

**. . . in Farm News Coverage**

(Murray Cox's farm coverage is among North Texas' Top 10 in popularity)

**. . . in Programming**

(8 of the Top 10 programs in North Texas are WFAA-produced)

**. . . in Listenership**

(of 109 stations WFAA leads decisively in both daytime and nighttime audiences)

If you want to buy the biggest audience in the biggest Texas market, talk to your Petry man now!

# HOW TO USE FALL FACTS BASICS

Here's a quick guide to eight major Fall Facts sections

**TOP TRENDS** for fall are summarized starting on page 15. Then for the details you'll want to study each of the major Fall Facts Basics sections which follow. A brief description of each section and page on which it begins is presented below. See also Newsmaking Basics, starting page 1, for Tv, Film and Radio highlights.

## 1 SECTION

### TELEVISION

Here's your over-all look at both spot and network television, including complete lineup of fall Tv programing with the advertisers listed

**PAGE 25**

## 2 SECTION

### FILM

This section covers both film programing (syndicated and feature) and film commercials. Updated chart of SAG costs appears page 78-9

**PAGE 77**

## 3 SECTION

### TELEVISION BASICS

Have you got a question about the size and scope of television? You'll find hundreds of tv facts in chart form within the 18-page Tv Basics

**PAGE 111**

## 4 SECTION

### FILM BASICS

How much money is spent on film annually? How do reruns do? How much film do stations carry weekly? The answers are all charted here

**PAGE 141**

## 5 SECTION

### COLOR BASICS

What are the predictions for growth of color sets? What does color tv cost? What stations are active in net, local color transmission?

**PAGE 161**

## 6 SECTION

### RADIO

Making some radio plans? You'll want to turn quickly for buying guidance to this section which covers spot and net fall radio picture

**PAGE 169**

## 7 SECTION

### RADIO BASICS

This is the largest collection of facts and figures on spot and network radio ever assembled in SPONSOR's history. 22 pages of fall facts

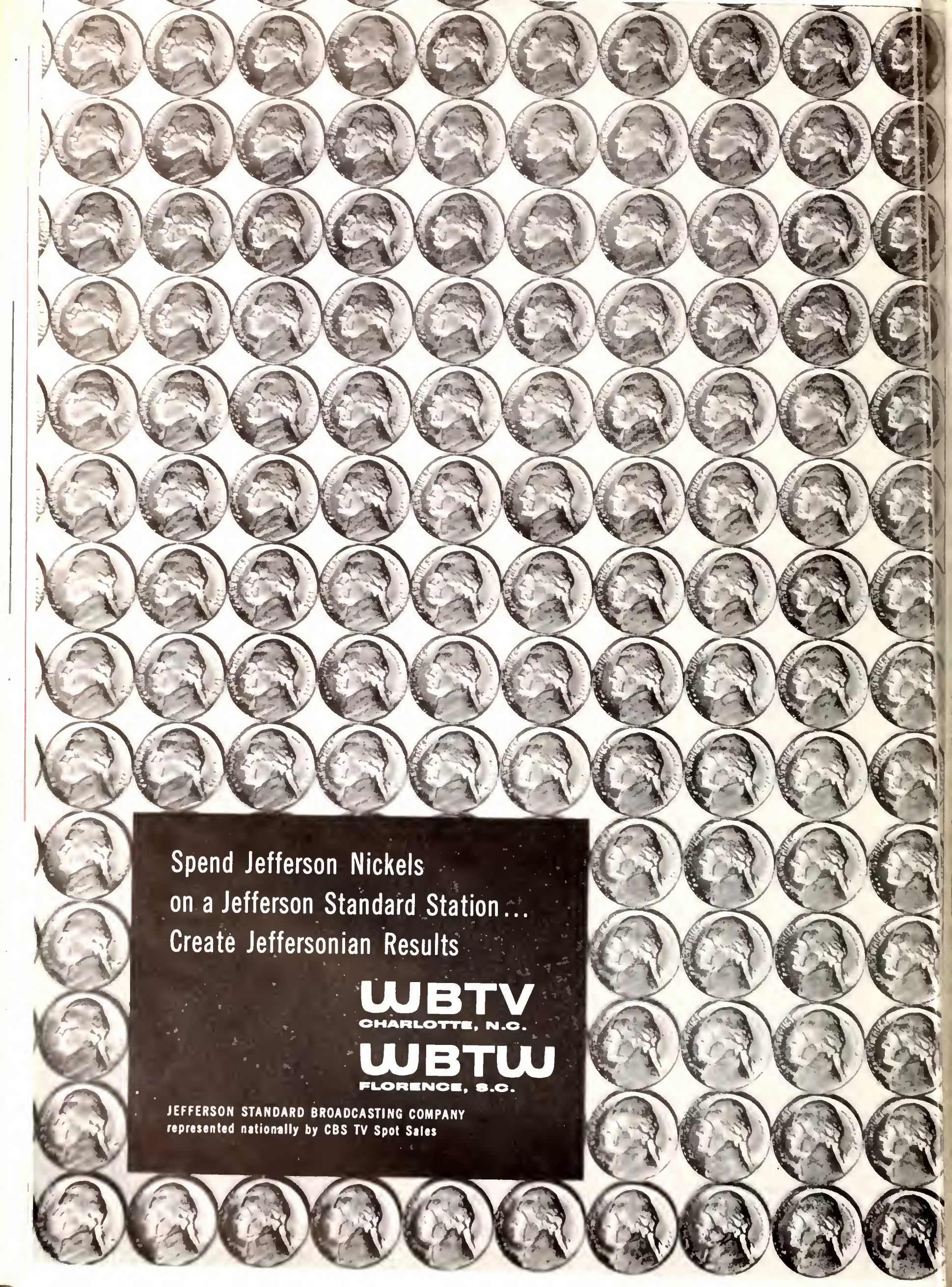
**PAGE 207**

## 8 SECTION

### TIMEBUYING BASICS

Want a quick review of what veterans say about timebuying technique? Then turn to these six pinpointed discussions on how to buy

**PAGE 253**



Spend Jefferson Nickels  
on a Jefferson Standard Station...  
Create Jeffersonian Results

**WBTV**  
CHARLOTTE, N.C.

**WBTW**  
FLORENCE, S.C.

JEFFERSON STANDARD BROADCASTING COMPANY  
represented nationally by CBS TV Spot Sales

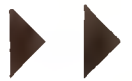


SPONSOR



# 20 TOP TRENDS *this fall*

For a capsule look at next season, turn page



Video tape will be important in eliminating kinescope and daylight saving time problems. See page 43. In picture with Ampex tape recorder, Paul West, ANA president; Phil Gundy, Ampex general manager; Howard Meighan, CBS TV v.p.

New tv programs for fall include ABC kiddie spectaculars. See program charts starting page 58. In picture, George Vierheller, director of St. Louis Zoo from which programs will originate; Andrew Brand, ad mgr. Friedman-Shelby Div. Int. Shoe Co., program sponsor; m.c. Johnny Olsen. Chimp act will be program feature



## HIGHLIGHTS FROM THE 292 PAGES OF FALL FACTS BASICS

### SPOT TELEVISION

Full report starts page 26

1. *Advertisers are signing longer contracts.* Increasingly major spot tv spenders buy on a 52-week basis to hold hard-to-get nighttime tv franchises.
2. *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.
3. *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.
4. *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

Full report starts page 54

5. *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.
6. *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. (See program charts starting page 58.)

7. *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.
8. *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.

### FILM

Full report starts page 77

9. *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.
10. *Film networks may be on rise.* First sale by the Vita-

**Hitting-the-line hard** has brought big gain this year for spot radio. See details starting page 170. In picture, NBC Spot Sales' Fred Lyons starts gals on football promotion

**Out-of-home** listening under water is confined to promotions like this one for WHDH, Boston. For facts on more usual out-of-home audience, see Radio Basics, page 207



pix-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.

**11. Clients are ordering more color commercials.** Trend is noticeable not only in 90-second and two-minute commercials destined for spectaculars 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.

**12. 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

Full report starts page 170

**13. 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.

**14. 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.

**15. 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.

**16. 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 commercial 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.

## NETWORK RADIO

Full report starts page 198

**17. 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.

**18. 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*.

**19. 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.

**20. 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.

## TELEVISION AND RADIO



ABC President Robert E. Kintner says high quality, original programming are needed to gain audiences and to keep them entertained



NBC President Robert W. Sarnoff stresses prestige program for institutional buyer, vertical saturation buying, color tv for "power"



CBS-TV President J. L. Van Volkenburg sees much advance fall booking in quest for good show and time; hyped interest in frequency

### TELEVISION ONLY

### RADIO ONLY



CBS Radio President Arthur Hull Hayes recommends combination of media, with purchase of radio for its flexibility, audience accumulation



MBS President John B. Poor notes the most radio interest in 4 years in line with new personal listening concepts and guaranteed circulation

# "My advice to

## FROM NETWORK HEADS

*Network presidents speak in the roles of radio and tv time salesmen in giving their counsel to advertising men about fall buying. Network executives' pictures and statements follow this sequence: those directing both radio and television networks; those guiding tv only; those who direct radio only.*

### TELEVISION AND RADIO

**Robert E. Kintner, president, ABC:** Another radio-television season is upon us. Many advertisers have already made their plans, still others are seeking properties to get across their sales message. Whether they renew an old program or set out to try something new, sponsors will be asking "Is our programming entertaining?" . . . "Do the people west of Madison Avenue like our show?"

The chances are good that they will meet with acceptability on both points provided certain requirements have been met for their property.

To begin with, a program must have consistently high production quality. Whether it is a work of art, a fine musical instrument, a radio show or a television program, it can be only as good as the craftsmen who make it.

A program today also must have that different something which makes it stand out from all others. Originality can be an important contribution to a program's success.

Of course, we are all aware in our daily purchases of brand names of names which mean quality. The same hold true in radio and television. Producers and packagers with previously successful records usually come through with successful new packages.

The advertiser can use established stars for their prestige, or new talent. New talent has the advantage of providing the advertiser with an opportunity to identify his sponsorship with a rising star.

Keep in mind, too, that execution of

# men on fall buying”

For advice from reps, see next page ▶

ey recommend continuity and frequency in buying, quality in programing

a program idea can make or break a show. Sometimes, the idea is better than the production. By expert production, a sponsor can get the most value out of his property.

In the case of television, selection is often based on a pilot film. The sponsor must continually check to insure that the entire series measures up to the start, since a loaded pilot film can only rebound to his detriment if succeeding programs fail to measure up to the fast start.

Add a small measure of luck to the above, and there's a good chance the audience will equal the sponsor's hopes and produce the thing he needs most—sales.

## TELEVISION AND RADIO

**Robert W. Sarnoff, president, NBC:** The NBC television and radio networks have introduced several programing innovations to meet the needs of the prestige-minded, institutional advertisers whose objective is to relate, in the mind of the audience, the product and the company which makes it. These programs are especially built to tell the story of the personnel and research and the business and social aims the advertiser has behind his products. They offer content appropriate to the sponsor's message and consist of subject matter which makes the audience receptive to an advertiser's message.

One of the distinguished series of programs which the prestige-seeking advertiser may use on NBC TV during the 1956-57 season is *Project 20*, which tells the history of the 20th Century and which will be presented in prime evening time periods. The outstanding critical acclaim received by "The Twisted Cross" in this series gave the North American Phillips Co. a particularly impressive television introduction to its potential buying audience.

In radio, Mack Trucks, Inc., is currently telling the American people the

vital story of trucking by using an institutional schedule on *Monitor*, NBC's weekend radio service which pioneered in offering advertisers the most flexible sales plan ever devised by network radio.

Another series of distinction is NBC's *Television Opera Theatre*. During the 1956-57 season the sponsor will have, for the first time, two outstanding vehicles working in his behalf—the *Opera Theatre* itself with its imaginative productions which each year have amassed increased importance and popularity, and, for the first time in the history of television, a touring opera company, under the auspices of RCA and NBC. The latter will provide the sponsor of the television opera series with a merchandising service not before considered in the realm of possibility.

For a long-range point of view, another challenging series that is being planned and offered to advertisers for this fall on NBC TV is *Telescope*, which will consist of 11 major individual shows all in color and feature some of the most thought-provoking people and events of our world today. *Telescope* is to be scheduled Sundays, 4 to 5 p.m.

In addition to these prestige program series, we believe that advertisers this coming season may wisely follow the use of the vertical saturation plan pioneered by NBC and so successfully employed by Alcoa last December. The vertical saturation plan serves all kinds of needs—launching of new products, new packaging, new copy themes or new premium offers. It's also especially suited to pre-holiday sales drives and effective for building fully-merchandized promotions which excite the local dealer level. Its immediacy and flexibility enable an advertiser to determine the audience by selecting NBC programs of various appeal.

The added power of merchandising which ties into such a one-day push also is certain to add heavily to the

total results. In addition, the use of programs and their star personalities total up to an advantage that goes far beyond mere announcement advertising. We believe this added dimension of commercial impact is especially important when an advertiser is seeking all-out results from a single advertising effort.

Finally, and most important, advertisers will be able to use the vast power of color television on a regular basis. This fall we will schedule some of our biggest evening attractions in color on a regular weekly basis. Our blueprint for the fall calls for at least one major show in color every night of the week—in addition to our spectaculars. This will give advertisers the means to surround their products with the excitement and prestige of color tv. They will be able to show their product as it really is—with natural color, sound, demonstration and the third-dimensional effect that only color can give.

## TELEVISION

**J. L. Van Volkenburg, CBS TV:** A year ago in SPONSOR's 1955 Fall Facts Basics issue, I said, "At no period in the past have so many advertisers invested in network television so far in advance of the fall season."

That statement is even truer today, for there is more business "on the books" than for any other fall season in network television history—and this is true for day and night buyers.

There are two controlling reasons for this advance booking. The first, of course, is to guarantee a good program in a good time slot. The other reason is that one of the most rewarding by-products of television is its ability to whip up dealer enthusiasm and create consumer demand well in advance of the premiere performance of the program.

But the most interesting development (Please turn to page 286)

# "My advice to admen on fall buying"

## FROM REPRESENTATIVES Tips on getting most out of spot radio and tv

Representative firm executives whose statements appear below alphabetically by firm name give admen what they consider their best buying tips for fall

**John Blair, president, John Blair & Co.:** One of the principal buying opportunities which will exist in spot radio this fall is one which is not new—it's the opportunity to buy in well-established local programs, with a

proven record of success, and to capitalize on the rapport which exists between the listener and the local personality who has built the record.

As I say, this opportunity is nothing new—it is one of the established advantages of spot radio, the importance of which has become increasingly apparent to advertisers as recent events in radio have emphasized the strength of good local programing.

Another opportunity exists for the

advertiser. It is the opportunity to make more effective use of a medium of proven inherent sales effectiveness by better creative handling of commercial copy. The weight of a strikingly different copy approach or an ingenious use of the medium is usually demonstrated by public acceptance of the copy itself, such as was the case with the Pepsodent commercials introduced in January of this year.

Much the same thing can be said



John Blair, pres.,  
John Blair & Co.



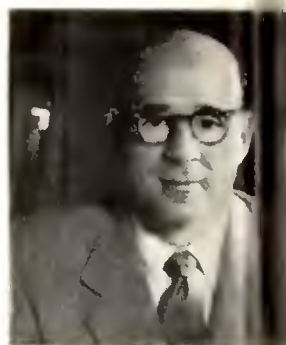
Ted Oberfelder, pres.,  
Burke-Stuart Co.



Gordon Hayes, gen. mgr.,  
CBS Radio Spot Sales

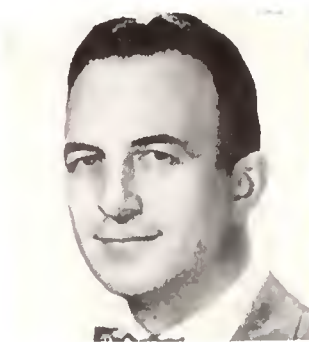


Craig Lawrence, v.p. in charge,  
CBS TV Spot Sales



Joseph Bloom, pres.,  
Forjoe & Co.

Pictures of reps who  
have advice for admen  
• For rundown on counsel from network executives on same subjects, see Page 18 this issue



M. S. Kellner, radio sls. mgr.,  
The Katz Agency



Sidney J. Wolf, pres.,  
Keystone Broadcasting System



John H. Reber, dir.,  
NBC Spot Sales

about spot tv so far as commercial copy is concerned. We know the medium sells; it simply sells more and better when the copy is well done. Witness Harry and Bert Piel.

In spot television, the increasing use of good feature film and syndicated programs by stations in the daytime will provide advertisers with better opportunities for making outstanding buys this fall and from now on.

In recent months, SPONSOR has devoted considerable space to the growth of the spot medium, both in radio and tv. The reason for this growth is a simple one—more and more advertisers have been realizing and capitalizing upon the opportunities for good advertising and merchandising which have distinguished both media for years. Better copy, greater frequency of use, more consistency of use—these are the ways in which the alert adver-

tiser makes an effective sales medium work for him to best advantage.

**Ted Oberfelder**, president, *Burke-Stuart Co.*: It becomes more and more apparent that as most advertisers are planning to expend greater sums in radio during the coming season, availability of choice time will become tighter and tighter. Advertisers who are planning such expenditures in radio should necessarily prepare their budgets in advance and lock up as quickly as possible what they consider the best time periods in which to sell their products. Naturally, in radio there is a big rush for early morning time, but certainly other time periods sell equally as well. For example, late evening time is becoming as desirable as early-morning time. There are still certain good economic buys in early

afternoon radio and the alert advertiser and agency can spot these very quickly. Late morning and early afternoon time will always be a standard period for sale of goods and services.

**Gordon Hayes**, general manager, *CBS Radio Spot Sales*: "A medium is only as good as the people it reaches" and, for this reason, the wise advertiser investigates, analyzes and, finally, caters to the majority dictates of the people. In radio, for example, survey after survey has found that a vast majority rate the medium number one in swift coverage and dissemination of news. Here, then, is a highly significant signpost for an advertiser eyeing all or some of the 47,300,000 U. S. families, who have purchased more than 130,000,000 radio sets.

The value of radio news to an advertiser.  
(Please turn to page 288)



P. Hollingbery, pres.,  
*P. Hollingbery Co.*



Frank E. Pellegrin, v.p.-partner,  
*H-R Television, Inc.*



Scott Donahue, tv sls. mgr.,  
*The Katz Agency*



E. Pearson, pres.,  
*E. Pearson Co.*



Edward Petry, pres.,  
*Edward Petry & Co.*



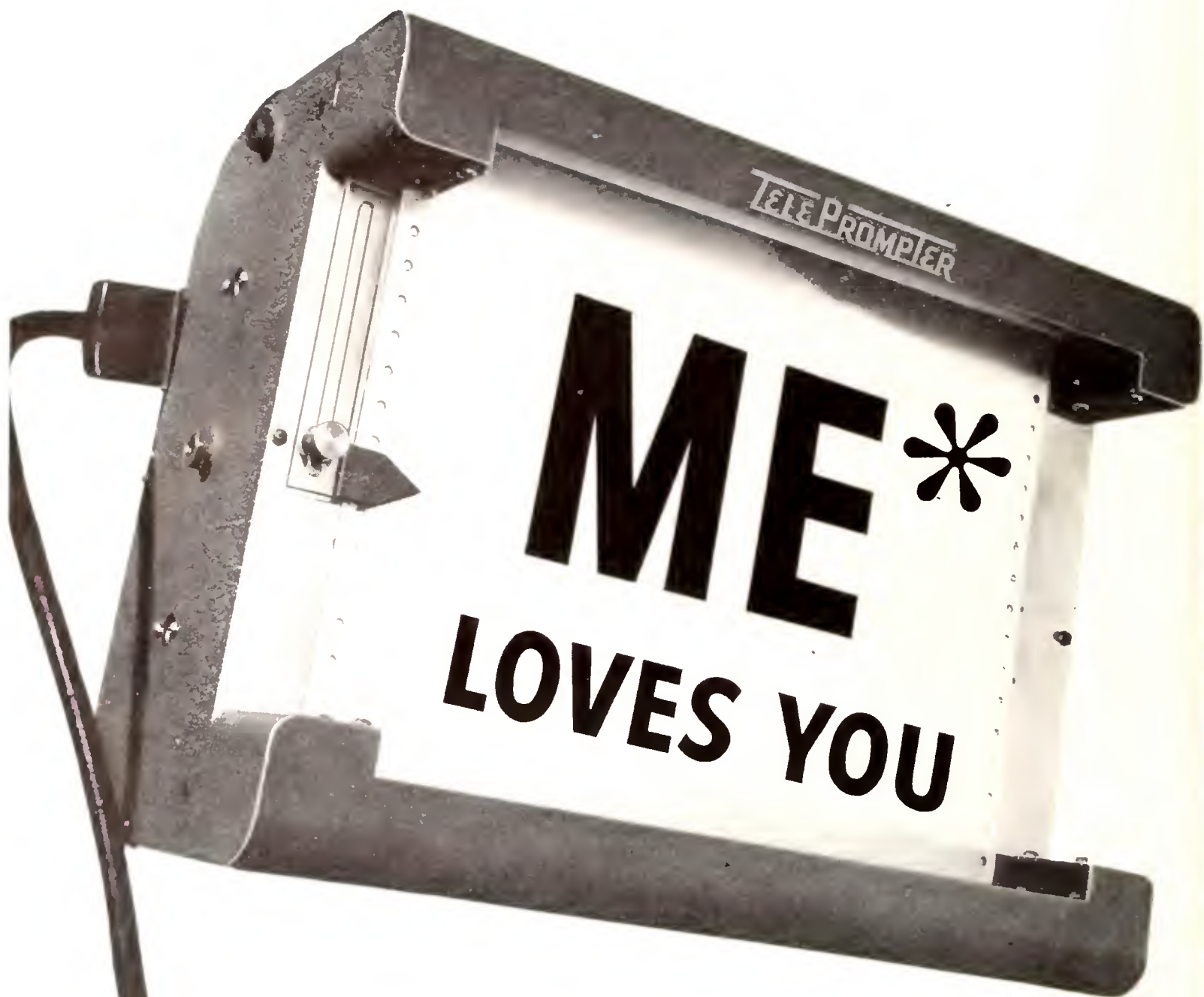
Lloyd George Venard, pres.,  
*Venard, Rintoul & McConnell, Inc.*



Joseph J. Weed, pres.,  
*Weed Television Corp.*



Adam J. Young, Jr., pres.,  
*Adam Young, Inc.*





## McCANN-ERICKSON TV SHOWS FOR 1956

Climax!  
Disneyland  
Shower of Stars  
Studio One  
The Jackie Gleason Show  
Warner Brothers Presents  
Color Spread  
Mickey Mouse Club  
Wednesday Night Fights  
Adventures of Jim Bowie  
Baseball Game of the Week  
Death Valley Days  
Dragnet  
Eddie Fisher—Coketime  
Gunsmoke  
High Finance  
Lone Ranger  
Passport to Danger  
Sky King  
Two For The Money  
Houseparty  
Today, Home, Tonight  
Bob Crosby Show  
Prescription For Living  
Science in Action  
Sohio Reporter  
The Ohio Story  
Tennessee Ernie Ford  
Garry Moore Show  
Esso Reporter  
Uncle Johnny Coons  
Cleveland Indians Baseball

**M-E** (McCann-Erickson) loves you, and we just don't care who knows it! After all, you—the talent, the producers, the packagers, the people with ideas—helped make this the biggest quarter in McCann's history, so why shouldn't we? To be specific, our little affair this year will give birth to TV and radio billing weighing in at over \$90,000,000, and *that's* a heap of lovin' in anybody's book.

Most important of all, our romance has made McCann clients the happiest mothers-in-law on TV, with big bouncy shows like *Climax!*, *Shower of Stars*, *Studio One*, *Disneyland*, and many, many, many others.

ME loves you, so, please, keep right on calling us with those big, bright ideas. (If a man answers, keep talking anyway; we're a pretty broadminded lot.)

### **In fact**

More than ever McCann originates and produces more television throughout America (from I.D.'s to hour shows) than any other agency.



## McCANN-ERICKSON, INC.

New York, Boston, Atlanta, Cleveland, Detroit, Chicago, Louisville, Houston,  
Dallas, San Francisco, Los Angeles, Portland and offices throughout the world.

*In Evansville This Growth Story Is More Than A Tall Tale...*

# IN ONE GIGANTIC LEAP WEHT-TV CLIMBS FROM 11,000 TO 204,000 WATTS!

Jack's bean stalk was a stunted century plant compared to this story of growth. On April 14th permanent affiliation contracts were signed with CBS. WEHT-TV— Channel 50 in the Evansville Market Area will boost its power from 11,000 to 204,000 Watts ... involving an expenditure of \$200,000 in RCA transmission equipment.

**AN ESTIMATED 75,000 NEW HOMES WILL BE INCLUDED IN THE NEW COVERAGE AREA!**

WEHT-TV is your FOLLOW-THRU station in the Evansville Market. Only WEHT offers (1) Guaranteed on-the-air promotion, (2) Newspaper advertising, (3) Newspaper publicity, (4) Letters to retail trade, (5) Daily news letters to hotels and hospitals, (6) Lobby displays, (7) monthly house organ, (8) Window Banners, posters and (9) 100 Billboards.

\*Pending FCC Approval



ALSO OPERATING WEOA-CBS RADIO

REPRESENTED BY **YOUNG TELEVISION** (September 1)





# TELEVISION

## SPOT

Nighttime tv availabilities continue tighter than ever, and daytime buying will be heavier this fall than last. Spot buying patterns are changing to longer contracts and many clients are going into fringe time because of tightness of prime nighttime. Coverage starts **page 26**

## NETWORK

Big fall lineup changes are set within established program categories not in terms of new concepts. Important to watch: the surge of ABC. Big in the news yet unlikely to produce major changes soon: the Washington probes. Network coverage starts **page 54**

# SPOT TV

## Focus on ways to get top time

*To clear good schedules, clients are buying for 52-weeks, going into day and late night*

### Buying strategy

**Q. What can clients do now to get choice availabilities this fall?**

**A.** Advertisers who have their eye on prime evening time will find fall buying more hectic and rushed than ever before. They'll be competing against long-term advertisers, against clients who've built franchises over the years and against clients who are willing to buy greater frequency than in seasons past.

A substantial number of advertisers are either staying on from spring through summer without a break, or else buying summer schedules to insure getting prime evening time in fall. It's the same trend that's been apparent in network television for several seasons with fewer and fewer clients taking a hiatus until the networks wrote the hiatus concept off their books formally this year (see SPONSOR 5 March 1956).

"The lack of change on the networks this summer is amazing and significant," says Jerry Sprague, Cunningham & Walsh media buyer. "Sponsors have to keep time periods if they want back on in fall. This pattern affects spot tv as well."

Aim for continuity of schedules is the advice most media men give clients today. The savings incurred through a summer hiatus could be more than offset by the client's losing out on good fall schedules. Furthermore, media researchers point out that the toughest-to-clear period, prime evening time, shows the least audience drop during the summer.

"This year particularly, nighttime schedules to go through fall are ideally bought before the fall rush," says Brendan Baldwin, Kenyon & Eckhardt media supervisor. "Not only is the

drop in audience likely to be slighter at night, particularly since fewer network programs are off for the summer now; but at the same time, clients are carving out a franchise for fall that they couldn't clear in August or September."

The soap giants have been leading the way toward 52-week schedules. Most of them tend to be on a calendar year budget with their agencies buying at the beginning of the year and thus, getting a jump on the best availabilities. Seasonal fall advertisers and small-budget clients are hardest hit by this trend.

Agencymen's advice to them takes two tacks: Cut down on the weekly frequency of the schedules and prolong the campaign as much as is economically feasible. Or else, aim for secondary time periods like late afternoon and late night, which have been building broader viewing audiences as a result of changed and increased network programming.

**Q. What are some techniques timebuyers use to get good schedules in spot television?**

**A.** One of the popular practices today is the "letter saturation."

A timebuyer starts getting out letters to station management and to the reps many months before a campaign to alert them that his client will eventually go on the air. He tries to acquaint them long in advance with the client's approximate problems and audience needs, the budget he's likely to have for that particular market and the length of announcements he'll want to place.

"We have letters out now for next March," says Dick Bunbury, supervising timebuyer at N. W. Ayer. "We find that we get the best cooperation of reps and stations both if we let them in on our plans as soon as we make them. Of course, it's more usual for

us to send those letters out 60 to 90 days before air time, but the earlier you can get started, the better your chance to clear top time."

Better communications between time-buyer and rep is the keynote for 1956 buying.

Most buyers stress the importance of keeping reps and stations informed of the client's upcoming plans while a current campaign is still on the air. They feel that it's more important this year than before to keep every station in a market informed of the client's needs so that no good availabilities will go lost.

Media men are traveling more this year than ever before. They've seen excellent results after buyers visit tough-to-clear markets and acquire personal knowledge of local market situations and station management. "Very often you can find a solution to a tight market situation by being right there on the spot," says D-F-S buyer Cliff Botway.

Also, the buyer's perspective once he gets to a market and studies it at first hand may be quite different from the plans he made at his desk. "By going into a particular locality," said one McCann-Erickson buyer, "more than once I've virtually reversed myself on original plans. I found, through more intimate knowledge of the station and market, that a totally different schedule from the one we'd been seeking—and couldn't get—would reach about the same audience and at no more cost."

It can be difficult for buyers to keep tabs on viewing habits and local program changes simply from batches of written material they see behind a desk. "Contact and negotiation," as FC&B's broadcast media director Art Pardoll says, "are still the keynotes to successful buying, particularly in tight situations."

Agency management has recognized  
(Please turn to page 30)

Coty

Franklin Bruck

**Tv's mission:** Combat major competitors' high-priced network tv efforts, like \$64,000 *Question*

**Client's method:** Coty put \$2 million of its \$3.5 million budget into spot tv, some \$850,000 of it behind introduction of Coty "24", a new lipstick. Products are sold by chic Coty Girl in Lilly Dache hat, shown in 30 top markets in minute films

**Tv results:** Within 3 months of using spot tv, Coty "24" had sold a record 5 million lipsticks. Some 2 months later, Revlon introduced its competitive lipstick on net tv, but Coty "24" maintained sales

Du Pont

BBDO

**Tv's mission:** Prove to tv newcomer, Du Pont's #7 car polish, that spot would push sales fast

**Client's method:** CBS TV Spot Sales made check in Jacksonville to determine Du Pont #7's share of market prior to tv test campaign. Then Du Pont went on tv with 7 I.D.'s weekly for 13 weeks in prime time

**Tv results:** Prior to tv, Du Pont #7 had been bought by 3.5% of respondents in CBS TV Spot Sales' sample, 500 tv owners. After test, interviews with another 500 tv owners who'd bought polish in 3 months previous showed 21.1% bought #7

**RANGE OF BUYING PATTERNS VARIES ACCORDING TO AIMS  
AS THESE FOUR NATIONAL SPOT TV CASE HISTORIES SHOW**

Proctor Electric Co.

Weiss & Geller

**Tv's mission:** Demonstrate new products like Hi-Lo ironing table, push distribution, increase over-all sales

**Client's method:** Proctor tried saturation test in New York, the toughest market, with 60- and 20-second announcements on 3 stations for 13 weeks in 1954. Next season they expanded same pattern into Los Angeles and Philadelphia. By 1956 they put \$800,000 or 80% of ad budget into spot tv campaigns

**Tv results:** 13-week test pushed sales up 70%. Firm's dealerships rose from 350 to 2,000. Last year, firm sold 500,000 Hi-Lo ironing tables at \$13 to \$17 each

Shulton

The Wesley Associates

**Tv's mission:** Promote its 100 products in men's and women's toiletries to the dealers, push sales

**Client's method:** From a \$300,000 investment in spot tv-radio in 1952, Shulton has upped spending to 50% of its \$4 million budget in 1956. Shulton uses 20's in prime nighttime adjacencies to reach families, rotates products in its key time slots by sales and seasonal needs in 30 tv markets

**Tv results:** Two in Old Spice men's line are top-sellers—after-shave lotion and stick deodorant. Annual sales exceeded \$25 million last year

# the power that's changing a river !



---

WRC·980 AND WRC-TV·4 WASHINGTON, D.C. ARE SOLD BY



Washington, D. C.'s historic Potomac River is heading toward a new face and character. And a public service campaign by WRC and WRC-TV has been a major force in urging legislation to this end.

One of the most important steps toward cleaning up the famous (but polluted) river was a continuing television series on WRC-TV, titled "Our Beautiful Potomac," which provided a closeup of conditions menacing two states and the District of Columbia. WRC and WRC-TV followed up the series by airing opinions and suggesting constructive action.

Results? Here's how *Variety* summed up when it presented these stations with its 1956 Showmanagement Award for "Serving in the Public Interest":

*"... the series so shocked viewers that the Washington newspapers jumped on the bandwagon and joined in the crusade for an end to pollution. Legislation urged by the stations is now pending in both houses of Congress."*

This positive action is one more example of the community leadership generating from all stations represented by NBC Spot Sales. That these stations serve their advertisers with equal vigor is a matter of record, too. You'll learn why when you put the selling force of the stations represented by NBC Spot Sales behind your product.

*There's always something extra on the stations represented by NBC Spot Sales.*



REPRESENTING THESE LEADERSHIP STATIONS:

NEW YORK **WRCA, WRCA-TV**

SCHENECTADY-

ALBANY-TROY **WRGB**

PHILADELPHIA **WRCV, WRCV-TV**

WASHINGTON **WRC, WRC-TV**

MIAMI **WCKT**

BUFFALO **WBUF-TV**

LOUISVILLE **WAVE, WAVE-TV**

CHICAGO **WMAQ, WNBQ**

ST. LOUIS **KSD, KSD-TV**

DENVER **KOA, KOA-TV**

SEATTLE **KOMO, KOMO-TV ;**

LOS ANGELES **KRCA**

PORTLAND **KPTV**

SAN FRANCISCO **KNBC**

HONOLULU **KGU, KONA-TV**

AND THE

NBC WESTERN RADIO NETWORK

**POT SALES**

the value of increased travel and personal station contact, and a number of reorganizations in media departments in the past year came about to meet the needs of spot tv buying as well as broad changes in agency service (see "New scope in media buying," SPONSOR, 11 June 1956). The trend among major agency media departments has been to free more media executives from paper details so they can concentrate on planning and integrating tv and other media into a client's overall marketing strategy.

Big trend among major agencies today is the semi-integrated media set-up, with anywhere from two to seven associate media directors who are all-media strategists. This trend has an effect upon spot buying in so far as the individual timebuyer gets broader and more detailed briefings from his associate media director on each account than he could previously get from contact with a single media director and the account executive.

J. Walter Thompson buyers, for example, who've been introduced to this

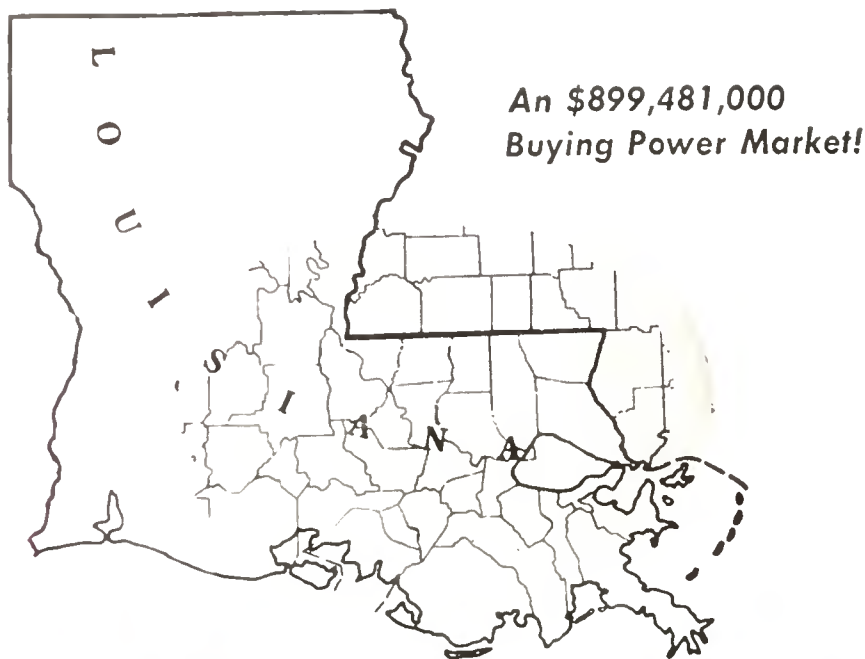
system just this past year, feel they now have more choice and latitude in setting up schedules. Media strategy is now truly developed within the media department and by men to whom the buyers have easy access.

"We find more flexibility in this approach," one JWT timebuyer told SPONSOR. "Once the broad marketing and media aims are approved by the client, it's the buyer who can adapt them to individual market and station problems."

The changes that have occurred in recent years within top agency media departments have been brought about for these among other key reasons: (1) to bring timebuyers closer to marketing strategy and thinking; (2) to free buyers for more personal contact with stations and markets so that their efficiency in clearing hard-to-get time would improve.

Says Frank Carvell of B&B, where a semi-integrated system similar to JWT's has been in operation for three years: "There's more traveling to stations this year than before, particularly to clear prime evening time. And this traveling has been paying off."

At Y&R where all-media buyers are the rule, rather than specialized time and space buyers, the particular man who visits a local market goes there to negotiate for other buyers as well as his own accounts. There's virtually a rotating travel system.



## 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

**Q. How can buyers clear the best available times for film shows?**

**A.** Get in there early is the cardinal rule again this year. Shows with track records are, of course, generally easier to place than new properties. But here, too, there are certain steps a buyer can take to sell the station he wants to clear on the show (see also Film Section, page 86):

1. Send the station a show promotion kit, explaining the contents and appeals of the program, its past ratings history, the audience composition figures in previous runs, pictures and information about the stars. That way, the station management can determine more easily how and where the film program can best strengthen the station's programming lineup. (Ideally, the buyer can pave the way for his shows sending a print to stations for screening.)

2. Make sure the time periods you're seeking are suitable to the prop-



stand &  
**HOPE**



# ARE YOU HALF-COVERED

## IN NEBRASKA'S OTHER BIG MARKET?



### 1956 ARB METROPOLITAN AREA COVERAGE STUDY PROVES KOLN-TV SUPERIORITY!

The 1956 ARB Study of 231 Metropolitan markets included 6 in LINCOLN-LAND—5 in Nebraska, 1 in Kansas.

**In these 6 markets, KOLN-TV is viewed-most in 6 daytime categories . . . in 5 out of 6 nighttime categories.**

KOLN-TV gets an average daytime, "viewed-most" rating of 54.0% as against 15.2% for the next station. Night-time averages are 59.8% for KOLN-TV, 25.0% for the next station. Enough said?

**KOLN-TV** delivers Lincoln-Land — 200,000 families, 125,000 of them unduplicated by any Omaha signal!

95.5% OF LINCOLN-LAND IS OUTSIDE THE GRADE "B" AREA OF OMAHA! This important 42-county market is as independent of Omaha as Hartford is of Providence, or Syracuse is of Rochester!

Telepulse figures show that KOLN-TV gets 138.1% more afternoon viewers than the second station . . . 194.4% more nighttime viewers!

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

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

# KOLN-TV

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



### The Feltzer Stations

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

Associated with  
WMBD RADIO — PEORIA, ILLINOIS

erty and the market's viewing habits. Intimate knowledge of the show's previous adjacencies and time slots as well as the programming structure of stations in the market gives you the best station's point. It doesn't make sense to pick top-rated time slots out of pocket pieces and try to force your client's show into them if they don't fit.

3. If you're buying for a first run, send the station full material about the producer's and star's background, promotion plans and merchandising gimmicks envisioned by syndicator and client. Be sure to allow sufficient time for pre-selling stations on the ratings potential and merchandisability of a new show. If it's tough to clear, a series of screenings for the station reps might help.

4. Work with the syndicator. Often he knows of time periods opening up on stations with whom he does business. Also, the contacts a syndicator's fieldmen make can be valuable to the timebuyer in clearing for a show.

5. Link timebuying plans with efforts to pre-sell the show in the markets you are buying. The client's own contacts, like wholesalers or re-

tailers in a market, can help develop the station's enthusiasm for the show. In some markets it might be worth while to have screenings for the trade well in advance of buying the particular station the show's to go on. Such pre-selling to the trade will turn them into salesmen for the show and build a rating before the actual on-air time. At the same time, the enthusiasm of the local trade is likely to make the matter of getting a good time slot easier for the timebuyer.

## Availabilities

**Q. How do nighttime availabilities this year compare with last?**

**A.** It's even more of a seller's market this year than in 1955. However, the extent of the tightness is a little harder to determine this year, because stations have cracked down on confirming orders more than 30 days in advance. Partly, they're not in position to confirm so far in advance because

late changes in network programming are making it hard for individual stations to guarantee adjacencies now.

"What good would it do me to ask for avails and place orders before the stations themselves know what their schedules will look like?" most timebuyers say. Yet, they're paradoxically anxious to get orders in early, because nighttime continues so tight.

The new stations coming on the air during the past year have not eased the tightness appreciably, because the waiting line of clients wanting to get into nighttime spot tv has increased more than proportionately.

The early-evening and late-night periods are getting tighter, too, for minute commercials, particularly in markets with fewer than three stations.

**Q. What nighttime programming trends should timebuyers watch in the autumn?**

**A.** The fact that the networks were late in firming up nighttime lineups made it tough for buyers to plan well ahead for fall with any certainty. Now that nighttime programming for the fall has finally taken shape it's time for



# a 3 Billion Dollar Retail Sales Market With...

**100%** OF ALL HOMES USING  
**UHF** in America's most  
natural and largest **ULTRA-  
HIGH Frequency Market**

4600 Ft. above sea level

175,000 TV Homes

## KJEO TV CHANNEL 47 BLANKETS

The Entire Market Area

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

media buyers to review and analyze the network lineups, to determine what prime adjacencies they might watch for. Here are a few of the trends to watch and for a complete analysis of network programming (see page 59):

It is now obvious that the biggest and most significant changes are in the 7:00 p.m. to 8:30 p.m. period Mondays through Fridays. Newcomers to the network during those times are mainly adventure shows, like *Bold Journey*, Monday on ABC TV 7:30-8:00 p.m.; *Sir Lancelot*, Mondays, NBC TV 8:00-8:30 p.m.; *Hiram Holiday*, Wednesdays, NBC TV, 8:00-8:30 p.m.; *Adventures of Jim Bowie*, Fridays, ABC TV, 8:00-8:30 p.m.; *West Point Story*, CBS TV, Fridays 8:00-8:30 p.m.; *Zane Grey*, Fridays CBS TV, 8:30-9:00 p.m.

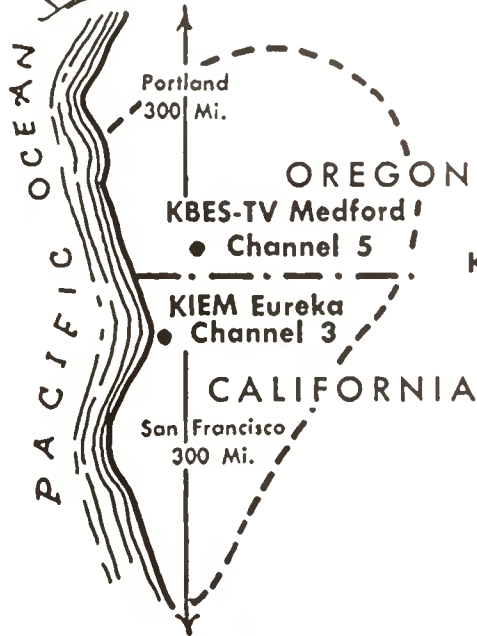
The networks expect these shows to pull in broad family audiences, with emphasis on adult men and women. These are adjacencies for buyers with any category of mass-appeal product to watch.

Adventure shows and costume dramas particularly are the newest category of shows to get emphasis on networks. The nets, having seen peak-of-season ratings of *Robin Hood* (31.2 ARB, December 1955) and other costume dramas, have been encouraged to add more in a similar vein.

If *Sir Lancelot* does as well, this will be another prime availability to line up for early. Of course, *Sir Lancelot* will buck tougher competition in fall than *Robin Hood* did last year. *Danny Thomas*, with a track record and steady ratings (19.8 ARB, December 1955) on ABC TV be opposite, as will *Burns and Allen* (28.0 ARB, December 1955) on CBS TV. In its 7:30 to 8:00 p.m. niche, *Robin Hood* had to buck two 15-minute strips on NBC TV and *Topper* on ABC TV.

The "small-money" quiz shows have gone by the wayside, knocked out by giant giveaways, \$64,000 *Question* and *Big Surprise*. The former became the top-rated network tv show last summer and maintained that position during the rest of the year. *Big Surprise* built somewhat more slowly, but achieved a 24.2 (ARB, December 1955) and held on steadily to the top ratings for Saturday 7:30-8:00 p.m. It knocked out *Beat the Clock* opposite it on CBS TV. Sylvania, sponsor of this "small-money" quiz, dropped the show in favor of *Buccaneer*, a film ad-  
(Please turn to page 36)

# The CALIF.-ORE. TV TRIO



\*KOTI-TV  
Klamath Falls  
Channel 2  
About Aug. 12

the Smullin TV Stations

**KOTI** CHANNEL 2  
Klamath Falls, Ore.  
**KIEM** CHANNEL 3  
Eureka, Calif.  
**KBES** CHANNEL 5  
Medford, Ore.

(Affiliated with KIEM-AM, 5000 Watts, 1480 KC., KRED-FM, Eureka, Calif., and KUIN, KGPO-FM, Grants Pass, Oregon)

**three markets — one billing**

MARKET FACTS

POPULATION . . . . .	324,745
FAMILIES . . . . .	106,908
TV FAMILIES . . . . .	65,023
RETAIL SALES . . . . .	\$420,528,000
CONSUMER SPENDABLE INCOME . . . . .	\$467,743,000

"The Calif.-Ore. TV TRIO bridge the gap between San Francisco & Portland with EXCLUSIVE VHF Coverage on Channels 2, 3 & 5."



for CALIF.-ORE. TV TRIO  
call DON TELFORD Mgr.  
Phone: Hillside 3-3123; TWX Eureka 16

or ask **HOAG-BLAIR** national representatives

# What sold you on



\*Broadcast Monday through Friday, on KNXT Los Angeles; KPIX San Francisco; KFMB-TV San Diego; KERE-TV Fresno; KERO-TV Bakersfield; KBET-TV Sacramento; KOIN-TV Portland; KTNT-TV Seattle-Tacoma. Available as a complete group or the six California stations only. Get details from CBS Television Spot Sales.

# “Panorama Pacific”?

Both Nielsen and ARB! They show that “Panorama Pacific”\* has more viewers...higher ratings...a bigger share of audience than any other Pacific Coast network early-morning show. And within reach of the eight CBS Television Pacific Network stations carrying the show are 93% of the Coast’s television families. Perfect way to *cover the Coast* at one fell swoop!



venture that will debut in fall. \$61,000 Challenge, the panel quiz based on \$61,000 Question, made Top 10 in ratings soon after it went on the air.

**Q. What are major daytime trends timebuyers should watch?**

**A.** There'll be an increase in daytime network programming. ABC TV has plans for the 11:30 a.m. to noon period, but the program format has not yet been determined. Later in the season, ABC TV expects to add more daytime programming.

NBC TV has dropped one of the two soap operas it carried this season. Replacing that soap opera will be an added 15 minutes of *Queen for a Day*, following *Matinee Theater*. *Queen for a Day* has been building ratings steadily, and is expected to strengthen the afternoon lineup by following right on top of *Matinee Theater*.

Timebuyers with kid-appeal products will find that *Mickey Mouse Club* is the only remaining late-afternoon net tv show with predominantly kid appeal this fall. NBC TV has shifted *Howdy Doody* to Saturday morning, which will be a heavy kid-programing

time on all networks. ABC TV is planning several kid spectaculars on Saturdays 11:00 a.m. to 12:30 p.m.

**DST muddle**

**Q. Will the Daylight Saving muddle still snarl spot schedules?**

**A.** Video tape, as introduced by the Ampex Corp. at the spring NARTB convention, is the shining hope of the industry in solving time discrepancies between the four N.S. time zones. But video tape won't be in full use as yet this fall.

"It takes more than our first three machines to feed all the stations that remain on Standard Time throughout the summer or even those who go Standard while New York remains on DST," said a CBS TV engineering executive. "We may use a video tape recorder on the West Coast instead of the hot kine. But to date there are no startlingly different provisions for the other time zones."

Says NBC TV's v.p. in charge of research and development, Hugh Beville, "I don't think Ampex can deliver in sufficient quantity for another year. And until then, we can't plan on using these tape recorders to solve any time zone differential. We're planning to solve that in our regular way, with delayed telecasts of kines in many instances."

ABC TV affiliates will be able to get any ABC TV New York-originated show at the same time locally through a system ABC TV initiated in April 1956.

"We've set up a bank of 35-mm. high-speed film recorders in Chicago," says ABC TV's v.p. in charge of engineering, Frank Marx. "When a show feeds in from New York, it's put on 35-mm. film and then delayed for the necessary time til play-back time."

For spot tv clients and timebuyers this means in essence that evening adjacencies and time schedules will go through the same amount of re-shuffling and flux as in fall seasons past, complicated by the fact that New York and other isolated cities and areas will be on DST for the month of October.

This complicating factor is the result of DST legislation initiated in New York over a year ago which extended New York's Daylight Saving Time for a month last year and will do so again this year. Since most fall network shows premiere in September, this means a potential re-shuffle of schedules when some DST states and cities go back on Standard in September, another one when New York, New England and other prolonged DST areas go back to Standard Time.

**Spot clients**

**Q. Who are the top spenders among spot television advertisers?**

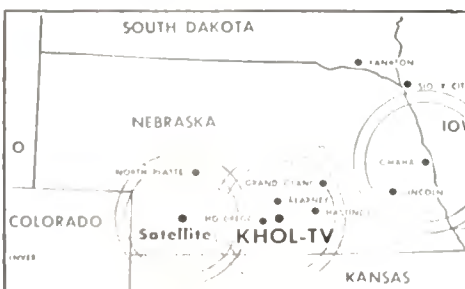
**A.** Reports on spot tv spending issued by the Television Bureau of Advertising and based on N. C. Rorabaugh data indicate the scope and stage on spot tv activity. The TvB reports puts estimated spending in spot tv for the fourth quarter of 1955 at

**KHOL-TV**  
plus . . .

**New  
SATELLITE  
STATION**

**Give You Bonus Coverage  
In Nebraska's 2nd Big Market**

**161,715 Unduplicated Families at  
TV'S Lowest Cost-Per-Thousand**



The map shows the state of Nebraska with several cities marked. A large circle indicates the primary coverage area of KHOL-TV, centered on Omaha. Smaller circles represent satellite stations in other parts of the state, including Grand Island, Kearney, and Hastings. Surrounding states like South Dakota, Iowa, Kansas, and Colorado are also labeled.

KHOL-TV and Satellite Station cover rich Central Nebraska — the State's 2nd Big Market

KHOL-TV picks up where Omaha leaves off—you buy no duplicated coverage

One buy on KHOL-TV gives you bonus Satellite coverage at no extra cost

*Investigate Nebraska's 2nd Big Market today—  
contact KHOL-TV or your Meeker representative*

**KHOL-TV**  
*Owned and Operated by*  
**BI-STATES CO.**  
CBS ABC

**CHANNEL 13 Kearney, Nebraska**  
**Channel 6 Satellite Station,**  
**Hayes Center, Nebr.**

*Represented nationally by MEEKER TV, Inc.*




Come in for coffee  
at any one of these  
North offices...

Chicago → Merchandise Mart

New York → 6 E. 45th

Beverly Hills → 9533 Brighton Way

We're always open  for a new program  
or a new media buy that will  
benefit our clients.

**NORTH ADVERTISING** INCORPORATED



\$103.9 million and for the first quarter of 1956 at \$100.2 million.

In each of those periods food and grocery products bought more spot tv than any other product type: \$27.1 million and \$28.5 million respectively. The second most active category of products were drugs with \$8.9 million in the '55 quarter, \$10.7 million in the 1956 quarter. Ale, beer and wine are a close third with \$9.1 million and \$8.3 million respectively in the 1955 and 1956 quarter.

Cigarettes, which rank among the top five network tv advertiser categories, also rank among the top five spot tv clients. Automotives, on the other hand, though high-ranking among network clients, slip into ninth place spot tv spenders.

As individual companies, these were the top 10 spot tv advertisers in the first quarter of 1956, with their estimated spending (in millions): P&G, \$5.7; Brown & Williamson, \$2.9; Sterling Drug, \$2.3; General Foods, \$2.1; Kellogg, \$1.8; Miles Labs, \$1.7; Colgate-Palmolive, \$1.6; Philip Morris, \$1.5; National Biscuit, \$1.5; General Motors, \$1.3.

**Q. What types of tv campaigns do the top spot clients buy?**

**A.** While regular announcement schedules predominate (41.5% of the total \$100.2 million spent in the first quarter of 1956), spot program buys account for a substantial 21.9% chunk of total spot expenditures.

Clients who put the larger proportion of their spot budget into program buys are frequently breweries, oil companies and drug firms, like Anheuser-Busch, Falstaff, Standard Oil of Indiana, Esso, Phillips Petroleum, Warner Lambert and Emerson Drug. (See breakdown on film show advertisers in Film Section, page 106.)

Here's how the remainder of the \$100.2 million was spent in first quarter 1956: I.D.'s, 12.2% or \$12.2 million; participations, 21.4% or \$21.4 million. Media men predict that spot program buys and I.D.'s will take up a larger percentage of total spot tv spending in fall 1956. Part of the reason for the predicted increase in I.D.'s is the fact that reps and stations continue to offer more and more attractive daytime I.D. packages. As for spot program buys, the expected in-

crease is generally attributed to the continued tightness and high cost of network tv, the difficulty in buying tailor-made networks, the many proved film properties available and stations' eagerness for good shows to build up their own programming lineup.

**Q. During what part of the tv day do clients place their campaigns as a rule?**

**A.** The single most interesting fact about daytime versus nighttime spending is the growth of daytime spot tv. In the first quarter of 1956, this was the breakdown: day, 34.6%; night, 55.5%; late night, 9.9%. Media men estimate that the gap between prime evening and daytime will tend to close even more in terms of percentages next fall. Their prediction is based on the fact that nighttime is tighter than ever and new spot tv clients will be forced into daytime for the sake of getting on the air. Also, they point to the fact that increased network programming during afternoons will build daytime ratings and make announcement campaigns adjacent to such shows more attractive buys.

# RADIO-TELEVISION

## HELP WANTED

- TV Trans. Op. & Switcher . . . . . up to \$550.
- All Round Radio St. Mgr. . . . . Salary Excellent.
- 19 Radio & TV Announcers . . . . . Top Salaries Available.
- 15 Continuity-Copy Writers . . . . . \$85 per Wk. & up.
- 15 Radio & TV Salesmen . . . . . Excellent Salaries, Comm.
- Plus Many Others in All Phases

## JOBS WANTED

- Radio Sports Announcer . . . . . Outstanding References
- TV & Radio Announcers . . . . . Years of Experience
- TV Director, Experienced . . . . . \$100 per week
- Camera & Floor Men . . . . . Start at \$60 per week
- Radio Program Director . . . . . Avail. in Sept.
- Plus Sales and Copy People

Personnel and job requests have been pouring in from ALL sections of the country. List NOW with National for the job OR person you've been looking for! Write, wire or phone M. E. Stone, Manager today for complete information. NATIONAL HAS THE PEOPLE AND THE JOBS.



## National Radio & Television Employment Service

5th FLOOR • 1627 "K" STREET, N. W. • WASHINGTON, D. C. • TELEPHONE RE 7-0343





## Outlook

**Q. How's spot tv business?**

**A.** A SPONSOR survey of stations and reps indicates that the first part of 1956 has been substantially ahead of the comparable months in 1955. Some major reps pegged business as much as 30% ahead of 1955 to date. Most stations and reps see summer buying way ahead of previous years and anticipate a heavier rush into the medium this fall than ever before.

The two areas of expanded business timebuyers point to are: (1) increased nighttime tv through the summer and (2) more daytime buying for fall. On the average, they anticipate an overall 15 to 20% growth in 1956 over 1955.

**Q. When will the big spurt in sale of color start?**

**A.** Look for the first real set progress this fall. Two major factors favorable to color sale acceleration will be present as the fall programing season opens: (1) At least five major manufacturers have color sets out at below \$500, including RCA, General Electric and Admiral. (2) There will be an increase in network color programing with at least one hour in color afternoon and night on NBC and some step-up at CBS as well.

**Q. Will there be further cuts in set prices?**

**A.** Not for the immediate future, say most sources. Emphasis for increasing color sales is put on programing and promotion rather than further cuts. But standing in the wings is at least one company which is talking in terms of sets in the \$300 to \$400 price class. Chromatic Labs, of which Paramount Pictures is a half owner, states that with the color tube which it has been developing cheaper sets should be possible.

**Q. How many stations can transmit other than network color from their own studios?**

**A.** Some 75 can transmit color slides from their own studios; 74 can transmit color film shows; 29 have the equipment necessary to produce their own live shows locally. They are:

# WHTN-TV

C H A N N E L 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, out-standing local live shows and top-notch films.

**ACTION:** Get on our "bandwagon" and g-r-o-w with us!

**CALL US:** Huntington, West Virginia,  
JACKSON 5-7661, or our representatives:  
Edward Petry & Co., Inc.

C H A N N E L 13

# WHTN-TV

KXNT, KRCA, KFLA, WFMB-TV, KRON-TV, WTVJ, WDBO-TV, WFMB-TV, WDSU-TV, WBAL-TV, WMAR-TV, WJBK-TV, KCCO-TV, KSD-TV, KMTV, WBEN-TV, WCBS-TV, WRCA-TV, WKY-TV, WGAL-TV, WFBC, WBAP-TV, KTRK-TV, WOAI-TV, WTAR-TV, KOMO-TV, WSAZ-TV and WTMJ-TV.

**Q. How much do these individual stations charge for locally originated television color?**

**A.** Majority of stations that now offer color are still using their regular rate cards and simply adding the cost of using their color facilities. Some are not charging anything extra for color while a few add from 10 to 30% to regular rates when a sponsor wishes color. (See Color Basics, page 161.)

## Special appeals

**Q. How many stations are programming to specialized audiences?**

**A.** Of the 495 television stations

which reported to SPONSOR'S *Buyers' Guide* this year, 54 (11%) have special-appeal programming. This represents a slight increase—three percentage points—over number programming with special appeals in 1955.

Among stations which cater to marginal audiences are 35 devoting time to Negro-appeal shows; in 1954 there were only eight such stations and in 1955, 19.

Spanish-language programming ranks second in special-appeals schedules: 17 outlets reported Spanish language shows compared to nine in 1955.

In addition, increases in the following have been noted: Polish language, Italian, German, Greek and Ukrainian.

California leads in number of stations programming to specialized audiences with eight. Following in order are: Florida and Texas with five each; Ohio and South Carolina, four apiece; Arizona and Tennessee, three each; Georgia, Louisiana, Michigan and North Carolina, each with two; Alabama, Arkansas, District of Columbia, Kentucky, Maryland, Minnesota, Mississippi, Missouri, Nevada, New York, Pennsylvania, West Virginia, Wisconsin and Wyoming—one per state.

## Farm tv

**Q. How deeply has tv penetrated the farm market?**

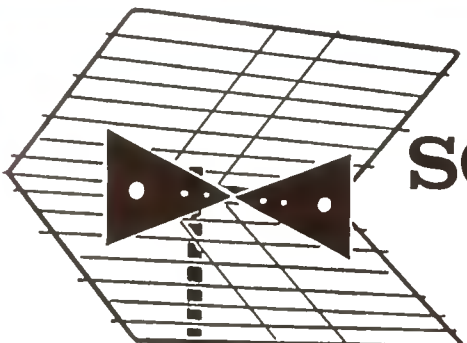
**A.** In its most recent quarterly report on television set ownership, the Market Research Corporation of America gives data on percent of farm families with tv sets.

From April 1955 to April 1956, over-all tv set ownership on farms went from 38% to 53%. For the same dates, national tv set penetration is estimated as having gone from 67% to 75%.

**Q. How many tv stations program to the farm audience?**

**A.** Some 56% of SPONSOR'S 1956 *Buyers' Guide* respondents (or 245 tv stations) devote some time to programming to the farm audience. This represents an eight percentage point rise over number of stations scheduling shows for this segment of the audience in 1955.

In addition, more tv stations report



# Pay less to sell the

# SOUTH BEND-ELKHART

## UHF\* market on

"A Time	WSJV	Station B	Station C
1 Hour	\$300	\$500	\$400
½ Hour	\$180	\$300	\$240
5 Min.	\$ 90	\$125	\$100
E.R.P.	250,000 watts	185,000 watts	204,000 watts

## WSJV-TV

South Bend—Elkhart  
ABC—Channel 52

LOWEST COST  
PER THOUSAND  
see PULSE—  
January '56

**SOLID UHF MARKET • 215,814 UHF SETS • SEE YOUR H-R MAN**

\* "Where UHF Isn't . . . It Isn't Missed"—BROADCASTING • TELECASTING, May 7, 1956. If you would like a reprint of this revealing article about this solid UHF market, as written by B-T's senior editor, Frank Beatty, ask any H-R man, or write Paul C. Brines, Director of Broadcasting, WSJV-TV, Elkhart 52, Indiana.



### UNPADDED SELL

Amarillo is the "capital" of the Texas Panhandle. 230 miles from the nearest larger city, it is the retail center for over 30 Texas, Oklahoma and New Mexico counties. KGNC-TV's 0.1 mv line includes 19 of them. As a distribution center, Amarillo serves parts of five states; total sales average more than \$250,000,000 annually. Marketplace for Panhandle agriculture, headquarters for oil, gas and other industry. Amarillo is an active commercial center. For three consecutive years it has been No. 1 for the nation in retail sales per household.

If this suggests that KGNC-TV is worth an advertising investment, it's no coincidence.

**KGNC-TV** Channel 4  
Amarillo, Texas 100,000 watts

NBC Affiliate

National Representatives:  
The Katz Agency

that they have farm directors. In 1955, only 21 outlets had farm directors; this year, 55 report having one. Figures are based on tv stations which belong to the National Association of Tv and Radio Farm Directors.

*Buyers' Guide* found that television stations schedule the following types of farm shows: market news, weather reports, interviews, demonstrations, 1-11 farm tips.

## Homemaking shows

**Q. How many tv stations have local homemaking shows?**

**A.** Homemaking shows enjoy widespread popularity throughout the United States. Of 495 *Buyers' Guide* respondents who reported their schedules this year, 348 stations or 70% offer local homemaking programs. This type of programming falls into six main categories: (1) kitchen, (2) home decoration, (3) child care, (4)

do-it-yourself, (5) fashion and (6) beauty.

Kitchen shows, traditionally slotted most often, retain their popularity with 87% of respondents reporting this category. Fashion is number two with 71% scheduling such shows. Home decoration ranks third with 67% of the stations reporting them. Some 54% had beauty shows. The do-it-yourself category evidences considerable decline with 49% compared to 54% in 1955. However, child-care programs poll 49%, as opposed to last year's 27%.

Those latter two program types are the only ones to show sharp change among homemaking shows.

## Sports

**Q. How many tv stations have sports shows?**

**A.** 151 stations or 31% of *Buyers' Guide's* 495 respondents offer play-

by-play sports coverage. Of interest is the wide variety of sports reported. In all, 21 sports are covered. They range in popularity from football (programed by 254 outlets) and basketball (telecast by 169) to bull fights, fair games, jai-alai, rodeo, tennis and relays, each of which is scheduled by single stations.

## Local commercials

**Q. What are television stations equipped to do for advertisers in the way of commercials?**

**A.** From a *Buyers' Guide* tabulation of 395 stations, it's evident that most outlets have the makings for effective local live commercials.

For advertisers who want to sell a kitchen product in a kitchen setting, 346 or 87% of respondents are ready to oblige.

When it comes to homey sales talks from living room to living room, 391

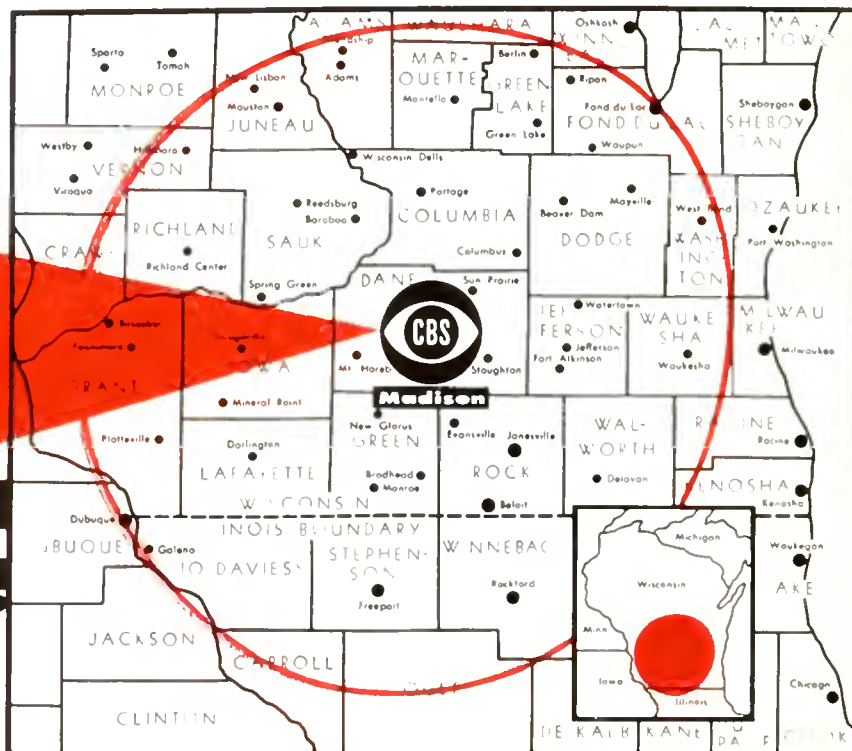
WISC-TV Channel 3 VHF offers you a rich area market! It includes the cream of America's Dairyland, the home of the University of Wisconsin, Wisconsin's Capital City of Madison, a northern section of agricultural Illinois. It is an area of diversified industry - a leading medical center.

**NO OTHER station offers you this TV coverage in WISCONSIN and ILLINOIS!**

### COVERAGE FACTS

- TV Sets in Area..... 300,170 (1956)
- Total Families..... 409,800 (1956)
- Total Population..... 1,389,100 (1956)
- Total Retail Sales..... \$1,681,147,000 (1955)

- County Coverage..... 30 (Wisc., Ill., Iowa)
- Power..... 100,000 Watts
- Antenna Height..... 1826 Ft. A.S.L.



**WISC-TV**  
**CHANNEL 3 VHF**  
 MADISON, WISCONSIN

Represented Nationally by  
**PETERS, GRIFFIN,  
 WOODWARD, INC.**



or 98% have such permanent sets available.

More informal surroundings, too, are permanently installed at many stations. For example 315 or 79% are equipped for out-door or patio commercials. Other apparatus for advertisers includes the following: auto ramps at 233 or 60% of outlets queried; rear-view screens at 212 or 53%; remote facilities provided by 184 or 46%.

## Video tape

**Q. When was the video tape recorder developed?**

**A.** The first video tape recorder was introduced by the Ampex Corp. at the NARTB convention this spring. Video recorders are being developed also by other companies, and RCA is hard at work perfecting its color tape recorder. The Ampex machine reproduces black-and white only at this point, but Ampex expects to add color in the next year or so.

**Q. How big an effect will the video tape recorder have in the tv industry?**

**A.** A revolutionary one, everyone agrees. Just how revolutionary it will be, in specific terms, is difficult to predict. At this point, the whole concept is so new and the possible applications so limitless that tv people have only begun to speculate about how they can use it. (See "Video tape: how it will revolutionize programing," SPONSOR, 30 April 1956).

**Q. What are the most immediate uses expected to be?**

**A.** CBS and NBC have Ampex recorders on order, and will put them into operation starting this fall. The first application of the mechanism will be as a replacement for kinescope recordings. Networks will also more than likely use tape to solve the delayed broadcast hassles which accompany the semi-annual switch to and from Daylight Saving Time.

Locally, stations can put live shows and live commercials on tape with a



## JOE FLOYD LIKES 'EM

Tall, Lean  
and Popular

So does his larger-than-ever viewing audience in the 3-state money belt — So. Dakota, Iowa, and Minnesota.

It's because KELO-TV's new 1,032 ft. tower fits this big-family, big-buying market like no other medium. It beams a powerful picture of their favorite entertainers . . . and of your product.

That's why KELO-TV is popular with local and national advertisers, too. And, since KELO-TV is micro-linked with Joe's neighboring KDLO-TV, you capture two big markets with one smart buy.



GENERAL OFFICES IN SIOUX FALLS, S.D.



JOE FLOYD, *president*

Evans Nord, Gen. Mgr. • Larry Bentson, V.P.

NBC • ABC • CBS

represented by H-R for TV and AM

1,032 Ft.



daytime camera crew, airing the tapes at night and cutting down on nighttime technicians. They can audition local shows, produce live commercials more efficiently, perhaps even put the recorder in a mobile unit and pick up special events via tape rather than by film.

**Q. Will video tape be a substitute for film?**

**A.** At this stage of its development, no. But it may be a big factor in film in the future.

Several problems which have to be resolved before video tape could ever replace film. Unions, inevitably, would squabble over jurisdiction. Before film syndicators would ever think of transposing their film material to tape they'd have to be sure stations were equipped with video recorders. At this point, it'll be some time before every station in the country has one. And even if stations were equipped in the near future with video recording facilities, syndicators at this point have no device which would enable them to make video tape copies of the master

tape. Duplicator mechanisms will probably be developed, however.

## TV set count

**Q. What's the status of ARF's all-industry set count?**

**A.** The Advertising Research Foundation was commissioned by TvB, NARTB and the three networks to make the first all-industry set count which was released in April. ARF in late June launched a new second study along these lines. The same industry groups commissioned this re-evaluation of the number of tv sets in the U.S., county by county.

The second ARF report is to be based on a U. S. Census Bureau survey of set ownership conducted in February. It will be implemented with set count data from Nielsen's second coverage study undertaken this spring.

In the second report, ARF hopes to close the time lag between collection of data and publication. The first report was based on June 1955 Census Bureau research and released 10 months later. (See SPONSOR 20 Feb. '56, "What's with the tv set count these days?" and 30 April '56, "First all-industry tv set count"). An early fall release is the target for the second study with the hope that the time lag can be reduced to seven months.

The Census Bureau will add tv household questions to its upcoming August survey. ARF, however, does not at this time plan to compute a set count on the basis of that data.

**Q. How is NARTB's own set-count project coming along?**


**A.** Three years ago, NARTB decided it should provide both set count and station circulation information. The project is still in the planning stage.

One big reason for the delay: the difficulty in determining the method by which an "unchallengeable" industry report can be evolved. NARTB wants to ascertain circulation and coverage in terms of (1) the number of tv sets in a station's area and (2) the amount of regular viewing of stations.

. . . a  
long  
list of  
satisfied  
clients testify  
to the  
result  
getting ability  
of

**Get  
the most  
out of  
your  
advertising  
dollar**

**SOUTH GEORGIA'S**

 NBC Inter-connected	<b>WALB TV</b> <b>CHANNEL 10</b> <b>ALBANY, GA.</b>
ABC & TOP LOCAL PROGRAMS	

H. G. ... President • Tom St. ... General Manager

Represented by **VENARD, RINTOUL & McCONNELL**  
 James S. Ayres - S.E. Representative

# MAP

*Means*

## MAXIMUM AUDIENCE PENETRATION

...and that's exactly what WPRO-TV (channel 12, Providence, R. I.) delivers in a Southeastern New England area of over 1 million television homes. WPRO-TV offers survey-proved Maximum Audience Penetration of not one, but three major markets - PROVIDENCE, R. I., plus FALL RIVER and NEW BEDFORD, MASS. For proof, ask BLAIR-TV! For results, use WPRO-TV.

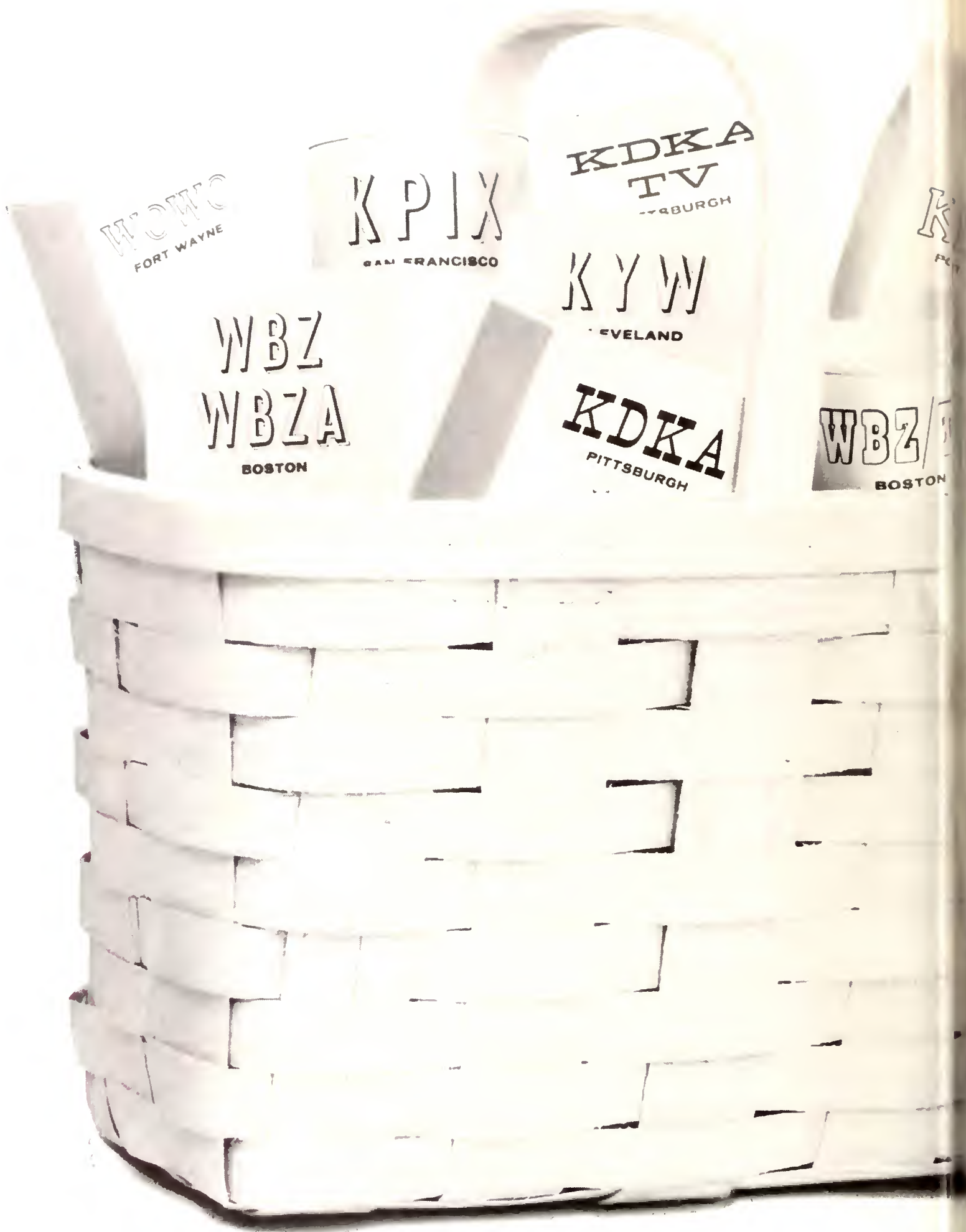
WPRO TV



PROVIDENCE, RHODE ISLAND

Ask your Blairman





**WESTINGHOUSE BROADCASTING**

*KPIX represented by The Katz Agency, Inc. • Also*



YW  
TV  
CLEVELAND

No selling campaign  
is complete without  
the WBC Stations"

Radio  
BOSTON woz + woz  
PITTSBURGH kdk  
CLEVELAND kyw  
FORT WAYNE wowo  
PORTLAND kez

Television  
BOSTON woz-tv  
PITTSBURGH kdk-tv  
CLEVELAND kyw-tv  
SAN FRANCISCO kpi



WBC stations dominate and sell where 1/6 of America does its shopping—the most important mass markets. They dominate with top power and top programming . . . they sell with top promotion! Big advertisers buy WBC (94 out of the 100 largest) . . . small advertisers buy WBC (more than 1200 of them) . . . both get what they buy from WBC—the most coverage and the most sales for their money.

But, don't take our word for it. Check case histories with A. W. "Bink" Dannenbaum, WBC General Sales Manager. Call him at MUrray Hill 7-0808, New York. Or, contact your nearest WBC station.

ING COMPANY, INC.

BC stations represented by Peters, Griffin, Woodward, Inc.

Support the Ad Council Campaigns

# KTLA LEADS

IN THE IMPORTANT METROPOLITAN AREAS  
of  
SAN DIEGO and SANTA BARBARA



**CHANNEL  
5**  
LOS ANGELES

★ SANTA BARBARA

—KTLA is again the TOP Southern California independent station in this rapidly expanding market of over 84,000 sets.

★ SAN DIEGO

—KTLA is the ONLY independent station in Southern California to completely cover the 407,000 television sets in San Diego.

*Plus*

The outstanding record of LEADERSHIP "FIRSTS" that KTLA has maintained since the earliest days of television.

**CHANNEL 5**

5800 Sunset Boulevard  
Hollywood 28, California

Represented Nationally by PAUL H. RAYMER CO.



# SPOT TV BUYERS AND BUDGETS

These two sets of statistics, based on a TvB summary, show (1) how much money different types of businesses and services spend in spot tv and (2) the top 200 companies which spend the most. Both sets of figures cover the fourth quarter of 1955 and the first of 1956, when clients invested respectively, \$103.8 million and \$100.2 million. Biggest product group buying tv spot is food-grocery products, which spent \$28.4 million in first quarter. The much-needed continuing report is the industry's first. It is backed by TvB, and based on surveys made by N. C. Rorabaugh.

## HOW VARIOUS MAJOR INDUSTRIES COMPARE IN SPOT TELEVISION SPENDING

Product category	Spending estimate 4th quarter '55	Spending estimate 1st quarter '56
<b>AGRICULTURE</b>	\$378,000	<b>\$310,000</b>
<b>ALE, BEER &amp; WINE</b>	\$9,446,000	<b>\$8,323,000</b>
<b>AMUSEMENTS, ENTERTAINMENT</b>	\$119,000	<b>\$157,000</b>
<b>AUTOMOTIVE</b>	\$5,321,000	<b>\$3,280,000</b>
<b>BUILDING MATERIAL, FIXTURES, PAINTS</b>	\$1,069,000	<b>\$805,000</b>
<b>CLOTHING &amp; ACCESSORIES</b>	\$2,485,000	<b>\$1,793,000</b>
<b>CONFECTIONS &amp; SOFT DRINKS</b>	\$5,391,000	<b>\$4,673,000</b>
<b>CONSUMER SERVICES</b>	\$3,146,000	<b>\$2,952,000</b>
<b>COSMETICS &amp; TOILETRIES</b>	\$7,864,000	<b>\$7,442,000</b>
<b>DENTAL PRODUCTS</b>	\$2,779,000	<b>\$4,253,000</b>
<b>DRUG PRODUCTS</b>	\$8,909,000	<b>\$10,726,000</b>
<b>FOOD &amp; GROCERY PRODUCTS</b>	\$27,106,000	<b>\$28,461,000</b>
<b>GARDEN SUPPLIES &amp; EQUIPMENT</b>	\$43,000	<b>\$134,000</b>
<b>GASOLINE &amp; LUBRICANTS</b>	\$3,698,000	<b>\$3,123,000</b>
<b>HOTELS, RESORTS, RESTAURANTS</b>	\$50,000	<b>\$48,000</b>
<b>HOUSEHOLD CLEANERS, POLISHES, WAXES</b>	\$2,004,000	<b>\$1,579,000</b>
<b>HOUSEHOLD APPLIANCES</b>	\$2,444,000	<b>\$1,505,000</b>
<b>HOUSEHOLD FURNISHINGS</b>	\$833,000	<b>\$768,000</b>
<b>HOUSEHOLD LAUNDRY PRODUCTS</b>	\$4,318,000	<b>\$4,747,000</b>
<b>HOUSEHOLD PAPER PRODUCTS</b>	\$951,000	<b>\$1,108,000</b>
<b>HOUSEHOLD GENERAL</b>	\$992,000	<b>\$975,000</b>
<b>NOTIONS</b>	\$200,000	<b>\$80,000</b>
<b>PET PRODUCTS</b>	\$1,294,000	<b>\$986,000</b>
<b>PUBLICATIONS</b>	\$133,000	<b>\$564,000</b>
<b>SPORTING GOODS, BICYCLES, TOYS</b>	\$659,000	<b>\$98,000</b>
<b>STATIONERY, OFFICE EQUIPMENT</b>	\$105,000	<b>\$73,000</b>
<b>TV, RADIO, PHONOGRAPH, MUSICAL INST'S</b>	\$1,646,000	<b>\$626,000</b>
<b>TOBACCO PRODUCTS &amp; SUPPLIES</b>	\$6,440,000	<b>\$7,081,000</b>
<b>TRANSPORTATION &amp; TRAVEL</b>	\$1,000,000	<b>\$665,000</b>
<b>WATCHES, JEWELRY, CAMERAS</b>	\$2,138,000	<b>\$1,834,000</b>
<b>MISCELLANEOUS</b>	\$911,000	<b>\$1,040,000</b>
<b>TOTAL</b>	\$103,872,000	<b>\$100,209,000</b>

# WHAT TOP 200 SPEND IN SPOT TV\*

RANK	ADVERTISER	4TH QUARTER 1955	1ST QUARTER 1956	RANK	ADVERTISER	4TH QUARTER 1955	1ST QUARTER 1956
1.	Procter & Gamble	\$4,064,600	\$5,782,800	51.	E. & J. Gallo Winery	\$ 256,800	\$ 388,400
2.	Brown & Williamson Tob.	2,739,100	2,921,900	52.	Bristol-Myers	252,300	384,800
3.	Sterling Drug	1,893,000	2,252,800	53.	Reader's Digest		378,900
4.	General Foods	2,004,000	2,053,800	54.	Falstaff Brewing	354,900	377,900
5.	Kellogg Company	1,199,300	1,780,000	55.	Pepsi Cola	428,000	373,700
6.	Miles Laboratories	1,561,400	1,696,900	56.	Sales Builders	368,300	371,000
7.	Colgate-Palmolive	1,231,000	1,583,100	57.	Seven-Up	399,600	368,400
8.	Philip Morris	1,175,700	1,542,200	58.	Wildroot	341,300	364,800
9.	National Biscuit	1,158,500	1,478,400	59.	Salada Tea	308,600	355,900
10.	General Motors	1,423,700	1,264,200	60.	Tafon Dist.		355,500
11.	Bulova Watch	1,238,900	1,228,400	61.	Best Foods	241,300	349,400
12.	Anahist	887,800	1,194,400	62.	Wesson Oil & Snow Drift	267,200	346,600
13.	American Tel. & Tel.**		1,143,300	63.	Radio Corp.	323,300	344,000
14.	Liggett & Myers Tobacco	902,000	1,122,900	64.	Armour	289,500	340,500
15.	Carter Products	319,200	1,059,900	65.	H. J. Heinz	304,000	327,300
16.	Ford Motor	1,746,800	985,100	66.	Anheuser-Busch	263,000	325,400
17.	Robert Hall Clothes	1,245,500	869,100	67.	Shell Oil	464,800	324,600
18.	Charles Antell	217,800	847,300	68.	American Home Foods	254,600	313,800
19.	Minute Maid	466,700	839,100	69.	Pabst Brewing	294,200	313,500
20.	Continental Baking	609,000	761,400	70.	Plough	367,000	310,500
21.	Block Drug	879,900	751,200	71.	U. S. Tobacco	224,300	306,700
22.	Warner-Lambert Pharma.	755,200	725,900	72.	Ludens	194,100	294,600
23.	Helaine Seager	522,500	725,200	73.	A. & P.	286,800	286,600
24.	Peter Paul	567,900	724,700	74.	Hawley & Hoops	253,700	286,100
25.	Florida Citrus Comm.	598,500	698,500	75.	Standard Brands	265,100	285,600
26.	Grove Laboratories	419,000	659,700	76.	Smith Brothers	220,000	279,900
27.	Coca-Cola	835,300	654,800	77.	Mennen	180,100	276,300
28.	Harold F. Ritchie	703,300	642,000	78.	Brown Shoe	246,800	273,600
29.	Borden	286,200	573,600	79.	Seeck & Kade		273,200
30.	Nestle	961,600	542,400	80.	Lee, Ltd.	266,200	270,000
31.	Esso Standard Oil	553,600	531,500	81.	Pharmaceuticals	226,800	267,500
32.	J. A. Folger	424,300	531,300	82.	Glamorene	132,500	264,200
33.	Toni	436,800	497,700	83.	Beechnut Packing	258,300	262,700
34.	Campbell Soup	763,100	495,600	84.	Carling Brewing		261,000
35.	R. J. Reynolds Tobacco	550,100	487,800	85.	Theo. Hamin Brewing	274,200	260,300
36.	Chrysler	558,100	481,700	86.	Carnation***	183,500	258,800
37.	Chesebrough-Ponds	414,700	474,500	87.	General Baking	395,200	230,300
38.	Lever Brothers	394,100	471,000	88.	Standard Oil Indiana	182,000	230,200
39.	Northern Paper	430,400	448,400	89.	P. Lorillard	260,900	229,500
40.	B. T. Babbitt	492,500	433,200	90.	Simoniz	122,100	227,900
41.	P. Ballantine Sons	446,700	429,600	91.	Socony-Mobil Oil	320,500	227,400
42.	Corn Products Refining	417,300	425,900	92.	American Chicle	247,400	224,300
43.	Benrus Watch	324,300	417,000	93.	Cream of Wheat	172,700	221,500
44.	Tea Council	403,300	403,800	94.	Sealy Mattress	181,700	218,700
45.	Hills Bros. Coffee	250,200	403,500	95.	Eastern Guild	227,300	217,900
46.	Thomas Leeming		401,400	96.	General Mills	349,800	217,500
47.	Vick Chemical	665,600	397,000	97.	Morton Frozen Foods	123,200	216,300
48.	Piels Bros.	407,900	394,200	98.	Pacific Coast Borax	265,500	214,900
49.	Better Living Enterprises	453,900	393,900	99.	F. & M. Schaefer Brewing	188,600	213,500
50.	Stokely-Van Camp	364,500	389,900	100.	Thomas J. Lipton	164,400	212,800

\*TVB estimate based on N. C. Borabaugh data. Blank space in 4th Quarter 1955 column above means advertiser was not among top 200 in period. \*\*Includes All Regional Tel. Co. \*\*\*Includes Albert Milling Co.

# ROCKFORD • ILLINOIS

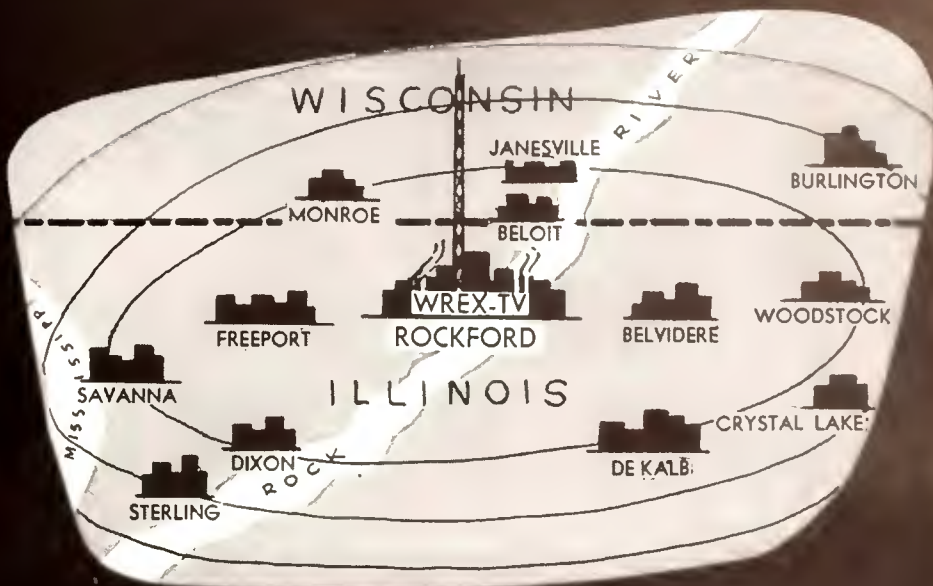
*Area of*  
**market power!**

New 1st Market in Illinois (outside of Chicago) and GROWING! Within the coverage area of WREX-TV are 400,195 families, consisting of 1,327,810 people owning 255,915 television sets. The combined spending income is \$2,357,080,000, an average of \$5,329 per household.

A few of the widely diversified and internationally known industries in the Rockford-Area market are:—

National Lock  
Rockford Screw Prod.  
Sundstrand  
Barber-Calman  
Woodward Governor  
Greenlee Tool  
Atwood Vacuum Mach.

Ingersoll Milling  
Freeman Shoe  
Fairbanks-Morse  
Parker Pen  
Chevrolet-GM  
Burgess Battery  
Micro-Switch



# WREX-TV channel 13

*Tops in*  
**sales power!**

WREX-TV — "The Viewers' Choice" — DELIVERS your message to the buyers in this rich industrial and agricultural market.

The consistent high quality in production, promotion and merchandising of both spots and programs has earned many major awards for WREX-TV this year! For the best medium to reach this Rockford Area market consult H-R for the WREX-TV story.

- All 48 of the top 48 once-a-week shows are on WREX-TV
- All 15 of the top 15 multi-weekly shows are on WREX-TV
- 57 of the top 59 once-a-week shows are on WREX-TV
- 157 to 11! WREX-TV leads in 1/4 hour periods from 6:00 P.M. to Midnite.

Facts from the April, 1956 ARB Survey prove conclusively that WREX-TV continues to grow in favor with the ever increasing number of viewers in this 10 county billion dollar market!



**ABC AFFILIATIONS**



**WREX-TV channel 13 • ROCKFORD, ILLINOIS**

REPRESENTED BY H-R TELEVISION, INC.

# WHAT TOP 200 SPEND IN SPOT TV\*

RANK	ADVERTISER	4TH QUARTER 1955	1ST QUARTER 1956	RANK	ADVERTISER	4TH QUARTER 1955	1ST QUARTER 1956
101.	Lewis Food .....	\$ 199,100	\$ 212,000	151.	Hazel Bishop .....	\$ 148,600	\$ 127,300
102.	Safeway Stores .....	343,700	211,300	152.	Drackett .....	136,400	126,600
103.	Duffy-Mott .....	176,300	207,900	153.	Walgreen .....		126,100
104.	Liebmann Breweries .....	229,400	206,500	154.	Gunther Brewing .....	133,800	125,100
105.	Libby, McNeil & Libby ...	186,900	203,500	155.	General Electric .....	182,500	124,700
106.	Sunshine Biscuit .....	315,900	203,100	156.	Continental Oil .....		124,500
107.	Lucky Lager Brewing .....	147,200	202,200	157.	National Enterprises .....	123,000	123,100
108.	Standard Oil Ohio .....	182,600	199,900	158.	Gold Seal .....		122,400
109.	Hudson Pulp & Paper .....	157,500	192,800	159.	Petri Wine .....	337,200	122,400
110.	American Bakeries .....	236,800	190,500	160.	G. Heileman Brewing .....	131,200	122,300
111.	Grant .....		188,700	161.	Bond Stores .....	137,300	120,500
112.	National Brewing .....	191,800	186,900	162.	Assoc. Hospital Service ...	117,200	120,400
113.	Converted Rice .....	182,600	185,100	163.	Wm. B. Reily & Co. ....	122,900	120,000
114.	International Cellucotton ..		184,100	164.	Williamson Candy .....		119,300
115.	Alkaid .....		181,900	165.	Mars .....	181,200	117,900
116.	Grocery Store Products ...		181,400	166.	Du Pont .....	356,700	117,000
117.	W. F. McLaughlin .....	129,000	179,100	167.	M. J. B. ....		116,500
118.	Avon Products .....	296,700	174,100	168.	Greyhound .....	155,100	115,600
119.	Monarch Wine .....	189,100	171,600	169.	Columbia Broadcasting ...	401,100	115,600
120.	B. C. Remedy .....	123,600	171,600	170.	Rival Packing .....	124,000	114,900
121.	Welch Grape Juice .....		169,500	171.	Remington Rand .....		112,400
122.	Seabrook Farms .....		168,600	172.	New England Conf. ....	120,000	111,100
123.	Phillips Petroleum .....	193,600	168,600	173.	Schlitz Brewing .....	122,200	110,500
124.	Ward Baking .....	201,900	162,200	174.	General Cigar .....	148,600	110,100
125.	Pillsbury .....	306,100	158,300	175.	National Carbon .....	173,600	108,900
126.	Kroger .....	143,500	156,900	176.	Rath Packing .....		108,100
127.	San Francisco Brewing ...	300,600	155,500	177.	Emerson Drug .....	122,700	107,600
128.	Paxton & Gallagher .....	142,700	155,100	178.	William Wrigley .....	107,300	107,300
129.	Jackson Brewing .....	150,800	153,000	179.	Chock-Full-O Nuts .....		106,900
130.	Ralston-Purina .....	117,180	149,400	180.	American Stores .....		106,700
131.	Duncan Coffee .....		148,300	181.	Rayco Mfg. ....	203,900	106,000
132.	Top Value Enterprises .....		147,000	182.	Jim Clinton Clothing .....		105,900
133.	Langendorf Bakeries .....	184,400	145,500	183.	Whitman & Son .....	200,400	105,800
134.	Bank of America .....	126,200	143,600	184.	Holsum Baking .....	127,000	105,600
135.	Jacob Ruppert Brewery ...	236,000	143,100	185.	Frito .....		101,700
136.	S. A. Schonbrunn .....	133,600	142,800	186.	S. S. S. ....		100,700
137.	Kraft Foods .....		140,700	187.	Stroh Brewing .....	130,500	100,300
138.	Gordon Baking .....	125,800	140,200	188.	Ohio Provision .....		100,300
139.	V. La Rosa & Sons .....	169,600	139,800	189.	International Salt .....		100,200
140.	Duquesne Brewing .....		138,200	190.	Swift .....		100,000
141.	Buitoni Products .....	133,800	135,800	191.	Castro Convertible .....		98,700
142.	Sardeau .....		135,300	192.	Schoenling Brewing .....		98,500
143.	Richfield Oil .....		135,200	193.	Los Angeles Brewing .....	258,300	97,800
144.	Household Finance .....	167,000	135,100	194.	Rev. Oral Roberts .....		97,600
145.	Drewrys, Ltd. ....	166,300	134,000	195.	Oscar Mayer .....		97,100
146.	International Milling .....	139,500	132,600	196.	CVA Corp. (Wines) .....	355,200	96,400
147.	Quality Bakers .....	160,300	130,900	197.	G. Krueger Brewing .....		96,000
148.	Blue Plate Foods .....		129,800	198.	Malt-O-Meal .....	130,300	95,000
149.	G. H. P. Cigar .....		129,000	199.	Marlowe Chemical .....		94,900
150.	George Wiedemann Brew. ...	137,800	128,200	200.	Blumenthal Choc. ....		94,700

\*TVB estimate based on N. C. Rorabaugh data. Blank space in 4th Quarter 1955 columns above means advertiser was not among top 200 in period.

# NEW KSTP-TV ANTENNA IS HIGHEST TV STRUCTURE IN AREA ... IMPROVES SIGNAL IN THOUSANDS OF FRINGE AREA HOMES!

KSTP-TV, the Northwest's *first* television station and *first* with maximum power has done it again! This time it is a new six-bay antenna further increasing tower height and making it the Twin Cities' highest structure.

This major improvement adds thousands of potential regular viewers to KSTP-TV as letters from more than 100 miles away indicate. A few of these letters (with a map showing writers' locations) are shown below.

## Here's what viewers tell us:

**1** "KSTP-TV comes in perfect. The picture couldn't be any clearer in Minneapolis. We appreciate what you have done to give us better reception. We are 105 miles from Minneapolis."

*Melrose, Minnesota*

**2** "Since your new TV antenna was put in use, our TV picture comes in very well. We are 102 miles from Minneapolis and it really is amazing how clear the picture comes in."

*Rice Lake, Wisconsin*

**3** "Congratulations on your increase in power. I watch your shows with pleasure now that the picture is so much stronger. I live 180 miles south of St. Paul."

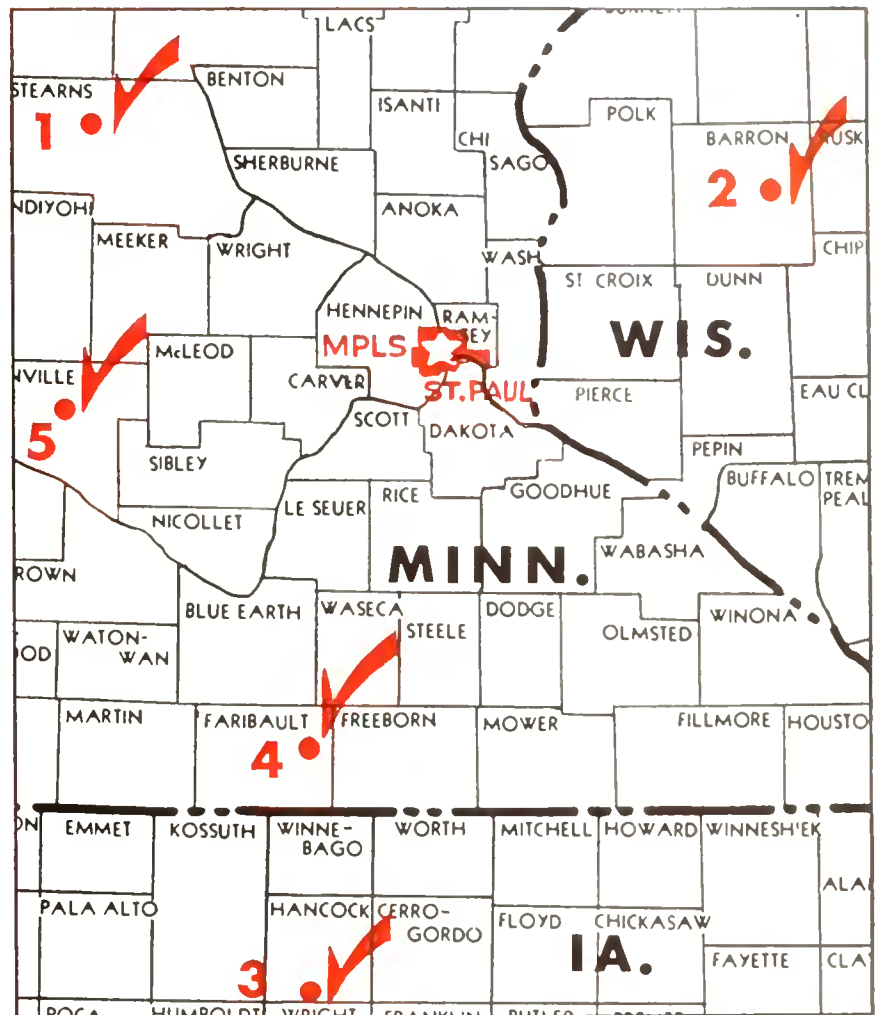
*Kanawha, Iowa*

**4** "Since Friday morning both picture and sound on KSTP-TV are tremendously improved. We enjoy your programs more than ever and watch Channel 5 all the time."

*Wells, Minnesota*

**5** "We watch your shows every day. Since Friday reception has been wonderful. In fact, it is perfect."

*Olivia, Minnesota*



# KSTP-TV

CHANNEL

100,000 WATTS



MINNEAPOLIS • ST. PAUL Basic NBC Affiliate

*"The Northwest's Leading Station"*

Represented by Edward Petry & Co., Inc.



**Trend to adventure:** ABC TV's new film series, *Adventures of Jim Bowie*, keys the upswing in adventure themes. Scott Forbes stars in Fri. night Southwestern-frontier-costume drama

# NET TV Shows

*There's a new solidity in mos*

## Washington probes

**Q. Briefly, what are the Washington investigations of tv all about?**

**A.** Washington is concerned primarily with two aspects of tv, but the two are related. First, the FCC is seeking a solution to the station allocation problem caused by the fact that intermixture of vhf and uhf hasn't worked the way it thought it would. As a re-

**Trend away from small money quizzes:** Herb Shriner moves into CBS TV Tuesday night comedy-variety format. *Two for the Money* was dropped





# and buys are steady in period of 'changeless change'

*Production and buying as clients and producers aim for 'sure thing' rather than 'big splash'*

sult a truly competitive tv system is not yet a reality. Secondly, the FCC and Senate Commerce Committee are making thorough investigations of the tv networks to see whether the programming and advertising power they represent is not inordinate, monopolistic or against the public interest. These two aspects are related to the extent that a solution of the allocation problem would, in the opinion of most parties concerned, reduce the influence of the tv networks, particularly where CBS and NBC are concerned.

**Q. Of what interest is this to the advertiser?**

**A.** A solution to the allocation dilemma would mean (1) a greater choice of stations on which to place advertising, (2) a greater choice of programming sources, since spot tv programming sources would be strengthened by the increased market potential, (3) more competition among advertisers, (4) more availabilities to new and old tv advertisers, particularly the smaller firms.

There are many aspects to network

operations but the heart of the question, if recent Washington testimony is any indication, is network option time. If option time is limited, there would be greater opportunities for national spot and regional advertisers, and, conversely, fewer opportunities (barring a change in the allocations picture) for network clients. If option time is banned completely, the networks would no doubt be dealt a heavy, if not a mortal, blow. The webs maintain that network operation is impossible with-


*(Please turn to page 58)*

**Trend to outside production:** NBC TV slots new syndicated film series imported from Great Britain. *Sir Lancelot* and his Knights appear Monday nights. This typifies rise in costume drama currently sweeping tv





watch  
closely!



Television's incredible statistics can be even more bewildering in this record year—if you don't watch them very carefully all the time.

Take the question of measuring\* a program's popularity. Do you count the *total audience*—the number of people who tune in during the course of a program (*including* those who tune out after sampling it), or do you measure the *average audience*—the number of people who watch it during the average minute?

Without a single family changing a minute of its viewing behavior you can arrive at a surprisingly different set of figures.

The *total audience*\*\* measurement can produce the most astronomical numbers. But the *average audience* concept has far greater value for a sponsor. Because it is a much more accurate index of the number of people who have seen an advertising message, it has clearly gained more acceptance in the industry.

The clearest single fact about the 1955-56 television season to date is that on an *average audience* basis CBS Television broadcast 7 of the 10 most popular programs at night and 8 of the top 10 in the daytime.

Moreover, its average program had a 12% larger rating at night and a 64% larger rating during the day than the second ranking network.

A record that continues to establish **CBS TELEVISION** as the world's largest advertising medium.



\*All data based on NTI Averages: October '55-April '56

\*\*On this basis too, CBS Television comes out ahead with 6 of the top 10 nighttime programs, 8 of the top 10 daytime programs, and averages both day and night 1 million more viewers than the second ranking network.



not known. However, SPONSOR has already gone on record with the opinion that the FCC, in view of its past history and the complicated nature of the allocation issue, will do nothing drastic. Extensive de-intermixture does not seem to be in the cards and the uhf stations, many of whom are still having a hard time, will probably be left to work out their own economic destinies.

No decision on network operations

will come from the FCC before next year. While Senator Bricker has been pushing hard for network regulation, there does not seem to be much support in Congress for this step. Nor does it seem likely at this writing that option time will be banned. While the Washington investigations have had some subtle effects on relations between networks and advertisers, to the outsider there has been no apparent change in network policies.

## Programing

**Q.** Will there be any programing new concepts introduced this fall?

**A.** No. This will be the great season of consolidation in which programing pursues patterns established over the past two years. There will, however, be dozens of changes in specific

NOT SHOWN: Tonight, partic. NBC. M-F 11:30pm-1am

†Sponsorship In part or In full has not yet been determined

ESDAY		THURSDAY			FRIDAY			SATURDAY		
NBC	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
Net Service	No Net Service	Kukla, Fran & Ollie Gordon Baking	No Net Service	No Net Service	Kukla, Fran & Ollie Gordon Baking	No Net Service	No Net Service	No Net Service	TBA	No Net Serv
BBS News g Edwards Whitehall		News—John Daly Life	CBS News Doug Edwards Amer Tobacco		News—John Daly Milos	CBS News Doug Edwards Whitehall				
TBA	Coke Time Coca Cola	The Lone Ranger Gen Mills †	Sgt Preston Quaker Oats	Olnah Shore Chevrolet	Rin-Tin-Tin Nabisco	My Friend Flicka Colgate	Coke Time Coca-Cola	Famous Film Festival 7:30-9 P&G †	Bucaneer Sylvania	Big Surpr Speidel Alt Purex
	News Caravan Miles Alt Timo			News Caravan R J Reynolds			News Caravan Miles			
Godfrey Toni Kellogg Pillsbury †	Hiram Hollday Gen Foods	Frontier Judge †	Bob Cummings R J Reynolds Alt Colgate	You Bet Your Life DeSoto	Adven. of Jim Bowie Chesebrough- Ponds Alt Amor, Chicle	West Point Story Gen Foods	Life of Riley Gulf Oil	Famous Film Festival (cont'd)	Jackie Gleason Bulova Alt P. Lorillard	Perry Com Noxzema-To Goldseal Kleenex Sunbeam S&H Stamp
	Father Knows Best Scott Paper	Joan Davis Show †	Climax (3 wks in 4) Shower of Stars (1 wk in 4) 8:30-9:30 Chrysler	Dragnet L&M	Crossroads Chevrolet	Zane Grey Gen Foods	Jack Carson P. Lorillard Alt Toni (3 wks in 4) Spectacular 8:30-10 RCA Whirlpool†			
The Millionaire Colgate			Climax Shower of Stars (cont'd)	People's Choice Bordens	Treasure Hunt Mogen David	Crusader R J Reynolds Alt Colgate	(1 wk in 4) On Trial Campbell Alt Lever Bros (3 wks in 4)		Oh Susanna Nestle	Sid Cassa 9-10 (3 wks in Esquire Bab-O Quaker Oat †
	Kraft TV Theatre Kraft	Wire Service R J Reynolds †						Lawrence Welk Dodge		Spectacular 9-10:30 (1 wk in Olds-RCA Whirlpool
I've Got A Secret R J Reynolds			Playhouse 90 † 9:30-11	Tennessee Ernie Ford Ford	The Vlee Sterling Drug	Playhouse Of Stars Schlitz	Big Story Simoniz Alt Amer Tob		Hey Jeannie (3 wks in 4) P&G	
	This Is Your Life P&G	Ozark Jubilee †			TBA	Lineup P&G Alt Brown & Williamson	(3 wks in 4) Cavaleade of Sports Gillette (10 to concl)	Masquerade Party Lentheric Alt Emerson Drug	Star Jubilee Ford (1 wk in 4) 9:30-11	George Gob (3 wks in Armour Alt PetMilk
S Steel Hour US Steel Alt			Playhouse 90 † Ronson	Lux Video Theatre Lever Bros		Person to Person Amer Oil Alt Hamm Life Mag	Red Barber's Corner St Farm Ins (10:45 or concl night)		High Finance (3 wks in 4) Mennen Alt Monsanto	Your Hit Parade Amer Tob Alt Warn.-Hud
20th Century Fox Hour GE	Twenty One Pharmaceuticals	No Net Service			No Net Service			Grand Ole Opry †		



series. Following the success of *Robin Hood* on CBS last season there's a big swing on to derring-do and knights of yore in the early evening hours. On CBS *The Buccaneer* moves into *Beat the Clock's* old Saturday time. On NBC *77th Bengal Lancers* replaces a Sunday comedy and *Sir Lancelot* will fill the first half hour formerly occupied by *Caesar's Hour* on Monday.

There are 15 costume dramas planned (including adventure and west-

ern)—and 8 of them are new. The increase in the costume drama-adventure-westerns in the earlier time slots is based on this strategy: In the early evening hours, children are still awake. Therefore if you air programs which appeal to both kids and adults, you're more apt to get the family grooved to stay with the networks for the evening than if you start with adult-only or kid-only programming.

3. *A rise in network show sales*

coming from outside film packagers is heralded by these same costume dramas. Official Films has sold two of the new shows plus securing a renewal for *Robin Hood*. Screen Gems has three new sales, two in the costume field. In addition, the Columbia Pictures subsidiary has contracted to shoot at least eight dramas for *Playhouse 90*. Adding its four renewals, Screen Gems will be represented by seven network shows this fall. For the

NDT SHOWN: Good Morning, partic, CBS, M-F 7-8am; Capt. Kangaroo, partic, CBS, M-F 8-9am; Today, partic, NBC, M-F 7-9am

†Sponsorship in part or in full has not yet been determined

WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
Garry Moore Lever Bros. Gen Mills	Ding Dong School †	No Net Service m-f	Garry Moore † Toni	Ding Dong School †	No Net Service m-f	Garry Moore † Lever Bros.	Ding Dong School †	No Net Service	Capt. Kangaroo Partic †	Howdy Doo Cont Bkng Alt †
Arthur Godfrey Symplywasher †	Tick Tack Dough †	No Net Service m-f	Arthur Godfrey Manhattan Soap Amer Home Prod	Tick Tack Dough †	No Net Service m-f	H. Bishop Alt CBS-Hytron Best Foods Alt Gen Mills	Tick Tack Dough †	No Net Service	Mighty Mouse Playhouse General Foods	No Net Service
Arthur Godfrey Symplywasher †	Home Partic (see Mon)	No Net Service m-f	Godfrey (cont'd) Kellogg Pillsbury	Home Partic (see Mon)	No Net Service m-f	Moore (cont'd) Yardley Convert Rice Alt SDS	Home Partic (see Mon)	No Net Service Kiddie Specials 11-12:30 Red Goose Shoes 3 times only 8 25 10 6 12 8	Winky Dink and Yeu sust	Fury Gen Food
Strike It Rich Colgate	TBA	TBA	Strike It Rich Colgate	TBA	TBA	Strike It Rich Colgate	TBA	No Net Service	Tales of the Texas Rangers General Mills alt Curtiss Candy	No Net Service
Valiant Lady Gen Mills	It Could Be You †	TBA	Valiant Lady Toni	It Could Be You †	TBA	Valiant Lady Gen Mills	It Could Be You † Brown & Wilson all †	No Net Service Kiddie Specials (cont'd) 3 times only	The Big Top National Dairy	No Net Service
Love of Life Amer Home Prod	†	No Net Service m-f	Love of Life Amer Home Prod	Brillo	No Net Service m-f	Love of Life Amer Home Prod	†	No Net Service		
Search for Tom's P&G	TBA	No Net Service m-f	Search for Tom's P&G	TBA	No Net Service m-f	Search for Tom's P&G	TBA	No Net Service		No Net Service
Guiding Light P&G			Guiding Light P&G			Guiding Light P&G				
News 1-1:10 sust			News 1-1:10 sust			News 1-1:10 sust				
Stand Up & Be Counted †	No Net Service	No Net Service m-f	Stand Up & Be Counted †	No Net Service m-f	No Net Service m-f	Stand Up & Be Counted	No Net Service m-f	No Net Service	Lone Ranger General Mills alt Nestle	Pre Game approx 10 m
As the World Turns P&G			As the World Turns P&G			As the World Turns P&G			No Net Service	NCAA Foot Games 1-5:30pm ap Sunbeam Liggett & M † (14 sponsors each)







every one of its soap operas including the two new half-hour serials. The established CBS daytime serials have healthy ratings. Four placed 2-3-4-5 in Pulse's top 10 multi-weekly listings for May. The network's success with this format can be traced to the sandwiching of the soap operas between strong audience participation and personality shows. Also CBS has the advantage of having been there first with the most.

7. *ABC TV's extension of its programming schedule* moves the network into a.m. time. The exact scheduling is still tentative (as SPONSOR goes to press). However, it looks like two half-hour live shows will go into the 11:30 to 12:30 period with plans to gradually advance programming in both time directions. The two new shows will probably be of the personality type and not dramas, women's service or soap opera.

**Q. How has the pattern of program duration and type of sponsorship changed in the past year?**

**A.** A. C. Nielsen has figures which point up these trends sharply. In both

cases, spring 1955 is compared with spring 1956.

*Program duration:* In the spring of 1956, 6% of all nighttime hours programed were confined to a 15-minute format: 63%, 30-minute; 27%, 60-minute; 4%, 90-minute. This compares with spring 1955, when 9% were 15-minute shows; 65%, 30-minute; 25%, 60-minute, and 1%, 90-minute.

*Type of sponsorship:* In the spring of 1956, 58% of all programming hours represented full sponsorship by a single client; 33% of the hours involved alternate sponsorship; 9%, participating. This compares with last year, when 69% were full sponsorship; 24%, alternate; 7%, participating.

**Q. How much color programming will there be next season?**

**A.** There will be an increase at both NBC and CBS. As part of its all-out drive to make 1956 the year of the big take-off in color tv progress, NBC will program at least an hour of color every afternoon and every evening next season in addition to the spectaculars which are in color. CBS has not set plans at presstime but will program

three to four hours of color weekly against the two and a half to three hours weekly it has programed this season. ABC has no plans for color programming this fall.

**Q. How fast will color circulation grow?**

**A.** The next few months will be important in indicating how fast color sales can spurt ahead this year. RCA and other major manufacturers have cut color set prices below \$500 and it's a question now of how soon consumers will rise to the bait of more programming and sets.

## Availabilities

**Q. Are there still many openings in the nighttime schedule?**

**A.** At presstime there are six half-hour time slots and one lone quarter-hour that are completely blank. Neither

(Please turn to page 68)

# HI-FI TELEVISION

in the great Tampa Bay-Suncoast area

## WSUN-TV

- PIONEER SINGLE STATION DOMINANCE FOR 21 MONTHS
- SOLIDLY ENTRENCHED IN A \$770,000,000 MARKET
- 100% COVERAGE • 100% ALL CHANNEL AREA \*

ABC ON THE FLORIDA SUNCOAST

WSUN-TV the HI-FI Station

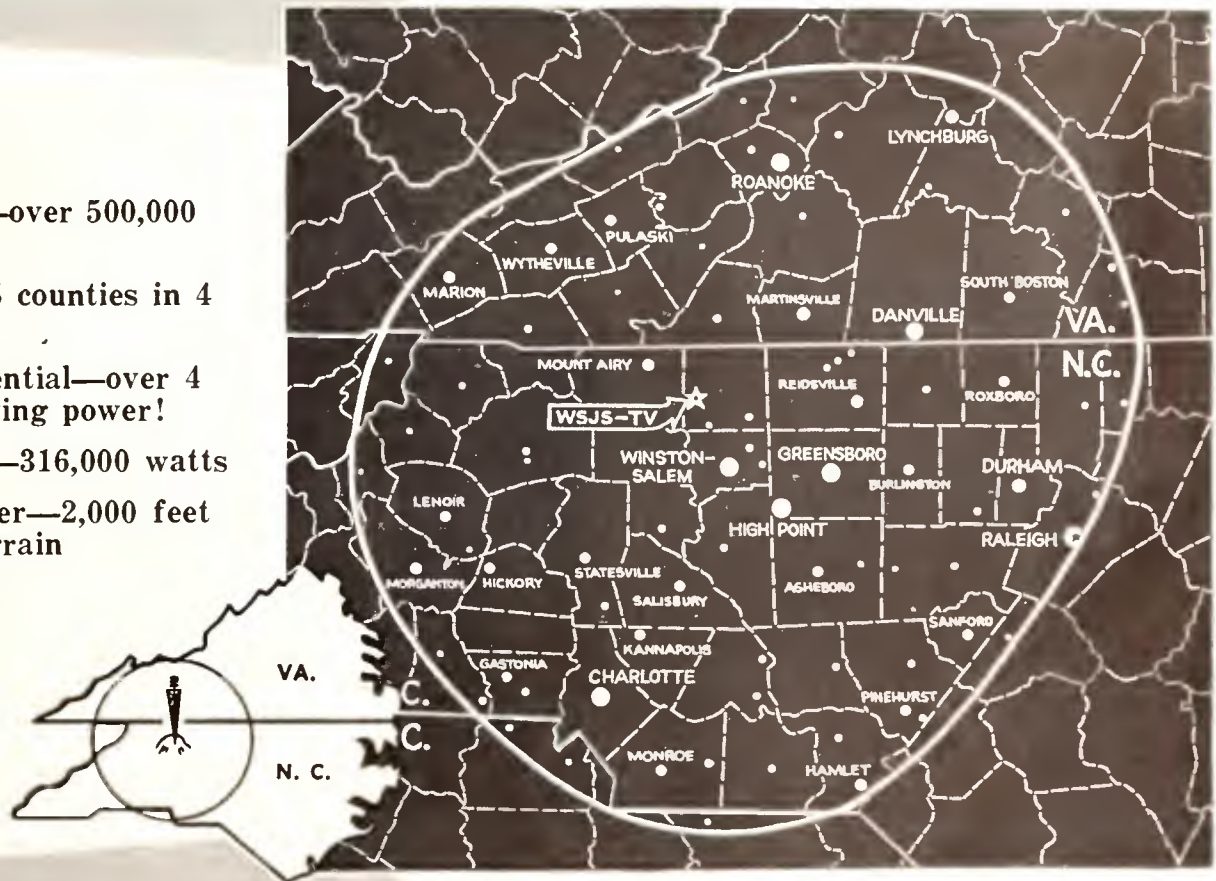
ST. PETERSBURG-TAMPA, FLORIDA

ARB—Pulse

Represented Nationally By Venard, Rintoul & McConnell

# Market facts that mean results in North Carolina

- More TV Homes—over 500,000 TV homes!
- Top Coverage—75 counties in 4 states!
- Rich Market Potential—over 4 billion dollars buying power!
- Maximum Power—316,000 watts
- Mountaintop Tower—2,000 feet above average terrain



## WSJS-TV...

### Preference of the Piedmont

North Carolina's richest, biggest market

It pays to check the facts on WSJS-TV Winston-Salem. It's your biggest buy in North Carolina's Piedmont section. And the Piedmont is the state's most populous and heavily industrialized area. Result: more income, greater buying power.

WSJS-TV is the NBC affiliate for Winston-Salem, Greensboro, and High Point—Golden Triangle cities in a market of over 3 million people.

Call Headley-Reed for

# WSJS

television

## WINSTON-SALEM

NORTH CAROLINA

## channel 12



*Famous on the local scene..*

Wherever he lived he served his neighbors well  
... and his neighbors sent Abraham Lincoln to the White House.

The national recognition that has been accorded Storer  
stations was first achieved by serving their neighbors well.

A Storer station is a *local* station.



# STORER BROADCASTING COMPANY



**WSPD-TV**  
Toledo, Ohio

**WJW-TV**  
Cleveland, Ohio

**WJBK-TV**  
Detroit, Mich.

**WAGA-TV**  
Atlanta, Ga.

**WBRC-TV**  
Birmingham, Ala.

**KPTV**  
Portland, Ore.

**WGBS-TV**  
Miami, Fla.

**WSPD**  
Toledo, Ohio

**WJW**  
Cleveland, Ohio

**WJBK**  
Detroit, Mich.

**WAGA**  
Atlanta, Ga.

**WBRC**  
Birmingham, Ala.

**WWVA**  
Wheeling, W. Va.

**WGBS**  
Miami, Fla.

*et known throughout the nation.*



**SALES OFFICES**

**TOM HARKER**—vice-president and national sales director— 118 East 57th Street, New York 22 • Murray Hill 8-8630  
**BOB WOOD**—national sales manager  
**LEW JOHNSON**—midwest sales manager • 230 North Michigan Avenue, Chicago 1 • Franklin 2-6498  
**GAYLE GRUBB**—vice-president and Pacific coast sales manager • 111 Sutter Street, San Francisco • Sutter 1-8689

# 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.

show nor sponsor has been set. ABC has three unoccupied half-hours, two in the 10 to 10:30 p.m. spots. CBS has three unprogramed half-hours, one of which is suddenly available because of Wrigley's unexpected withdrawal of the *Gene Autry Show* from its Saturday 7 p.m. berth. The other two unfilled spots in the CBS schedule occur in the early evening also, on Tuesday and Wednesday at 7:30. NBC has nothing remaining to be filled except the quarter-hour left vacant by Chevrolet's pull-out from one of the *Dinah Shore* segments.

Sponsorships open in part or in full on weekly shows already scheduled include ten at ABC, five at NBC and two at CBS. The long show appears to be the biggest selling problem here. Two of the new hour shows have no sponsors at all. *Washington Square*, the *Chevy Show*, alternates on Tuesdays, and *Steve Allen* on Sunday are NBC shows without advertisers. CBS' *Herb Shriner* (mentioned previously) was halved. So far the big new *Playhouse 90*, also on CBS, has garnered only one sponsor. ABC's Thursday night *Wire Service* is looking for more clients, and the network's *Famous Film Festival* has sold only one of its nine available participations in the new Saturday night slotting. NBC's Saturday night *Caesar's Hour* is still waiting to hang out "standing room only" signs. The non-weekly long show picture is pretty much the same. At NBC the new Friday and the Monday spectaculars do not have their full complement of sponsors aboard.

**Q. How do schedule revisions and sponsor changes affect the spectaculars?**

**A.** This fall finds the long non-weekly show or "spectacular" starting its third season as tv's glamour child. At NBC the reshuffling actually brings one more to the evening line-up. *Hall of Fame* is definitely set to move from Sunday afternoon to Sunday night although the exact time has yet to be determined. While the regular Sunday night spectacular has been dropped, a new one is scheduled for every fourth Friday night. The sponsorship picture is not quite so rosy. A reflection of the general automotive cut-back is seen in the Ford withdrawal from NBC's *Producer's Showcase*. But Ford will continue as the sole sponsor of CBS' *Star Jubilee*. Another auto concern,

Oldsmobile, remains firm for NBC's Saturday night spectacular. At press-time RCA and its subsidiary, Whirlpool, are the only advertisers set for the Monday and the new Friday extravaganzas.

Ratings for the spectaculars with few exceptions have been only good rather than stupendous. This may be the reason why the 12 participating and rotating bankrollers on the past season's Sunday show are hesitating to try on any of the fall spectaculars. It remains to be seen whether or not they can be convinced that the spectaculars have an intrinsic prestige value (1) as a conversation piece, (2) in merchandisability to dealers (3) in stature over and beyond their circulation sufficient to continue justifying their cost.

## Daytime

**Q. Will there be much change in daytime programming?**

**A.** ABC's morning programming which has been previously discussed is among the most important changes.

Only three changes are seen at CBS. These are all being initiated this summer. *Johnny Carson* replaces *Robert Q. Lewis* in a similar type show. From 1 to 1:30 weekdays, news and audience participation replace a personality show. The only week-end change brings *See It Now* to the Sunday afternoon line-up once a month. The documentary will take the 5 to 6:00 p.m. time period, occasionally extending another half-hour.

At NBC most of the weekday changes also have already occurred. There are more changes, however than at CBS. *Tennessee Ernie Ford* has moved to 2:30, opening up time for a new audience participation show at noon. *Date with Life* has moved out and *Queen for a Day* has stepped up to 4 o'clock for a 45-minute slotting. This gives the high-rated giveaway show an added 15 minutes. It also will provide stiff competition for three CBS serials of just one in its new time period and length. *Modern Romances* goes in from 4:45 to 5:00 p.m. with one sponsor set so far. Situation comedy reruns follow.

There will be no network programming in the 5:30 to 6:00 time period on

NBC this season. This leaves ABC's *Mickey Mouse Club* as the sole contender for the child audience. One NBC daytime period is to be announced as of now, the 12:30 to 1:00 slot. *Feather Your Nest*, which occupied the time period, lost out to soap opera competition at CBS.

CBS' strong Saturday kid-show block has led to more NBC cancellations. *Pinkey Lee*, *I Married Joan*, *Uncle Johnny Coons* and *Paul Winchell* are all out. *Captain Gallant* also is leaving Saturday to return to Sunday at 5:30. This leaves *Fury* as the only Saturday survivor. It was also the only show to top CBS Saturday morning ratings according to the May ARB. *Howdy Doody* with peppy new format changes takes Pinky Lee's 10 a.m. place, but the other cancellations will not be replaced by new shows. The 10:30 to 11 period and from 11:30 a.m. to NCAA football time will revert to the local stations.

On Sunday afternoon *Wide Wide World* returns to NBC with the new *Telescope* documentary series plus six operas as alternates. General Motors will again be the sponsor for the *Wide Wide World* segments. The show will overlap *See It Now*, which may be the reason why the CBS prestige program has yet to find a sponsor.

## Costs

**Q. How much more will an advertiser have to pay for tv next season?**

**A.** About 12% more than he did last year. The rate of increase is about 1% per month, and it's been this way for two years. It looks as though time costs will continue to rise at this rate for the foreseeable future.

**Q. Why are time costs increasing?**

**A.** Because local tv station rates are increasing. Network tv time charges are a direct reflection of local-level hikes. And local stations by and large raise their rates in proportion to gains in (1) set circulation in their local areas and (2) their own station circulation, in terms of audience or share of tune-in.

## A BIG MARKET?

Retail sales top

**1½ BILLION DOLLARS**

in Flint and the Saginaw Valley



NBC  
abc

The stars shine on WNEM-TV. Advertisers know the influence of the Golden Valley's most important station.

## Michigan's 2nd richest market

Here, in the Flint-Saginaw market, average city-family income is \$6,413.75. And retail sales are more than one and one-third billion dollars . . .

- \$298,940,000 for food
- \$343,660,000 for automobiles and accessories
- \$46,208,000 for drug products

86.9% of the market homes are television homes—and WNEM-TV is the one, the only station completely covering them all. ARB and PULSE survey results say so.

Contact Headley-Reed or Michigan Spot Sales

# WNEM-TV

A *Genity* STATION



serving Flint, Saginaw, Bay City, Midland

Radio Stations **WPON** — Pontiac, Michigan  
**WABJ** — Adrian, Michigan

**Q. What kind of cost-per-1,000 does a network tv advertiser get?**

**A.** An analysis of the 21 new tv programs which took the air last season shows the average cost-per-1,000 per commercial minute was \$3.53. Cost for the top 10 rated shows varies from a low of \$2.40 for *The Big Surprise* through a median of \$2.62 for *Wyatt Earp* to a peak of \$3.25 for *People's Choice*. Figures are based on Nielsen report, March-April '56.

**Q. How about program and talent costs?**

**A.** There's no answer to this one. "What the traffic will bear" is still the criterion in talent fees. All the network tv advertiser knows is that talent costs never go down. With only one place to go up the question is one of degree.

A high-riding performer or packager will obviously insist on fee hikes if they weren't provided for in compli-

cated escalator clauses at the time of the contract signing. Even a performer who isn't riding quite so high any more, or a packager whose show has dropped in its audience appeal, will fight strenuously to maintain the talent tab even though the advertiser is getting less for his money in terms of audience, impact and sales. This type of show situation, by indirection, means higher talent costs to the buyer. Film program and production costs are still on the rise. They've been spurting ever since Hollywood film technicians went on a five-day week.

**Q. How much does it cost to buy a network show?**

**A.** In general terms, an advertiser buying an entire program and not sharing sponsorship or buying participations would pay these prices for typical shows:

- Alternate week, half hour, \$2 million annually (covering 26 shows).
- Once-a-week, one hour, \$5-\$6 million annually.

## Billings

**Q. How do the three networks compare with each other in billing?**

**A.** The latest available figures from Publishers' Information Bureau for the month of April show the following gross figures: ABC, \$6.2 million; CBS, \$17.6 million; NBC, \$15.1 million. The total figure is \$38.9 million, a gain in network billing of 19% from the April 1955 figure of \$32.7 million.

Total network gross billings during the first third of 1956, January through April, hit the \$155.6 million level, up 13% from the \$132 million for the same four-month period last year. The individual network business, also in gross billing terms, lined up this way during the first four months of this year:

ABC, \$25.7 million, up 76% from \$14.6 million during the same period in 1955; CBS, \$70.3 million, up 13% from last year's \$62 million; NBC, \$59.6 million, up 13% from its \$53 million of last year.

*Mr. Producer*  
**100 MILLION FEET  
 OF SOUND  
 CAN'T BE WRONG!**

*That's the opinion of hundreds of  
 producers using Reeves facilities.*

**RS REEVES SOUND STUDIOS, INC.**  
 304 EAST 44th STREET • NEW YORK 17, N. Y. • OREGON 9-3550

*The Largest Sound Service Organization in the World.*

RCA Licensee Western Electric Licensee





## Why not start at the top?

Others are tame by comparison. New York has more television families, with more effective buying income and more retail sales, *than the next two markets combined.*

And one television station dwarfs the rest. WCBS-TV has more viewers day and night than any other station. With WCBS-TV alone, you reach more customers than with far more expensive

combinations of several stations in smaller markets. One electrical appliance manufacturer, for example, started on WCBS-TV and in just a few months increased his sales 70%! With some of his profits from New York he expanded into Philadelphia and Los Angeles before the year was up, and into 8 more areas the next season!

It pays to start at the top in television — on the Number One Station in the Number One market.

## WCBS-TV

*Channel 2 — New York  
CBS Owned  
Represented by CBS Television  
Spot Sales*



### WCBS-TV COVERAGE (27 counties)

*Population 15,866,400*

*Families 4,810,900*

*Retail Sales \$19,278,506,000*

*Effective Buying Income \$32,156,700,000*

*Effective Buying Income Per Family \$6,684*

*(Sales Management "Survey of Buying Power," May 1956)*

How high is UP ?

**SKY-HIGH**



when your sales are soaring on

**WVEC-TV**  
Channel 15

**LARGEST UHF CIRCULATION ON THE EAST COAST NEW YORK to MIAMI**

serving  
**NORFOLK HAMPTON NEWPORT NEWS PORTSMOUTH WARWICK VIRGINIA BEACH**

**WVEC-TV**

- the number one Virginia Market
- lowest cost per thousand
- a basic NBC Station



represented by **AVERY-KNODEL**

The DuMont Tv network, the fourth tv network, discontinued its operations last September.

**Q. How have network tv billings grown during the past five years?**

**A.** On the average, each year has shown a gain of 34% over the previous year. The five-year growth pattern for network tv billings looks like this:

Total network billings for 1951, \$127,989,713; 1952, \$180,794,780, a 41% gain from the previous year; 1953, \$227,585,656, a 26% gain; 1954, \$320,154,274, a 40% gain; 1955, \$406,899,059, a 27% gain.

**Q. How is network tv billing divided between daytime and nighttime?**

**A.** Most of the money, of course, is invested by advertisers in nighttime hours. Of the \$406,899,059 invested in network tv time last year, 69% went to evening hours; 26%, weekday; 5% weekend (Saturday and Sunday) daytime. The figures for all four networks combined (at that time, the DuMont network was still in operation):

Evening, \$279,758,754; weekday daytime, \$106,028,637; weekend daytime, \$21,111,668.

These same proportions hold true with 1956 advertising. From January through April of this year, billings on all networks totaled \$155,642,508. Some 69% of this amount, \$105,755,387, was invested in evening time periods; 26%, \$41,695,612, in weekday daytime hours; 5%, \$8,191,009, in Saturday and Sunday daytime hours.

**Q. How is ABC doing as the "third" network?**

**A.** ABC is moving up fast. Its 1955 billing was \$51,369,000, and during the first four months of this year it totaled \$25.7 million. Projecting this first-third business through 1956, ABC may hit the \$77.1 million mark—a gain of some 50% in revenue in one year.

In 1953 ABC had 10 commercially sponsored hours weekly: in 1954, 18 hours and 30 minutes; in 1955, 19 hours and 15 minutes; in 1956, 37 hours and 30 minutes. (Figures are for January each year.)

when it comes to numbers . . .

**WRGB is still the leader in rich Northeastern New York and Western New England with a population of 2,152,300. Nearly half a million television families with an effective buying income of \$3,285,604,000 now receive the services of WRGB.**

WRGB continues to dominate this wealthy 30-county, populous market with its powerful VHF signal.

Contact your nearest NBC Spot Sales representative today for the full story on the profitable WRGB market.

**WRGB**

SCHENECTADY . . . ALBANY . . . TROY  
IS SOLD BY



**SPOT SALES**

# ASCAP

... the Seal of Public Approval

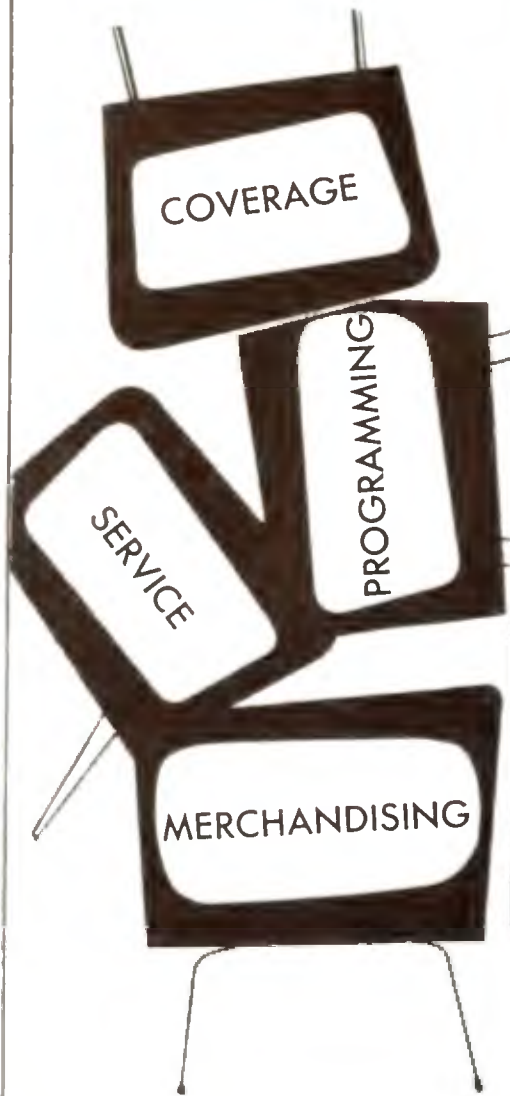


The Seal of the American Society of Composers, Authors and Publishers on music is a *mark of distinction*. It may only be used by members of ASCAP. It is the hallmark of the skilled professional whose talents create the top tunes of television, radio and records, the song hits of Broadway and Hollywood and the finest in the fields of classical and religious music. It is the seal of public approval.

By means of a single ASCAP license the entire repertory of America's foremost creative talent is made available to the users of music.

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

Any way you  
look at it . . .



**W J T V**

is Jackson's  
(Mississippi)

predominant t.v.  
station

- CBS & ABC AFFILIATE
- 149,000 sets in primary coverage area.
- 8 of the top 10 nighttime programs appear on WJTV (February '56 Pulse)
- Serving the rich Central Mississippi market.

**WJTV** CHANNEL 12  
JACKSON, MISSISSIPPI

Represented by:  
THE KATZ AGENCY

**Q. What are ABC's plans for expansion?**

**A.** The network has big plans. Extension into morning programming (mentioned earlier) will give ABC a second foothold in the daytime following its successful entry into late-afternoon programming. Twelve Special shows (the network dislikes the term spectaculars) are scheduled. Nine will run an hour, three an hour-and-a-half. These specials will include: Two Metropolitan Opera programs adapted for television and with English translations, four dramas and two musicals produced by the Theatre Guild and a super Christmas show filmed in England with top British stars. There will be three documentary dramas produced by John Daly. These three will investigate the high divorce rate, alcoholism and the technological age.

Several important sponsors and shows have switched to ABC. *Ford Theatre*, *Omnibus* bringing along one of its sponsors, and Eastman Kodak are firmly set in the fall line-up.

### Advertisers

**Q. What types of accounts spend the most money in network tv?**

**A.** Tv seems to attract in equal bulk accounts in all types of product categories. The client range includes fast-turnover, inexpensive packaged goods and merchandise which is slower to turn, such as high-priced hard goods and automobiles. The seven industry groups which invest most heavily in network tv are, in this order, food; toiletries; autos and accessories; soaps, cleansers and polishes; smoking materials; housing equipment and supplies; drugs and remedies (1955).

**Q. Exactly how much money do these top tv buying accounts spend?**

**A.** These eight classifications of business listed above last year accounted for about 85¢ in every network tv dollar.

All told, these eight groups invested \$344,041,415 in network in 1955. The individual product type investments

follow: food, \$79,988,578; toiletries, \$74,175,005; autos and accessories, \$47,059,360; soaps, cleansers and polishes, \$45,967,555; smoking materials, \$42,121,762; household equipment and supplies, \$31,548,849; drugs and remedies, \$23,280,306.

**Q. Who are the companies which spend the most money?**

**A.** The blue-chip clients spending the most money in network tv remain consistently in the top position from year to year, and movement is within the top 10 rather than into it or out of it.

The leading advertisers in 1955, in this order, were Procter & Gamble, Colgate, Chrysler, Gillette, General Motors, General Foods, R. J. Reynolds, American Tobacco, General Mills and Lever Bros.

P&G has held No. 1 spot ever since its entry into the Top 10 in 1951. Colgate has been No. 2 every year since 1951, when it held No. 3 spot. Chrysler made its big entry in 1954, and Gillette entered the charmed circle in 1953, remaining there every year since. Three national advertisers have been Top 10 investors for the six con-

### COLOR SPECTACULAR ON FILM!

*A Miracle of Colorful  
Enchantment—  
in TECHNICOLOR . . .*

### "JOHNNY THE GIANT KILLER"

(65 minute Technicolor Cartoon Feature)

*Available on two or three year  
unlimited basis. The perfect film to  
use in many different forms including  
serial presentation.*

ATLANTIC TELEVISION CORP.



130 West 46 Street  
New York 36, N. Y.  
Telephone Judson 2-1288

i  
was  
borned  
in  
witnland

I'm mild, satisfying and I taste like a cigarette should. I was reared in the most exciting sales market on the Eastern seaboard--right under the noses of sophisticated New York advertising men (and that's where a good cigarette should be.)

Witnland is rich not only in bright tobacco but in unharnessed purchasing power. Now Eastern North Carolina has a 316 000 watt NBC affiliate to boot. Add Grade A service to the mighty Marine Bases at Cherry Point and Camp Le Jeune for good measure. Transmitter at Grifton, N. C. Studios and offices at Washington, N. C.



witn  
channel 7  
NBC

serving eastern north carolina  
transmitter at grifton, n. c.  
studios & offices at washington, n. c.  
316,000 watts  
headley-reed co., rep.

secutive years since 1951. They are General Foods, R. J. Reynolds and American Tobacco. General Mills has been a leading buyer since 1952 figures were published, and Lever Bros. has been on the roster since 1951.

**Q. What's the biggest single group of advertising prospects for network tv?**

**A.** Industrial accounts, who have a public relations or institutional job to do. All of the networks are pitching manufacturers in this general classification. Industry many times has nothing in the way of products to sell to the public, but it has concepts which it seeks to sell to the public and to key people within the public, such as community leaders and government decision-makers.

The industrials are interested in network tv. Here's why: they know their fortunes are often dependent on public reaction, they need improved trade and employe morale and some need to develop financial markets for new stock issues.

**Q. Approximately how many advertisers are now using color in their commercials?**

**A.** According to industry sources, about 25% of all film commercial work is now being done in color. Film people attribute much of the jump to the fact that animated cartoon commercials are being filmed in greater volume—and in color.

Said one film man in a recent issue, "Agencies and advertisers are finding that use of color now in commercials will actually prove less costly in the long run." He cited two factors as contributing to this amortization element:

1. Early entry into color gives experience in this facet of the medium.
2. Although commercials are seen by the majority of viewers now in black and white, they will still appear fresh when color receivers tune them in.

Actual dollar costs for commercials filmed in color vary from one commercial to another, as well as by technique. Highest costs are usually found in making live-action commercials, and they average up between 25 and 33%.

In animation, on the other hand, costs go up only about 10 to 20%.

2<sup>ND</sup>  
BY A NOSE



In one short year, thanks to ABC network and good local programming we have come up faster than "Needles" — and twice as sharp. April pulse ratings multiplied by total coverage divided by KLOR rates equals the best bet by far — on the nation's fastest track: the Portland market.

	FIRST	SECOND	THIRD
KLOR	35	54	30
STA-CB	59	42	18
STA-NB	27	27	65

Comparative standing based on all quarter hours 6:00 p.m. to midnite Monday through Friday in April pulse.

The payoff is GOOD too—  
Portland's Brightest Picture  
Sellingest Merchandising

ABC  
KLOR 12  
The Good Looking Channel  
PORTLAND, OREGON

GEO. P. HOLLINGBERRY, Representative  
S. JOHN SCHILE, Gen'l Mgr., HENRY A. WHITE, Pres

your



catalog of hits

**PASSPORT TO DANGER**

Cesar Romero stars in thrill-packed international adventures, 39-1/2 hrs.



**SHEENA, QUEEN OF THE JUNGLE**

Exciting jungle dramas starring TV's most dynamic new personality, Irish McCalla. 26-1/2 hrs.



**THE THREE MUSKETEERS**

Dumas' world-famous story of action, adventure, swordplay, romance in history's most exciting era. 26-1/2 hrs.



**DOUGLAS FAIRBANKS, JR. PRESENTS**

Absorbing adult dramas with Doug Fairbanks as host, producer and star. 117-1/2 hrs.



**CODE 3**

Gripping dramas based on real life — top priority emergency police cases — a new concept in TV realism. 39 1/2 hrs.



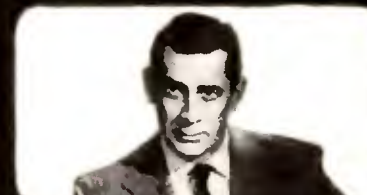
**ANNIVERSARY PACKAGE**

Finest feature film package available to TV — many Academy Award winners. 15—various lengths.



**RACKET SQUAD**

Mystery adventure with public service appeal. Network and spot tested. Reed Hadley stars. 98-1/2 hrs.



**THE PLAYHOUSE/ HERALD PLAYHOUSE**

Outstanding anthology drama series. Each film features a big-name star of Hollywood or Broadway. 104-1/2 hrs.



Contact your nearest office of

Rating histories and market availabilities on request.

**ABC FILM SYNDICATION, Inc.**

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

New York • Chicago • Hollywood • Atlanta • Dallas • San Francisco • Minneapolis • St. Louis.



## PROGRAMS COMMERCIALS

### PROGRAMS

Television film distribution business may hit an estimated \$100,000,000 in sales this year. Latest programming trends include costume drama, stripping during the day. Getting clearances is still a problem though top quality product can get Class "A" periods. Starts page 78

### COMMERCIALS

An increasing number of odd-length commercials are being ordered for fall, ranging from 8-second I.D.'s to two-minute color films for spectaculars. Trend is toward more 20's because of clearance problems. Animation and live action are often combined. Coverage starts page 91

# FILM Shows to hit \$100 million sales level

Film business zooms in all directions, from feature films to commercial production

## Distribution trends

**Q. How big is the tv film distribution business?**

**A.** It'll be \$100,000,000 big this year, by SPONSOR's estimate. This figure in-

cludes sales of made-for-tv or syndicated film and feature films to stations and advertisers for local or spot advertising. A number of film distributors, in addition, sell to the tv networks. The 1956 estimate is about 25% above 1955 sales. These figures are rough, since the business is extremely cagey about indicating dollar sales.

**Q. How much product is available at the present time?**

**A.** There is a tremendous amount of product available to feed the insatiable tv maw. An ABC Film Syndication tabulation found about 450 syndicated series being sold comprising a total of about 20,000 separate episodes. The

## UPDATED SUMMARY OF SAG CONTRACT PROVISION

### I—Compensation for the work session

CLASSIFICATION	AMOUNT	HOUR WORK SESSION
ON-CAMERA ACTORS AND SINGERS	\$70.00	8
OFF-CAMERA ACTORS	\$45.00	2
OFF-CAMERA ACTORS employed for spots intended only for Class C use	\$35.00	2
OFF-CAMERA SOLO SINGERS	\$45.00	3
OFF-CAMERA SOLO SINGERS employed for commercials to be used only in Class C	\$35.00	3
OFF-CAMERA GROUP SINGERS—2-4	\$30.00 per person	4
OFF-CAMERA GROUP SINGERS—5 and over	\$25.00 per person	4

(Rates shown are for commercials made for one designated sponsor)

### II—Compensation per unit resulting from the work session:

CLASSIFICATION	AMOUNT
ON-CAMERA ACTORS AND SINGERS	\$70.00
OFF-CAMERA ACTORS AND SOLO SINGERS	\$45.00
OFF-CAMERA ACTORS AND SOLO SINGERS, if commercial is used in Class C only	\$35.00
OFF-CAMERA GROUP SINGERS—2-4	\$30.00 per person
OFF-CAMERA GROUP SINGERS—5 and over	\$25.00 per person

### III—Compensation for use and reuse spot announcements:

#### A: Actors and solo singers—on camera†

	CLASS	FIRST CYCLE	EACH SUBSEQUENT CYCLE
Actors and Solo Singers	C	\$ 70.00	\$ 35.00
Actors and Solo Singers	B	\$105.00	\$105.00
Actors and Solo Singers	A	\$140.00	\$140.00

#### B: Actors and solo singers—off camera†

	CLASS	FIRST CYCLE	EACH SUBSEQUENT CYCLE
Actors and Solo Singers	C	\$35.00	\$35.00
Actors and Solo Singers	B	\$52.50	\$52.50
Actors and Solo Singers	A	\$70.00	\$70.00

#### C: Group singers—off camera‡

	CLASS	EACH CYCLE	WEEKS OF U
2 to 4 voices	C	\$30.00 per person	26
Over 4 voices	C	\$25.00 per person	26
2 to 4 voices	B	\$30.00 per person	13
Over 4 voices	B	\$25.00 per person	13
2 to 4 voices	A	\$40.00 per person	13
Over 4 voices	A	\$32.50 per person	13

(For Group Singers ON CAMERA See Schedule A)

### IV—Compensation for use and reuse—program commercials and signatures class C and B—on camera and off camera

(Rates are for unlimited use in each 13-week cycle except where otherwise noted)

Actors and Solo Singers	
Actors and Solo Singers (if 26 consecutive weeks are guaranteed)	
Group Singers—2 to 4 voices—per person	
Group Singers—Over 4 voices—per person	
Signature Singers—Solo	
Signature Singers—2 to 4 voices—per person	
Signature Singers—Over 4 voices—per person	

CLASS C		CLASS B	
ON CAMERA	OFF CAMERA	ON CAMERA	OFF CAMERA
\$105.00	\$ 80.00	\$140.00	\$90.00
\$185.00	\$140.00		
See Note	\$ 30.00	See Note	\$40.00
See Note	\$ 25.00	See Note	\$32.50
See Note	\$ 80.00	See Note	\$90.00
See Note	\$ 32.50	See Note	\$45.00
See Note	\$ 27.50	See Note	\$37.50

(NOTE: Rate for Group Singers and Signature Singers ON CAMERA are same as those for Actors and Solo Singers ON CAMERA in each respective class)



number of feature films is harder to come by, but SPONSOR estimates the number at around 8,000 and growing fast. In addition, there are an unknown number of shorts and cartoons. This huge mass of film, whose usefulness is multiplied by rerun potential, covers almost every conceivable type of program fare and a variety of lengths.

Selling all this film are about 80-odd major distributors plus a couple of hundred others who sell film in a small way or to whom tv film distribution is a secondary function. Among the 80 "majors" a dozen or so probably account for the bulk of film distribution sales of syndicated and feature.

**Q. How widely is syndicated and feature film used?**

**A.** A large majority of stations run both syndicated and feature film. SPONSOR's *Buyers' Guide* for 1956 found 76% of the 495 U.S. and Canadian stations which responded to a questionnaire offer syndicated film. This compares to 82% of 312 respondents in the 1955 *Buyers' Guide*. So far as feature film is concerned the figures are 82% for the 1956 *Buyers' Guide* and 95% for the 1955 issue. The decrease in feature film use reflects the exhausted rerun potentialities of such film. With the new feature film packages flooding

the tv markets since SPONSOR's 1956 *Buyers' Guide* figures were gathered (late in 1955), the percentage of stations using feature film has undoubtedly increased.

An NARTB survey of its members, as reported in its 1956 "Film Manual," showed every responding station using feature film and 98% of responding stations running syndicated film. The NARTB survey went out to 262 members who had been operating prior to 1 May, 1955 and covered the week of 6 June through 12 June of that year. Replies came from 118 stations.

(Please turn to page 82)

**OR TALENT IN TELEVISION FILM COMMERCIALS**

—Compensation for use and reuse—program commercials and openings and closings—class A

**ON CAMERA**

	1st USE	EACH SINGLE REUSE	3 USE GUARANTEE	8 USE GUARANTEE	13 USE GUARANTEE	UNLIMITED USE FOR EACH 13-WK. CYCLE	UNLIMITED USE FOR EACH 26 CONSECUTIVE WEEK CYCLE	13 USES GUARANTEED IN 26 CONSECUTIVE WEEKS
Actors & Solo Singers Openings & Closings (including lead-ins and lead-outs)	\$70	\$50	\$150	\$350	\$500	\$650	\$1150	\$570
	\$70	\$50	\$150	\$350	\$400		---	

Guaranteed Uses must take place during one 13-week cycle)

—Compensation for use and reuse—program commercials, opening & closings, signatures—class A

**OFF CAMERA**

	1st USE	EACH SINGLE REUSE	3 USE GUARANTEE	8 USE GUARANTEE	13 USE GUARANTEE	UNLIMITED USE FOR EACH 13-WK. CYCLE	UNLIMITED USE FOR EACH 26 CONSECUTIVE WEEK CYCLE	13 USES GUARANTEED IN 26 CONSECUTIVE WEEKS	UNLIMITED USE FOR 52 CONSECUTIVE WEEKS
Actors & Solo Singers Openings & Closings (including lead-ins and lead-outs)	\$45	\$35	\$105	\$255	\$350	\$485	\$865	\$415	
	\$45	\$35	\$105	\$255	\$280	---			
Group Singers 2-4 voices	\$30*	\$20*	\$ 60*	\$120*	\$165*	\$230*	\$430*		
Group Singers—over 4 voices	\$25*	\$17.50*	\$ 50*	\$100*	\$137.50*	\$180*	\$330*		
Signature Singers— Soloist	---	---	---	---	---	\$135	---		\$460
Signature Singers—2- 4 voices	---	---	---	---	---	\$ 67.50*	---		\$230*
Signature Singers— over 4 voices	---	---	---	---	---	\$ 60	---		\$200*

Guaranteed Uses must take place during one 13-week cycle)

NOTE: Rates for Group Singers and Signature Singers ON CAMERA are the same as those listed in Table V for Actors and Solo Singers.

NOTE: These are key items, not full rate list. Chart by Transfilm Inc., updated by SPONSOR and Transfilm. †Unlimited use in 13-week cycle. ‡Unlimited use for periods indicated. \*Per person.

# Setting for sales!



**I**n "San Francisco Beat," even the very setting's exciting. Filmed on location in photogenic, steep-inclined San Francisco, it's a powerful, eye-filling show...combining the drama of real cases from the files of San Francisco's Police Department with the thrill of the chase through some of the world's dizziest, most breath-taking scenery. The uptilted streets...the Golden Gate...Chinatown...the waterfront and Fisherman's Wharf...it's a setting that puts extra wallop into every half hour of this action-laden film series.

**And what a wallop the series packs!  
In the Albany-Schenectady-Troy  
area, "San Francisco Beat" is one of  
the top fifteen programs, drawing  
bigger audiences than such shows as  
Kraft Theater, Gobel, Martha Raye and  
Montgomery Presents. In film-happy  
Los Angeles, it's among the top ten  
syndicated films.\* As "The Lineup" on  
the CBS Television Network, it has  
averaged a higher rating than "Dragnet"  
throughout the past season.\*\***

**"San Francisco Beat" provides a hard-  
hitting setting for your sales messages.  
Get details and market availabilities  
from the people who bring you the  
fastest-moving films in all television...**

**CBS TELEVISION FILM SALES, INC.**

Offices in New York, Chicago, Los Angeles, Detroit, Boston, San Francisco, St. Louis,  
Atlanta, Dallas. In Canada: S. W. Caldwell, Ltd.



# VIDEO recordings



**ON TIMES SQUARE AT  
CAMBRIDGE  
TELEVISION CENTER  
OFF-THE-AIR  
STUDIO**

**ON LOCATION  
BROADCAST QUALITY  
DOUBLE SYSTEM  
LOW COST**

**BROADCAST  
STUDIOS &  
EQUIPMENT**

*a multiple facilities service*

- rehearsal studios
- film editing
- closed circuit
- audio recording
- viewing room

*at a minimum cost for*

- advertising agencies
- vocalists
- advertisers
- independent producers
- announcers
- sales organizations
- commentators
- educational groups
- performers
- musicians

**CAMBRIDGE  
TELEVISION CENTER**

1481 B'WAY, N.Y.C. (Times Square)  
BR 9-9295

**Q. How much time is devoted to syndicated and feature film?**

**A.** The NARTB's 1956 "Film Manual" discloses that, among the stations responding to its survey, the average amount of time devoted to local film of all kinds was 31% of the total programming hours. Of this 31%, 48% was devoted to feature films, 31% to syndicated film and 11% to short subjects. The other 10% is accounted for by free film and film produced by the station itself.

**Q. When is most local film run by stations?**

**A.** About half (49%) of all local film running time is in the evening, 40% is in the afternoon and 11% in the morning, according to the NARTB's 1956 "Film Manual." From the point of view of days in the week, the amount of time devoted to local film ranges between 12 and 14% during the week but increases during the weekend to 16% of all programming hours on Sunday and 18% on Saturday.

**Q. What's the outlook for new tv film product?**

**A.** The tide of feature films into tv continues to rise. The latest move came last month (July) from Loew's, Inc., which announced it had decided "in principle" to distribute on its own 770 pre-1949 MGM features plus 900 shorts.

This follows a pact between 20th-Century and NTA providing for the distribution of 52 features by the latter. NTA, together with Associated Artists Productions, which now owns the Warner Bros. library, had previously been rumored in the running for distribution of the MGM package.

Still uncertain are the plans of Paramount, the only major studio which has not jumped on the features-for-tv bandwagon. Paramount chieftain Barney Balaban told stockholders in June that the vaults were being examined for possible packages to distribute but, beyond that, gave no clear indication of the studios' plans. Paramount has already released its short subjects. Also still unreleased are a number of features from Universal.

Among the MGM features to be distributed are *The Great Ziegfeld*, *Wizard of Oz*, *David Copperfield*, *The Good Earth*, *A Tale of Two Cities*, *The Yearling*, *Mrs. Miniver*, *Mutiny on*



**DOMINANT**

**RADIO - TELEVISION**

IN

**RICH**

**SAVANNAH  
MARKET**

**WTOC-TV**

Channel 11

**HIGHEST TOWER  
HIGHEST POWER  
GREATEST COVERAGE**

- 116% greater share of audience
  - 340 of 399 ¼ hours
  - All of top 15 weekly shows
  - 8 of 10 multi-weekly shows
- Pulse, March, 1956

**WTOC Radio**

- 60% greater share of audience
  - 1st place 79% of broadcast time.
  - 1st place in every listening survey ever made in Savannah.
- Pulse, Oct., 1955



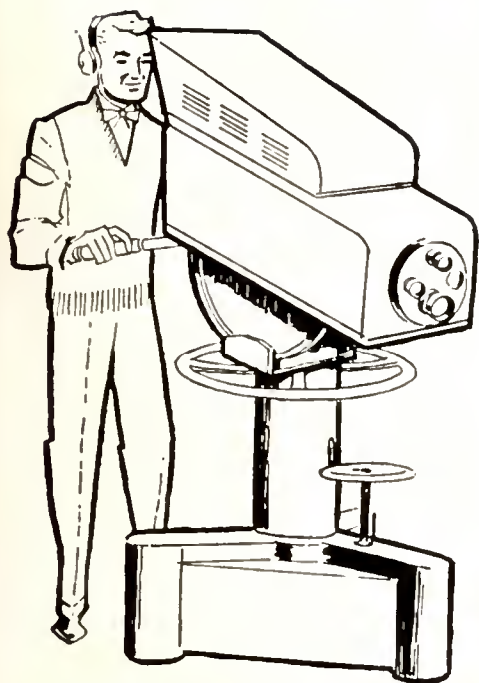
23 Counties —  
472,100 people  
\$504,439,000  
spendable income -  
\$377,546,000 retail  
sales



**WTOC AM, FM, TV**

**CBS - ABC**

Represented by Avery Knodel, Inc.



# First in the West with **COLOR-TV**

...KRON-TV, San Francisco's  
Pioneer Color Station

**KRON-TV now maintains its leadership**

...with a series of  
hard hitting color  
clinics where local  
advertisers can see  
their packages, products  
and display material  
on closed circuit  
color TV.

**FIRST IN THE WEST with...**  
NETWORK COLOR PROGRAMS  
LOCAL LIVE PROGRAMS  
COLOR FILM PROGRAMS  
COLOR SLIDES

*San Francisco*  
**KRON-TV**

Affiliated with the S. F. Chronicle  
and the NBC-TV Network on Channel **4**

Represented Nationally by  
Peters, Griffin, Woodward, Inc.

**SERVING  
THE  
FABULOUS  
NORTHWEST  
FLORIDA  
COAST**

**WJDM-TV**

Panama City

Now  
Interconnected  
via new  
Micro-wave  
with

**WEAR-TV**

Pensacola

Mel Wheeler  
General Manager

*Represented Nationally By  
George P. Hollingbery Co.*

*the Bounty, Good-Bye Mr. Chips and Boys' Town.*

MGM also announced it would go into the business of tv films.

The impact of feature films on the syndicated film market has varied. In some areas, the effect has been small. The shorter-length of syndicated film still gives it a slotting advantage over features in and around network option time. For the spot tv advertiser who wants a show that can be merchandised, there is no substitution for a syndicated show series since feature films are generally sold as announcement carriers direct to stations.

Despite the special place occupied by syndicated film, a SPONSOR survey of film distributors found that syndicated shows are feeling the impact of the flood of features. This is particularly marked in the case of syndicated shows that are bought by stations as announcement carriers. Stations have only so much money to spend on programming and dollars laid out for features are dollars that cannot be spent for syndicated shows. The pressure for feature film sales has, therefore, tended to depress syndicated show prices, particularly for reruns.

The effect of this has made syndicators cautious about bringing out new shows for syndication. However, the market for first-run quality products remains healthy. For the regional advertiser, especially, syndicated film is an audience drawing card and merchandising vehicle that can't be topped.

**Programing trends**

**Q.** *What kind of programing is most popular in syndicated film?*

**A.** Judging by the number of series available, sports and drama are equally popular with 48 series of each type on the market, according to a tabulation from ABC Film Syndication. Drama, however, is undoubtedly the more important of the two. In the first place, most of the sports series are short, 32 of them being of the 15-minute or less variety. In the second place, the drama series are more expensive products so that the income from them is considerably higher than the income from sports shows.

**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.

Next in numerical order are adventure shows, with a tally of 44 series available. Musicals follow with 40 series available but half of them are less than a half-hour. There are 38 children's series, 35 comedy series and 34 mystery series.

**Q. What are the recent programming trends in syndicated film?**

**A.** A perusal of new shows planned or now in production points up the variety of types to be offered by film distributors. The listing below includes some shows planned for network sale but there is always the possibility that the series will end up being offered for national or regional spot clients.

The costume drama type of show has all the earmarks of a comer. The film distribution business can claim credit for developing this program category. Official Film will have three shows of this type on the network next season (*Robin Hood*, a renewal, and *Sir Lancelot* and *The Buccaneers*, which are new) and is planning to start producing two others by the end of the year for national sale. CBS Film has had *Long John Silver* in syndication

for some time and is preparing to roll on *The Legionnaire* and *Sir Francis Drake*, also for national sale. Guild Films has started to produce *Captain David Grief*, a series based on Jack London stories. The new series is one of the most expensive ever produced, the production nut reportedly set at \$2 million, or about \$50,000 per half hour. This is higher than most half-hour network shows.

There are a scattering of Westerns either in the pilot stage or in production. TPA has a pilot of *Last of the Mohicans*. NTA is producing *Sheriff of Cochise*. Screencraft is working on an adult Western and is continuing production on *Judge Roy Bean*.

Syndicators, however, are not putting their programming eggs in one basket. Advertiser needs are too varied for distributors to latch on to one type of programming. Though Official, for example, is riding the costume drama trend hard, the firm has a varied syndication backlog.

More typical of programming activity is Ziv, which is now shooting *Dr. Christian* and will make a big push to sell the show this month (July). The firm is also getting set to produce the

following: *Annapolis*, *Martin Kane* and *I Love a Mystery*.

Similarly, TPA has pilots for *Tugboat Annie*, *New York Confidential* and *Waldo*, the latter described as a comedy-drama involving a chimpanzee.

Screen Gems is putting *Damon Runyon Theatre* and a Patti Page show into syndication as reruns. The Columbia Pictures subsidiary will also offer *The Web* as first-run syndication product and is expected to come up with two or three other first-run series.

MCA-TV Syndication is currently featuring a half hour of Rosemary Clooney and will release the second series of *Dr. Hudson's Secret Journal* in August.

ABC Film Syndication has recently put *Code 3* in syndication and has available for network or national spot clients the following: *Forest Ranger*, *Renfrew of the Mounted*, *The Force* and *Believe It or Not*.

In addition to the Jack London series, Guild is working on its fourth episode of *Tobor*, the story of an electronic man (robot spelled backwards), and is preparing a dramatic anthology entitled *Premiere Theatre*.

Other shows in preparation include

*Here's Toledo* the nation's 3rd rail center...

Toledo and its industrial wealth are the hub of WSPD-TV's billion dollar market. Toledo is the nation's 3rd rail center, and is listed among the United States leaders in 11 of the 19 Industrial classifications!

Along with Toledo, WSPD-TV gives you maximum 316,000 watt power for complete saturation of our 23 county, billion dollar market.

Your sales message will be heard, and your product will be sold with WSPD-TV—first in Northwestern Ohio.

**WSPD** RADIO TELEVISION TOLEDO, OHIO

Storer Broadcasting Company  
TOM HARKER, NAT. SALES DIR., 119 E. 57th STREET, NEW YORK

Represented Nationally by KATZ

Walter Schwimmer's *All-Star Golf* series and a *Sabu* series being readied by Tom J. Corradine & Associates.

An important programing trend not particularly related to program types is the stripping of rerun shows, usually five times a week. This operation got under way in earnest during the 1955-56 season and was even taken up by NBC TV, which is stripping *I Married Joan* on the network from 5:00 to 5:30 p.m. on weekdays. The larger syndicators with big backlogs are particularly active in this kind of selling (CBS Film, Official Films and MCA-

TV Syndication are among them) but smaller operators are getting interested, too. HarriScope, Inc., for example, is readying half-hour packages.

## Clearances

**Q. What's the current situation with clearances?**

**A.** The situation is the same as it

was a year ago. An advertiser with top quality product can often manage to get Class "A" clearances (see *Tv Film Basics*). But clearing time is rough.

A SPONSOR survey of film distributors revealed the following: Nighttime is as tight as ever, though there are occasional instances of stations taking a more independent stand in clearing syndicated shows in network option time. A few distributors said they found the daytime clearance problem a little easier. One distributor said he found Eastern time zone stations particularly hard to clear compared to stations out West, presumably because the Western stations, which run more delayed broadcasts, find it easier to slip in syndicated shows in network option time. But most distributors didn't indicate one time zone was any less of a problem than any other. Some of the smaller syndicators reported the clearance problem was worse than ever, which is evidence of the keener competitive situation. Though clearances are still a mighty problem, the healthy rise in film distribution sales is proof that the barriers can be breached.

**Q. What's the outlook for clearances?**

**A.** For the immediate future some relief is in sight in the wake of the FCC's de-intermixture proposals of 26 June. If finally approved, 17 markets would be affected, 15 of which would become all-vhf or all-uhf. In the all-uhf category the de-intermixture proposals affect Springfield, Ill., Hartford, Peoria, Madison, Evansville, Elmira and Fresno. All seven would have three u's, except for Springfield, which would have two, and Fresno, which would have four. As for the vhf group, there is St. Louis, Providence, Norfolk, Mobile, Charleston, Duluth-Superior, Miami and Santa Barbara. All will have three v's, except St. Louis and Miami, which will have four and Santa Barbara, which will have two.

Two markets not completely de-intermixture are New Orleans and the Albany area.

One important group of syndicators, Official Films, Screen Gems, TPA, Ziv, who have banded together under the name Association of Television Film Distributors, has urged the FCC's Network Study Committee to recommend a cutback in network option time during peak viewing hours, meaning night.

As for the burning option time question, the FCC is not expected to make

# SPONSOR GOES WEEKLY 2 NOVEMBER WITH A 4-POINT EDITORIAL PROMISE

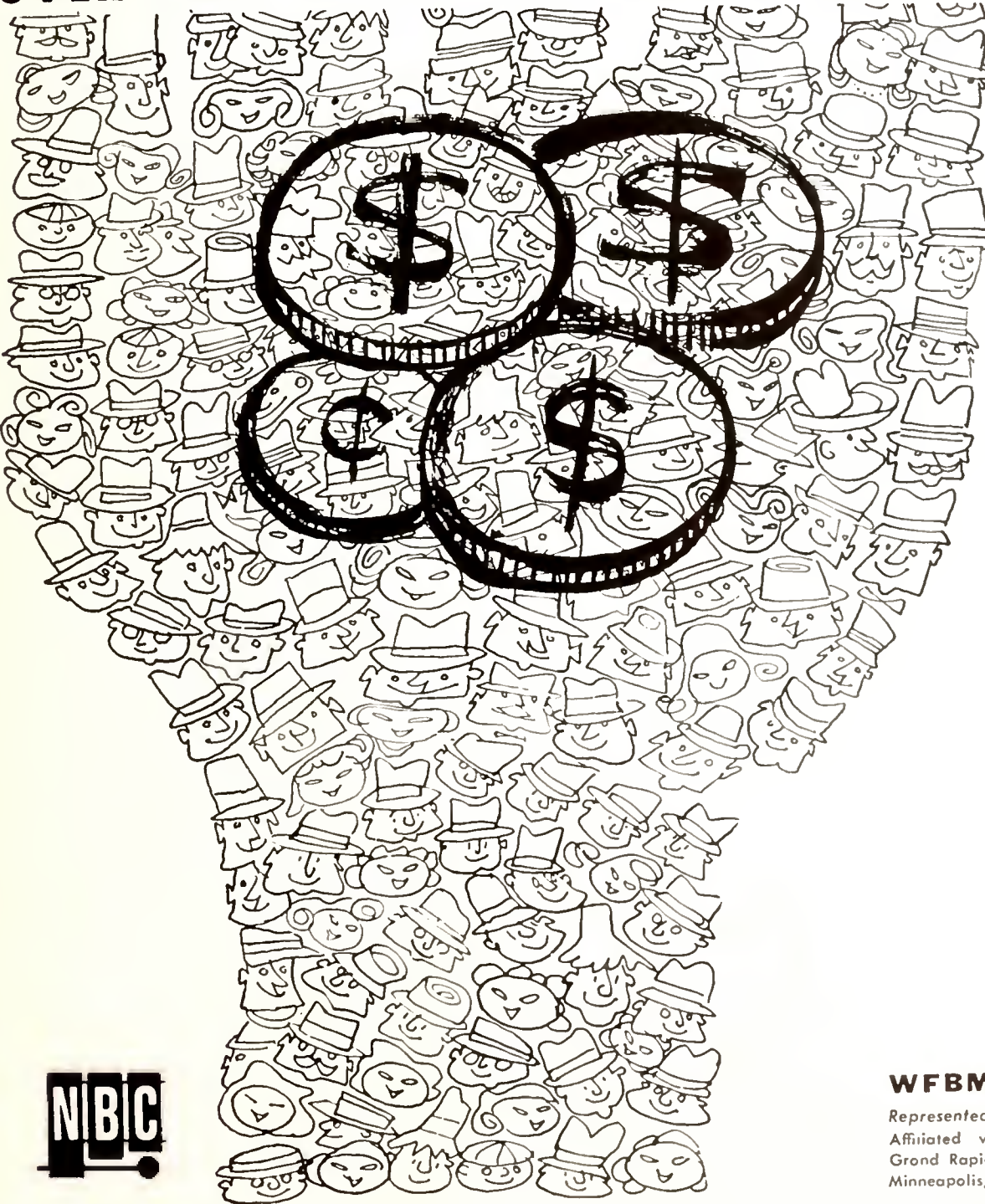
1. essential reading
2. useful reading
3. fast reading
4. pleasant reading

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





**OVER HALF OF THE SPENDABLE INCOME IN INDIANA**



*is in the  
hands of  
people served  
by  
WFBM-TV*



**WFBM-TV INDIANAPOLIS**

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

any decisions on network operations until next year.

**Q. What special efforts are film distributors making to clear time?**

**A.** Though time clearance is technically an agency job, actually syndicators shoulder a good part of the burden. In the first place, it is in their interest to do so since a spot tv program sale ultimately depends on clearances. In the second place, syndicators are in a particularly good position to clear time. Their district salesmen are on the spot and know station personnel intimately. Salesmen often know the market intimately, too, and are equipped to make recommendations as to preferred time periods in each market. Where top quality product is concerned and stations seek the show, the syndicator can come to the client with a lineup partially pre-cleared.

The syndicator's clearance ability still falls far short of the networks', who, despite their own clearance problems, are armed with network option contracts and find clearances a comparative breeze. Because of this, the concept of film networks complete with option time have often occupied dis-

tributors' thoughts. This year, two developments brought the dream of film networks closer to fruition.

The first development was the sale of *Blondie* to Wesson Oil by the Vitapix Corp.-Hal Roach Studios combine. The series, a \$3 million time-and-talent package, was pre-cleared in 65 cities where Vitapix station-stockholders are located, plus other markets. Vitapix claims this as the first instance where a national spot program was cleared in "A" time before being offered for sale.

The second development was the announcement of a film network by Ely Landau, NTA president, before the Senate Commerce Committee. Landau offered few details but SPONSOR learned at Fall Facts presstime from other industry sources that NTA has about 50 "affiliates" signed up. These affiliates reportedly have set aside one-and-a-half hours a week of "option time" for NTA to sell to national advertisers. In return the NTA affiliates have the distributor's library as a free program source.

This is a step beyond the Vitapix operation and, if successful, will undoubtedly lead to more of the same. Whether these film networks will be

operated by individual distributors or groups of distributors remains a big question in the film industry.

**Merchandising**

**Q. How important is merchandising and promotion in the film syndication business?**

**A.** It is as important as it ever was, which means very. It is a fact that the promotion-merchandising lode is often more exhaustively mined in syndication than on the network level.

In syndication's early days, merchandising was often a case of a distributor trying to sell as many window streamers, premiums, mailing pieces, etc., as he could. Nowadays, the approach is more sophisticated and more thoroughly thought out. In other words, it is tailored more to the advertiser's needs rather than considered a device for making extra money for the syndicator.

**BUY BOTH RADIO and TV WITH YOUR TV BUDGET ALONE!**

In the Twin City market you can buy solid television "IMPACT" on WTCN-TV . . . AND because of the favorable WTCN-TV rates you have plenty of budget left over to buy "FREQUENCY" on WTCN Radio! S-T-R-E-T-C-H your media dollar to include both radio and television in this \$4,000,000,000.00 market!

WTCN Radio and WTCN-TV combine to give you a massive audience at a low cost-per-thousand! Let your Katz representative prove to you that WTCN Radio and WTCN-TV are your best buys!

**WTCN Radio**

1280 kilocycles 5,000 watts

Affiliated with WFDF, Flint; WOOD AM and TV, Grand Rapids; WFBM AM and TV, Indianapolis.

"The Station of the Stars"

**WTCN-TV**

Channel 11 316,000 watts

**Minneapolis-St. Paul**

**ABC Network**

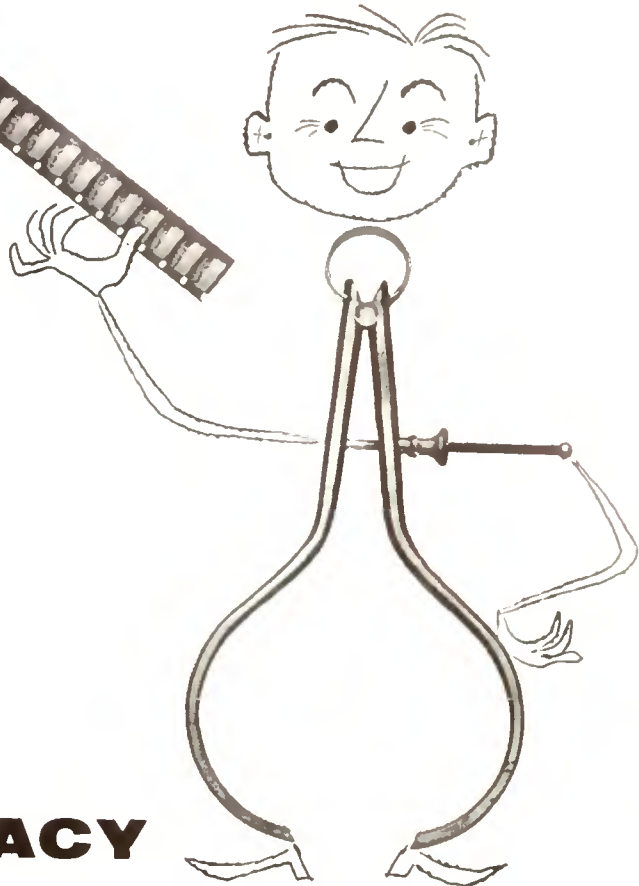
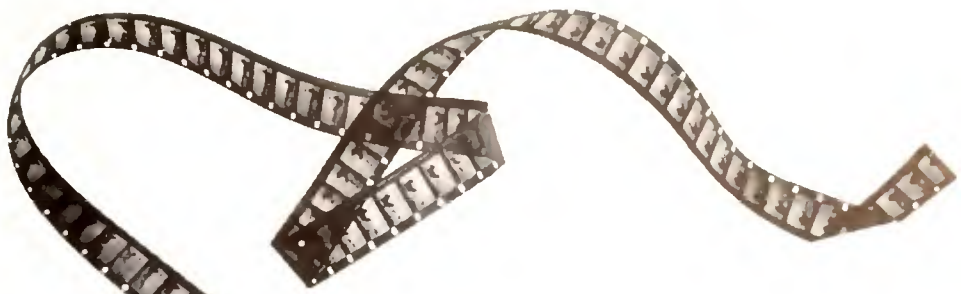
**Q. What are advertisers doing these days in the way of merchandising and promotion?**

**A.** Nothing different than they've done before but they're doing it better. Walt Scanlon, head of merchandising for CBS TV Film Sales, lists eight basic promotion and merchandising devices: (1) personal appearances, (2) store displays, (3) direct mail, (4) station program promotion, (5) newspapers, (6) magazines, (7) radio, (8) motion picture theater advertising.

Ziv has added another dimension to its audience promotion by developing a program of making the advertiser's employees more conscious of his syndicated show. This is a step-by-step operation involving pre-screening for executives of the sponsoring firm, executive meetings, factory announcements, mailings to employees, display cards in offices, urging the employee to talk up the show among his friends.

Personal appearances are still one of the most potent devices to promote a show and sell a product. While in the syndicated show field they are often primarily for the benefit of the moppets, it has been found that adults, too, are grist for the PA mill. ABC Film Syndication, for example, found that the recent tour of Irish McCalla (*Sheena, Queen of the Jungle*) generated a great deal of interest among adults. In Atlanta, for example, Sheena was invited to appear on eight radio programs with mainly adult audiences and three tv women's and homemaker shows. In St. Petersburg she appeared on a radio show devoted solely to retired oldsters.

One of the biggest promotions revolving around a syndicated show was the recent "Search for Susie the Secretary," run by WCAU-TV, Philadelphia, which bought TPA's *Susie* (reruns of *Private Secretary*) for early-evening stripping. The promotion involved tie-ups with Gimbel's, which gave in-store, window and newspaper plugs in return for air credit, and American Airlines. The station bought space in 15 area newspapers and *Tv Guide* and sent three-color brochures to personnel directors of 2,300 companies. During the nine-week run of the promotion the station devoted 15% of its on-the-air promotion to the show. The winner was chosen by public ballots—20,000 of them, to be exact.



## ACCURACY


— in film processing, in film printing, is highly important.

In a film laboratory, accuracy is vital in a surprising number of things.

Accuracy in engineering, in chemistry, in optics, in mechanics, in electronics, in operations, in teamwork.

All these things work together to your advantage — to reproduce, accurately, everything that went into your production.

This goes for sound, for color, for all that a good film needs to put over its message in TV, or anywhere else.

see  and hear

# PRECISION

FILM LABORATORIES, INC.  
21 WEST 46TH STREET, NEW YORK 36, N.Y.

A DIVISION OF J. A. MAURER, INC.

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

**Color**

**Q. Is color expected to be a factor in syndication in the near future?**

**A.** It is a factor now, though a small one. Aside from Ziv, which has shot most of its recent footage in color, there are a few scattered series around which an advertiser interested in color can buy.

There has been talk of a color "break-through" during the 1956-57 season but buyers of syndicated film are not acting as if it's definite. Ziv reports that 15 stations have used its shows in color. A recent color buy was that of KRON-TV, San Francisco, which will air 26 *Long John Silver* episodes (costume dramas are a natural for color), distributed by CBS Film Sales. Screencraft's *Judge Roy Bean* was sold not too long ago in two markets for color airing.

**Q. Will color be much more expensive than black-and-white?**

**A.** Once the color set circulation bar-

rier is hurdled there is no doubt but that the cost of color film will be the No. 1 problem. Syndicators expect, however, that premium prices now paid for color will be cut down when color film is turned out on a mass production basis.

In the KRON-TV buy cited above, the station paid a 40% bonus charge for *Long John Silver* above the black-and-white price. Broadcast Information Bureau reports that free public relations film sent to stations cost about 10% more in color. One distributor told SPONSOR the charge would be about 30%. Another source said some stations have been paying 25% more plus \$170 for each half-hour color print. With color reruns, the print cost can add up since the soft color emulsion now used may keep reruns down to one or two.

One of the syndicators most experienced in the use of color, John Sinn, president of Ziv Tv, explains the cost problem: "Converting a 39-episode telefilm series, even if you've shot your original negative on color stock, to color release prints involves a huge investment. At present prices, the conversion cost for such a half-hour series

can be as high as \$1.5 million with no overnight expectancy for recovery. So, how fast the syndication industry changes to color depends on how much money syndicators can find to meet their costs, once the number of color-equipped stations and color-equipped homes make the move practicable."

Sinn points out that while release prints are much cheaper than the first color print, the latter adds up to a considerable expense — about \$4,000 for each episode, and there are 39 in each series.

**Q. Will advertisers buy syndicated color film?**

**A.** There is little question but that the advertising fraternity is excited about color tv and, so far, costs have not dampened their enthusiasm. Ziv's John Sinn reports:

"We've discussed this (cost) problem with leading agency and client executives. Not surprisingly, we find that many are willing to pay the extra costs for color syndication because of the extra results and added impact which color has already demonstrated it possesses in television. We, therefore, feel

the Fort Wayne Market is

**BIG**

and  
**WKJG-TV**  
is Fort Wayne's  
*First* Station!

*First* in ratings\*

The top 25 once-a-week shows are on WKJG-TV.  
The top 15 multi-weekly shows are on WKJG-TV.  
The top 20 spot-film shows are on WKJG-TV.

*First* in local shows

26 live news shows are seen each week on WKJG-TV.  
15 live weather shows are seen each week on WKJG-TV.  
11 live sport news shows are seen each week on WKJG-TV.  
Fort Wayne's only TV farm director and Fort Wayne's favorite disk jockey are seen on WKJG-TV.

*First* in spot film shows

For the most entertaining and highest rated spot film shows, the Fort Wayne Area tunes to WKJG-TV.

**channel**  
**33**

FOR FALL AVAILABILITIES, CALL THE NEAREST RAYMER OFFICE.

FORT WAYNE, INDIANA

\* ARB, Feb. 8-14, 1956.

FILM (Continued)

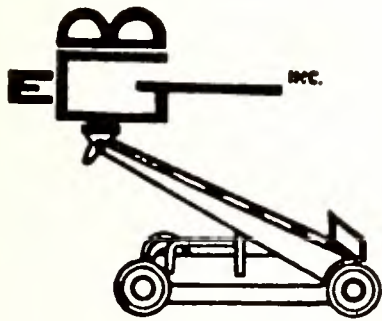
that crossing the bridge from black-and-white to full-color syndication may not be as difficult and lengthy as some have predicted."

Still an unknown factor in the syndicated color programing picture is color tape. Tape is held up as potentially less costly than film but the differential is a matter of guess-work at present. There is also the problem of using electronic tv cameras for outdoor films.

Film commercials

Q. What's the trend in film commercial cost?

A. Taking into consideration costs added through new union requirements, film producers in New York generally agree commercials done this fall will cost the advertiser 15% more than last year. The advertiser can expect to pay anywhere from \$350 to \$1,200 for a live-action I.D. Animated I.D.'s are tough to bring in under \$500



George Blake Enterprises, Inc.

"Finest in film"

1600 Broadway  
New York 19, N. Y.  
Circle 7-2264

TV ADVERTISERS:

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

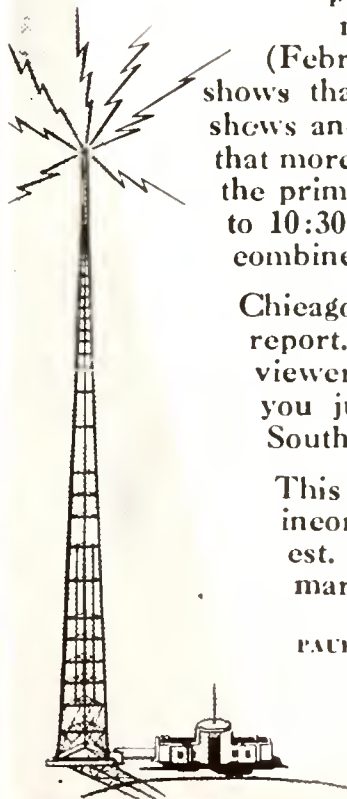
Please don't take our word for it. Check the viewer reports on the South Bend Market—either A. R. B. or Pulse.

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

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

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

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



WSBT-TV

SOUTH BEND, IND. CHANNEL 34

CBS... A CBS BASIC OPTIONAL STATION

or even \$600 per, unless they're lifts from the opening or closing of a one-minute or longer commercial. (These price ranges are a general trend guide only. Costs can go much higher, depending of the effect desired.)

The longer the commercial, the harder it is to pin down a cost range, since components of the commercial tend to vary more: and larger commercials use more techniques in combination. However, producers peg a 20-second live-action film commercial at \$400 up to \$1,500. Here again the trend toward lifting 20 seconds out of a minute commercial maintains, particularly for network tv clients who generally order a package consisting of minutes, 20's and I.D.'s

Animated minutes are still costliest, ranging from \$1,500 for limited animation to \$10,000 or more.

The cost of live-action minute films hinges principally upon talent costs, which are set by producers' contract with the Screen Actors' Guild. Under the terms of the SAG contract with the Film Producers' Association of New York and Hollywood (in effect from 2 March 1955 through 1 March 1958),

reuse payments accrue to the talent used in a live-action film commercial depending upon the way the advertiser uses the commercial. Provisions for reuse payments for commercials used in network shows hinge upon the time period the show is in and the frequency with which the commercial is shown in 13- and 26-week cycles. There are also provisions for reuse payments if the commercial is to be shown on a spot basis, also depending upon the time in which it's slotted, the size and number of the markets. (For SAG scale see chart on pages 78-79.)

Since reuse payments first became effective under SAG's 1953 contract, advertisers have limited the number of "feature players" (costliest of SAG categories) that they use in a particular commercial. There's been a decline in dramatic skits requiring several people, because talent costs would become prohibitive with reuse payments accruing to four or five or more persons. Some advertisers have by-passed peak reuse payments by turning to table-top photography, showing only hands holding the product and thereby moving the person holding and sell-

ing the product into a lower-pay category.

**Q. What's the trend in length?**

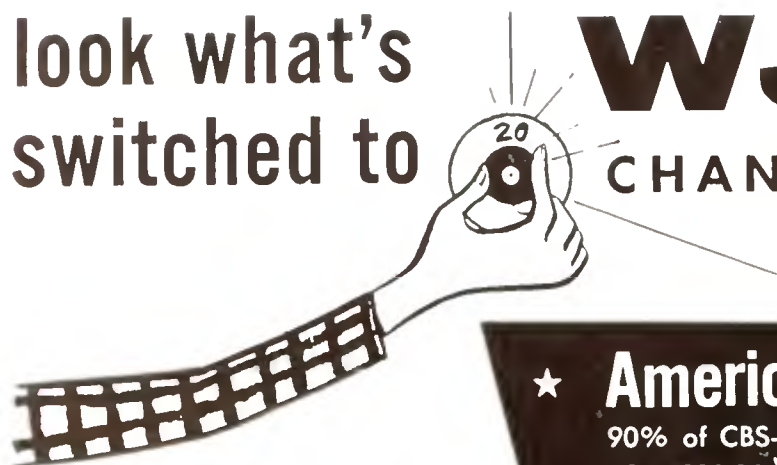
**A.** The overwhelming trend is toward more and more 20's. However, in a survey of top film commercial producers, SPONSOR found it difficult to pin down proportions since 20's are, as previously stated, so often lifts from minute films.

But a rough percentage breakdown of commercials made this year would look like this: 40% are minute commercials or longer (including 90-second and two-minute films for network sponsors); 45% are 20's, including lifts from minute films; 15% are I.D.'s.

Compared with last year, 20's and I.D.'s have definitely taken a spurt forward. Among I.D. orders, the most popular are the 8-second I.D.'s, rather than the costlier 10-second shared I.D.'s which require the client to put in station call letters.

Because minute commercials are tougher to clear on a spot basis this year than in the past, 20's have grown in popularity. They're up from rough-

look what's  
switched to



# WJMR-TV

CHANNEL 20 - New Orleans



A  
General  
Electric  
Fully  
Equipped  
Station

★ **America's Top Rated Shows**

90% of CBS-TV shows . . . 7 out of the top 10 are now seen on WJMR-TV! Plus ABC, too!

★ **Bigger Share of Audience**

In the last 90 days WJMR-TV'S share of audience has more than doubled!

★ **More and More Advertisers**

Choice availabilities and practical rates give WJMR-TV advertisers the best economical coverage of the New Orleans metropolitan market!

**NOW'S THE TIME to switch to WJMR-TV**

ONE MILLION WATTS

NAT. REP.: THE BOLLING COMPANY—NEW YORK ★ SOU. REP.: CLARKE BROWN COMPANY—DALLAS

**FILM (Continued)**

ly 30% of last year's film output to about 45%. With the increase in long network programming, there's also a noticeable rise in 90-second and two-minute commercials.

A relatively new commercial length, still not sufficiently used to qualify as a trend, is the 60-second commercial split into 15- and 45-second segments for two or more different products made by the same client. Generally these are made for network clients who try to amortize the cost of a network show by squeezing several product mentions into one commercial and who then split the commercial into 15's and 45's for spot placement, adding retailer tags.

**Q. What techniques in film commercials will predominate in fall 1956?**

**A.** Essentially, the proportion between animated and live-action commercials this year will be the same as last. There will, however, be a spurt in commercials combining the two techniques, particularly in show commercials or minutes. In this year of hard-sell and tougher competition, many clients are using cartoon or entertainment openings for their commercials to pave the way for harder sell, live-action demonstrations.

Stop-motion is suffering a slight decline compared with last year. Film producers attribute this decline to several factors: (1) as tv audiences have become more sophisticated, sheer technique of production no longer grips their attention; (2) stop-motion doesn't fit in with the entertainment mood of many of today's commercials.

Several creative innovations, begun in spring 1956, will become more apparent as the fall season starts. The outstanding one is a trend toward cartoon features, with humorous storylines and twist endings.

Another major creative trend is toward more frequent and more diversified use of music in commercials. More original scores are being written for commercials and used as background music to underscore copy points just the way feature film background music points up dramatic highlights. Also, larger bands are being used in more complicated orchestrations, since musicians are not subject to reuse payments at the present time.

# What Makes Columbus A Market?\*



For greater coverage . . . it's WBNS-TV . . . number 1 Station in the Columbus market . . . a market offering great effective buying income from "plus" population segments such as Lockbourne Air Force Base, Strategic Air Command, and many progressive industries and neighboring farm communities.

Statistics on Lockbourne Air Force Base show:

- a. Millions of dollars spent in Columbus each year for Base construction, food, supplies and sundries.
- b. Personnel of 6,436 . . . with a high percentage living off the base, in homes of their own.
- c. Monthly payroll averaging approximately 2 million dollars.

Due to its high percentage of tune-in . . . WBNS-TV's commercials vitally affect the purchasing selections of this group, as well as the total WBNS-TV coverage area.

Lockbourne Air Force Base is important to Columbus . . . and WBNS-TV is important to you in reaching this "Plus" market.

*Photograph courtesy of Lockbourne Air Force Base, Strategic Air Command, depicting a RB-47 Jet Bomber being refueled by tanker aircraft, both Lockbourne-based . . . a familiar sight in mid-Ohio skies.*

Number 2 in "Columbus Market" Series.

<b>WBNS-TV COVERAGE FACTS</b>
TOTAL POPULATION 1,872,900
TOTAL FAMILIES 556,000
TOTAL TV HOMES 500,400
*45.2% coverage tune-in in this 3 station market.
*14 out of 15 Top once - o - week shows.
*9 out of 10 Top multi - weekly shows.
(Source Columbus Telepulse Moy 1956)

# WBNS-TV

REPRESENTED BY BLAIR TV.

## channel 10 • columbus, ohio

CBS-TV Network . . . Affiliated with Columbus Dispatch, General Sales Office, 33 N High St.

**Q. Will new union demands affect film prices this fall?**

**A.** The most important negotiation underway at SPONSOR's presstime is the new cameramen's contract between IATSE Local 611 and the New York Film Producers' Association. It's difficult to estimate the effect of this contract, once it is signed, since there are hidden cost boosts in it in the form of changed working conditions.

For example, the film producers have agreed to a 200-hour rather than 275-hour quota of work over a five-week period before overtime sets in. This particular demand could affect the cost of a series of commercials more than the changes in basic scale, since commercials are usually ordered in packages of minutes, 20's and I.D.'s by clients who want them done within a minimal time period.

In terms of basic wage scale, the union is asking \$120 daily for first cameramen instead of \$100; \$100 instead of \$75 daily for second cameramen; \$50 instead of \$36.20 daily for assistant cameramen; \$75 instead of \$50 daily for still cameramen. Negotiations were in the final stages at presstime.

The basic wage scale demands, though steep, are not likely to affect major film commercial campaigns for fall, since most producers pay over-scale in order to get top cameramen. Average over-scale pay for a first cameraman today ranges between \$150 and \$200 a day. But, of course, if scale pay were to be \$120, it's likely that the top cameramen would drive for higher pay in their personal negotiations with individual producers.

The IATSE Cartoonists union signed a new contract on 1 June which is likely to boost the cost of animated commercials some 10% immediately. The new contract provides for a 10% raise for cartoonists, and since labor is over 90% of the cost of animated commercials the effect on cost will show up right away.

A third new contract, negotiated in January 1956 but retroactive to 12 December 1955, is with IATSE Local 798, the Make-Up Artists and Hair Stylists union. Under its terms, hair dressers got an increase from \$30 to \$37 a day, and their working day on commercials went to 7:30 a.m. rather than 5:30 a.m., as it did previously. Since the normal shooting day starts around 8:30 a.m., this change

in working conditions requiring overtime pay is another hidden cost factor.

Still another contract, signed on 1 June, but retroactive to March 1956 is the one with the Film Editors Local 771 of IATSE. This contract provides for a 7% wage increase during the first year, 3% during the second.

All told, the new union requirements are expected to boost commercial production costs by no less than 10% and no more than 15% on the average over last year.

**Q. How much work is being done in color?**

**A.** Industry sources say between 20 and 30%. This represents a fairly sizable increase over last year, both in proportion to all commercials being shot and particularly in volume, since film business is up over last year.

The increase in animated cartoon commercials seems to have contributed to more filming in color, since the cost differential in black and white versus color cartoon commercials is slimmer than in live action. Big network tv advertisers are shooting more of their work in color than before, not only for use in color spectaculars, but also with an eye to the future.

**Q. What percentage does color add to the cost of commercials?**

**A.** The answer here varies not only by technique but from one commercial to the other. On the average, color adds most to the cost of making live-action commercials. Here the increase tends to be between 25 and 33%. One of the basic differences is in the amount of film exposed, but there are such additional hidden, under-the-line cost factors as longer working hours to adjust lighting and make-up. With live talent, a director may find he has to shoot eight times to get the proper coloration. Whereas in animation, the control is on the cartoonists' board.

Consequently, color tends to add no more than 10 to 20% to the cost of making an animated commercial.

The usual cost for color stock in all processes is 20 cents a foot. Most frequently used processes for big commercial jobs are 35 mm. Technicolor and Eastman. Industrial or sales films not intended for tv are usually made on 16 mm. Eastman Kodachrome.

**Q. Are clients spending a reasonable proportion of their ad budget on production of commercials?**

**A.** Agencies tend to agree with film producers that the percentage of the tv budget clients spend on the actual "sell" is disproportionately low. A recent survey of the tv industry revealed that clients spend between 3% and 5% of their tv budget on the commercials.

"It's not unusual for an advertiser to bankroll a film show at \$100,000 per half-hour in time and talent," one agency radio-tv v.p. told SPONSOR, "And then complain because he's asked to spend \$10,000 for the three minutes he's got to sell in."

In the past year there have been increasing discussions in agency circles on the correct proportion to go into the sales message. A figure of 10% of the tv budget has been held up recently as a goal for the next year.

**Q. How can a client get the most out of his film commercials?**

**A.** Here are tips from film producers interviewed by SPONSOR:

1. *Don't clutter your commercial with too many techniques.* This tendency toward excessively elaborate storyboards and mixtures of techniques may reach a point of diminishing returns this year. The danger is that the viewers will become so fascinated with the techniques, they'll miss the sales points.

2. *Build your sales story around no more than two main points.* You can't throw 500 ideas or concepts at a viewer without confusing him. It's better to dramatize one or two product claims and explore them thoroughly, than to condense a volume into a minute.

3. *Allow the agency and film producer ample time for production.* The less pressure for time you put on the producer, the more creative touches he'll be able to develop and add to the commercial. Six weeks is still pretty much a minimum time requirement for any minute commercial.

4. *Bring the producer in at the rough storyboard stage, where his knowledge can still influence the development of the commercial.* The closer he can work with copywriters and agency producers in the early planning stages, the more likely is he to be able to make money-saving suggestions and add improvements to the commercial.





**THE MEMPHIS MARKET IS**

**2 billion dollars big**

... to sell this big market, you need  
**Memphis' First station, WMCT.**

Yes, the Memphis Market is *billions big*, with over two billion dollars in effective buying income. It's the tenth wholesale market in the nation, the Cotton Capital of the world, and the shopping center for 431,428 television home viewers\* in the Mid-South territory.

In a word, it's a market of big importance to you. And WMCT can best sell this big market for you.

In every sense of the word, WMCT is Memphis' first television station. A 41 county survey, (conducted by American Research Bureau in February, 1956) proves conclusively that most people prefer WMCT in Memphis and the Mid-South.

Dominate this great market with Memphis' dominant TV station, WMCT.

\*According to latest distributors' figures, June 1, 1956

**BIG ANY WAY YOU LOOK AT IT!**

Population:	1,837,800
Households:	497,190
Consumer Spendable Income:	\$2,070,551,000
Consumer Spendable Income Per Family:	\$4,164
Retail Sales:	\$1,495,402,000
Food Sales:	\$342,092,000
Drug Sales:	\$38,659,000
General Merchandise Sales:	\$170,936,000
Home Furnishing Sales:	\$69,319,000
Automotive Sales:	\$355,186,000
Gross Farm Income:	\$695,086,000

(Source: SRDS Estimate of Consumer Markets, June, 1956)

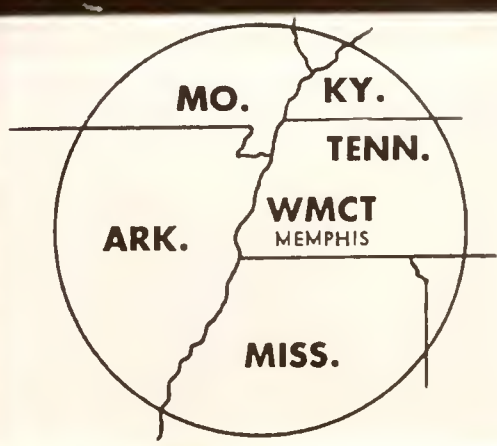
**WMCT** Channel *5*  
**MEMPHIS**

WMC—WMCF—WMCT—Memphis' first TV station

**100,000 WATTS — NBC BASIC**

National Representatives  
 Blair TV

Owned and operated by  
 THE COMMERCIAL APPEAL



DO YOU HAVE

**P. O. S. T. S.\***

**IN THE NATION'S 9th LARGEST MARKET?**

IF YOU HAVE...

**YOU CAN SELL THEM MORE EFFECTIVELY WITH**

**KSD-TV**

*The St. Louis Post-Dispatch Television Station  
100,000 Watts on VHF Channel 5*

**NBC NETWORK**

*National Advertising Representative:*

**NBC SPOT SALES**

\*Product - P. O. S. - vices To Sell

# HERE'S WHAT'S BEING OFFERED BY FILM DISTRIBUTORS

The listing below is a cross-section of syndicated series, shorts, cartoons and feature film packages of various descriptions which were available to both sponsors and stations as of the early part of June 1956.

Though it is not complete, practically all the important series and packages are included. Product from about 40 film distributors is represented here. All of the recently-released feature film packages, up to and including the 20th-Century group of 52, is represented in this list.

Aside from providing a quick run-down of film product the list should be helpful to advertisers and stations particularly interested in how many individual episodes of a series or how many individual features in a package can be bought for purposes of continuous advertising or programming. However, the listing does not show new product in preparation or whether a film distributor is continuing

to shoot new episodes for a series already released. For advertisers and stations interested in this information, the best source is the distributor himself.

The listing is purposely broken down by program categories for buyers interested in particular types of programming and thus gives a rough idea of the kinds of programming most in demand.

As will be evident from perusing the list there is a big variety of program types available to the client or station interested in film. Of course, not all of it is available as first runs but film reruns are just as important a part of the film distribution business as first runs, and numerous rating studies have testified to the effectiveness of reruns.

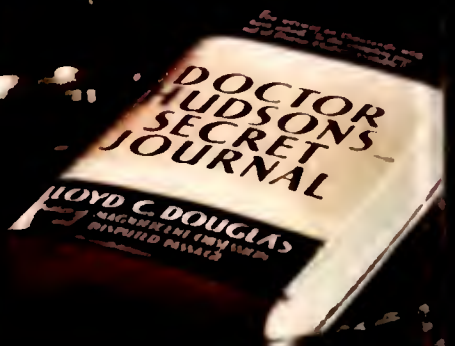
The amount of film product is continually growing and by the time this listing appears there will no doubt be additional films available, particularly in features.

PROGRAM	SYNDICATOR	LENGTH	NO. AVAILABLE	PROGRAM	SYNDICATOR	LENGTH	NO. AVAILABLE
<b>ADVENTURE</b>				<b>CAPSULE STORIES</b>			
Adventure Album	Interstate Tv	15 min.	26	Opera and Ballet	Lakeside	15 min.	13
Adventures of China Smith	N.T.A.	30 min.	26	Video Digest	Trans-Lux	varied	21
Adv. of China Smith (new)	N.T.A.	30 min.	26	<b>CARTOONS</b>			
Adventures of the Falcon	NBC Tv Films	30 min.	39	Cartoon Library	Official	varied	30
Adventures of Kit Carson	MCA Tv	30 min.	101	Crusader Rabbit	Harry S. Goodman	5 min.	195
Adventures of Noah Beery Jr.	Louis Weiss	15 min.	15	Looney Tunes	Guild	varied	191
Adv. of Scarlet Pimpernell	Official	30 min.	18	Oswald the Rabbit	N.T.A.	varied	179
Armchair Adventure	Sterling	15 min.	39	Paramount Library	N.T.A.	varied	475
Biff Baker, U.S.A.	MCA Tv	30 min.	104	Popeye	Assoc. Artists	varied	234
Big Game Hunt	Tom Corradine	30 min.	26	Streamlined Fairy Tales	Harry S. Goodman	15 min.	13
Capt. Gallant, Foreign Leg.	T.P.A.	30 min.	39	Superman Cartoons	Flamingo	15 min.	16
Captured	NBC Tv Films	30 min.	26	Telecomics	Flamingo	15 min.	165
Cases of Eddie Drake	CBS Tv Film	30 min.	13	Terrytoons	CBS Tv Film	varied	156
Combat Sergeant	N.T.A.	30 min.	13	Warner Looney Tunes	Assoc. Artists	varied	337
Cross Current	Official	30 min.	39	<b>DETECTIVE</b>			
Crunch and Des	NBC Tv Films	30 min.	39	Badge 714	NBC Tv Films	30 min.	126
Dangerous Assignment	NBC Tv Films	30 min.	39	City Detective	MCA Tv	30 min.	65
Dateline Europe	Official	30 min.	78	Code 3	ABC Film Syndication	30 min.	39
Here Comes Tobor	Guild	30 min.	39	Col. March, Scotland Yard	Official	30 min.	26
His Honor, Homer Bell	NBC Tv Films	30 min.	39	Craig Kennedy Criminologist	Louis Weiss	30 min.	26
I Search for Adventure	Geo. Bagnall	30 min.	52	Dick Tracy	Combined	30 min.	39
I Spy	Guild	30 min.	39	Fabian of Scotland Yard	CBS Tv Film	30 min.	39
Jet Jackson	Screen Gems	30 min.	39	Federal Men	MCA Tv	30 min.	39
Joe Palooka	Guild	30 min.	26	Follow That Man	MCA Tv	30 min.	82
Jungle Adventure	Sterling	varied	60	Front Page Detective	Geo. Bagnall	30 min.	39
Jungle Jim	Screen Gems	30 min.	26	Highway Patrol	Ziv Tv	30 min.	39
King's Crossroads	Sterling	30 min.	90	Lone Wolf	MCA Tv	30 min.	39
Long John Silver	CBS Tv Film	30 min.	26	Man Behind the Badge	MCA Tv	30 min.	39
Overseas Adventure	Official	30 min.	39	Mr. District Attorney	Ziv Tv	30 min.	78
Paragon Playhouse	NBC Tv Films	30 min.	39	Police Call	N.T.A.	30 min.	26
Passport to Danger	ABC Film Syndication	30 min.	39	Racket Squad	ABC Film Syndication	30 min.	98
Queen of the Jungle	Lakeside	20 min.	12	San Francisco Beat	CBS Tv Film	30 min.	39
Ramar of the Jungle	T.P.A.	30 min.	52	<b>DOCUMENTARY</b>			
Sheena, Queen of the Jungle	ABC Film Syndication	30 min.	26	Behind the Scenes	Trans-Lux	varied	18
Soldiers of Fortune	MCA Tv	30 min.	26	Beyond the Yukon	Harriscop	15 min.	13
Tales of Tomorrow	Sterling	30 min.	26	Mighty Fortress	Interstate Tv	30 min.	1
Terry and the Pirates	Official	30 min.	18	Movie Museum	Sterling	15 min.	160
Three Musketeers	ABC Film Syndication	30 min.	26	Of All Things	Lakeside	15 min.	13
Waterfront	MCA Tv	30 min.	78	Open for Business	Trans-Lux	varied	19
<b>ANIMAL</b>				This World of Ours	Sterling	15 min.	26
Animal Kingdom	Trans-Lux	varied	38				
Animal Library	Lakeside	varied	75				
Canine Comments	Louis Weiss	15 min.	13				
The Chimps	Louis Weiss	15 min.	13				
Zoo Series	McGraw-Hill	varied	10				

Listing continues page 101

# DR. HUDSON'S SECRET

BY LLOYD C. DOUGLAS



By demand from 10,000,000 enthralled viewers!

# 39 ALL-NEW PROGRAMS

## JOURNAL



*based on the best-selling book that has become TV's best-selling film series*

## RATINGS

Just what you'd expect for a Lloyd C. Douglas series — *fantastic!* Show is "Number 1" of all syndicated series in the U.S.\* four straight months! Also Number 1 month after sensational month in Chicago, Atlanta, Minneapolis-St. Paul, St. Louis, Denver, Milwaukee, Omaha, San Antonio. "Top Ten" everywhere! Latest ARB's and Videodex: Chicago 35.4, Denver 38.6, Milwaukee 38.0, St. Louis 31.4, Omaha 37.5, Pittsburgh 42.8, Albany-Troy 42.1, Boise 45.2, Miami 43.0, Roanoke 31.3, Detroit 21.8, Mobile 36.9, Pueblo 46.2, Minneapolis 19.8, Duluth 35.0, Houston 27.4, Oklahoma City 32.7, Albuquerque 33.3, San Antonio 29.8, Cleveland 19.8. Have you ever seen better?

\*Videadex 274-market survey — Feb., March, April, May 1956

## RENEWALS

90% already in! Renewed for another full year by Wilson & Company in 29 cities, and by Bowman Biscuit Company in 17 cities. Renewed by Sears Roebuck for 78 weeks, by Meister Brau for 52 weeks, by Kraft Foods, Sun Drug Company, Idaho First National Bank, Pate Oil Company, Stewart's Bakeries, Delchamps Modern Food Stores. Sure indications, every one of them, that "Dr. Hudson's Secret Journal" is your greatest salesman too!

**78 half-hour films now available**

*write ...*

*wire ...*

*phone ...*

# MCA

AMERICA'S NO. 1 DISTRIBUTOR OF TELEVISION FILM PROGRAMS

# TV

produced by  
Eugene Solow  
and Brewster Morgan

*Film Syndication*



they buy

**BIG** in Detroit

... and the WWJ stations

are your

**BIG BUYS**

Detroit  
area  
sales are  
**UP 41%**  
since 1948

SOURCE  
U. S. Census  
of Business,  
1954 and 1948

**RETAIL SALES IN THE DETROIT  
STANDARD METROPOLITAN AREA**

GROUP	1954	1948	% Change +
Food Group	978,844,000	626,307,000	56
Eating, Drinking Places	327,044,000	245,614,000	33
General Merchandise	510,944,000	435,666,000	17
Apparel, Accessories	270,739,000	241,663,000	12
Furniture, Home Furnishings, Appliances	206,877,000	132,361,000	56
Automotive Group	877,056,000	615,090,000	43
Gasoline Service Stations	260,718,000	146,880,000	78
Lbr., Bldg. Mats., Hdwe., Farm Equip.	237,230,000	174,089,000	36
Drug, Proprietary Stores	173,970,000	128,709,000	35
Other Retail Stores	234,164,000	201,487,000	16
Nonstore Retailers	106,788,000	25,204,000	324
<b>TOTAL</b>	<b>4,184,374,000</b>	<b>2,973,070,000</b>	<b>41</b>

Serving over 1,700,000 radio and television homes, the WWJ stations can tell your sales message to most of Michigan's big spending buyers.

**WWJ** AM and FM  
RADIO

**WWJ-TV**

**NBC AFFILIATES**

FIRST IN MICHIGAN • Owned and Operated by THE DETROIT NEWS  
National Representatives: PETERS, GRIFFIN, WOODWARD, INC.

# V FILMS, FEATURE PACKAGES OFFERED BY SYNDICATORS

PROGRAM SYNDICATOR LENGTH AVAILABLE NO.

## DOCUMENTARY (Continued)

Story at Sea	NBC Tv Films	30 min.	26
What's Your Line?	Trans-Lux	varied	27
Where in the World	Lakeside	15 min.	104
Where Were You?	Interstate Tv	30 min.	26

## RAMA

1 Star Theatre	Screen Gems	30 min.	156
American Legend	Official	30 min.	39
American With Humor	Sterling	30 min.	13
The Bible	Lakeside	15 min.	26
Celebrity Playhouse	Screen Gems	30 min.	39
Charles Laughton	Sterling	15 min.	26
Confidential File	Guild	30 min.	39
Conrad Nagel Theatre	Guild	30 min.	26
Count of Monte Cristo	TPA	30 min.	39
Counterpoint	Interstate Tv	30 min.	26
Curtain Call	MCA Tv	30 min.	39
Damon Runyon Theatre	Screen Gems	30 min.	39*
Dilemma	Harry S. Goodman	15 min.	13
Dr. Christian	Ziv Tv	30 min.	39
Dr. Hudson's Secret Journal	MCA Tv	30 min.	78
Doug. Fairbanks Jr. Presents	ABC Film Syndication	30 min.	117
Edel Barrymore	Interstate Tv	30 min.	13
Famous Playhouse	MCA Tv	30 min.	250
Favorite Story	Ziv Tv	30 min.	78
Flamingo Theatre	Flamingo	30 min.	29
Headline	MCA Tv	30 min.	91
Heart of the City	MCA Tv	30 min.	91
Herald Playhouse	ABC Film Syndication	30 min.	117
Hollywood Half Hour	Geo. Bagnall	30 min.	38
Hollywood Off-Beat	MCA Tv	30 min.	13
International Playhouse	NTA	30 min.	26
Invitation Playhouse	Sterling	15 min.	26
Little Theatre	Sterling	15 min.	52
Magic Vault	Lakeside	30 min.	104
Mayor of the Town	MCA Tv	30 min.	39
On Stage With Monty Woolley	Dynamic	15 min.	13
Orient Express	NTA	30 min.	26
Out of the Past	Lakeside	30 min.	39
The Passerby	NTA	15 min.	26
Play of the Week	NTA	30 min.	26
The Playhouse	ABC Film Syndication	30 min.	52
Playhouse 15	MCA Tv	15 min.	78
Pride of the Family	MCA Tv	30 min.	40
Ray Milland Show	MCA Tv	30 min.	76
Royal Playhouse	Interstate Tv	30 min.	26
Scene With A Star	Geo. Bagnall	15 min.	13
Stage 7	TPA	30 min.	39
Star and the Story	Official	30 min.	39
Star Performance	Official	30 min.	153
Top Plays of 1956	Screen Gems	30 min.	39
Under the Sun	CBS Tv Film	30 min.	26
The Visitor	NBC TV	30 min.	44
Your Family Theatre	Atlas Tv	30 min.	40

## EDUCATIONAL

American Heritage	Coronet	varied	13
Career Planning	Coronet	varied	13
Classroom of the Air	Trans-Lux	varied	36
Creative Arts	Trans-Lux	varied	28
Dating, Marriage, Family	Coronet	varied	13
Democracy at Work	Coronet	varied	13
Profile	Trans-Lux	varied	39
Getting Along Socially	Coronet	varied	13
How Others Live	Coronet	varied	13
John Kiernan's Kaleidoscope	ABC Film Syndication	15 min.	104
Our America	Trans-Lux	varied	46
Personality Development	Coronet	varied	13
Watch the World	NBC Tv Films	15 min.	26
World of Yesterday	Coronet	varied	13

PROGRAM SYNDICATOR LENGTH AVAILABLE NO.

## FEATURES

American Features	Atlas Tv	varied	52
Anniversary Package	ABC Film Syndication	varied	16
Bagnall Features	Geo. Bagnall	varied	21
Beverly	NTA	varied	8
The Big 12	Governor Tv	varied	12
Budget Package	Lakeside	60 min.	39
Bulldog Drummond	Governor Tv	varied	8
Cardinal Features	NTA	varied	7
Champion Package	Atlantic Tv	varied	10
Comedy Theatre	Governor Tv	varied	16
East Side Kids	Governor Tv	varied	9
Edward Small Features	TPA	30 min.	27
English Features	Atlas Tv	varied	13
Fabulous Forty	NTA	varied	46
Family Package	Post Pictures	varied	13
Feature Package	Screencraft	varied	58
Features	Interstate Tv and Tom Corradine	varied	56
Featurettes	Tele-Pictures	30 min.	13
50 Major Features	Major Tv	varied	50
Film Vision	Specialty Tv and Tom Corradine	varied	48
Film Vision Westerns	Specialty Tv	varied	36
Flamingo Features	Flamingo	varied	26
Flamingo 100	Flamingo	varied	100
Flamingo Westerns	Flamingo	60 min.	97
Fortune Features	Fortune and Tom Corradine	varied	70
GSC Features	NTA	varied	3
Governor Features	Tom Corradine	varied	46
Great Crusade	NTA	60 min.	8
Hal Roach Features	NTA	varied	13
Hollywood Movie Parade	Screen Gems	varied	104
Hollywood Parade	Assoc. Artists	varied	191
Impact	NTA	60 min.	13
International Package	Atlas Tv	varied	39
Korda Features	Combined	varied	14
Lash LaRue	Sterling	15 min.	39
Laurel and Hardy	Governor Tv	varied	10
MPTV Library	Guild	50 min.	600
Major Tv Features	Tom Corradine	varied	46
Million Dollar Package	Atlantic Tv	varied	45
Movieland	Assoc. Artists	varied	68
Movietime USA	C&C Tv	varied	742
P. C. Features	NTA	varied	23
PSI	NTA	varied	40
Schedule "C"	Tele-Pictures	varied	137
Special Seven	Tele-Pictures	varied	7
Specialty Tv Films	Specialty Tv and Tom Corradine	varied	13
Sterling Features	Sterling	varied	18
Suspense Package	Governor Tv	varied	8
TNT	NTA	varied	35
Topper series	Governor Tv	varied	4
20th Century Fox Films	NTA	varied	52
Western Frontier Package	Sterling	60 min.	11
Western Package	Atlas Tv	varied	52
Western Package	Atlas Tv	30 min.	52
Western Package	Screencraft	varied	38
Western Thrillers	Governor Tv	varied	10
Warner Group	Assoc. Artists	varied	754
Westerns	Assoc. Artists	60 min.	38
Westerns	Geo. Bagnall	varied	12
Westerns	Interstate Tv	varied	83
Westerns	NTA	varied	31

## HEALTH

Health and Happiness Club	NTA	5 min.	105
Here is to Health	Trans-Lux	varied	18
M.D.	NTA	5 min.	39
Medicine Marches On	Trans-Lux	varied	20
Your Health and Safety	Coronet	varied	13

# TV FILMS, FEATURE PACKAGES OFFERED BY SYNDICATORS

PROGRAM	SYNDICATOR	LENGTH	NO. AVAILABLE
<b>HOLIDAYS</b>			
Abe Lincoln	Atlas Tv	15 min.	1
Christmas Package	Atlas Tv	varied	4
Election Fever	Atlas Tv	15 min.	1
Holiday	Trans-Lux	varied	11
Judy in Easterland	Atlas Tv	15 min.	1
Little Story Shop	Louis Weiss	15 min.	5

## INTERVIEW

Candid Camera	Assoc. Artists	15 min.	100
Candid Camera	Assoc. Artists	30 min.	89
Hollywood to Broadway	Atlas Tv	15 min.	13
Lilli Palmer Show	NBC Tv Films	15 min.	26
On the Spot	Lakeside	15 min.	39
Spotlite on Hollywood	Geo. Bagnall	15 min.	13

## KIDDIES' SHOWS

Adventures of Blinkey	Interstate Tv	15 min.	26
Animal Adventures, Child.	Coronet	varied	13
Animal Crackers	Sterling	varied	60
Betsy and the Magic Key	Sterling	15 min.	39
Children Love Animals	Trans-Lux	varied	30
Children of Many Lands	Trans-Lux	varied	18
Children's Stories	Trans-Lux	varied	22
Christie Comedies	Harriscop	15 min.	104
Cyclone Malone	Harry S. Goodman	15 min.	65
Fearless Fosdick	Sterling	30 min.	13
Hans Christian Andersen	Interstate Tv	15 min.	26
Johnny Jupiter	Assoc. Artists	30 min.	39
Jump Jump of Holiday House	Harry S. Goodman	15 min.	65
Junior Crossroads	Sterling	15 min.	175
Let's Draw	Geo. Bagnall	15 min.	52
Papa Bear Newsreel	Governor Tv	15 min.	26
Playland Films	Sterling	varied	60
Popcorn Theater	Guild	60 min.	39
Ray Forrest Show	Sterling	30 min.	26
Stories for Children	Coronet	varied	13

## MAGIC

Blackstone the Magician	Harriscop	15 min.	104
Fun With Felix	Lakeside	15 min.	13
Is This Magic?	Atlas Tv	5 min.	13

## MUSICAL

Adventures in Music	Cavalcade Tv	7-10 min.	10
The Ballet	Sterling	15 min.	13
Concert Hall	Sterling	15 min.	39
Eddie Arnold Time	Walt Schwimmer	30 min.	26
Famous Guests	Cavalcade Tv	30 min.	13
Florian Zabach	Guild	30 min.	39
Foy Wiling and the Riders	RCA Rec. Prog. Svcs.	15 min.	250
Frankie Laine Show	Guild	15 min.	39
Frankie Laine Show	Guild	30 min.	39
Guy Lombardo	MCA Tv	30 min.	78
Holiday in Paris	CBS Tv Film	30 min.	13
Huespedes Famosos	Cavalcade Tv	30 min.	13
Liberace	Guild	30 min.	113
Music of the Masters	NTA	15 min.	13
Notes and Nonsense	Atlas Tv	15 min.	13
Patti Page Show	Screen Gems	15 min.	78
Showtime	Studio	30 min.	39
Stars of Grand Ole Opry	Hlamingo	30 min.	39

PROGRAM	SYNDICATOR	LENGTH	NO. AVAILABLE
<b>MUSICAL (Continued)</b>			
Tele-Musicals	Harriscop	3 min.	160
This is Hawaii	Geo. Bagnall	30 min.	13
This is Your Music	Official	30 min.	26
Town and Country Time	RCA Rec. Prog. Svcs.	15 min.	52
Town and Country Time	RCA Rec. Prog. Svcs.	30 min.	26
Vienna Philharmonic	Sterling	15 min.	13

## MYSTERY

Adventures of Ellery Queen	IPA	30 min.	32
Boston Blackie	Ziv Tv	30 min.	39
Files of Jeffrey Jones	CBS Tv Film	30 min.	39
I Am the Law	Sterling	30 min.	26
I Led Three Lives	Ziv Tv	30 min.	117
Inner Sanctum	NBC Tv Films	30 min.	39
Into the Night	Sterling	15 min.	18
Little Show	Sterling	15 min.	32
Man Called "X"	Ziv Tv	30 min.	39
Public Defender	Interstate Tv	30 min.	69
Public Prosecutor	Sterling	15 min.	26
The Whistler	CBS Tv Film	30 min.	39

## NATURE, OUTDOORS

Adventure is My Job	Lakeside	15 min.	3
Nature in Action	Coronet	varied	13
Wild Life in Action	Lakeside	15 min.	52
RCA Rec. Prog. Svcs.	World Around Us	15 min.	26

## NEWS

Adventures in News	Sterling	15 min.	13
CBS Newsfilm	CBS Tv Film	15 min.	5-a-wee
Telenews Daily	Internat'l News Svc.	12 min.	daily
Telenews Weekly	Internat'l News Svc.	15 min.	weekly

## NOVELTY

Novelties on Parade	Cavalcade Tv	10 min.	10
Unk and Andy ABC Art Adven.	Cavalcade Tv	15 min.	26

## QUIZ

Lucky Number Calling	Walt Schwimmer	30 min.	...
Pantomime Quiz	NTA	30 min.	13
View the Clue	Medallion	15 min.	26

## RELIGIOUS

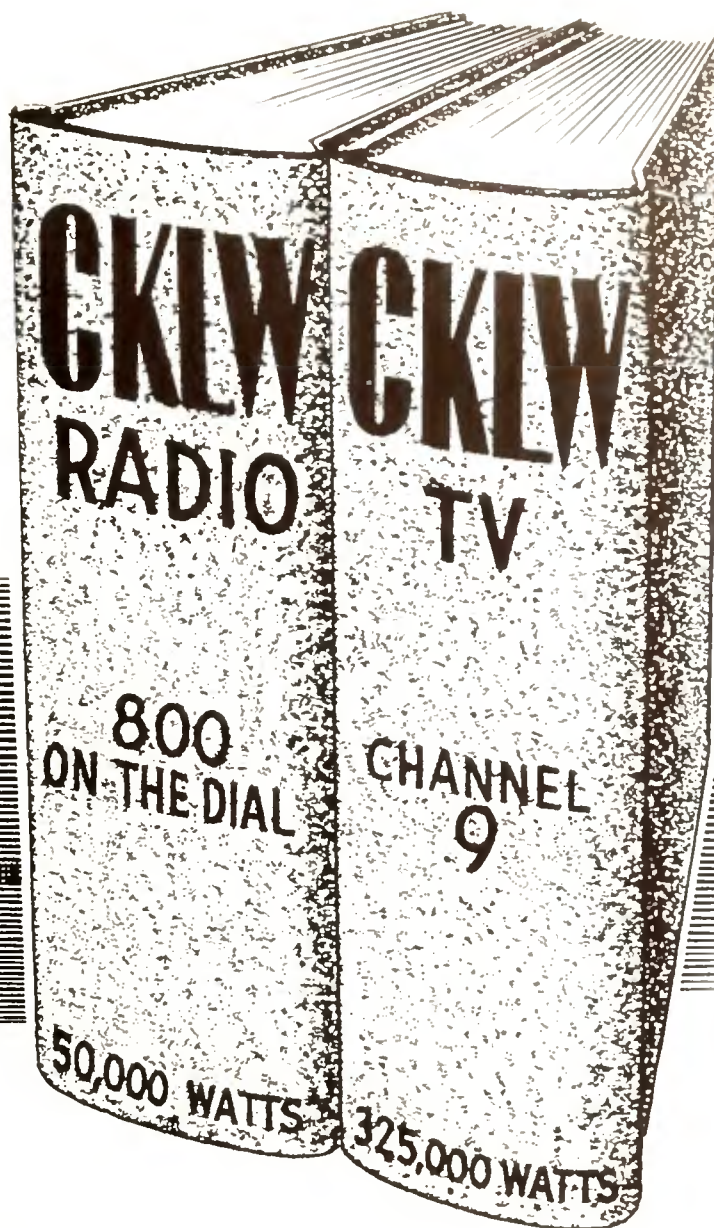
Hand to Heaven	NTA	30 min.	13
Hymnalogues	Post Pictures	3 min.	34
It Can Happen to You	Geo. Bagnall	30 min.	13
Layman's Call to Prayer	NTA	5 min.	52
Man's Heritage	NTA	10 min.	13
Reading the Bible	Lakeside	15 min.	13
Symphonies in Stone	Post Pictures	10 min.	13

## SCIENCE

Adventure of Science	Trans-Lux	varied	34
March of Science	Trans-Lux	varied	44
Popular Science	Interstate Tv	15 min.	78
Science in Action	Coronet	varied	13
Science in Action	IPA	30 min.	52



**TWO OF  
DETROIT'S  
"BEST  
SELLERS"!**



—volumes could be said about the way these two giants ring cash registers in this region.

We have the story in capsule form that will take but minutes of your time and mean much to your sales picture! Would you like to hear it? *Phone, Write or Wire Today!*

**CKLW**

GUARDIAN BLDG. • DETROIT 26, MICH.

J. E. Campeau  
President

ADAM J. YOUNG, INC.  
National Representative

# TV FILMS, FEATURE PACKAGES OFFERED BY SYNDICATORS

PROGRAM	SYNDICATOR	LENGTH	NO. AVAILABLE	PROGRAM	SYNDICATOR	LENGTH	NO. AVAILABLE
<b>SCIENCE FICTION</b>				<b>TRAVEL</b>			
Captain Z-Ro	Atlas Tv and Tom Corradine	30 min.	26	Holiday	NTA	30 min.	13
Science Fiction Theatre	Ziv Tv	30 min.	39 plus	Life in the U.S.A.	Trans-Lux	varied	26
Top Secret	Flamingo	15 min.	26	World at Large	Trans-Lux	varied	50
<b>SHORTS</b>				<b>VARIETY</b>			
Charley Chase	Governor Tv	varied	53	Eddie Cantor	Ziv Tv	30 min.	39
Christmas Package	Post Pictures	3 min.	5	Thrill of Your Life	Louis Weiss	30 min.	13
Lafftime Theatre	Governor Tv	varied	150	Walt's Workshop	Sterling	15 min.	39
Laurel and Hardy	Governor Tv	varied	52	<b>WESTERN</b>			
Music Hall Varieties	Official	varied	1,000	Adventures of Champion	CBS Tv Film	30 min.	26
Musical Moods	Governor Tv	varied	18	Annie Oakley	CBS Tv Film	30 min.	52
Scallwags	Geo. Bagnall	varied	68	Brave Eagle	CBS Tv Film	30 min.	26
Short Subject Library	NTA	varied	1,000 approx.	Buffalo Bill, Jr.	CBS Tv Film	30 min.	26
Songbook of the Screen	Post Pictures	3 min.	5	Buster Crabbe	Governor Tv and Tom Corradine	30 min.	26
Special Attractions	Governor Tv	varied	3	Cisco Kid	Ziv Tv	30 min.	195
Studio Transcriptions Library	Studio	varied	1,100	Cowboy G-Men	Flamingo	30 min.	39
Travel	Lakeside	varied	400	Gene Autry Show	CBS Tv Film	30 min.	91
Warner Short Subjects	Assoc. Artists	varied	1,400	Hopalong Cassidy	NBC Tv Films	30 min.	26
<b>SITUATION COMEDY</b>				Hopalong Cassidy	NBC Tv Films	60 min.	54
Amos 'n' Andy	CBS Tv Film	30 min.	78	Judge Roy Bean	Screencraft and Tom Corradine	30 min.	39
Bert and Elmer	Harry S. Goodman	15 min.	13	Range Rider	CBS Tv Film	30 min.	78
Beulah Show	Flamingo	30 min.	78	Steve Donovan West'n Marshal	NBC Tv Films	30 min.	39
Corliss Archer	Ziv Tv	30 min.	39	Tales of the Texas Rangers	Screen Gems	30 min.	26
The Goldbergs	Guild	30 min.	39	<b>WOMEN'S</b>			
Halls of Ivy	TPA	30 min.	39	Adventures in Sewing	Lakeside	30 min.	13
I Married Joan	Interstate Tv	30 min.	98	Bringing Up Your Baby	Trans-Lux	varied	15
Killiam Show	Sterling	15 min.	26	For the Ladies	Sterling	15 min.	90
Life of Riley	NBC Tv Films	30 min.	143	Home Management	Coronet	varied	13
Life With Elizabeth	Guild	30 min.	65	Household Hints	Sterling	3 min.	65
Life With Father	CBS Tv Film	30 min.	26	It's Baby Time	Walt Schwimmer	15 min.	52
Little Rascals	Interstate Tv	varied	93	It's Fun to Reduce	Geo. Bagnall	15 min.	13
Mickey Rooney Show	Tom Corradine	30 min.	33	Sew Easy	Medallion	15 min.	26
My Hero	Official	30 min.	33	<b>MISCELLANEOUS</b>			
My Little Margie	Official	30 min.	126	<b>Comedy:</b>			
Ruggles	Tom Corradine	30 min.	91	Henry Morgan Show	Lakeside	15 min.	13
So This is Hollywood	Harriscopie	30 min.	24	<b>Do-it-yourself:</b>			
Trouble With Father	Official	30 min.	130	Here's How	Trans-Lux	varied	43
Willy	Official	30 min.	39	<b>Dramatic readings:</b>			
<b>SPORTS</b>				James Mason Show	NTA	15 min.	26
Adventures in Sports	Sterling	15 min.	26	<b>Hobby:</b>			
All Girl Wrestling	Harriscopie	30 min.	26	Find A Hobby	NTA	15 min.	26
Beat the Experts	Sterling	5 min.	54	<b>Inspirational:</b>			
Big Playback	Screen Gems	15 min.	52	Design for Living	NTA	5 min.	39
Bill Corum Sports Show	NTA	15 min.	26	<b>Oddities:</b>			
Bowling Time	Sterling	60 min.	13	Oddities Beyond	Lakeside	10 min.	26
Championship Bowling	Walt Schwimmer	60 min.	78	<b>Panel:</b>			
Double Play: Baseball Greats	Cavalcade Tv	15 min.	26	Reporters' Roundup	Flamingo	30 min.	
Double Play: Sports Greats	Cavalcade Tv	15 min.	13	<b>Space:</b>			
Gadabout Gaddis	Sterling	15 min.	26	Rocky Jones, Space Ranger	MCA Tv	30 min.	39
Grantland Rice	Atlas Tv	15 min.	13	*In production			
Indianapolis Race Highlights	Harriscopie	30 min.	2				
Jalopy Races from Hollywood	Harriscopie	30 min.	26				
Legion Boxing	Harriscopie	30 min.	26				
Main Event Wrestling	Harriscopie	30 min.	65				
Ringside With the Rasslers	Geo. Bagnall	60 min.	52				
Sam Snead Show	RCA Rec. Prog. Svcs.	5 min.	39				
Speed Classics	Dynamic	15 min.	13				
Speed Classics	Dynamic	30 min.	13				
Sports	Trans-Lux	varied	14				
Sports on Parade	Sterling	15 min.	75				
Sports Skills	Coronet	varied	13				
Tv Baseball Hall of Fame	Flamingo	15 min.	78				
This Week in Sports	Internat'l News Svc.	15 min.	weekly				

# NAMES THAT GO TOGETHER IN TV

<i>SPONSOR</i>	<i>AGENCY</i>	<i>PRODUCER</i>
Aluminum Company of America Libby-Owens-Ford Glass Co.	Fuller and Smith and Ross Fuller and Smith and Ross	Wilding Wilding
The Studebaker Corporation Past Cereals	Bentan & Bawles, Inc. Bentan & Bawles, Inc.	Wilding Wilding
The Goodyear Tire & Rubber Co. Lincoln-Mercury	Young and Rubicam, Inc. Young and Rubicam, Inc.	Wilding Wilding
Standard Oil Company (Indiana) Anheuser-Busch, Inc.	D'Arcy Advertising Company D'Arcy Advertising Company	Wilding Wilding
The Ohio Oil Company Atlantic Refining Co.	N. W. Ayer & Son, Inc. N. W. Ayer & Son, Inc.	Wilding Wilding
Mars Incorporated Chas. Pfizer & Co., Inc. Kelllogg Company The Pure Oil Company Marlboro Cigarettes The Maytag Company Pabst Brewing Company The Toni Co.	Lea Burnett Company, Inc. Lea Burnett Company, Inc. Leo Burnett Company, Inc. Lea Burnett Company, Inc. Leo Burnett Company, Inc. Lea Burnett Company, Inc. Leo Burnett Company, Inc. Lea Burnett Company, Inc.	Wilding Wilding Wilding Wilding Wilding Wilding Wilding Wilding
Ford Motor Company The Parke-Davis Corporation	J. Walter Thompson Company J. Walter Thompson Company	Wilding Wilding
Aluminum Company of America Dominion Rubber Company Lion Oil Company	Ketchum, MacLead & Grave, Inc. MacLaren Advertising Co., Ltd. Ridgway Advertising Company	Wilding Wilding Wilding
United States Steel Corporation General Electric Company	B. B. D. & O., Inc. B. B. D. & O., Inc.	Wilding Wilding
Greyhound Corporation Swift & Company	Beaumont & Hahman, Inc. McCann-Erickson, Inc.	Wilding Wilding
Chrysler Corporation Dodge Brothers Corp.	Grant Advertising, Inc. Grant Advertising, Inc.	Wilding Wilding
Hudson Motor Car	Braake, Smith, French & Dorrance	Wilding

## WILDING PICTURE PRODUCTIONS, INC.

CHICAGO      NEW YORK      DETROIT      HOLLYWOOD  
PITTSBURGH      CLEVELAND      CINCINNATI      ST. LOUIS

## THE TYPES OF ADVERTISERS BUYING SYNDICATED FILM

There has been a distinct trend over the past few years toward an increasing percentage of syndicated film sales being sold to advertisers directly by film distributors rather than indirectly through stations.

To find out what kinds of shows various types of advertisers buy, SPONSOR checked a number of the important film distributors. The listing below is a breakdown of more than 40 programs according to the type of advertiser who purchased the show.

In most cases, the percentage figures for client categories is a breakdown of client sales only. That is, all client sales (as opposed to all sales, including stations) are considered as 100%. Sales are not weighed by the amount of money each client spent but by the number of clients. In one case, however, that of Screen Gems, total sales, including those to stations, are considered 100%, and the percentage figure following the word "participation" refers to advertisers sold by the stations themselves.

The listing also includes some of the important multi-market sponsors for a show. This, too, works as a weighing factor. In the percentage breakdown a client who bought one market is con-

sidered just as important as an advertiser who bought 20. However, breaking out the multi-market buys indicates how widespread sponsorship is by certain categories of clients.

In using this chart, advertisers should beware of making hasty generalizations based on one show alone. The fact that one show may have a high proportion of drug clients is not necessarily an indication that it will work well for all drug clients. Conversely, the fact that a show has no drug clients doesn't mean it can't do a job for that type of client. Where a show is bought overwhelmingly by one type of client, however (note the popularity of NBC Film's *Crunch and Des* among breweries), there must be something in it. In addition, it may safely be said that where one category of show is popular for certain products, that type of client must be finding it an effective sales builder. Note that adventure shows are widely sponsored by dairies. Four shows in the adventure category have a relatively high proportion of dairy sponsors.

The reader will notice that certain categories of clients pop up consistently in the material below. One explanation of this is that certain kinds of

businesses are, by chance of economics, regional in scope. They, therefore, will be commonly found sponsoring syndicated shows rather than network shows.

The trend toward a greater proportion of client sales by film distributors is highlighted by some figures from Ziv. Taking the six shows listed below, Ziv found that, on the average, 52% of the markets these shows were sold in were sold directly to clients. This is 20% higher than last year when the figure was 43%. Ziv also disclosed that the six shows were sold in an average of 184 markets (up 17% from last year), were bought by an average of five multi-market sponsors who aired the show in an average of 14 markets.

In deciding whether a show will fit his selling plans it is not enough, of course, for an advertiser to check on what other advertisers are buying. Knowledge of actual sales results, ratings, audience composition, merchandising possibilities, price, listening habits in the markets desired, the clearance situation—all these things must be considered before making a decision. However, the material below will serve as a starter.

### Listing shows (1) % of sale to stations direct; (2) sales to clients by categories; (3) multi-market sales

#### ADVENTURE

**Adventures of Rin Tin Tin**, Screen Gems: 73.5% station sales

Dairy, 30%; meat, 12%; bakeries, 8%; soft drinks, 4%; auto dealers, 2%; furniture, 2%; participations, 32%

Multi-market sponsors: Holsum Bread, 3 markets; Double Cola, 2 markets

**Crunch and Des**, NBC TV Films: 38 station sales

Breweries, 61%; food stores, 8.5%; auto dealers, 6%

Multi-market sponsors: Lucky Lager, 36 markets; Stroh Beer, 19 markets; Jax Beer, 8 markets; Regal Beer, 6 markets; Jacob Schmidt Beer, 4 markets; IGA Stores, 3 markets

**I Spy**, Guild: 51% sold to stations

Food, 33%; home furnishings, appliances, 29%; beer, 11% (represents sales directly to sponsors)

**Jet Jackson**, Screen Gems: 81.8% of sales to stations

Dairy, 9.4%; bread companies, 3.1%; soft drinks, 3.1%; tv station, 3.1%; participations, 81.3%

**Jungle Jim**, Screen Gems: 78.3% sales to stations

Soft drink bottlers, 13.5%; dairies, 8.1%; bakeries, 2.7%; beer, 2.7%; shoes, 2.7%; participations, 61.9%

Multi-market sponsors: Coca-Cola Bottlers, 5 markets; Gallenkamp Shoes, 2 markets

**Long John Silver**, CBS TV Film: 84% station sales

Dairies, 33.3%; food, 33.3%; bicycles, 6.3%; broadcasting, 6.3%; grocery, 6.3%; soft drinks, 6.3%

**Passport to Danger**, ABC Film Synd.: 22% of sales to stations

Auto dealers, 35%; food, 17%; beer, wine, 13%; supermarkets, 9%; building materials, 4%; department stores, 4%; furniture, 4%; gasoline, 4%; toiletries, 4%; utilities, 4%

**Sheena, Queen of the Jungle**, ABC Film Synd.: 29% station sales

Dairies, 50%; food, 20%; auto (trailers), 10%; bakeries, 10%; meat packers, 10%

**Three Musketeers**, ABC Film Synd.: 73% of sales to stations

Beer, 20%; beverages, 20%; drug products, 20%; drug stores, 20%; food, 20%

#### DETECTIVE

**Code Three**, ABC Film Synd.: no sales to stations

Appliances, 20%; beer, 20%; food, 20%; gasoline, 20%; wines, 20%

**Fabian of Scotland Yard**, CBS TV Film: 58% station sales

Beer, 28.5%; appliances, 14.3%; baking, 14.3%; drug, 14.3%; food, 11.3%; gas, 11.3%

**Highway Patrol**, Ziv: 37% station sales

Food, 31%; breweries, 25%; retailers, 20%; oil, 8%; auto dealers, 7%; banks, utilities, 5%

Multi-market sponsors: Ballantine, 24 markets; Pfeiffer Brewing, 14 markets; Kroger Stores, 11 markets; Lion Oil, 10 markets; Morning Milk, 8 markets; Sunshine Biscuit, 6 markets

*How to really make friends*

*and influence sales . . .*

for as low as **42¢ per thousand**

HERE'S A GREAT MARKET

*Market Data*

Set Count	511,310
Families	593,200
Retail Sales	\$3,361,973,000 (Sales Management)
Coverage	26 Ohio Counties, 10 Indiana Counties

WE'VE CAPTURED\* THE MARKET

*High Ratings*

ARB, Pulse and Nielsen—an average of all three—gives WHIO-TV a rating of 9 or better out of the first 10 shows for February, March, April and May.

YOURS—AT A LOW, LOW COST PER THOUSAND

*Low Cost per Thousand (examples)*

Little Rascals (participating) with a 21.6 rating\* delivers for 42c per thousand per spot. Four nights at 6 P. M.

Roy Rogers Ranch, from 5 to 6 P. M. Saturday with a 23.9 rating\* delivers the full hour show for \$1.69 per thousand.

*National Representative, George P. Hollingbery*

\*All ratings are an average of Pulse, ARB and Nielsen.

CHANNEL **7** DAYTON, OHIO



One of America's  
great area stations

## TYPES OF ADVERTISERS BUYING SYNDICATED FILM (Continued)

**Mr. District Attorney**, Ziv: 53% station sales

Retailers, 28%; food, 25%; breweries, 11%; drugs, 8%; tobacco, 6%; autos, 5%; banks, utilities, 5%; oil, 3%

Multi-market sponsors: Carter Products, 43 markets; General Cigar, 8 markets; Hamm's Brewing, 7 markets; Fuller Paints, 4 markets

**Racket Squad**, ABC Film Synd.: 24% total sales to stations

Auto, 21%; beer, wine, 15%; food, 11%; sewing machines, 8%; furniture, 6%; gasoline, 6%; appliances, 3%; bakeries, 3%; department stores, 3%; dog food, 3%; housewares, 3%; optical, 3%; railroad, 3%; real estate, 3%; retailers, 3%; supermarkets, 3%; toiletries, 3%

**San Francisco Beat**, CBS TV Film: 65% station sales

Auto, 20%; beer, 20%; food, 20%; appliances, 11.1%; soap, 11.4%; baking, 5.7%; furniture, 5.7%; soft drinks, 5.7%

## DRAMA

**Celebrity Playhouse**, Screen Gems: 33.3% sales to stations

Beer, 49.6%; banks, 5.2%; oil, 5.2%; department stores, 2.6%; lumber, 2.6%; milk, 1.7%; super markets, 1.7%; participations, 17.4%

Multi-market sponsors: Falstaff Brewing, 46 markets; Standard Oil of Texas, 6 markets; Blatz Beer, 4 markets; First Federal Savings, 2 markets; Sego Milk, 2 markets; South Carolina Electric and Gas, 2 markets

**Confidential File**, Guild: 66% of sales to stations

Oil, 32%; auto dealers, 19%; home furnishings, appliances, etc., 12% (represents sales directly to sponsors)

**Count of Monte Cristo**, TPA: 20% markets sold to stations

Food, 10.5%; banks, financial, 9%; utilities, 9%; bakeries, 8.7%; autos, 7%; dairies, 7%; drugs, toiletries, 7%; home furnishings, improvements, 7%; department and specialty stores, 6%; supermarkets, groceries, 3.5%; tobacco, 3.5%; breweries, 1.8%; soft drinks, 1.8%

**Doug. Fairbanks Jr Presents**, ABC Film Synd.: 9% station sales

Beer, 25%; auto, 12%; banks, 12%; furniture, 12%; meat packers, 12%; supermarkets, 12%; building supplies, 6%; department stores, 6%; gasoline, 6%

**The Playhouse**, ABC Film Synd.: 60% total sales to stations

Auto dealers, accessories, 25%; drug products, stores, 17%; food, 17%; jewelry, 17%; insurance, 8%; moving, storage, 8%; musical instruments, 8%

**Stogie 7**, TPA: 20% markets sold to stations

Food, supermarkets, 30%; petroleum, 12%; breweries, 10%; dairies, 8%; banks, financial, 6%; furniture, home appliances, 2%

**Tap Plays of '56**, Screen Gems: 87.9% of sales to stations

Watch companies, 10.8%; banks, 6.2%; bakeries, 3.1%; participations, 61.6%

Multi-market sponsors: Bulova Watch, 16 markets; Pan Dandy Bread, 2 markets

**Under the Sun**, CBS TV Film: 33.3% station sales

Food, 50%; utilities, 50%

**Your All Star Theatre**, Screen Gems: station sales 67.7%

Jewelry, watches, 49.3%; beer, 3.2%; banks, 2.6%; auto dealers, 2.3%; metal products, 2.3%; utilities, 1.7%; furniture, 1.5%; oil, 1.5%; wine, 1.5%; participations, 13.1%

Multi-market sponsors: Bulova Watch, 166 markets; Gallo Wine, 8 markets; International Metal, 8 markets; Drewery's Ltd., 4 markets; Red Top Brewing, 4 markets; Stroh Brewery, 3 markets; Gorham Silver, 2 markets; Gulf States Utilities, 2 markets

## MYSTERY

**I Led Three Lives**, Ziv: 37% station sales

Oil, 35%; foods, 21%; retailers, 17%; breweries, 15%; banks, 7%; autos, 3%

Multi-market sponsors: Phillips Petroleum, 46 markets; Nabisco, 10 markets; Pfeiffer Brewing, 7 markets

**Man Called "X"**, Ziv: 58% station sales

Food, 29%; breweries, 17%; retailers, 17%; oil, 16%; auto dealers, 12%; banks, utilities, 6%

Multi-market sponsors: Ohio Oil, 13 markets; Blatz Beer, 7 markets; Cities Service Oil, 4 markets; Dawson's Ale, 4 markets

**The Whistler**, CBS TV Film: 65% station sales

Auto, 29%; grocery, 14%; life insurance, 14%; beer, 8.6%; furni-

ture, 8.6%; gas, 8.6%; soap, 8.6%; wine, 8.6%

Multi-market sponsors: Interstate Life Insurance, 5 markets

## SITUATION COMEDY

**Amos 'n' Andy**, CBS TV Film: 53% station sales

Auto, 34%; appliance, 13.5%; dairies, 8%; gas, 8%; grocery, 8%; chemical, 4.5%; machinery, 4.5%; mattresses, 4.5%; retail department stores, 4.5%; soft drink, 4.5%; tires, 4.5%

**Great Gildersleeve**, NBC TV Films: 52 station sales

Food, 43%; within food classification food stores and products, 26%; bakeries, 10%; meat packers, 5%; dairies, 2%

Multi-market sponsors: Colonial Stores, 11 markets; Hekman Biscuit, 9 markets; Kroger Stores, 15 markets

**Life With Fother**, CBS TV Film: 80% station sales

Auto, 20%; chemical, 20%; food, 20%; jewelry, 20%; restaurant, 20%

**Susie**, TPA: 20% markets sold to stations

Breweries, 36%; supermarkets, groceries, 13%; appliances, hardware, 8%; drugs, toiletries, 8%; jewelry, 8%; food, 8%

## WESTERN

**Annie Oakley**, CBS TV Film: 20% station sales

Baking, 24%; dairies, 24%; food, 15%; appliance, 7.5%; dog food, 7.5%; drug, 7.5%; grocery, 7.5%; soft drink, 7.5%

Multi-market sponsors: Carnation Milk Co., 141 markets; Continental Baking Co., 73 markets

**Buffalo Bill Jr.**, CBS TV Film: 50% station sales

Bakeries, 66%; groceries, 34%

Multi-market sponsors: Brown Shoe Co. and Mars Candy represented in majority of markets

**Cisco Kid**, Ziv: 56% station sales

Food, 70%; retailers, 26%

Multi-market sponsors: Interstate Bakeries, 68 markets; Mission Macaroni, 11 markets; Arden Meadowgold, 4 markets; Farm Bureau Insurance, 4 markets; Hygrade Packing, 4 markets; Marla Milk and Cream, 4 markets

**Gene Autry**, CBS TV Film: 80% station sales

Dairies, 40%; baking, 20%; chewing gum, 20%; publishing, 20%

**Range Rider**, CBS TV Film: 59% station sales

Baking, 36.6%; dairies, 24.4%; food, 17%; publishing, 14.6%; auto, 7.4%

**Steve Donovan Western Morshol**, NBC TV Films: 63 station sls.

Bakeries, 21%; food and food products, 14%; candy, 9%

Multi-market sponsors: Langendorf United Bakeries, 13 markets; Brock Candy, 7 markets; Bavarian Beer, 4 markets; Quality Bakers, 4 markets; Rice Sausage, 3 markets

**Tales of the Texas Rangers**, Screen Gems: 54.8% station sales

Dairies, 11.9%; appliances, 7.1%; banks, 7.1%; food, 4.8%; auto dealers, 2.4%; bakeries, 2.4%; drugs, 2.4%; jewelry, 2.4%; oil, 2.4%; participations, 57.1%

## MISCELLANEOUS

### Music

**Liberace**, Guild: 78% of sales to stations

Banks, loan associations, etc., 53%; food, 29% (represents sales directly to sponsors)

### Science Fiction

**Science Fiction Theatre**, Ziv: 46% station sales

Food, 24%; retailers, 18%; breweries, 16%; drugs, 12%; banks, 10%; auto dealers, 9%; oil, 8%

Multi-market sponsors: Olympia Brewing, 23 markets; Emerson Drug, 20 markets; Conoco Oil, 6 markets

### Sports

**Big Playback**, Screen Gems: 58.3% sales to stations

Petroleum, 48.4%; mattresses, 6.3%; tires, 4.2%; cigars, 3.2%; auto dealers, 2.1%; beer, 2.1%; participations, 22.1%

Multi-market sponsors: Ethel Compound, 45 markets; Armstrong Tire Dealers, 7 markets; Nebane Mattress Co., 6 markets; GIIP Cigars, 3 markets



pay 50% less...  
get 50% more!

In Philadelphia, when you buy twelve 10- or 20-second announcements per week anywhere on the WRCV-TV schedule, WRCV-TV's "12-50 PLAN" gives you an immediate 50% discount on all "B," "C" and "D" time announcements!

WRCV-TV's NEW "12-50 DIVIDEND PLAN" gives you an extra bonus of 50% — one station break in


what a  
combination  
for  
saving!

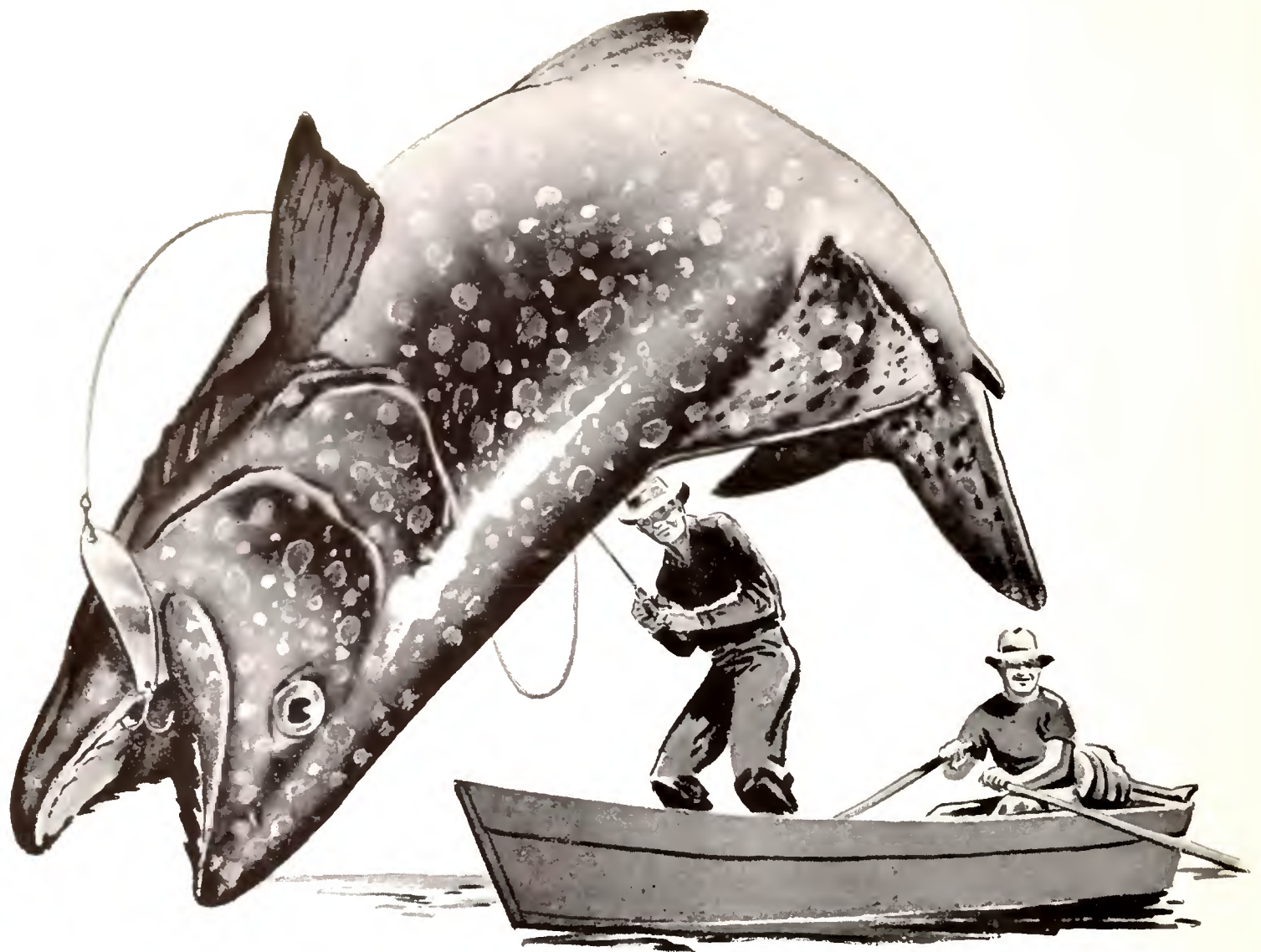
kind for every two purchased between 9 a.m. and 5:59 p.m., Sunday through Saturday!

This money-saving combination delivers over 5 million sales impressions per week . . . for as little as 13¢ per thousand! Get the details *today*, from . . .

**WRCV-TV • 3**

SOLD BY  SPOT SALES

 TELEVISION'S LEADERSHIP STATION IN PHILADELPHIA  
TED WALWORTH, JR., Sales Manager



**YOU MIGHT GET A 63-LB. LAKE TROUT\* -**

**BUT... YOU NEED WKZO-TV**

**TO LAND SALES  
IN WESTERN MICHIGAN!**

THE MARCH ARB REPORT CREDITS WKZO-TV WITH  
ALL 20 OF THE "TOP 20" PROGRAMS!

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

	Number of Quarter Hours With Higher Ratings	
<b>MONDAY THRU FRIDAY</b>	<b>WKZO-TV</b>	Station B
8:00 a.m. to 6:00 p.m.	136	61
6:00 p.m. to 11:00 p.m.	87	13
<b>SATURDAY &amp; SUNDAY</b>		
10:00 a.m. to 11:00 p.m.	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, 1956 ARB figures (left) show that WKZO-TV is the favorite television station in Battle Creek and Muskegon, as well as in Kalamazoo and Grand Rapids! It's the favorite by better than 2-to-1 for the week as a whole—by better than 6-to-1 at night!

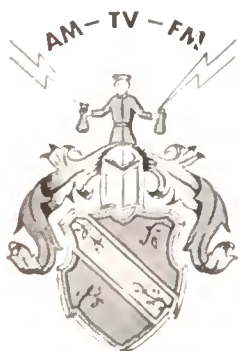
WKZO-TV is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids and Greater Western Michigan. Channel 3—100,000 watts. Serves one of America's top-20 TV markets—599,060 television families in 29 Western Michigan and Northern Indiana counties!

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

**WKZO-TV**

**Kalamazoo - Grand Rapids and Greater Western Michigan**

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



*The Feltzer Stations*

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

Associated with  
WMBD RADIO — PEORIA, ILLINOIS

\*Hubert Hammers caught one this size in Lake Superior in May, 1952.



1956 FALL FACTS BASICS—SECTION

*television*

# BASICS

## **TV COVERS THREE-QUARTERS OF U.S. HOMES. SATURATION IS STILL CLIMBING**

*Page Number*

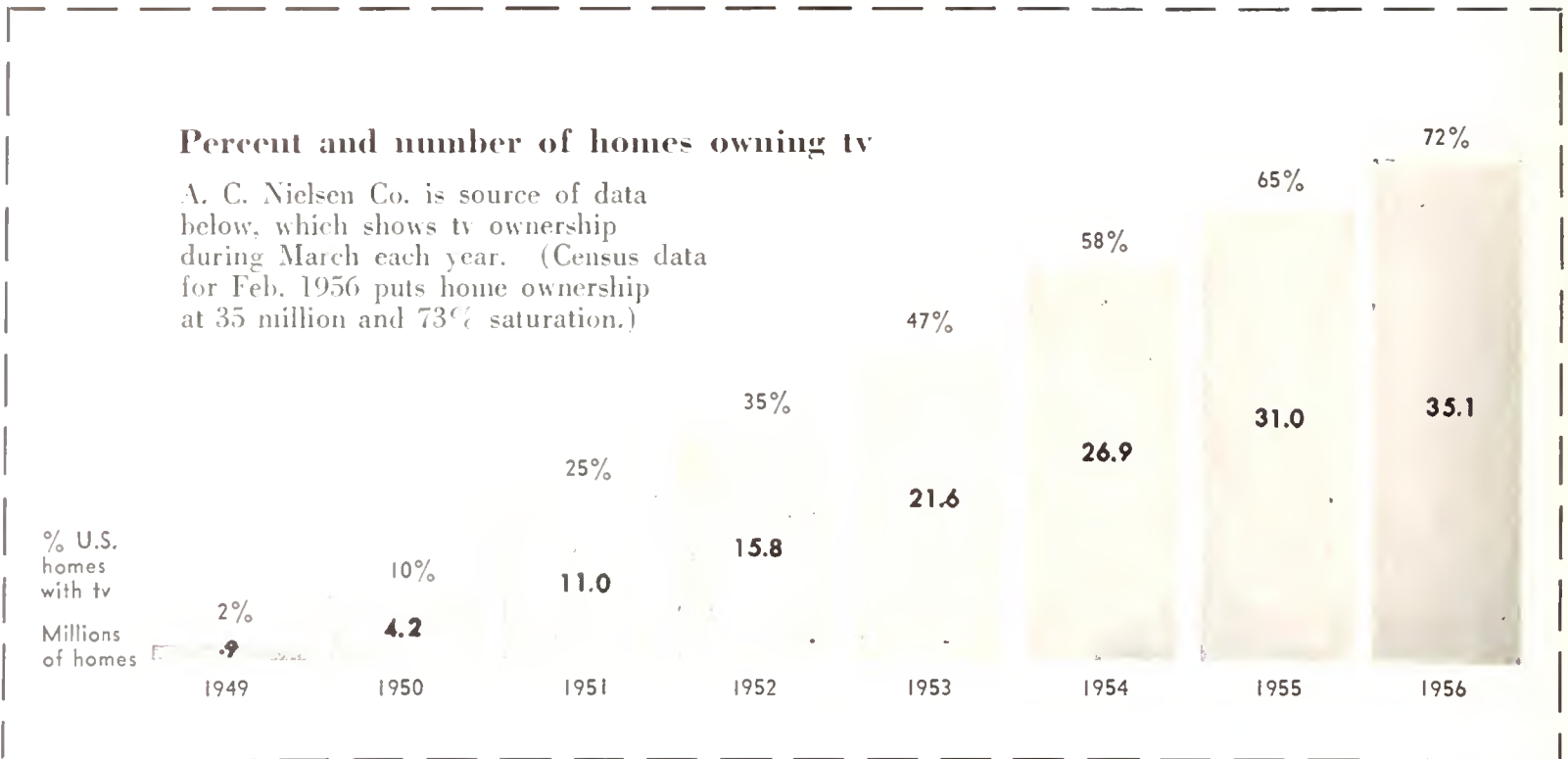
- Q. Where has recent set growth been? 113**
- Q. How many uhf sets have been produced? 114**
- Q. How does tv viewing differ among families? 116**
- Q. How does tv viewing vary by seasons? 122**
- Q. How does summer affect program ratings? 126**
- Q. How does audience composition vary by regions? 130**
- Q. What type shows do audiences spend most time with? 134**
- Q. What industries invest most heavily in network tv? 139**

*Reprints will be available at 30c each. Quantity prices on request.  
Address Sponsor Services, Inc., 40 E. 49th St., New York 17, N. Y.*

**SPONSOR**

# I. DIMENSIONS OF TELEVISION

## 1. How has tv saturation grown (1949-56)?



## 2. Where are the tv sets located?

Region	Homes and saturation	County Size	Homes and saturation
Northeast	10,815,000 (85%)	"A"	14,915,000 (84%)
East Central	6,745,000 (82%)	"B"	9,990,000 (77%)
West Central	6,557,000 (70%)		
South	6,109,000 (53%)	"C&D"	10,195,000 (57%)
Pacific	4,874,000 (74%)		

SOURCE: A. C. NIELSEN CO., MARCH 1956

## 3. What are the family characteristics of tv owners?

**Percent of homes owning tv according to family characteristics**

Source of data is Market Research Corp. of America, April 1956. Note that tv families tend to be well off, big, young and well-educated.

Total Family Income:		Education of Family Head:	
Upper Fourth	86%	Grade School	68%
Next Fourth	82	High School	82
Next Fourth	75	College	79
Lowest Fourth	56		

Size of Families:		Age of Housewife		Preseuce of Children:	
1 & 2 Members	67%	Under 35 Years	81%	5 Years & Under	80%
3 Members	78	35 thru 44 Years	79	6 - 12 Years	82
4 & 5 Member	84	45 Years & Over	68	13 - 20 Years	76
6 Members & Over	74			No Children	68

## 4. Where has recent set growth been?

**Percent of families with tv sets**

Regions	Apr. '55	July '55	Oct. '55	Jan. '56	Apr. '56
Northeast	84	85	85	86	88
South	50	54	56	61	63
North Central	70	70	72	77	77
Mountain & Southwest	46	52	54	60	60
Pacific	65	66	70	74	74

City Size	Apr. '55	July '55	Oct. '55	Jan. '56	Apr. '56
Farm	38	43	47	51	53
Under 2,500	53	56	57	63	64
2,500 to 50,000	50	53	56	62	62
50,000 to 500,000	74	75	77	80	80
500,000 and Over	87	87	88	89	89

SOURCE: MARKET RESEARCH CORP. OF AMERICA

## 5. Where did last year's set shipments go?

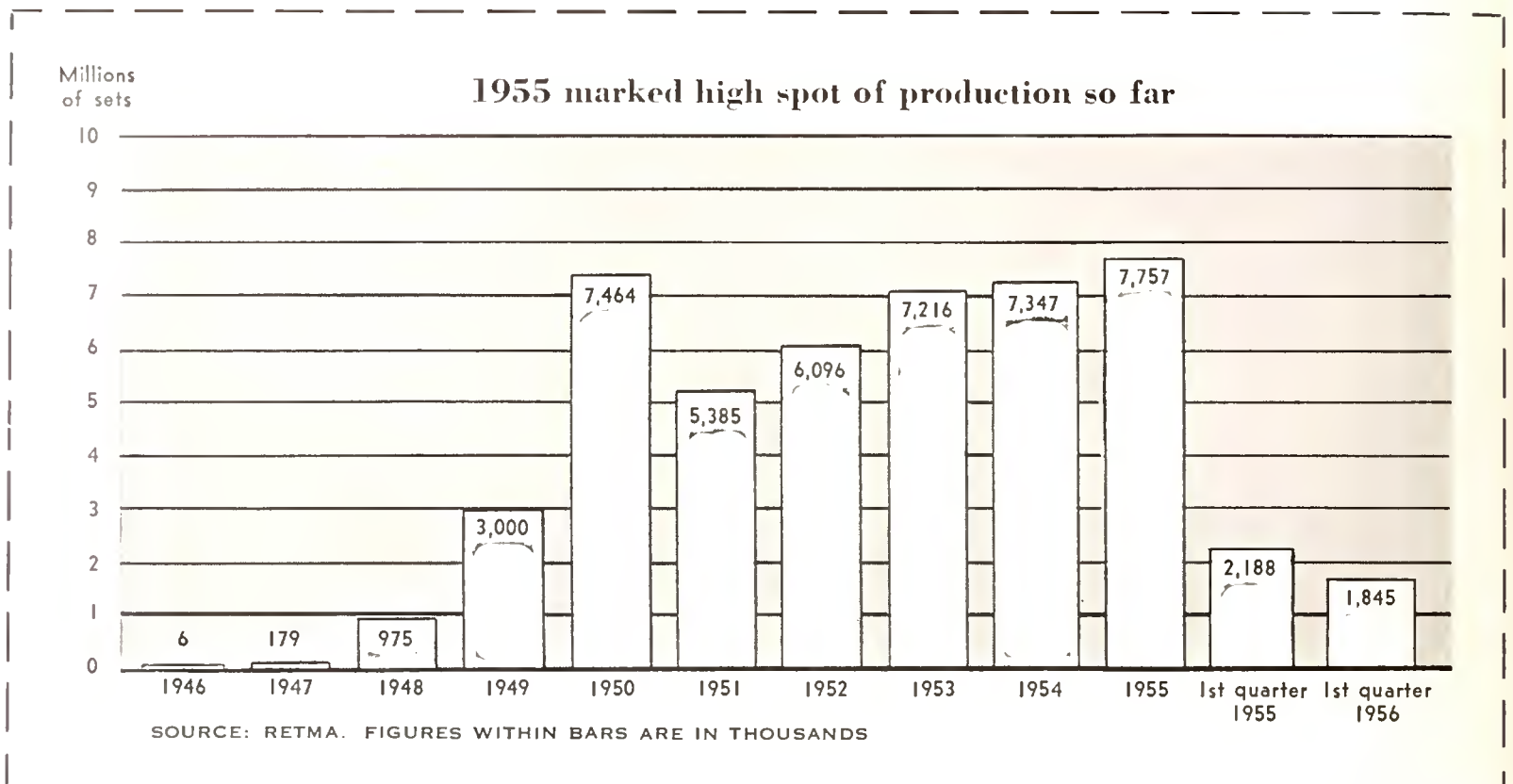
**Television receivers shipped to dealers**

State	1955	1946-54	State	1955	1946-54
Alabama	129,423	361,689	Nevada	9,620	20,660
Arizona	39,014	123,925	New Hampshire	27,706	120,842
Arkansas	83,882	179,862	New Jersey	230,692	1,664,853
California	621,811	3,129,919	New Mexico	24,466	66,768
Colorado	54,401	231,379	New York	678,187	4,754,300
Connecticut	106,108	635,586	North Carolina	193,982	555,087
Delaware	17,425	108,845	North Dakota	29,233	56,736
Dist. of Columbia	64,459	351,174	Ohio	395,395	2,592,978
Florida	257,677	554,183	Oklahoma	105,754	412,549
Georgia	165,995	559,164	Oregon	89,198	218,476
Idaho	32,861	70,295	Pennsylvania	483,391	3,112,857
Illinois	415,332	2,487,747	Rhode Island	36,442	229,881
Indiana	202,427	1,029,462	South Carolina	98,820	225,468
Iowa	112,875	565,117	South Dakota	30,875	49,153
Kansas	95,875	310,223	Tennessee	150,060	461,774
Kentucky	123,589	427,405	Texas	400,640	1,366,244
Louisiana	153,767	391,164	Utah	28,982	156,224
Maine	51,646	176,297	Vermont	23,070	52,622
Maryland	101,677	631,803	Virginia	138,334	556,496
Massachusetts	209,843	1,448,063	Washington	124,845	492,729
Michigan	311,032	1,682,313	West Virginia	82,967	297,733
Minnesota	128,170	573,162	Wisconsin	168,040	724,169
Mississippi	70,718	146,951	Wyoming	7,786	15,211
Missouri	197,310	918,661	<b>Territories</b>		
Montana	23,357	39,396	Alaska	7,490	5,496
Nebraska	68,091	278,876	Hawaii	17,238	55,551

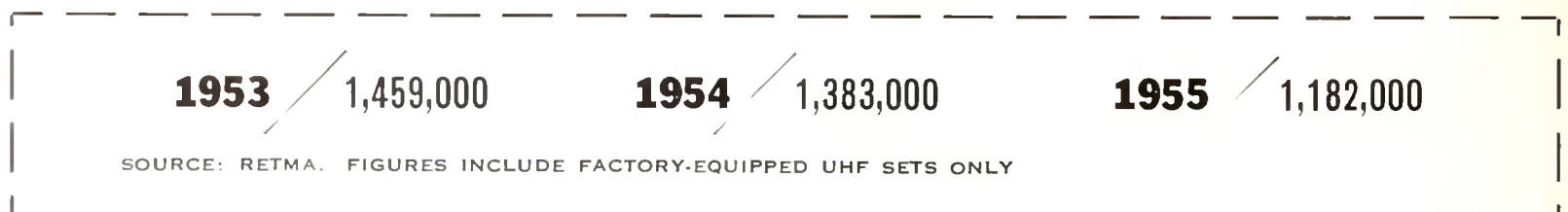
SOURCE: RETMA. RELATIONSHIP BETWEEN 1955 AND 1946-54 FIGURES ROUGHLY INDICATES TV HOME GROWTH IN '55

## II. TELEVISION SET PRODUCTION

### 1. What's been the rate of tv set production since 1946?



### 2. How many uhf sets have been produced?



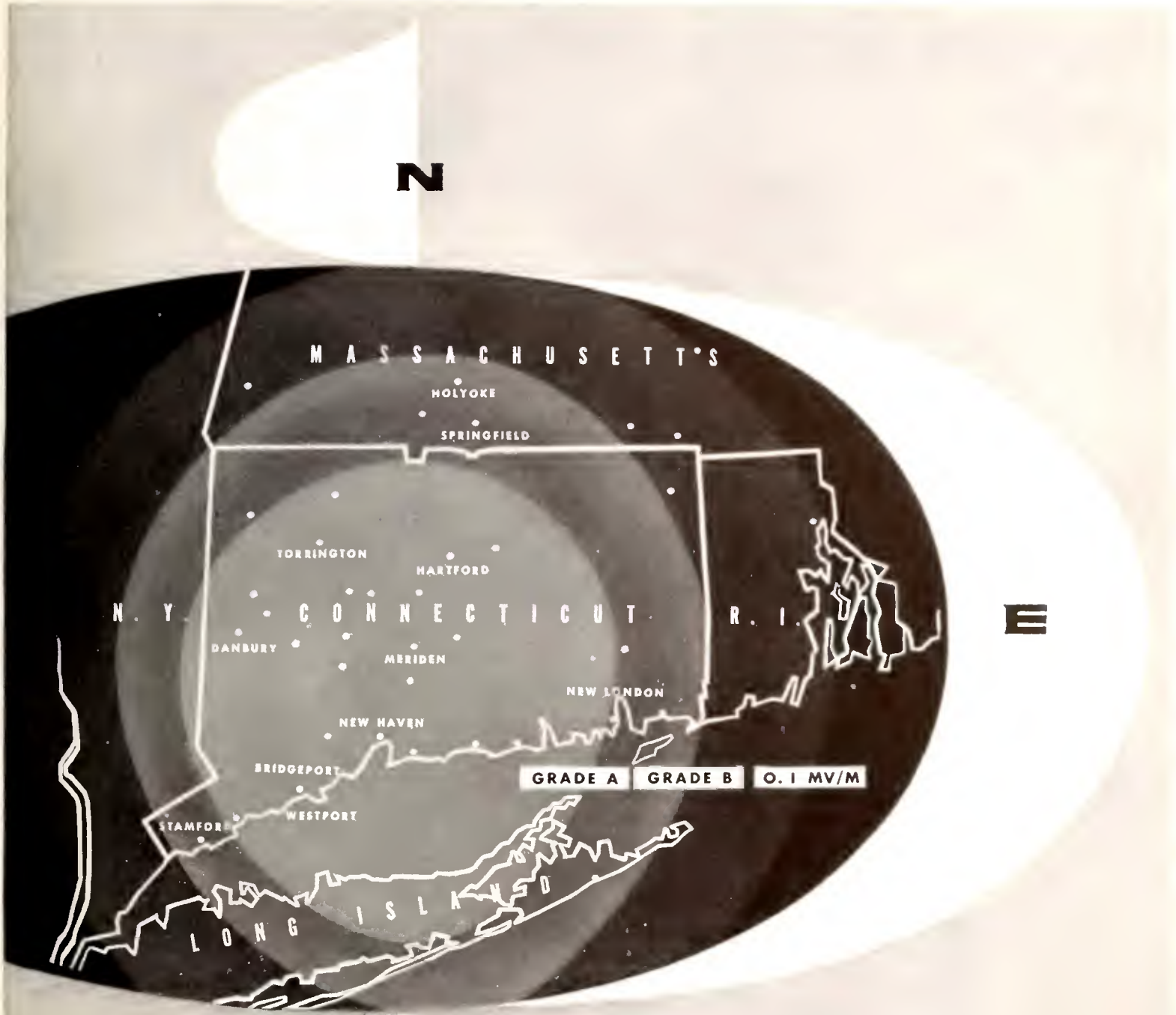
### 3. What tube sizes have been most popular among tv set owners?

Manufacturers sales of picture tubes by screen size

YEAR	15" and under	16" thru 18"	19" thru 21"	22" thru 25"	26" and over
1948	1,145,583	9,123			
1949	3,316,767	179,682			
1950	2,365,380	5,356,102	211,940		
1951	437,148	3,586,967	973,233	120,739	
1952	296,753	3,004,786	4,296,735	30,409	
1953	267,380	3,065,102	6,105,078	275,504	119,964
1954	235,954	2,086,077	7,223,259	318,665	46,925
1955	411,440	1,805,020	7,674,155	948,083	34,648

Figures show the 21-inch tube has been outselling all others since 1952. While growth in larger sizes has been gradual, note that production of 22-through-25-inch sizes tripled in 1955. Note also increase in 15-inch-and-under sizes last year, a reflection of growth in portable tv sets

SOURCE: RETMA



**DON'T**  
**1**

**PARDON OUR SOUTHERN ACCENT**

SOUTHERN NEW ENGLAND, THAT IS . . . Where the *accent* is on almost a million TV families in 15 rich counties—where WNHC-TV's powerful signal will *accent* your product to a public whose effective buying income results in better than 5 billion dollars in annual retail sales.

**THAT'S A LOT OF ACCENT IN ANY LANGUAGE!**

Check the cost per thousand, then *call your Katz man*. Your southern accent will get you a lot of New England hospitality.

CONNECTICUT'S MAJOR TV OUTLET

**WNHC**

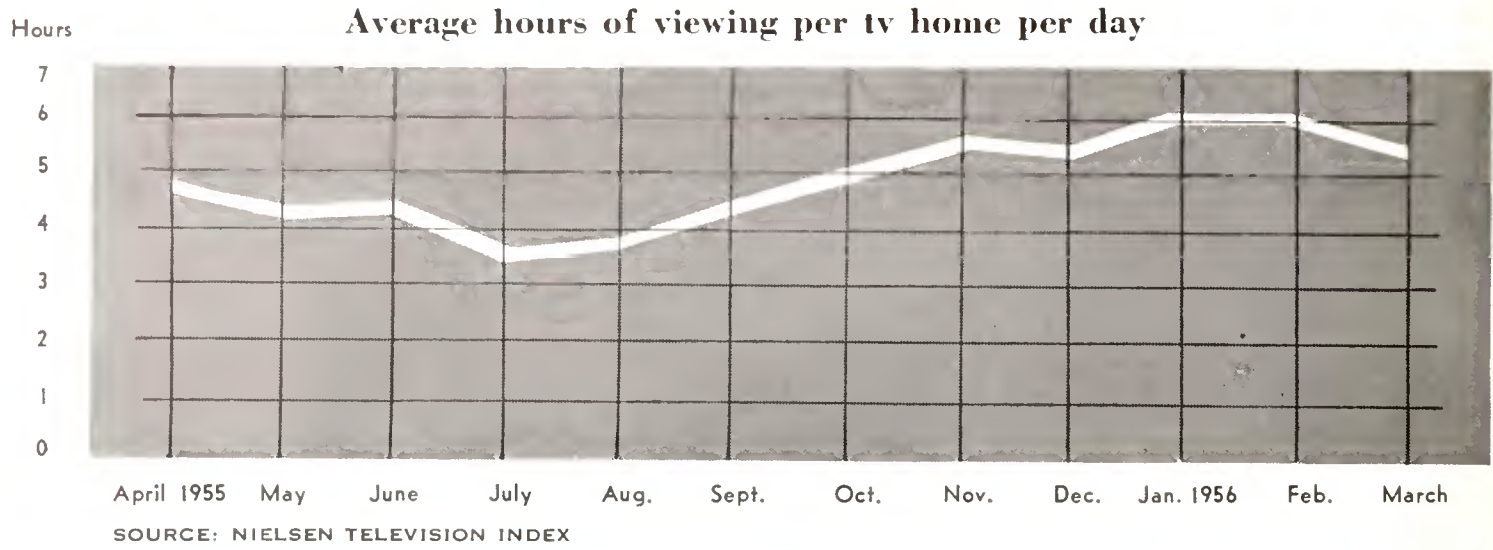
CHANNEL 8 TELEVISION : 316,000 WATTS MAX. POWER

# TELEVISION VIEWING HABITS

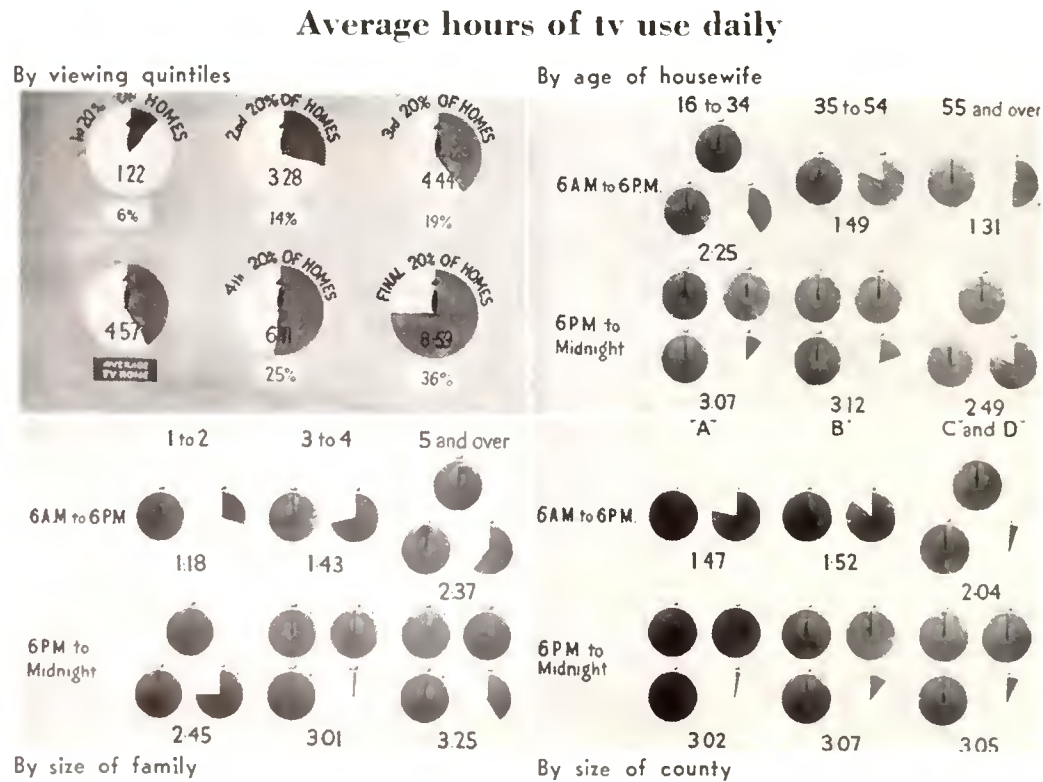
## GENERAL

Charts in this GENERAL section show viewing habits which have no particular relevance to either spot or network. In the NETWORK and SPOT sections to follow viewing figures are slanted to clients in each medium

### 1. How does daily tv viewing vary by months?

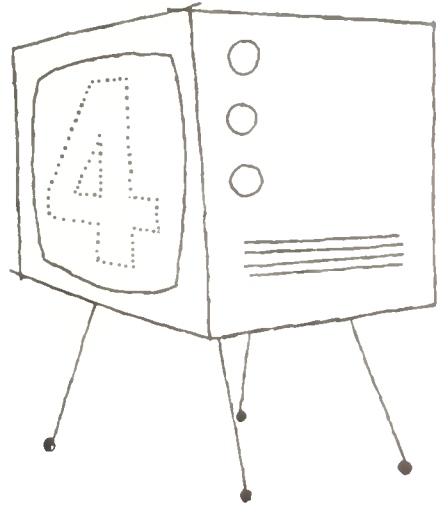
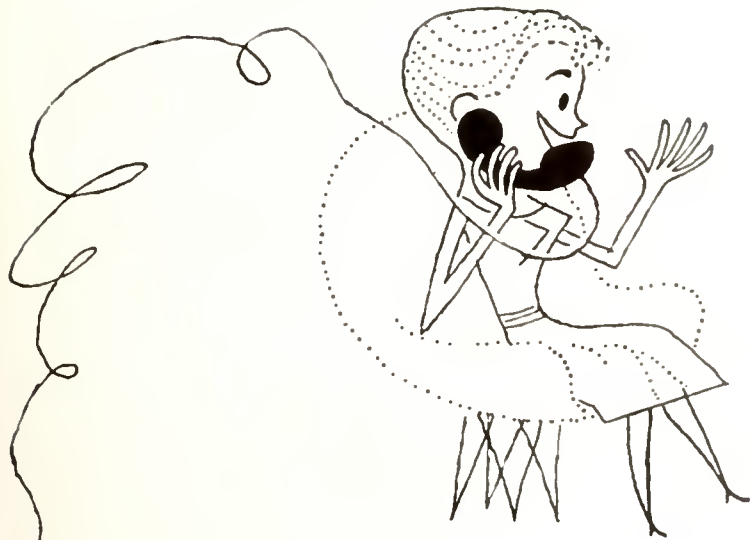


### 2. How does tv viewing differ among families?



Four charts above, based on Nielsen Television Index data for April 1955, show great differences in viewing among tv homes. Quintile chart is breakdown of U. S. homes according to amount of viewing. Each quintile represents 20% of homes arranged by increasing intensity of viewing. Figures in clocks show hours and minutes. Percentage figures under-

neath show percent of all viewing represented by each quintile. Second chart shows families with young housewives are heaviest viewers. Size-of-family chart indicates big families are heaviest viewers. County size is not significant viewing factor. Figures underneath clocks in size of family, age of housewife and size of county charts are hours and minutes for each category in regard to viewing time.



WCCO television has more  
women viewers every day  
than all other  
Minneapolis - St. Paul  
television stations  
combined\*



\*WCCO Television has 89% more women viewers than the second station; 1000% more than the third channel from 6 a.m. to 6 p.m., average Monday through Friday. Source: ARB Metropolitan plus Outer Area Report of February, 1956.

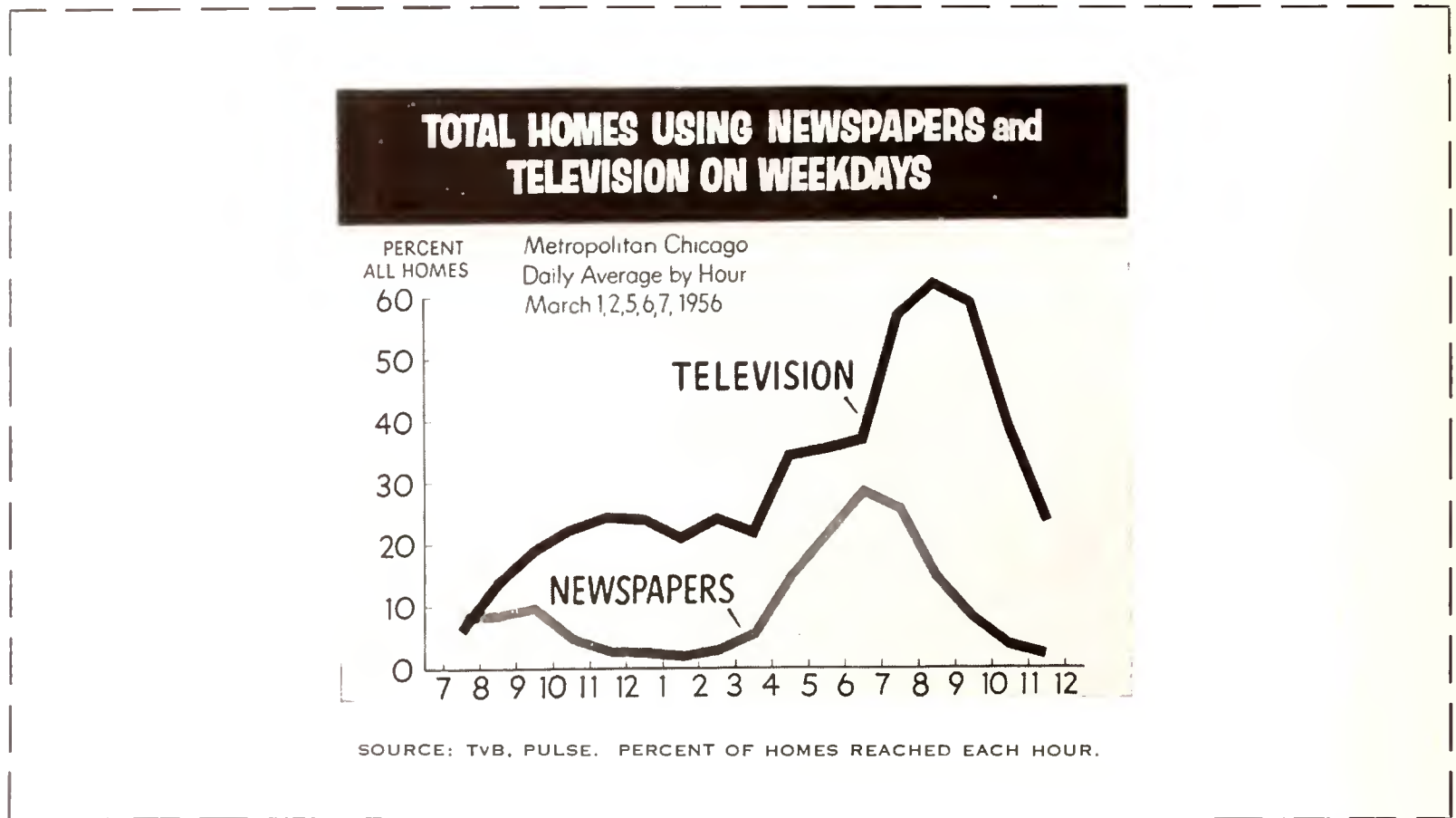
*CBS Television for the Northwest*

**WCCO television**

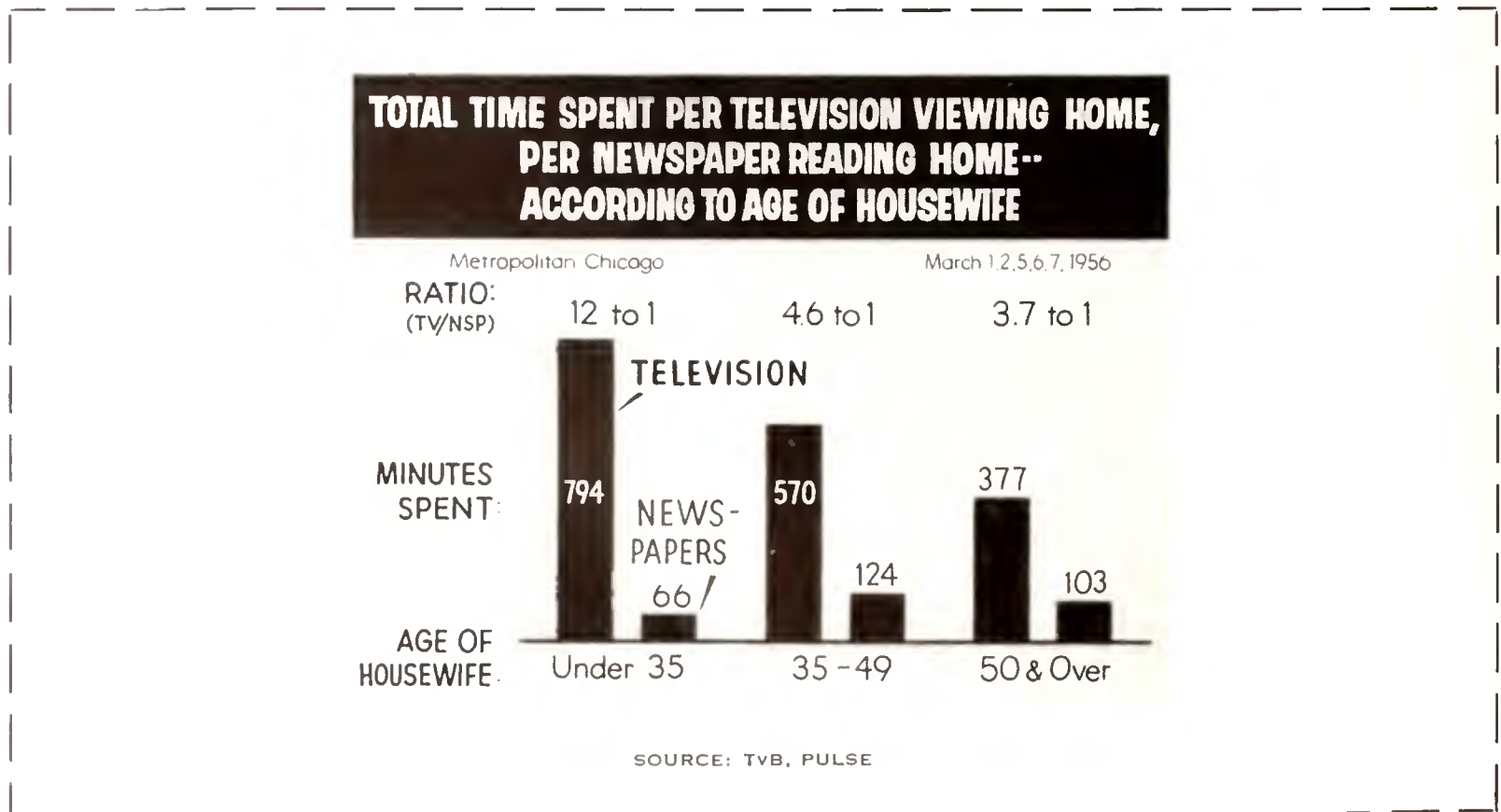
MINNEAPOLIS - ST. PAUL

Represented by Peters, Griffin & Woodward

**3. How many homes use tv and read newspapers by hours of day?**



**4. How does age of housewife affect tv viewing and news reading?**







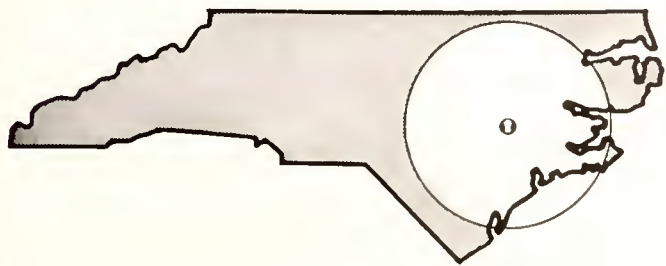
tell it to the marines on **witn**

after 6 p. m.\* 155% more viewers than the closest competitor in an area including the nation's giant Marine bases—Camp Lejeune and Cherry Point—a bonus market of 59,600 Marines!

before 6 p. m.\* 246% more viewers than the second station. Tens of thousands of Marines and their families aren't included in the census, but they count in listener coverage and in strong purchasing power.

anytime\* WITN is the only TV station with grade "A" service to either or both big bases in North Carolina. Add NBC programming, local programs beamed to Marines, and you'll see why WITN is by far the preferred station of the important Washington-Greenville market.

\* two recent ARB surveys show more than 80% television saturation in WITN-Marine-land.



serving eastern north carolina/transmitter at grifton, n. c./studios & offices at washington, n. c.  
919 foot tower/316,000 watts/over 150,000 sets in the market/headley-reed co. rep.

# NETWORK

While most of the viewing figures in this network section cover total viewing and not network viewing specifically, they are particularly useful to network advertisers, since they are based on New York (eastern) rather than local time. However, the data is also useful for general purposes

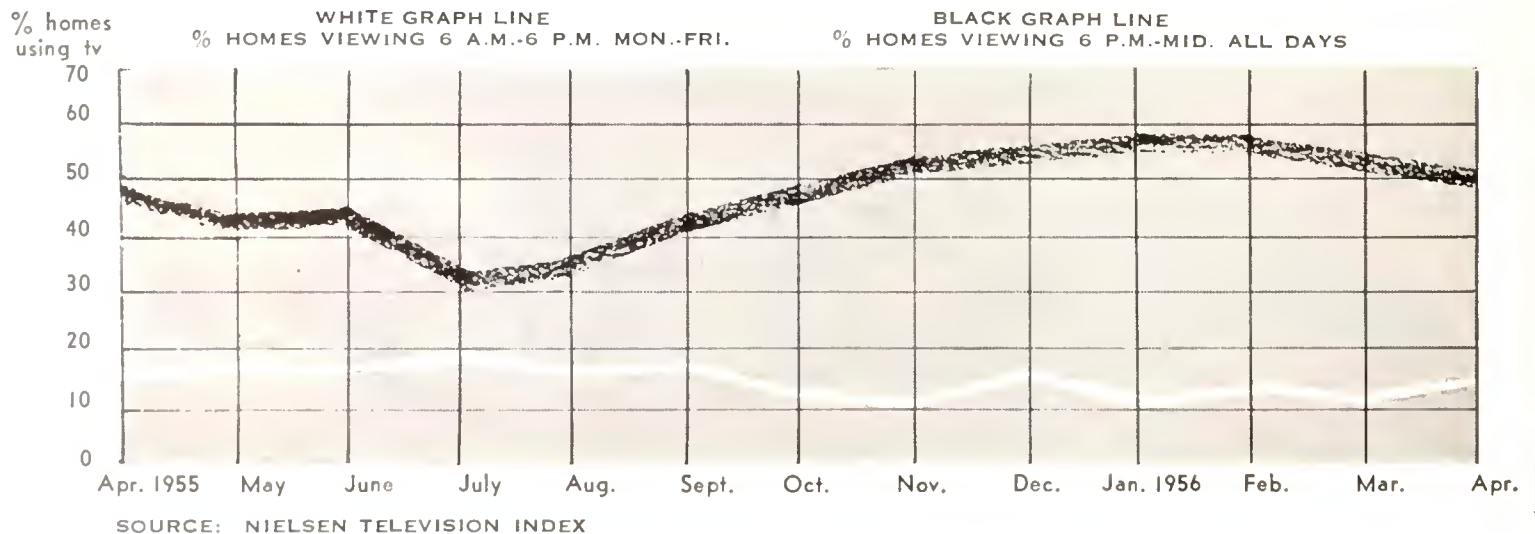
## 1. How does tv viewing level vary with time of day?

### Homes using tv by hours of day

Viewing figures below represent four-week average during Jan.-Feb. 1956, come from Nielsen Tv Index. Data to 6 p.m. is for Mon.-Fri. Nighttime data is for full week

Daytime, Mon.-Fri.			Nighttime, Sun.-Sat.					
Time	%	Homes (000)	Time	%	Homes (000)			
6-7 A.M.	0.2	70	NOON-1 P.M.	24.5	8,600	6-7 P.M.	47.4	16,637
7-8	3.8	1,334	1-2	19.9	6,985	7-8	58.4	20,498
8-9	9.8	3,440	2-3	19.9	6,985	8-9	69.1	24,254
9-10	13.6	4,774	3-4	24.1	8,459	9-10	69.1	24,254
10-11	14.9	5,230	4-5	28.9	10,144	10-11	60.7	21,306
11-NOON	18.2	6,388	5-6	38.2	13,408	11-MID.	36.7	12,882

## 2. What percent of homes watch tv by months of the year?



*Media Buyers*

*Account Executives*

*Sales Managers . . .*

**COME to HARTFORD**

**SEE**

. . . why almost everyone in the Hartford-New Britain Market (*third richest in the U.S.A.*) considers WKNB-TV its very own station.

. . . why WKNB-TV packs such a powerful advertising wallop . . . over 375,000 sets . . . 93% saturation in Hartford County.

• **WKNB RADIO . . .**  
the leading independent music-news-sports station in Hartford County.

Broadcasts all Yankee games.



STUDIO AND OFFICES

WEST HARTFORD, CONN. — Represented by *The Bolling Company, Inc.*

**WKNB-TV**

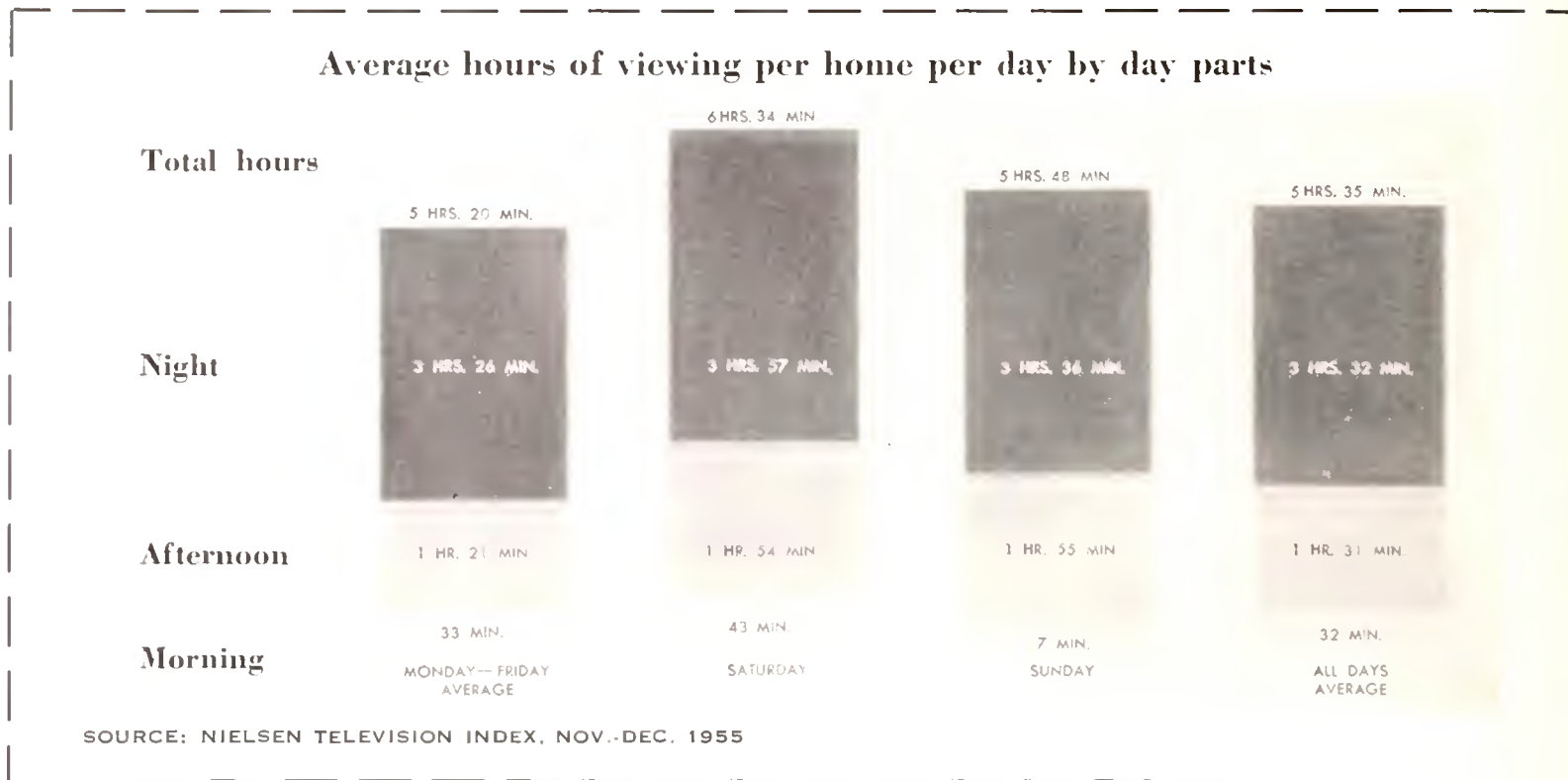
*Basic*

**N|B|C**

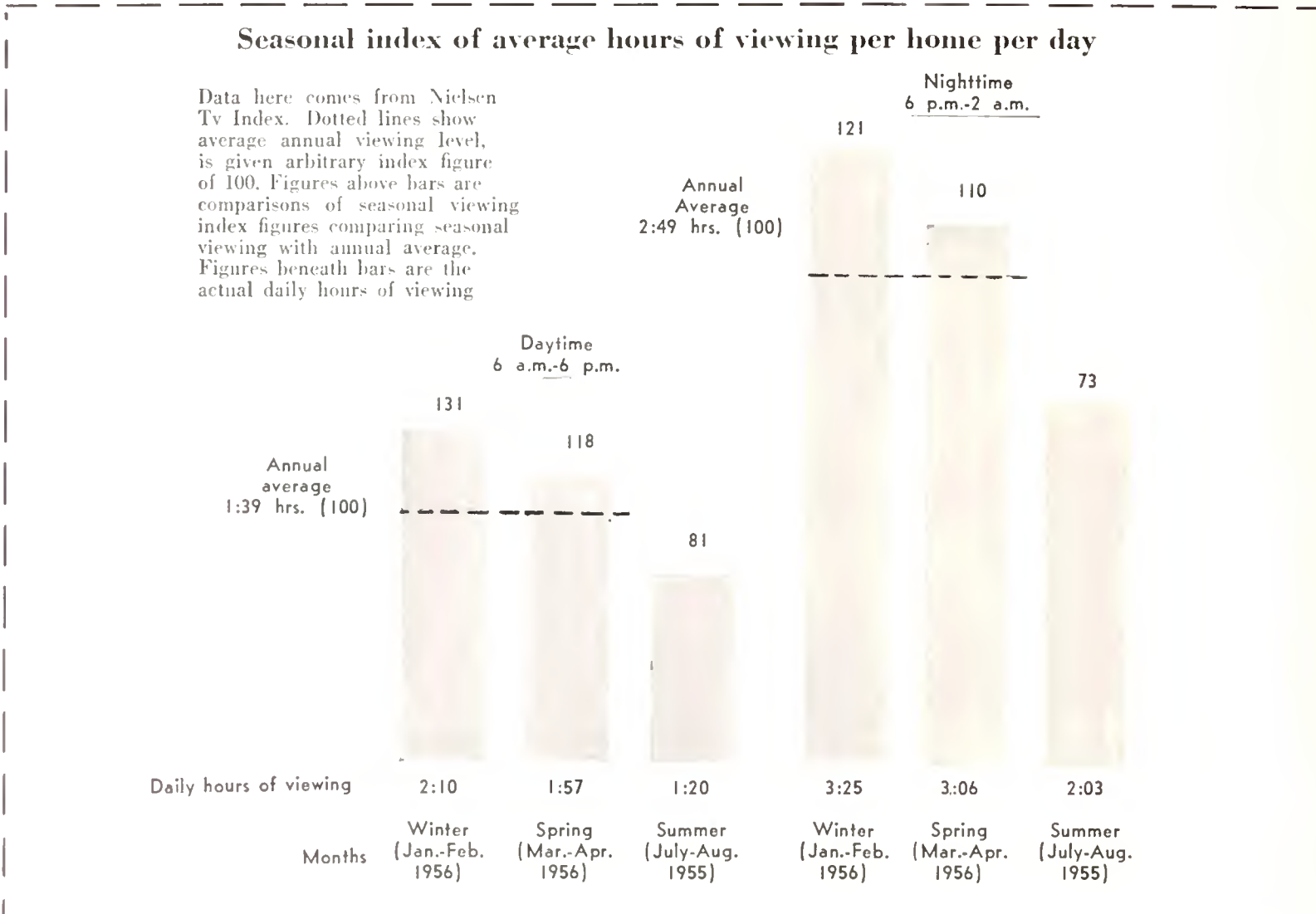
channel

**30**

### 3. What's average viewing time morning, afternoon, evening?



### 4. How does tv viewing vary by seasons?



# Leading From Strength

WHBQ-TV's audience position in the nation's tenth, the South's first wholesale market, is a matter of rating record. But audience strength is not enough!

That policy of leading from strength motivates our merchandising department in volunteering merchandising aids such as—point of sale display—newspaper and transportation advertising—direct mail and various "off-beat" services.

You see, all of us at WHBQ-TV know that no matter who signs our paychecks, we are working for you. And that advertiser success determines our individual and collective prosperity.

**WHBQ-TV    MEMPHIS, TENNESSEE**

The Most Powerful Station in the Mid-South  
Represented nationally by H-R Television, Inc.

## 5. How does audience composition vary by parts of the day?

Sunday through Saturday (nighttime)					
Time period	Sets-in-use	Men	Women	Children (under 16)	Viewers-per-set
7-11 average	61.2%	33%	41%	26%	2.6
7-8	48.2	29	35	36	2.7
8-10	68.0	32	41	27	2.7
10-11	60.6	38	46	16	2.3

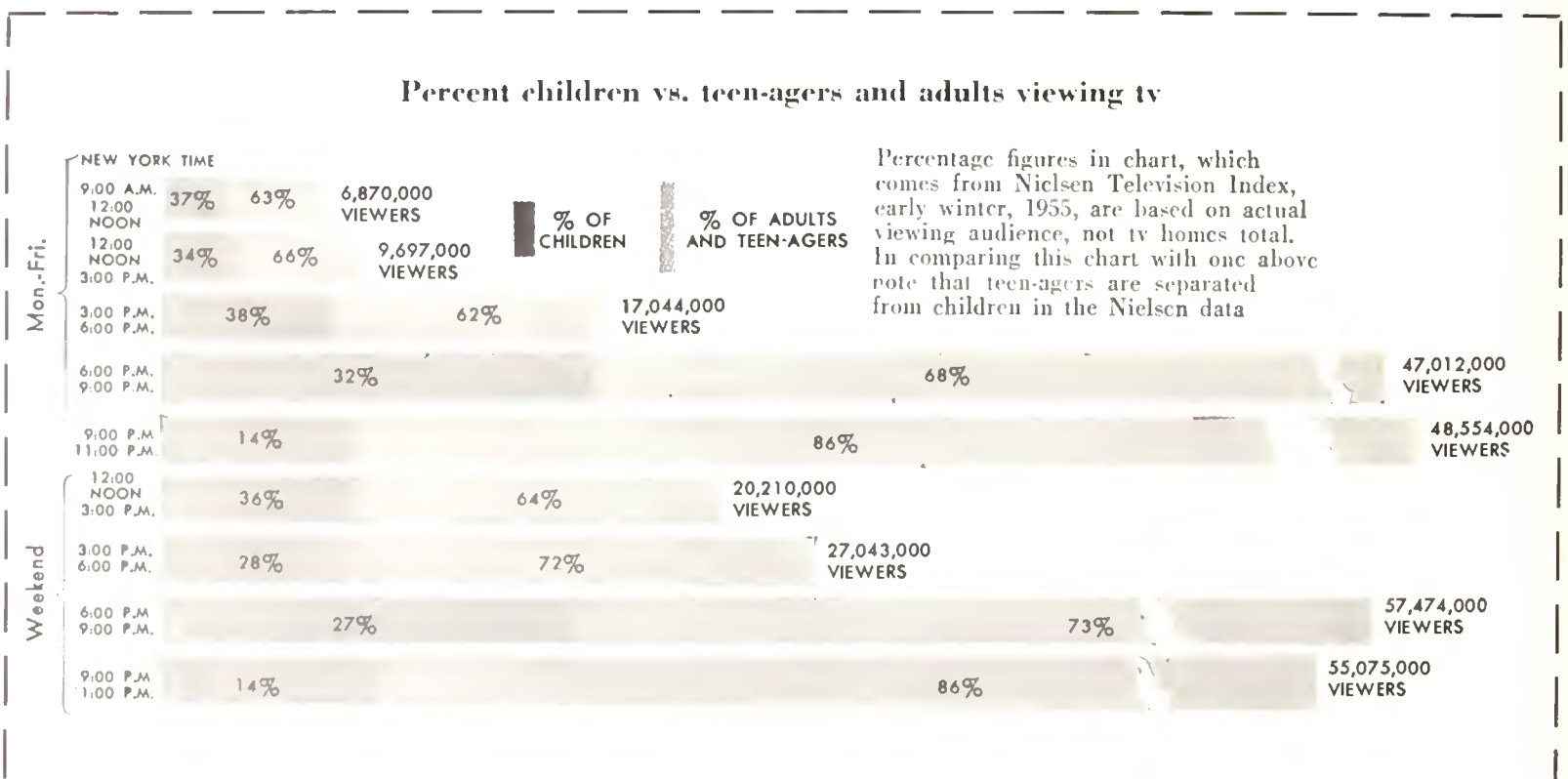
Saturday and Sunday (afternoon and evening)					
Time period	Sets-in-use	Men	Women	Children (under 16)	Viewers-per-set
Noon-6 p.m.	20.2%	30%	30%	40%	2.6
7-11 p.m.	62.7	35	40	25	2.8

Monday through Friday (daytime)					
Time period	Sets-in-use	Men	Women	Children (under 16)	Viewers-per-set
7-9	7.9%	22%	40%	38%	2.3
9-11	14.1	11	36	53	1.8
11-1	18.7	14	55	31	1.8
1-3	14.8	16	55	29	1.7
3-5	21.0	14	56	30	1.8
5-7	30.9	18	23	59	2.4

SOURCE: ARB. MARCH 1956

## 6. How do children affect tv viewing?



**ASK THE**  
**EDWARD PETRY COMPANY**  
**FOR THE FALL FACTS**  
**ON SELLING THE**  
**RICH NORTHEAST FLORIDA MARKET**  
**WITH**  
**WJHP-TV**  
*NBC - ABC JACKSONVILLE*  
**PLUS**  
**WESH-TV**  
*CHANNEL 2 — DAYTONA BEACH*

## 7. How does summer affect ratings of top shows and replacements?

Shows	Dec. '54 rating	Dec. '54 homes reached (000)	July '55 rating	July '55 homes reached (000)	Per cent drop in rating	drop in homes reached
Dragnet	51.9	14,720	25.7	8,410	50.5%	42.9%
You Bet Your Life	50.4	14,690	29.1	9,520	42.3%	35.2%
Jackie Gleason	50.1	13,870	16.0*	5,105	68.1%	63.2%
I Love Lucy	49.6	14,290	19.0*	6,210	61.7%	56.5%
Toast of the Town	49.2	14,295	37.1	12,130	24.6%	15.1%
Bob Hope	43.4	12,610	18.2*	5,645	58.1%	55.2%
Two for the Money	41.2	10,660	29.6	8,660	28.2%	18.8%
This is Your Life	40.2	11,470	21.0	6,470	47.8%	43.6%
Disneyland	39.3	10,455	26.3	8,290	33.1%	20.7%
George Gobel	39.2	11,350	15.0*	4,940	61.7%	56.5%
Your Hit Parade	38.7	14,410	12.7*	4,240	67.2%	62.8%
Fireside Theatre	37.9	10,760	18.3*	5,680	51.7%	47.2%
I've Got a Secret	36.5	10,180	33.0	10,740	9.6%	5.2%†
What's My Line	36.0	8,860	28.6	8,700	20.6%	1.8%
GE Theatre	35.3	9,780	26.8	7,930	24.1%	18.9%
Godfrey & Friends	34.6	9,880	22.7	7,410	34.4%	25.0%
Burns & Allen	33.9	9,360	17.3	5,540	49.0%	40.8%
Life of Riley	33.4	7,690	19.5	4,800	41.6%	37.6%
Godfrey Scouts	32.9	8,710	22.8	6,530	30.7%	25.0%
Ford Theatre	31.9	9,710	27.2	9,090	14.7%	6.4%
Our Miss Brooks	30.6	7,360	14.5*	4,030	52.6%	45.2%
Studio One	30.6	8,315	17.1	5,345	44.1%	35.7%
Private Secretary	30.3	8,660	20.9	6,810	31.0%	21.4%
Justice	30.0	7,570	7.7*	2,200	74.3%	70.9%
Beat the Clock	29.2	7,570	13.3	4,030	54.5%	46.8%
December Bride	29.2	8,680	17.9*	5,900	38.7%	32.0%
Topper	29.2	7,450	17.6	5,480	39.7%	26.4%

Shows above were the top 25 according to ARB ratings in December 1954. Where summer rating is shown with an asterisk (\*), it means show is summer replacement. All other shows either continued through summer or had reruns.

Dagger (†) in last column indicates an actual increase in homes reached. Rating drop for replacements was 54.4% of original rating. Rating drop for others was exactly half. Summer discounts can easily offset the lesser drop

## 8. To what extent can multi-show sponsor avoid audience overlap?

OVERLAP ANALYSIS FOR THESE THREE PROGRAMS:		<ul style="list-style-type: none"> <li>A Dragnet</li> <li>B Warner Brothers Presents</li> <li>C Gunsmoke</li> </ul>
<b>HOMES WATCHING EACH SHOW BUT NOT OTHER TWO:</b>		
Show A	6,800 homes	
Show B	2,580 homes	
Show C	3,360 homes	
<b>ADDITIONAL HOMES VIEWING ANY TWO PROGRAMS:</b>		
Show AB	950 homes	
Show AC	1,310 homes	
Show BC	790 homes	
<b>ADDITIONAL HOMES VIEWING ALL THREE PROGRAMS:</b>		
Shows A, B & C	350 homes	
<b>TOTAL HOMES WATCHING:</b>		
Show A	9,440 homes	
Show B	4,670 homes	
Show C	5,840 homes	
Shows A & B	12,810 homes	
Shows A & C	13,590 homes	
Shows B & C	9,370 homes	
Shows A, B & C	16,170 homes	

Analysis at left, from ARB October 1955 report, was done for Liggett & Myers, shows relatively little overlap among three programs. Home figures are shown in thousands. Complete lack of overlap would equal 20 million homes. Complete overlap would equal 9,110,000 homes, rating for highest-rated show.





**WNCT**  
is Eastern Carolina's  
No. 1 TV Station

**FIRST** in every minute of every hour of every day,  
day and night\*

**WNCT** *Greenville \* N. C.*  
channel 9 PRIMARY CBS AFF.  
316,000 watts full time  
A. Hartwell Campbell, Gen. Mgr.  
George P. Hollingbery Co., Nat'l. Rep.

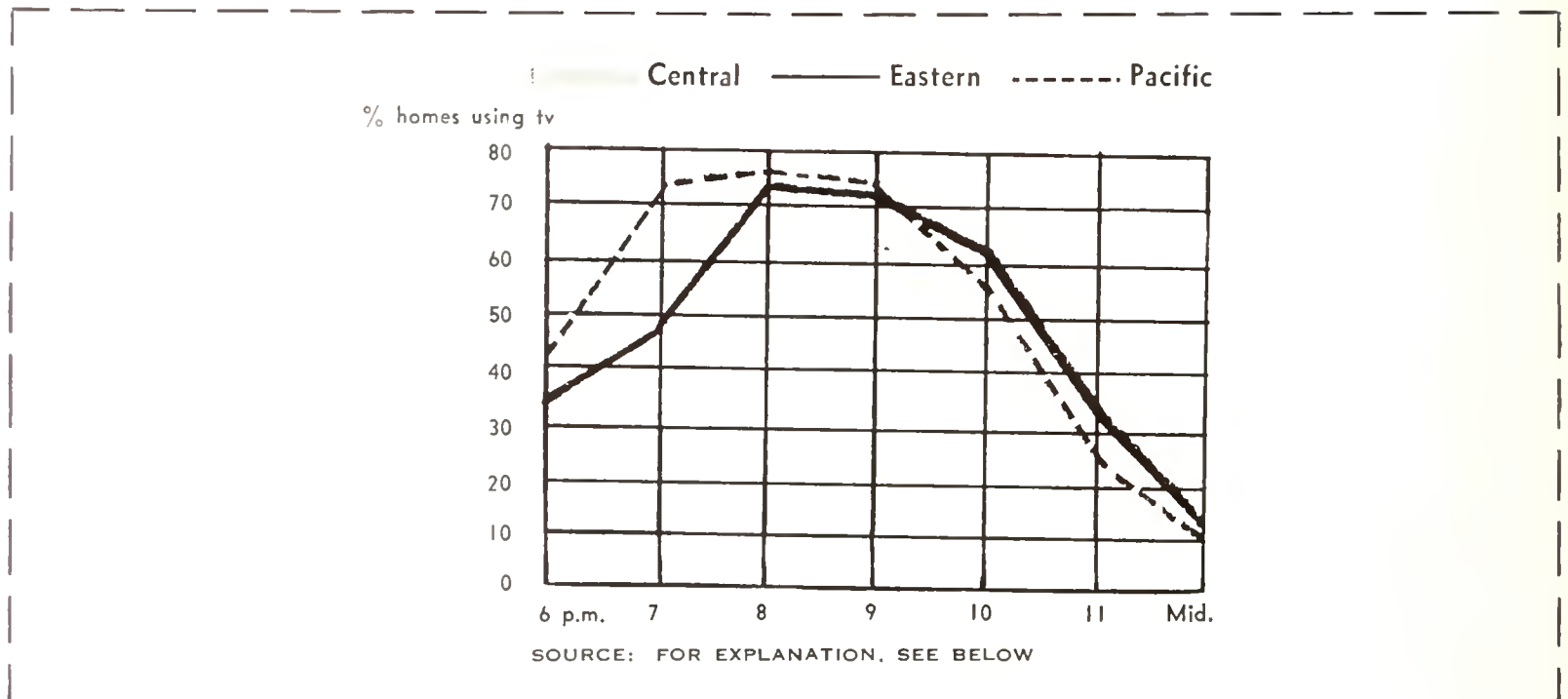
\*JAN. '56 PULSE—19 counties

## TELEVISION VIEWING HABITS

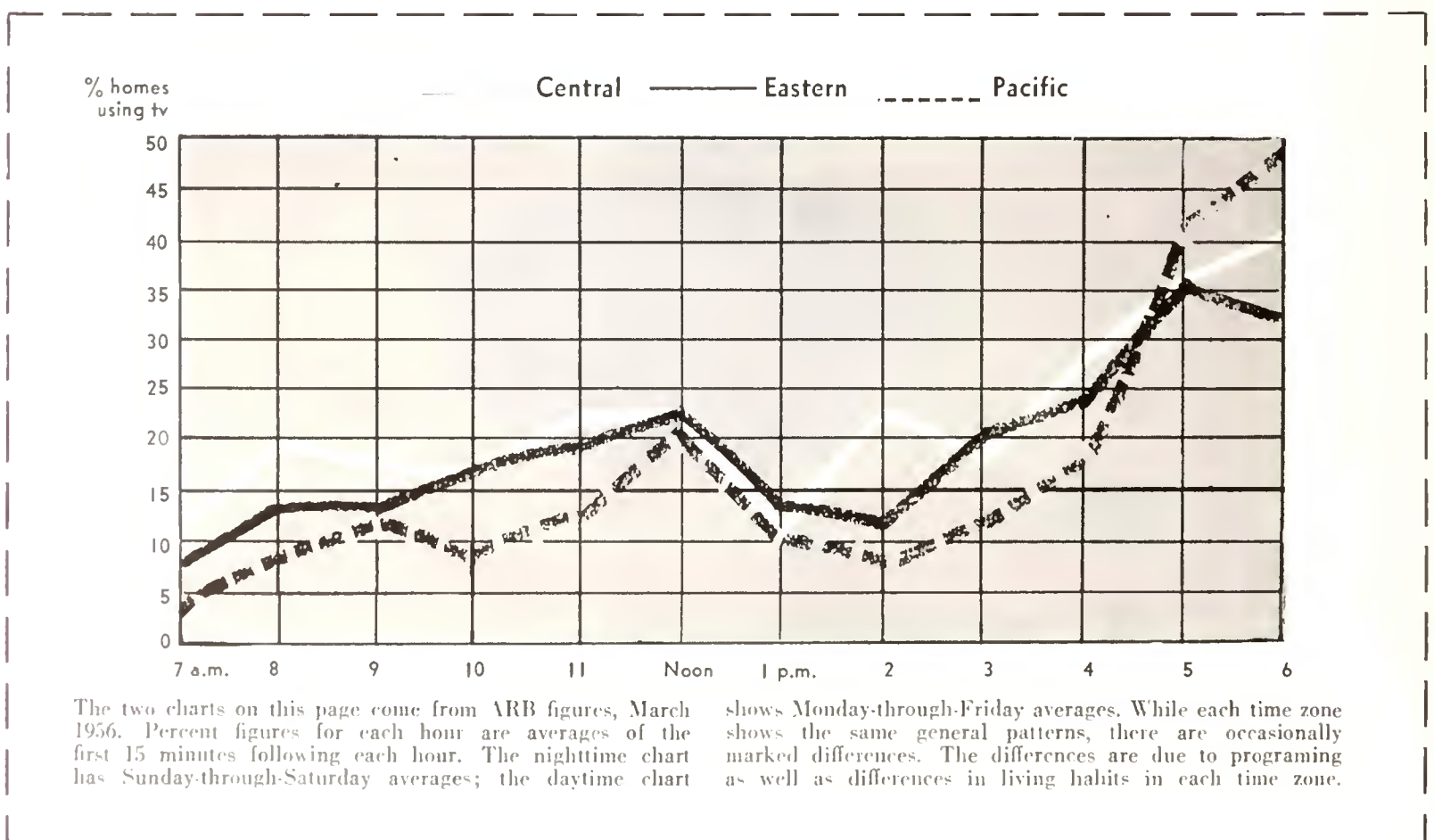
# SPOT

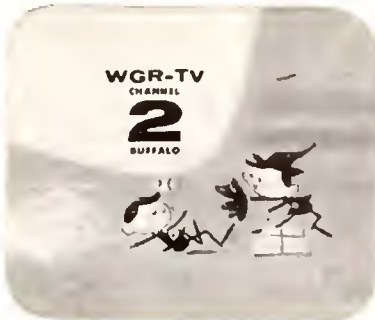
Since most figures on U.S. viewing are usually shown on the basis of eastern time, which is mainly of interest to the network advertiser, SPONSOR provides below some figures showing viewing by time zone (local time) and regions. This data will be of interest to regional and spot clients, who buy according to local time

### 1. What are nighttime viewing levels by time zone?



### 2. What are daytime viewing levels by time zones?





# PERSONALITY + PUSH...



**IF** You're looking for Sales  
Want your advertising Merchandised  
Want that added "push"  
Want your message Professionally Presented  
Like to do business with Friendly People



*Then you need...*



# WGR-TV CHANNEL 2 BUFFALO



Not the oldest... but the Leader in the Nation's  
14th Largest Sales Area.



Basic affiliate of ABC—America's Fastest Growing  
... Most Exciting Network.



*Representatives:*

**PETERS, GRIFFIN, WOODWARD, Inc.**



### 3. What are the national viewing figures by local time?

Percent and number of homes reached by day parts

Mon-Fri	%	Homes '000
6- 9 AM	6.8	2,387
9-12 Noon	17.7	6,213
12- 3 PM	22.3	7,827
3- 6 PM	34.7	12,180
All Days	%	Homes '000
6- 9 PM	66.1	23,201
9-12 Mid.	45.8	16,076

SOURCE: NIELSEN TELEVISION INDEX, JAN.-FEB. 1956. EASTERN, CENTRAL, PACIFIC TIMES COMBINED.

### 4. How does tv viewing differ by regions?

Average daily hours of viewing by marketing group and season

	JAN-MARCH, 1955	APR.-JUNE, 1955	JULY-SEPT., 1955
NORTHEAST	6.1	5.0	3.9
EAST CENTRAL	6.1	4.9	3.5
MIDWEST	5.9	4.4	4.0
SOUTH		3.8	3.6
PACIFIC COAST	5.3	4.5	4.3
	OCT.-DEC., 1955	JAN.-MARCH, 1956	
NORTHEAST	5.7	6.2	
EAST CENTRAL	5.6	6.2	
MIDWEST	5.8	6.2	
SOUTH	5.0	5.7	
PACIFIC COAST	5.4	5.5	

In Nielsen data above market groups are: Northeast Boston, New York, Philadelphia; East Central Cleveland, Detroit, Pittsburgh; Midwest Chicago, Kansas City, Milwaukee, Minneapolis, St. Louis; South Atlanta, Baltimore, Washington, Birmingham, Dallas-Ft. Worth, Houston,

New Orleans; Pacific Coast Los Angeles, Portland, San Diego, San Francisco, Seattle. Data for south during Jan.-March 1955 period is not available. Note that seasonal patterns affect all market groups similarly. Data is only indicative since only parts of each region are measured

### 5. How much viewing time is given to non-network shows?

**49.5%** to network sponsored programs

**50.5%** to all other programs

SOURCE: NIELSEN TELEVISION INDEX, FEB. 1956. "ALL OTHER" INCLUDES LOCAL SHOWS, NETWORK SUSTAINERS.

# Fighting for Sales

in

## BATON ROUGE?

Put "The Champ" to Work for You!



### RATING CHAMPION



In the latest Telepulse, WAFB-TV has a leadership of nearly 5-to-1 in the Baton Rouge Area.

### MERCHANDISING CHAMPION



WAFB-TV has a merchandising record second to none.

### ROUND 1



First place winner in "Lucy Show" competition with a double first prize for special merchandising job.

### ROUND 3



Finished in "top four" in promotion contest sponsored by "Frank Leahy and His Football Forecasts."

### ROUND 2



First place in Screen Gems, Inc. contest on program promotion.

### ROUND 4



WAFB-TV's only entry was second place winner in 1956 Billboard promotion contest for "network programs."

# WAFB-TV

**CHANNEL 28**  
affiliated with WAFB, AM-FM

CBS-ABC-

200,000 WATTS

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

## 6. How does audience composition vary by time zones?

### Eastern time zone

*Sunday through Saturday nighttime*

Time period	Sets-in-use	Men	Women	Children (under 16)	Viewers-per-set
7-11 average	62.7%	35%	44%	21%	2.5
7-8	53.8	31	36	33	2.6
8-10	71.7	34	45	21	2.5
10-11	55.6	42	49	9	2.2

*Saturday and Sunday afternoon and evening*

Noon-6 p.m.	21.7%	29%	29%	42%	2.7
7-11 p.m.	67.5	37	42	21	2.7

*Monday through Friday daytime*

7-9	11.2%	17%	35%	48%	2.1
9-11	15.3	7	36	57	1.7
11-1	21.4	15	56	29	1.7
1-3	14.2	15	61	24	1.6
3-5	21.8	13	53	34	1.9
5-7	35.5	19	24	57	2.3

### Central time zone

*Sunday through Saturday nighttime*

7-11 average	59.7%	35%	43%	22%	2.5
7-8	70.7	30	38	32	2.9
8-10	67.2	34	44	22	2.6
10-11	33.8	40	49	11	2.1

*Saturday and Sunday afternoon and evening*

Noon-6 p.m.	24.3%	32%	32%	36%	2.6
7-11 p.m.	59.5	36	40	24	2.8

*Monday through Friday daytime*

7-9	16.3%	22%	37%	41%	2.3
9-11	15.6	12	51	37	1.8
11-1	20.5	16	50	34	1.9
1-3	17.4	15	63	22	1.7
3-5	25.4	11	42	47	2.0
5-7	41.9	21	29	50	2.5

### Pacific time zone

*Sunday through Saturday nighttime*

7-11 average	67.8%	37%	43%	20%	2.4
7-8	74.5	34	37	29	2.6
8-10	74.7	35	43	22	2.5
10-11	46.2	41	48	11	2.1

*Saturday and Sunday afternoon and evening*

Noon-6 p.m.	21.4%	33%	30%	37%	2.5
7-11 p.m.	63.6	39	42	19	2.5

*Monday through Friday daytime*

7-9	6.6%	8%	41%	51%	1.9
9-11	9.8	10	47	43	1.6
11-1	17.9	12	45	43	1.7
1-3	12.9	14	60	26	1.6
3-5	19.6	12	38	50	2.0
5-7	47.6	20	25	55	2.5

SOURCE: ARB, MARCH 1956. MOUNTAIN ZONE NOT MEASURED.

# TWO MORE REASONS

## Why Your Best Texas Buy Is



**1**

KGUL'S new Super Tower went into operation on May 30th—bringing CBS Television to more than 600,000 families in the Gulf Coast Area.

**2**

**KGUL-TV leads in more prime periods than the other two stations combined.\***

In the April Telepulse for the Galveston-Houston Area:

KGUL-TV	83
Station B	77
Station C	4
(4 Ties)	

Represented  
Nationally  
by CBS  
Spot Sales



### Channel 11 Galveston, Texas



\*(Source: Telepulse, April 1, 1956, 1/4 Hour Wins 6 P.M.-Midnight 7 Days)



# IV. NETWORK PROGRAMING TRENDS

## 1. What types of shows do audiences spend most of their time with?

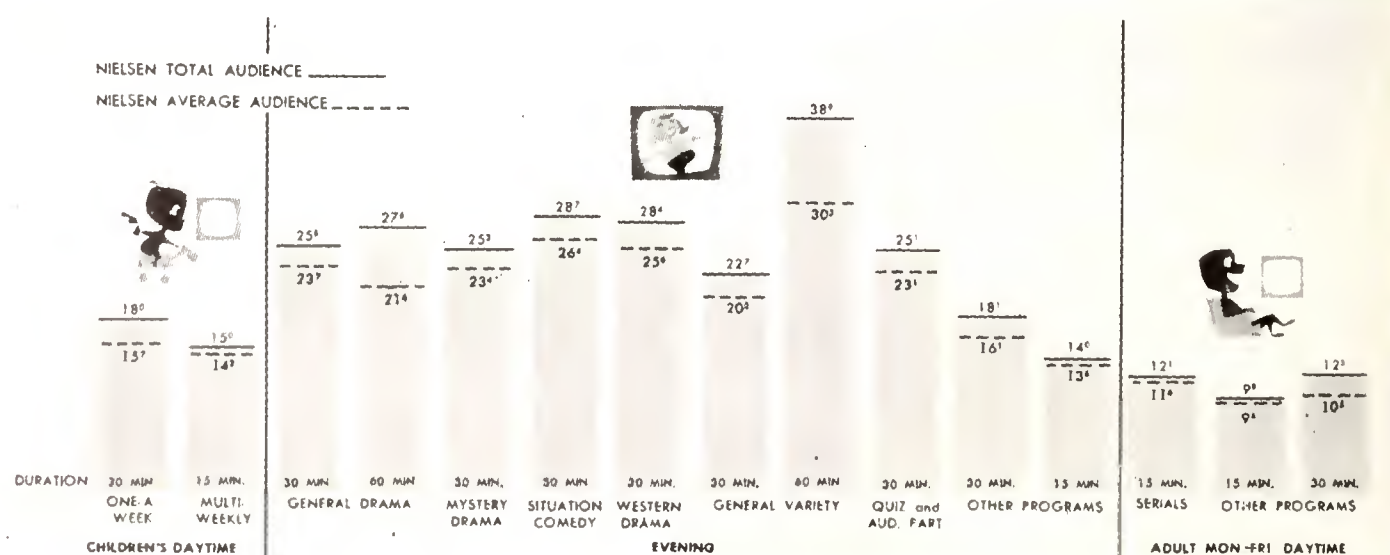
Percent of viewing time average home spends watching network tv show types

WINTER 1954-55	GENERAL DRAMA		GENERAL VARIETY		SITUATION COMEDY	QUIZ and AUD. PART.	MUSIC	MYS. DRAMA	INFOR. MATION	MISC.
	30 MIN.	60-90 MIN.	30 MIN.	60-90 MIN.						
	10%	11%	7%	13%	20%	11%	8%	6%	6%	8%
WINTER 1955-56										
	17%	13%	6%	12%	16%	11%	7%	5%	5%	8%

Figures are from Nielsen Tv Index, cover sponsored shows at night, result from two factors: (1) total number of hours for each type of programing on the air, (2) total amount of time spent by average home in viewing each type

of show. Note that 30-minute general drama category has replaced situation comedy as type getting most attention. When all lengths of general drama are added together, the lead over the situation comedy show is especially marked.

## 2. What are the average ratings for various types of shows?

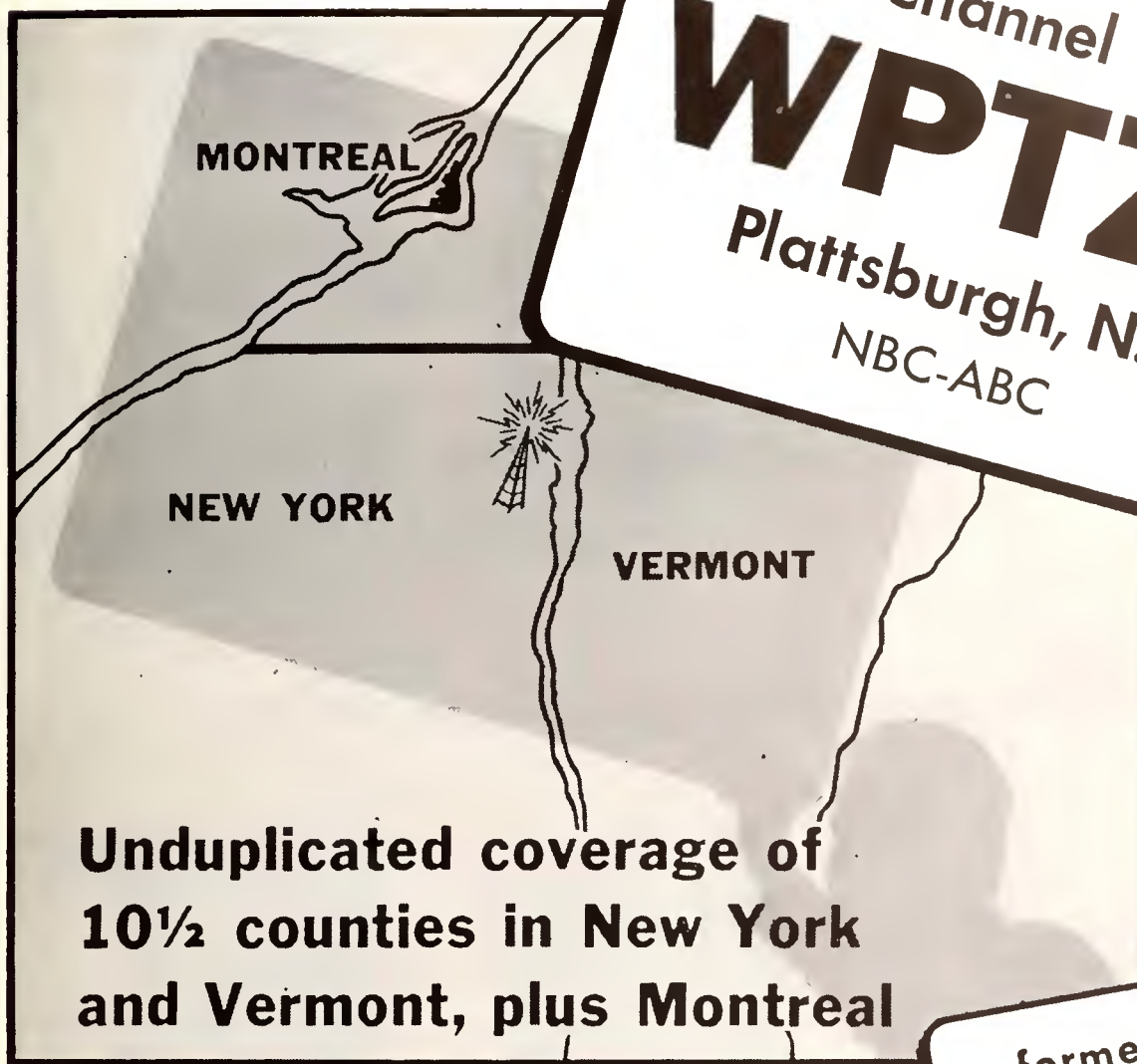


Ratings are from the Nielsen Television Index, cover the families reached during two weeks ending 21 January 1956. Note bigger spread between total and average audi-

ence for 60-minute shows than for the shorter show types. Figures for each bar are percentage of audience in areas where shows are seen; smaller figures are tenths of a point.



# NEW... CALL LETTERS



Channel 5  
**WPTZ-TV**  
Plattsburgh, N.Y.  
NBC-ABC

Unduplicated coverage of  
10½ counties in New York  
and Vermont, plus Montreal

formerly  
**WIRI-TV**



# NEW... PROGRAMS

All of the top NBC-ABC shows,  
in addition to new local interest  
features, mean a ...

## BIGGER AUDIENCE

... at the same old low rates!

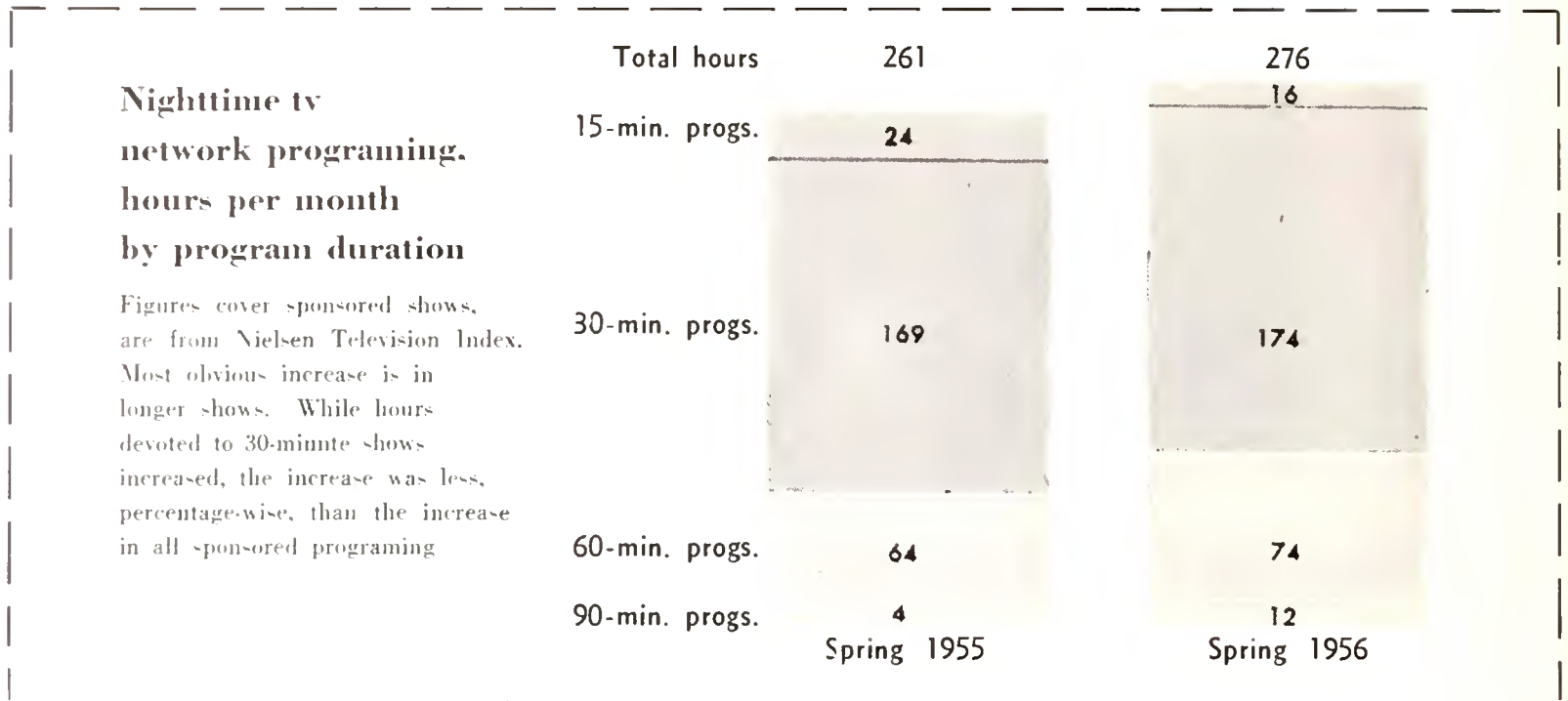
**NEW  
MANAGEMENT**

### ROLLINS BROADCASTING INC.

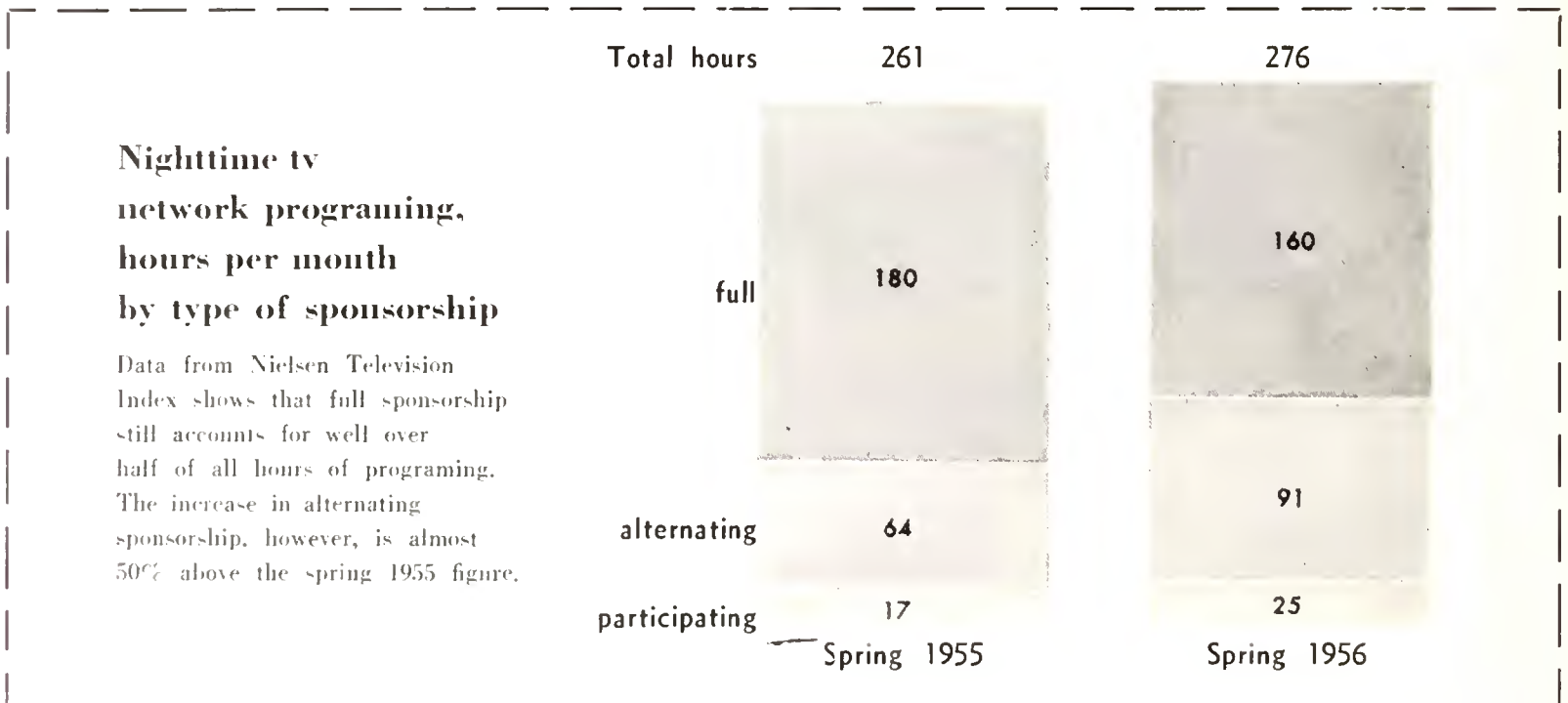
General Mgr.: George L. BarenBregge  
357 Cornelia St., Plattsburgh, N.Y.  
Call Collect: Plattsburgh 3070

NETWORK PROGRAMING TRENDS

### 3. What has been the trend in network show lengths?



### 4. What has been the trend in full or partial sponsorship?



### 5. What were the top-rated shows this past season?

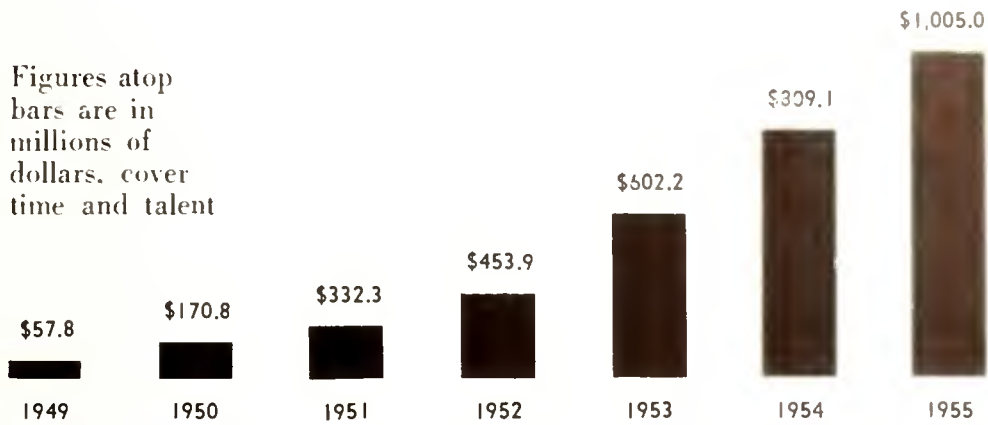
**Nielsen Top Tens**

Shows, listed alphabetically, made A. C. Nielsen top ten list during the period between November 1955 and January 1956

CAVALCADE OF SPORTS	MAX LIEBEMAN PRESENTS NATIONAL FOOTBALL CHAMPIONSHIP GAME
CHEVY SHOW	NCAA FOOTBALL GAME SATURDAY
CLIMAX	ORANGE BOWL GAME
DECEMBER BRIDE	PERRY COMO SHOW
DISNEYLAND	PRIVATE SECRETARY
DRAGNET	PRODUCER'S SHOWCASE
ED SULLIVAN SHOW	ROSE BOWL FOOTBALL GAME
FORD STAR JUBILEE	SHOWER OF STARS
G. E. THEATER	\$64,000 QUESTION
J LOVE LUCY	YOU BET YOUR LIFE
JACK BENNY SHOW	
MILLIONAIRE	
MARTHA RAYE SHOW	

# V. TELEVISION SPENDING

## 1. How much have advertisers spent in tv (1949-55) ?



SOURCE: McCANN-ERICKSON CENTRAL RESEARCH DEPT., 1955 ESTIMATED.

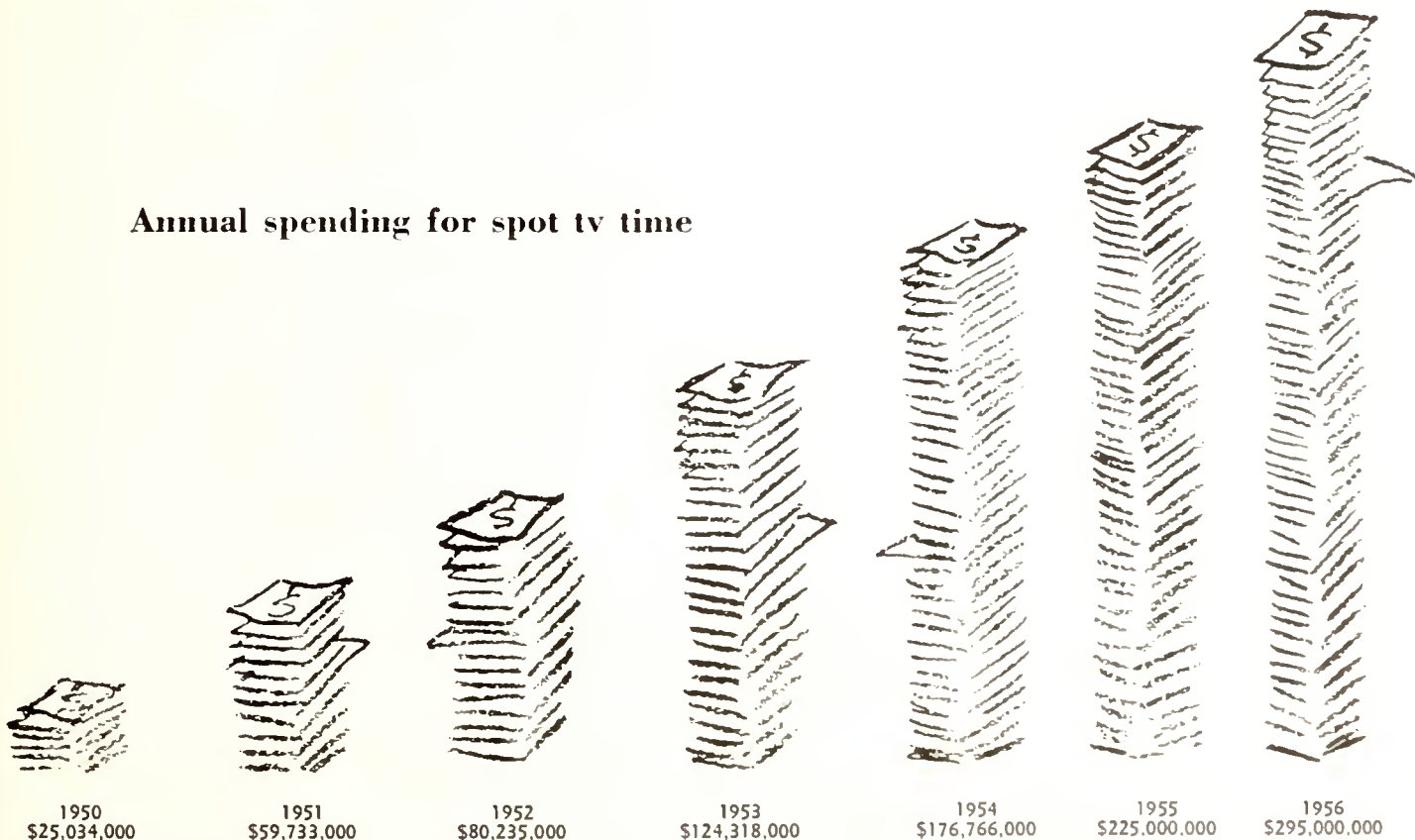
## 2. Where did 1955's tv advertiser dollars go?

NETWORK: \$520,000,000      SPOT: \$265,000,000      LOCAL: \$220,000,000

SOURCE: McCANN-ERICKSON CENTRAL RESEARCH DEPT., EST.MATED. TIME AND PROGRAM TALENT

## 3. What's been the growth in spot tv spending?

Annual spending for spot tv time

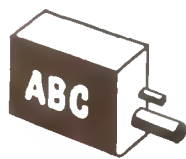
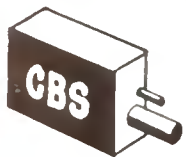
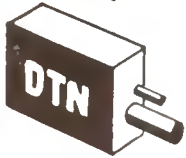
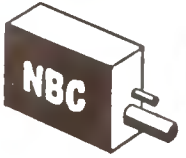










Dollar figures show advertiser spending for time only. They do not include talent and production costs. Figures are net (after discounts but before commissions to reps, agencies). Data for years 1950 thru 1954 come from Federal Communi-

cations Commission; 1955 is sponsor estimate based on formula used by McCann-Erickson Central Research Dept. to break out spot time sales from total tv spending, including talent. Figure for 1956 is TvB's estimate of increase over 1955.

TELEVISION SPENDING

4. How much money has been invested in network tv time (gross) ?

NETWORK	1951	1952	1953	1954	1955	JAN.-APR. 1955	JAN.-APR. 1956
	\$18,585,911	\$18,353,003	\$21,110,680	\$ 34,713,098	\$ 51,393,434	\$14,619,874	\$25,722,106
	\$42,470,844	\$69,058,548	\$97,466,809	\$146,222,660	\$189,018,121	\$62,026,122	\$70,288,002
	\$ 7,761,506	\$10,140,656	\$12,374,360	\$ 13,143,919	\$ 3,102,708	\$ 2,412,195	—
	\$59,171,452	\$83,242,573	\$96,633,807	\$126,074,597	\$163,384,796	\$52,960,482	\$59,632,400
<b>YEARLY TOTALS</b>							
	\$40,826,185		\$180,794,780		\$320,130,910		\$132,018,673
	\$127,989,713		\$227,585,656		\$406,899,059		\$155,642,508
SOURCE: PIB. DTN CEASED NETWORK OPERATIONS SEPT. 1955; 1950 TOTALS DO NOT INCLUDE DTN							

5. How do night and day web tv gross time billings break down?

	Jan.-Dec. 1955			Jan.-Apr. 1956		
	Weekday daytime	Weekend daytime	Evening	Weekday daytime	Weekend daytime	Evening
ABC	\$ 3,723,365	\$ 2,388,984	\$ 45,281,085	\$ 5,668,282	\$ 534,027	\$ 19,519,797
CBS	66,174,871	9,213,386	113,629,864	23,584,053	2,861,702	43,842,247
DTN	227,560	27,937	2,847,211			
NBC	35,902,841	9,481,361	118,000,594	12,443,277	4,795,280	42,393,843
<b>Total</b>	<b>\$106,028,637</b>	<b>\$21,111,668</b>	<b>\$279,758,754</b>	<b>\$41,695,612</b>	<b>\$8,191,009</b>	<b>\$105,755,887</b>
	Jan.-Dec. 1954			Jan.-Apr. 1955		
	Weekday daytime	Weekend daytime	Evening	Weekday daytime	Weekend daytime	Evening
ABC	\$ 1,768,005	\$ 5,000,622	\$ 27,944,471	\$ 133,964	\$1,170,904	\$13,315,006
CBS	52,768,133	5,211,637	88,242,890	21,446,346	4,080,287	36,499,489
DTN	374,638	1,266,838	11,502,443	120,775	27,937	2,263,483
NBC	31,898,010	3,950,507	90,226,080	12,153,947	2,810,066	37,996,469
<b>Total</b>	<b>\$86,808,786</b>	<b>\$15,429,604</b>	<b>\$217,915,884</b>	<b>\$33,855,032</b>	<b>\$8,089,194</b>	<b>\$90,074,447</b>
SOURCE: PIB. DTN CEASED NETWORK OPERATIONS SEPT. 1955						

## TELEVISION SPENDING

### 6. What industries invest most heavily in network tv?

INDUSTRY	1950	1951	1952	1953	1954	1955
Food	\$ 6,802,029	\$25,839,983	\$33,806,938	\$42,181,919	\$64,495,785	\$79,988,578
Toiletries	4,283,194	16,455,364	24,803,774	36,338,809	49,962,588	74,175,005
Autos, Accessories	5,425,447	11,050,501	15,464,800	21,059,028	29,203,750	47,059,360
Soaps, cleansers, polishes	863,395	11,037,695	21,004,194	22,908,419	34,606,678	45,967,555
Smoking materials	6,450,180	17,993,090	28,430,197	36,060,199	42,727,939	42,121,762
Household equipment, supplies	2,652,699	8,528,403	11,460,099	19,946,095	25,994,871	31,548,849
Drugs, remedies	391,815	2,799,894	6,102,734	9,640,633	15,848,666	23,280,306

SOURCE: PIB. GROSS TIME COSTS

### 7. Who are the top 10 spenders in network tv (1950-55)?

1950	1951	1952	1953	1954	1955
Ford	P&G	P&G	P&G	P&G	P&G
R. J. Reynolds	General Foods	Colgate	Colgate	Colgate	Colgate
P. Lorillard	R. J. Reynolds	R. J. Reynolds	R. J. Reynolds	R. J. Reynolds	Chrysler
National Dairy	Colgate	General Foods	General Motors	Gillette	Gillette
General Foods	Liggett & Myers	Lever	American Tob.	General Motors	General Motors
Liggett & Myers	P. Lorillard	American Tob.	Gillette	General Foods	General Foods
General Motors	Ford	Liggett & Myers	General Foods	American Tob.	R. J. Reynolds
Anchor-Hocking	American Tob.	General Motors	Liggett & Myers	Chrysler	American Tob.
Philco	Lever	General Mills	Lever Bros.	General Mills	General Mills
American Tob.	Kellogg	P. Lorillard	General Mills	Lever	Lever

SOURCE: PIB. RANKED ACCORDING TO GROSS TIME BILLINGS

### 8. How many advertisers have invested in spot tv?

1949	1950	1951	1952	1953	1954	1955
530	970	1,540	1,632	2,009	2,789	3,355

SOURCE: TVB. N. C. RORABAUGH CO.

### 9. How is total tv spending divided between networks and stations?

51.7% Networks | 48.3% Stations

SOURCE: McCANN-ERICKSON CENTRAL RESEARCH DEPARTMENT, 1955 TV REVENUE

# **E**VERYTHING IS UNDER THIS ROOF

**For Filming Your Commercial with QUALITY...IMPACT...RESULTS!**

## CREATIVE CONSULTATION with STUDIO DEPT. MANAGERS

### COMPLETE PRODUCTION PLANNING —

Consultation • Budgets • Schedules

### CREATIVE STORYBOARD PLANNING

Casting • Scenic Construction  
Props • Make-up • Wardrobe

### STAGING DIRECTION — (SEVEN SOUND STAGES)

Location Shooting • Transportation

### ART DIRECTION

Complete Animation Dept. • Titles • Design

### ALL SPECIAL EFFECTS • UNEXCELLED OPTICAL EFFECTS

Sound and Music Recording and Dubbing  
Sound and Film Editing • Film Pre-testing

Screening and Film Inspection

Film Handling and Shipping • Dept. Accounting

Private Client Offices • Reception and Secretarial Services

## CURRENTLY IN PRODUCTION for:

A T & T  
BULOVA  
CHEVROLET  
JOHNSON'S WAX  
RICHFIELD OIL

## HAL ROACH STUDIOS

HAL ROACH, JR., President  
S. S. VAN KEUREN, Vice-Pres. & General Manager  
Cecil Underwood, Managing Dir., Commercial Div.  
Jack Reynolds, Prod. Mgr.

8822 W. Washington Blvd., Culver City, Calif. • Texas 0-3361 • Vermont 9-2311  
729 Seventh Ave., New York City • Circle 5-4135

World's Largest Television Film Studios

*film*

# BASICS

SPONSOR

## TV FILM DISTRIBUTION BUSINESS MAY HIT THE \$100 MILLION MARK THIS YEAR

*Page Number*

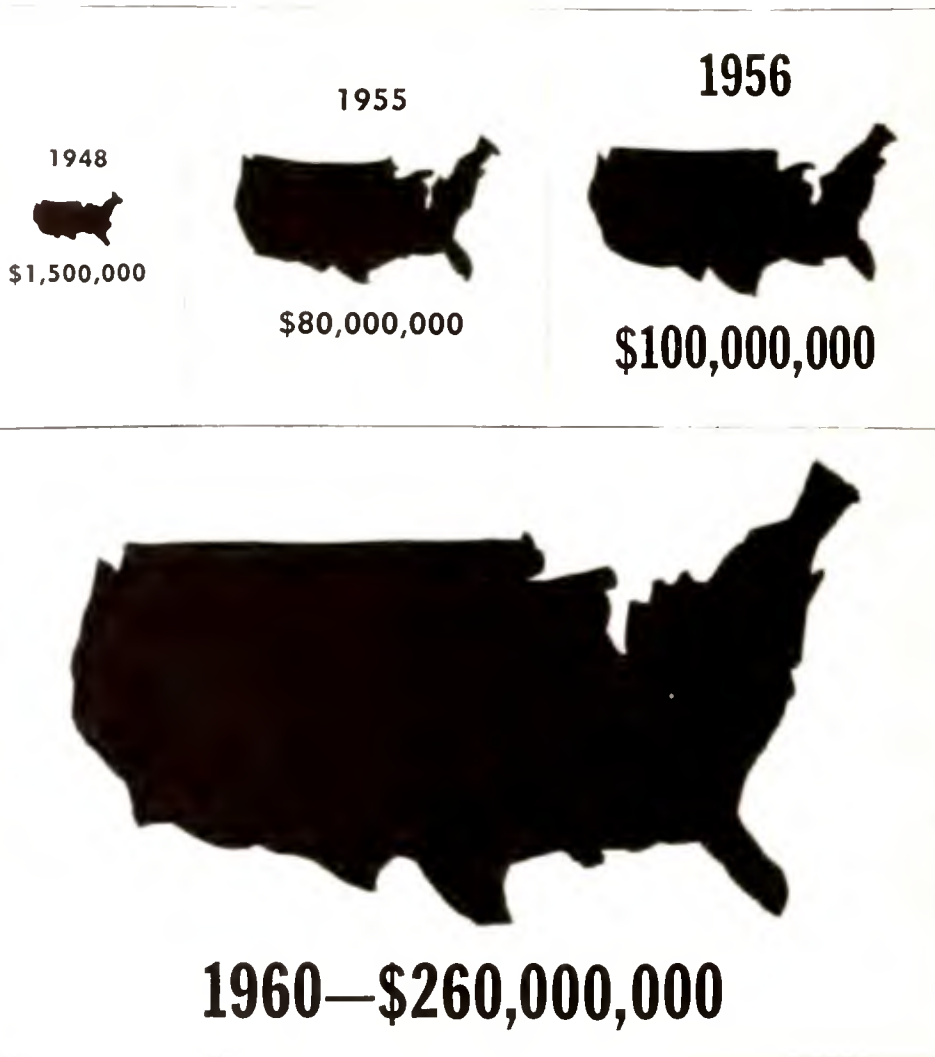
- Q. How much tv film is there available? **142**
- Q. How many syndicated films are run weekly in major markets **146**
- Q. What clearances can client get with syndicated film? **146**
- Q. How many stations use feature film? **148**
- Q. How many hours weekly do stations devote to local film? **149**
- Q. What do stations spend on feature film programming? **152**
- Q. What's the audience composition of various shows? **156**
- Q. How well do reruns do? **157**

# FILM BASICS

## 1. What's the dollar sales volume of the tv film distribution business?

Estimated dollar sales of syndicated and feature film

The tv film business has made tremendous strides during past eight years, is expected to continue growing as fast as tv itself. Dollar estimates through 1956 are SPONSOR's, based on consensus of industry leaders. The 1960 estimate is from CBS Film Sales, is based on projection of all tv ad expenditures.



## 2. How much film product is available for television?

<b>Total No. episodes syndicated film</b> .....	<b>20,000</b>
<b>Total No. feature films</b> .....	<b>8,000</b>
<b>No. syndicated series by length</b> .....	.5 & 10 min.: 47    1/4-hour: 173    1/2-hour: 215    hour: 12

SOURCE: DATA ON SYNDICATED EPISODES AND SERIES FROM ABC FILM SYNDICATION, SRDS. FEATURE FILM FIGURE IS SPONSOR'S ESTIMATE.



### 3. What kinds of syndicated shows are available?

#### Number of syndicated series by type of programming and length

##### ADVENTURE

7- $\frac{1}{4}$  hour  
36- $\frac{1}{2}$  hour  
1-1 hour

**TOTAL: 44**

##### CARTOONS

3-5 and 10 minute

**TOTAL: 3**

##### CHILDRENS

7-5 and 10 minute  
22- $\frac{1}{4}$  hour  
9- $\frac{1}{2}$  hour

**TOTAL: 38**

##### COMEDY

2-5 and 10 minute  
4- $\frac{1}{4}$  hour  
29- $\frac{1}{2}$  hour

**TOTAL: 35**

##### DISCUSSION

1-5 and 10 minute  
1- $\frac{1}{2}$  hour

**TOTAL: 2**

##### DRAMA

1-5 and 10 minute  
11- $\frac{1}{4}$  hour  
36- $\frac{1}{2}$  hour

**TOTAL: 48**

##### DOCUMENTARY

1-5 and 10 minute  
19- $\frac{1}{4}$  hour  
7- $\frac{1}{2}$  hour

**TOTAL: 27**

##### EDUCATIONAL

4-5 and 10 minute  
20- $\frac{1}{4}$  hour  
2- $\frac{1}{2}$  hour

**TOTAL: 26**

##### HISTORICAL

2- $\frac{1}{4}$  hour

**TOTAL: 2**

##### INTERVIEW

2-5 and 10 minute  
5- $\frac{1}{4}$  hour

**TOTAL: 7**

##### MUSICAL

5-5 and 10 minute  
15- $\frac{1}{4}$  hour  
20- $\frac{1}{2}$  hour

**TOTAL: 40**

##### MYSTERY

1-5 and 10 minute  
1- $\frac{1}{4}$  hour  
32- $\frac{1}{2}$  hour

**TOTAL: 34**

##### NEWS & COMMENTARY

5- $\frac{1}{4}$  hour  
2- $\frac{1}{2}$  hour

**TOTAL: 7**

##### QUIZ & PANEL

3-5 and 10 minute  
8- $\frac{1}{4}$  hour  
2- $\frac{1}{2}$  hour

**TOTAL: 13**

##### RELIGIOUS

3-5 and 10 minute  
1- $\frac{1}{4}$  hour  
4- $\frac{1}{2}$  hour

**TOTAL: 8**

##### ROMANCE

1- $\frac{1}{4}$  hour

**TOTAL: 1**

##### SCIENCE

15 and 10 minute  
3- $\frac{1}{4}$  hour  
1- $\frac{1}{2}$  hour

**TOTAL: 5**

##### SCIENCE FICTION

1- $\frac{1}{4}$  hour  
5- $\frac{1}{2}$  hour

**TOTAL: 6**

##### SPORTS

7-5 and 10 minute  
25- $\frac{1}{4}$  hour  
8- $\frac{1}{2}$  hour  
8-1 hour

**TOTAL: 48**

##### TRAVEL

1-5 and 10 minute  
6- $\frac{1}{4}$  hour  
2- $\frac{1}{2}$  hour

**TOTAL: 9**

##### VARIETY

3-5 and 10 minute  
6- $\frac{1}{4}$  hour  
4- $\frac{1}{2}$  hour

**TOTAL: 13**

##### WESTERN

3- $\frac{1}{4}$  hour  
13- $\frac{1}{2}$  hour  
3-1 hour

**TOTAL: 19**

##### WOMEN'S PROGRAMS

2-5 and 10 minute  
8- $\frac{1}{4}$  hour  
2- $\frac{1}{2}$  hour

**TOTAL: 12**

##### SOURCE:

ABC FILM SYNDICATION

RESEARCH, SRDS,

SPRING 1956

NOTE: First figure under each listing in categories above represents number of program series available. For example, "2-5 and 10 minute" means there are two five- and 10-minute series available in that category.

ZIV PROUDLY PRESENTS...

*American*

# “DR. CHASE”



His office a  
CROSSROAD  
OF ADVENTURE!



**PULSATING** WITH NEW  
**PACKED** EXCITEMENT!

**SPARKLING** WITH NEW  
ADVENTURE!

WITH NEW  
ENTERTAINMENT!

People fr  
all walk  
of life  
SEEK H  
HELP!

★ SUPERIOR  
SHOWMANSHIP!

★ ALL-HOLLYWOOD CAST!

★ ELABORATE  
STAGING!

Truly a series to quicken the heart-beat of your  
community, increase SALES of your product!  
Wire or phone for an early audition. Markets are,  
closing fast... yours may still be open! HURRY!



*Favorite Family Show!*

Produced in  
ZIV'S LAVISH  
BIG-TIME WAY!

# CHRISTIAN

With a  
**VITAL NEW  
HERO!**

So true-to-life  
**YOU'LL LIVE  
EVERY MOMENT!**

starring

## MACDONALD CAREY

in the exciting role of  
**DUNG "DR. MARK CHRISTIAN"**

*Warm... Friendly...* THE KIND  
MAN YOU'D WANT FOR YOUR  
FAMILY'S PHYSICIAN AND FRIEND.



NEW YORK  
CHICAGO  
CINCINNATI  
HOLLYWOOD



#### 4. How many syndicated films are run weekly in major markets?

Number of syndicated films run weekly in eight major markets

MARKET	WEEKLY AVERAGE APPROXIMATE	MARKET	WEEKLY AVERAGE APPROXIMATE
LOS ANGELES .....	<b>100</b>	CHICAGO .....	<b>55</b>
NEW YORK .....	<b>95</b>	MINNEAPOLIS-ST. PAUL .....	<b>50</b>
DETROIT .....	<b>85</b>	COLUMBUS .....	<b>40</b>
SAN FRANCISCO .....	<b>60</b>	WASHINGTON .....	<b>45</b>

SOURCE: ABC FILM SYNDICATION RESEARCH

#### 5. What clearances can advertiser get in prime time with film?

CLIENT	SHOW	DISTRIBUTOR	MARKETS ORDERED	MARKETS CLEARED	PERCENT CLEARED
BALLANTINE	Highway Patrol	Ziv	16	13	81%
BARDAHL OIL	Confidential File	Guild	17	14	82%
BOWMAN BISCUIT	Dr. Hudson's Secret Journal	MCA-TV Synd.	12	12	100%
CARTER PRODUCTS	Mr. District Attorney	Ziv	23	22	96%
EMERSON DRUG	Science Fiction Theatre	Ziv	17	13	76%
FALSTAFF BREWING	Celebrity Playhouse	Screen Gems	28	27	96%
FALSTAFF BREWING	City Detective	MCA-TV Synd.	37	37	100%
HEILMAN BREWING	Racket Squad	ABC Film Synd.	9	9	100%
HEINZ	Studio 57	MCA-TV Synd.	39	36	92%
INTERSTATE BAKERIES	Cisco Kid	Ziv	12	9	75%
JACKSON BREWING	Eddie Cantor	Ziv	16	16	100%
LANGENDORF UNITED BAKERIES	Steve Donovan	NBC Film	9	9	100%
LUCKY LAGER BREWING	Great Gildersleeve	NBC Film	16	16	100%
OHIO OIL	Man Behind the Badge	MCA-TV Synd.	11	10	91%
OLYMPIA BEER	Science Fiction Theatre	Ziv	16	16	100%

SOURCE: INDUSTRY SOURCES. CLEARANCES REFER TO "A" OR "AA" TIME ONLY.

# FACTS in a "nutshell"

... about WFAA-TV's  
rich 42-county  
Dallas-Fort Worth market!

A great market grows even greater as Sales Management's Survey of Buying Power (May 10, 1956) reveals an upward trend in all major marketing statistics year after year. A money-making, big-spending, area blanketed by WFAA-TV's maximum power from atop Texas' tallest structure — 1,521' from concrete base to antenna tip.



## FACTS . . . . . and what they mean:

POPULATION:	2,344,800	And 72% TV set penetration!
URBAN POPULATION:	1,741,600	3 out of 4 families are "city dwellers."
EFFECTIVE BUYING INCOME:	\$ 3,559,408,000	27½ % of the entire State of Texas.
RETAIL SALES:	\$ 2,909,268,000	80¢ out of every income dollar changed hands.
AUTO SALES:	\$ 725,963,000	Would provide 41% of the families with a \$2,500 new car!
DRUG SALES:	\$ 94,383,000	Nearly 31% of the total drug sales for the state.
FOOD SALES:	\$ 584,367,000	Or, \$1,873,000 spent on groceries every shopping day.
GENERAL MERCHANDISE:	\$ 459,495,000	37.22% of Texas' total.

SET COUNT - 564,080

Call your PETRYMAN for availabilities, market data and complete coverage information

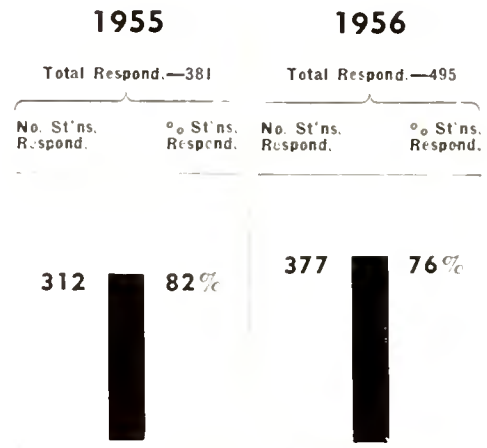
**NBC-ABC**

Television Service of The Dallas Morning News  
Ralph Nimmons, Station Manager



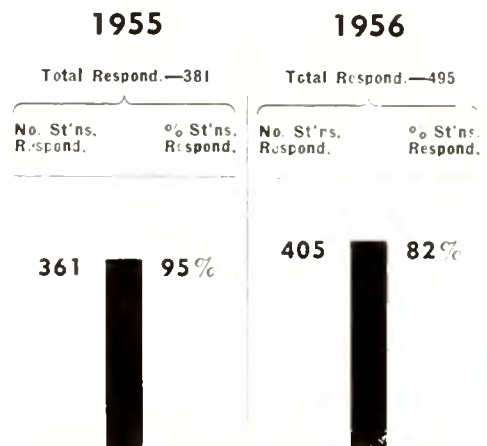
## 6. How many stations use syndicated film?

Figures at right, taken from SPONSOR'S 1955 and 1956 "Buyers' Guide," show percent and number of respondents using syndicated film. Percentage decrease may be due to greater number of respondents since station growth was not as great as increase in number of respondents from 1955 to 1956.



## 7. How many stations use feature film?

Figures at right taken from SPONSOR'S 1955 and 1956 "Buyers' Guide," show percent and number of respondents using feature film. The percentage decrease here may be due to exhausted rerun potential but new feature film packages that have been recently introduced will probably increase their usage.



## 8. Is there room for more syndicated film on air?

As interpreted by NBC Film Division, which prepared data at right, there is room for syndicated film during 10-11 p.m. slots outside Eastern time zone. Web shows are not commonly run in this slot outside of Eastern zone. Low ratings in right hand list of markets, says NBC, reflects use of many local shows, and is not due to use of syndicated film programming.

### AVERAGE 10:00-11:00 p.m. SUN.-SAT. RATINGS

EASTERN TIME ZONE		CENTRAL, MOUNTAIN, AND PACIFIC TIME ZONES	
<i>Atlanta</i>	16.9	<i>Chicago</i>	10.1
<i>Baltimore</i>	17.8	<i>Los Angeles</i>	6.0*
<i>Boston</i>	23.6	<i>Winn.-St. Paul</i>	8.6
<i>Cincinnati</i>	18.0	<i>Mobile</i>	9.9
<i>Cleveland</i>	18.9	<i>San Francisco</i>	11.7
<i>Columbus</i>	15.9	<i>Seattle-Tacoma</i>	9.1
<i>Dayton</i>	22.3	<i>Springfield, Mo.</i>	13.5
<i>Detroit</i>	12.0	<i>Tucson</i>	15.9
<i>New York</i>	7.8*		
<i>Philadelphia</i>	17.1		
<i>Washington</i>	12.5		

Source: ARB, Dec. '55

\*Average ratings are unusually low in New York and Los Angeles because the audience is split between seven stations.

## 9. How many hours a week do stations devote to local film programs?

Local film programs by type of sponsorship

	IN MARKET GROUP 1	IN MARKET GROUP 2	IN MARKET GROUP 3	IN MARKET GROUP 4	IN MARKET GROUP 5	ALL STATION AVERAGE
TOTAL NETWORK HOURS . . .	31:48	53:36	64:48	53:06	59:48	<b>54:54</b>
TOTAL LOCAL HOURS . . . .	47:12	46:48	45:12	57:48	65:18 . .	<b>49:48</b>
LOCAL LIVE HOURS . . . . .	14:36	14:42	16:00	21:00	23:18	<b>17:00</b>
<b>Local film hours .</b>	<b>32:36</b>	<b>32:06</b>	<b>29:12</b>	<b>36:48</b>	<b>42:00</b>	<b>32:48</b>
TOTAL OPERATING HOURS .	78:20	100:24	110:00	110:54	125:06	<b>104:02</b>

Data above is from NARTB's 1956 Film Manual. is based on replies from 118 member tv stations operating prior to 1 May 1955. Week covered is that of 6-12 June 1955. Station data is broken down according to number of tv families covered by station: Group 1—up to 99,999 families; Group 2—100,000 to 249,999; Group 3—250,000

to 499,999; Group 4—500,000 to 999,999; Group 5—1,000,000 and over. In chart above, live and film hours are a breakdown of local hours. Film covers syndicated and feature film, free film and film shot by the station's personnel. The five NARTB charts in this section are part of a series of 20 on film program hours, costs.

## 10. To what extent is local film programming sponsored today?

Local Film Programs by Type of Sponsorship

	IN MARKET GROUP 1	IN MARKET GROUP 2	IN MARKET GROUP 3	IN MARKET GROUP 4	IN MARKET GROUP 5	ALL STATION AVERAGE
Full sponsorship . . . . .	25%	28%	33%	25%	30%	<b>29%</b>
Participating . . . . .	36	31	35	57	60	<b>40</b>
Sustaining . . . . .	39	41	32	18	10	<b>31</b>
Total . . . . .	100	100	100	100	100	<b>100</b>

SOURCE: NARTB, 1956 FILM MANUAL. FOR EXPLANATION OF GROUPS, SEE QUESTION 9.

# 11. How much time do stations devote to various types of film?

**Average hours of weekly local film programming  
broken down by type of film, morning, afternoon and evening**

	Group 1		Group 2		Group 3		Group 4		Group 5		All Stations	
	Avg. Hrs.	No. of Sta.	Avg. Hrs.	No. of Sta.	Avg. Hrs.	No. of Sta.	Avg. Hrs.	No. of Sta.	Avg. Hrs.	No. of Sta.	Avg. Hrs.	No. of Sta.
<b>FEATURE FILM</b>												
Morning	5.7	2	5.4	11	3.0	23	2.3	10	3.8	5	3.6	51
Afternoon	6.1	17	7.2	26	6.5	37	10.7	18	10.9	11	7.8	109
Evening	7.4	18	6.5	27	6.4	41	8.5	18	9.9	11	7.2	115
<b>SYNDICATED FILM</b>												
Morning	4.8	1	0.8	5	0.9	21	1.4	11	3.6	5	1.4	43
Afternoon	1.8	15	2.6	23	2.1	41	2.8	19	4.4	9	2.5	107
Evening	9.4	18	7.8	26	6.4	42	7.1	19	7.7	10	7.4	115
<b>SHORT SUBJECTS</b>												
Morning	0.4	2	1.6	10	1.2	26	1.7	15	3.9	6	1.7	59
Afternoon	2.2	13	2.6	22	2.3	27	3.2	16	4.6	9	2.8	87
Evening	1.2	12	0.9	13	0.6	16	1.4	12	2.3	8	1.2	61
<b>FILM PRODUCED BY STATIONS</b>												
Morning	0	0	0.8	2	0.7	3	1.6	3	1.0	2	1.1	10
Afternoon	1.0	1	0.8	3	0.6	12	1.1	3	0.6	2	0.7	21
Evening	0.7	4	1.5	9	1.2	20	1.8	8	2.2	5	1.5	46
<b>FREE FILM</b>												
Morning	0.6	2	1.3	14	1.2	27	1.2	13	1.1	5	1.2	61
Afternoon	2.0	18	2.8	22	1.5	33	1.4	15	0.6	4	1.9	92
Evening	1.6	12	1.0	19	0.9	20	0.7	7	0.6	2	1.0	60
<b>TOTAL FILM HOURS</b>												
Morning	3.0	6	4.2	24	4.0	38	4.9	17	6.2	11	4.4	96
Afternoon	10.9	18	13.2	28	10.6	42	16.9	19	18.7	11	13.0	118
Evening	18.9	18	15.6	27	13.9	42	17.0	19	19.7	11	16.1	117

SOURCE: NARTB, 1956 FILM MANUAL. FOR EXPLANATION OF GROUPS, SEE QUESTION 9.  
"NUMBER OF STATIONS" REFERS TO THOSE REPORTING DATA





# FOUR STAR FILMS, INC.

*IS SETTING THE PACE  
FOR EXPANSION!*

Producing these half-hour television shows:—

DICK POWELL — ZANE GREY THEATER

HEY, JEANNIE

FOUR STAR PLAYHOUSE

ARIZONA AMES

RICHARD DIAMOND — PRIVATE DETECTIVE

CAVALCADE THEATER

STAGE SEVEN

STAR AND THE STORY

MR. ADAMS AND EVE — FOR CBS

and — 11 MORE IN PREPARATION

FOUR STAR FILMS, INC. is owned by  
Dick Powell, David Niven, Charles Boyer  
and William Cruikshank.

# FOUR STAR FILMS, INC.

Wm. A. Cruikshank, Pres.  
W. A. Tibbals, Vice Pres.

EXECUTIVE OFFICES:

141 El Camino Drive, Beverly Hills, California

STUDIOS:

9336 West Washington Boulevard, Culver City, California



# 12. What do stations spend on feature film programming?

Average weekly costs of feature film and associated expenses

## FILM COSTS

	NO. OF STATIONS REPORTING FILM COSTS	AVERAGE FILM HOURS WITH COST REPORTED	AVERAGE WEEKLY FILM COST	AVERAGE FILM COST PER HOUR
GROUP 1	17	13.0	\$ 382	\$29
GROUP 2	26	14.7	570	39
GROUP 3	41	13.9	858	62
GROUP 4	18	20.1	1,516	75
GROUP 5	10	22.3	3,462	155

## LIVE TALENT COSTS

CONNECTED WITH FEATURE FILMS

	NO. OF STATIONS REPORTING TALENT COSTS	AVERAGE LIVE TALENT HOURS WITH COST REPORTED	AVERAGE WEEKLY LIVE TALENT COST	AVERAGE LIVE TALENT COST PER HOUR
GROUP 1	6	4.8	\$51	\$11
GROUP 2	10	5.4	50	9
GROUP 3	20	4.6	95	21
GROUP 4	10	5.9	151	26
GROUP 5	6	9.9	252	25

## PRODUCTION COSTS

CONNECTED WITH FEATURE FILMS

	NO. OF STATIONS REPORTING PRODUCTION COSTS	AVERAGE PRODUCTION HOURS WITH COST REPORTED	AVERAGE WEEKLY PRODUCTION COST	AVERAGE PRODUCTION COST PER HOUR
GROUP 1	6	7.2	\$116	\$16
GROUP 2	6	8.1	136	17
GROUP 3	14	4.9	113	23
GROUP 4	4	6.6	126	19
GROUP 5	5	10.1	563	56

SOURCE: NARTB, 1956 FILM MANUAL. FOR EXPLANATION OF GROUPS, SEE QUESTION 9.

# NEW TOWERS IN THE SKY

The sun glints silver on needle-like directional antennae. It gleams back from the lacy tracery of a thousand foot radio spire or is caught in the fiery grin of a huge disk radiator. Everywhere new towers rise in the sky, marking out radio, TV, and broadcasting victories.

**RADIO is a generic term:** The electron in and of itself is an element, but meaningless. It is only the electron in controlled or detected action that is practical to man. Through the skill of the radio engineer, electrons that radiate produce distance-smashing communications, radio broadcasting, television; electronic controls in automation; X-ray and other medical wonders. These radiations can be navigational and aeronautical measures and controls. Yet, all this is radio!

**The slide rule boys make it go!** Let's not laugh at the so-called "long hair" because we don't understand what he does and how he does it. Radio is an engineering science that deep mathematics solves. The theoretical scientist cracks barrier after barrier in a most practical manner, giving us color, Hi-Fi, computers, which delight man and ease his work-load. The fact that he writes, talks and reads at a technical level, completely frustrating to the layman, management, and sometimes even the older engineer, is not surprising—but a necessity which must be respected and understood. Theory precedes new towers in the sky!

**Chasing Satellites!** It is significant that in seven great articles in the history-making June issue of "Proceedings of the IRE," which reported on the plans for the earth satellites that "radio" is the medium for control, and all practical data collecting aspects of the satellites. Once again radio engineers are "on the job" in launching-controls, tracking and communicating back the results of satellite information—probing the universe. The satellite becomes the

radio engineer's new tower, this time in the stratosphere above the sky!

**The Communications Age!** The principle behind every electronic advance is the detection or creation of a tiny radio signal, and its conversion into an action the senses can grasp—into a sound, music, an image, a color picture, magnetic action, feedback and control, accumulated impulses in the computer! The radio engineer is working "communications" in a myriad of practical ways!

**SINGLE-SIDE BAND** is a new radio means of breaking the spectrum limitations for communications. Within perhaps five years most point-to-point radio may go to single-side band. The December issue of "Proceedings of the IRE" will be devoted to this subject. It will be another history-making issue with 25 special articles. Once again radiomen will be armed with advance data—information exchanged in their association journal serving our 50,000 members of all grades.

**Mark well these men!** IRE always remembers the man and helps him advance by its published and presented papers. In your organization you will find these IRE members, men to be reckoned with, for they are theoretical, yet practical, dreamers, yet builders, and both a market and its supply.

**Yes, you can purchase this December 1956 special issue. \$3.00 for non-members. A single extra copy to IRE members \$1.00. Order now.**

THE  INSTITUTE OF RADIO ENGINEERS  
**Proceedings of the IRE**

Adv. Dept., 1475 Broadway, New York 36, New York  
Chicago • Cleveland • San Francisco • Los Angeles

© Wm. C. Copp

# 13. What do stations spend on syndicated film programming?

Average weekly costs of syndicated film and associated expenses

## FILM COSTS

	NO. OF STATIONS REPORTING FILM COSTS	AVERAGE FILM HOURS WITH COST REPORTED	AVERAGE WEEKLY FILM COST	AVERAGE FILM COST PER HOUR
GROUP 1	17	9.9	\$ 926	\$94
GROUP 2	26	7.3	923	126
GROUP 3	39	5.9	1,651	280
GROUP 4	18	7.7	2,164	281
GROUP 5	9	10.0	5,712	571

## LIVE TALENT COSTS

CONNECTED WITH SYNDICATED FILMS

	NO. OF STATIONS REPORTING TALENT COSTS	AVERAGE LIVE TALENT HOURS WITH COST REPORTED	AVERAGE WEEKLY LIVE TALENT COST	AVERAGE LIVE TALENT COST PER HOUR
GROUP 1	9	2.3	\$39	\$17
GROUP 2	14	2.0	40	20
GROUP 3	22	2.5	73	29
GROUP 4	7	2.5	91	36
GROUP 5	6	6.7	354	53

## PRODUCTION COSTS

CONNECTED WITH SYNDICATED FILMS

	NO. OF STATIONS REPORTING PRODUCTION COSTS	AVERAGE PRODUCTION HOURS WITH COST REPORTED	AVERAGE WEEKLY PRODUCTION COST	AVERAGE PRODUCTION COST PER HOUR
GROUP 1	7	5.9	\$169	\$29
GROUP 2	10	2.6	99	38
GROUP 3	18	2.0	109	55
GROUP 4	5	2.6	49	19
GROUP 5	5	7.4	510	69

SOURCE: NARTB, 1956 FILM MANUAL. FOR EXPLANATION OF GROUPS, SEE QUESTION 9.

## How to keep from getting lost in **NEW YORK** and **CHICAGO**

*Ever wonder whether Leo Burnett was on North Michigan or South Wacker? Ever worry as you pulled out of Grand Central Station how many important calls you forgot during your three days in New York? It happens to the best of us, at the worst times.*

*Next time you're in New York or Chicago make every minute and call count by using SPONSOR's 1955 pocket-size, 16-page booklet titled "Radio and TV Directory of New York and Chicago." Here you'll find names and addresses, by categories, of key advertisers, agencies, stations, networks, news services, representatives, TV film services, music and transcription services, research firms, hotels, airlines and railroads.*

*We'll be glad to send you a Radio and TV Directory on request—with the compliments of SPONSOR.*

**P.S.—Don't forget to call on us next time you're in town.**

**SPONSOR** THE MAGAZINE RADIO AND TV ADVERTISERS USE

*SPONSOR'S*

# RADIO and TV DIRECTORY

OF NEW YORK  
AND CHICAGO

1955-56 EDITION (revision #4)

*Personal copy of:*

- \* Advertisers
- \* Agencies
- \* Air Lines and Railroads
- \* Associations
- \* Hotels
- \* Networks
- \* Researchers
- \* Representatives
- \* Services
- \* Stations
- \* TV Film Sources

NEW YORK 17— 40 E. 49th • MUrray Hill 8-2772  
CHICAGO— 161 E. Grand • SUperior 7-9863  
LOS ANGELES— 6087 Sunset • HOLlywood 4-8089

# 14. What's the audience composition of various syndicated shows?

Audience composition figures for 101 programs

## AUDIENCE COMPOSITION



Per 100 viewing homes:

Indicated film show:	Men	Women	Teen	Children	Total
Abbott & Costello .....	16	34	23	101	174
All Star Theatre .....	47	78	19	37	181
Amos 'n' Andy .....	72	83	16	37	208
Annie Oakley .....	40	55	23	95	213
Badge 714 .....	76	74	25	62	237
Beulah .....	64	85	18	17	184
Boston Blackie .....	82	85	18	33	218
Buffalo Bill Jr. ....	40	33	24	94	191
Captain Gallant .....	47	45	27	192	221
Celebrity Playhouse .....	75	93	17	31	216
Championship Bowling ....	80	61	21	28	190
China Smith .....	74	71	20	39	204
Cisco Kid .....	51	42	25	89	207
City Detective .....	80	87	24	17	208
Col. March Scot. Yard .....	78	75	14	12	179
Confidential File .....	89	89	11	5	194
Count of Monte Cristo .....	69	78	21	25	193
Cowboy G-Men .....	39	42	25	88	194
Crosscurrent .....	79	92	11	28	210
Crunch & Des .....	71	79	15	49	214
Dangerous Assignment .....	78	94	17	19	208
Death Valley Days .....	80	75	24	46	225
Doug. Fairbanks Pres. ....	77	92	25	15	209
Dr. Hudson's Secr. Journ... ..	78	81	16	17	192
Eddie Cantor .....	75	78	21	23	197
Ellery Queen .....	85	88	15	14	202
Fabian Of Scot. Yard .....	81	75	18	15	189
Facts Forum .....	80	73	11	3	167
Falcon, The .....	84	81	15	17	197
Famous Playhouse .....	73	85	17	14	189
Federal Men .....	69	72	16	17	174
Florian Zabaich Show .....	57	68	15	11	151
Follow That Man .....	79	88	16	25	208
Foreign Intrigue .....	84	92	26	17	219
Gangbusters .....	79	87	21	18	205
Gene Autry .....	60	57	25	83	225
Gene Autry (Hr.) .....	69	54	28	83	234
Grand Ole Opry .....	61	84	16	29	190
Great Gildersleeve .....	74	85	23	28	200
Greatest Fights .....	87	63	18	22	190
Guy Lombardo .....	79	88	20	15	202
Hans Christ. Anderson .....	25	30	18	89	162
Heart of The City .....	74	75	20	19	188
Highway Patrol .....	86	81	22	43	232
Hopalong Cassidy .....	65	60	27	85	237
Hopalong Cassidy (Hr.) ..	49	45	21	88	203
Hunter, The .....	77	79	16	34	206
I Led Three Lives .....	87	86	17	29	219
Inner Sanctum .....	78	80	22	17	198
Inspector Mark Saber .....	84	81	24	19	208

Pulse did the surveying for these figures during April 1956. Study of these figures should be quite helpful to advertisers trying to decide

## AUDIENCE COMPOSITION



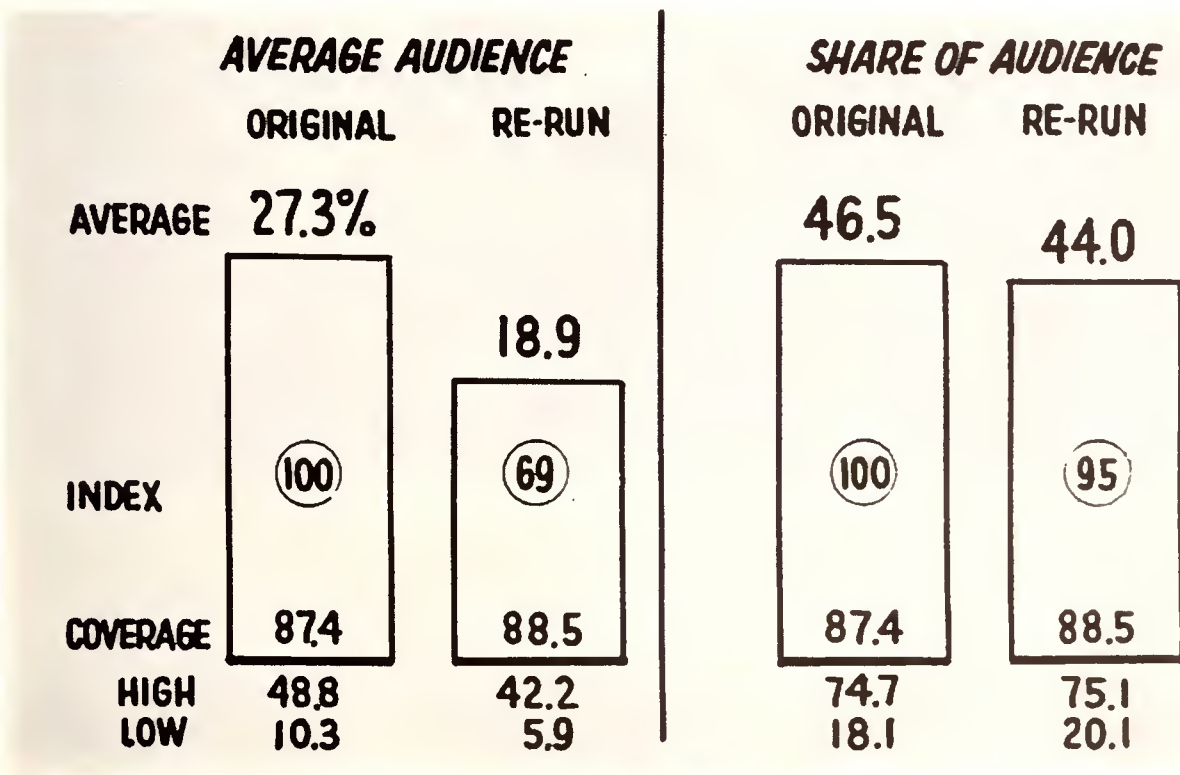
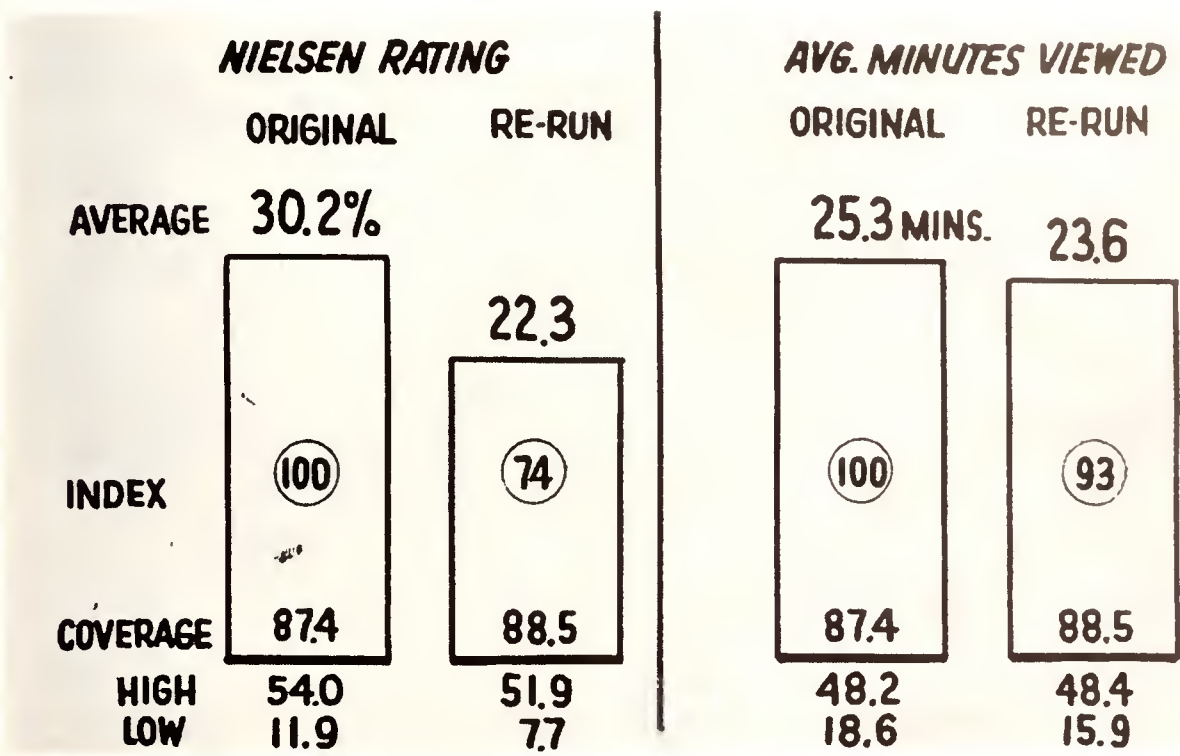
Per 100 viewing homes:

Indicated film show:	Men	Women	Teen	Children	Total
International Police .....	72	70	19	17	178
I Spy .....	73	82	19	28	202
Judge Roy Bean .....	56	79	20	77	232
Jungle Jim .....	33	37	24	83	177
Kit Carson .....	31	36	22	85	174
Laurel And Hardy .....	38	52	20	94	204
Liberace .....	37	94	24	12	167
Life of Riley .....	79	81	22	29	211
Life With Father .....	67	82	20	25	194
Little Rascals .....	25	37	24	107	193
Lone Wolf .....	83	85	18	31	217
Long John Silver .....	34	31	25	92	182
Looney Tunes .....	14	37	13	97	161
Man Behind The Badge ....	82	80	24	29	215
Man Called X .....	84	91	25	17	217
Mayor of The Town .....	79	82	21	24	206
Mobil Theatre .....	74	88	16	44	222
Mr. & Mrs. North .....	83	88	22	23	216
Mr. District Attorney .....	85	87	15	14	210
My Hero .....	79	84	18	16	197
My Little Margie .....	82	88	24	21	215
Passport To Danger .....	79	74	23	15	191
Patti Page .....	71	80	18	24	193
Pendulum .....	74	79	15	36	204
Racket Squad .....	86	81	22	15	204
Ramar Of The Jungle .....	34	30	21	95	180
Range Rider .....	49	45	22	93	209
Ray Milland Show .....	78	86	23	21	208
Rev. Oral Roberts .....	62	73	12	10	157
Ruggles, The .....	31	36	18	88	173
San Francisco Beat .....	81	86	21	23	211
Science Fict Theatre .....	77	61	29	25	192
Search For Adventure .....	67	74	25	23	189
Secret File, U.S.A. ....	77	75	18	29	199
Sherlock Holmes .....	81	77	25	29	212
Sky King .....	40	48	26	91	205
Soldiers Of Fortune .....	68	65	24	67	224
Steve Donovan .....	43	35	27	88	193
Star & The Story .....	72	81	23	20	196
Stories Of Century .....	75	77	21	28	201
Studio 57 .....	73	89	20	25	208
Stu Erwin Show .....	72	81	17	19	189
Superman .....	28	29	25	98	180
Susie .....	64	85	15	17	181
Texas Rasslin .....	62	57	24	35	178
This Week In Sports .....	91	60	25	17	193
Victory At Sea .....	76	73	22	18	189
Waterfront .....	80	84	23	21	208
Whistler, The .....	85	91	22	17	215
Wild Bill Hickok .....	51	36	28	88	203
Your Star Showcase .....	59	74	22	20	175

what show to buy. To some extent, audience composition is affected by slots in which they run. Note popularity of westerns among children.

# 15. How well do film reruns do compared with the original ratings?

Network film reruns keep 74% of their first-run rating levels



Nielsen's third study of network reruns, reproduced above, covers the 1954-55 season. Data is based on 22 different programs that telecast 236 film reruns. In the upper left chart "Nielsen rating" refers to the percent of homes listening six minutes or more. "Average audience" in the lower left chart refers to homes listening during the average minute. Note that while six-minute audience for reruns drops 26%, the share of audience for reruns drops only 5%. One

reason is because summer replacement shows offer less competition. While figures refer to network shows conclusions are applicable to syndicated film. "Index" figures in middle of bars compare audience figures in each pair of bars. Left bar of each pair is considered as 100 in all cases. "Coverage" refers to percent of total U.S. homes reached by the average program of the 22 measured in this study.

# 16. How do you convert film minutes to footage (and vice versa) ?

**TABLE CONVERTS FILM FOOTAGE TO TIME OR VICE VERSA**

FOOTAGE TO TIME				FOOTAGE TO TIME				TIME TO FOOTAGE in 35mm. . . . . in 16mm										
in 35mm		Minutes	Seconds	Tenths of seconds	in 16mm		Minutes	Seconds	Tenths of seconds	Minutes	Seconds	Tenths of seconds	Feet		Frames		Feet	Frames
1/2	00	00	.33	1/2	00	00	.80	00	00	.33					8			8
1	00	00	.67	1	00	01	.67	00	00	.50					12			12
2	00	01	.33	2	00	03	.33	00	00	.67					16			16
3	00	02	.00	3	00	05	.00	00	01	.00			1	8				24
4	00	02	.67	4	00	06	.67	00	02	.00			3	0		1		8
5	00	03	.33	5	00	08	.33	00	03	.00			4	8		1		32
6	00	04	.00	6	00	10	.00	00	04	.00			6	0		2		16
7	00	04	.67	7	00	11	.67	00	05	.00			7	8		3		0
8	00	05	.33	8	00	13	.33	00	06	.00			9	0		3		24
9	00	06	.00	9	00	15	.00	00	07	.00			10	8		4		8
10	00	06	.67	10	00	16	.67	00	08	.00			12	0		4		32
20	00	13	.33	20	00	33	.33	00	09	.00			13	8		5		16
30	00	20	.00	30	00	50	.00	00	10	.00			15	0		6		0
40	00	26	.67	40	01	06	.67	00	20	.00			30	0		12		0
50	00	33	.33	50	01	23	.33	00	30	.00			45	0		18		0
60	00	40	.00	60	01	40	.00	00	40	.00			60	0		24		0
70	00	46	.67	70	01	56	.67	00	50	.00			75	0		30		0
80	00	53	.33	80	02	13	.33	01	00	.00			90	0		36		0
90	01	00	.00	90	02	30	.00	02	00	.00			180	0		72		0
100	01	06	.67	100	02	46	.67	03	00	.00			270	0		108		0
200	02	13	.33	200	05	33	.33	04	00	.00			360	0		144		0
500	05	33	.33	500	13	53	.33	05	00	.00			450	0		180		0
600	06	40	.00	600	16	40	.00	06	00	.00			540	0		216		0
700	07	46	.67	700	19	26	.67	07	00	.00			630	0		252		0
800	08	53	.33	800	22	13	.33	08	00	.00			720	0		288		0
900	10	00	.00	900	25	00	.00	09	00	.00			810	0		324		0
1000	11	06	.67	1000	27	46	.67	10	00	.00			900	0		360		0
2000	22	13	.33	2000	55	33	.33	20	00	.00			1800	0		720		0
3000	33	20	.00					30	00	.00			2700	0		1080		0

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While those experienced in film production can rattle off at the drop of a hat how long it takes 1,000 feet of 16 mm. film to run (27 minutes, 46 and two-thirds seconds) or how much film footage is needed for a 20-second 35 mm. commercial (exactly 30 feet), admen who have to handle film production problems only occasionally will find the chart above helpful. It was developed by Peter Keane, top technical man at Screen Gems and is based on standard rates of film travel in tv projectors.

It enables anyone to convert time into film footage or film footage into time for any length of 16 or 35 mm. film. Where odd lengths of film or time are concerned the user breaks down the figure into those in the chart and then adds the results together. For example: How long will it take 1,657 feet of 35 mm. film to run? Answer: 1,000 feet runs 11 minutes, six and two-thirds seconds; 600 feet runs six minutes and 40 seconds; 50 feet runs 33 and a third seconds; seven feet runs four and two-thirds seconds; total: 18 minutes, 24 and two-thirds seconds. In the same way time can be converted into feet plus frames. Careful calculations are essential in tv, especially with the short lengths of film used in commercials.



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# WBAP-TV *Land* 48 RICH TEXAS COUNTIES\*



WBAP-TV Land — a luxuriant 53-county area in North Central Texas and Southern Oklahoma, centered around two great metropolitan areas, Fort Worth and Dallas . . . rich in natural resources and friendly progressive people who have the money to buy your product. WBAP-TV Land — top industrial market, busy producing automobiles, aircraft, work clothes, the latest in women's fashions, a variety of foods, and countless other articles in light and heavy industry. WBAP-TV Land — populated by easy going, informal folks who believe in doing big things to uphold the tradition of the biggest state! Southwesterners like comfort — are ready to buy what they want.

WBAP-TV Land — NUMBER ONE MARKET IN THE SOUTH

#### WBAP-TV 53 COUNTY MARKET TOTALS

POPULATION .....	2,671,900
FAMILIES .....	811,400
1955 EFFECTIVE BUYING INCOME (NET DOLLARS) .....	\$4,012,343,000
1955 EFFECTIVE BUYING INCOME PER FAMILY (NET) .....	3,495
1955 RETAIL SALES .....	3,188,047,000
FARM POPULATION .....	397,400
NUMBER OF FARMS .....	100,934
GROSS FARM INCOME .....	425,349,000

Source: Sales Management Survey of Buying Power, May 10, 1956  
Standard Rate & Data Service Inc. May 10, 1956



## FORT WORTH & DALLAS METROPOLITAN MARKETS

WBAP-TV is the pioneer station of the South, serving 53 counties with maximum power of 100,000 watts on low-band channel 5 — as powerful as any television station in the United States. The antenna towering 1,113 feet in the air is strategically located between the Fort Worth and Dallas skylines. In addition to offering the largest studio facilities in the Southwest, WBAP-TV is the only station in the area offering complete COLOR telecasting facilities. WBAP-TV delivers top quality programs from both NBC-TV and ABC-TV Networks combined, plus outstanding live studio presentations — including award-winning News and Weather programs.

\*Plus 5 Counties in Oklahoma

CITY GRADE SERVICE IN BOTH CITIES



# WBAP-TV

CHANNEL 5

THE STAR-TELEGRAM STATION • ABC-NBC • FORT WORTH, TEXAS

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Founder

AMON CARTER, JR.  
President

HAROLD HOUGH  
Director

GEORGE CRANSTON  
Manager

ROY BACUS  
Commercial Manager

PETERS. GRIFFIN WOODWARD, Inc.—National Representatives

*color*

# BASICS

## **SURVEY OF 461 STATIONS SHOWS 47% CARRY NET COLOR PROGRAMS**

*Page Number*

- Q.** How many stations are ready for net and local color? **162**
- Q.** How much must stations invest to set up for color? **163**
- Q.** What are predictions for color set circulation? **164**
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- Q.** Animated and live color commercials—which is cheaper? **164**

*Reprints will be available at 30c each. Quantity prices on request.  
Address Sponsor Services, Inc., 40 E. 49th St., New York 17, N. Y.*

**COLOR BASICS**

# 1. How many stations are ready for net, local color transmission?

Below are the results of a SPONSOR survey of 161 television stations which reported their color status to NBC, CBS or Standard Rate and Data as of June 1956. The breakdown

of color stations by the type of color programming they carry is: 220 (47%) transmit network color shows; 75 (16%) are equipped to transmit local color slides; 74 (16%)

STATE	CALL LETTERS, CITY	NET AFFILIATION	NETWORK COLOR	Available locally		
				COLOR SLIDES	COLOR FILM	LIVE COLOR
ALA.	WABT, Birmingham	N-A	x			
	WBRC-TV, Birmingham	C	x			
	WTZY, Dothan	C	x			
	WALA-TV, Mobile	N-A	x			fall '56
	WKRC-TV, Mobile	C	x	x	x	
	WCOV-TV, Montgomery	C	x			
	WSFA-TV, Montgomery	N	x			
ARIZ.	KOOL-TV, Phoenix	C	x			
	KVAR, Phoenix	N	x			
	KTVK, Phoenix	A	x	When ABC begins programing		
ARK.	KARK-TV, Little Rock	N	x			
	KTHV, Little Rock	C	x			
	KCMC-TV, Texarkana	C	x			
CAL.	KERO-TV, Bakersfield	N-C	x	late '56	late '56	
	KHSL-TV, Chico	C-N-A				Jan '58
	KJEO-TV, Fresno	A-C	x			
	KMJ-TV, Fresno	N	x	x	x	
	KHI-TV, Los Angeles	Don Lee		On selected basis		
	KNXT, Los Angeles	C	x	x	x	x
	KRCA, Los Angeles	N	x	x	x	x
	KTLA, Hollywood			x	x	x
	KSBW-TV, Salinas-Monterey	N	x			Dec '56
	KBET-TV, Sacramento	C	x	x	x	
	KCCC-TV, Sacramento	A	x	x	x	
	KCRA-TV, Sacramento	N	x	x	x	fall '56
	KFMB-TV, San Diego	C-A	x	x	x	x
	KFSD-TV, San Diego	N	x			
	KPIX, San Francisco	C	x	x	x	
	KRON-TV, San Francisco	N	x	x	x	x
	KSAN-TV, San Francisco					x
	KVEC-TV, San Luis Obispo	A-C		Target date	fall '56	
KEY-TV, Santa Barbara	A-C-N		Aug '56			
COL.	KKTV, Colorado Springs	C-A		early '57	late '57	
	KLZ-TV, Denver	C	x			
CONN.	WGTH-TV, Hartford	C	x			
	WKNB-TV, New Britain	N	x			
	WNHC-TV, New Haven	A-C	x	x	x	
D.C.			When ABC begins programing			
	WMAL-TV, Washington	A				
	WRC-TV, Washington	N	x	'56	'56	'56
	WTOP-TV, Washington	C	x	x	x	
FLA.	WJHP-TV, Jacksonville	N	x			
	WMBR-TV, Jacksonville	C	x			
	WGBS-TV, Miami	N	x	'56	'56	'56
	WTVJ, Miami	C	x	x	x	x
	WDBO-TV, Orlando	A-C-N	x	x	x	x
	WEAR-TV, Pensacola	A-C	x	local color	this summer	
	WFLA-TV, Tampa	N	x	x	x	
	WTVT, Tampa	C	x	x	x	
	WJNO-TV, West Palm Beach	N		Target date	Sept '56	
	GA.	WAGA-TV, Atlanta	C	x	x	x
WSB-TV, Atlanta		N	x	x	x	
WJBF, Augusta		N	x	'56	'56	
WDAK-TV, Columbus		N-A	x			
WRBL-TV, Columbus		A-C	x	x	x	late '57
WMAZ-TV, Macon		A-C	x			
WSAV-TV, Savannah		N	x			
WTOC-TV, Savannah		C	x			
ILL.	WCIA, Champaign	C-N	x	x	x	
	WBBM-TV, Chicago	C	x			
	WGN-TV, Chicago	M		Experimental color only		
	WNBQ, Chicago	N	x	x	x	x
	WEEK-TV, Peoria	N	x			
	WTVH, Peoria	C-A	x			
	KHQA-TV, Quincy	C	x			
	WGEM-TV, Quincy	N-A	x			
	WREX-TV, Rockford	C-A	x	x	x	
	WTVO, Rockford	N	x			

STATE	CALL LETTERS, CITY	NET AFFILIATION	NETWORK COLOR	Available locally		
				COLOR SLIDES	COLOR FILM	LIVE COLOR
IND.	WIN-TV, Fort Wayne	C-A	x			
	WKJC-TV, Fort Wayne	N	x			
	WFBM-TV, Indianapolis	N	x	x	x	
	WFAM-TV, Lafayette		x			
	WLBC-TV, Muncie	A-C-N	x			
	WNDU-TV, South Bend	N	x			This summer
	WSBT-TV, South Bend	C	x			
WTHI-TV, Terre Haute	C	x				
IOWA	WMT-TV, Cedar Rapids	C	x	Aug '56	Aug '56	'56
	WOC-TV, Davenport	N	x	'56		
	KRNT-TV, Des Moines	C	x			
	WHO-TV, Des Moines	N	x	x	x	
	WOI-TV, Ames	A	x			
	KOTV, Fort Dodge	N	x			
	KTIV, Sioux City	N	x			
	KVTV, Sioux City	A-C	x			
KWWL-TV, Waterloo	N	x				
KANS.	WIBW-TV, Topeka	A-C	x			
	KARD-TV, Wichita	N	x	x	x	
	KTVH, Hutchinson	C	x			
KY.	WAVE-TV, Louisville	A	x			
	WHAS-TV, Louisville	C	x			
LA.	WBRZ, Baton Rouge	N-A	x			
	KPLC-TV, Lake Charles	N-A	x			
	KNOE-TV, Monroe	C-N-A	x			Sept
	WDSU-TV, New Orleans	N-A-C	x	x	x	
	KSLA, Shreveport	C-A	x			
KTBS-TV, Shreveport	N	x				
ME.	WABI-TV, Bangor	N-A	'56			
	W-TWO, Bangor	C	x			
	WCSH-TV, Portland	N	x			
WGAN-TV, Portland	C	x				
MD.	WBAL-TV, Baltimore	N	x	x	x	
	WMAR-TV, Baltimore	C	x	x	x	
	WBOC-TV, Salisbury	A-C				summer
MASS.	WBZ-TV, Boston	N	x	x	x	
	WNAC-TV, Boston	C	x			
	WHYN-TV, Springfield	C	x			
	WWLP, Springfield	N	x	x	Dec '56	
MICH.	WJBK-TV, Detroit	C	x	x	x	
	WWJ-TV, Detroit	N	x	x	x	
	WKZO-TV, Kalamazoo	C-A	x			
	WOOD-TV, Grand Rapids	N	x			
	WJIM-TV, Lansing	A-C-N	x	x	x	
	WKNX-TV, Saginaw-Bay City	C-A	x			
MINN.	KSTP-TV, St. Paul	N	x	x	x	
	WCCO-TV, Minneapolis	C	x	x	x	
	KROC-TV, Rochester	N	x	Feb '57	Feb '57	
MISS.	WCBI-TV, Columbus	N-C		Target date	mid '57	
	WJTV, Jackson	C-A	x			
	WLBT, Jackson	N	x			
MO.	KFVS-TV, Cape Girardeau	C	x			
	KRCG-TV, Jefferson City	C	x			
	KSWM-TV, Joplin	C	x			
	KCMO-TV, Kansas City	C	x			
	WDAF-TV, Kansas City	N	x	x	x	
	KSD-TV, St. Louis	N	x	x	x	
	KWK-TV, St. Louis	C	x			
	KTTS-TV, Springfield	C	x			
	KYTV, Springfield	N	x			
NEB.	KOLN-TV, Lincoln	C-A	x			
	KMTV, Omaha	N-A	x	x	x	
	WOW-TV, Omaha	C	x			

can program color film; 29 (6%) live local programming.

Not included in the figures below are those stations which reported that they would begin telecasting in color by July but had not actually done so at presstime.

As would be expected the progress which a station makes in converting to color depends on its ability to purchase color equipment. Network color can be received for an investment of from 12 to \$15,000. For a station to program color slides and film locally it must spend from \$60 to

\$70,000. This has been one deterrent to color's progress.

WNBQ, Chicago, remains the only station in the country that is programming color shows around the broadcasting clock. As yet NBC has not announced further plans for converting any other owned and operated stations to full time color though other o-&o's are expected to go all color. More color programming is undoubtedly the key to more color set sales and increased set sales will, in turn, make color a tv factor to be reckoned with by sponsors.

	CALL LETTERS, CITY	NET AFFILIATION	NETWORK COLOR	Available locally		
				COLOR SLIDES	COLOR FILM	LIVE COLOR
	KLRJ-TV, Las Vegas	N-A	x	Jul '57	Dec '58	
<b>W.</b>	KOAT-TV, Albuquerque KOB-TV, Albuquerque KSWO-TV, Roswell	A N N-C-A	x	Target date '56	Sept '56	
<b>Y.</b>	WCDA, Albany WRGB, Schenectady WBNF-TV, Binghamton WBEN-TV, Buffalo WBUF-TV, Buffalo WGR-TV, Buffalo WCBS-TV, New York City WRCA-TV, New York City WHAM-TV, Rochester WHEC-TV, Rochester WVET-TV, Rochester WHEN-TV, Syracuse WSYR-TV, Syracuse WKTU-TV, Troy	C-A N C-N-A N N N C N N N C C C N N	x	Target date for color '56	Jan '57 Jun '57 Jun '57 Jun '57 Jun '57 Jun '57 Jun '57 Jun '57 Jun '57 Jun '57 Jun '57 Jun '57 Jun '57 Jun '57 Jun '57	Oct '57
<b>G.</b>	WLOS-TV, Asheville WBTV, Charlotte WFLB, Fayetteville WFMY-TV, Greensboro WSJS-TV, Winston-Salem WNCT, Greenville WNAO-TV, Raleigh WTVD, Raleigh WITN, Washington	A N N C N C C N-A N	x			
<b>D.</b>	WDAY-TV, Fargo KNOX-TV, Grand Forks KCJB-TV, Minot KXJB-TV, Valley City	N-A N C-N-A C	x	Target date '56		Jan '56
<b>IO</b>	WKRC-TV, Cincinnati WLW-TV, Cincinnati KYW-TV, Cleveland WEWS, Cleveland WJW-TV, Cleveland WBNS-TV, Columbus WLW-C, Columbus WHIO-TV, Dayton WLW-D, Dayton WSPD-TV, Toledo WFMJ-TV, Youngstown WKBN-TV, Youngstown WHIZ-TV, Zanesville	C N N A C C N C N C-A-N N C N	x		target date '56	
<b>LA.</b>	KTEN, Ada KWTV, Oklahoma City WKY-TV, Oklahoma City KVOO-TV, Tulsa	A C N N	x	This year		Oct '56
<b>REG.</b>	KVAL-TV, Eugene KBES-TV, Medford KPTV, Portland	N-A C-N-A N	x	'56 Aug '56		
<b>A.</b>	WLEV-TV, Bethlehem WICU, Erie WSEE-TV, Erie WJAC-TV, Johnstown WGAL-TV, Lancaster WCAU-TV, Philadelphia WFIL-TV, Philadelphia WRCV-TV, Philadelphia KDKA-TV, Pittsburgh WBRE-TV, Wilkes-Barre WGBI-TV, Wilkes-Barre WILK-TV, Wilkes-Barre WNOV-TV, York	N N C C-N N-C C A N N N C A	x	'56 Late '56		

	CALL LETTERS, CITY	NET AFFILIATION	NETWORK COLOR	Available locally		
				COLOR SLIDES	COLOR FILM	LIVE COLOR
<b>R. I.</b>	WJAR-TV, Providence	N-A	x	fall '56	fall '56	
<b>S. C.</b>	WAIM-TV, Anderson WCSC-TV, Charleston WUSN-TV, Charleston WIS-TV, Columbia WBTW, Florence WFBC, Greenville	C C-A N-A N N N	x			
<b>TENN.</b>	WDEF-TV, Chattanooga WATE-TV, Knoxville WMCT, Memphis WREC-TV, Memphis WLAC-TV, Nashville WSM-TV, Nashville	C-A N-A N C C N	x			
<b>TEX.</b>	KPAR-TV, Abilene KFDA-TV, Amarillo KGNC-TV, Amarillo KTBC-TV, Austin KRLD-TV, Dallas WFAA-TV, Dallas KROD-TV, El Paso KTSM-TV, El Paso WBAP-TV, Fort Worth KGUL-TV, Galveston KPRC-TV, Houston KTRK-TV, Houston KCBD-TV, Lubbock KDUB-TV, Lubbock KMID-TV, Midland KENS-TV, San Antonio WOAI-TV, San Antonio KCEN-TV, Temple KWTX-TV, Waco KFDX-TV, Wichita KSYD-TV, Wichita	C C-A N C-N-A C N C N N-A N A N-A N N N-A C-A N-A N A-C N-A C	x			
<b>UTAH</b>	KSL-TV, Salt Lake City KTVU, Salt Lake City	C N	x			
<b>VA.</b>	WTAR-TV, Norfolk WVEC-TV, Norfolk WTVR, Richmond WRVA-TV, Richmond WXEX-TV, Richmond WDBJ-TV, Roanoke WSLS-TV, Roanoke	C-A N A-C C N C N	x			
<b>WASH.</b>	KVOS-TV, Bellingham KEPR-TV, Pasco KING-TV, Seattle KOMO-TV, Seattle KTNT-TV, Tacoma KHQ-TV, Spokane KREM-TV, Spokane KXLY-TV, Spokane KIMA-TV, Yakima	C C A N C N N C C-N-A	x	Jul '56 Fall '56		
<b>W. VA.</b>	WHIS-TV, Bluefield WCHS-TV, Charleston WHTN-TV, Huntington WSAZ-TV, Huntington WTAP-TV, Parkersburg WTRF-TV, Wheeling	N C A N N-A-C N	x			
<b>WIS.</b>	WEAU-TV, Eau Claire WBAY-TV, Green Bay WMBV-TV, Green Bay WKOW-TV, Madison WMTV, Madison WTMJ-TV, Milwaukee WXIX, Milwaukee	N-A C N C A-N N C	x			

## 2. What are predictions for the growth of color set circulation?

**RCA**—Robert Seidel, RCA's v.p. in charge of consumer products, said that by Christmas RCA's sales goal of over 200,000 sets sold in 1956 may well be realized with distributors in short supply. "Our market surveys," says Seidel, "show that there are nearly one million persons who are ready and able to buy a color television set for \$195.. For RCA color is off the ground.

**GENERAL ELECTRIC**—Earlier this year G.E. v.p. W. R. G. Baker, recently elected president of RETMA, forecast around 150,000 color sets would be sold in 1956; 850,000 in 1957. G.E. tv sales manager, Joseph Effinger, says, "1956 is the year when color tv should be established.

**PHILCO**—Larry F. Hardy, Philco v.p., told a June convention of distributors that his company "does not believe color will take hold this fall." With nine color models ready for production he discouraged sales of any but present stock. Philco's position appears to be a "wait-and-see."

## 3. What does color add to the cost of television?

**LOCAL:** To date six color stations have issued special rates for color programing. In most cases the color rates add a flat 10 to 30% to the black-and-white price. Most of the remaining color stations simply charge the regular rate plus the cost of special color facilities. A few make no extra charge.

**NETWORK:** NBC's added charges for the use of the color cable run \$2,400 for an hour; \$1,200 for a half hour; and \$600 for a quarter hour. The minimum cable charge for color is \$400. CBS has not yet set up any color rates and does not charge extra for color programing.

**FILM:** Syndicated color film costs range from 25 to 10% higher than the costs for black-and-white. In some instances an added cost of \$170 has been tagged on for each half-hour color print.

**COMMERCIALS:** Live action or stop-motion commercials when run in color cost 25 to 33% more than black-and-white commercials whereas animation is only 15% above the cost of black-and-white. Part of the increased cost of color commercials results from the reshooting and added rehearsal time needed to obtain just the right angles and the correct coloring.

# OPEN LETTER

to Neil H. McElroy, President of Procter & Gamble, Cincinnati

Dear Mr. McElroy:

According to our records, your investment in tv and radio advertising during 1955 exceeded \$58,000,000.

Ten years ago it was \$18,000,000; five years ago \$29,000,000. This year you will probably top \$65,000,000.

P & G is a topflight leader in this decade of great business expansion, and one of the benchmarks of your leadership is the unparalleled faith that you and your associates have invested in the tv and radio media. Long ago you proved that radio advertising, properly used, had a unique ability to move goods. You employed it to the fullest. When television came along you moved fast, harnessing its power to the job of matching ever-expanding production with ever-expanding sales.

Last year SPONSOR, in a series of articles on P & G, reported in detail on your use of the air media. In our opinion, the manpower, organization, initiative, analysis, and plain hard work that you put behind them is second to none.

No doubt about it, tv and radio are vital to P & G.

And SPONSOR (the magazine that tv and radio advertisers *use*) has been proud to tie in with your progress by providing you and many of your key advertising and sales executives with an exceptionally valuable trade paper service.

But we're not satisfied with our service to P & G. Far from it. Like P & G, SPONSOR's growth has been marked by an alert anticipation of the trends and needs of the field it serves. However, we feel that our present bi-weekly formula does not permit us to go far enough.

We should like to be able to make the big claim and the big

promise—namely, that SPONSOR will, with each issue, give you a full wrap-up in depth of the up-to-date essentials in tv and radio advertising. What we're talking about is a single trade paper service so complete and so essential that you and your associates will be able to keep fully posted.

What this would mean to you is that one hour per issue with SPONSOR would give you a briefing and evaluation that will keep you abreast of the ad media on which you rely heavily for progress.

What this would mean to us is that despite your staggering personal schedule, including such diversifications as budgeting, financing, legal matters, expansion, new product development, you would find it economical to rely on SPONSOR for your tv and radio perspective.

Your advertising and sales personnel, too, would cheer the reading economies and greater value that such a trade paper would bring. For one of the most worrisome problems confronting the conscientious executive today is his inability to keep pace with his trade paper reading. He can't find time to read them all. He may be on the routing list for eight, subscribe to four, read two, absorb one—and worry because he doesn't know whether he has captured the essentials.

Is it possible to publish a SPONSOR that gives you everything you want in one tv and radio publication?

With our present bi-weekly formula, we think *no*.

With a weekly SPONSOR, we think *yes*.

We reason this way. No bi-weekly can fully cope with the meteoric happenings of our industry. Even the best job of evaluation, interpretation and reporting falls short of being a complete wrap-up on an alternate-week basis. SPONSOR has had marked success with its formula of use articles and highlight news; but we would be foolish to contend that this represents the full service you need to keep posted.

Only the regularity and timeliness of a weekly will permit a complete tv/radio advertising service for you and thousands of others of our country.

So, SPONSOR is going weekly 2 November 1956, just as we begin our second decade of publication. And on 2 November we are promising you what we have never promised before—a new concept in broadcast trade paper service, a complete wrap-up in depth for busy air-minded executives.



We've mulled this move for a long time. We've felt the pulse of the industry. We've set a straight course. We've planned carefully. We're confident in our decision. In addition, we're imbued with a deep-down desire to render the best trade paper service ever.

Here are some of the components you will find in the weekly SPONSOR:

1. An improved format, modern type-faces, faster-reading articles, crisper-looking pages, but the same identifiable SPONSOR with the same high *use* quotient.

2. A significant new department of essential interpretive news and news trends in depth. We can reveal this much at this time—a separate, skilled staff of news analysts will handle it; we won't compete with other news magazines of our field; we won't cover the waterfront, but we will give you everything you need to know.

3. Useful, readable and idea-provoking departments, some old, some new.

4. A brand new concept which should make our back-of-the-book pages among the best read.

5. More emphasis on film, tv and radio commercials, trends, basic problems. More perspective on other media. More leg-work. More interest in the country at large.

We think we can count on your regular readership, Mr. McElroy, because the new weekly SPONSOR will give you:

**1. Essential Reading** (*and only the essentials*).

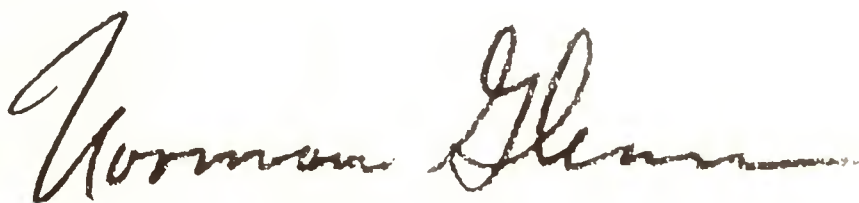
**2. Useful Reading** (*in line with our tried and true formula*).

**3. Easy Reading** (*as easy-to-read as Life, SEP or The New Yorker*).

**4. Fast Reading** (*all you need to know in capsule-style, plus article reading if you have the time and inclination*).

In other words, a complete weekly wrap-up in depth for busy executives. Look for the new weekly SPONSOR on 2 November.

Sincerely,



Publisher



FIRST IN SAN DIEGO

"LISTENERS WHO LISTEN ..."

... ARE LISTENERS WHO BUY!

Your message is heard when it's carried on KGB, San Diego's talking station. A strong lineup of mystery, drama, and news assures you an alert audience . . . a listening audience . . . an audience that has increased by 33%\* in the last six months.

So, sell San Diego through its first station . . . KGB! Sell the listeners who listen . . . they are the listeners who buy!

# KGB

San Diego owned and operated.

\*Based on Pulse and Neilsen reports.

1360 Kilocycles  
Mutual Dan Lee Affiliates  
H-R Representatives, Inc.



# RADIO

## SPOT

More clients are returning to radio and buying patterns are changing. The trend toward short flurries of saturations popular last fall has given way to longer term schedules, from 13- to 52-weeks. Clients look for cumulative audiences, buy more spread. Starts **page 170**

## NETWORK

Purchase of segments, participations and announcements in network shows is even more marked this year. Webs are revamping program structures to accommodate the smaller-budget buyer as well as the blue-chip accounts who try to reach the total audience with frequency. Coverage starts **page 198**

# SPOT RADIO | Basic, not booster medium now

*Clients buy longer saturations, use creative commercials with more musical underscores*

## Availabilities

**Q. Does the rush into early-morning radio continue?**

**A.** Many timebuyers and clients both feel that the differences between early-morning radio and other time periods have evened up considerably because of the tight morning situation.

"Early morning does continue big," a Kudner buyer told SPONSOR. "But it has gotten so tight in many markets that clients were forced into alternate periods. And often they've found that their ratings on a cumulative basis were not much lower than early-morning ratings. And the ratings tend to be offset by the fact that early evening or daytime commercials, for example,

don't have to fight so hard for listener attention."

With the emphasis upon big saturation buys, time periods downplayed in radio during the past few years are getting more attention.

"Today there's more interest in the 9:00 a.m. to noon period," says Art Pardoll, FC&B director of broadcast media, "because it's usually the pre-shopping time and tends to reach women at the psychologically appropriate moment. This part of the radio day has slipped since 1951, but may gain strength now."

**Q. How are buyers getting the choicest radio availabilities?**

**A.** As early-morning and early-evening time has become harder to clear in radio, clients and timebuyers have

had to reconsider their buying approaches. A number of new trends are emerging for fall:

The greater the saturation the time-buyer can order, the better, of course, is his chance for clearing the peak listening hours. Two trends exist side by side today—greater frequency in announcements used and longer-term contracts. Where short flurries of heavy saturations were the 1955 trend, contracts tend to be placed on a longer basis today. It's no longer rare to see 52-week spot radio contracts, clearly designed to establish time franchises.

"Agencies found the 'in and out' approach too expensive," as one J. Walter Thompson buyer phrased it. "This year there's a tendency to go in and stay. With the number of saturations in radio, short-term campaigns don't seem to build up the momentum required this year. There'll be some

## RANGE OF RADIO'S USE VARIES FROM LOW-COST SELLING

Shell Oil Co.

J. Walter Thompson

**Radio's mission:** Avoid stretching budget too thin with more expensive spot tv, gain local impact

**Client's method:** Shell concentrates on 5- and 10-minute public service shows in 61 of its heavy markets. Shows are news, weather and traffic reports, supplemented for special promotions or holiday weekends with short-term announcement saturations

**Radio results:** Division managers keep close tabs on radio effort, which represents 10% of air budget, report on its effectiveness in sales and cost-per-1,000. Shell is associated with community service

Nestle Co.

Bryan Houston

**Radio's mission:** In fall 1954, it was to relieve Nescafé slumping sales against competition in Ohio

**Client's method:** Nescafé plunged \$150,000 into a 200-weekly test in Cincinnati, Ohio, developed pattern of 2-week flurries of up to 230 announcements weekly per market. On that pattern, it went in and out of trouble markets where sales lagged

**Radio results:** Within months, downward trend in Ohio was stopped, share of market increased, dollar volume up over previous year. Nescafé also sold in

quick flurries of announcements still, but these will be for special promotions and on top of the regular schedules."

While some products like Esso's Essotane still go in for big flurries of two weeks followed by a hiatus, most radio advertisers today buy saturations on longer-term basis. Saturation in today's parlance usually mean a minimum of 20 announcements weekly per station. But you can find widely varying definitions of saturation among both buyers and sellers of time.

## Client attitude

**Q. Is radio tough to sell to the advertising client?**

**A.** Not at all, say top agency media men. "More thought is being given to radio this year than at any time since the advent of tv," says Jerry Sprague, Cunningham & Walsh media buyer.

The trends, begun last year, have continued into 1956, with particular emphasis upon separate budgets for

radio and tv. "Clients no longer lump the two together in their appropriations," a Y&R media executive told SPONSOR. "Radio is recognized as a medium that has a certain part to play in fulfilling the marketing aims of a particular advertiser. And there's no longer the feeling that one must cut corners in radio to have more money for tv."

While tv budgets tend to be kept strictly apart from radio budgets, the copy themes have been merging in some cases. There's a real effort being made today to use spot tv and spot radio to compliment each other. For example, an advertiser might use tv I.D.'s as attention-getters and back them up with a barrage of minute announcements in radio that do a product-selling job.

Reps are particularly aware of the change in client and agency attitude. As the head of a network radio spot sales firm put it to SPONSOR recently:

"We're not fighting for the same dollars that television is, as we were a year ago. Advertisers these days aren't taking away radio money and throwing it into tv. They have a healthy attitude toward spot radio, and

television can take a big share of the credit. Advertisers are thinking big, which they didn't before tv. Today, they're putting a whale of a lot more money into all their advertising.

**Q. Are some advertisers switching from tv to spot radio?**

**A.** This has happened in a number of cases, reflecting the greater confidence in radio's ability to carry basic marketing objectives.

Best Foods' Nucoa margarine converted tv dollars into radio toward the end of 1955 for a saturation test in Los Angeles. The brief radio saturation is said to have raised Nucoa's share of market from 60 to 75%. Now the margarine is in several major markets with as many as 45 announcements on each of three or four stations per market (via Dancer-Fitzgerald-Sample).

Kiwi shoe polish (via Street & Finney) also recently reduced its spot tv expenditure for the purpose of adding a saturation radio campaign in most of its markets. In New York, Levy Bread (through Doyle, Dane & Bernbach) dropped spot tv in favor of spot radio.

(Please turn to page 174)

## COMPLETE MARKETING JOB AS THESE CASES SHOW

### White Rock Corp. MacManus, John & Adams

**Radio's mission:** Increase White Rock's share of New York market, increase over-all sales, add bottlers

**Client's method:** White Rock put over 50% of \$750,000 budget into spot radio, rotating products seasonally in 5 to 200 announcements weekly per market, depending upon consumer habits. Jingles followed with hard-sell by Psyche

**Radio results:** N. Y. budget, set according to sales, increased by third for '56. White Rock has good, hard-to-get shelf space in supers. Radio pulled more responses to White Rock's self-liquidating offers than any other medium

### Contadina Brisacher, Wheeler & Staff

**Radio's mission:** Hold Contadina Tomato Paste's No. 1 shelf position, protect its distribution, pre-sell for fall by keeping brand name in women's minds

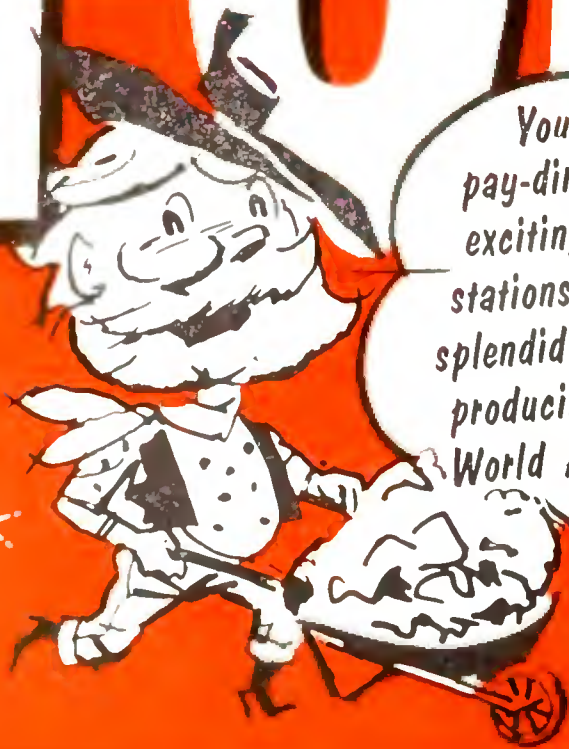
**Client's method:** Contadina decided to dominate radio, with \$400,000 in a fall 9-week and spring 6-week saturation in 9 markets, with 90 announcements weekly, 6:00 a.m.-6:30 p.m. near personalities

**Radio results:** Contadina brokers, along with radio stations, got more in-store promotion than they could use. Listeners wrote in for Contadina jingle. Sales climbed against two tough competitors

WORLD'S GOT IT!

"RADIOS"

WORLD  
FOR YOU



You'll hit pay-dirt aplenty! It's exciting and profitable for stations and advertisers... a splendid example of the new profit-producing ideas offered FREE to World Affiliates all year-round!

World's new and effective answer to the question of HOW TO BUILD YOUR SALES VOLUME and FOCUS NEW ATTENTION ON YOUR STATION!

**YOU CAN HAVE IT  
IN OUR TOWN!**

**VOICE OF**



**OF FORTUNE**

**\*distinctively  
YOUR STATION'S  
VOICE OF FORTUNE  
when tied in  
with your station  
call letters!**

**YOUR LOCAL  
MERCHANTS WILL**

**BUY AND  
BUY AND  
BUY!**

You'll sell announcements and program time on your station morning, noon and night. This is the irresistible kind of radio advertising and merchandising idea that local, regional and national advertisers will want to get in on.

**WORLD  
SALES AND  
PROGRAM SERVICE**

**WORLD BROADCASTING SYSTEM, INC.  
488 Madison Avenue, New York 22, New York**

**CINCINNATI HOLLYWOOD  
CANADIAN REPRESENTATIVES: ALL CANADA RADIO  
FACILITIES LIMITED, VICTORY BUILDING, TORONTO**

**Get the whole story now . . .  
FILL IN, CLIP AND MAIL THIS COUPON TODAY!**

**WORLD BROADCASTING SYSTEM, INC.  
488 MADISON AVENUE  
NEW YORK 22, NEW YORK**

**RUSH . . . without obligation . . . all the money-making facts on  
RADIO'S VOICE OF FORTUNE and how this great new audience  
building game can work for us!**

Individual \_\_\_\_\_  
Title \_\_\_\_\_  
Station \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

## Buying trends

**Q. Who are the advertisers buying spot radio in 1956?**

**A.** Major national spot radio clients currently run the gamut from cigarettes to coffee to automotives and soaps. The trend among national blue-chip accounts this spring and for fall has been to increase spot radio budgets.

A SPONSOR survey among national

representatives pegs the following advertisers as among the current top spenders in the medium: Lever Bros. for Pepsodent and Whisk especially; Fels Naptha; Lucky Strike; Philip Morris; R. J. Reynolds for Winston particularly; General Foods, particularly for Maxwell House; the major airlines; Texaco; Shell.

Major regional advertisers who're using the medium to push distribution are one important group buying spot radio for summer and fall 1956. Local advertisers continue heavy in radio. In

many instances such clients carved out valuable time franchises for themselves during the years when national advertisers cut their radio budgets and contribute to clearance difficulties national advertisers experience in the most-sought-after periods.

Many of these local advertisers have grown into regional distributors with the help of spot radio. Chock Full o' Nuts (through Grey Advertising), for example, started in New York City with saturation radio and is now building stature in New England using its tested spot radio and spot tv techniques.)

**Q. Why are major advertisers buying spot radio this year?**

**A.** The reasons for fall as in the season just past run the gamut of marketing objectives: (1) to sell products to consumers; (2) to support trade and retailer promotions; (3) to push distribution; (4) to solve local sales or competitive problems; (5) to back up expensive national tv efforts; (6) to get rapid product identification; (7) to introduce new products or new uses of products.

The essential difference in clients' approach to spot radio this year as compared with previous years is the variety of problems the medium is called upon to solve. Where radio was considered mainly a "booster medium" as little as 12 to 18 months ago, there's now more acceptance of the medium's importance in fulfilling major marketing aims.

Nescafe, for example, tested saturations (100 announcements weekly) in WLW, Cincinnati, a year ago fall, saw a declining sales curve pick up against a major competitive push, and currently goes in and out of 200 markets with massive buys as local sales problems occur.

Oil companies have continuously bought spot radio, both announcements and programing, for the immediacy and local nature of the impact. A Shell Oil advertising executive told SPONSOR, "We prefer a blanket of heavy radio to limited tv." Like all automotive advertisers, the oil companies are interested in frequent and localized impact "that rides with the buyer to the local point-of-sale."

Many supermarket-distributed products use spot radio to get distribution and shelf space both. Typical case in point is White Rock Corp., which fights the battle of too many brands. "Con-



Wherever there's action you find WPDQ's Mobile Studio



Point of Sale Merchandising with Startling Impact!

### puts your WPDQ radio campaign right at the POINT OF SALE

Here's a new and powerful sales booster you can employ in the rich Jacksonville, Florida market.

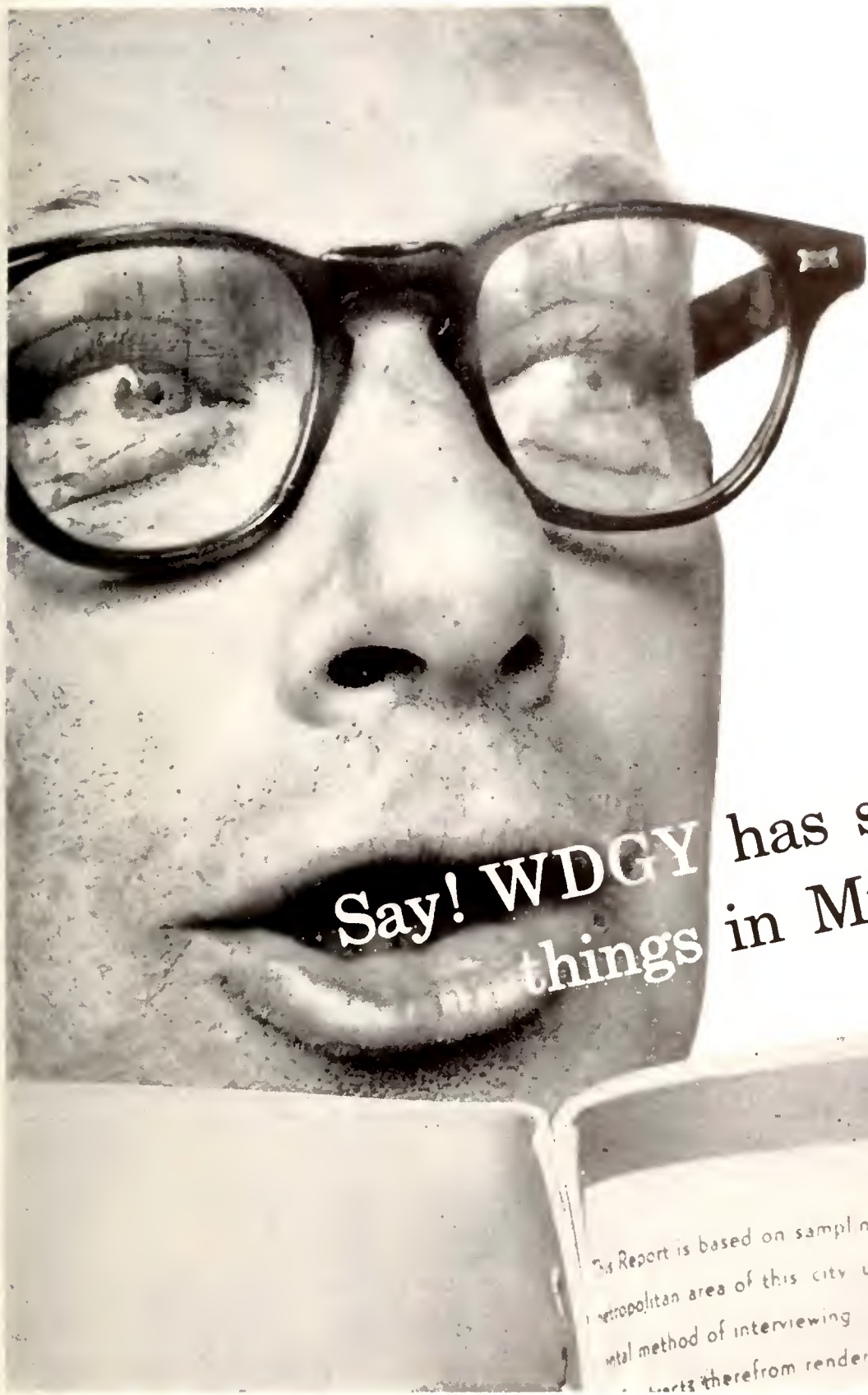
**DRAW CROWDS** — for sampling, for on-air interviews, for merchandising events. **BUILD GOODWILL** with dealers, wholesalers, customers. **ADD EXTRA SALES PUNCH** to regular radio schedule at small cost. Call Venard, Rintoul & McConnell or James S. Ayres (Southeast) for complete information and rates on Radio ACTIVE Merchandising.

# WPDQ

5000 WATTS  
600 KC

Jacksonville's most powerful radio voice





**Say! WDGY has sure changed things in Minn.-St. Paul**

From a pre Mid Continent 3.9% WDGY is now solidly in the 20's with a 24.0% all-day average daytime Hooper.\* and rising all the time.

From a dismal 8th in January WDGY is now a clear second 140% ahead of station #3 . . . 228% ahead of station #4 . . . 267% ahead of station #5.

Now WDGY has more audience all day than the next *three* stations combined!

WDGY's Nielsen is up 93% over the last time.\*\*

It's Mid-Continent music, news, ideas at work—attracting new dialers daily and *keeping* them.

Timebuyers are buying WDGY, getting results, too.

WDGY has momentum. Spend a moment or two with General Manager Steve Labunski—or an Avery-Knodel man.

*\*May-June, 1956, 7 a.m.-6 p.m., Mon.-Sat.  
Jan. March, 1956, 6 a.m.-6 p.m., Mon-Fri.*

# WDGY

Minneapolis-St. Paul

50,000 watts—and almost perfect-circle daytime coverage



**MID-CONTINENT BROADCASTING COMPANY**

"The Storz Stations"—President: Todd Storz

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

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

WHB, Kansas City  
Represented by  
John Blair & Co.

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

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

*\*Transfer Subject to FCC Approval*

sumer demand is the surest way to get good supermarket and other retailer shelf space," says MacManus, John & Adams v.p. and account supervisor, Cal J. McCarthy, Jr. "That's why we lean heavily on saturation spot advertising." Over 50% of White Rock's \$750,000 budget for 1956 is scheduled for radio announcements, building to peak summer schedules of 200 weekly.

Contadina Tomato Paste parlayed a \$400,000 spot radio budget into a national trademark with a 15-week campaign. The firm needed to maintain its shelf position in existing retail outlets, protect its distribution and sell to consumers. "We decided to take one medium and dominate it as far as tomato paste brands were concerned," said Walton Purdom, executive v.p. of Brisacher, Wheeler & Staff, San Francisco.

Campbell Soup went into spot radio past fall at BBDO's recommendation to get into hard-to-reach rural areas in the South and Southwest with the maximum frequency. Major appeal that sold Campbell Soup on 26-week campaign in over 60 markets was low-cost coverage of tough-to-get-areas."

## Business outlook

**Q. What volume of business is predicted for 1956?**

**A.** Here answers vary considerably. Some national reps have noted a sharp rise in volume during the first quarter of 1956 over the comparable period in 1955. The boom that began in fall 1955 has not only not let up but has gathered momentum since then.

Timebuyers evaluate radio's growth more conservatively, though the consensus is that 1956 will be the best year for spot radio since the advent of tv. However, buyers point to two trends in spot radio that may restrict the scope of its 1956 growth:

1. Old accounts coming back into the medium are offset by other accounts leaving. While certain national advertisers have carved out time franchises for themselves in radio, smaller national and regional accounts still tend to be in a state of flux where radio is concerned.

2. The heaviest saturations are concentrated in major metropolitan markets, and some of the smaller markets tend to be ignored.


## Commercials

**Q. What trends in radio copywriting are apparent in 1956?**

**A.** More copywriters are finding radio commercials a challenge again. Radio writing is not so often sloughed off as it had frequently been in the recent past.

In their attempt to make commercials sound more distinctive, copywriters are turning increasingly to characterizations rather than mere announcing of words. This trend is a corollary to the stress on "personality selling" in radio. In other words, even when commercials aren't to be delivered by local personalities in local participation shows, clients and agen-

**YA' CAN'T COVER WASHINGTON  
WITHOUT GETTING IN THE MIDDLE!**



**5000** WATTS **560** KC

**WENATCHEE WASHINGTON**

**THE COLUMBIA BASIN STATION — 1,000,000 NEW ACRES OF FARMLAND**

We guarantee to get results 2 to 1 over all other North Central Washington media.

**REGIONAL REPRESENTATIVES  
Moore and Lund, Seattle, Wash.  
NATIONAL REPRESENTATIVES  
ForJoe and Co., Incorporated**

AN ABC-NBC AFFILIATE ONE OF THE BIG SIX FORJOE REPRESENTED STATIONS OF WASHINGTON

# WTIC...

## by Every Measurement A GREAT RADIO STATION



**PS**

### PUBLIC SERVICE

WTIC has earned the loyalty and confidence of its listeners. Not only in times of emergency and disaster but every day the public welfare is our concern.

**M**

### MANAGEMENT

WTIC is managed by people who pioneered many of radio's early developments.

**F**

### FACILITIES

The highest in power and the best in equipment provide dominant coverage in its area.

**M**

### MARKET

Connecticut, the center of the great WTIC market, ranks first\* in the U. S. in per family income. WTIC dominates this prosperous Southern New England Market . . .

- Total Number of Families 810,600
- \* 1954 Effective Buying Income per family \$6,094
- \* 1954 Effective Buying Income \$4,939,775,000

**P**

### PROGRAMMING

The finest in network programs plus skilled local talent make its programming tops in the field.

\* Copr. 1955, Sales Management Survey of Buying Power; further reproduction not licensed.

Measure of a Great  
Radio Station



REPRESENTED NATIONALLY BY  
THE HENRY I. CRISTAL CO., INC.

NEW YORK ★ BOSTON ★ CHICAGO  
DETROIT ★ SAN FRANCISCO

cies still seek a "personalized" or perhaps "individualized" approach to the commercials.

For example Y&R copywriter Ed Graham Jr. created "Bert and Harry," the Piel Brothers, because he wanted his two characters to come across "radio-visually" without pictures as on tv. Bob and Ray act as the two Piel Brothers, and have been selling the product for many months now.

Other noticeable trends in radio copy this year are longer jingles, more and different uses of music (such as musi-

cal trademarks) and more production values per commercial.

**Q. Are any tv or print campaigns growing out of spot radio campaigns and copy themes?**

**A.** For the first time in some years—yes. There are instances when radio copy provided the basic idea for a whole campaign. This fact is the result of a trend toward punchier, more creative, more memorable radio commercials. The Pepsodent theme, for ex-

ample, which is now in all media, was originally an audio theme: "You'll wonder where the yellow went when you brush your teeth with Pepsodent." Terri Maceri of FC&B who wrote the theme hadn't thought of it for only one medium, since most FC&B copywriters write for all media. But one of the major factors in favor of the theme was its audio appeal.

The "Bert and Harry" Piel commercial were originally written just for radio, but when they proved to be a big success, Y&R commissioned UPA to make film commercials for tv based on the same characters.

The SUCCESS of ANY ADVERTISING CAMPAIGN  
IS BASED UPON RESULTS ACHIEVED!

WHEN A PROGRAM BRINGS IN  
137,728 VOTES

MADE UP OF LABELS FROM A CLIENTS' PRODUCTS,  
AND REGISTERS A 37% INCREASE IN RESPONSE OVER  
THE PREVIOUS YEAR'S CONTEST —



BROTHER, THAT'S GETTING RESULTS!

PROGRAM: "SO YOU WANT TO BE A DISC JOCKEY"  
FEATURING: ENTRANTS FROM SPRINGFIELD AREA HIGH SCHOOLS  
TIME: 4.00 TO 4.30 P.M., MONDAY THROUGH FRIDAY  
SPONSOR: PEGWILL PACKING COMPANY

ANOTHER WMAY SUCCESS STORY, BASED UPON RESULTS

**WMAY**



SPRINGFIELD, ILLINOIS

REPRESENTED NATIONALLY BY JOHN E. PEARSON COMPANY

## Transcribed shows

**Q. What's new in the transcribed radio program field?**

**A.** According to both dollar figures and opinions of three transcription services, business progressively gets better. A. B. Sambrook, manager of RCA Recorded Program Services, notes that station trend toward block programming is aiding sales for that organization. Ben Philley, general manager of F. W. Ziv Co., states that during the first six months of 1956, Ziv radio sales topped those of the same 1955 period by 47%. Harry S. Goodman, president of Harry S. Goodman Productions, told SPONSOR that "in the first three months of 1956, we did as much business as we did throughout 1955."

Ziv Radio observes that many outlets purchasing the open-end program packages are slotting the shows in vertical blocks on weekends and in horizontal strips on weekdays. Programs become spot-carriers that provide the cumulative audience penetration advertisers want. The block programming trend, notes Ben Philley, usually goes into play from 8:00 p.m. at a time when the networks used to program drama. Among the programs distributed to its subscribers are: *Cisco Kid*, *Boston Blackie*, *I Was A Communist for the FBI*, *Bright Star*, *Freedom U.S.A.*, *Movietown Radio Theatre*, *Mr. District Attorney*, and *Dorothy and Dick*.

Philley also points to the fact that many of the programs mentioned

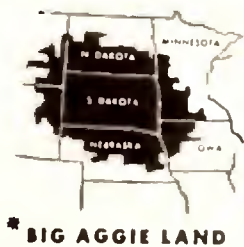
# Coverige

*Thousands of square miles—190 counties in 5 states—2¼ million people—660,950 families with radios, 98% penetration—and most of those radios, most of the time, are tuned to*

## WNAX-570

*The most effective and economical media buy to cover all of rich Big Aggie Land\* where TV means 'Tain't Visible—one of the more important markets in the U.S., ranks 6th in effective buying power. Call your Katz man.*

*(All right, so we can't spell. But a lot of people with a lot of money to spend sure listen to our radio station.)*



### **WNAX-570 YANKTON, SOUTH DAKOTA**

CBS Radio. A Cowles Station. Under the same management as KTVI, Channel 9, Sioux City, Iowa. Don D. Sullivan, Advertising Director.

above are used in direct competition to daytime serials, at times in the afternoon previously considered "soap opera" slots.

Ziv Radio points to two additional trends among its subscribers: the upsurge in use of "name talent" devices and increase in service aids. The latter includes publicity material, on-the-air promotion, ad mats, point-of-sale material, posters and earcards. In 1956, all branches of Ziv budgeted a total of \$800,000 for these station and sponsor services.

RCA Recorded Program Services notes increased sales of e.t.'s revolving about mystery themes. Among these are *Weird Circle* and *Haunting Hour*. Also on the sales upswing are daytime serials, such as *Aunt Mary* (now co-op on 23 CBS outlets) and *Dr. Paul*, which are in a total of 60 and 50 markets respectively. "The reason for increased sales," says A. B. Sambrook, "is probably that many stations are now running these series across-the-board and in blocks because such network service is limited."

## Program services

**Q. What's new among radio program and sales services?**

**A.** RCA Thesaurus, World Broadcasting System and Lang-Worth all report new efforts toward sparking radio business, prestige and enthusiasm.

A. B. Sambrook, manager of RCA Recorded Program Services, cites a continuation of Thesaurus' successful "Shop at the Store with the Mike on the Door" promotion. Over 300 stations have been using this idea.

Programs recently announced for the 1956-57 year by RCA Thesaurus include its five-minute *Great American Women* (fully recorded), *The Lawrence Welk Show* (half-hour with scripts and disks) and *Jazz at the Philharmonic* (open-end and may be show in itself or used as part of an existing program). There's also been emphasis on open-end shows of dramatic or non-musical nature at Thesaurus. These include *Grantland Rice*, *Football with Terry Brennan* and *Great Days We Honor*.

According to Pierre Weis, general manager of World Broadcasting System, WBS has been adding shows with "local appeal" to its offerings. Some are: *What's Going On?* *The Church Bells Ring*, *What's the Farm News?* All are built around transcribed program signatures and script formats, but utilize the voices of local radio personalities.

World's "Big Little Man" promotion swung into use at 463 outlets on 15 February 1956 and by this time has reached the 600 station mark. The promotion revolves around a national contest to name Radio's Big Little Man.

One of World's most successful shows is the recently launched *Voice of Fortune*, designed as an all-day audience builder. More than 65% of World subscribers are now carrying or plan to schedule the program package, which has brought stations over \$750,000 in new spot business to date.

*Voice* is a telephone quiz show which centers on listener identification of the voices of "mystery personalities" who are actually famous personages. Flexible format of show allows it to run on an all-day basis, weaving in and out of station schedule.

From John Langlois of Lang-Worth comes the following statement: "Dur-

MORE  
POWER  
FOR THE BEST MUSIC ON THE AIR

WQXR  
NOW 50,000 WATTS • DIAL 1560

The Radio Station of The New York Times • 29 West 43rd Street New York 36 N. Y. LACKAWANNA 4 1100

# KMA MAIL

# 206,352 Pieces of Mail

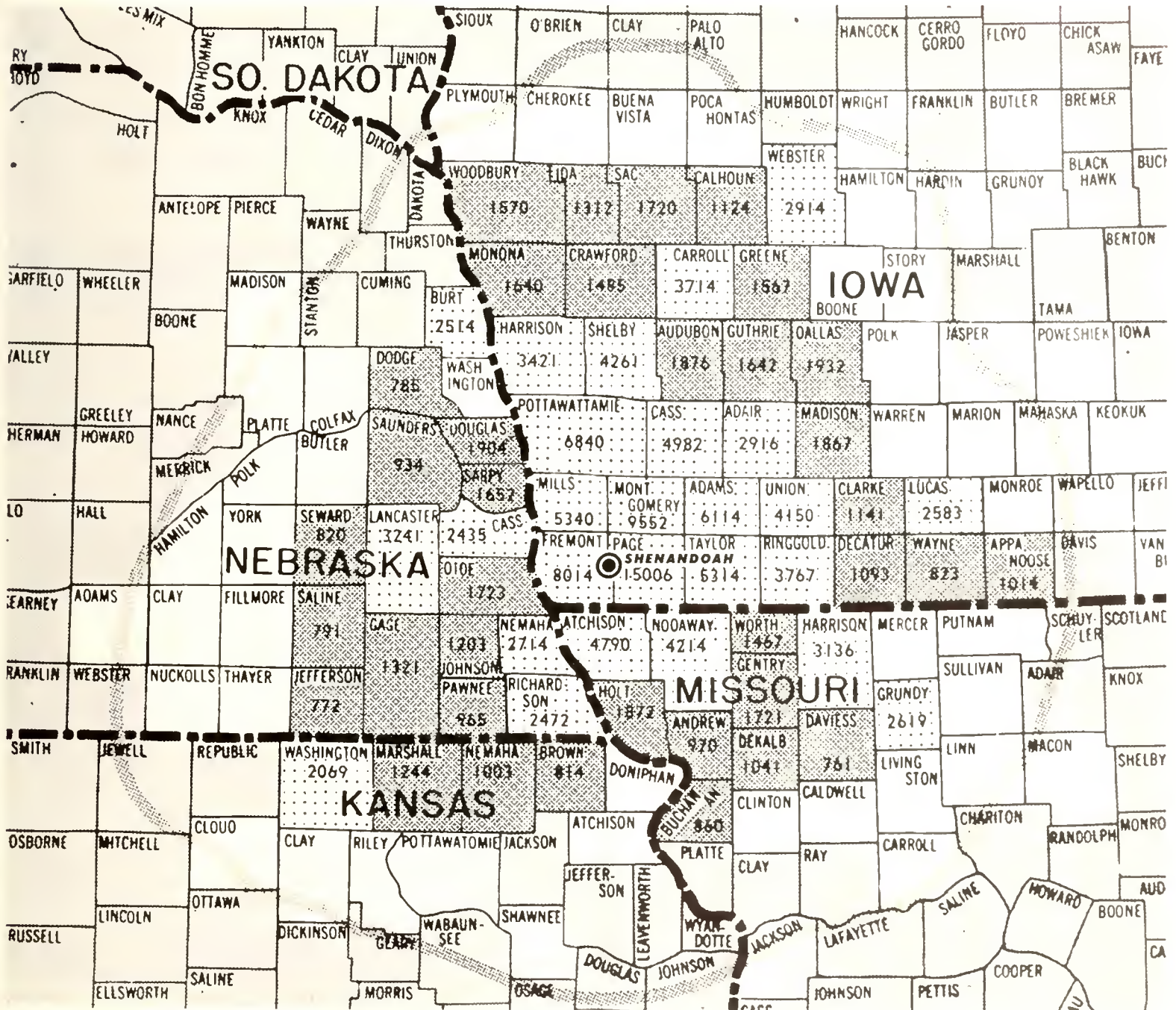
# Response --

# Demand Sales Action

# 1955

# (and they get it!)

Commercial Orders, Contest Entries, Requests for Literature, Etc.,  
Received by KMA from Listeners During 1955



Over 2,000 Pieces of Mail
  750 to 2,000
  250 - 750
  Up to 250

(Figures in black show mail count from major counties in KMA land)

----- KMA 1/2 MV Daytime Contour

"Serving the Midwest since 1925"



Bigger than the 13th Market

ing the past 12 months, Lang-Worth has pursued a vigorous and dynamic approach to its subscriber needs with the result that it has increased its basic library (program) subscribers by 30%, and at present there are 780 stations using its commercial service."

**Q. What programing trends are reflected in activity by the program and sales services?**

**A.** World Broadcasting, having upped its talent budget of last year by

23%, notes that "name" personalities are in demand. To meet this demand, they've signed such show people as Doris Day, Victor Young, Russell Arms, Eddie Bush, Bobbie Hackett and Mimi Martel.

RCA Thesaurus finds that there's a trend toward sparking up the local d.j. show. At present, they are distributing a group of 45 r.p.m.'s known as "Show Stoppers," which feature 60 different characters and 16 linguistic dialects. They are designed to provide a "cast" for the single studio disk

jockey. "Sell Tunes" are also a device to aid the d.j. show. They're musical introductions for local commercials and also serve as program theme music.

John Langlois notes that in the past year, Lang-Worth has found a dynamic element making itself felt in radio programing—a movement away from excessive reliance on the pop record show pure and simple. It has helped stimulate this trend by its emphasis on a variety of programs, including such offerings as *The Cavalcade of Music*, *Music by Mantovani*, *Sunshine Boys*.

1000 watts **WIBR** 1300 kc

**... First Again** in Baton Rouge.

Station	Audience Share (%)
WIBR	36.1
station B	21.3
station C	15.6
station D	15.1
station E	10.7
station F	5.2

WIBR has largest share of audience morning, afternoon & evening than all stations serving Baton Rouge.  
Hooper — April 1956

Baton Rouge's only full-time independent station.

For specific program ratings & availabilities, contact

**The Walker Representation Company**

**Farm radio**

**Q. How many stations program to the American farmer?**

**A.** *Buyers' Guide* found that 76% of total respondents scheduled programs each week specifically beamed to the rural audience. It notes that this compared with 70% of the respondents in 1955 and 64% in 1954.

Of the 1,901 stations programing farm features regularly, 523 (28%) program more than five hours per week in this category. And these 1,901 outlets represent 47 states.

"There's practically no such thing as a farm home that doesn't have one or more radio receivers," states SPONSOR's most recent "Farm Section" (see 31 October 1955, issue). Basis for the statement was a cross-section of NCS, station and independent research reports which set U.S. farm radio ownership at the 95% figure.

**Q. How can radio advertisers best sell to farmers?**

**A.** John Dow, vice president at Bozell & Jacobs, Omaha, presented views on selling farmers via radio in SPONSOR's "Farm Section" which are thought-provoking. Among them:

1. The light touch in advertising appeals to the farmer. He likes to joke though he's so often pictured as over-serious.

2. Talk about the quick, easy way to do things in copy. A farmer is a busy man.

3. Don't feel that announcements are always cheaper than programs.



NEW YORK  
CHICAGO  
LOS ANGELES  
SAN FRANCISCO

R  
TV  
R

*Radio T.V. Representatives, Inc.*

*Proudly Announce*

*Their Appointment As*

**NATIONAL SALES REPRESENTATIVES**

**FOR**

**W C A O** AND **W C O P**  
**BALTIMORE MD.** **BOSTON MASS.**

**In addition to**

**National Representation of**

**W M P S** AND **W J J D**  
**MEMPHIS TENN.** **CHICAGO ILL.**

*The Broadcast Services of Plough, Inc.*



*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.



Programs can be cheaper, based on effectiveness.

4. Advertising in farm media should be slanted more directly toward the farmer. For example, advertising of ordinary food and drug products should take into account certain basic differences between living on a farm and living in town.

To the above points, Tom Ragland, farm director of John Blair & Co., Chicago, added these six suggestions:

1. Study carefully all available information pertaining to farm audience listening habits and to farm character of the area served by the station.

2. Schedule on a market-by-market basis as opposed to a set national pattern because listening habits vary and there is no "one best time" which will hold true across the country.

3. Effective farm radio campaigns are long-range, usually 52 weeks. In addition to frequency benefits, the advertiser retains the valuable association of a top farm personality.

4. Most outstanding farm radio successes have come from *live copy* done by a local personality.

5. Copy should be prepared with farm audience appeal, considering that today's farmer is primarily well educated and interested in honest, factual information about the product and how it benefits his family and him.

6. Merchandise campaigns to dealers. Use farm service feature to full advantage.

### **Q. Does Madison Ave. really understand farm radio?**

**A.** The gulf between farm radio and Madison Avenue is more than geographical. Few consumer products on the national level have begun to make use of the high impact and audience selectivity of farm radio. These are some of the points which sellers of farm radio feel are not understood by many consumer products advertisers:

1. Selective programing, such as farm service shows, has an unusual impact on the listener, and farmers listen intently to market and weather reports, to tips on farming and farm-slanted entertainment. They have to—it's dollars-and-cents to them.

2. Farm audiences present an excellent target because the target is so well defined.

3. The popularity of many farm shows is such that they are good cost-per-1,000 buys.

**THROW AWAY YOUR  
OLD RULES -**



***Now 1 Buy Covers Kansas***  
**PLUS BIG CHUNKS OF 4 MORE STATES**

**ANYWAY YOU FIGURE IT...RATINGS  
...COVERAGE...:THE SUNFLOWER  
NETWORK MAKES ALL OTHER  
BUYS OBSOLETE**

Now . . . one low-cost buy delivers Kansas, plus big chunks of four neighboring states. One buy delivers a total audience area of 3 2/3 million people! And the beauty of it is this . . . you buy the entire 5-station network for LESS than the cost of the Wichita-Topeka combination which previously dominated national schedules. NOW, you buy 87% of Kansas population . . . 84% of the total retail sales . . . in one neat package! All five stations are high-rated in their own market. All five stations offer you good power (three 10-thousand watters and two 5-thousand watters.) You cover Kansas' major metropolitan areas PLUS the rich farm belt. Write now for a complete rate and coverage schedule. See your

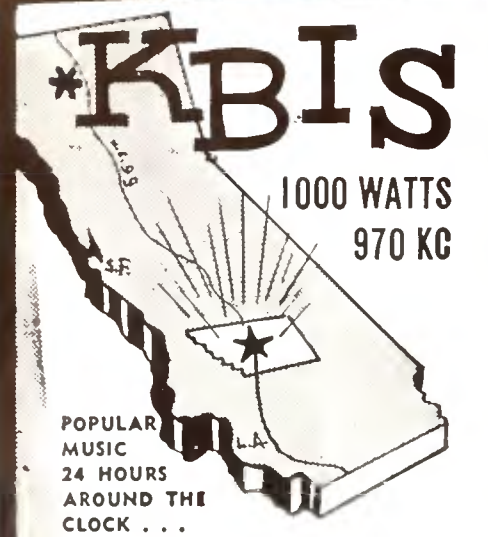
JOHN E. PEARSON  
COMPANY  
representative.

**\$28**  
\* 312 TIME  
**SENDS A 60 SECOND  
MESSAGE TO  
3 2/3 MILLION  
PEOPLE!**

- **KGGF — Coffeyville**  
10,000 WATTS
- **KFBI — Wichita**  
10,000 WATTS
- **KVGB — Great Bend**  
5,000 WATTS
- **WREN — Topeka**  
5,000 WATTS
- **KOAM — Pittsburg**  
10,000 WATTS



***Sunflower***  
**NETWORK**



# \*KBIS

1000 WATTS  
970 KC

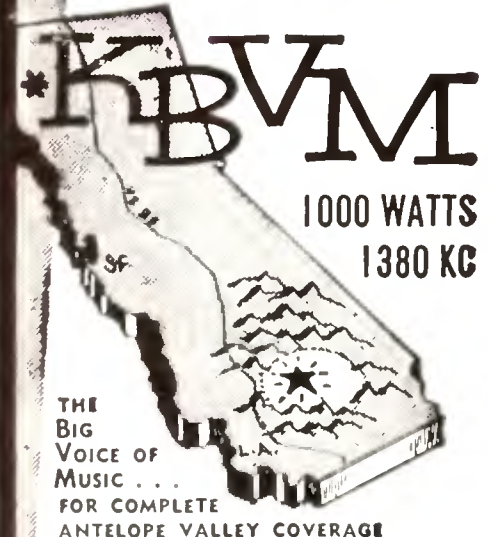
POPULAR MUSIC  
24 HOURS  
AROUND THE  
CLOCK . . .

**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 Expositions 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.

## Foreign language

**Q. How extensive is foreign-language radio broadcasting?**

**A.** As the number of stations programming for foreign-language audiences grows, the number of languages programmed grows. This is indicated in SPONSOR's 1956 *Buyers' Guide* and is based on the following figures: In 1955, 369 respondents scheduled shows in foreign tongues numbering 38; this year, 410 stations fell into this category, with a total of 48 languages represented (this does not include most Mexican-Spanish stations, dealt with separately below). The survey showed that 153 outlets broadcast Polish most and that a number of stations now broadcast in languages completely new to radio, such as Belgian, Chamorra, Danish, Hebrew, Latvian, Maltese, Macedonian, Thlingot, Tagalog.

**Q. Where are the major foreign-language radio markets?**

**A.** The older urban manufacturing centers are the chief foreign-language markets. New York, Pennsylvania, California, Massachusetts, Ohio, Michigan, Wisconsin and Connecticut lead in number of foreign-language stations.

## Mexican-American

**Q. Is the Mexican-American market substantial?**

**A.** The Mexican-American market is composed of about 2,500,000 people living in the Southwest U.S., primarily in Texas, California, Arizona, New Mexico and Colorado. They earn their livelihood in about as wide a variety of occupations as other segments of the population in that area. (Migrant farmers, who seasonally cross the Mexican border for work and then return are not included in this over-all total.)

(Another and more recent Spanish-speaking market is made up of approximately 500,000 Puerto Ricans who have been re-establishing themselves within the New York City area.)

**WOPA** OAK PARK CHICAGO

**CHICAGLAND'S BEST BUY**  
to reach Important Minorities

NEGRO PROGRAMS 9 HOURS DAILY  
TOP PULSE RATINGS

Polish Programs 3 Hours Daily  
Spanish Programs 4 Hours Daily  
**ALSO**

GERMAN, ITALIAN, GREEK, JEWISH,  
IRISH, LITHUANIAN, UKRAINIAN & LATVIAN.

**WOPA** LEADS THE NATION'S STATIONS IN . . .

**POLKA PROGRAMMING**

350 HALF HOURS MONTHLY

**ONLY WOPA** GIVES  
SUCH COMPLETE SUPPLEMENTARY COVERAGE.

EGMONT SONDERLING, GENERAL MANAGER  
AL MICHEL, STATION MANAGER

NATIONALLY REPRESENTED BY  
FORJOE & CO.

PULSE PROVEN!  
IN EASTERN IOWA  
IT'S

# KXEL

50,000 WATTS • BASIC ABC

- For dollars spent, KXEL delivers more audience than any other Eastern Iowa Radio Station . . . PULSE PROVEN.
- KXEL is Eastern Iowa's only station serving three major markets . . . Waterloo — Cedar Rapids — Mason City.
- Cover Eastern Iowa COMPLETELY with KXEL.
- Write or wire for rates and Pulse figures or contact the Bolling Company for the story.

## KXEL

WATERLOO, IOWA

FALL FACTS BASICS



## Now . . . About that Line They're handing out . . .

Me? I'm an expert on "Lines". And I'll bet you Time Buyers have heard them all, too.

In Minneapolis - St. Paul, for example, they're handing out a lot of wild claims about station ratings. But in spite of all the claims you hear, these facts remain indisputable.

- I. **WLOL is the No. 1 independent station in the Twin Cities.\***  
(Leads *all* independents and 3 network stations)
- II. **More Twin Cities advertisers buy WLOL than any other station.**  
(The sincerest kind of flattery by businessmen who are on the scene and who know the score.)
- III. **WLOL leads *all* stations in the Twin Cities in out-of-home listening.**  
(Wherever *they* go, you are there.)

These are the reasons why you get more homes per dollar on WLOL than any station in the Twin Cities orbit.

\*Latest Pulse

# WLOL

MINNEAPOLIS • ST. PAUL

1330 on the dial • 5000 watts

LARRY BENTSON, President

Wayne "Red" Williams, Mgr. Joe Floyd, V.P.

PULSE PROVES IT  
NO. 2 STATION IN THE TWIN CITIES  
NO. 1 INDEPENDENT STATION IN THE NORTHWEST

represented by AM RADIO SALES

**Q. Is the Mexican-American market a new one?**

**A.** Because of the proximity of Spanish-speaking countries and the fact that their people have long been migrating to the United States, this is not a "new" market as such. However, little effort was made to cultivate this market by air advertisers until about six years ago. At that time, Harlan Oakes, a radio rep on the West Coast, launched a promotional and sales effort. Since then, two rep organiza-

tions have come into existence devoted to Spanish radio—Richard O'Connell, Inc. and National Time Sales.

**Q. Has interest in the Mexican-American market been growing?**

**A.** It's been increasing continually, according to both Richard O'Connell and National Time Sales' sales manager, Arthur Gordon.

Dick O'Connell states: "There is a great deal of increased acceptance of

the market as a market. National advertisers are beginning to realize that the Spanish-speaking U.S. market is to the Southwest what the French-speak-market is to Canada."

O'Connell points out that regional accounts have been quicker to realize the importance of Mexican-American advertising. "That's because they were in the midst of it and could see its potential," he says.

National advertisers, on the other hand, are just "becoming aware of the fact that the Latin American has a larger family generally than Americans. Therefore, they must necessarily buy more staple items." He cited the following ratios in buying as indicative of the buying power of this group: Mexican-Americans buy soaps and detergents in 4-1 volume over Americans; evaporated milk, 5-1; flour, 10-1; beer, 7-1.

"This is no longer a minority group when you think that 50% or more of various communities are Spanish-speak," O'Connell points out.

He says that since fall 1955 sales and number of clients have increased for the Sombrero Network, which he represents, by about 40%. Recent arrivals have been Cocoa-Malt, P&G's Crest Toothpaste, Crisco, Noxema, Mrs. Tucker's Shortening. Renewals have increased by approximately 25%.

"It's no wonder that there will soon be two more additions to the network and that in a short time, there will be a tv Sombrero Network adjunct in areas where the radio stations are presently operating," he states.

Arthur Gordon points to uptrends in billings from new clients and a heavy volume of renewals. He chooses Schlitz Beer and General Foods' Kool-Aid as examples of first-timers in the Mexican-American market. "A very off-hand estimate of percentage increase in billings is 15%," he told SPONSOR.

**Q. What is the background of the regional networks covering this Mexican-American market?**

**A.** Since 1954, O'Connell and his organization have organized the 10 Spanish-language stations they represent into a network called the Sombrero Network; he issued the first rate card in December of 1954. Stations in the web are: KCOR, San Antonio; KGBT, Harlingen, Tex.; KTXN, Austin; KCCT, Corpus Christi; XELO, Juarez-El Paso; XEDF, Nuevo Laredo, Mex.; KWKW, Pasadena; KLOK,

**Face The Facts!**  
**Let's Face The Facts!**

When you "Face the Facts" with Ken Headrick you learn that here is a radio contractor who has built a large early-morning audience. Ken, with his friendly and personal style of showmanship, has become "part of the family" to regular listeners in five states.

Ken starts out the day with his "Early Bird" program . . . and gives out with selected records, runs family type contests and gimmicks . . . and royally entertains from one end of the program to the other.

Ken Headrick is a radio man with the background to prove it . . . from college days and a music and journalism major . . . Armed Forces Radio during the war years . . . to program director and station manager. He knows radio . . . and knows how to make it worthwhile . . . for the listener as well as the advertiser. Face the Facts with a Peters, Griffin, Woodward man, or General Manager Wyell Bremser. Learn how KFAB and Ken Headrick can build sales for you in the Midwest Empire.

People depend on me 24 hours a day. I'm the physical trademark of KFAB, Nebraska's most-listened-to-station.

**BIG MIKE**

SO DAK. MINN. IOWA  
NEBRASKA  
KANSAS  
50,000 LISTENERS

**THE MIDWEST-EMPIRE STATION**  
**KFAB**  
**OMAHA NBC RADIO**

# LOST? TRAVEL PROBLEMS?

then use

## WINS

first in Radio for

## TRAVEL!

Here is a quote from a letter received by WINS from SABENA'S Advertising Manager, Mr. Paul Andrews:

"Our decision, in January, to try WINS on a saturation basis was admittedly an experiment.

"The results now speak for themselves. With saturation spots on WINS as our only appreciable addition to last year's Spring advertising program in New York, we recorded some startling results. For example, Washington's Birthday - five days after our spot program started with you-produced the largest telephone activity our Reservations Office had enjoyed on any holiday in 10 years.

"Add to this the number of direct bookings in which the passenger referred to WINS as his source of information, and you can appreciate our new enthusiasm for radio."

### SABENA



**WINS**  
1010  
THE TRAVEL STATION

WINS, N. Y. 36, N. Y.



DOUG ARTHUR



JOE NIAGRA



BOB KNOX



TOM DONAHUE



TONY BOURG

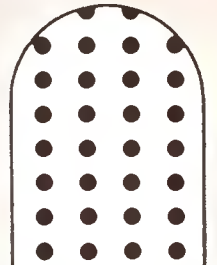


FRED KNIGHT



RAY WALTON

# First in PHILA.



**990**

*Penna.'s  
Most  
Powerful  
Independent*

plus bonuses  
for  
**WIBG**  
advertisers!

plus a new  
selling  
sound...!

### CAR CARDS

on the most traveled transit routes.

### OUTDOOR BOARDS

24 Sheet & Pointed 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

San Jose; KABQ, Albuquerque, N.M.; and WHOM, New York. Advertisers may buy all the stations or groups of three or more.

National Times Sales' network, called the National Spanish Network, began operations in mid-1955. Stations in the web are: XEJ, El Paso; XEO, Brownsville; XEOR, McAllen; KIWW, San Antonio; KTXN, Austin; XEAS, Laredo; KLVL, Pasadena-Houston; KALI, Pasadena-Los Angeles; KEVT, Tucson; KIFN, Phoenix; XEAC, San Diego; XED, Calexico. Rate card provides for sponsorship on all or groups of stations, such as the Texas Spanish-Language Network, which is a part of the over-all group.

### Q. What programs do the Mexican-Americans prefer?

A. By and large, says Arthur Gordon, "soap operas have been eminently successful. But I must qualify this statement by saying that this is true only where quality is reasonably high and where programs previously aired in the market are not re-run."

This summer will be the first time that a national advertiser will explore the kids' audience in a group of markets. Previously children's programs have been aired successfully in single markets; but Pet Milk will now introduce Ziv's *The Cisco Kid* (in Spanish) to five or six markets.

### Q. What advertisers are using radio to reach this market?

A. Dick O'Connell puts soaps and detergents, beer and food (especially flour and the like) at the top of the list. This is borne out by SPONSOR'S 1956 *Buyers' Guide*, which lists the following as sponsors in the Mexican-American market: Admiracion and Maryland Club Coffee, American Tobacco, Armstrong Linoleum, Black Draught, Borden's Evaporated Milk, Bristol-Myers, Camel Cigarettes, Carnation Milk, Colgate, Conoco Gasoline, R.B. Davis, Ex Lax, Falstaff Beer, Folger's Coffee, General Foods, Grove Laboratories, Hilex Bleach, Instant Maxwell House, Italian Swiss Colony Wine, Jax Beer, Lydia Pinkham, Maine Sardines, Manhattan Soap, National Biscuit, Ne-caffe, Paper Mate Pen, Pep-to-Bismol, Pharmaco, P&G, Purex Bleach, Robert Hall Clothes, Sterling Drug and Whitehall Pharnacal.



## This is San Francisco...

where KCBS enjoys the biggest daily and weekly audience because KCBS has the greatest variety of network and local shows. Exciting entertainment and stimulating information programs heard by 86% of the families each week!

# KCBS

50,000 WATTS

Represented by CBS Radio  
Spot Sales

FALL FACTS BASICS



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



44.2%!—that's the average share of audience Hooper (May-June) gives KOWH. Latest Trendex for Omaha-Council Bluffs gives KOWH top spot in every time period. Latest Pulse gives KOWH top spot in 204 out of 240 daytime quarter-hours. KOWH has placed first in audience year after year . . . consistently increasing its first-place dominance, until now KOWH is first in every time period of every survey in the Omaha market.

Mid-Continent ideas, programming and excitement plus broad (660 KC) coverage are doing a fine job for national and local advertisers. So no matter which rating service you rate most telling, you can feel secure when you tell your story via KOWH—because all three see eye-to-eye-to-eye. Chat with the H-R man, or KOWH General Manager Virgil Sharpe.

## KOWH OMAHA



**MID-CONTINENT BROADCASTING COMPANY**

"The Storz Stations"—President: Todd Storz

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

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

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

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

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

\*Transfer Subject to FCC Approval

**Negro radio**

**Q. Is Negro radio still growing?**

**A.** Broadcast advertisers have been reaching the Negro market through the increased numbers of stations airing Negro-appeal shows. In 1956, 710 *Buyers' Guide* stations devoted at least a portion of their schedule to their local Negro audiences. The previous

*Buyers' Guide* listed 596 stations devoting time to this segment.

Some 43 stations programed 100% for Negroes in 1956, opposed to 32 outlets in 1955 and 22 in 1954.

There have been "spectacular gains." in the Negro's economic position as well during the past 15 years, states Dr. Eli Ginsberg and his assistants James Anderson, Douglas Bray and Robert Smuts in their study, *The Negro Potential* (copyright 1956 Columbia University Press, New York). The Columbia University faculty mem-

bers cite economic prosperity as the chief factor in the Negro's enhanced status.

**Q. How wide a range of interests does Negro programing cover?**

**A.** Both *Buyers' Guide* and SPONSOR's 1955 Negro Section (19 September 1955, issue) found that Negro programing covers a wide range of interests. Witness the fact that 25% of stations reporting to the *Guide* also devote 10 or more hours per week to religious schedules; that news, sports, rhythm and blues music, community service programs are represented throughout by these outlets.

**Q. What is the buying power of the Negro in various parts of the United States?**

**A.** In *The Negro Potential*, Dr. Ginsberg and his associates have reported on the "Median money income of U.S. families, by race, region and residence," as of 1954. Data in this study pertains to non-white citizens (of which Negroes constitute 95%). Here's the median income picture:

Total U.S.	\$2,410
Total Urban	2,876
South	2,425
Northeast	3,243
No. Central	3,283
West	not available
Total Rural-Farm	763
South	742

While figures show that Negro income is below white family levels, from the point of view of the producer of mass-sold packaged goods this does not mean the Negro is a less valuable customer. One reason: Negroes frequently spend less, proportionately, than white families for such major staples as housing. A higher proportion of their income, therefore, is available for packaged goods.

Among products with good sale records through Negro radio are: wines, furniture, refrigerators, hair dressings, bread and other foods, automobiles, and such services as auto repairs.

**Q. How can advertisers best sell to Negroes via radio?**

**A.** These are highlight "tips."  
 1. Avoid high-pressure tactics; best approach is logical "reason why."  
 2. Be patient; it takes longer to launch a product in the Negro market.

RESEARCH EXPLODES AN OLD TIME BUYING THEORY!

# EXPOSED



The Inside Story of City People in Kansas!

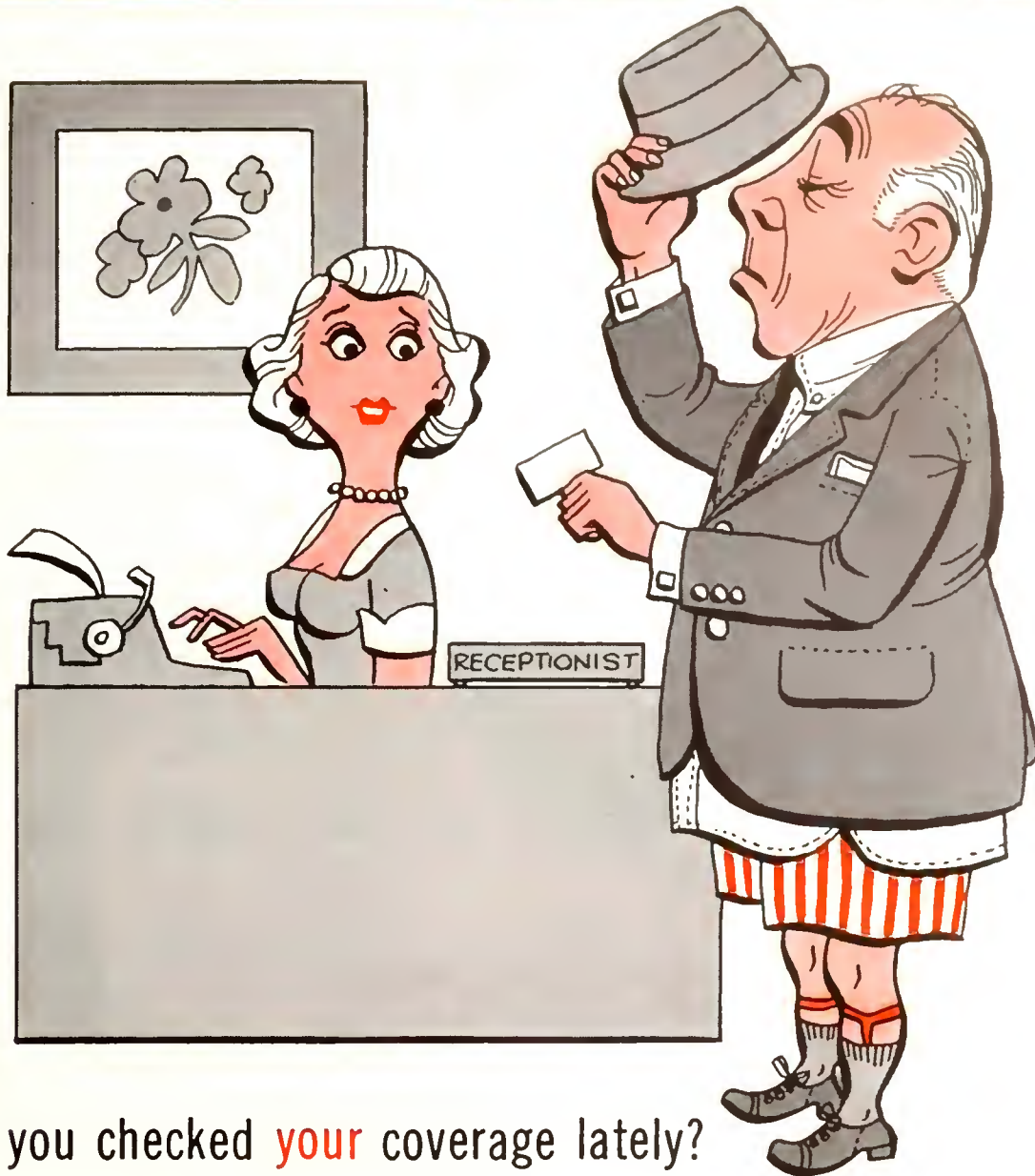
Take a new look at the Topeka market and you'll like what you find. Bustling, busy Topeka has gained heavily in population . . . 126,000 now in the Standard Metropolitan Area. It's 84th best in consumer spendable income, too! And every accepted survey of the past 8 years has placed WREN on top audience-wise. Topeka and Eastern Kansas is a METROPOLITAN area worth having . . . and WREN covers it for less—much less—than any farm station can hope to. Why not get all the facts from your John E. Pearson man. Audience-wise, market-wise, and price-wise, you're way ahead with WREN in Topeka.

JULY 1956 REVEALING! SCISSORING!

# WREN

Get All The Facts From Your John E. Pearson Man

ABO ■ 5000 WATTS ■ TOPEKA, KANSAS



## Have you checked **your** coverage lately?

Maybe it's a bit stuffy to suggest that an important call could be made sans trousers—but we feel the analogy holds. Coverage *is* important—and doubly so in the *right places*.

There *are* advertisers who seem to have a "blind spot" when it comes to *seeing* where Hometown and Rural America does most of its listening. And there are *others* who bask in the knowledge that Hometown and Rural

America's "listening post" is the Keystone network of almost 900 radio stations . . . where 87 million pairs of ears hear, heed and buy the products advertised.

Keystone Broadcasting System is a remarkable media buy—because of the *EXTRAS* of honest-to-goodness merchandising and Johnny-on-the-spot audience. We'd like very much to have you hear more about it.

Send for our new station list

**CHICAGO**  
111 W. Washington St.  
STate 2-8900

**NEW YORK**  
580 Fifth Ave.  
PLaza 7-1460

**LOS ANGELES**  
3142 Wilshire Blvd.  
DUnkirk 3-2910

**SAN FRANCISCO**  
57 Post St.  
SUTter 1-7440

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

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

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



## Wilmington Del.

Over 600,000  
population  
with  
extra high  
spendable  
income is

## A Market Worth Winning

# WAMS

1000 watts  
Day and Night

The station with exclusive  
sports coverage (Baseball,  
Basketball, Football)

## Makes it Easy to Win

with this extra  
high local  
listener interest

## At Low Cost

It's the most  
economical buy  
in the area!

ROLLINS BROADCASTING INC.

National Sales Mgr. Graeme Zimmer

New York Office: 565 Fifth Ave., El 5-1515-6-7  
Chicago: 6205 S. Cottage Grove Ave., NO 7-4124

But Negroes are loyal to products and don't change easily once they're convinced.

3. Negroes prefer to buy top-quality brand merchandise; so admen advise against selling second-rate products.

4. As suggested above, the d.j. show isn't the only way to reach Negroes. Admen can pinpoint their targets as to age, income status by using news, religious shows, quiz programs, etc.

5. Providing national advertisers with good research is still a financial and personnel problem for most Negro-appeal outlets; so don't expect the kind of data available from tv networks. However, checking with local stations, reps and with client field men will often give a picture of listening and merchandising.

### After-midnight radio

**Q. How many radio stations program past midnight these days?**

**A.** A surprising number of United States and U. S. Territorial outlets program after the witching hour, as evidenced by data gathered for the 1956 *Buyers' Guide*. About 300 (12% of 2,515 respondents) are on the air between midnight and 6:00 a.m.

Some 32 states and the District of Columbia have 24-hour stations. California leads with 24 stations. New York has 11, followed by Michigan, Pennsylvania and Texas with eight around-the-clockers each.

**Q. What evidence is there as to the drawing power of after-midnight radio broadcasts?**

**A.** American Airlines, one of the pioneers and still a consistent user of post-midnight radio, finds its evidence in the 10,000 unsolicited letters which its *Music Till Dawn* draws annually. The show, now entering its fourth year on five of the stations which carry it, is spotted in nine markets throughout the U.S. Stations are: WCBS, New York; WBBM, Chicago; KNX, Los Angeles; KCBS, San Francisco; WTOP, Washington; WBZ, Boston; KRLD, Dallas; WLAW, Cincinnati; WWJ, Detroit. Formerly broadcast from mid-

night, the program now starts 11:30 p.m. on all stations but WWJ.

CBS Radio Spot Sales recently sponsored a special Pulse survey of four CBS-owned and operated outlets, which carry the program (WCBS, WBBM, KNX, KCBS) as well as of represented station WTOP. Results of this survey (based on projections of unduplicated data) indicate the following: (1) In the combined basic service areas of the five stations on an average night, 458,690 families hear *Music Till Dawn* and 627,400 individuals listen. (2) In a total six-night week, also in the basic service area, 1,786,900 families listen to the program.

Of interest—and perhaps contrary to many previous opinions—are CBS Radio Spot Sales-released figures as to percentage of listeners by occupations: Professional and semi-professional people account for 7.2% of tuners-in; executives and managerial listeners are 8.7% of the audience; sales people, 11.0%; housewives, 27.5%; clerical workers, 8.6%; skilled workers, 9.6%; semi-skilled personnel, 5.7%; unskilled labor, 3.5%; service workers, 7.0%; students, 10.7%; retired people account for 0.5%.

### Fm radio

**Q. What is the status and outlook for frequency modulation?**

**A.** As of 1 May 1956, 534 fm stations were in operation, excluding 125



"In Phoenix it's a nice trick to ride around the clock with KRIZ."



# A NICKEL

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

Take 8 a.m. to 12 noon as an example . . .

**M**AYBE instead of a "good five-cent cigar", what this country's advertisers need today is a good look at what *five cents* will buy in radio—*WHO Radio*.

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

On WHO Radio, a 1-minute spot between 8 a.m. and 12 noon will deliver 53,953 actual listening homes.

That's 56.8 homes for a nickel, or 1000 homes for \$.88—**ALL LISTENING TO WHO!**

That's the rock-bottom minimum. With its 50,000-watt, Clear-Channel voice, WHO is heard by thousands of *unmeasured* listeners, both in and outside Iowa. Bonus includes Iowa's 527,000 extra home sets and 573,000 radio-equipped automobiles—plus tremendous audience in "Iowa Plus"!

Let Peters, Griffin, Woodward, Inc. give you all the impressive WHO facts.

*(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

operating non-commercial fm outlets.

From November 1955 through March 1956, a special survey was conducted by Maxon Advertising Agency analyzing fm throughout the United States. These are some highlights:

1. There have been, at a minimum, 12,000,000 fm receivers sold in the U. S. (\$500,000,000 worth of sets).
2. There are 148 fm stations operating in 126 U. S. cities of 25,000 population or over.
3. At the time of the survey, 10 fm outlets were operating storecast fm stations (broadcasts to stores). They follow: WNAV-FM, Annapolis, Md.; WBNY, Buffalo, N. Y.; WFMF, Chicago, Ill.; WLEY-FM, Elmwood Park, Ill.; WMMW-FM, Meridan, Conn.; WLRD-FM, Miami Beach, Fla.; WHOM-FM, New York City; WIBG-FM, Philadelphia, Pa.; KQFM, Portland, Ore.; WWDC-FM, Wash., D. C.
4. Stations with transit fm operations are WBUZ-FM, Bradbury Heights, Md., and WTOA-FM, Trenton, N. J.
5. Offering background music service are the following: KUTE-FM, Glendale, Cal.; WGHF, New York City; WPEN-FM, Philadelphia, Pa.; KDFC-FM, San Francisco, Cal.
6. Only 32 Standard Metropolitan areas neither have nor receive fm stations. Among these, there is one West Coast area (Spokane, Wash.).

Two fm organizations have recently come into being. They are FM Broadcasters and Mutual's Good Music Radio Network.



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

Member stations of FM Broadcasters, formed at the NARTB Convention, are: WSOY, Decatur, Ill.; KFAC, Los Angeles; WWDC, Washington, D. C.; WEAW, Evanston, Ill.; also Browning Laboratories, Winchester, Mass.

Says Irv Lichtenstein, promotion manager of WWDC and spokesman for FM Broadcasters: "Our organization is designed to represent all fm broadcasters as an industry before Congress, the FCC and other legislative bodies. Our approach is that fm is a 'live' industry and that the public is listening to fm throughout the nation. Proof of this is the latest decision by the Mutual Network to split its network operation between am and fm and to network good music from coast-to-coast on fm."

Key stations in the planned MBS move will be: WGMS-FM, Washington, D. C.; WOR-FM, New York City; WNAC-FM, Boston. Proposal is on file with the FCC at present.

And among the figures which Leonard H. Marks, general counsel for the FM Broadcasters, presented to the Interstate and Foreign Commerce Committee were the following. They're based on a 1-7 April 1956 Pulse survey, and reflect hours in which 190,000 Washington radio homes listened to fm as compared to am:

- 32.5% listened less than one hour
- 19.7% listened for one hour
- 23.0% listened for two hours
- 4.7% listened for three hours
- 7.7% listened for four hours
- 3.3% listened for five hours
- 2.3% listened for six hours
- 2.8% listened for seven or more hours

Income levels were as follows:

- 33% were in upper quarter
- 35% were in second quarter
- 24% were in third quarter
- 8% were in lower portion of income scale.

## Concert music

**Q. To what extent do stations program concert music?**

**A.** Although light music dominates the schedules of the 1,959 stations which program light orchestral or

classical music, the 1956 *Buyers' Guide* shows an 8 percentage point rise over 1955 in stations scheduling concert music 10 or more hours per week.

In 1955, 23% of 1,956 respondents programed such music more than 10 hours. This year it's 31%. And 29 of the stations listed broadcast classical music almost exclusively.

**Q. How popular is concert music?**

**A.** "The popularity of concert music grows each year," says Dorothy J. Wall, head of Good Music Broadcasters Inc., which represents 12 stations specializing in concert music programing. "Our stations have experienced an average total audience upsurge is reflected in the number of both local and national advertising accounts.

GMB notes that strong use is made of concert music stations on the local level by food products, grocery chains and department stores.

Nationally, travel, magazines, automotive, high fidelity and recording sponsors utilize this facet of radio. Among national and regional advertisers are the following: Danablu Cheese, Canada Dry Beverages, National Biscuit, Berlitz Schools, RCA, Columbia, Philco, Motorola, Raytheon, Curtis Publications, Lincoln Mercury, Ford, Air France.

Through 1955-56, Good Music stations were used extensively as vehicles in recruiting engineering personnel for such companies as RCA Victor, Raytheon and International Business Machines.

In addition, Dorothy Walls states: "We have found in the past four years that there is a continual increase in the number and type of offices in which

... OK Rubber Welders

**KWKW**

PASADENA • LOS ANGELES

Spanish Language Station

AM • FM

BROADCAST TIME SALES

representative:  
New York — Chicago — San Francisco

# WLIL

1,000 WATTS  
730 KC LENOIR CITY  
ARTHUR WILKERSON, Gen. Mgr.

# WLIK

5,000 WATTS  
1270 KC NEWPORT  
IRA CRISP, Mgr.

# WAEW

1,000 WATTS  
1330 KC CROSSVILLE  
CLARENCE STINNETT, Mgr.

2 or 3 station  
package discount  
write for rate card



ARTHUR WILKERSON  
General Manager  
Lenoir City, Tennessee

# WLIL

concert music is heard throughout the day. These include doctors and dentists' offices, and other work areas where detail is handled and where relaxation aids the work process."

## Folk music

**Q. Where is folk music programmed?**

**A.** Respondents to SPONSOR's 1956 *Buyers' Guide* who scheduled folk music represented 39 states, two more than the number reporting folk music broadcasting in 1955. In general, Southern states have the largest number of stations scheduling folk music, as the following leaders show: Texas, 49 stations scheduling folk music; Tennessee, 37; North Carolina, 35; Arizona, 31; Georgia, 29; Kentucky, 23.

**Q. How large a following does folk music programming have?**

**A.** Since 1954, *Buyers' Guide* has seen an 18% rise in the percentage of stations which program folk music. In 1954, 66% of stations replying programmed folk music; in 1955, 77% or a 1,671 total scheduled such music; this year, 1,959 (78%) checked this classification.

Stations that reported programming 85 or more hours per week of folk music to *Buyers' Guide* are the following: WFP, Fort Payne, Ala.; KXLA, Pasadena, Cal.; XERB, San Diego, Cal.; WINX, Washington, D.C.; WTJH, Atlanta, Ga.; XELO, El Paso, Texas. Many others reported heavy folk schedules of from 40 to 60 hours.

## Religion-Gospel

**Q. How many stations program religious and gospel shows?**

**A.** Religious and gospel shows are programmed by 2,277 broadcasters or 90.5% of stations which reported their schedules in SPONSOR's 1956 *Buyers' Guide*. The figure is based on a total of 2,515 respondents. This compares with 1,818 outlets or 83% reporting similar schedules in the 1955 *Guide*.

IF YOU ARE BUYING  
MORE THAN ONE  
San Francisco Station . . .  
THESE FACTS ARE FOR YOU!

There are many excellent radio stations in the San Francisco Bay Area . . . but ONLY ONE can offer you a COMPLETELY UNDUPLICATED AUDIENCE . . . 200,000 Mexican-Americans, permanent Bay Area residents, whose total income last year was \$254,040,000. You cannot reach them with any other medium. You CAN SELL them with KLOK, at an average cost of \$1 per thousand homes!

Proof of this, and other vital information about this market (bigger than Salt Lake City, Hartford, or New Haven) is in the Market Study recently completed by Belden Associates. ASK FOR IT . . . PROVE TO YOURSELF that IF YOU BUY MORE THAN ONE San Francisco station, your second should be . . . KLOK.



SOMBRERO NETWORK

5000 watts **KLOK** 1170 k.c.

San Jose, California

Richard O'Connell, New York

Lee O'Connell, Los Angeles

Don R. Pickens, San Francisco



**Conventional unit:** Programs have tried-and-true content, and most are being sold in conventional units. ABC's new *Mysterytime* has different show nightly, 5 times weekly, 7:30-55



**Conventional unit:** CBS is hitting hard for its heavy daytime serial schedule with such moves as presentation to the 100 writers, actors, producers who develop high-rated show block



**Conventional unit:** Mutual will program many new shows, sticking with popular-appeal features like the long-time *True Detective Mysteries*, a Multi-Message Plan nighttime program

# Network

*Clients are buying in many ways*

## Business outlook

**Q. How's network business at the half-way point in 1956?**

**A.** There's more network radio activity and interest than there has been in five years. network sales departments report. There are three big reasons: (1) renewed selling efforts, (2) a resurgence of advertiser interest in network radio, and (3) development of many new network radio uses for advertisers.

ABC expects to bill about \$30 million this year, grossing from 10 to 20% more volume than it did last year. The network has had a 50% increase in the number of its advertisers in the past five years and is now servicing some 55 different accounts. Its May business estimate was 672 sponsored program broadcasts per month, a gain of 66% from the same month last year.

CBS, hitting hard on its daytime program block, signed \$10 million in new contracts in May alone. Thus far this year it has signed 43 different advertisers. Last month the network announced terms of a new affiliation contract which will give its stations a revenue increase of 6.25%. Network executives anticipate that affiliate revenue will be doubled later this year as a result of hypoed sales in the 10 a.m.-to-3 p.m. time period. They're shooting for a 100% sellout in this block. CBS has more network radio salesmen on the street than ever before in its history.

Mutual has signed a lot of new business since 1 January and is servicing five accounts which have never used network radio before. They are Aqua Filter Corp., Drug Products Inc., Hudson Vitamin Products, Seaboard Drug



# Radio | Billings swing upward as advertisers return

ways to reach turnover audiences at low cost. They like smaller units and frequency

Co. and Marion Forum of Opinion. It reports "consistent" advertiser interest in its latest selling innovation, the guaranteed circulation plan. This new-style radio plan adopts the guaranteed circulation system of print media, and sets in advance of the purchase order a cost-per-1,000 commercial impressions which the purchase will deliver. If the cost proves higher than the estimate (and it hasn't so far), the client gets a rebate.

NBC so far this year reports it has signed almost twice as many clients as it did during the first five months of last year. Its around-the-clock *Monitor* program on weekends averages a 60 to 70% sellout. The participation show scores a complete sellout on certain holidays, last Labor Day being one of them. Out of 46 hours of network option time on the show, 23 hours and 12 minutes have been sold.

## Q. Where is this new network business coming from?

A. Network radio buyers these days represent all types of business and service firms at all budget levels. Network radio is now available to smaller buyers with limited budgets, and to regional accounts with limited distribution. They're in the same radio line-ups with the blue-chip top-budget advertisers who still form the backbone of network radio schedules.

## Q. Which advertisers are using network radio this year for the first time?

A. Here's a sampling which shows these new clients come in all sizes and types, with widely divergent sales and distribution problems: 20th Century Fox, Olson Rug, Kerr Glass, Greyhound Corp., Mack Truck, Sienderella,

Kasco Mills, Columbia Pictures, Chun King Sales, Drug Products Inc., Hudson Vitamin Products, Seaboard Drug Co., California Bartlett Food, F. C. Russell Co., Easy Washing Machine, Jel-Sert Co., Chesebrough-Pond's.

## Buying patterns

### Q. What's network radio's biggest single drawing card?

A. Its flexibility. Advertisers are looking for buys which will suit their copy themes, distribution patterns, competitive demands, dealer structure, consumer tastes, advertising strategy and budget. Network radio, with its increasing flexibility, offers a limit-

less variety of buying and usage patterns.

Flexibility is sought by advertisers in terms of (a) the number of stations in the line-up, (b) the types of programing available, (c) techniques of buying programs, segments and participations, (d) methods of slotting, shifting, alternating, rotating and cutting-in commercial announcements, (e) time and talent costs.

### Q. What flexibility does each network offer in terms of time and frequency?

A. All of them are selling smaller segments of time, a trend which got under way several years ago. Networks are extending this trend because it's the atypical advertiser today who signs for long, once-a-week shows or who puts his money into fixed-posi-

**Long unit:** *Monitor* is radio's and NBC's prime example of new, long programing. It extends over entire weekend, Fri. night to Mon. morning; has 6-, 30- and 60-second commercials



tion programing exclusively. Here are some specifics in terms of available flexible buying plans:

ABC segmented its *Breakfast Club* for the first time last fall, breaking it up into five-minute segments with a one-minute commercial in each. Popularity of this technique has led to segmentation of the Monday-Friday morning drama block from 10 to 11 a.m. and of its nighttime half-hour block, *Mysterytime*. ABC has also developed a series of five-minute program packages, which allow for one minute of commercial time. These can be slotted throughout the schedule, or concentrated into a more limited time period. This concentration is the case with advertisers aiming, for example, at the weekend audience and scheduling such participations on Saturday and Sunday. ABC makes no charge for local cut-ins, and it has no "must-buy" requirements when it comes to the number of stations ordered. State-wide and regional networks can be assembled, such as 17 stations in New York or California, 26 in New England, etc.

CBS maintains a minimum program purchase of five minutes, which allows for one and one-half minutes of

commercial time. It continues with its sale of 15-minute programs in the daytime serial block in seven and one-half minute segments. These can be alternated and rotated. The basic network buy is a 27-station minimum line-up, with regional groups available on a city-by-city basis after the basic network has been purchased. Columbia Pacific Radio Network and the Columbia California network, however, can be bought alone.

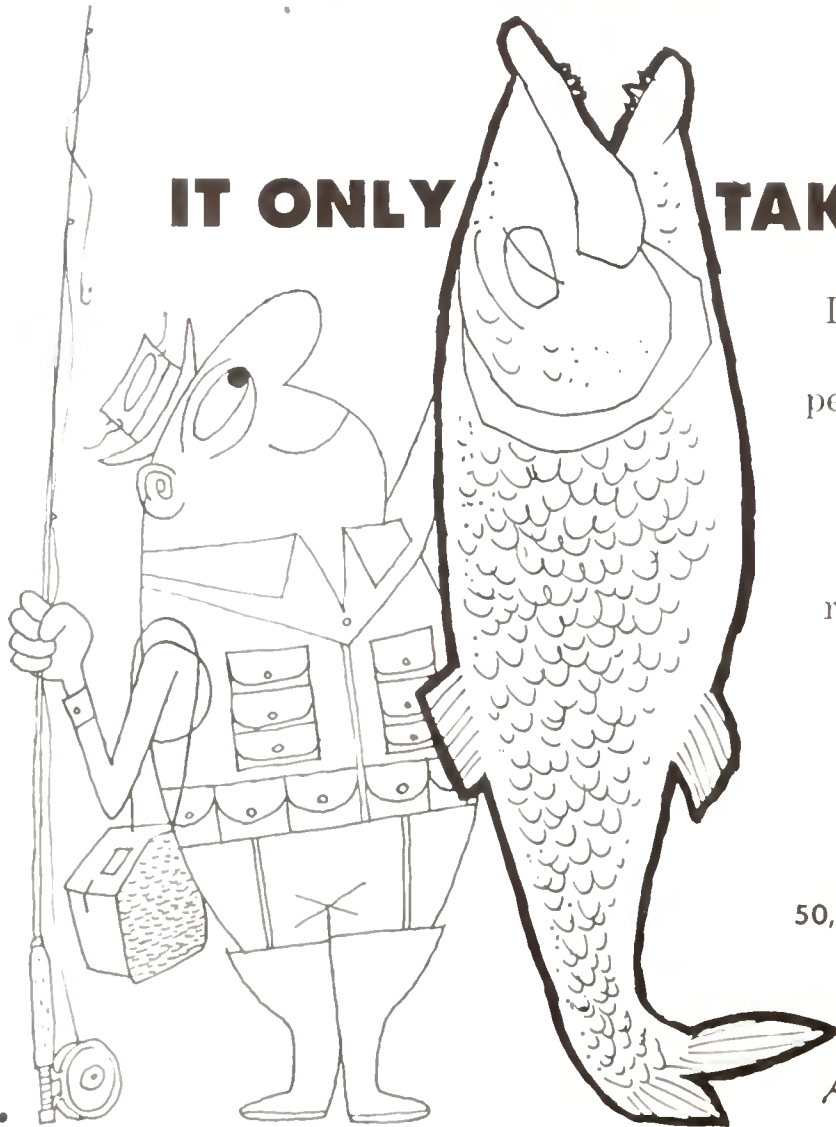
(CBS, as well as all of the networks, has programs available for full sponsorship as well. Among the CBS full program buyers are the F. W. Woolworth Co., continuing with its initial entry into network radio. *The Woolworth Hour* musical show; Toni, which just renewed alternate week sponsorship of *Arthur Godfrey's Talent Scouts* for 52 weeks.)

Mutual offers a variety of network line-ups, with no minimums as such. It sells minutes both day and night, the latter in its Multi-Message Plan requiring five announcements weekly. Mutual's three basic plans center on (a) participations, of 20-, 30-, 40-, 45- and 60-second duration; (b) minute announcements in five-minute shows

scattered on a run-of-schedule basis, although advertisers may select morning (8 to 1), afternoon (1 to 6) or evening (6 to 11) times; (c) six-second system cues or billboards, available when the client buys participations. Regional networks can be specially built. The two big MBS regional networks are Yankee, covering New England, and Don Lee, covering the West Coast.

NBC, in addition to offering the conventional time periods and frequencies, has developed 50- and 100-announcement packages of six-second participations which can be aired throughout the week. The 100-announcement package, for example, is scheduled from 10:15 a.m. through 9:30 p.m. seven days weekly. Five-minute shows are also available, as are minutes in network nighttime shows. The biggest participation programs, *Weekday* and *Monitor*, can accommodate six-, 30- and 60-second announcements. The minimum size of the station line-up varies greatly, and depends on total volume. Basically, there is no "must buy" group requirement.

(Please turn to page 202)



## IT ONLY TAKES ONE!

It only takes **ONE** powerful medium to cover and sell the 1 1/3 million people in the Salt Lake Market Area.

KSL radio, with 432 weekly quarter hour wins\* compared to 54 wins by all other Salt Lake radio stations combined, dominates the market and is the one medium that makes the Mountain West such a **Whopping Big** sales catch.

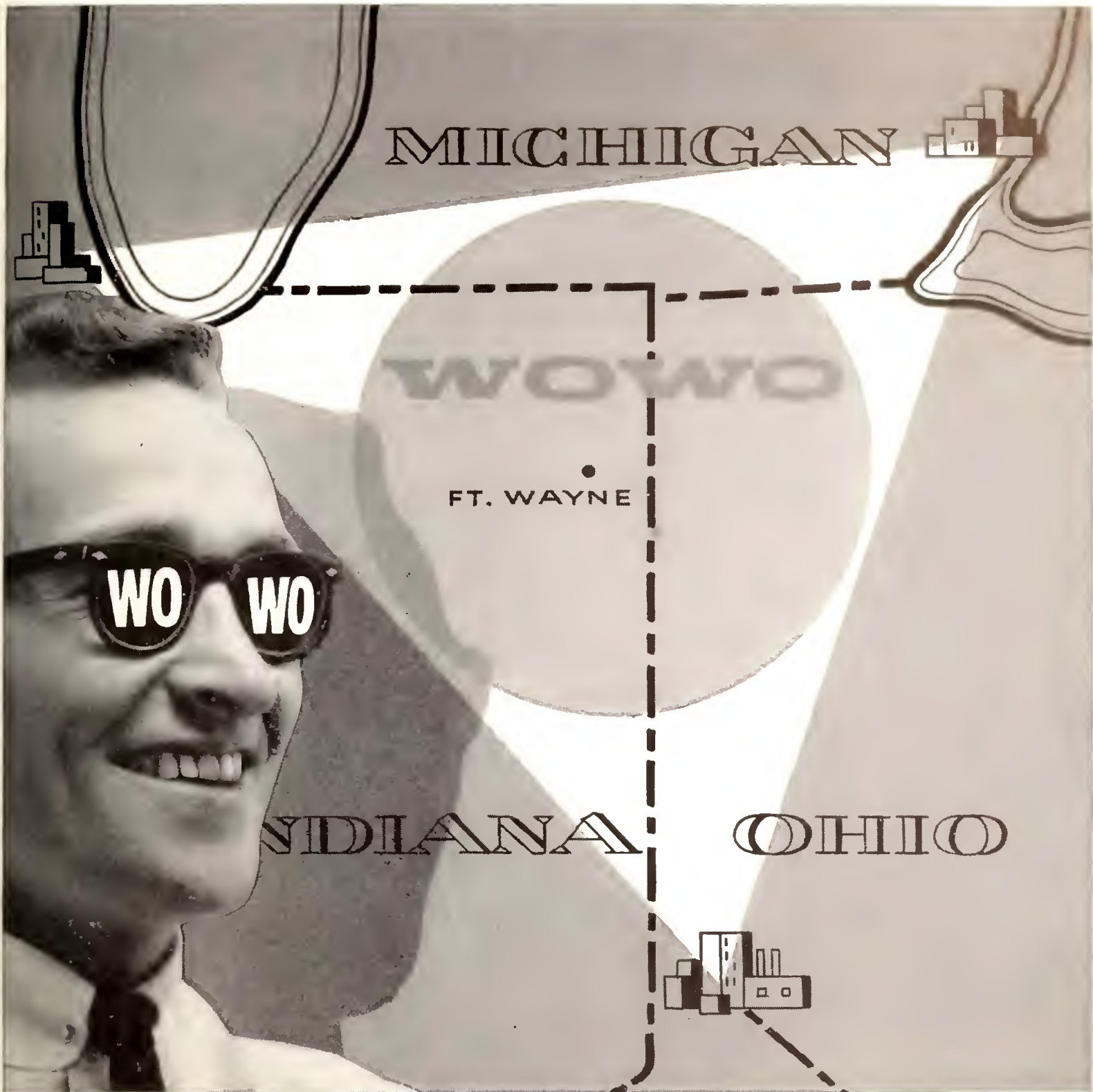
### KSL radio

50,000 WATTS FOR CBS IN SALT LAKE CITY

Represented by CBS spot sales

\*PULSE, FEB. 1956

*KSL sells the West best!*



## A "Buy-Focal" for fall to reach the 4,000,000 market between

The new 6-13-21 plan on WOWO gives saturation coverage at new low package rates . . . makes your announcements part of sparkling programming showmanship that sets its sights on quick sales action.

Let top personalities like Marv Hunter, Hal Cessna, Ray James, Bob Chase, Cal Stewart, Bob Sievers, Jay Gould, Jane Weston sell for you.

Get details from WOWO Sales Manager Tom Longworth, Anthony 2136, Ft. Wayne; A. W. "Bink" Dannenbaum, WBC General Sales Manager at Murray Hill 7-0808, New York; or your nearest Peters, Griffin, Woodward "colonel." And remember . . .

*In Fort Wayne . . . No Selling Campaign is Complete without the WBC Station . . .*

**WOWO** FORT WAYNE  
INDIANA

There's another big "sell" story on pages 46 and 47.

### 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.



**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
	RADIO SETS IN USE	C	N	KSTN	A	M	OTHER AM & FM	SAMPLE SIZE
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

**IN ATLANTA . . . ONLY!**  
**5,000 WATTS WAOK 1380 KC**

WAOK now in the March-April 1956 *Negro Pulse* leads in 56 quarter hours plus 4 ties out of the 72 quarter hours surveyed . . . also tops in Hooper and Nielsen in the Atlanta Negro Market.

Atlanta's only full time Negro programmed station and 5,000 Watts.

Call your Forjoe man.

**WAOK** ATLANTA GEORGIA  
 5,000 WATTS | 1380 KC

**KFAL**

1000 WATTS 900 KC

A BIG LOCAL MARKET  
 MORE THAN 65000  
 RADIO FAMILIES

Fulton-  
 -Mexico-  
 -Columbia-  
 -Jefferson City

**KFAL COVERS!**

30 Counties 1/2 MV.

- DJ's with SELL-ability
- Top Farm Programs
- High-Rated News Coverage
- Listener Loyalty thru Consistent Public Service
- Good Programs—All Day

Represented Nationally By  
**INDIE SALES CO.**

**Q. How does network radio's flexibility fix various advertising problems?**

**A.** Here are some typical examples of special advertising problems for which network radio has found solutions through its flexible patterns:

1. The new product advertiser: The buyer can move in quickly with flash program participation or program announcements schedules and hit hard at a saturation rate designed to reach a maximum audience.

2. The multiple-brand advertiser: This type may want to use one program to sell four products in four different parts of the country. Networking offers him an opportunity to sell a product with a specialized appeal to a specialized group of listeners.

3. The tv advertiser: If he needs additional circulation, to reach a type of audience he's not getting with the tv effort, he can move into a supplementary radio schedule pinpointed to reach the type of audience composition he wants.

4. The institutional advertiser: Use of a regular, fixed program with which he can become identified can be combined with the geographic areas in which he's particularly interested.

5. The advertiser with heavy competition: If sales of Item X are dwindling in seven major market areas and in two regional areas, the manufacturer can hypo them by sending in a specially designed network schedule reaching only those areas.

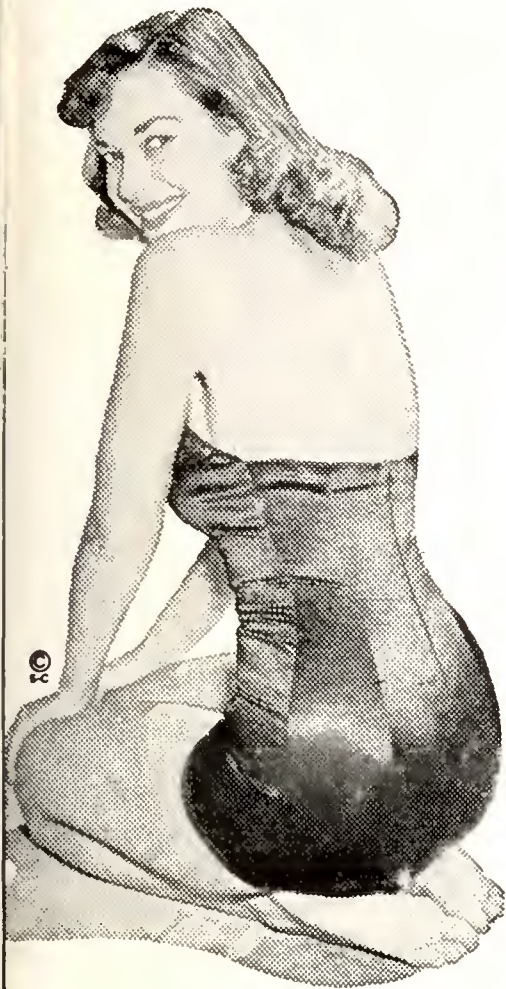
6. The regional advertiser: The networks can set up a network to cover almost any region.

**Q. What's the biggest argument in favor of frequency?**

**A.** Purchase of time periods scattered throughout all listening hours and throughout the entire week will net the buyer a large cumulative audience, multiple-impression impact and a low cost-per-1,000.

**Q. What's the main argument for staying in a fixed time period?**

**A.** Purchase of a full program, aired regularly, gives the buyer exclusive identification with the entertainment and the performer. It also tends to deliver more impact because the commercial messages hit pretty much the same



Joe Rahall says:

**NO MATTER HOW YOU LOOK at IT —**

"ain't she a honey?"

So's the RAHALL GROUP

**wkap** . . . ALLENTOWN, PA.

Leading station in the rich Lehigh Valley area.

1st . . . in HOOPER

1st . . . in PULSE

Call WEED for avails.

**wfea** . . . MANCHESTER, N.H.

First in news and good programming thru New Hampshire.

Call WEED for avails.

**wwnr** . . . BECKLEY, W.VA.

The hot "indie" in the growing West Virginia territory.

Call EVERETT-MCKINNEY for avails.

**wnar** . . . NORRISTOWN, PA.

A leader in the rich Montgomery County and Philadelphia area.

Call WEED for avails.

**RAHALL STATIONS**

Joe Rahall, President  
"Oggie" Davies, Gen. Manager

homes with frequency over a period of time.

**Q. What are some examples of flexible buys?**

**A.** Kraft Foods combines two big objectives—(a) identification with a personality and (b) a broad reach into many homes—with its schedule on Mutual. Kraft buys five five-minute newscasts daily, five days a week, to reach the turnover audiences from 10:30 a.m. to 5:55 p.m. The Texas Co. likewise hits all levels, using two diverse vehicles. The first is its continuing sponsorship of the Saturday afternoon Metropolitan Opera broadcast on ABC. The second is a schedule of 22 five-minute newscasts on the same network every Saturday and Sunday. With the *Texaco News Reporter*, it reaches its primary listening target—people driving in cars on the weekend.

Colgate has just invested \$1.5 million in network radio and CBS after cancelling three daytime tv shows. It bought 10 units weekly of seven and one-half-minute strips each in three quarter-hour programs, *Backstage Wife*, *Our Gal Sunday* and *The Second Mrs. Burton*. Products to be advertised are Colgate Dental Cream, Ad, Ajax Cleanser and Fab. The schedule takes the air in September, and is designed to reach the steady afternoon serial audience as well as the turnover audience.

Winston and Warner-Lambert are using NBC's 50-announcement package of six-second announcements in two established shows. Both buy into *Monitor* and *Weekday*, aiming at a large cumulative audience throughout the entire week. They're also getting repetition and impact, and the value of association with established programming.

**Q. How will the network program schedules be changed this fall?**

**A.** There will be no basic changes in network radio programming concepts. However, there will be many individual program shifts and development of new shows. There are no program innovations such as the two major network radio experiments of last year, when NBC introduced *Monitor* on weekends and *Weekday* during the

**MAKE A NOTE ✓**

NOW,

A NEW MAJOR MARKET

with

A QUARTER-BILLION

DOLLAR BUYING POWER

-----  
With 154,000 population, the EUGENE, LANE COUNTY area is the LARGEST WEST COAST MARKET between San Francisco and Portland.

It's Oregon's SECOND MARKET. . . .

and

FIFTH MARKET IN

THE PACIFIC NORTH-

WEST.

-----  
FOR COMPLETE MARKET DATA, see WEED & CO. New York, Chicago, Detroit, Boston, Atlanta, San Francisco, Hollywood.

**K E R G**

**CBS for the**

**Willamette Valley**

**5000 Watts**

**in Eugene, Oregon**

week and when ABC debuted *New Sounds for You* (now off the air). With the exception of NBC, which maintains block programming of *Monitor* and *Weekday* for participations, the networks will stick with fixed, traditional programs.

Here are some changes which the networks contemplate:

**ABC**—The network is building up its morning time block of variety and drama from 9 to 11 a.m., and is adding two shows to bolster this line-up. They are *Grand Central Station*, going in at 11-11:15 a.m., and the *Jack Paar Show*, 11:15-30 a.m.

In the nighttime schedule, there'll be a new "name" personality show which is being developed for 8-8:30 p.m. to follow the five-a-week *Mystery-time* block. ABC is also thinking of putting in a late night (10:30-midnight) recorded music show. Another program innovation is 12 new five-minute programs which are being developed. These will be built around news, special features and sports. Some will have established "name" performers, and others will be specially designed and themed to subject matter considered compatible to specific clients' products or services.

**CBS**—The network will maintain its strong daytime serial block, moving *Pepper Young's Family* to the 2:45-3 p.m. time period. It will also introduce what is believed to be radio's first 10-minute serial. P&G has bought a five-minute news show at 2 p.m., and CBS will follow this segment with a daytime serial from 2:05-15.

The biggest nighttime innovation will be a "family" of performers working with Robert Q. Lewis in a variety show. The five-a-week program will be aired from 8-8:30, and takes the air September 10. Sunday afternoon will be programmed with two dramas, *Indictment* and *Fort Laramie*, from 5-6:00 as a lead-in to the regular evening dramatic slots. CBS also has several one-shots and holiday shows in the works.

**MBS**—Mutual is developing five hours of new programming which it will feed to affiliates for local sale, in exchange for specific "pre-cleared" time periods. Its new affiliate contract goes into effect in November, and provides for this new local-sale programming as follows: Monday through Friday, 10:15-30 a.m., 12:15-30 p.m., 1:15-25 p.m., 7-7:30 p.m., 8:30-9 p.m., 9:15-30

p.m.; Saturday, 10-11 p.m.; Sunday, 4-5 p.m., 7-7:30 p.m.

The entire network program schedule is being completely revamped inasmuch as network option hours are being reduced from 62 to 35 weekly. The stress will continue to be on news and sports. Mutual also plans special features, dramatic shows, forums, one-shots and holiday programs.

**NBC**—The biggest program change at NBC is the upcoming cancellation of *Weekday*, aired three and one-half hours daily, Monday through Friday. Its demise was imminent at SPONSOR's presstime, with three major factors contributing to it. Advertisers and affiliates alike have been disappointed in the lack of audience appeal and impact, and Westinghouse Broadcasting Co. has announced its decision to drop all NBC daytime programming from its four stations.

*Weekday* took the air from 10 to noon and from 2 to 3:30 p.m. last November as a departure in conventional network programming. A companion show to the weekend *Monitor*, *Weekday* likewise filled its time block with assorted entertainment and news material and sold it in the same way. Both shows have split time segments for multiple sponsorship, and participations are as short as six seconds.

Network heads are mulling over possible *Weekday* replacements. One possibility: a variety show from 10 to 11 a.m., followed by a love story drama sequence from 11 to noon. All shows being considered involve a name star in mass-appeal formats.

Most of NBC Radio's program changes and new show developments will be in the daytime schedule. One new afternoon show is *Fred Waring*, 4:30-5 p.m.

## Audience

**Q. How big is the network radio audience?**

**A.** In terms of actual tune-in, network radio reaches some 24.6 million families every four weeks during the daytime hours; about 15.5 million families at night.

**Q. Is very much radio listening done in tv homes?**

**A.** The most recent analysis of just

how much radio is listened to in tv homes during the afternoon from noon to 5 p.m. was commissioned by CBS. Some of the findings:

1. In 14 million of the nation's 35 million tv homes, or in two of the five quintiles, there's more tv viewing than radio listening. But in 21 million tv homes (three quintiles), there is more listening. In these 21 million homes, the comparison shows 128 minutes of daily afternoon (noon to 5 p.m.) listening, 38 minutes of viewing.

2. In the third quintile or 20% of tv homes, 55.4% of the total afternoon radio-and-tv audience is radio only. In the fourth group of seven million tv homes, 88.4% of total tune-ins are to radio only; in the fifth, 100% radio. Roughly two-thirds of the total radio-tv audience in tv homes in the afternoon is radio only.

3. The bulk of the viewing is done in the same tv homes; 59.2% of all weekday afternoon viewing is accounted for in 20% of the homes. Two quintiles, 40% of all tv homes, account for 86.7% of the viewing.

**Q. How much does the automobile radio audience add to the in-home network audience?**

**A.** A. C. Nielsen now measures the Auto-Plus audience for its subscribers. Some of its findings: During the week, from 6 to 7 p.m. Monday through Friday, the car audience averages 29.7 listeners for every 100 listeners at home. The bonus from 7 to 8 is 32.8% of the in-home audience; from 8 to 9, 37.7%; 9 to 10, 29.2%. On Saturday night, 55.9% of the in-home audience is added by the car audience from 8 to 8:15, 51.1% from 8:15-30, 52.7% from 8:30-45, 49.5% from 8:45-9. In the four-hour span from 6 to 10 p.m. on Sunday, the Auto-Plus audience never goes below 31.0% of the home audience. The peak in that period is 52.9% at 7:30.

**Q. How many radio sets are there, and where are they located?**

**A.** There are 142 million radio sets and they are distributed as follows: total home sets including secondary sets located outside the living room in various places throughout the home, 97 million sets; automobile sets, 35 million; in public places, 10 million.

**Q. How significant is the automobile radio circulation?**

**A.** Car radio set figures and automobile listening are a prime consideration in the purchase of time by any buyer. First of all, any audience gained by an advertiser from car radio circulation is a bonus or unpaid-for audience. Secondly, the radio audience is a "captive" one in that the only other medium which can possibly rival radio for attention is billboards. Thirdly, and most important, because of the size of the car radio audience and the high rate of tune-in during driving time, many advertisers are building their entire broadcast efforts around one objective: reaching people in cars.

**Costs and coverage**

**Q. What does an advertiser get for his money in terms of cost and coverage?**

**A.** These examples of network buys illustrate buying techniques and the type of coverage which they deliver to advertisers for specific costs:

*ABC—My True Story* in the morning line-up reaches 6,251,000 different homes in a four-week period, with each home hearing 5.5 episodes. Costs to advertisers range from \$1,000 to

\$1,300, with the number of homes per minute averaging 1,551,000. Cost per 1,000 commercial impressions ranges from a high of 84¢ to a low of 64¢. Five-minute segments in the three program plans—*Breakfast Club*, morning dramas and *Mysterytime*—cost as little as \$650 each on a 260-time order.

*CBS*—For \$10,131, a sponsor can buy five seven and one-half minute segments in the afternoon serial block. Using a different show daily, Monday through Friday, 12:30-2:45 p.m., a buyer reaches 6,499,000 different households per week, 9,744,000 different listeners at an average of three commercial minute messages per household and listener. Cost per 1,000 households, 53¢; for 1,000 listeners, 36¢. One five-minute segment of *Robert Q. Lewis* on Saturday morning reaches in four weeks 8,770,000 different listeners, 4,471,000 different families. Cost per 1,000 families, \$1.07; for 1,000 listeners, 55¢.

*MBS* — These are representative minimum costs to an advertiser, after allowance for maximum frequency discounts, from Mutual's rate card: (A) daytime programs—60 minutes, \$14,360 weekly; five minutes, \$2,872; nighttime programs—60 minutes, \$13,855; five minutes, \$2,771. (B) participations—60 seconds, \$1,500; 45, \$1,200; 40, \$1,100; 30, \$900; 20, \$700. (C) minute commercials in five-minute shows—\$9.75. (D) six-second

system cues or billboards—\$330.

*NBC*—An advertiser spending \$7,588 on *Monitor* reaches 4,093,000 different homes a total of 6,937,000 times. Ten commercials on *Weekday*, costing \$10,000, will be heard 12,486,000 times in 5,642,000 different homes. A 50-announcement package throughout the week on *Weekday* and *Monitor* costs \$11,250. The campaign reaches 9.7 million different homes per week, for a total of 39.9 million impressions. Cost per 1,000 impressions: 28¢.

**Q. How do network radio costs compare with those of other mass media?**

**A.** They're considerably lower. A comparison by CBS showed that a network radio advertiser reaches 715 people for every \$1 he spends; 377 persons for every tv dollar; 299 for every dollar in magazines; 211 people for every \$1 spent in newspapers.

**Q. When do people listen most in their cars?**

**A.** During the peak traveling times. These are mornings and evenings to and from work, weekends when people are shopping and pleasure-driving, warm-weather months when they're traveling more. Market-by-market variations in auto listening are dependent on such factors as weather conditions and local living patterns.

10 KC 1000 CLEAR CHANNEL **K S T T** DAVENPORT, IOWA

QUINT CITIES BROADCASTING COMPANY

**COVERING EASTERN IOWA AND WESTERN ILLINOIS LIKE A BLANKET**

FARM COMMUNITIES DAVENPORT ROCK ISLAND MOLINE EAST MOLINE BETTENDORF FARM COMMUNITIES

NATIONALLY REPRESENTED BY THE WALKER COMPANY

*It takes a specialist*

# TO SELL THE LARGEST SINGLE LISTENER-BUYER GROUP

*in Louisiana's 2 biggest markets!*

IN SHREVEPORT

## KCIJ

is the specialist for  
country-music audience

Northern Louisiana is the heart of the rich Ark-La-Tex farming and industrial area where radio listeners like their music with a strong country flavor! KCIJ, specializing in country-music and news, gives listeners what they want! . . . gets listener response where it counts . . . in sales! That's why, in the 35 counties and parishes that make up this area, KCIJ is FIRST\* among all independents and SECOND only to the 50,000 watter—but at nowhere near the cost!

*\*Pulse, March, 1956*

IN NEW ORLEANS

## WMRY

is the specialist for  
Negro audience

In the New Orleans area the picture is different! Here the large Negro population in more than 20 parishes and counties of Southern Louisiana and Mississippi represents the largest single listener-buyer group. WMRY, with its exclusive Negro programming and increased power, influences this rich market as no other medium can. So strong is WMRY that more Negro listeners are tuned daily to WMRY\* than to the next 2 stations combined!

*\*Pulse, Mar-Apr, 1956*

*Put these 2 top sales specialists  
to work for you now!*

*Rx*

In Shreveport

## KCIJ

The BIG City Station with the Country Flavor

**5000 WATTS 980 KC**  
(NON-DIRECTIONAL)

*Rx*

In New Orleans

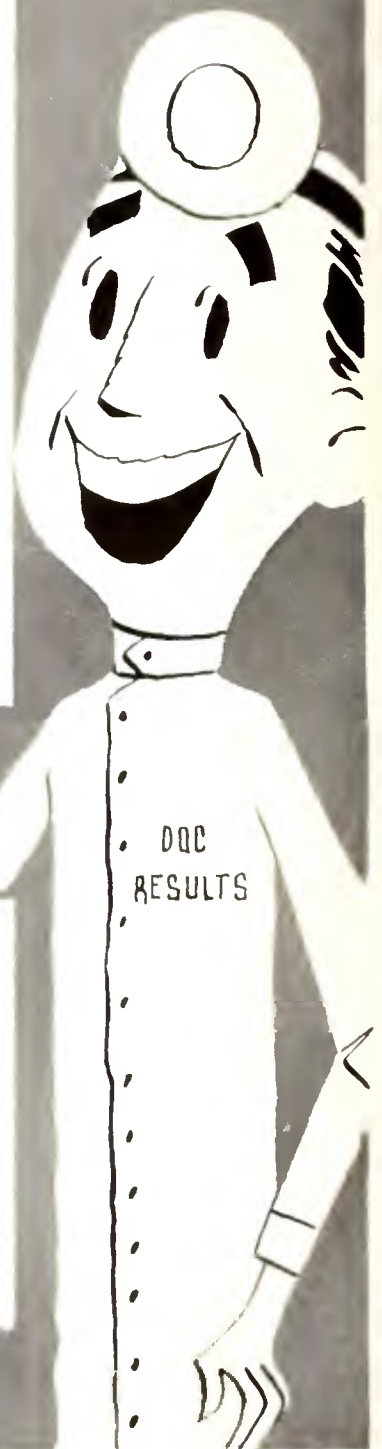
## WMRY

The Sepio Station—Now Double Power

**1000 WATTS 600 KC**  
(NON-DIRECTIONAL)

**SOUTHLAND BROADCASTING COMPANY**

Mort Silverman, Executive Vice-President & General Manager





*radio*

BASICS

**TOTAL RADIO SETS IN U.S. COME TO  
142,000,000. HOME SET SALES TOP 1955**

*Page Number*

- Q.** How many radio sets are in working order? **212**
- Q.** What's the trend in radio listening in tv homes? **218**
- Q.** To what extent does daytime radio complement tv? **224**
- Q.** What's the trend in out-of-home listening? **230**
- Q.** What's the audience composition of auto radio? **238**
- Q.** How do web day strips compare with segmented buys? **241**
- Q.** Does buyer of segments get full clearance for each? **246**
- Q.** What's the relationship between day and night spot rates? **248**

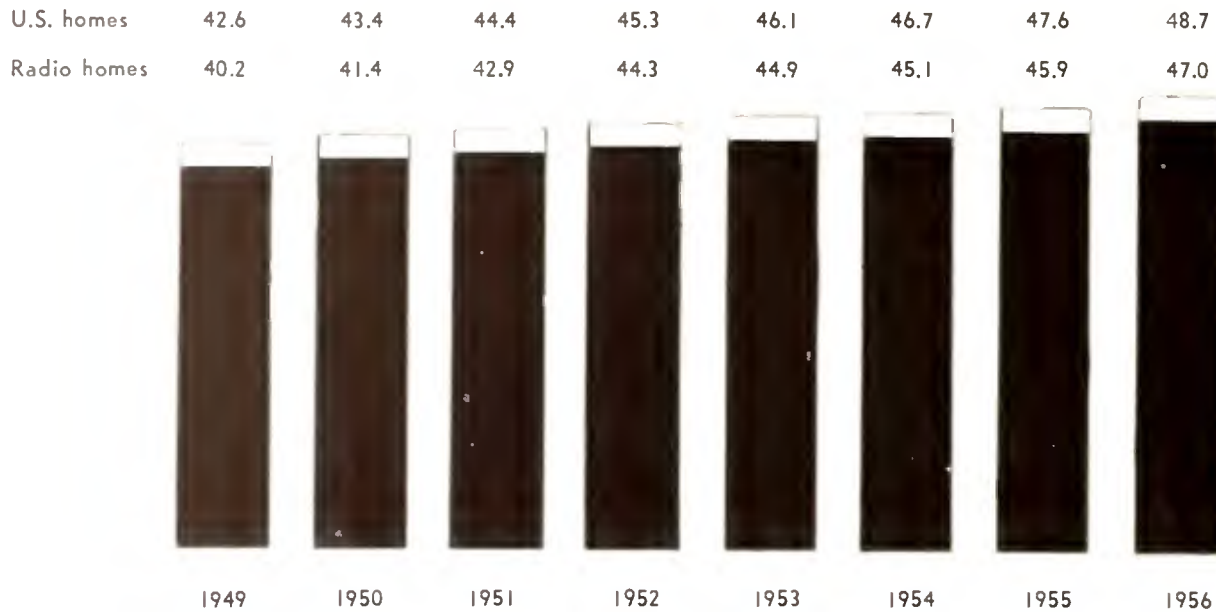
*Reprints will be available at 30c each. Quantity prices on request.  
Write to Sponsor Services, Inc., 40 E. 49th St., New York 17, N. Y.*

SPONSOR

# I. DIMENSIONS OF RADIO

## 1. How many U.S. homes have radios?

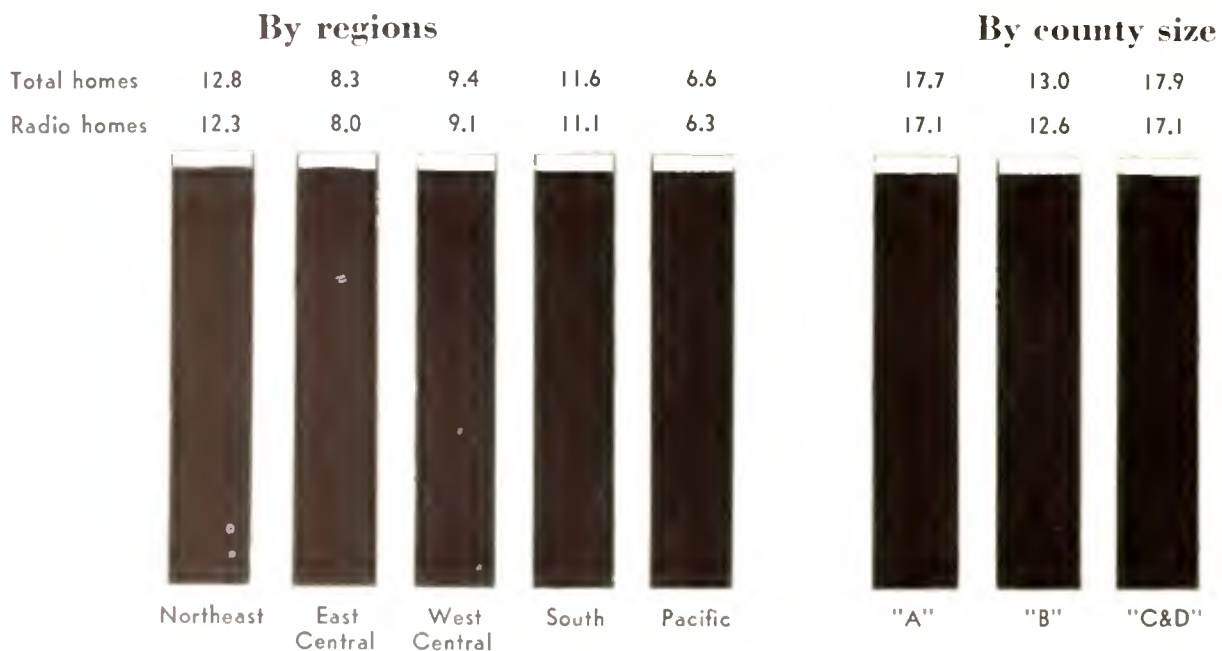
Millions of U.S. homes with radios, March, 1949-1956



Radio homes have pretty well kept pace with the growth in all homes, these Nielsen figures show. While there are actually more non-radio homes than in 1952, the difference is not significant. The 1956 saturation figure is 96.5%

## 2. Is radio home ownership spread evenly?

Millions of radio homes, March 1956



Unlike tv, radio home saturation is evenly spread over all sections of the country and in rural and urban areas, as indicated by county size figures. In the south, where tv has 53% saturation, radio has 95.7%. Data is from Nielsen

### 3. How many radio sets are there altogether?

Total radio sets U.S., all types



Figure for 1945 is from NAB records for Jan. 1945. The 1956 figure is updated from the ARF-Politz study of May

1954, applies to 1 Jan. 1956. Updated figure was agreed on by RAB, all radio webs, includes sets in public places

### 4. How many auto radios are there?

Total auto radios in U.S. households



Figure for 1946 is from NAB records for Jan. 1946. The 1956 figure is updated from the ARF-Politz study of May

1954, applies to 1 Jan. 1956. Updated figure was agreed on by RAB, all radio webs, doesn't include business vehicles

### 5. How are radio sets distributed?

Number of sets and households

	HOUSEHOLDS	SETS	SECOND SETS
RADIO HOUSEHOLDS			
TOTAL HOME SETS	46,800,000		
SECONDARY HOME SETS		97,000,000	
AUTO RADIO HOUSEHOLDS	31,100,000		50,200,000
AUTO RADIO SETS		35,000,000	
SETS IN PUBLIC PLACES		10,000,000	
TOTAL SETS		142,000,000	

Figures are from RAB, four radio networks as updated from ARF-Politz study of May 1954. ARF did not count public place sets

1



2



3



4



# RCA THESAURUS PRESENTS

## SIX CLICKS FOR '56



*Six sales-building features to boost your radio station's profits!*

#### 1. THE LAWRENCE WELK SHOW

Sparkling new series of half-hour musical shows by the band that's making TV history! Complete with scripts and voice-tracks, this brand new show stars Welk as emcee, plus his roster of talented soloists.

#### 2. FOOTBALL HIGHLIGHTS

Football's most memorable moments recalled by Notre Dame Coach Terry Brennan. An exciting series of 15-minute, fully-recorded sports shows, featuring big name guests!

#### 3. GREAT AMERICAN WOMEN

About women — for women! Basil Rathbone narrates 65 5-minute shows about celebrated Americans like Amelia Earhart, Eleanor Roosevelt, Ethel Barrymore.

#### 4. SHOW STOPPERS

A no-cost extra! New life and laughter for your DJ sessions. 362 chuckle-loaded dialogues... more than 60 different "characters"... 17 dialects! 45 RPM discs and special scripts build your DJs into the act!

#### 5. JAZZ AT THE PHILHARMONIC

A special bonus for subscriber stations! 100 selections on ten 12" long plays — jazz classics by all-time greats like Ella Fitzgerald, Basie, Hampton, Krupa, and Wilson, plus 100 voice-track interviews with Norman Granz for your DJs!

#### 6. SELL-EFFECTS

More than 2,000 singing commercials covering over 70 sponsor-categories. Time, weather and shopping jingles. Special sound effects. Plus SELL-TUNES — original and exclusive words and music for specific sponsors, seasonal campaigns, and special occasions... arresting new themes for your DJ shows!

There they are, six solid sellers joining the parade of money-making RCA THESAURUS features that meet your every program need! Discover what this *complete* merchandising, programming library service can do for you with its 5,000 selections, weekly continuity service, sales aids and audition discs! Get the details on the exclusive "Shop At the Store With the Mike On the Door" plan that brought 290 THESAURUS subscribers *extra* income! Call your RCA THESAURUS representative today!

**Nearly 20 hours of THESAURUS weekly programming include:**

The Hour of Charm  
Wayne King Serenade  
Date in Hollywood  
The Freddy Martin Show  
Hank Snow  
The Melachrino Musicale  
Great Days We Honor  
The Frank Luther Fun Show  
"The Grantland Rice Story"



### RECORDED PROGRAM SERVICES

155 East 24th Street, New York 10, N.Y.  
Murray Hill 9-7200

445 N. Lake Shore Drive, Chicago, Ill.,  
Whitehall 4-3530

522 Forsyth Building, Atlanta 3, Ga.,  
Jackson 4-7703

1907 McKinney Avenue, Dallas 1, Texas,  
Riverside 1371

1016 N. Sycamore Avenue, Hollywood 33,  
Calif., OLAfield 4-1660



## 6. How are radio sets in working order distributed?

Number of sets in working order and households with sets in working order

	HOUSEHOLDS	SETS	SECOND SETS
Radio households	45,000,000		
Total home sets		82,000,000	
Secondary home sets			37,000,000
Auto radio households	28,200,000		
Auto radio sets		32,000,000	
Sets in public places		10,000,000	
<b>Total sets</b>		<b>124,000,000</b>	

Figures are from RAB, four radio networks as updated from ARF-Politz study of May 1954.

Data is of 1 Jan. 1956. It's assumed all public place sets are in working order since ARF did not measure them.

## 7. How many multi-set radio homes are there?



33.8% of U.S. households have only one radio set



32.7% have two sets

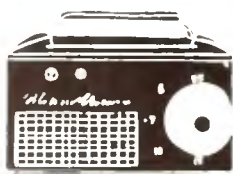


33.5% have three or more sets

These figures are from the ARF-Politz study of May 1954, have not been updated by industry because of difficulty of getting accurate figures without field work. Data includes auto sets. Proportion of multi-set homes is higher now, it is believed, because of high set production with more auto radios and portables sold. The actual figure, however, can only be estimated.

## 8. Where are U.S. radios located in and out of homes?

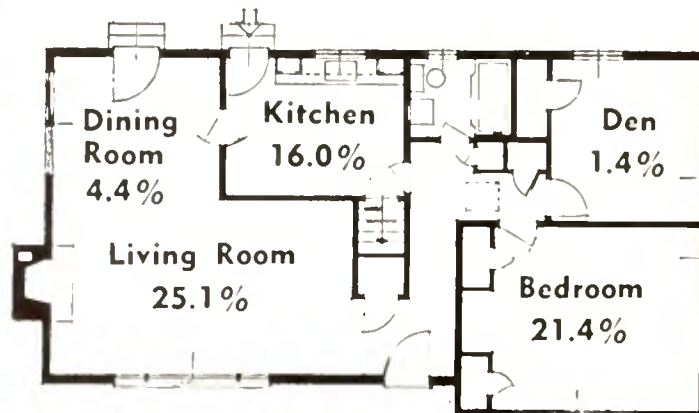
These figures are from ARF-Politz study of May 1951, have not been updated because of difficulty of getting accurate figures without field work. Current trend is toward more auto radios, more radios outside of living room



5.8% other locations



25.9% in autos



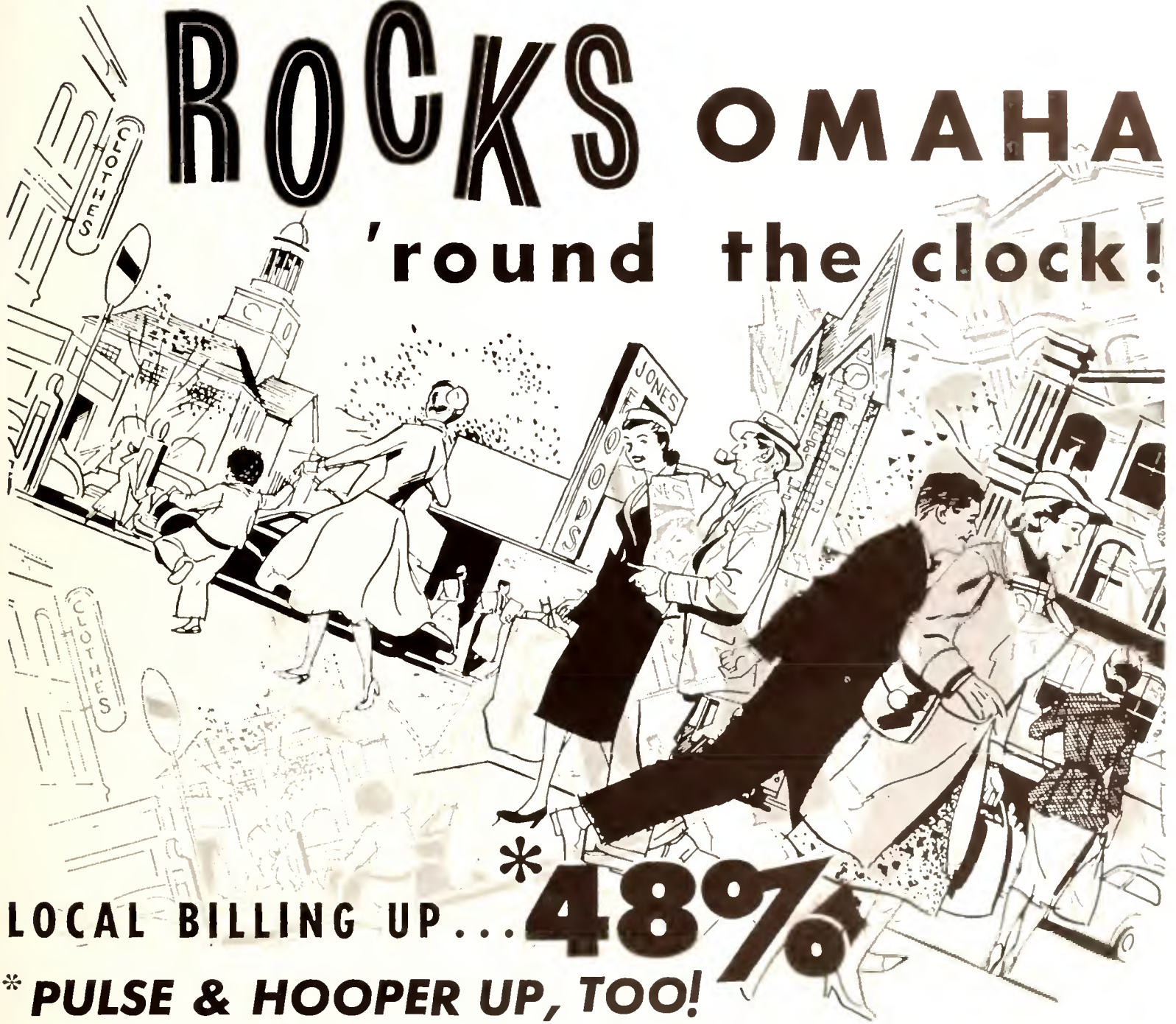
RADIO

# KOIL

1290 ON THE DIAL

# ROCKS OMAHA

## 'round the clock!



LOCAL BILLING UP... **\*48%**

**\* PULSE & HOOPER UP, TOO!**

**From 4th to 2nd Place in 8 Months!**

... still going up!

THE ONLY 24-HOUR MUSIC, NEWS  
& SPORTS STATION IN OMAHA . . .

# KOIL

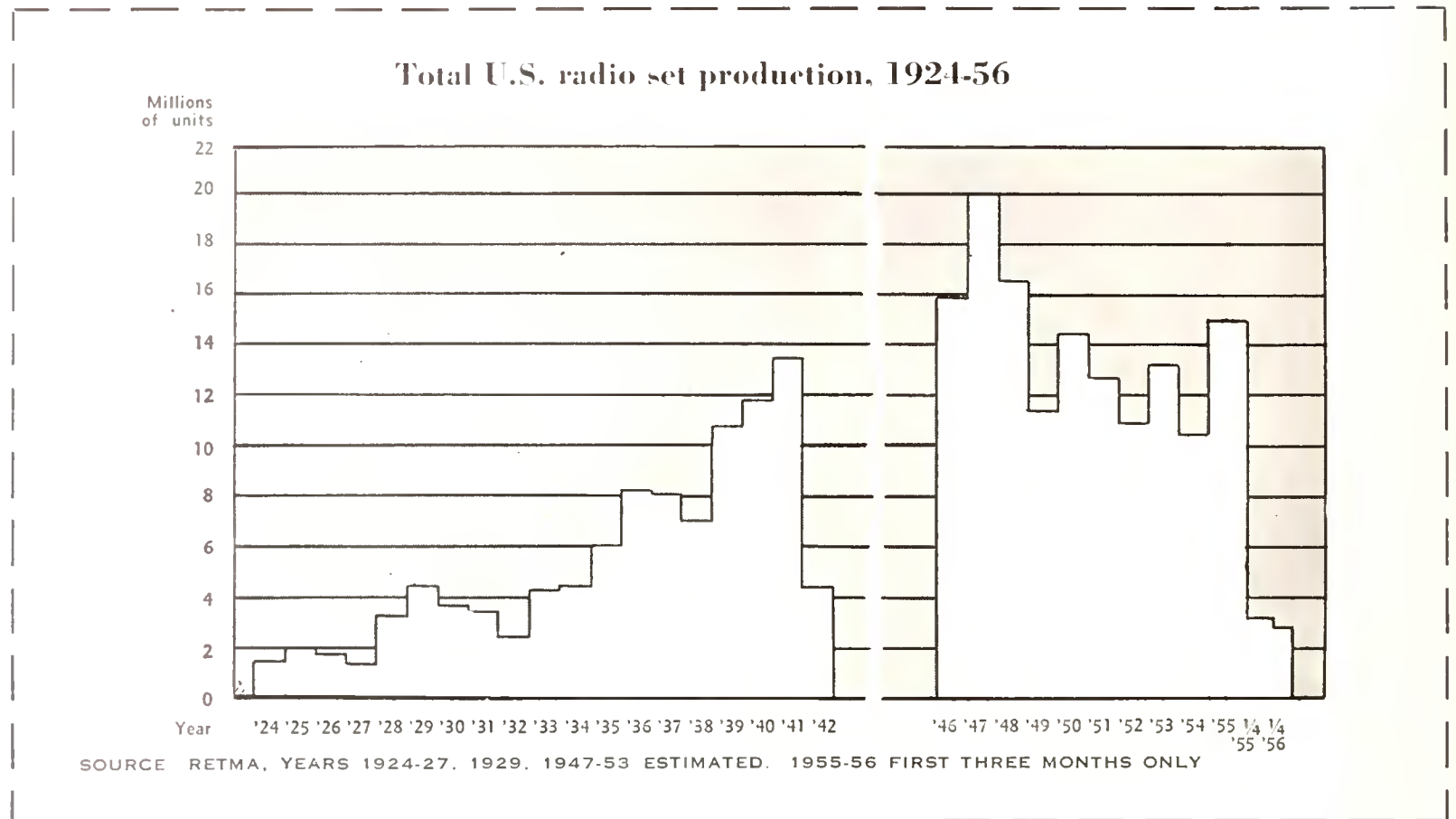
5000 WATTS — FULL TIME

EXCLUSIVE NATIONAL REPRESENTATIVES **AVERY-KNODEL, INC.**

NEW YORK CHICAGO LOS ANGELES SAN FRANCISCO DALLAS ATLANTA

## II. RADIO SET PRODUCTION

### 1. How many radio sets have been produced in the U.S.?



### 2. What types of radios are the most popular?

**Radio set production by type, 1947-1955**

Year	Home	Clock	Portable	Auto
1947	14,082,662		2,458,277	3,459,061
1948	9,630,308		2,629,569	4,240,132
1949	5,961,196		1,843,383	3,595,421
1950	8,174,600		1,674,700	4,740,600
1951	5,974,297	777,155	1,332,990	4,542,920
1952	4,043,128	1,929,036	1,719,859	3,242,849
1953	4,402,938	2,071,120	1,741,564	5,182,934
1954	3,067,644	1,874,908	1,333,518	4,124,460
1955	3,393,882	2,243,674	2,027,545	7,229,954

SOURCE: TOTAL U.S. PRODUCTION 1947-55 ESTIMATED.

### 3. How does radio set production compare with other appliances?

	1946-55 SALES	1955 SALES
RADIOS	139,743,000	14,900,000
REFRIGERATORS	39,836,000	4,025,000
TOASTERS	38,424,000	3,350,000
IRONS	77,755,000	8,028,000
CLOCKS	75,529,000	7,200,000
COFFEE MAKERS	32,723,000	3,675,000
FOOD MIXERS	18,455,000	3,240,000

The important part radio plays in the home is illustrated by a comparison of radio set sales since the war with other appliances. The cumulative total of radio set sales from 1922 through 1955 is 185,800,950, according to RETMA. Appliance figures are from "Electrical Merchandising."



now **WOLF** is

## FIRST *in homes*

Share of Radio Audience—C. E. Hooper, January-April, 1956 (Latest)  
8 A.M.-6 P.M. Monday thru Saturday.

TOTAL RATED TIME PERIODS	RADIO SETS IN USE	STATION A	STATION B	STATION C	WOLF	STATION E
	9.9	15.5	25.4	9.7	<b>27.1</b>	20.6

## FIRST *in cars*

Car Listening—C. E. Hooper, November 1953 and April 1954 (Latest)  
(7:00 A.M.-7:00 P.M., Monday thru Friday)

TOTAL RATED TIME PERIODS	RADIO SETS IN USE	STATION A	STATION B	STATION C	WOLF	STATION E
	34.5	14.9	16.6	11.2	<b>35.2</b>	21.5

## FIRST *in points of sale*

Business Establishments—C. E. Hooper, October 1955 (Latest)  
(9:00 A.M.-5:00 P.M., Monday thru Friday)

	RADIO SETS IN USE	STATION A	STATION B	STATION C	WOLF	STATION E
OVERALL	28.2	20.7	10.9	14.3	<b>38.9</b>	13.4

**RATING for RATING... RATE for RATE**

in **CENTRAL NEW YORK** it's...




SYRACUSE, N. Y.

NATIONAL SALES REPRESENTATIVES **THE WALKER COMPANY**



# A QUARTER OF A MILLION

This mountain came to KMOX during National Radio Week . . . a mountain of 251,038 pieces of mail in *only seven days*. KMOX local personalities and feature programs gave a "radio-a-day" during Radio Week, and listeners reacted with the kind of immediate "audimated" mass response that *only KMOX* can deliver in the St. Louis market. For mass sales response in the Mid-Mississippi Valley, call KMOX, Central 1-8240, or your CBS Radio Spot Salesman.





**POSTCARDS IN SEVEN DAYS**

**KMOX**

THE VOICE OF ST. LOUIS • CBS OWNED — 50,000 WATTS

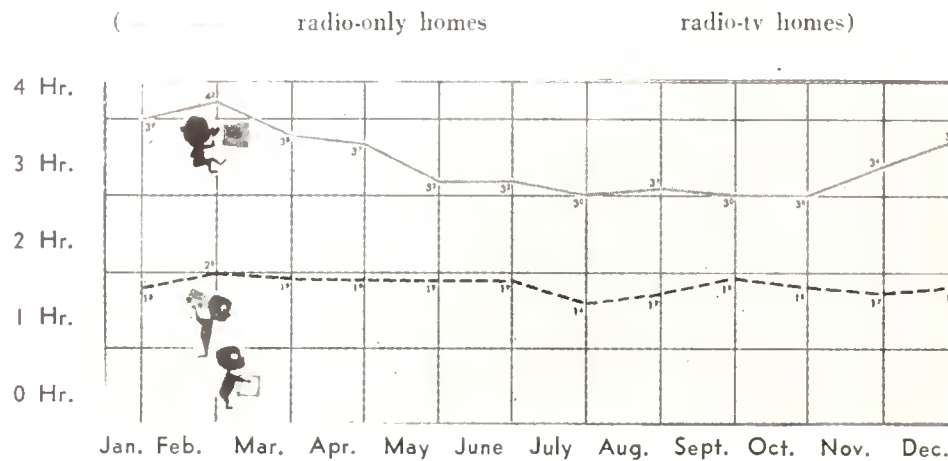
# III. RADIO LISTENING HABITS

## GENERAL

Charts in this GENERAL section show listening habits which have no particular relevance to either spot or network. In the NETWORK and SPOT to follow viewing figures are slanted to clients in each medium

### 1. How does radio listening vary by months?

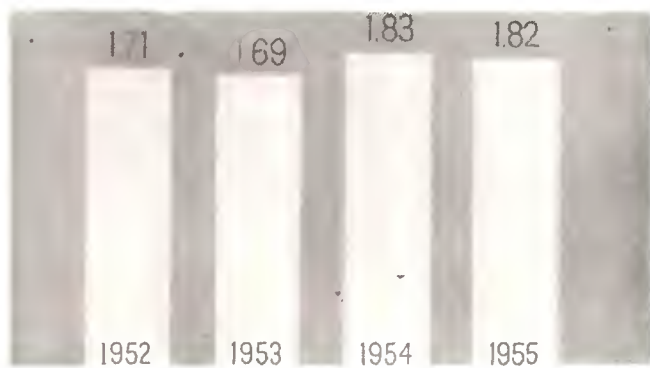
Average hours of in-home listening per home per day, 1955



Source: Nielsen Radio Index

### 2. What's the trend in radio listening in tv homes?

Average hours of in-home listening per home per day in tv homes



As Nielsen figures to left show, listening hours in tv homes have risen slightly in recent years. The percentage increase indicated is equal to about six minutes daily. These figures indicate stability rather than change, show pattern of future  
Source of data is ABC Radio

### 3. What percent of all homes does radio reach in an average week?

		1953	1954	1955
Morning (6 a.m.-Noon)	ALL HOMES			
	TV HOMES	NOT AVAILABLE	79%	78%
	RADIO-ONLY HOMES		75	75
Afternoon (Noon-6 p.m.)	ALL HOMES			
	TV HOMES	NOT AVAILABLE	82	79
	RADIO-ONLY HOMES		75	75
Evening (6 p.m.-Mid.)	ALL HOMES			
	TV HOMES	79%	76	70
	RADIO-ONLY HOMES	N.A.	67	62
Total	ALL HOMES			
	TV HOMES	92%	92	91
	RADIO-ONLY HOMES	N.A.	90	89
			95	96

SOURCE: NIELSEN RADIO INDEX

**4 looks at the way Kansas City listens**  
**(all see WHB)**



March-April, 1956  
**Metro Pulse:** WHB 1st  
**360 out of 360**  
 1/4 hours in and out of home,  
 Mon.-Fri. 6 a.m.-midnight

March, 1956  
**Area Nielsen:** WHB 1st  
**every time period,**  
 1st all day and night  
 42% share of audience  
 Mon.-Sat. 6 a.m.-midnight

Latest available  
**Area Pulse:** WHB 1st  
**263 out of 288**  
 1/4 hrs. . . . with 25-2nd place  
 1/4 hrs., Mon.-Sat., 6 a.m.-6 p.m.

Feb.-May 1956  
**K. C. Hooper:** WHB 1st  
**248 out of 260 1/4 hrs.**  
 1st all day with  
 43.5% share of audience  
 Mon.-Fri. 7 a.m.-6 p.m.  
 Sat. 8 a.m.-6 p.m.

*Dominate? And how! Listen to the way  
 Kansas City looks the way Blair tells it—  
 or talk to WHB General Manager George  
 W. Armstrong.*

**WHB** 10,000 watts—710 kc  
 Kansas City

**MID-CONTINENT BROADCASTING COMPANY**

"The Storz Stations"—President: Todd Storz

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

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

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

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

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

\*Transfer Subject to FCC Approval

# RADIO LISTENING HABITS

## NETWORK

While most of the viewing figures in this network section cover total viewing and not network viewing specifically, they are particularly useful to network advertisers, since they are based on New York (eastern) rather than local time. However, the data is also useful for general purposes since it shows broad listening patterns

### 1. How does in-home radio listening vary by time of day?

Morning is peak listening time

Hourly listening figures shown below are from Nielsen Radio Index, cover Jan.-Feb. 1956

Mon-Fri daytime				All days nighttime				
	%	Homes '000		%	Homes '000		%	Homes '000
6 A.M.-7	5.4	2,538	NOON-1	17.1	8,037	6 P.M.-7	10.3	4,841
7-8	13.1	6,157	1-2	16.7	7,849	7-8	9.2	4,324
8-9	17.1	8,037	2-3	13.4	6,298	8-9	9.1	4,277
9-10	16.4	7,708	3-4	12.3	5,781	9-10	8.4	3,948
10-11	17.7	8,319	4-5	12.3	5,781	10-11	6.9	3,243
11-NOON	16.6	7,802	5-6	12.1	5,687	11-MID.	5.3	2,491

### 2. What's the volume of radio use morning, afternoon and evening?

Average hours in-home listening per radio home per day by day parts



SOURCE: NIELSEN RADIO INDEX, NOV.-DEC. 1955

It's a **BASIC FACT** in the Nation's  
Number 1 Test Market . . .

**W F B L**

SYRACUSE, N. Y.

Is the **BIG** Station  
In the **BIG** Market

\* POWERED TO COVER THE **WHOLE** BUYING AREA

. . . 15 rich counties from Dairyland in Northern N.Y. to the industrial Southern Tier. And remember, too, Syracuse is the cross-roads of all main rail and highway, a "red hot" market where diversified industry employs a labor force crowding half a million; a population of a million and a half buyers. Here's another fact . . . 10% of N.Y.'s 4 million passenger cars are owned within sound of WFBL's voice . . . 80% of them have radios and most of them are habitually tuned to WFBL.

\* PROGRAMMED TO **COMMAND** ATTENTION

Six "selling" personalities . . . music, news and sports . . . a variety of WFBL-tuning incentive programs . . . and a "local" flavor provided throughout WFBL's broadcasting day.

TO DO A "TEST MARKET JOB . . .

OR A SELLING JOB OF ANY KIND . . .

YOU HAVE TO INCLUDE . . .

Represented by—  
Peters, Griffin, Woodward, Inc.



A member of the Founders Corporation's Group of Stations: KPOA and the Inter-Island Network, Honolulu; WTAC, Flint, Mich.; KTVR, Channel 2, Denver; WFBL, Syracuse.

**W F B L**  
SYRACUSE, N. Y.

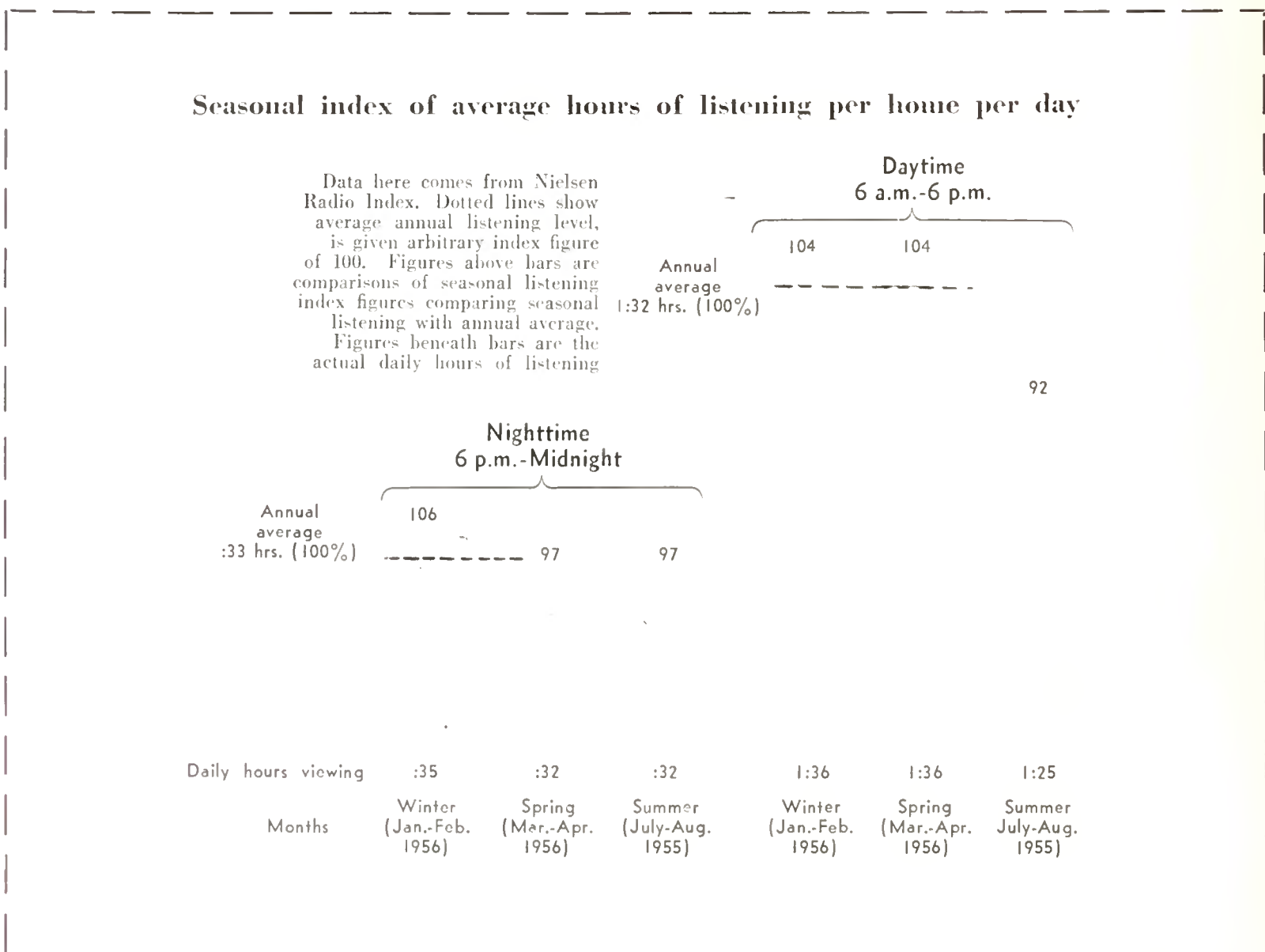
### 3. How do listening levels compare in radio-tv and radio-only homes?

**Homes using radio by day parts**

	Radio Homes Using Radio		TV Homes Using Radio		Radio Only Homes Using Radio	
	AVG. AUD.	HOMES '000	AVG. AUD.	HOMES '000	AVG. AUD.	HOMES '000
8:00 a.m.-12 Noon (Mon.-Fri.)	17.0%	7,990	15.0%	5,290	22.6%	2,700
12 Noon-6:00 p.m. (Mon.-Fri.)	14.0	6,580	11.7	4,113	20.7	2,467
6:00-11 p.m. (Sun.-Sat.)	8.8	4,136	6.2	2,176	16.5	1,960

SOURCE: NIELSEN RADIO INDEX, JAN.-FEB. 1956

### 4. How does radio listening vary by seasons?



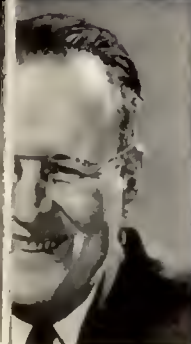


# radio Basix

*in Cleveland*

The sales power of WERE'S six air personalities is practically legendary in this business. They sell more cars, appliances, soaps, foods, and cosmetics than any other Cleveland disc jockeys . . . and at a much lower cost!

24 hours a day, 7 days a week, these men provide radio basix



**BOB BOWMAN**  
(7 AM to 7 AM)



**WALT HENRICH**  
(7 AM to 9:30 AM)



**TOM EDWARDS**  
(10:30 AM to 2 PM)



**BILL RANDLE**  
(2 PM to 7 PM)



**PHIL McLEAN**  
(7 PM to midnight)



**CARL REESE**  
(12 midnight to 5:30 A.M.)

And besides the basix . . . here are six other basics for buying WERE to sell Cleveland

**1. RATINGS**

If you buy ratings . . . you must buy WERE, the station that outpulls all others, according to Pulse, Nielsen, and Hooper.

**2. AWARD-WINNING NEWSCASTS**

Winner of the Headliner's Award, WERE presents Cleveland's most outstanding world and local news round-up throughout the day and night.

**3. BASEBALL**

All Cleveland follows the Indians, on WERE, the only Cleveland radio station that carries the games.

**4. WOMEN'S SHOW**

Louise Winslow's daily commentary and interview program is Cleveland's top women's show.

**5. NOTRE DAME FOOTBALL**

In Notre Dame-minded Cleveland, fans follow the games every Saturday on WERE.

**6. MERCHANDISING AND SALES PROMOTION**

In addition to buying the top station, sponsors get the most comprehensive merchandising and sales promotion.

# WERE



**BUY WERE and SELL Cleveland**

Represented by: Venard, Rintoul, and McConnell, Inc.  
General Manager . . . Richard M. Klaus

## 5. To what extent does afternoon radio complement tv?

Daytime radio is strong in many tv homes which view little

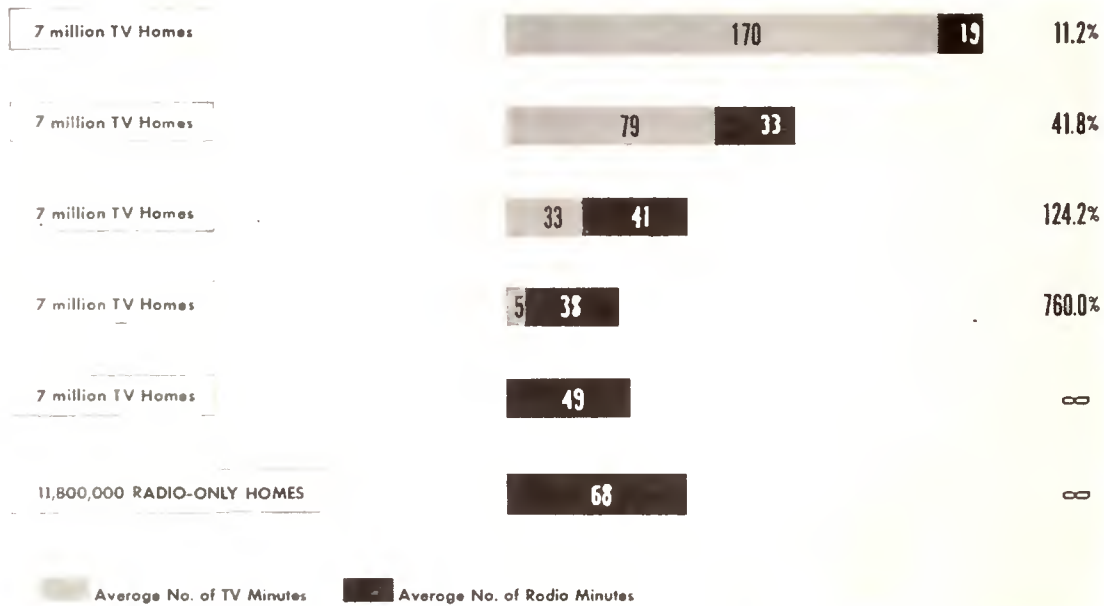
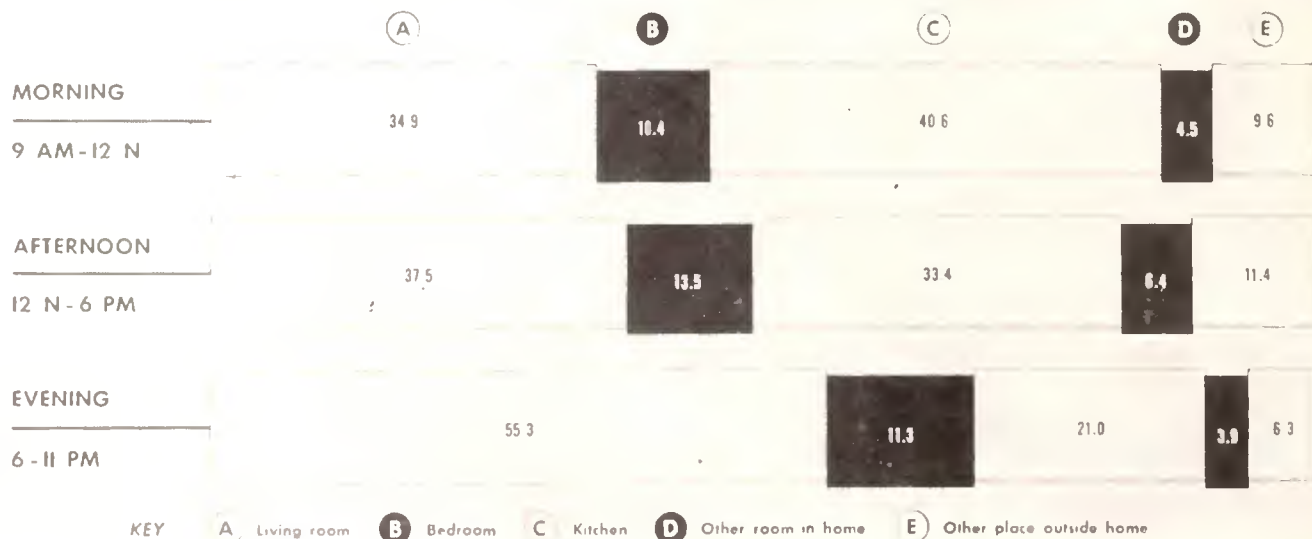


Chart above is special Nielsen analysis for CBS Radio, covers average daily minutes of radio, tv tuning during 5-9 Dec, 1955 from Noon-5 p.m. Top five bars represent minutes of viewing and listening in tv homes. Each bar represents 20% of all tv homes, in decreasing order of intensity of viewing. Figures at right show ratio between radio and tv tuning. Note that top

two bars, which represent 40% of tv homes, account for nearly 87% of total daily tv usage in afternoon. However, 60% of tv homes only account for 13% during one week's period. Note also that in nearly 19 million tv and radio-only homes there was no tv tuning during week measured. In 60% of tv homes there is more listening in the afternoon than there is viewing.

## 6. How does location of in-home audience vary by day parts?

DISTRIBUTION OF LISTENING - AVERAGE QUARTER HOUR



While chart dates from fall of 1951 ("Ward Daily Living Habits Survey" for MBS), its implications are truer than ever: radio follows listener around the house. The per-

cent of living room listening is certainly less today than in 1951. Note the heavy kitchen listening during the morning hours. Note also stability of bedroom listening.

# New Hooper\*—New High—New Orleans



## Still Rocketing!

<b>WTIX</b>	<b>26.2%</b>
Station "A"	17.1%
Station "B"	8.3%
Station "C"	8.1%
Station "D"	7.8%
Station "E"	7.1%
Station "F"	6.5%
Station "G"	5.5%
Station "H"	5.1%
Station "I"	3.8%
Station "J"	3.7%

New Orleans' new radio leader is still *rocketing*. New Hooper\* for New Orleans shows a new high in audience for WTIX:

**29.0%**                      **24.1%**                      **26.2%**  
**morning**                      **afternoon**                      **all-day**

WTIX is first in 150 out of 220 weekly quarter hours, second in 70, third or lower in NONE.\*\* WTIX is demonstrating vigorous ability to attract listeners . . . to *keep* them attracted . . . and (here's where *you* come in) to *sell*. Get the New Orleans story from Adam Young, or WTIX General Manager, Fred Berthelson.

\* Hooper Radio Index, 7 a.m.-6 p.m., Mon.-Fri., April-May, 1956.

\*\* Hooper Continuing Measurement of Broadcast Audiences, Jan.-March, 1956.

*the new*  
**WTIX**

New Orleans 16, La.



**MID-CONTINENT BROADCASTING COMPANY**

"The Storz Stations"—President: Todd Storz

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

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

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

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

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

\*Transfer Subject to FCC Approval

# SPOT

Since most figures on U.S. listening are usually shown on the basis of eastern time, which is mainly of interest to the network advertiser, SPONSOR provides below some figures showing listening by time zone (local time) and regions. This data will be of interest to regional and spot clients, who buy according to local time.

## 1. How does radio listening differ by regions?

Average daily hours listening by market group and season

	JAN-MARCH, 1955	APR.-JUNE, 1955	JULY-SEPT., 1955
NORTHEAST	2.1	2.1	1.8
EAST CENTRAL	2.4	2.5	2.2
MIDWEST	2.5	2.5	2.3
SOUTH		2.1	2.3
PACIFIC COAST	2.6	2.5	2.4

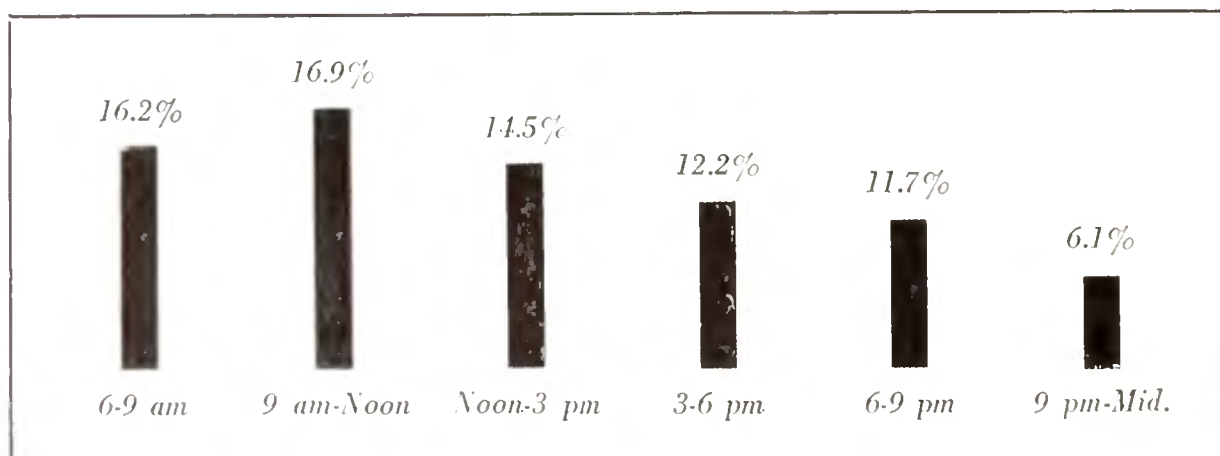
	OCT.-DEC., 1955	JAN.-MARCH, 1956
NORTHEAST	2.1	2.0
EAST CENTRAL	2.1	2.1
MIDWEST	2.3	2.2
SOUTH	2.4	2.3
PACIFIC COAST	2.5	2.3

In Nielsen data above market groups are: Northeast—Boston, New York, Philadelphia; East Central—Cleveland, Detroit, Pittsburgh; Midwest—Chicago, Kansas City, Milwaukee, Minneapolis, St. Louis; South—Atlanta, Baltimore, Washington, Birmingham, Dallas-Ft. Worth, Houston, New

Orleans; Pacific Coast—Los Angeles, Portland, San Diego, San Francisco, Seattle. Data for south during Jan.-March 1955 period is not available. Note that differences between market groups and seasons is slight. Data is only indicative since only parts of each region are measured.

## 2. What are the national listening figures by local time?

Percent homes using radio per average minute by day parts



SOURCE: NIELSEN RADIO INDEX, JAN.-FEB. 1956, MON.-FRI. AVERAGE. FIGURES COMBINE LISTENING IN EASTERN, CENTRAL, PACIFIC TIME ZONES ON LOCAL TIME BASIS

# SPONSORS

**KSFO**

**560 FIRST IN SAN FRANCISCO**

## MEMO

*From the desk of*  
**R. W. WASSENBERG**  
*Executive Vice President*  
GENERAL MANAGER

### TO THE KSFO STAFF:

Please regard this memo in the nature of an annual report to you, the KSFO "Board of Directors" . . . . .

Within the past 12 months, beginning July 1, 1955, you have accomplished a tremendous job . . . one that seemed nearly impossible a year ago. Even the cold, hard facts and figures are impressive.

You have increased the KSFO audience by more than 25%. On the basis of current ratings, KSFO has 30% more audience than the second independent and 94% more audience than the third. KSFO now tops one network station and is shaded by two other network stations by only three-tenths of a rating point.

You have made it possible to lower our "cost-per-thousand-listeners" to the point where we can now deliver more listeners per dollar than any other station in San Francisco, network or independent.

You have served more advertisers (15.7% more) than any other radio station in San Francisco, and more than twice as many different advertisers as the third independent. And please note that our hard-and-fast rule for "no double-spotting" still stands, as listed in Standard Rate & Data.

You have increased our gross billing and our net profit by a percentage that is in close relation to the increase in your monthly pay checks. Yes, within the year, every one of you on the KSFO "Board of Directors" has had an increase in your earnings, and you have earned the increase.

Thanks a million!

*R. W. Wassenberg*

**\*MORE advertisers buy KSFO-560 than any other station in San Francisco.**

*KSFO's current list of NATIONAL and Regional advertisers include:*

- ALLSTATE INSURANCE
- AMPRO PRODUCTS
- BAFFLE BAR CANDY
- BELFAST BEVERAGES
- BENDIX APPLIANCES
- BURGERMEISTER BEER
- BLUE SEAL BREAD
- CALIFORNIA PACKING
- CALSO WATER
- CERTO-SURE JELL
- CHEVROLET DEALERS
- CRIBARI WINE
- CROSLY APPLIANCES
- EVEREADY BATTERIES
- EXLAX
- FALSTAFF BEER
- FOLGER'S COFFEE
- FORD DEALERS
- GREYHOUND BUS
- HOUSEHOLD FINANCE
- INTERSTATE BAKERIES
- KRAFT FOODS
- LOCAL LOAN
- MANISCHEWITZ WINE
- MENNEN BABY OIL
- MOTOROLA APPLIANCES
- MYSTIK TAPE
- MODE O DAY
- NATIONAL VAN LINES
- NORGE APPLIANCES
- PACIFIC SOUTHWEST AIRLINES
- PACKARD DEALERS
- PALL MALL
- PEPSODENT
- PHILCO PRODUCTS
- PLYMOUTH DEALERS
- REAL GOLD
- REGAL PALE BREWING
- SATURDAY EVENING POST
- SCHWEPES
- SEVEN UP
- SENDERALLA
- STOKELEY VAN CAMP
- SOUTHERN PACIFIC
- TANGEE
- TAREYTON FILTERS
- TWA
- WEBCOR
- WINSTON CIGARETTES

*. . . plus 91 local advertisers who listen to KSFO-560 as well as buy it.*

# KSFO

**FIRST IN  
SAN FRANCISCO**

WESLEY I. DUMM, PRESIDENT  
R. W. WASSENBERG, EXEC. VICE PRESIDENT & GENERAL MGR.  
FRANKLIN M. DUMM, SEC. TREASURER

### 3. What audiences do stations get beyond prime marketing areas?

Stations vary greatly in attracting audiences beyond market zone

Additional NSI Area Homes Beyond Metro		Average Station Audiences Beyond NSI Area		
Range	Average	Markets	Range	Average
8 Markets under 15%	12%	8 Markets	3%-26%	13%
6 Markets 15 to 20%	18%	6 Markets	2%-33%	15%
11 Markets 20 to 35%	30%	11 Markets	1%-70%	26%
5 Markets over 35%	40%	5 Markets	6%-116%	39%

Chart above is taken from Nielsen Station Index, covers 30 markets. The markets are grouped at left according to the percent of all radio homes that lie beyond the metropolitan area but are still within the NSI area. In the first market group for example, there are eight markets in which the NSI area homes lying beyond the metro area are 15% or less of the metro area homes. This indicates that the metro area is large. In other words, these are big cities. Roughly speaking, the higher the percent of NSI area radio homes beyond the metro area, the smaller the market is likely to be. So the lower you go, reading down the column at left, the smaller the market. In the smallest market group, the percent of homes beyond the metro area and within the NSI area is almost half of the metro area. Figures to the right deal with average station audiences and not homes. Note also they deal with audiences beyond the NSI area. In the bigger market groups, the audiences beyond the NSI area are relatively small. This is true despite the fact that there are many 50,000-watt stations in these markets. Tv data in the same market groups not shown here, do not show any particular pattern. In the first eight markets the average tv station audiences beyond the NSI area comes to 41%. In the second group it is 32%. In the third group it is 16%. And in the fourth group it is 26%. Within these averages variations are large (as in radio), an important lesson for timebuyers.

this fall, more than ever before . . .

**Nothing—  
but nothing  
outsells  
good old radio!**

OUR ADVERTISERS HAVE KNOWN IT FOR YEARS

**WIP**

610 KC

PHILADELPHIA

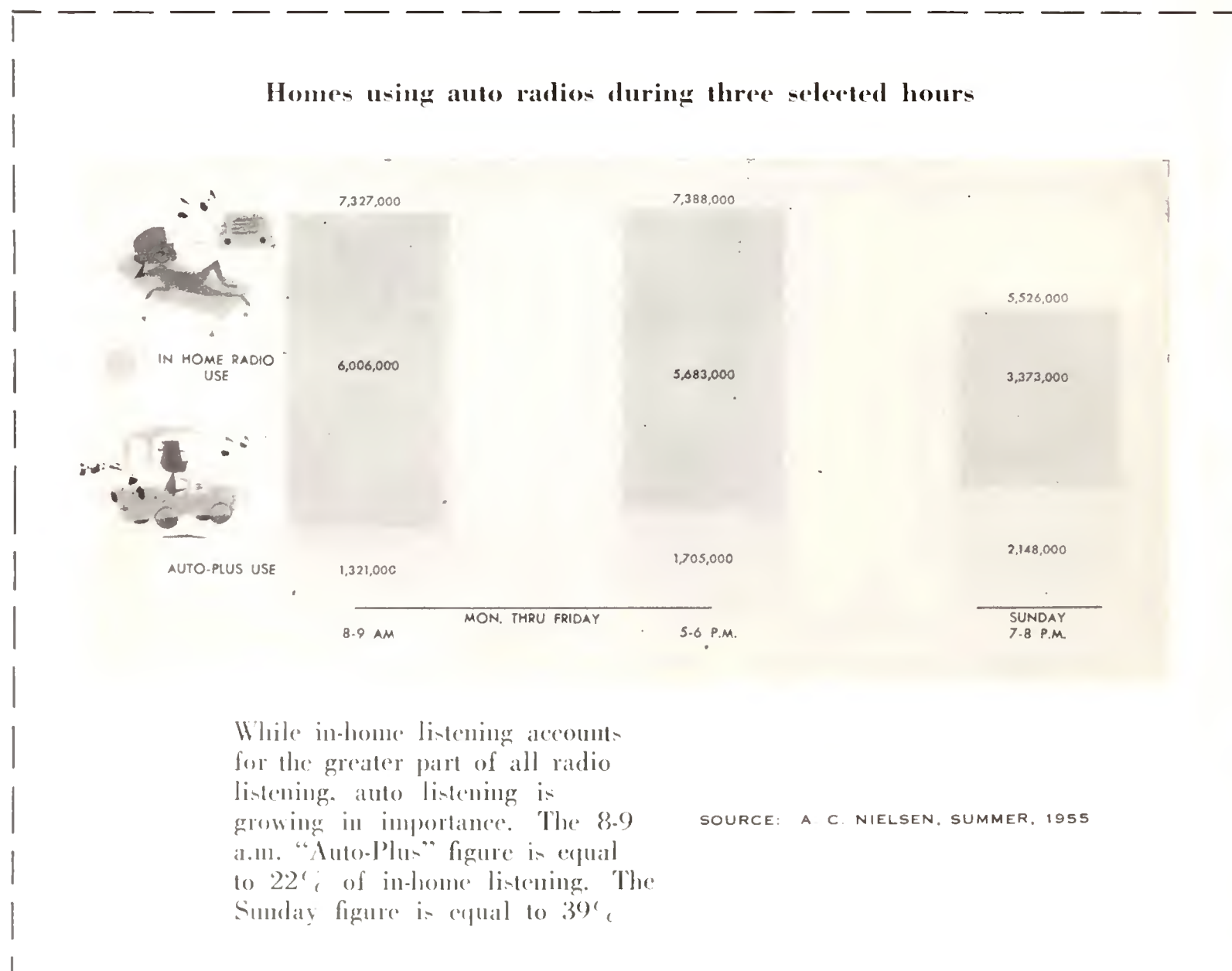
# IV. OUT-OF-HOME LISTENING

## 1. Where does out of home listening take place?

LOCATION OF OUT-OF-HOME LISTENING	SUMMER 1953			WINTER 1954			WINTER 1955																								
	Auto	61.8%	54.8%	55.2%	Work	25.5%	29.4%	25.4%	Visiting	14.1%	16.8%	15.6%	Portables	5.0%	0.9%	0.8%	Restaurants	3.9%	3.5%	3.9%	Retail Shops	6.3%	10.0%	8.4%	Schools, etc.	1.0%	1.6%	1.8%	Total	117.6%*	117.0%*

SOURCE: PULSE, AUG. 1953, NOV. 1954, DEC. 1955. MULTIPLE RESPONSES

## 2. How many homes use auto radios?





**RADIO'S GOT**

**NEW SALES  
ZING**

Cash in now on the big sales excitement buzzing in the Cincinnati and Birmingham radio markets. Put your radio advertising where it gets results . . . on WSAI and WILD, the two live-wire stations that get action for more and more sales-happy sponsors.

MEET THE MAN



SHERWOOD R. GORDON  
AND THE CREW



CHARLES A. BLACK



THOMAS W. THUMAN



CHARLES A. BASSETT



HAROLD O. PARRY

WHO BOOSTED WSAI TO A  
NEW HIGH WITH CINCIN-  
NATI ADVERTISERS . . . AND  
IS TURNING WILD INTO  
A HOT SALES SPOT WITH  
BIRMINGHAM SPONSORS.



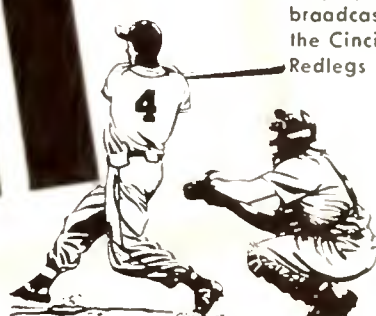
IN BIRMINGHAM . . .  
HAPPY  
SPONSORS  
ARE  
CHEERING!

**wsai**  
Music • News • Sports



IN CINCINNATI . . . BIGGER AUDIENCES ARE LISTENING!

**wild**  
Music • News • Sports



\* Carrying play-by-play broadcast of the Cincinnati Redlegs

Carrying play-by-play broadcast of the Birmingham Barons

THE NEW SOUNDS WITH A CASH REGISTER RING!  
GORDON BROADCASTING CO.

Sherwood R. Gordon  
President and Managing Director, WSAI

Charles A. Black  
Vice President and Managing Director WILD

Nat'l Representatives:  
Weed & Co.

### 3. How much does out-of-home listening add to in-home?

Percent out-of-home listening adds to in-home listening in 29 markets



Figures above are from Pulse's semi-annual study of out-of-home listening. In-home and out-of-home columns show percent of homes listening by average quarter hours seven days a week. Percentage plus is not measure of

homes using radio but ratio between in-home and out-of-home. Data covers Jan.-Feb. 1956 except Columbus, Dallas, Detroit, Fort Worth (Dec.-Jan.), Miami (Feb.-Mar.), New York (Feb.) and Cleveland (Mar.-Apr.)

**A. C. NIELSEN\*** makes WINN FIRST IN

# LOUISVILLE

**after only 90 days under NEW  
ownership and management**

**WINN leads all Louisville Stations during  
the important 3 to 6 p.m. period — never lower  
than 3rd place all day and night!**

The magic touch of Louisville's four great radio personalities on WINN produced this spectacular rise—JOHNNY MARTIN, BILL GERSON, JOE COX and PAT O'NAN.

*Plus* the most imaginative merchandising, the most dynamic promotions, the most creative programs ever produced or seen in Louisville.

WINN is Louisville's only 24-hour-a-day station, and in busy, booming Louisville 119 manufacturing plants work shifts all night long — pipe in WINN's exciting new programming for workers on the job!

**40,000**

**Louisville Homes for only  
\$8.00 on WINN**

**172,800**

**Louisville Homes for only  
\$30.00 weekly on WINN**

**Actual homes listening**

**BUY WINN TO SELL  
LOUISVILLE**

\*March 1956

**GLEN HARMON, Gen. Mgr.**

**FORJOE & CO., National Representative**

Associated with WALT Tampa —  
WMFJ Daytona Beach

## 4. What's the trend in out-of-home listening?

Percent homes listening out-of-home, winter and summer, 1951-1956

	1951	1952		1953		1954		1955		1956
	S	W	S	W	S	W	S	W	S	W
Atlanta		31		3.3	3.6	3.2	3.6	3.2		3.4
Baltimore			3.2	3.2	3.5	3.2	3.6	3.2		3.4
Birmingham		3.0	3.3	3.2	3.5	3.6	3.8	3.3	3.6	4.1
Boston	4.0	3.3	4.1	3.8	4.2	4.4	4.6	4.2	4.6	4.8
Buffalo	2.7		2.9		3.5	3.6	3.7	3.2	3.4	3.2
Chicago	2.9	2.6	3.2	3.1	3.7	3.9	4.3	4.1	4.2	4.0
Cincinnati	2.6	2.6	3.1	3.1	3.6	3.6	3.9	3.6	3.9	3.8
Columbus					3.1		3.2	3.1	3.3	3.4
Dallas					3.9			3.6	4.0	4.5
Detroit		3.0	3.0	3.0	3.8	3.9	4.2	3.9	4.2	3.8
Fort Worth										4.0
Houston			3.8		3.8	3.6	4.1	4.0	4.3	4.3
Kansas City					3.2		3.7	3.4		3.8
Los Angeles	4.1	3.5	4.3	4.2	4.4	4.5	4.8	4.5	4.7	4.4
Miami				2.9		3.1		3.3	3.7	4.4
Milwaukee						3.3	3.8	3.3	3.8	3.5
Minneapolis-St. Paul	3.1	2.9	3.3	3.1	3.4	3.4	3.8	3.7	3.9	3.7
New Orleans					3.2		3.7	3.3	3.4	4.4
New York	3.9	3.5	4.0	4.0	4.4	4.4	4.8	4.4	4.4	4.6
Philadelphia	3.5	3.3	3.7	3.5	3.8	3.6	3.9	3.9	4.0	3.8
Pittsburgh		3.6				3.4		3.5	3.9	3.6
Portland, Ore.								3.6		3.9
Richmond					2.9	3.1	3.2	2.9	3.0	3.1
St. Louis		2.4			3.4	3.5	3.8	3.8	4.2	3.9
San Diego					3.2		3.5	3.5	3.8	3.6
San Francisco	4.1	3.8	4.3	3.9	4.4	4.1	4.2	4.2		4.5
Seattle		2.6	3.1	2.8	3.2	3.2	3.5	4.4	4.2	4.1
Washington, D. C.		3.1	3.6	3.2	3.6	3.7	4.0	3.7	3.9	3.7
Median	3.5	3.1	3.3	3.2	3.6	3.6	3.8	3.6	3.9	3.8

Pulse, which has been measuring out-of-home listening in important markets since 1951, finds a small but consistent rise in such listening during the past five years. Though ratings are subject to standard statistical errors the large number of homes covered in the studies above gives the median figures a high degree of accuracy. A number of cities show significant rises in out-of-home listening in five years. "S" is for summer and "W" is for winter.

For over eight years

# K-NUZ LEADS!

HOUSTON IN  
*cost per thousand*

## HOOPER • PULSE • NIELSEN

Here's A Hot Availability

11:15-11:30 a m

**K-NUZ**

Net. Station "A"

Net. Station "B"

Net. Station "C"

Net. Station "D"

Ind. Station "A"

Ind. Station "B"

Ind. Station "C"

Pulse\*

Weekly  
Cost (M-F)\*\*

**5.5**

**\$160.00**

**3.1**

**345.00**

**3.3**

**210.00**

**5.1**

**375.00**

**3.4**

**264.00**

**2.0**

**150.40**

**1.9**

**200.00**

**1.5**

**150.00**

\* Pulse, Jan.-Feb., 1956

\*\* Open Rate (time only)

# K-NUZ

Houston's Top-Rated 24 Hour Music & News



"Big Mike No. 1"



"Big Mike No. 2"



"Big Mike Studio"

For Further Information, Contact

**FORJOE and COMPANY**

San Francisco • Dallas • Atlanta • Philadelphia • Los Angeles • New York • Chicago

In Houston Call

**DAVE MORRIS, Jackson 3-2581**



**NOBODY'S  
LISTENING  
BUT PEOPLE**

**-4,115,000  
EVERY  
MINUTE!**

Five days a week, 12:00 noon to 2:45 pm, CNYT an average of 4,115,000 people a minute listen attentively to CBS Radio.

Mostly, they're homemakers, too busy for other advertising media. They're listening to the 11 dramatic serials that are the strongest lineup in all daytime radio.

In the course of one week, these programs reach one out of every four households in the U.S.



*From left to right:*

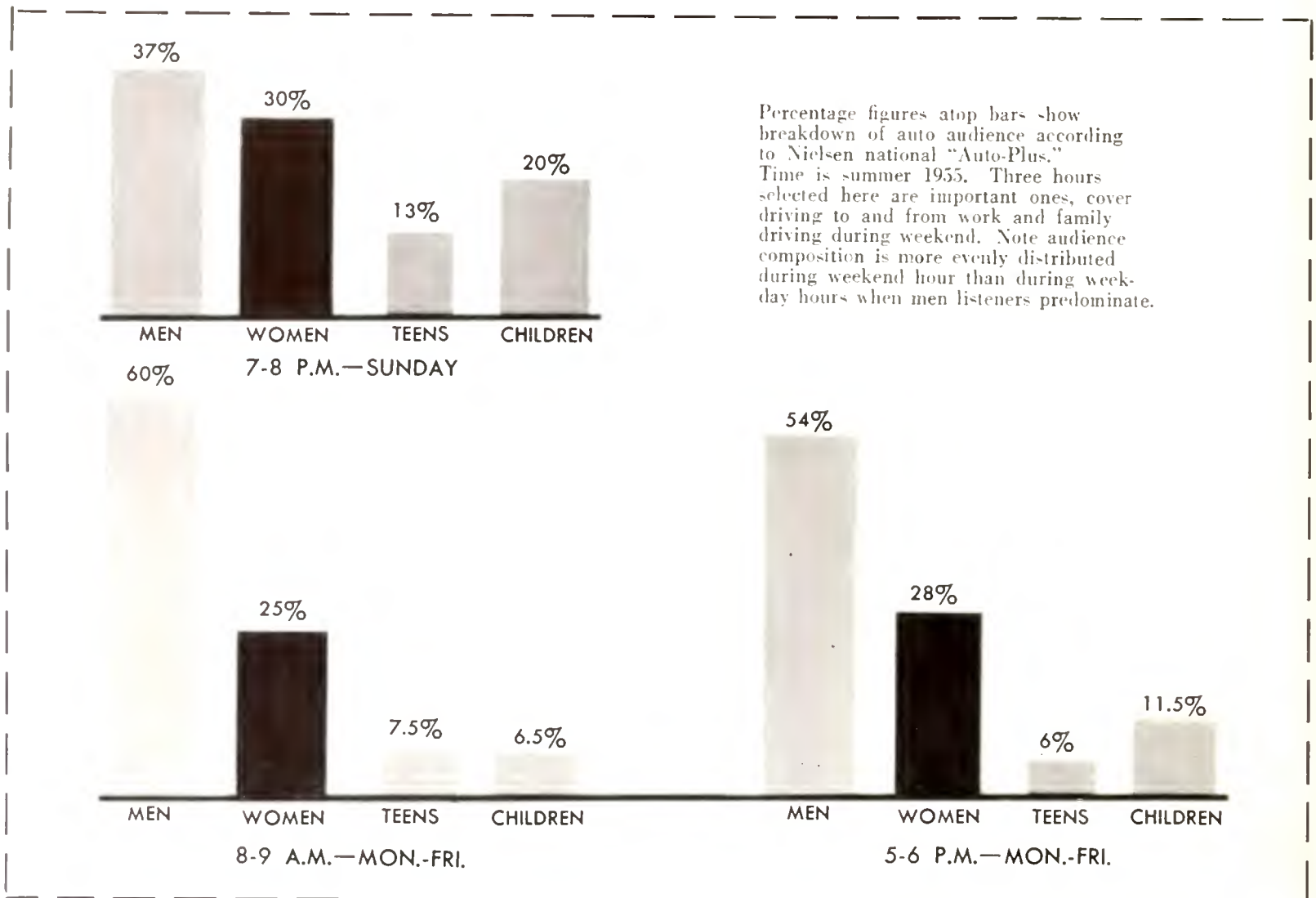


12:00 N. WENDY WARREN & THE NEWS  
12:15 PM BACKSTAGE WIFE  
12:30 PM ROMANCE OF HELEN TRENT  
12:45 PM OUR GAL SUNDAY  
1:00 PM ROAD OF LIFE  
1:15 PM AUNT JENNY  
1:30 PM YOUNG DR. MALONE  
1:45 PM GUIDING LIGHT  
2:05 PM RIGHT TO HAPPINESS  
2:15 PM SECOND MRS. BURTON  
2:30 PM THIS IS NORA DRAKE

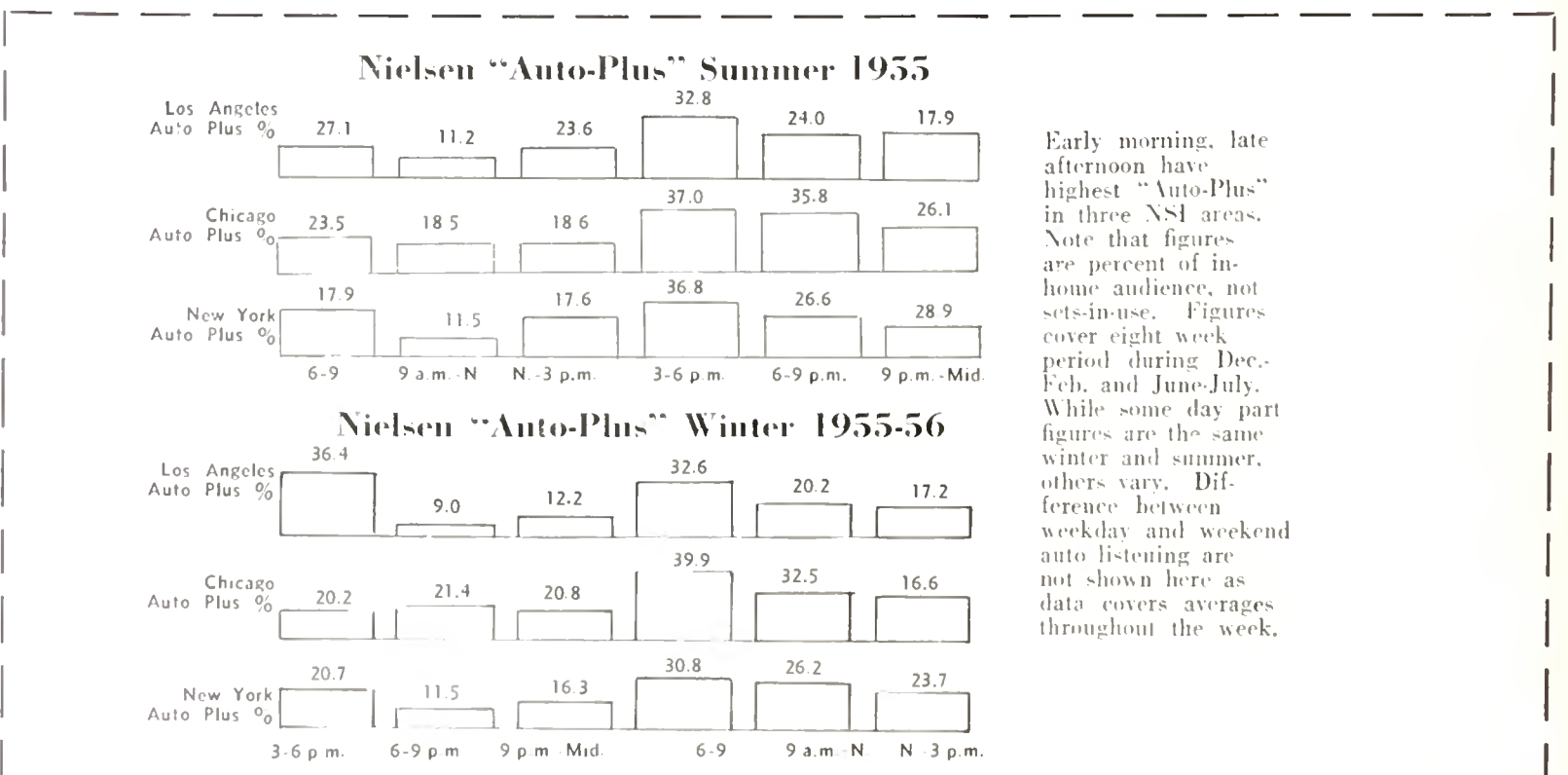
this is the right time to buy...

# THE CBS RADIO NETWORK

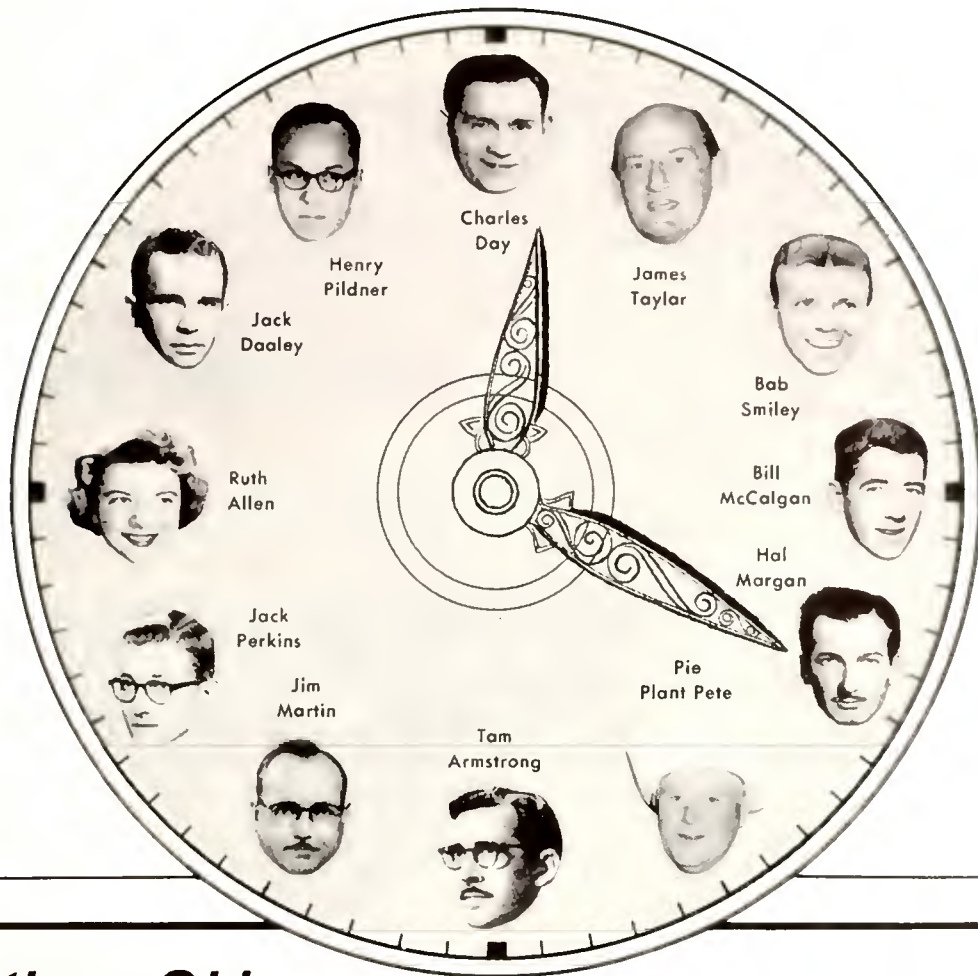
## 5. What's the audience composition of auto radio?



## 6. How does auto listening vary summer and winter by day parts?







*In Northern Ohio*  
**FRIENDLY VOICES  
 ROUND THE CLOCK**

**WGAR**

**DIAL  
 1220**

**CLEVELAND'S FRIENDLY STATION ...**

Throughout the busy day at Cleveland's friendliest station, a steady procession of familiar and welcomed voices is beamed to the biggest buying concentration in northern Ohio . . . the attentive, well-heeled audience of WGAR.

These dozen personalities (and others, too), on whom northern Ohio relies for news, sports and entertainment, are capable salesmen as well. Their friendly, persuasive voices can cajole the maximum buying action for your products in this 6-billion-plus market. Get the facts now from a WGAR representative.



Measure of a  
 Great Radio Station

**WGAR**

**THE STATION WITH 4 1/2 MILLION FRIENDS IN NORTHERN OHIO**

CBS • Cleveland • 50,000 Watts • The Peoples Broadcasting Corporation • Statler Hotel • Cleveland 1, Ohio • PR 1-0200

Represented Nationally by

**THE HENRY I. CRISTAL CO., INC.**

New York • Boston • Chicago • Detroit • San Francisco

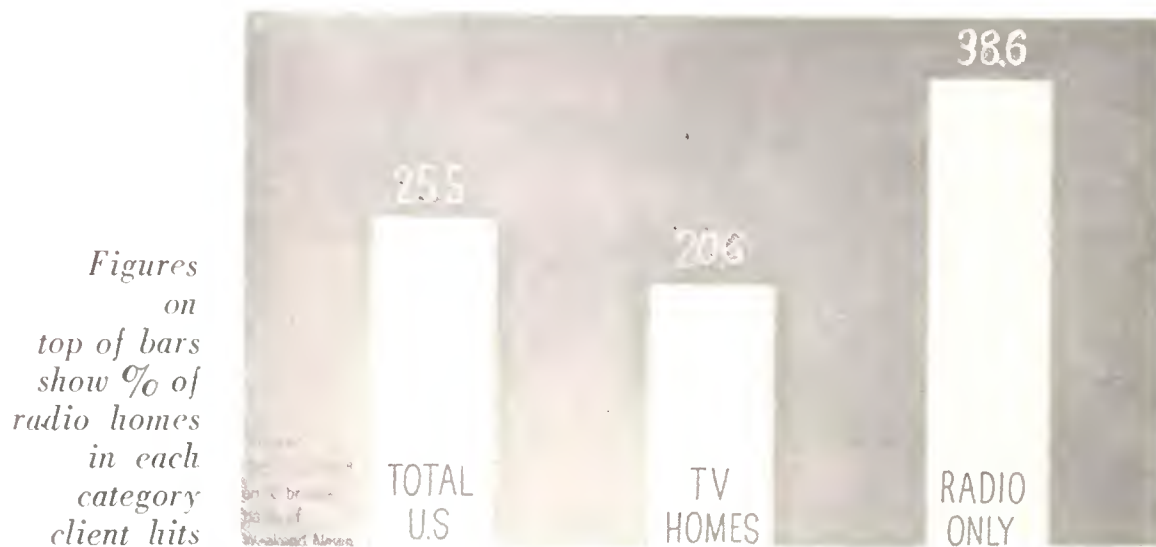
# V. RADIO NETWORK PATTERNS

## NETWORK RADIO TODAY

The charts in this section illustrate how network radio is being bought today in smaller and more numerous segments and what size audiences the advertiser can get

### 1. How much audience can an advertiser accumulate?

#### A. With a weekend news package?



SOURCE: NIELSEN, OCT. 1955, BASED ON 18 BROADCASTS OF ABC RADIO'S WEEKEND NEWS

#### B. With short announcements?

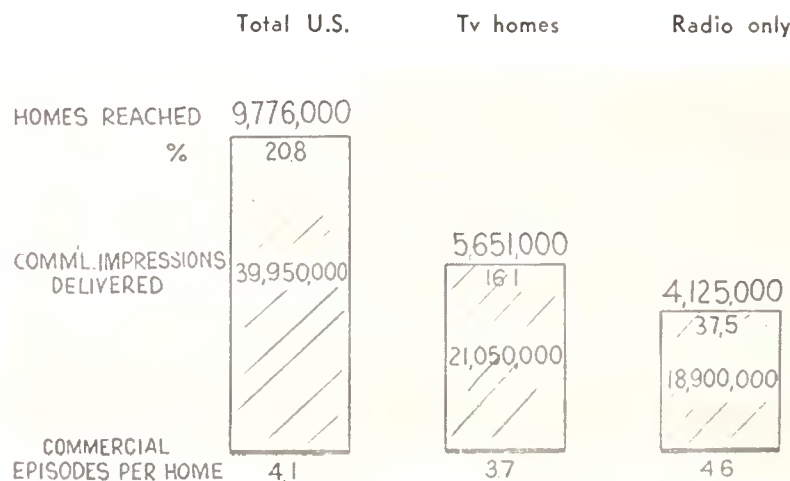


Chart shows weekly cume audience hit by 50 6-second anncts. on NBC Radio week of 15-21 April 1956. Source is Nielsen

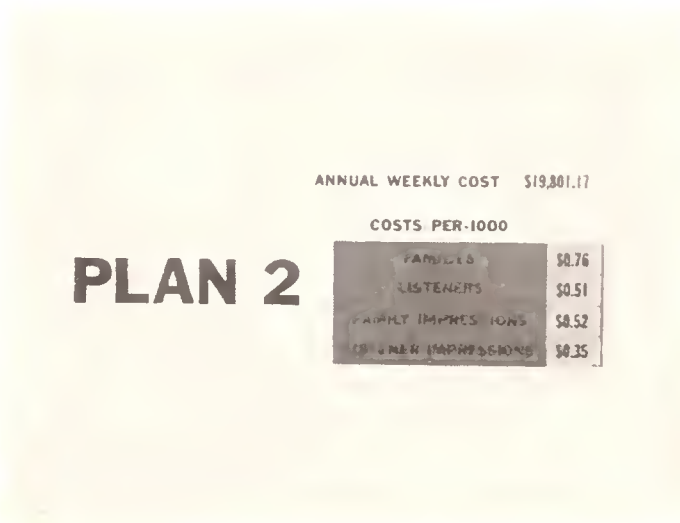
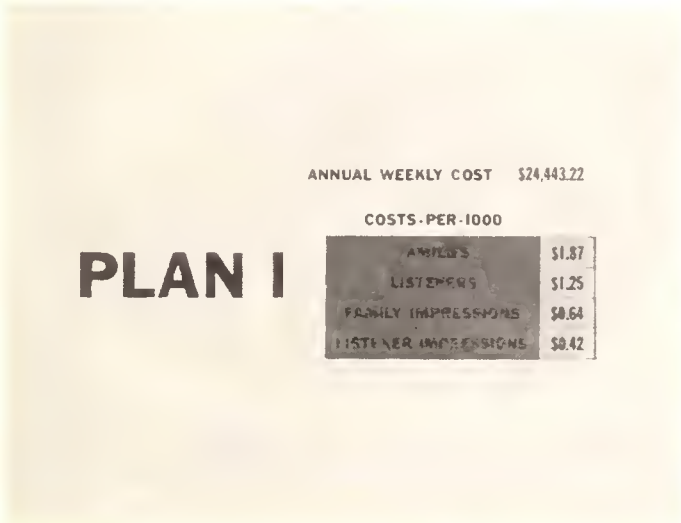
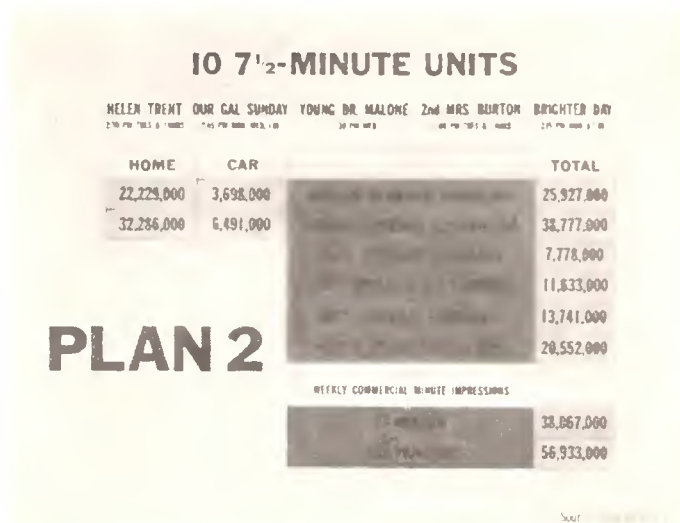
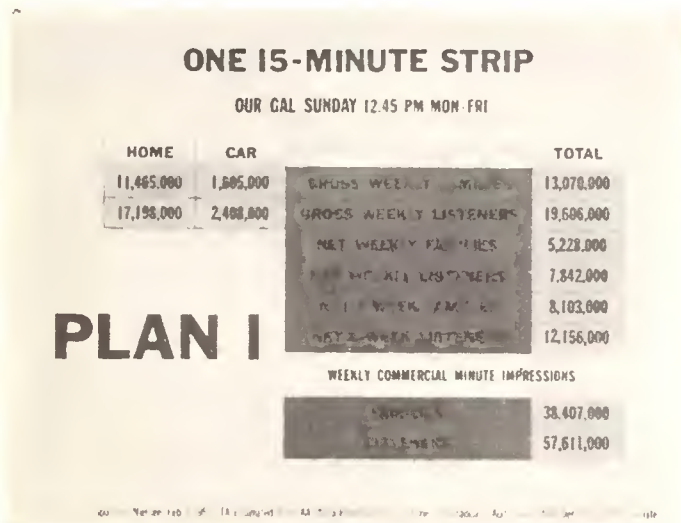
#### C. With a daytime strip in four weeks?

	%	Homes	Avg. Episodes
Cume audience	12.7	5,944,000	4.7
Turnover			4.2
Avg. Per broadcast Rating	3.0	1,404,000	

Three methods of using network radio are illustrated above. Figures at bottom are for a typical five-day daytime weekday strip during Jan.-Feb. 1956, are based on Nielsen data. Note that in the two top charts the bar heights indicate different things. In chart "A" height of each bar shows percent of radio homes reached within each of the three categories measured. In chart "B" the height of each bar indicates the actual number of homes reached. The three charts are not meant to be compared. In judging whether one type of buy is better than another, advertiser must take into account type of product, type of message, cost-per-1,000, different homes reached, and so on.

## 2. How do daytime strip buys compare to scattered segments?

### Audience and cost comparisons, strip vs. segments, CBS Radio



These two plans illustrate how current tend of buying scattered segments reaches more different homes at less cost-per-1,000 than buying one program strip. However, purchaser of one strip gets just about as many commercial impressions since he gets just as much commercial time as in the 10 segments. Choice, then, is a matter of whether advertiser wants to hit same homes over and over or reach more different homes less often. In charts above, six-minute (or total) audience is estimated from Nielsen average minute audience. Time covered is Feb. 1956. Auto listening is included with assumption that auto share of audience is same as in-home share of programs measured. Number of listeners from Nielsen, Nov.-Dec. 1955. Audience turnover is estimated. Note that both plans involve programing during the early afternoon. All shows are CBS Radio's.

### 3. How has network radio's cost-per-1,000 changed in 10 years?

**Cost-per-1,000 home impressions day and night 1946 vs. 1956**

**Evening**

	<b>April 1946</b>	<b>April 1956</b>
a. Average cost per commercial minute, NBC	\$8,415	\$1,577
b. Number of minutes	1	5
c. Total cost, time and talent	\$8,415	\$7,885
d. Average minute rating, NBC	10.1	2.7
e. U.S. radio homes	33,998,000	47,000,000
f. Homes per minute, NBC	3,434,000	1,269,000 (d × e)
g. Home minutes of commercial delivered	3,434,000	6,345,000 (b × f)
h. Cost-per-1,000 home minutes	\$2.45	\$1.24

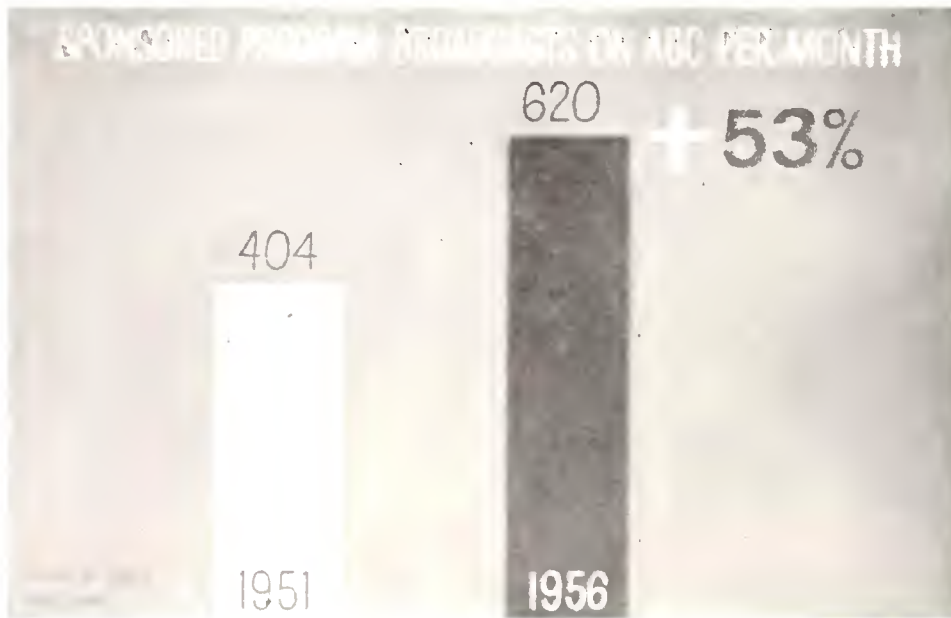
**Daytime**

	<b>Daytime Serials April 1946</b>	<b>"WEEKDAY" Frequency April 1956</b>
a. Weekly cost, 13 week basis, NBC	\$25,500	\$25,725
b. Number of commercials	15 (1 min)	49 (30 sec)
c. U. S. radio homes	33,998,000	47,000,000
d. Average minute rating, NBC	6.0	1.5
e. Homes per minute, NBC	2,040,000	705,000 (c × d)
f. Home commercial impressions delivered	30,600,000	34,545,000 (b × e)
g. Cost-per-1,000 home impressions	\$.83	\$.74

Audience figures above come from Nielsen Radio Index. Evening data shows that though audience is down, low cost of minutes enables advertiser to buy more of them for same money, hence make more home impressions. Daytime data

stresses use of shorter-length commercials in 1956 but total commercial time is still greater than 1946 figures, so comparison is considered valid. The network is comparing 15 commercial minutes in 1946 vs. 24½ minutes in 1956.

### 4. How has no. of sponsored broadcasts changed (1951-56)?

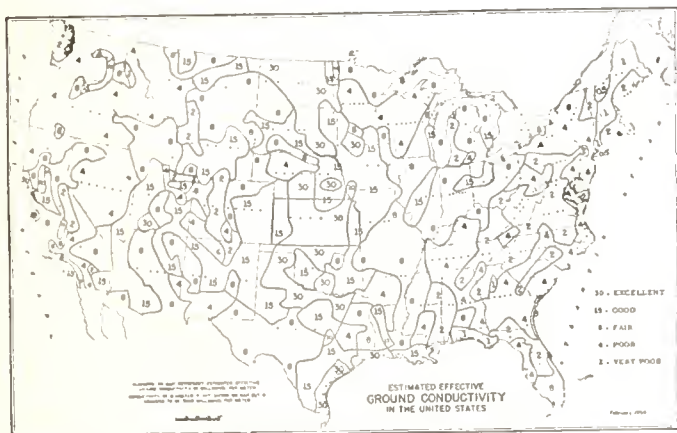


Data at left, based on 1 Feb. each year points up use of smaller program segments by advertisers, a trend that is found on all radio networks. But total time sold on all networks is less today than it was in 1951.

# LET'S GET BACK TO RADIO BASICS

On the occasion of WIBW's 30th anniversary, we made a survey and came up with some startling findings. Only a handful of old timers are familiar enough with basic radio facts to judge the effectiveness of a station's coverage and audience.

Because distorted "salesmanship" and half truths have jeopardized the foundation upon which radio has been built, we are reproducing TWO BASICS OF RADIO COVERAGE that will help guide your selection of any U.S. station. Study them. Use them. They're fundamentals.



## Down To Earth

The better the ground conductivity, the better any station's signal. The first step in evaluating a station's coverage is to locate it on this map. Note that WIBW is favored with the nation's highest ranking ground conductivity. This means that people living in four states can hear WIBW clearly, easily. And it's this same, wonderful soil that accounts for the rich Kansas farm land and the wealth of the farm families that make up the majority of WIBW's steady listeners.

## Power Is Not Enough

The higher a station's frequency, the smaller its coverage. High power and high frequency cancel each other out. For example, let's check WIBW on this table. Our 5,000 watts on 580 kc., with *excellent* ground conductivity delivers a socking DAYTIME half-millivolt signal *in every direction* for 200 miles. No wonder the old timers use WIBW so consistently. They're getting RESULTS because they're getting maximum coverage at minimum cost. Isn't this something that you too should consider?

APPROXIMATE RADIUS OF HALF-MILLIVOLT CONTOUR - DAYTIME						
Power	Frequency	Excellent Ground	Good Ground	Fair Ground	Poor Ground	Very Poor Ground
Clear Channel Stations 50,000 watts	( 640kc	302 miles	207 miles	151 miles	113 miles	76 miles
	( 870kc	217 "	150 "	109 "	82 "	54 "
	( 970kc	132 "	132 "	96 "	72 "	48 "
	(1190kc	160 "	106 "	77 "	58 "	39 "
	(1460kc	125 "	85 "	62 "	47 "	31 "
Regional Channel Stations 5,000 watts	( 550kc	237 "	162 "	118 "	80 "	59 "
	( 630kc	205 "	141 "	105 "	77 "	51 "
	( 880kc	145 "	97 "	71 "	53 "	35 "
	( 950kc	131 "	90 "	60 "	49 "	33 "
	(1220kc	101 "	69 "	50 "	38 "	25 "
Local Channel Stations 550 watts	(1200kc	54 "	38 "	27 "	20 "	14 "
	(1500kc	43 "	30 "	22 "	16 "	11 "

PRINTERS' INK for April 26, 1950

For free 8 x 10 copies of the above charts, call your Capper Man



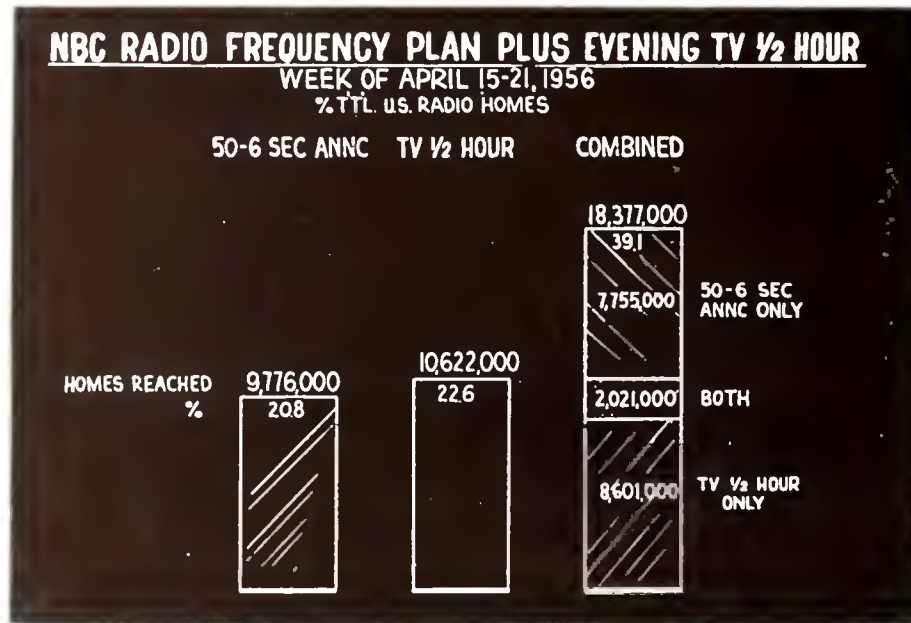
OUR  
30th  
YEAR

TOPEKA, KANSAS  
Ben Ludy, Gen. Mgr.

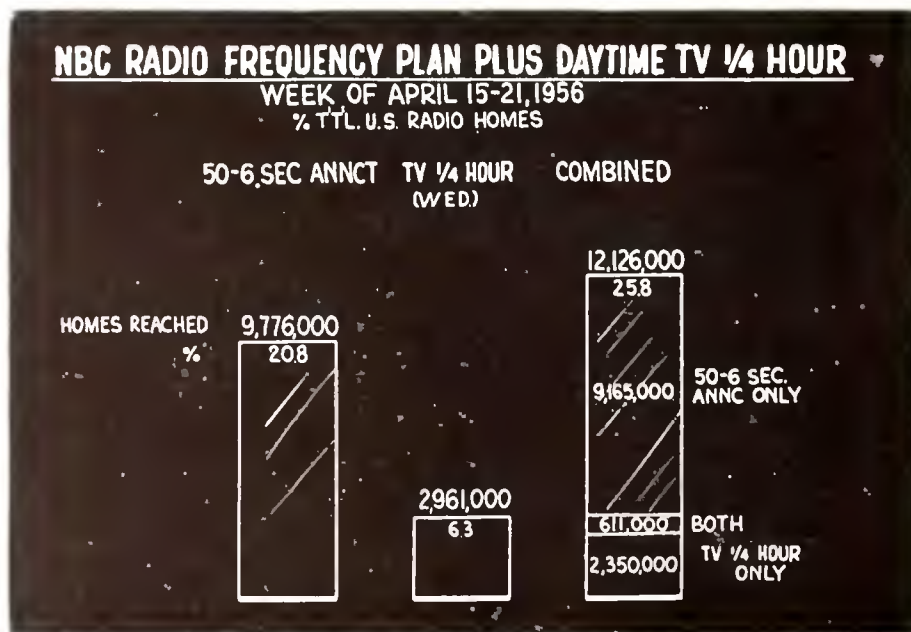
WIBW & WIBW-TV in Topeka  
KCKN in Kansas City  
Rep. Capper Publications, Inc.

# 5. To what extent do network radio and tv audiences overlap?

Daytime network radio and nighttime network tv



Daytime network radio and daytime network tv



Shown above are two typical examples of the extent to which the two network media overlap. There will be differences in overlap, of course, depending on what buys the advertiser makes. Both charts compare 50 6-second announcements

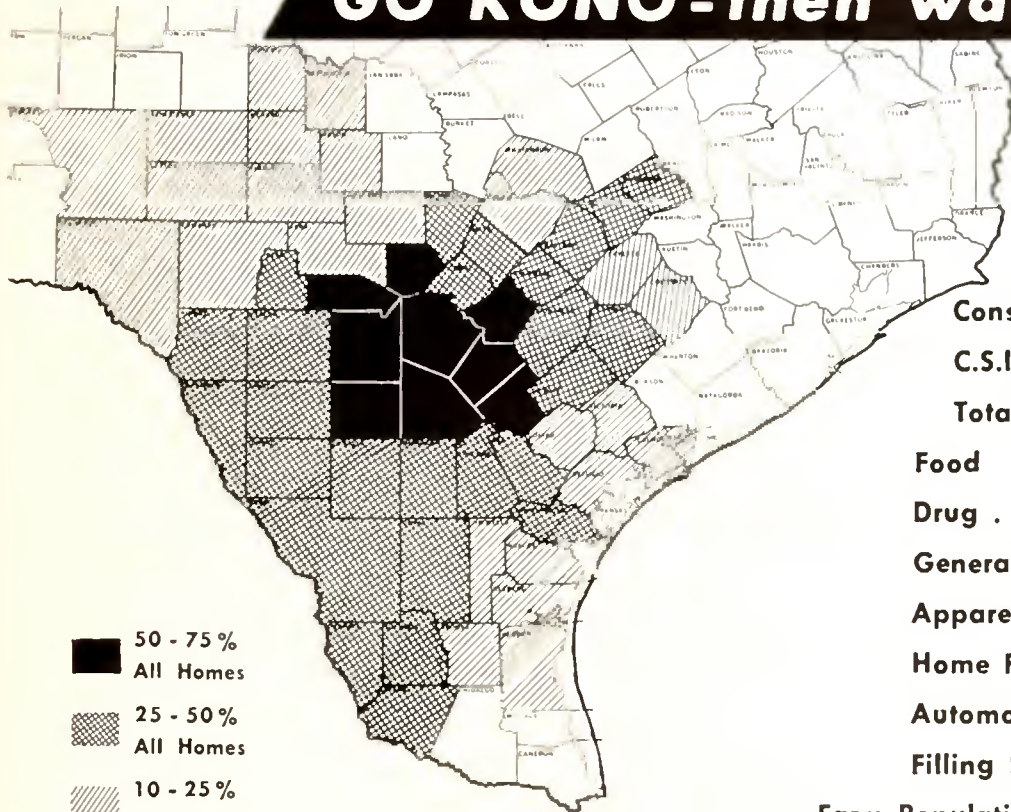
during the day with tv buys, in one case a daytime web tv quarter hour and, in the other, a nighttime web tv half hour. Bar heights indicate percent of U. S. radio homes reached. Overlap is about 10% in top, 5% in bottom chart




# GO KONO

the Leading Independent Station  
in the Great Southwest

**COMMANDING THE LISTENERSHIP  
OF 63 COUNTIES!**

**GO KONO - then watch KONO GO!**



 50 - 75 %  
All Homes  
 25 - 50 %  
All Homes  
 10 - 25 %  
All Homes

Coverage: 1953 NIELSEN SURVEY

Population . . . . .	1,736,900
Households . . . . .	469,750
Consumer Spendable Income	\$2,324,554,000
C.S.I. per Household . . . . .	\$ 4,124
Total Retail Sales . . . . .	\$1,842,526,000
Food . . . . .	\$ 419,787,000
Drug . . . . .	\$ 49,610,000
General Merchandise . . . . .	\$ 201,712,000
Apparel . . . . .	\$ 104,018,000
Home Furnishings . . . . .	\$ 92,314,000
Automotive . . . . .	\$ 420,378,000
Filling Station . . . . .	\$ 144,243,000
Farm Population . . . . .	223,900
Gross Farm Income . . . . .	\$ 412,273,000

SOURCE:  
SRDS 1956 estimates of  
consumer market data.

H-R Representatives Natiinally  
Clarke Brown Co.  
South & Southwest



Independent Since 1927

## 6. Does buyer of segments get full clearance for each one?

How partial clearance can add up to full clearance

### COMPOSITE FULL NETWORK COVERAGE

MARKET	TOTAL CLEARED OF 22	WEEK-END NEWS SATURDAY CLEARANCE												
		A	B	C	D	E	F	G	H	I	J	K	L	M
ABERDEEN	14		●	●	●		●	●	●	●	●			●
ADRIAN	8	●	●						●		●	●		
AKRON	14	●	●		●		●				●	●	●	●
ALBANY, GA.	18	●	●	●		●	●	●	●	●	●	●	●	
ALBANY, N.Y.	21	●	●	●	●	●			●	●	●	●	●	●
ALBERT LEA	17		●	●		●			●	●	●	●	●	
ALBUQUERQUE	14		●	●	●	●	●	●	●	●	●	●		●
ALTOONA	19	●	●	●	●	●	●	●	●	●			●	●
AMARILLO	21		●	●		●	●	●	●	●	●	●	●	●
ANN ARBOR	18	●	●	●	●	●			●	●	●	●	●	●
ANNISTON	18	●	●	●	●	●			●		●		●	●
ASHVILLE	17	●	●	●			●	●	●	●	●	●	●	●
AVERAGE CLEARANCE		COMPOSITE CLEARANCE=100%												

Chart above shows small section of network clearances for ABC Radio Saturday news package. Each letter above box represents a five-minute newscast. Each dot represents a newscast cleared. While every market shown

does not clear every newscast, each market clears most of them so that buyer of package gets 100% "composite clearance." Average clearance of 22 newscasts for the dozen markets shown is 17 newscasts a good score.

## 7. What were the top rated shows this past season?

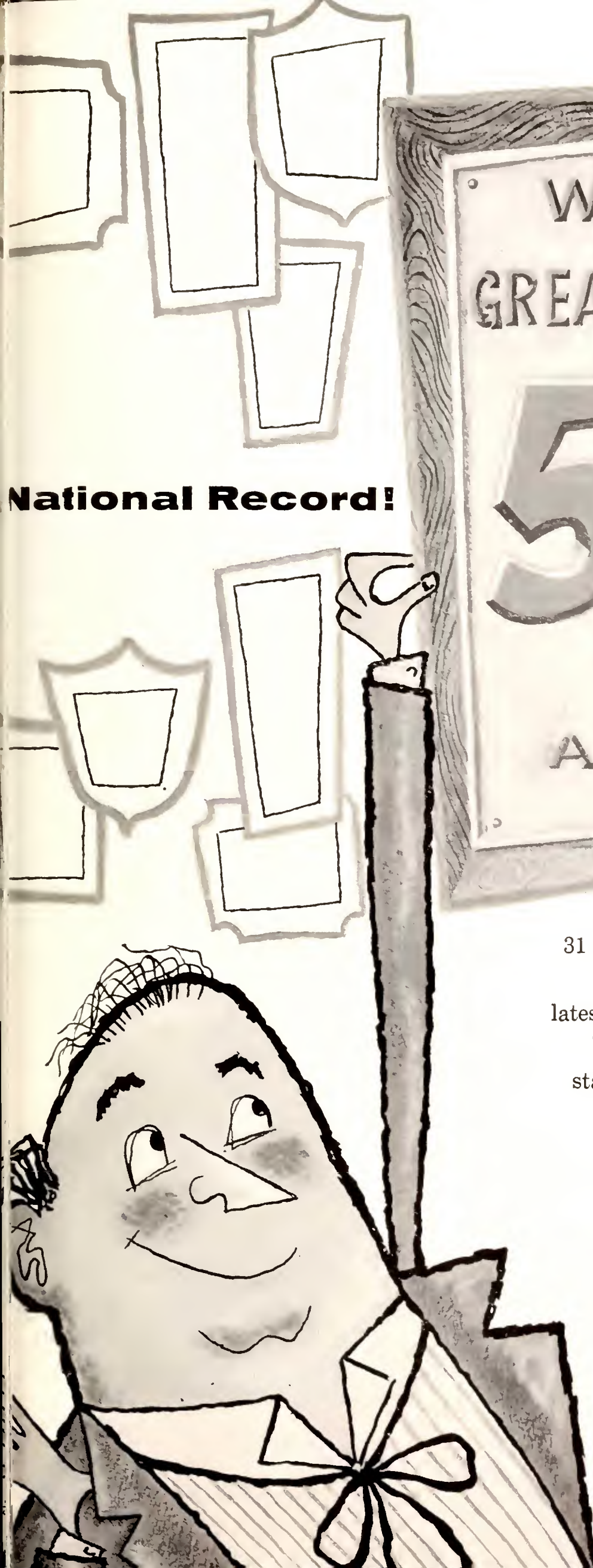
### Nielsen Top Tens

Each one of the 17 shows to the right hit the Nielsen Top Ten list at least once during the period from November 1955 through January 1956. Note the high percentage of soap operas in the list. Shows are arranged alphabetically rather than in order of rating. Three of the shows are one-shots, two of which were grid games.

Arthur Godfrey, Time  
Aunt Jenny  
Christmas Sing with Bing  
Dragnet  
Edgar Bergen  
Guiding Light  
Ma Perkins  
Perry Mason  
Our Miss Brooks

Pro Football Championship Game  
Road of Life  
Romance of Helen Trent  
Rose Bowl Football Game  
This is Nora Drake  
Two for the Money  
Wendy Warren  
Young Dr. Malone





WCCO RADIO  
 GREATEST <sup>IN</sup> THE NATION  
 WITH  
**56.1%**  
 SHARE  
 OF  
 AUDIENCE

**National Record!**

Of all the awards won by WCCO Radio in its 31 years of broadcasting (*and there've been dozens ranging from Peabody to what-have-you*), none means so much to the advertiser as the latest from our listeners. It's a 56.1 per cent share of audience, which stands as a national record. That's the greatest share captured by any station in any of the 27 major markets currently measured by the A. C. Nielsen Company!

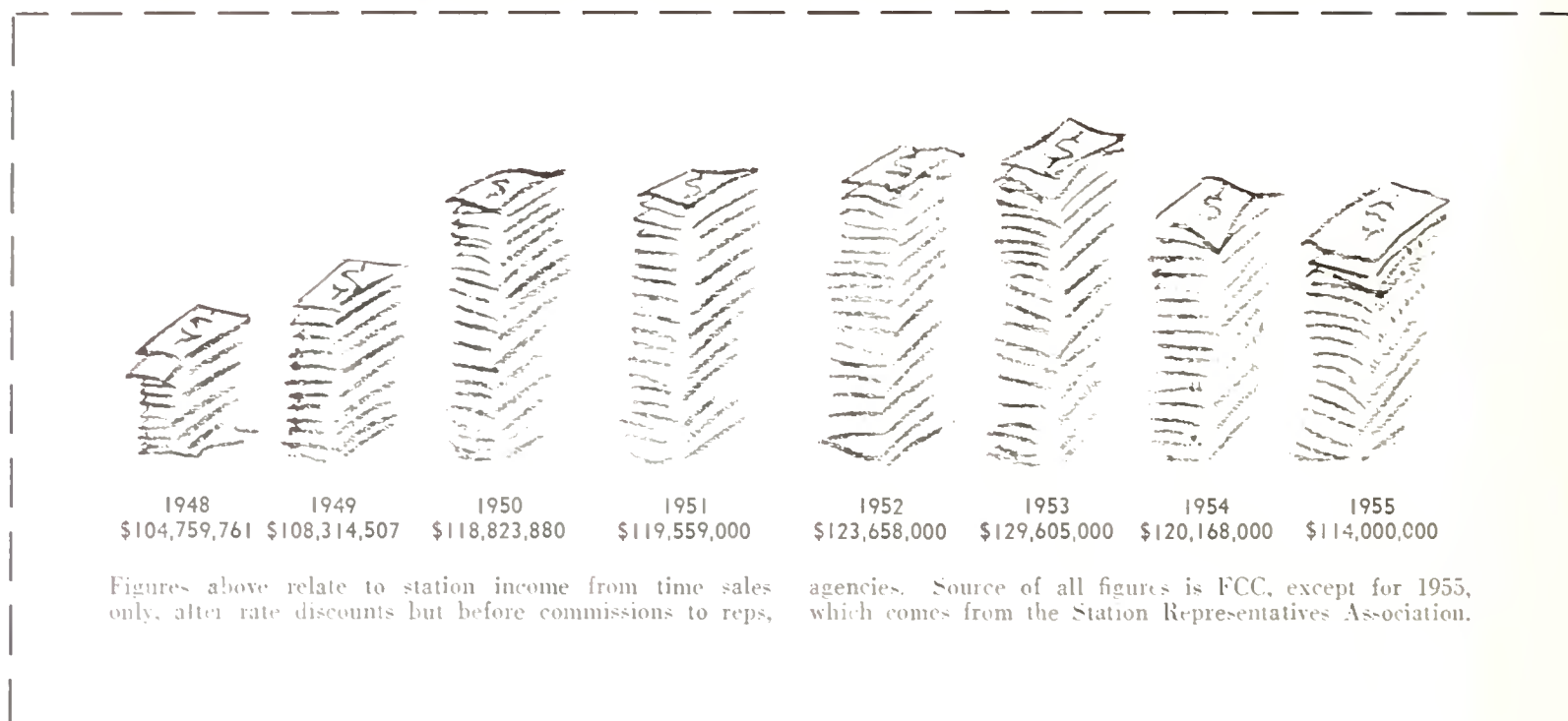
<b>More People Listen to WCCO Radio Than All Other Minneapolis-St. Paul Stations Combined!</b>	
<b>WCCO Radio</b> . . . . .	<b>56.1%</b>
Station B . . . . .	9.3%
Station C . . . . .	8.2%
Station D . . . . .	8.2%
Station E . . . . .	7.5%
Six other stations . . . . .	10.7%
<i>Nielsen, March 1956, total station audience, total day, seven-day week.</i>	

**WCCO Radio**

*The Northwest's 50,000 Watt Giant  
 Minneapolis • St. Paul  
 Represented by CBS Radio Spot Sales*

# VI. RADIO SPENDING, COSTS

## 1. How much have advertisers spent for spot radio time?



## 2. What's the gross daytime cost of a spot radio campaign?

**Total gross daytime costs by station groups**

Station Places	Population Groups	30-Min.	15-Min.	1-Min.	Station Break
40	500,000 and over	\$6,022	\$3,964	\$1,771	\$1,396
46	250,000 to 499,999	3,382	2,240	780	698
91	100,000 to 249,999	4,895	3,205	1,048	934
30 (Est.)	50,000 to 99,999	1,205	802	258	225
148 (Est.)	25,000 to 49,999	5,390	3,290	964	842
1045 (Est.)	under 25,000	27,736	17,385	4,848	4,092

The dollar figures above are totals for each station group. They are based on one-time rate for the highest-cost station in each market. Nighttime rates are substantially the same, except for markets of 500,000 and over where 15- and 30-minute rates are 30% higher, minutes or less 14% higher. Data is based on May 1956 rates. Source: SRA.

## 3. What's the ratio between night and day spot radio rates?

Year	Ratio of Nighttime to Daytime Rates
1946	1.76
1950	1.78
1952	1.70
1956	.94

Continuing study of spot radio rates by the Katz Agency shows that nighttime rates are now, on the average, 6% lower than daytime rates. Between 1916 and 1950 there was an almost parallel increase in both daytime and nighttime rates. Between 1950 and 1952, there was a slight increase in daytime rates with nighttime rates remaining relatively static. Since 1952 there has been a moderate decrease in daytime rates, which are now about 13% less than in 1952. On the other hand, nighttime rates have come down considerably. This year nighttime rates are a little less than half of their 1952 level. The figures on the left compare nighttime rates to the daytime rate level. As the data indicates the relationship was stable between 1916 and 1952, after which nighttime cost fell.



# Pulse \* Proves **WWVA TOP MAN** **on the VOTEM POLL**

**1<sup>st</sup>** In LISTENING AUDIENCE in this 43-county survey: *Triple the listeners of the next area station!*

**1<sup>st</sup>** In EACH OF 504 PROGRAM PERIODS morning, afternoon and night, *seven days a week!*

**1<sup>st</sup>** In the sky-rocketing Wheeling Metropolitan Market . . . vibrant with new industry . . . lusty with buying power!

## WWVA SUPREME WHERE 5 MILLION PEOPLE SPEND 5½ BILLION DOLLARS

*PULSE NOV.-DEC. 1955	MONDAY THRU FRIDAY			SATURDAY			SUNDAY		
	MORN.	AFTN.	NITE	MORN.	AFTN.	NITE	MORN.	AFTN.	NITE
<b>WWVA</b>	<b>35</b>	<b>35</b>	<b>40</b>	<b>33</b>	<b>32</b>	<b>36</b>	<b>36</b>	<b>37</b>	<b>43</b>
"B"	10	10	11	10	9	9	7	9	9
"C"	5	7	5	5	7	12	4	6	6

These counties are the center core of the WWVA coverage territory. You have complete domination with WWVA—ONE Station—ONE Billing PLUS a bonus audience in 29 additional counties.

### SALES OFFICES:

NEW YORK: Eldorado 5-7690

- Tom Harker, V.P.  
National Sales Director
- Bob Wood  
National Sales Manager

CHICAGO: Franklin 2-6498

- Paul Evans  
Midwest Radio Sales Mgr.

SAN FRANCISCO: Sutter 1-8689

- Gayle V. Grubb  
Pacific Coast Radio Sales Mgr.

NATIONAL REPRESENTATIVES:

- John Blair & Company



50,000 WATTS • CBS RADIO • 1170 ON THE DIAL  
 COVERING THE HEART OF INDUSTRIAL AMERICA FROM

**WHEELING, W. VA.**

## 4. How much spot radio is needed to reach saturation levels?

You need announcements totaling this number of rating points to . . .

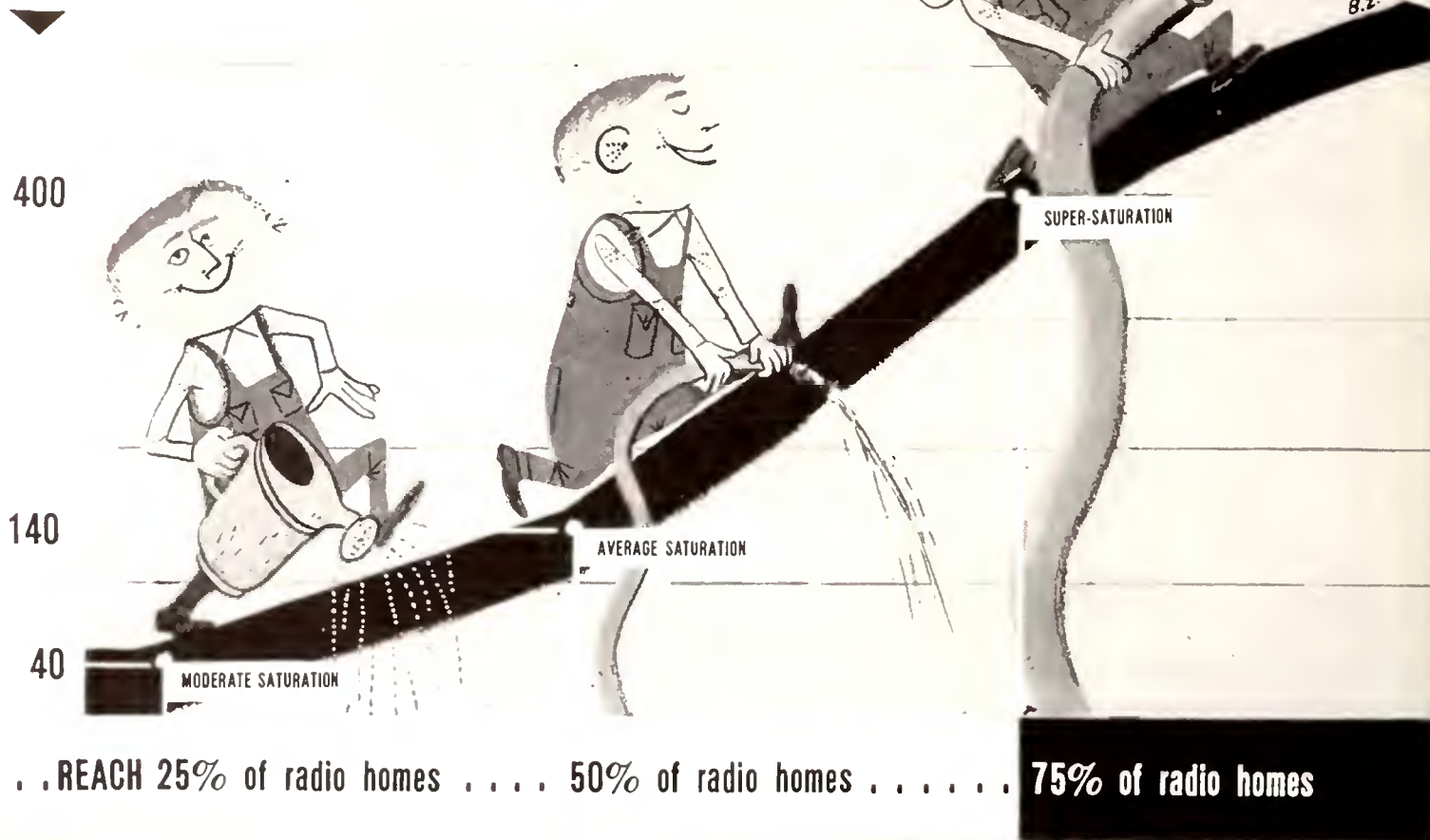


Chart above is based on formula developed by Colgate ad agencies. Reference to rating points in charts refers to simple arithmetic sum of ratings bought by client. Chart

gives a rough indication, not exact measure, is slanted to use in major markets with considerable station competition. Note rating points rise much faster than homes.

## 5. How have radio networks divided gross time billings (1945-55)?

	CBS	NBC	ABC	MBS
1945	34%	34%	21%	11%
1946	31	35	21	13
1947	31	34	23	12
1948	31	35	22	12
1949	34	34	22	10
1950	39	33	19	9
1951	40	31	19	10
1952	37	29	21	13
1953	39	28	19	14
1954	39	25	21	15
1955	39	27	21	13

SOURCE: PIB. 1955 FIGURES ARE JAN.-JULY ONLY

*The Prestige Station of Wichita, Kansas*

# KANS



*Announces the Appointment of*

## SIMMONS ASSOCIATES, Inc.

NEW YORK

270 PARK AVENUE

MURRAY HILL 8-1821

DAVID N. SIMMONS

CHICAGO

335 NORTH MICHIGAN AVE.

SHARBORN 3-7371

GALE BRIDGE JR.

*As National Sales Representatives*

*July 1, 1956*



## “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



SPONSOR

# timebuying

# BASICS

## **PINPOINTED ANSWERS TO THESE SIX ESSENTIAL QUESTIONS ON BUYING TECHNIQUE**

*Page Number*

- Q. How should ratings be used in buying and selling? 255**
- Q. How do you get the most from the rate book? 260**
- Q. How can timebuyers and sellers work together best? 264**
- Q. When should a network advertiser turn to spot? 272**
- Q. How do you follow through after a buy has been made? 274**
- Q. How do all-media buying and specialization compare? 280**

# TIMEBUYING BASICS

*Pointed advice on techniques of timebuying from industry veterans in buying and selling*

## RTES Timebuying and Selling seminar speakers

**First series:** Hugh M. Beville, Jr., NBC v.p. in chg. of planning and development; Beth Black, head timebuyer, Harry B. Cohen; Eldon Campbell, former director of national sales, Westinghouse Broadcasting; Thomas S. Christensen, assistant advertising director, Philip Morris; H. H. Dobberteen, v.p. in chg. of media, Bryan Houston; William P. Dollard, media buyer, Young & Rubicam; Robert Hoffman, director of sales development and research, WOR, WOR-TV, New York; Harold Miller, associate media director in media analysis group, Benton & Bowles; Linnea Nelson, television analyst, Kndner; Eugene A. Petersen, v.p. A. C. Nielsen Co.; George Polk, director of tv-radio planning and development, BBDO; Michael Renault, former general manager, WABC, New York; John A. Schneider, general manager of CBS TV Spot Sales; Frank Silvernail, manager of station relations, BBDO; Anne Wright, timebuying supervisor, J. Walter Thompson; Adam J. Young, Jr., president, Adam J. Young, Jr.

**Second series:** Howard Barnes, v.p. in chg. of network programs, CBS Radio; George Blechta, v.p., A. C. Nielsen Co.; Robert E. Eastman, executive v.p., John Blair & Co.; William F. Fairbanks, national sales manager, NBC Radio Network; Lester R. Frankel, v.p. in chg. of research, Alfred Politz Research; Herbert W. Hobbler, v.p. in chg. of sales, TelePrompter Corp.; E. P. H. James, v.p., A. C. Nielsen Co., Chicago; Irving B. Kahn, president, TelePrompter; James L. Knipe, president, C. E. Hooper; Hon. Robert E. Lee, commissioner, FCC; Edward B. MacDonald, assoc. director of media relations, Young & Rubicam; David J. Maloney, president, Good Humor Corp.; Arthur S. Pardoll, director of broadcast media, Foote, Cone & Belding; Hubert J. Schlafly, Jr., v.p. in chg. of engineering, TelePrompter Corp.; James W. Sciler, director, American Research Bureau, Washington, D. C.

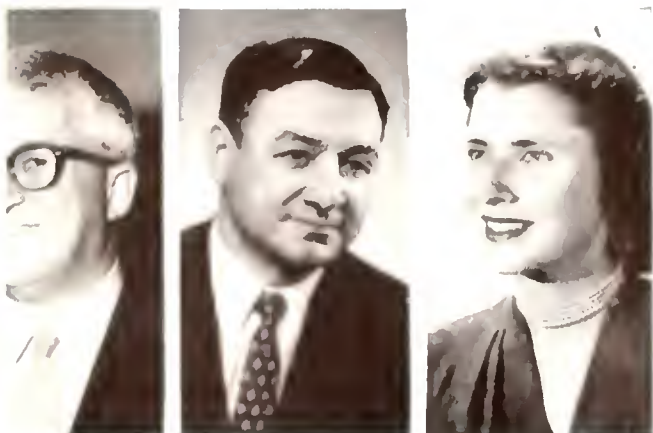
**J**ust how should ratings be used in buying time? How can buyers work most effectively with station representatives? How do you follow through after a buy is made to improve a schedule? These are among the basic questions timebuyers must ask and answer constantly if they are to spend their clients' money efficiently. And on the pages which follow you'll find pointed answers to these questions.

SPONSOR compiled the 1956 Timebuying Basics from six of the Timebuying and Selling Seminars held for the second time this season past by the Radio and Television Executives Society of New York. The seminars, which were in two series, covered a rich and wide range of subjects vital to both buyer and seller; but because space was limited SPONSOR chose six subjects which are concerned directly with the techniques of buying time rather than attempting to give a brief summary of the complete roster of 31 talks. (For Timebuying Basics covering the 1954-55 RTES seminars, see SPONSOR's Fall Facts Basics, 11 July 1955.)

The enthusiasm of those who attended the luncheon seminars is indicated by response to an RTES survey in which 95% of respondents stated they had found the sessions beneficial. Encouraged by this reaction, RTES will present a third series of seminars starting next fall.

Success of the seminars provides tangible evidence that one thing which characterizes both buyers and sellers of time is their never-ending desire to learn more about their craft.

The seminars have also shown how willing industry veterans are to take time out of their busy schedules to prepare talks which share their experience with others. Names of all the speakers at this season's two seminar sessions appear alphabetically at left; names of those who organized the sessions as members of the RTES seminar committee are below.



**RTES planning committee** for Timebuying and Selling Seminars: Co-chairmen were Frank Pellegrin, v.p. H-R Representatives and Mary McKenna, director res., sales development, WNEW, New York. Committee members: Peter Bardach, timebuyer, Foote, Cone & Belding; Vera Brennan, head timebuyer, Scheideler, Beck & Werner; Tom Buchanan, sales representative, Joseph H. McGillyra; Roger Bumpstead, media director, MacMannus, John & Adams, New York; Robert Collins, director client relations, Pulse; Gordon Gray, executive v.p., WOR-TV, New York; Jack Gross, v.p., American Research Bureau; John F. Hurlbut, sales service and promotion director, Peters, Griffin & Woodward; James Luce, associate media director, JWT; Frank Silvernail, manager station relations, BBDO; Peggy Stone, executive v.p., Radio Tv Reps; Larry Webb, managing director, Station Representatives Assoc.

◀ Pictures show (l to r): Robert J. Burton, RTES president, Frank Pellegrin, Mary McKenna





## 1. How to make the best use of ratings

*Speakers: Anne Wright, associate media director for J. Walter Thompson, New York, and Robert Hoffman, director of planning and development at WOR and WOR-TV*

**ANNE WRIGHT:** Most forms of research are extremely helpful in many different directions, and we can learn a lot from the proper use of such research. However, it is extremely important that before research is applied the buyer be well informed on the goals that are set for a given campaign.

With a knowledge of the purpose to be accomplished by the campaign, the buyer can then tell at which point the research figures become valuable, and what qualifications may be necessary.

First to be determined on any campaign is a decision on the type of person you wish to reach, how often it is necessary to reach the prospective customer and what the copy approach will be. From this point on, it is up to the buyer to decide what manner of using radio or television best applies to the problem.

Here's an example: From the knowledge of what kind of announcements are generally available, coupled with a knowledge of the job to be done, the buyer can contribute a lot to deciding the type of broadcasting to be used. Can it be announcements, or must it be a program? If it is a program, is it important that a live commercial be given by a personality, or will all the commercials be on film or recordings?

The copy story may be set up to run for one minute. You can't always change this, but it is the buyer's job to point out to the account people, as well as to the copy people, the limitations that are set up in the purchase of one-minute announcements.

A joint decision can then be made as to whether (1) the copy story can be shortened and presented effectively, in order to take advantage of shorter commercial time, or (2) the one-minute length is terribly essential, and that certain compromises would have to be made in any schedule in order to present the full copy story.

A full awareness on the part of the buyer as to the objectives of any campaign will show him it is useless to insist that I.D. announcements on tv enable the advertiser to buy time during the peak of viewing, if it is impossible to get the story across during a short I.D.

After all these factors have been weighed thoroughly and you know the direction in which you are headed, you then turn to whatever research is available.

It is part of the buyer's job to educate the people who will look at these ratings as to what they actually mean. It is up to the buyer to point out that a high rating in the daytime does not mean too much if part of the client's problem is to reach the working girl who is not available at that hour.

Some of this may seem elementary, but we have to be on the lookout constantly for the untutored. They have a tendency to be carried away by the sheer numbers of the listening audience, rather than by the qualitative aspects of the audience at any time during the day or night.

It is advisable for the buyers to be aware of the margin of error to which all research companies admit. This will help avoid making decisions based on a small margin of difference from one rating to another.

When you start talking qualitatively about the limitations of research, and how the radio and television businesses operate from a buying point of view, you change from being a buyer into being a salesman.

There is no real substitute for reason, logic or experi-

ence. It is after all the factors have been discussed that you start to look at the things that are available, keeping in mind the people you are trying to reach, how frequently, etc. Within the framework of what is to be accomplished, almost all of us want to reach as many of the right people as possible.

I'm not going to dwell on the differences between the various research companies. There is a great deal of feeling about this, and each person has his own opinions, backed up by a lot of thought and experience.

However, in the case of radio and television research, where there is still much to be desired, it is advisable to look at everything. In some cases certain services have to be set aside, because you know from the nature of what you are buying or from the coverage of the stations that the ratings do not reflect adequately the station's coverage area or listening.

It is important in the purchase of time to know whether it is necessary to repeat the same message over and over again to the same group of selected people, or whether the campaign demands getting an impression across to as many people as possible—as many different people.

There is another factor that will help to guide actual timebuying.

Knowing a thing of this kind helps your judgment as to whether it is better to buy a strip within the same program throughout the week, or whether it is better to have a campaign cover the full span of the day or evening. No amount of rating research that you will look at will give you a pat answer to anything. The very fact that there is such a wide variation among the individual rating services is warning enough that there is no foolproof yardstick.

In the use of ratings by the buyer and in the explanation of them to other people, the buyer must know and constantly explain all the adjustments that have to be made in order to apply the factors adequately.

No amount of rating research will be able to help determine the values of deep selling by personality programs, of merchandising that a station will offer, or of the promotion that will go along with the campaign. These may be very important factors.

Once all of these factors of a campaign are pulled together, it is amazing how well research does fit in and how helpful it can be in making some final decisions. But you have to know when to go against the figures and when to sell an idea against a decimal point.

**ROBERT HOFFMAN:** This is probably the first time a research man has keyed his theme to three words: "I hate ratings."

There are many reasons why "I hate ratings." My reasons, however, vary from those of most people. The majority of rating-haters are people who think they are great when the ratings are high and would like to do away with them when they are low. That's not my attitude toward ratings. I wouldn't want to go back to the situation where there were no audience measurement data.

Let's assume that there weren't any rating services.

Then what would you do? You'd ride the train in the morning and if you saw 10 friends you'd ask them whether they saw the program in which you were interested. If four of them had, you'd automatically figure it's a 40 rating. However, if we get rating information from these people or checked your wife's friends or people who live on your block or those you stopped in the street, there isn't one of us here who would feel safe about buying time.

My reason for hating ratings is entirely different. I dislike these decimal numbers because they don't tell us enough—and all too often they are the sole basis for time buying or selling.

Typically, salesman will come in and offer 40 points for



**1. HOW TO MAKE BEST USE OF RATINGS (cont.)**

\$1,000. The next one says, "Since he offered 40, I'll offer 45." It goes on like that until somebody slams the hammer down and says, "Sold, American," or "Sold, Channel 9." This type of thing doesn't require any imagination or intelligence. All you have to do is add figures, take account of price and call up enough time salesmen.

The abnormal reliance on ratings has the effect of making "slide rule slaves" and "rating robots" out of many of us. Ratings are important because they are indicative of the size of the audience. But this is only one of the many elements you have to consider in timebuying.

I'm particularly interested in the things that ratings cannot furnish.

Some of the points I'm going to make are more important in the case of radio, and others are more important in the case of tv. From my own experience, I know that all too often they are completely forgotten when it comes to buying or selling time.

1. *Market-by-market ratings for network shows:* First, let's take the case of network ratings. A national rating may be fine, but it can never tell you how a show is doing in the local market. Yet the market-by-market fluctuations for ratings of network shows, particularly in television, can be enormous.

We made a tv study in New York one month, and found out there were 174 network shows aired there. In 154 cases the New York rating was below the national average, sometimes 35 to 50% below. These three examples may interest you.

**NETWORK VS. NEW YORK RATING (NOV. 1954)**

	Network rating	New York rating
Program X	17.8	7.1
Program Y	13.8	6.4
Program Z	19.5	11.2

Program X had a 17.8 in the network—in New York, a seven; Program Y, 13.8 against 6.4; program Z, 19.5 against 11.2.

I'm sure the same situation prevails today, not only for network shows but for the syndicated shows aired in many markets. Obviously, these network sponsors will encounter difficulty in getting their share of the market unless additional local advertising is used. However, you'd never know this by looking only at the national rating.

2. *Listeners or viewers vs. homes:* Even after you convert ratings into audience, you have nothing more than the number of homes listening to or watching a program.

What is a home? It doesn't buy products. It doesn't consume them. It has no influence as such. By relying solely on ratings, we completely lose sight of the fact that people are the target for advertising.

Each one who buys or sells time is interested in research. In the case of radio, for example, the number of people in each home who listen or watch will vary considerably from one period to another. Here is a case in point (New York is the market).

**RADIO LISTENERS PER 100 HOMES (SEPT. 1955, MON.-FRI.)**

8-9 a.m.	150
11 a.m.-12 n.	124
7-8 p.m.	170

In terms of listeners per 100 homes, we find 150 between eight and nine a.m., 124 from 11 a.m. to 12 noon, and 170 between seven and eight in the evening. Between seven

and eight p.m., there are 37% more people per 100 homes listening to radio than between 11 a.m. and noon. This means that in terms of listeners, a 3.0 rating between seven and eight p.m. would deliver exactly as many listeners as a 4.1 from 11 to 12 noon.

3. *Audience composition:* Closely associated with this listener-per-set figure is another factor we frequently forget—audience composition.

Here's the audience composition for two local programs on New York television. They are very similar as to the per cent of men, teens and children reached per 100 viewing homes.

**AUDIENCE COMPOSITION**

	Program A	Program B
Men	22%	29%
Women	26	24
	48%	53%
Teens (12-17)	11	8
Children (under 12)	41	39
Number of viewers per 100 homes	199	229

However, Program A, which is a feature film show, is considered an adult program. It has been used to sell beer, automobiles, cigarettes, coffee, and headache remedies. Program B, which features hour-long Westerns, is generally considered to be a kid show. I don't know whether A should be reclassified a kid show, or B an adult program. One thing is certain: both are the same insofar as the type of audience they reach.

4. *Audience turnover:* Another major limitation of ratings is the fact that they only represent the audience for a particular quarter hour. They tell nothing about the changes in the audience from one quarter hour to another.

An audience is a constantly changing thing, like a subway train where people enter and leave. The same thing happens in radio and tv from one quarter hour to another.

This audience turnover is important if you sponsor a program that runs for more than a quarter hour. The Dodger telecasts on New York's Channel 9 demonstrate the importance of a total program measurement. These figures show the average quarter-hour rating as compared to the total-game rating. The total-game rating is the number of unduplicated homes reached during the game.

**AUDIENCE TURNOVER (DURING DODGER TELECAST)**

	Average 1/4-hour rating	Total game rating
Night game	17.7	30.0
Weekend game	11.3	19.3
Daytime game	8.0	15.5

Let's assume only one advertiser sponsored all the games. That client is more interested in the total rating, a 30.0 for a night game, than in the 17.7 average quarter-hour because he gets commercials throughout the program. However, if this was a spot carrier with commercials by different advertisers aired at different times during the game, the buyer would be interested not in the total rating but in the average quarter-hour figure.

Audience turnover is also important in spot radio, where many advertisers buy a schedule of announcements running throughout the day. Their object is to reach as many different homes as possible. In such a case it is dangerous to use the average quarter-hour figures, because they fail

(Please turn to page 260)

# KMTV GETS ACTION



Gov. Victor E. Anderson of Nebraska congratulates "The Hawk."

## KMTV's Local Safety Campaign Delivers 34,000 Signed Pledges from Nebraska and Iowa Viewers

Civic-minded programming on KMTV builds loyal, responsive viewers . . . provides a pre-sold audience . . . gets action for you!

"The Hawk"—the area's most popular children's show—is typical of local programming that produces strong action responses from loyal followers. Recently 34,000 youngsters and adults in the KMTV area signed pledges pledging themselves to safety in the "Hawk Safety Campaign." Official pledges and safety slogan contest entries were secured by writing to KMTV. The campaign was endorsed by the governors of Nebraska and Iowa. Safety pledge stickers and safety buttons were mailed with the entries. Prizes were awarded for winning slogans. Complete cooperation was received from Omaha Police, Nebraska Safety Patrol, Safety Council and many schools. Governor Anderson commended KMTV for ". . . fine public service."

Follow the lead of other successful local and national advertisers. "The Hawk" is only one of several outstanding local participating shows that will assure you of a responsive, pre-sold audience. Cash in now. Schedule KMTV. Omaha's popular TV station that gets action for you! Contact KMTV direct or see Petry today.



KMTV Market Data\*

Population	1,536,800
TV Homes	370,000
Retail Sales	\$1,716,560,000
Buying Income	\$2,236,230,000

\*1955 Survey of Buying Power

COLOR  
TELEVISION  
CENTER

**KMTV**  
CHANNEL 3  
MAY BROADCASTING CO.

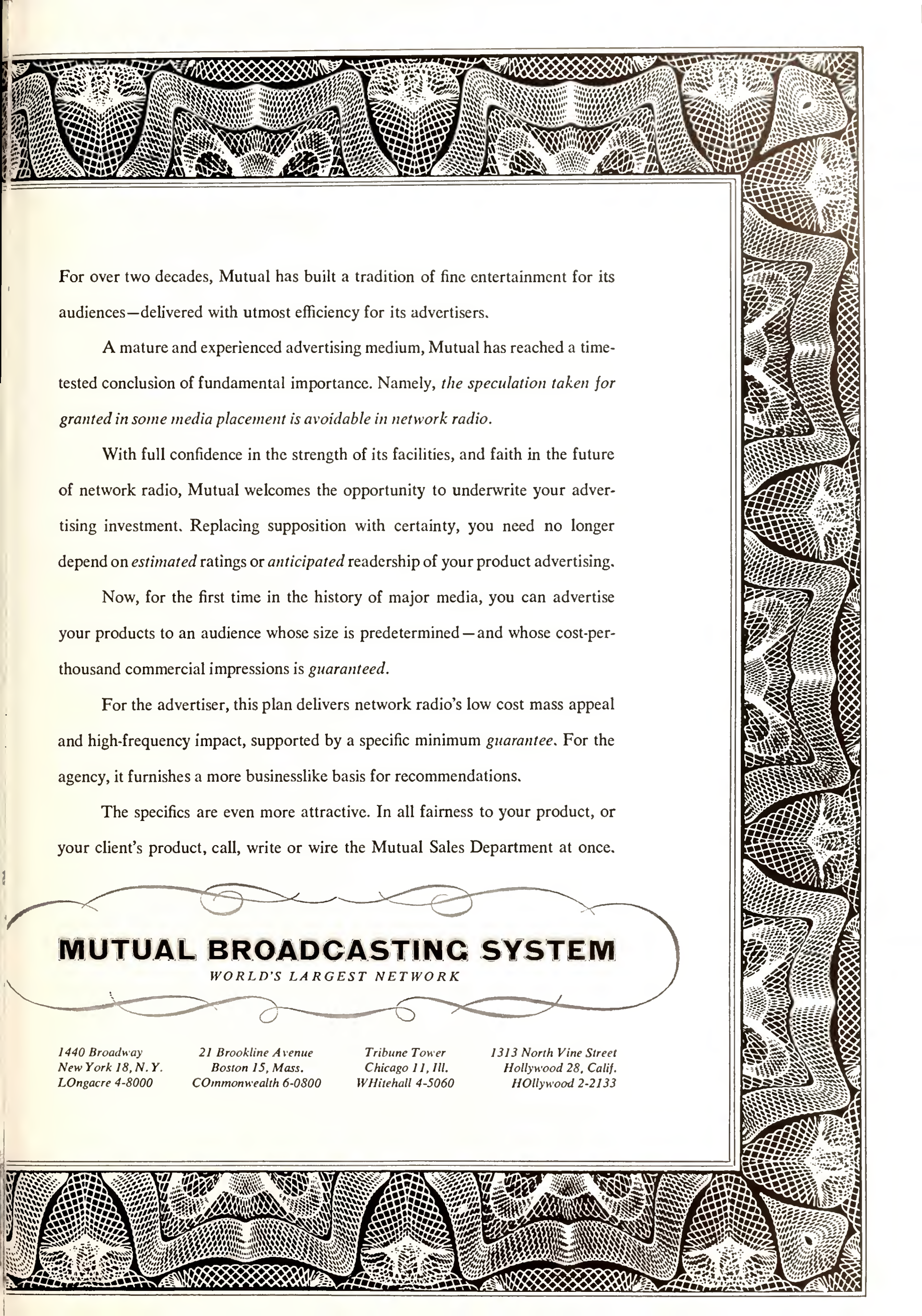


• NBC-TV  
• ABC-TV  
• **OMAHA**  
• Represented by  
• **Edward Petry & Co., Inc.**



# GUARANTEE

**A GUARANTEED NUMBER OF COMMERCIAL IMPRESSIONS  
FOR EVERY DOLLAR  
YOU INVEST ON THE MUTUAL NETWORK**



For over two decades, Mutual has built a tradition of fine entertainment for its audiences—delivered with utmost efficiency for its advertisers.

A mature and experienced advertising medium, Mutual has reached a time-tested conclusion of fundamental importance. Namely, *the speculation taken for granted in some media placement is avoidable in network radio.*

With full confidence in the strength of its facilities, and faith in the future of network radio, Mutual welcomes the opportunity to underwrite your advertising investment. Replacing supposition with certainty, you need no longer depend on *estimated* ratings or *anticipated* readership of your product advertising.

Now, for the first time in the history of major media, you can advertise your products to an audience whose size is predetermined—and whose cost-per-thousand commercial impressions is *guaranteed*.

For the advertiser, this plan delivers network radio's low cost mass appeal and high-frequency impact, supported by a specific minimum *guarantee*. For the agency, it furnishes a more businesslike basis for recommendations.

The specifics are even more attractive. In all fairness to your product, or your client's product, call, write or wire the Mutual Sales Department at once.

## MUTUAL BROADCASTING SYSTEM

WORLD'S LARGEST NETWORK

1440 Broadway  
New York 18, N. Y.  
LOnacre 4-8000

21 Brookline Avenue  
Boston 15, Mass.  
COnmonwealth 6-0800

Tribune Tower  
Chicago 11, Ill.  
WHitehall 4-5060

1313 North Vine Street  
Hollywood 28, Calif.  
HOLlywood 2-2133



**7. HOW TO MAKE BEST USE OF RATINGS (cont.)**

to show whether you're reaching different people or the same people listening for a long stretch of time.

**AUDIENCE TURNOVER DURING AVERAGE BROADCAST DAY (DEC. 1954)**

	Average ¼-hour rating	Total daily audience	Audience turnover
Station A . . . . .	2.5	39.8	15.9 times
Station B . . . . .	3.6	30.8	8.6 times

With the average quarter-hour rating for two stations, it would appear that station B reaches more people than station A. However, throughout the day Station A reaches 39.8% of the radio families, whereas Station B is listened to by only 30.8%. The audience on Station A changes almost 16 times during the day, whereas on Station B only 8.6 times.

If you want to reach the same people frequently, Station B is the better of the two. However, if you want to reach as many different people as possible, Station A should be your choice. Low audience turnover on a station can result in (1) excessive repetition of the advertising message; (2) competition from other brands.

For example: One advertiser on Station B recently had three of his commercials aired within a 45-minute period. With this type of repetition, you can quickly over-saturate an audience that changes only slightly from hour to hour, and thereby reduce your advertising effectiveness.

Also on Station B: Two competitive soft drinks were trying to sell their product within 21 minutes of each other; two different stomach remedy commercials were aired within the same 15-minute period. These advertisers are actually selling against each other.

5. *Audience duplication between stations:* Another element, related to audience turnover, has almost been neglected completely in measuring listening habits. If you were buying space, rather than radio or television time, the extent of duplication between one magazine and another or one newspaper and another would be of prime concern. The number of *Look* readers who also read *Life* would be readily available. But, in the case of radio, this has almost been forgotten completely.

WOR has a study which throws some light on this situation.

Average rating Radio station A	Total of stations B, C, D & E
Average daily ¼-hour rating	
2.5 . . . . .	8.5
Daily unduplicated audience	
39.8% . . . . .	42.6%

Radio Station A averages a 2.5 rating throughout the day. The average quarter-hour rating throughout the day for Stations B plus C plus D plus E adds up to 8.5—more than three times as much as A. However, there is considerable duplication between the stations. Because of this, the unduplicated audience for the four stations combined is only 42.6% of all New York radio families, as compared to 39.8% for station A alone.

One advertiser who now runs 47 announcements per week on Station B, 47 on C, 36 on D, and 36 on E doesn't use Station A at all. Wouldn't he be better off to reduce his schedule on one of these other stations, or eliminate one of them in favor of A in order to reach many listeners he now misses?

6. *"Personality" selling:* My final point concerns itself with one of the intangible factors in broadcasting—the

added effect of having the commercial delivered by a personality with a local following. While this is a particularly difficult subject to research, we have conducted some test experiments which indicate there is considerable variation in the effectiveness of different personalities.

We have been asking listeners the following question: "Let's assume that 'so-and-so' (that is the personality they had been listening to) personally recommended a new product. Would his recommendation influence you to try that product?"

Thus far we've checked four personalities on two different stations, and we have found that the "yes" answers vary from 30% all the way to 50%. While this project has not been completed, it's evident even at this point that you must take into account a program's intangible values—success stories, a mail pull and other information relative to its sales effectiveness. This is an element which all the ratings in the world cannot show. Yet, it can make the difference between a successful or unsuccessful campaign.

**QUESTIONS AND ANSWERS**

**Q.** Where does the time salesman go next when the buyer insists on the higher number of rating points without considering pluses?

**A.** (From Anne Wright) There are many instances where the salesman is not in a position to know completely the whole account problem. This is a curse of the business. I always think it's advisable for the timebuyer insofar as possible to make a complete partner out of the salesman in describing the problem.

I assume the question stems from doing business with possibly new people who haven't had an opportunity to become educated in how to juggle these things around, and who possibly don't have the opportunity to do the internal selling that is necessary at these moments.

Almost everybody has a superior, and it's the superior's job to handle the education of the younger buyers and to handle complaints from the salesmen. I think that in most cases there's enough intellectual curiosity at the buying level to pursue these matters pretty much. In the rush of a big job that means a lot of overtime and double uleers trying to get on the air. I'm sure there are cases where a tenth of a rating percentage point has become a factor in making a decision. This, of course, is wrong. It is to be corrected wherever possible. But nearly always in an agency set-up there is a means whereby the salesman can go to the buyer's superior, point out that this is being done, ask for good reasons which explain it. If not, it should be corrected with the buyer.

**Q.** What method would you recommend of establishing the spendable income for the audience of radio and tv programs or stations?

**A.** (From Robert Hoffman) There are a number of ways. All of the methods have shortcomings because families are hesitant about revealing their incomes and frequently fail to include all items of income in their answers. Some researchers use an income bracket technique—they show the family a card which lists various income groups and ask them to select the bracket into which they fall.

Another technique is for a trained interviewer to judge the family as to whether it's an above-average income household, below average or just average. A third way is to determine whether the people have a bank account, what size television screen, the type of car, etc. All of these methods have value. Your choice depends on just how much money you can spend when you conduct your

1. HOW TO MAKE BEST USE OF RATINGS (cont.)

survey. If you want to devote a lot of time to discovering their income, and you want to do it as accurately as possible, it will cost quite a bit.

**Q.** Some say there should be no ratings. Do you agree?

**A.** (From Anne Wright) It's sort of like saying there shouldn't be any automobiles because people get killed in them. Of course there should be ratings! The only thing we should watch out for is to see that they are properly used and properly explained to those who really don't understand them.

We lunge at the end figure much too often. If ratings are used with qualifications, they are as good an indication as anything as to where you are going. I like to work with rating trends, rather than individual ratings, but of course we have to use them.

**Q.** Why do some agencies only look at one rating service and not buy the others? Do you think this is intelligent?

**A.** (From Anne Wright) I suppose the reason is that they buy the one that best matches the needs of the clients. If you are with an agency that handles, for example, only network, you might be able to squeak by without ever having local rating services. If you didn't have any network advertisers at all, you might be able to do with local rating services.

Economics enters into this to a large degree. Some of the rating services are highly expensive. When that's the case, a decision has to be made as to which will best serve the agency.

It is my personal feeling that the responsibilities for supplying ratings should be more up to sellers, because they are the ones who are supposed to know the values of what they are selling. Agencies have gotten into it more and more, because they have developed their own research departments. I certainly don't think it's intelligent buying to use only one service. They should all be looked at, because they serve different purposes in every instance.

**Q.** Isn't it more important from the viewpoint of an advertiser who uses several stations in saturation spot radio to have a well produced e.t. stressing the value of repetition and identification rather than to have the sell of a single station personality?

**A.** (From Robert Hoffman) I think the question is misleading. It gives the impression that for the same amount of money you can either buy many stations when you use an e.t. or a single station when you use a personality. This isn't the case. A personality program need not cost any more than one using an e.t. There are many programs on local stations, where you can use an e.t. or have the commercial delivered by the personality, with no difference in price.

The answer to whether you use an e.t. or a personality depends on the particular product, the objective of the campaign and the length of time required to "sell" the item to the audience. By using a personality, the product benefits from the loyalty he (or she) has built up with an audience during years of broadcasting. With an e.t., you have to have greater frequency in order to get your message "sold." Other things being equal, would any of us say that a commercial delivered by Godfrey would be more or less effective than an e.t., on the Godfrey program? I think we all agree that Godfrey's "pitch" would be far more effective than the transcription.

2. Getting the most out of the rate book

*Speakers: Beth Black, chief timebuyer for Harry B. Cohen Agency, New York, and Eldon Campbell, former director of national sales for Westinghouse Broadcasting, New York*

**BETH BLACK:** To get the most out of the rate cards, you have to read them. That means you have to read all the fine print. For the estimator or the buyer, reading the rate card is vital. We don't always take the time to do it, and that is when we are sorry.

Another thing that I think is terribly important is to keep careful track of the bulletin changes that come in. They come in fast and thick, and it is an awful nuisance, but one can get into a great deal of difficulty if these changes are not properly marked in the *Standard Rate & Data* book and kept handy for quick reference.

I find—and I think most people would—that the engineering information in *Standard Rate & Data* is important. In this connection on tv, the height of the tower and power is basic, but also can be important from a comparative point of view. To raise a question as to why a station is not operating on full power: Has it got a grant for the increase? Is there some problem of terrain which makes it inadvisable to go to full power? Those things one should know, and *Standard Rate & Data* gives information in concise form so that the buyer can query further, if necessary.

On radio, one finds the power and frequency which are important from a coverage point of view. I want to bring up directional antennas, which I have been hearing an awful lot about lately. For years I bought millions of dollars worth of time in radio, and I heard very little talk about directional patterns. But since radio has become more highly competitive, I have heard about the directional pattern of the competition from every rep in town.

Obviously, this is of importance basically. But I would suggest one thing to all the timebuyers that are so many years younger in this business than I am. Don't fall off your chair because a representative comes in and tells you that his competitor in the market is directional. It may or may not mean anything. It should simply be a warning to you to question whether, if he is shielding to the north and cuts off 40,000 radio homes, he may not be picking up 42,000 to the south. It is simply a point of information which, in my opinion, is being terribly run to the ground at the moment.

As for rates. The basic things to watch for are the combination of units of time; what the period of rate protection is; whether a station allows continuing discounts; whether the allowance of discounts is contingent on the advertising being consecutive. Some stations allow discounts on a very elaborate basis, and you won't find that in the *Standard Rate & Data*. You will only find a sentence that is highly confusing, but at least you will know it is different.

It is very easy to check on whether the basic pattern of advertising, as set up by the account executive, the plans board or whoever does it in various agencies, is going to be the most economical way to buy. I mean simply, say, stations where you save money by running for 26 weeks; or where the account man has decided he wants to run five times a week for a basic number of weeks, and three more announcements would save him money.

In the press of getting a job out, don't overlook those details which can make the timebuyer look like a hero in the agency and simply sensational to the client.

As for saturation plans, they vary.

Whether they are good or bad is wholly dependent on

## 2. GETTING THE MOST OUT OF THE RATE BOOK (cont.)

the nature of the product you are advertising, the requirements of the client, the budget, etc. There is no question in my mind that on a dollar basis, the saturation plans cannot be beat. I even went to the trouble to look up a couple of these things. Any of the stations which have special rates for 15, or 10, or eight, or whatever the number is, will offer these packages at a substantial saving over the same number of announcements run in a longer period of time.

It would be very convenient if the stations would agree on what is saturation. However, I think it is too much to hope for, and maybe it isn't their job. Perhaps the agencies should decide what is saturation. But it is a little bit annoying when you have decided that saturation is 10 a week, and then the plans start at 12, and go by 12, 24 and 36; and then there are those that go by 15, 20 and 25. You never find that all the saturation plans fit the idea you had in mind.

As far as the use of the rate book is concerned, the final word I should like to say is simply that there is a world of information there. There is more than most of us realize, if we would take the trouble to read it. I would like to suggest one caution. If you don't understand the rate card, call the rep or get in touch with the station. The wording is sometimes extremely involved. It is very clear to the manager of the station, but it is not always clear to the buyer.

We had an instance in our office where one of my associates, who is very keen, noted that a station had listed a rate for six times a week, and asked for the rate on a 10-times-a-week schedule. The client was running 10 times a week—two a day for five days a week. But the station manager wouldn't allow the discount, because he *meant* six *days* a week, although that is not what the rate card said. If you don't understand, don't try to guess. Your chances of guessing right are, at best, 50/50. Now, as for off rate card deals the first thing I want to say is that no finger should be pointed at the agencies, either by the sellers or other agencies who feel their position is a little more sanctimonious. I have heard it said there are agencies who don't buy off rate card, and all I can say is that it must save them lots of time, and I think it is wonderful.

But where an agency buys off rate card, it is doing it because it has an obligation to its client to do so. Any agency-client relationship requires that the agency buy for its client at the lowest possible rate. Whether that is a published rate or an unpublished rate has no bearing on the situation.

In my opinion it is the stations that must hold the line. If they want standard rates, they have to maintain them. To quote from my friend Linnea Nelson who said it a long time ago, "We cannot buy anything the stations haven't got to sell."

Buying off rate card takes more time on the part of the agency. It is very simple to look up a rate in the book, set up an estimate, get an approval and buy. Buying off rate card is not saving an agency time. No agency person in his or her right mind would say that they wouldn't prefer rates to be standard. But just as long as rates aren't standard, any agency which is doing a conscientious job will have to take the trouble and time to find out the best possible rate.

Some people say, "Well, how do you know?"

Those things have a way of getting around. Any buyer who is on his toes is going to have to feel the way and just inquire. And once in a while, he will be awfully surprised when it is handed to him on a silver platter.

We had such an example recently in our agency—a situation where we thought, "Here is a station that probably holds to its rate card." However, when we told the rep, "Sorry, we are not going to buy your station," we added,

"Our budget doesn't cover." Within two hours, we had a call back, offering us, with the station's consent, an off-rate card deal. I think it was as much as 25% lower.

The evil of the industry, if it is an evil, should not be laid at the door of agencies generally, or any group of agencies. When you get into buying off rate card, you simply have to go on the premise that you are bargaining. You have to go as far as you can, and hope that nobody gets it cheaper. On this you have no assurance. You only know that you are ahead of the game, if, money-wise, you got it off the rate card.

As long as the stations do not stick to the rate cards, we have to get in there and feel the situation out and get the best possible rate we can, hoping that another agency didn't do a better job of bargaining.

**ELDON CAMPBELL:** Buyers have the responsibility of reading *Standard Rate & Data* more often today than their predecessors had five, six, seven or eight years ago. A rate was usually good for about a year on a major station, or any station in the country as a matter of fact; and then it was changed, usually up, seldom down. In the last five years, this change of published rate gets as rapid as every three months.

There is no question but what buyers have the responsibility to buy at the very best price for clients. There is also a word in our business known as "efficiency," and sometimes the word efficiency and the word "economy" get confused. You can spend \$100 very efficiently in our medium, or you can spend it very inefficiently, while being "economical" and there is a slight difference.

We have the responsibility of maintaining our price, becoming a hard-silver industry. No one else has that responsibility but the station owner, operator and manager, and his minions, the representatives and the salesmen.

You people should full well face up to one thing as buyers, nonetheless. If this industry is to achieve stature, it is going to have to have this: an understanding that when you are faced with a buying situation where you have responsible broadcasters, stations of obvious importance in their communities who stick absolutely to their published rate, that these stations not become either politely or impolitely the butt of ridicule by the "smart" buyer.

This is the smallest thing we ask from you in our business.

We still say buy at the best price, and you will buy at the best price because your client will see to it that you do. But since we are all in this together, there is only an imaginary wall between the buyer and the seller. We are all in a great industry, and we on the media side are proud to have you people on the agency side in our industry, in the advertising business. The wall is a paper wall.

That is the least I think we can ask. There is nothing smart about buying at a better price today from Station A when you discover tomorrow that your competitor has bought—*your* competitor, not ours—on the same station for a competitive client at a lower price.

This is an untenable position for you at that moment, just as it is an untenable position for the guy who will do it. In our medium, we ask not that you price us but that you respect us when we publish our price and stick to it. That is a respect I think we should have.

### QUESTIONS AND ANSWERS

**Q.** When a station consistently has to make under-the-table deals, shouldn't this be a danger flag for the buyer indicating the reason may be that the other stations in the market are better buys?





# WXYZ

**tailors  
detroit  
to fit  
you!**

If you're selling hay, an audience of 10 hay buyers beats an audience of 10,000 corn buyers every time.

The powerful moral in this maxim brings you face to face with the reason why WXYZ is the force it is in the Detroit market. For WXYZ can tailor Detroit to fit you by providing unequalled AUDIENCE SELECTIVITY . . . unequalled because no other Detroit station offers advertisers the program diversification enjoyed by WXYZ.

The tremendous variety of WXYZ shows delivers just the audience you need. This means less waste advertising and in a real sense fattens budgets without having to raise appropriations one cent.

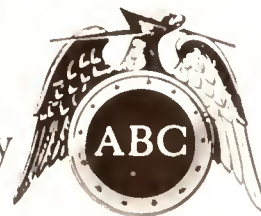
We have the needle and thread and we know the pattern by heart. Say the word to our representatives and we're ready to start sewing up the dollar-packed Detroit market for you immediately!

**WXYZ • TV** *channel 7*  
**WXYZ radio** *dial 1270*

*detroit*

Represented  
Nationally by  
Blair-TV, Inc.  
John Blair & Co.

American Broadcasting Company





## 2. GETTING THE MOST OUT OF THE RATE BOOK (cont.)

**A.** (From Beth Black) Yes, I think that is a fairly obvious point. On the other hand, how do you know they do it consistently? Aren't we all prone to think that maybe they do it only for us?

This brings up the whole question of pricing, and price is only one consideration in buying. It is a very important one, but it is a factor that has to be weighed. A station could be all deals, and could still be doing a good job. The people who listen don't know anything about costs.

It is a danger signal, but it wouldn't be an answer. It wouldn't mean that you shouldn't buy. It would be one factor only.

**Q.** If two stations in one market are equal in rate coverage, and one station offered an off rate card price, do you feel that the timebuyer should contact the other station, tell it of the competitor's offer and wait for a lower bid?

**A.** (From Beth Black) Yes.

**Q.** Many stations have a cheaper "local" rate, which some national advertisers take advantage of by buying through local dealers or distributors. This cuts out the agency and rep. How can agencies and reps stop this unethical practice?

**A.** (From Eldon Campbell) I feel about a local rate about like I do on unpublished rate. If the qualification of a local advertiser is clearly defined, it is a legitimate and justifiable position for a station to take. It's always been an amusing thing to me in the radio business that the local rate problem has become a matter of supreme concern to agencies and representatives, and some stations. Yet across the hall in the advertising agency, in the print department, the matter of local (retail) rate of the newspaper has never become a white banner, something to constantly fight at.

The local retail rate card of most newspapers in the U. S. is an accepted fact. It is 150 years old. But a lot of radio and tv stations have a single rate. It is a very much happier position to be in, because you don't have to be solemn every morning at nine o'clock.

Geography is not the kind of a definition that qualifies local versus national accounts. The basic point is the economics, the kind of a business that the advertiser is in.

**Q.** How can agencies and reps stop this unethical practice?

**A.** (From Eldon Campbell) I don't agree it is unethical, per se.

(From Beth Black) I can give you an experience I had with an agency which came up many years ago. At that time, NARTB had on file records of all stations which had local rates. (This was pre-television, so I don't know how tv is affected.) We were able to show the client that in the places where he could get the local rate, when the agency commission was added, it would cost more than if the campaign were placed on a national basis.

In that sense, we could do something for the rep because we got the campaign on a national basis. This was contingent on a relationship between the agency and the client, where the client recognized his obligation to see that the agency was compensated either by adding the commission to the local rate or by letting us place it on a national basis.

When a local rate is allowed on the basis that a station is delivering circulation that is of no importance, or of little importance to a local laundry, for instance, it is a very legitimate method of determination.

As far as the newspapers are concerned, they only have

one national rate, which is why we don't get agitated about their local rates. The sins of the newspapers are so few. It is all there in the rate cards. You can make up the estimate. You can buy it at the quoted rate and no less. You don't have to worry about somebody else getting it cheaper. The local rate has been there for 150 years, so you don't worry about it.

(From Eldon Campbell) A company manufactures a product for distribution and sale in the immediate confines of the metropolitan area of any city in the U. S.. It has a direct competitor who is selling nationally all over the country and making the same identical product, distributing it from coast to coast. Both of these clients should pay the national rate.

The fact that the first manufacturer who makes the product, sells and distributes it in only a very limited geographical area does not qualify him for a local or a retail rate. He is not in the retail business. He is in the manufacturing business. He is in the processing business. He is in the distribution business, just as his competitor is.

His competitor, while he is national and goes all over the country, is just as local in this particular market, just as interested in the sales in that area as the man who sells only in that area and manufactures in that area. This is what I mean by geography. I cannot see that a man who is local by his address necessarily is a local rate qualifier.

(From Beth Black) The important point is that it is retail.

## 3. How buyers, sellers can cooperate

*Speakers: Linnea Nelson, tv consultant for Kudner Agency, N. Y., and Adam Young, Jr., president, Adam Young, Inc.*

**LINNEA NELSON:** Let's face the fact that we can't group station representatives any more than we can group agencies. They are all made up of a lot of individuals, and we must accept them as individuals. All the agencies, the better agencies as well as representatives set policies either through group meetings like the 4 A's and the Station Representatives Association. But all too often these policies do not filter down through to the people who have daily outside contacts. This is very unfortunate because it has always been my feeling that general agency policies should be a part of the everyday life of everybody working within the agency or station rep's office.

An advertising agency can have several policies, and so can a rep, but it's well to remember that each is dealing with different clients. So these policies can be deviated from without harm to take care of various clients and situations.

No agency spokesman has a right to say, "We never buy spot broadcasting for our clients," because that is not so. Nor has a station rep the right to say, "Our stations never deviate from the rate card," because that is not so either.

We need a great deal more education on both sides of the fence. We all know that this business has grown so rapidly that this has become extremely important.

The reps say they want to make both radio and television easier to buy. One of the ways they could help in accomplishing this would be to stop arguing about which size, color, or form to use, and accept what over the years (since 1932, I believe) we have been fighting for—the standard contract form. Let's not have to go through reams of paper with all kinds of clauses for each announcement we purchase.

Let representatives understand that an agency cannot

# THE STEERE STATIONS

N  
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W  
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WMAK  
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5000  
Watts  
NASHVILLE  
TENNESSEE

5000  
Watts  
Kalamazoo  
Michigan

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● When the Steere Stations' representative calls on you, here are some basic facts you ought to know about these two rich regional markets:

**WMAK, Nashville** — 56th U.S. city. WMAK, 5,000 watts full time at 1300 kc., covers 1,385,000 population area with \$924,427,000 total retail sales. The Mid-South's most powerful MUSIC and NEWS independent.

**WKMI, Kalamazoo-Battle Creek** combined metropolitan Twin-City area . . . 270,000 population, 76th in U.S. The WKMI signal covers 1,719,000 population . . . over one billion retail sales. 5,000 watts at 1360 kc. . . . Western Michigan's most powerful independent.

## STEERE BROADCASTING CORPORATION

KALAMAZOO, MICHIGAN





### 3. HOW BUYERS, SELLERS CAN COOPERATE (cont.)

sign a contract which makes the advertiser responsible. The agency is the only one responsible for business placed through the agency. Daily we get special forms to sign. We turn them over, look at the small print on the back, and the advertiser is responsible. That is wrong.

As for availability forms, new ones are in the works, but meanwhile representatives are using up their old forms. Naturally, agencies don't want to see reps spend more money than they have to, but they do expect availability facts clearly presented. On a recent big campaign our agency tried very hard to request complete information in one sitting, to save everybody's time.

Letters went out, details as to what we wanted, the purpose of the campaign and everything else. What did we get? We got some forms filled out and some weekly schedules with little red lines drawn through to indicate what might be available. We might just as well not have bothered. The timebuyer came over and said to me, "Linn, it's not worth it."

Some members of the Station Representatives Association gave all of the information we needed, so they are trying, but it's not getting around far enough to make the thing worthwhile.

We have been praying and begging, and many of us hope to live to see the day when we pick up the trade papers and see, "All reps have agreed to taking standard contracts and all reps have some one standard form of doing things."

That would not take anything out of the creativeness of our business. Timebuying and selling both have many creative aspects; but we are losing sight of these creative aspects, and the opportunity to pursue them by having so much paper work to do.

If the reps want to make radio and television easier to buy, let them cut out the unessentials.

I also wonder how often the key people at station reps know the number of times their salesmen come in and give the buyer information either verbally or on a torn sheet of yellow paper. It happens. And this is the material that the buyer must interpret and put into form for submitting to a client.

Then there is the rep who gets a call from the buyer. The information is needed in a hurry, but the rep has other things to do, and well, it isn't too big a schedule anyway.

So he delays. He loses the order. And then he comes crying, "What will I tell my boss?" That is the most important question in his mind: "What will I tell my boss?"

We don't care, frankly. The thing is, we have asked for some information.

When an agency is ready to buy, they need availabilities and information as to the rate that would apply. While this is in the rate book, there are so many agencies who share accounts as well as package buys, that we can't go entirely by the book. The rep for his own station is the only one who has the latest information as to the number of broadcasts applicable to a given contract. Yet more often than not when a request is made for specific availabilities and rates, the rate information is missing.

Frequently rating information is requested—and while we don't live by ratings, we must have what information is available. But very often it is not included, and sometimes it requires a second or even a third call.

It would be so helpful if, when this information is not available, the rep simply stated, "rating not available," or "no rating service in this market."

Then there is the rep who—through his own fault most of the time—loses the order, and goes crying to the client. Frequently this is a rep you haven't seen in months, but he heard from somebody along the street that you were placing business, and so he comes in to pick up a fast order. But now you haven't anything for him.

He goes to the client. The client, not knowing the whole background, wonders whether the agency is doing a good job. Then questions arise. Not every rep can get every order, and they must face that fact. Some reps complain that buyers don't take them into their confidence. That is an old story with me. It takes a long time to learn which representatives you can take into your confidence, and you can't take them all.

Things that did happen over the years—you thought you had finally found one person you could sit down with and talk all phases of the campaign to, only to find in the next two hours that you had four other station representatives in the anteroom waiting, and saying, "I hear you are placing business for Bromo Quinine. I met so-and-so, and we want the business too."

That's not the idea. When a rep is taken into the confidence of the buyer, he should respect that confidence.

Also, a station representative should be thoroughly familiar with accounts that come up for purchase year after year. He should lay enough ground work with the agency buyer so that selling does not have to be done at the time of purchase. Conversation can start long ahead of time. The buyer may not know whether there is going to be a definite order, but if there is, and if there are any stations that are going to announce a package plan or something interesting that can be used for that particular client, tell the buyer. Don't wait until two days after an order has been placed, and say, "Oh, but before starting date we were going to start a package plan." The buyer can't know that in advance.

Another very disturbing thing is to find that a lot of the station reps will not see anybody within an agency unless they can see the head buyer, and frequently this makes the head buyer think that perhaps his associates and assistants are not using good judgment.

I know what happened to me as our department grew. I would get calls, "Linnea, I think your assistant is making a mistake. She is buying another station in this market."

Representatives must understand that growth within an agency exists and that buying activity must be spread.

Perhaps it is because I have been around so long that a lot of the key people in the rep business have come and told me their woes. They say, "These buyers, they just don't see us. They keep us waiting in reception rooms. They refuse to listen to our story."

I have always admired the man who would pick up his phone when the reception room called, and say, "Well, tell him I can see him in a minute for a minute."

That is so important! If you let the rep know just how much time you have and say, "I am very sorry, but if it is a really long story, save it for some other time. If you can give me the highlights within a period of two minutes, three minutes, or five minutes, do it." But don't keep him waiting in the reception room. And do give him an opportunity to come in whether you are at a buying point or not, because you can pick up a great deal of very important information that way.

When buyers are invited to luncheon presentations or other activities, they should remember that very often the station's rep is responsible for getting a good group out to these meetings. It can be very embarrassing if only about half the people show up.

You have an obligation there just as though it were a personal invitation. If you cannot be there, you should let them know as far in advance as possible.

On the other side of this fence, the rep also has an obligation. I know there were times that I was embarrassed to find that there were some key people in the company not invited, but somebody third or fourth down the line who might have been a cute little secretary had been invited and was at the meeting.

# LET'S GET DOWN TO BRASS TACKS!

THERE ARE **5** BIG MARKETS  
IN GEORGIA . . .



## AND ONLY THE GEORGIA BIG **5** COVERS THEM ALL!

### YOU GET ALL 5 IN ONE BUY

Now with **one** buy, involving only **one** bill, you can get dominant coverage of Georgia's five major markets—Atlanta, Augusta, Macon, Columbus and Savannah. The five long-established stations that make up the Georgia Big 5 deliver 83 per cent—yes, 83 per cent of all Georgia radio homes!

### REACH MORE RADIO HOMES AT LESS COST PER MINUTE

The Georgia Big 5 gives you larger radio circulation throughout the state than any other station can deliver—and at lower cost, too. It's your BIG buy—

your BEST buy in the nearly \$3 billion (and growing fast!) Georgia market.

### LOCAL IMPACT PLUS NETWORK ECONOMIES

Get the local advantages of intense listener loyalty and strong dealer influence . . . AND the practical advantages of a network with the five leading stations of the Georgia Big 5. Point of sale merchandising support including sales aids, trade calls, trade mailings and tune-in announcements provides added sales power for your spot. Add to this the sales-producing local impact of hometown programming. Result: *sales success.*

Let your Avery-Knodel man show you why  
**YOUR BIG GEORGIA BUY IS . . .**

Represented Nationally by  
**EVERY-KNODEL, Inc.**

**WGST**  
Atlanta  
5,000W ABC

**WGAC**  
Augusta  
5,000W ABC



**WRBL**  
Columbus  
5,000W CBS  
**WMAZ**  
Macon  
10,000W CBS  
**WTOC**  
Savannah  
5,000W CBS

### 3. HOW BUYERS, SELLERS CAN COOPERATE (cont.)

The head of the department in every agency should check before having a mailing list for invitations or any other functions go out, and say, "Am I inviting the right people?" Are there any that you would suggest substituting, or would you suggest eliminating any?"

They owe it to the agency to have this happen. I was very embarrassed not long ago by being invited to some activity to find that I was the only one represented there. It surprised me a great deal, so I came back and mentioned some things that had been talked about, and I knew that within our shop some activity was going on, and two days later we placed one of the biggest orders with that outfit that they had ever had; but they had decided that Kudner was not placing much spot business, so why bother calling on them?

**ADAM YOUNG:** The first step toward better relations between reps and timebuyers is an analysis of the problems that representatives have with their stations. It is important for buyers to understand what takes place between a station and the salesman who represent them.

The salesman for the rep must, of necessity, represent the policies and the principles of the client stations. In other words, he is not there strictly to service the buyer. He is there to sell. He is there to sell his facilities, and the station expects him to bring back as much business as it is possible to get.

As a matter of fact there are many stations that expect more than that. But as an absolute minimum a station expects its representative to get at least part of every account that is placed, and all of most of them. I don't mean to imply that all stations are unrealistic. That's not the case. But they do expect a salesman to report to his station when an account is placed, explaining what has happened.

First of all, the salesman must know what the conditions are, what the buyer wants. He must give a good account of what he had done for each account, and if he should lose the business—which he is never really expected to do—but if he should, he must then explain to the station why he lost it, what they bought, the basis of the purchase. If he fails to do that several times, we often find a new representative in the picture representing the station.

I don't think that buyers realize just how important that is. Any Young salesman—and I speak for most representative companies—who consistently comes back to the office and has no idea of why business went to a competitor, won't have his job very long. And if we permitted him to get away with it, we wouldn't have the station very long either.

The next point to discuss is the relationship between the buyers and other people at their agencies.

There must be a routine setup within the framework of each agency whereby, when a salesman presents material—not at the time of the sale but the regular pitch that a salesman is expected to make periodically—it gets into the hands of the right people.

Actually, it is the salesman's responsibility to see that the material gets to the right people. It is his responsibility to see that the buyer, the account executive, everyone who plays a part in the decision knows the story. It is not a matter of going over the timebuyer's head—it is just that his contact should not be with the buyer alone.

Of course, the distasteful thing is when a decision is made that the salesman doesn't agree with. He then sometimes starts to chase around and call on a lot of people he has never seen before in his life. He chases around and tries to do what he hasn't done for months or years.

Buyers must also understand some of the problems that

we are running into today. The business picture is changing, particularly in radio. The climate has changed, the buying habits have changed, the stations have changed, and the stations have changed a great deal more than some of us care to believe at times.

The old powerhouses, the old 50,000-watt network stations that at one time were the only stations really seriously considered are no longer the only stations to be reckoned with. There are many other stations coming up, and some of them have passed what we thought of as the old reliables. As a result, certain stations have a tremendous amount of business, to the point where it is difficult to clear time.

The stations are virtually sold up, but we can't stop selling because that's the death knell of our business with the stations.

First we must sell the account on doing business with the station; then we have to go back to the station and sell them on the idea of clearing some time for us. It is a difficult job, and I hope that the buyers appreciate the problem, because it is a hell of a problem. The stations that are selling most are the most difficult to clear time on.

One big point of friction between buyer and seller occurs when the buyer doesn't really know all the factors that go into making a buy or decision. They haven't been told by their client, except to buy such-and-such on a certain basis, and they are practically helpless. They are given a straight-jacket, so to speak, without being taken into the confidence of the account. It makes it very difficult for a salesman to do a sensible job under these conditions, because he is given that limited amount of information and it isn't enough. Very often there are other factors not brought to light, which sometimes result in deciding on something other than what the salesman is selling when, had he known all the facts, he might have gotten the order.

But the whole picture was not understood. Sometimes this is the fault of other people in the agency, people other than the timebuyer, or perhaps the client himself.

Another friction point is the buying habit. By "the buying habit" I mean that certain buyers over a period of time have gotten into the habit of buying certain stations, and in spite of all the theoretical analysis that goes on when they go into a certain market, bingo! Such-and-such a station is bought without really a lot of thought and consideration of other stations, without properly weighing those stations where ownership has changed, where management or programming has changed, stations that are going up and up in listening audience.

You don't have to believe the ratings to the last decimal point, but you have to regard trends. Any rating system is good if we look at the trend rather than the last decimal point.

I think more salesman get more hell back at the home office and I think that more representatives get into more trouble with more of their stations because of this factor which is sometimes unexplainable. I remember when I was just getting started in the business, going in to see a timebuyer.

We went over the coverage figures, and he agreed that we did a superb coverage job, as good or better than the station he was using.

We went over the audience figures, and he agreed that the survey was a proper survey. We could clear time which was better than the time he had.

I said, "How about giving me the business?"

He said, "Well, no. We have been using this station for a long time, and we want to continue to use it."

We had every factor in our favor, every single factor—coverage, popularity, clearances, and everything—and the buyer would not consider making a change.

TENNESSEE

# Alabama's 1st

FIRST *Radio Station* FIRST *FM Station*

FIRST *TV Station* FIRST *with Live Cameras*

FIRST *to Operate with Maximum Power*

FIRST *and Only to use "PHOTOFAX"*

FIRST *to Telecast in Color*

FIRST *with full size Revolving Stage in Studio*

**WABT** ★ BIRMINGHAM  
TV

**WAPI**  
AM

**WAFM**  
FM

MISS.

GA.

## FIRST in Public Service

(Always have been—Still are)

Promoting community projects every day—plus exclusive broadcaster sponsors of: Crippled Children's Clinic Football; Miss Alabama Contest; Maid of Cotton; Fat Calf Show; March of Dimes Auction; etc.

## FIRST in Public Confidence

(Always have been—Still are)

WAPI and WAFM represented by  
John Blair & Co.

Harry Cummings in Southeast

WABT represented by  
BLAIR-TV

FLORIDA

### 3. HOW BUYERS, SELLERS CAN COOPERATE (cont.)

Now, you know that's a pretty tough thing to explain to a station. My face was red that day, and I don't know what I told them. It must have been a good story, because we retained the representation of the station in spite of the fact we didn't get the business.

There is one other point, I think, that should be discussed. Buyers sometimes lose sight of the fact that it is the salesman's job to sell, and sometimes buyers resent a salesman making a really hard pitch for something. It would be unfair, certainly, to say that all buyers resent a salesman making a pitch. I think a good many of them really admire the salesman who comes in and at the right time—not at the last minute—makes a proper presentation.

There may be a few that resent it, but they don't fully realize the function of a salesman. They think he's there to clear availabilities. Any girl in the office can do that. We don't need salesmen to clear availabilities. Our job is to make a proper presentation of what we have to sell, and it is by hard, competitive presentations that a timebuyer will make a better decision.

New salesmen getting started on the job have a most difficult time. They have a lot to learn. They have a lot of new people to meet. The most disturbing thing of all is when a buyer won't see them.

I know it is a lot easier for a buyer to continue to see the people day after day that he or she has been seeing for the last six months or six years. But they owe it to themselves and to the people that are calling on them to listen to what these new salesmen have to say.

The new boys require a break. And this break in turn may help the buyer. He may get some information that the old salesman forgot to tell.

Then there is the matter of salesmen kept waiting in reception rooms. I think that is something that is never properly weighed. I recently made an estimate of what it costs for a salesman to wait in a reception room one hour, what his time is worth, and I figured out the number of hours a man actually spends selling on the street. If we paid a man on a per-hour basis for the actual number of hours he actually spends pitching, and if he puts in a full day's work, a man gets roughly \$10 an hour.

Now, if we add to that the cost of maintaining this man, the cost of running the organization, the people back in the shop, the rent, everything that goes into paying for keeping this man on the street, we must multiply that \$10 figure by four or five times.

If any buyer feels that \$50-an-hour kept sitting in a reception room is reasonable, then they are justified in keeping him there. If not, I would suggest they think about it.

One other point is getting campaigns on the air in a hurry. Every salesman has the responsibility of getting information to the buyer as quickly as he possibly can, and if the buyer is put in the position of having to ask him for information at the very last minute and he must wire or telephone to get that information, then it's the salesman's responsibility to go out and get it.

However, the one thing that is difficult for a salesman to understand is when he gets a request for information that must be delivered that same day or by nine o'clock the following morning and then delivers the information and finds he is unable to reach that buyer for the next five days.

Now, if information is needed in that much of a hurry and if it isn't used quickly, the least the salesman should expect is an explanation from the buyer as to why an immediate decision wasn't made or just what the situation is.

### QUESTIONS AND ANSWERS

**Q.** If you were a time salesman and were told by the timebuyer's secretary that the buyer is seeing no one at this time of year, what would you do?

**A.** (From Linnea Nelson) No buyer has the right to say that he or she will not see salesmen at any specific season of the year. That is ridiculous, and if I were the salesman I would go to his or her immediate superior and I would see him. I would contact clients, and I would sell the medium in general. I happen to be a buyer who does not object to salesmen contacting clients. I like to know from the salesman when he has seen the client, what they have talked about. It can be very helpful to me, and I like to let the client know that I know this relationship exists. But anybody who won't see people deserves some pretty bad treatment.

**Q.** Why do salesmen insist on dropping in any time they are in the neighborhood—no phone call ahead—nothing! This is, unfortunately, usually when the timebuyer is harried on urgent problems and can't talk about non-urgent matters. How about respecting the timebuyer's time?

**A.** (From Adam Young) Any salesman who drops in unexpectedly deserves no real consideration. He should know that he is taking a chance on catching the buyer free, and if he or she is not free, well, that's just his hard luck. Perhaps I should have made it clear earlier that I was referring to people that had appointments who are kept waiting, and this is not an unusual situation.

**Q.** What makes an agency buy in several markets and not query reps who have stations in those markets? That is, if you are going to buy in the market, why don't you call all the stations in that market?

**A.** (From Linnea Nelson) It could be something involved with past experience. It could also mean that the reps haven't been doing a very good educational and sales job prior to the time we want to buy something. However, lacking complete information, the buyer is almost obligated in the interests of the client to query all stations in a market. There might be reasons why they want a certain one. They might want to buy specific hours or something like that. But for general purchases, they should check with all the stations to find out what's going on in the market.

**Q.** Confidences are hard to keep generally anywhere. Why initiate the habit with one rep and then condemn the others representing stations in the same area who feel they have a good competitive story—and deny them an audience?

**A.** (From Linnea Nelson) I don't mean that anybody should be denied an audience. There are some people you can talk to and some people you just cannot tell anything to, because it goes around so fast. I think in order to help a buyer learn the over-all picture in a market it is very helpful to say, "We're thinking of a campaign. The client doesn't know about this yet, but we would like to discuss it. Let's see what we might be able to decide." That's the stage at which I mean taking somebody into your confidence and looking the thing over. When you get to the buying you can talk to everybody about what you want to buy. Then it is no longer confidential.



**2½ MILLION  
NEGROES WITH  
REAL MONEY**

.....  
1/5 of U. S. Negro POPULATION  
1/3 of U. S. Negro DOLLARS!  
are in these markets . . .

NEW YORK

CHICAGO

NORFOLK

.....  
**WNJR** Newark N. J. . . . .  
The Only All-Negro Station in  
the Biggest Negro Market of all

.....  
**WBEE** Harvey Ill. . . . .  
The Only All-Negro Station in  
the Enormous, Rich Chicago area

.....  
**WRAP** Norfolk Va. . . . .  
The Only All-Negro Full-Time  
Station in this Prosperous Area

**NOW YOU CAN REACH  
THEM AT NEW LOW COST!**  
(...as little as 1c per thousand!)

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**GET THE FACTS ABOUT THE GREAT  
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## 4. Why Philip Morris switched to spot tv

*Speaker: Thomas Christensen, ad manager, Philip Morris*

**THOMAS CHRISTENSEN:** Philip Morris was in the news with our change in television activities when we gave up what was then the No. 1 show, *I Love Lucy*. There has been a good deal of speculation about it, and perhaps some unwarranted conclusions were drawn. While I would feel distinctly unqualified to discuss all the merits of network tv versus spot, I would like to give you a little case history of one company and why we were in network when we were in network and why we are now primarily concentrating on spot.

To start the thing off, I suppose I should give you a thumbnail history and recall to you the fact that up until a couple of years ago, really, our company perhaps more so than any of our competitors was basically a one-brand company. We manufactured a rather long list of cigarettes that received very little attention from an advertising standpoint but, to all intents and purposes, all of our promotions and efforts were directed to the Philip Morris brand which was, of course, quite successful.

But a couple of years ago, in fact going back to around 1950 or '51, a lot of things started happening in the cigarette business. There was a cigarette—I can't remember its name, it was in a red package—and one of our competitors started selling an awful lot of those.

The next thing we knew, king-size cigarettes were becoming the fastest-growing factor in the cigarette industry. Along about the time when all of the cigarette companies started to look at each other, thinking, "Well, maybe something is happening here," suddenly it turned out that a member of the medical profession thought the cigarettes would give you "falling-down sickness," or something pretty horrible and the next thing you knew the filter cigarettes came on the market and have been and continue to be an increasingly important factor.

Well, our company didn't want to be left in the lurch any more than any of the other companies did, and along with all of the others we started looking at our own products and seeing what could be done to bring them in tune with the times.

One of the first things, of course, was to bring out a Philip Morris king-size; Liggett & Myers had preceded us with a Chesterfield king-size by a few months, and we brought out ours and other companies of course have come along with the same type of move.

Meanwhile, we also were aware of these rumblings in the filter market, and we did two things. We began working on a new filter cigarette of our own; a good deal of research was begun several years ago.

Also, being aware that some of our competitors were ahead of us in the development of their own filter cigarettes, we looked about for a way of acquiring a good filter cigarette quickly. Out of that type of thinking resulted a merger with Benson & Hedges, which brought the Parliament brand into our house. Of course, during the past year, our Marlboro brand was ready, and then we found ourselves suddenly in a position where we once had been a one-brand company and now we were a three-brand company. Well, that is the historical background of our products.

Now, the television side of it. Philip Morris was one of the early television advertisers. We started in our first spot operation back in 1947 when there were, I believe, only nine or 10 stations that could be bought anywhere in the country. And in 1948, as tv grew like Topsy, we began

our first network tv venture. At the time, tv was pretty unimportant as an advertising medium. There was no trouble to lay aside a few dollars in the marketing budget to see if this new medium had anything to offer a cigarette advertiser, and we did feel that the potential of the medium certainly warranted an experiment on the scale that was called for then.

From 1948 through 1955, Philip Morris was a continuous network television advertiser and in recent years with never less than two shows. During many of those years, our network activities were supplemented by spots.

In about 1952, the costs of the network operation, not the cost-per-1,000, but just the actual amount of dollars you had to lay out for a network show, had grown to the extent that we were forced to drop spots because we felt we had important network franchises. We were reaching a vast number of people each week and certainly when *I Love Lucy* came along, we were reaching larger audiences week-in and week-out than any advertiser had ever been able to do through any single vehicle of communication.

We felt that this was a franchise much too important to drop and we had to cut out what we considered to be an important, but not as important, segment of our advertising spending.

This, we were able to do, and encompass. We were able to also keep up with this increase in costs as new stations came on the market. As talent costs and all the other elements increased, we were able to keep up with that because television continued to reach more and more people as time went on. Thus with a large budget for one product we were still able to take this increasingly large, single weekly "nut" that had to be covered and use it to advantage without sacrificing all of the other media that an advertiser with the distribution a cigarette company has must use to cover his market thoroughly.

But when we came to the time when we very suddenly found ourselves an advertiser with three products to sell, each of which had a legitimate demand on our corporate marketing kitty so to speak, then we had to go into what Secretary Dulles would call "an agonizing reappraisal."

We were sitting there—our *I Love Lucy* was still the No. 1 show. But, by that time, we were feeling considerable embarrassment through the demands that this one show had. (Actually, we had two—but these two network shows had to do a job for three brands that previously had to be done for only one brand.) Our first effort was to see if we couldn't hold on to our network franchise and do a good job for three brands.

Well, of course, many products are sold successfully under split sponsorship and a manufacturer will advertise more than one of his products on a show, but cigarettes perhaps are unique in that, in a sense, they are competing with themselves.

Our Marlboro filter cigarette competes just as much with Philip Morris as it does with Winston, Viceroy, Chesterfield or any of the other products that are on the market. We were never able to feel comfortably about the strategy of keeping the two brands side by side in the same show any more than we would want to be side by side with one of our competitors. And then, of course, we also were confronted with the problem that a vast proportion of our corporate marketing dollars were tied up in these two shows.

In addition, Marlboro, as a new brand, had special needs, in that it was being distributed not nationwide, but market by market. It is a type of gradual increase that doesn't lend itself too well to network. So naturally we started thinking hard in terms of spot.

Finally, the conclusion was reached that spot was the answer to our particular company at this particular time



## Stronger than ever...

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

Pulse Inc. rates Radio KING first in the morning ... in the afternoon ... and, in the evening ... seven days a week.

This healthy report is from a 15 County Area Study taken by Pulse in March-April, 1956. The study measures radio audiences by time periods...

both in-the-home and out-of-home ... and covers all of Western Washington.

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

50,000 Watts  
ABC—Blair, Inc.

FIRST IN SEATTLE

**Radio KING**

#### 4. WHY PHILIP MORRIS SWITCHED TO SPOT TV (cont.)

in terms of the flexibility it would give us. As we operated in one market we could on Marlboro, for example, throw a lot of weight into a given situation and transfer one market to another one if distribution warranted. We were not locked in by relatively rigid network lineups. In other words we could be where we wanted to be and when we wanted to be.

On Philip Morris our reason for use of spot is a little less obvious, in that we did have national distribution. But we felt that on a budget which would not encompass a full-fledged television network show that we could make our tv dollars go a good deal further at the present time by concentrating them on a smaller number of markets, the important markets to us, getting a great deal more frequency than would be possible under a network operation, and use tv as an important backstop to our national blanket of coverage which we have been confining to a low-cost, high-frequency medium.

What about tv? Does that mean that Philip Morris has given up on network? No, far from it. There will come a time when each of the individual brands will be able to have a budget which will support its own show. What will probably happen at a time like that would be that a brand would have a network show and have it backed up in key markets by spot.

Our corporate position is one that there is a way of using television for any product, certainly for our products, suitable to the time and place or the time and circumstance. We think that tv has done an excellent job for us in the past, and we are convinced that it is going to do an excellent job for us in the future.

### 5. How to follow-through after the buy

*Speakers: Jack Schneider, gen. mgr., CBS TV Spot Sales, and George Polk, broadcast media coordinator, BBDO, N.Y.*

**JACK SCHNEIDER:** The keen broadcast mind that selected the subject of "The Follow-Through on the Buy" apparently had great fears, and actually may have experienced hearing a buyer or a salesman at the completion of a major campaign purchase, wipe his sweaty brow and exclaim, "Wow! Am I glad that's finished! Now on to something else."

This attitude, of course, would be tragic, because the buy that you have just made is theoretically the worst schedule on that station within your chosen advertising category.

Now, let's look at that statement. That may seem a little drastic, but responsible broadcasters always try to improve the schedule of the existing advertiser so that there is a constant upgrading of schedules that are currently on the station. Therefore, the last to buy would theoretically have the lowest priority for the choicest time within the classification being purchased.

Now, improvements of schedule are a joint responsibility in that the buyer and the seller are both very much involved and can't assume that the other party is the responsible party.

The seller should know, of course, all the details of the existing schedule on the air. He should know when new availabilities come up through cancellation and non-renewal and how he can upgrade the existing advertiser.

Likewise, the buyer should keep an open mind and be ready to accept improvements or changes in schedule.

Just as you may need to achieve a carte blanche from your account man to buy effectively, the carte blanche you can get will also help you improve your buy because when

these so-called classic availabilities come up, it is the buyer who can move fastest who can get them.

The same work that went into the making of the original buy continues in maintaining the schedule, servicing it and improving it.

A lot of little, mundane things go into following up on a buy. Probably the best way to handle this would be to take a hypothetical 52-week schedule and follow it through several of its cycles.

Let's start with the buy that you want to start on the air on 15 October and take that through a full year (in 10 stages).

1. The follow-through actually starts before you place an order. I think you might be very wise to check to see that your copy is going to be ready in time for your air date, whether it be a transcription, live copy, film, or whatever, because you would be surprised how many times we have an October 15th starting date only to be advised on October 14th that the film won't be ready for two more weeks, and would you please hold our schedule?

It's very inefficient from the station's point of view, and of course this sort of headache can be eliminated if the buyer assumes a degree of responsibility by determining before he places the order if the copy will be ready.

Also, in thinking of "Will the copy be ready?", take into account that you have shipping problems and that it may well take three or four days to get the transcription across the country or down into the South or up to the North; also there is handling that goes into the film after it reaches the station so it should be at the station two days before your starting date at least.

Now that you have made the buy—we're still in September—advise your traffic department. Advise them first what stations you have bought. Also advise them what kind of copy. Did you buy I.D.'s? Did you buy minutes? Did you buy 20 seconds? Are you buying live participation? If so, does the talent work from copy points or from full, formal copy?

Also see to it—and this is a television consideration—that you have enough prints of your film sent to the station. We had an example just the other day where an advertiser was buying a tremendous saturation campaign, 47 announcements a week on a television station, and they sent two prints to the station. We simply cannot operate that way.

When a television station puts together their station breaks and I.D.'s and minutes for the day, all these announcements go on one reel, and that reel is prepared at least a day in advance. Possibly a station with a long broadcast day may go on to two reels. Thus if you are running a saturation campaign of 50 announcements a week, you may run as many as six announcements a day and the station will need 12 prints of your film. This includes the six that are on the reel of the day that is being telecast and the six that will go into the reel that is being made up the day before. Otherwise, you are only encouraging goof-ups at the station by not providing them with enough prints.

Now for the salesman involved. In the television business and also in the radio business there are a lot of new stations going on the air. It is the salesman's responsibility when he gets a new station added to his list to advise all his agencies of how they want their film or their transcriptions or their copy, or whatever, sent to the station. Many are sent just to the Film Receiving Department, many just by someone's name. Maybe the proper address is a post office box; but all your makegoods and service problems can be avoided if these previous steps are provided.

2. You have just made the buy. Now how about the

**MORE HOURS NEGRO  
PROGRAMMING THAN ANY  
STATION WEST OF THE ROCKIES**

**94%  
NEGRO  
PROGRAMMING**

**3RD HIGHEST  
PER CAPITA  
INCOME NEGRO  
MKT. IN U.S.**

**OVER  
\$1,000,000  
A DAY SALES  
POTENTIAL**

**KSAN**

STUDIO & OFFICES—1355 MARKET ST.  
**SAN FRANCISCO**

**MERCHANDISING TOO!**

1. Movie Trailers in Theatres
2. Taxi-Cab signs
3. Direct Mail to Retail Trade
4. Point of Purchase promotion
5. Direct contact with trade by personalities

**ALL AT NO EXTRA COST!**

Richard Bott  
Station Manager

Represented Nationally by  
Stars National Inc.

*Rhythm & Blues—***JUMPIN' GEORGE**



*LOVE HARDY—original "Honey Boy"  
Host from New Orleans*



*Women's Show—***JACKIE FORD**



*Spiritual—***WALLEY RAY**





## 5. HOW TO FOLLOW-THROUGH AFTER THE BUY (cont.)

local representatives of your advertiser—the brokers, the distributors, the local service manager of the product, the sales force of that product? They should be advised, obviously, of what effort, what support, you are going to be giving them.

This can be done either by the agency—most agency account groups will have the names of the distributors for each of their marketing areas; or it might be good to remind the client to remind his distribution force, whatever it may be; or the representative, in turn, can check with the station to see that the station's sales manager contacts your local representatives to see to it that this thing all ties in together and that it all makes sense.

(Incidentally, some agencies don't want the local salespeople to know what they buy. I'm sure their reasons are always valid and good. I don't necessarily understand them, but if that is their problem, we will have to live with that, of course.)

I want to stress this because while all of us who are broadcasters think that radio and tv do everything to sell the product except to make change and wrap the package, maybe we aren't that good and unless we foster the cycle involved in the movement of merchandise, we are not seeing it through. It is not a complete whole. That is the reason for this emphasis.

3. We had an October 15th start date, and here it is November. I think it may be time to read the trade papers a little more avidly and check your rating books, because now is the time to verify your judgments that you made in September.

Obviously, both in radio and television—more in television, currently—we start that new broadcast cycle with a lot of new shows and a lot of the adjacencies don't have a history, so you take them on spec, and now the ratings are in. Now you want to make the decision: Is it just a summer attraction, or is it holding up in the winter? Or maybe you ended up with a *Favorite Husband* adjacency, which didn't last on the network. This sort of information you can get from the trade press. Basically, I think the trade publications give you as quick a report on turnover and new trends in this area as any other source. Maybe your salesman should tell you, but I think you can find out yourself, maybe a lot faster.

4. Now it's December. You bought with a 15 October starting date, so you didn't buy the prime franchises that existed in August. Now I want to call your attention to the dip in business volume that occurs at December and January. This is true because some budgets run out 10 December and the new budget isn't ready until 1 January; or there are appliance dealers that want to go out just after Christmastime.

Well, we're on two weeks' notice on renewals as well as cancellations so December is the time to increase the pressure and get a little more receptive because this is the time to improve your buys—an opportunity you may not have had since October or September. However if you wait until January and February, you may be too late.

5. Well, January is here, and suppose a makegood is necessary. (I don't really suspect that if the schedule started 15 October we won't have a makegood until January, but this is just for our hypothetical cost.)

The makegood can be viewed as an advantageous thing. If you have a regular schedule running, you are in effect reaching the same viewers pretty much over and over again. When you get an opportunity for a makegood, it is the opportunity for you to reach a different group of viewers or listeners than you have been reaching on a regular basis.

We had Nielsen do something for us that turned out to be very illustrative of the point. On WCBS-TV, New York,

take a Friday 8:30 p.m. station break. According to Nielsen, it gets an 18.6. Taking the net for that station break for two weeks running, two 18.6's, the two-week reading is 28.5, so in two weeks you have a net gain or a new audience of 9.9.

Now, for some reason, something happened. We lost the 8:30 break. So, the following week, you were offered a 10:30 break on Saturday. As it turns out, you probably would have taken it anyway, because it's a little better rating. It's a 22 versus an 18. However, the two-week net rating of these two breaks, the 8:30 and the 10:30, is a 37.8, for a net gain of 19.2.

I know that you can say, "Well, on a volume schedule of 5, 10, 15 a week maybe it wouldn't be as dramatic." Maybe that's true, but believe me, if you take a makegood, even though it be of a lower rating, it can work a distinct advantage for you because of a net gain in advertising impact. You want to reach some new people.

6. Now it's February. The schedule has been on for four months, the blush of having it on has faded and we have to think of some way to get a little more enthusiasm on the local level.

I think this may be the time for you to talk to your rep. Many stations can provide for you a jumbo post card with good artwork, a dealer mailing with a list you can provide or a list that the station may already have. It can be signed by the talent; it can be signed by the station manager.

I want to state here that I am not talking merehandising. I don't want to get into that area because so many stations don't have it and so many lean way over on it.

Ask the salesman if the station has the facilities to do this for you. You may be surprised at what wonderful cooperation you get, and it may hypo your whole effort all over again.

7. Now it's March. I think this would be the time for the salesman to come to you possibly and say, "You know, over the last broadcast year that we have just had, the fall and winter, we find that some remarkably good buys exist in daytime I.D.'s, or remarkably good buys exist on a disk jockey's show starting at 11:00 p.m., or there may be a big demand for minutes this year, and maybe you could counsel your agency not to attempt to buy minutes the following year—maybe switch to 20's, or something like that."

When the buyer gets this sort of information, he can elevate himself, I feel, because a good buyer is a good salesman.

So when you get industry information such as this, fads, and so on, take it up, become the expert.

8. April—Daylight Saving Time. Of the 161 CBS affiliates as of September of this year, 105 of them stayed on Standard Time, which meant if you had a schedule on any of those 105 stations, you were involved in a Daylight Saving Time change. This shouldn't come as a shock to you any more, but it invariably does. It seems to me any time you buy a schedule to run 26 weeks, no matter when you start, you are going to be involved in a Daylight Saving Time change, or if you start halfway through the even cycles, midwinter or midsummer, you are going to be involved in it.

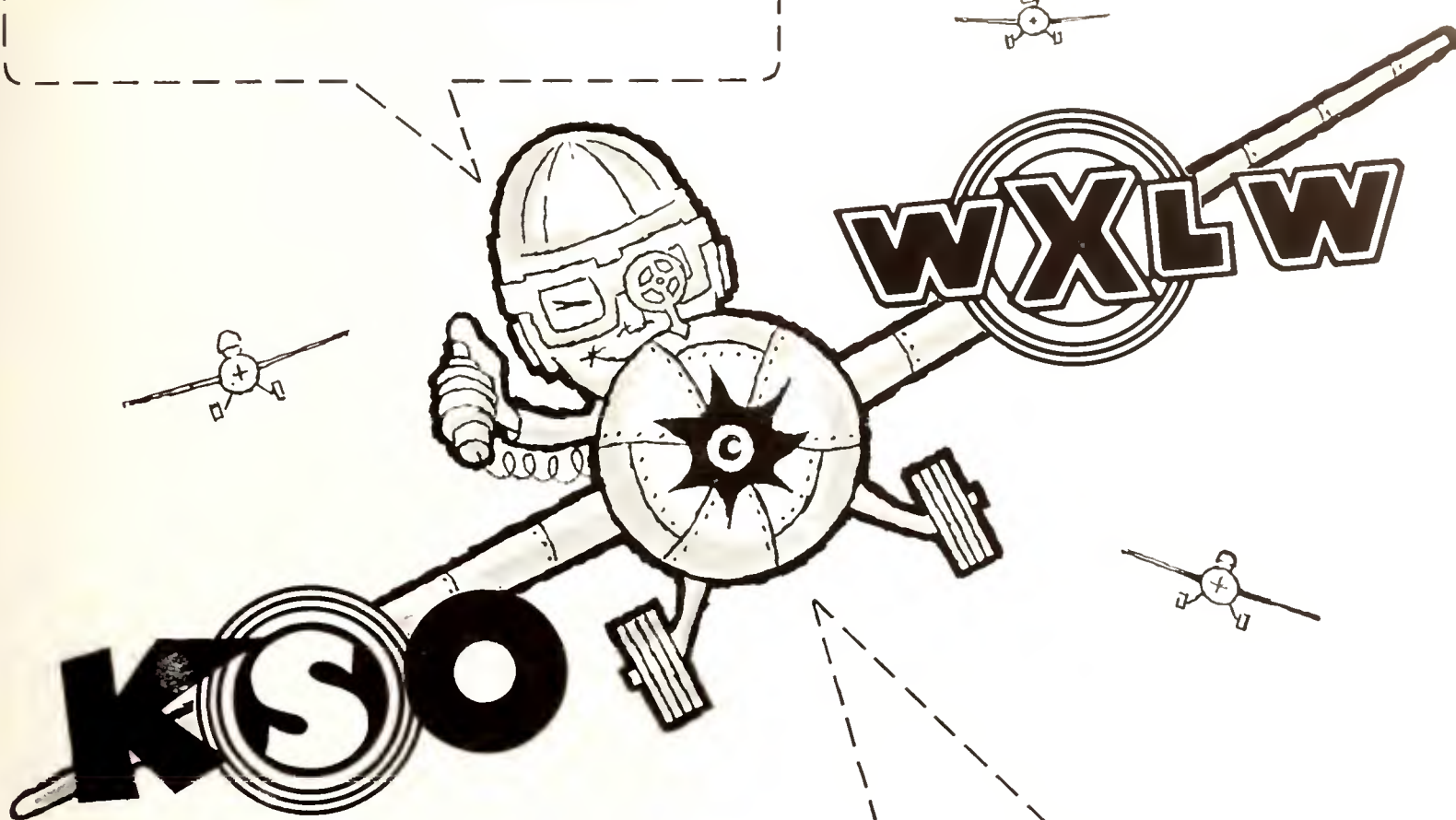
Tell your client when you make the buy that he is going to have changes. It's easier to tell him then. It doesn't mean that your schedule is going to have reduced value. It just means that it will be little different. It may be a little earlier or a little later. You're going to get the same values. The stations very honestly try to deliver the same values, but don't let it come as a shock to you.

9. Now it's May and there is a marked dip in business again; so if you are a 52-week advertiser, this again repre-

**"CONTACT"**

*John E. Pearson Co.*

*...build Your Airpower  
in Des Moines and Indianapolis*



*The Capital Cities' Most Popular Independent Stations*



**KSO**  
DES MOINES

**WXLW**  
INDIANAPOLIS

**Represented Nationally by  
JOHN E. PEARSON COMPANY**

**KSO**  
DES MOINES

You're always "on target" using KSO, Iowa's most powerful independent station. Popular programming of music, news and sports continuously, day and night, gets KSO listeners in a buying frame of mind . . . ready for your message.

**WXLW**  
INDIANAPOLIS

In the "heart" of a rapidly growing, high income market, WXLW delivers a steady bombardment of sell. Soothed from dawn to dark with music and news—WXLW listeners are financially able buyers who respond with sales.



## 5. HOW TO FOLLOW-THROUGH AFTER THE BUY (cont.)

sents a great opportunity for major improvement of schedule.

After May, we find summer. I think this might be the time to read your trade press and talk to your reps, and see what the trends are.

10. Last summer we noticed the trend was toward more spectaculars, and that sort of thing. Every broadcast year, I think, you will find you have new trends. These start to show themselves in the number of advertisers who have renewed, those who are going off for the summer.

Get your bets down early on what you think is going to be a winner, because this year we found that people started making their fall buys in the middle of July. That was about 30 days earlier than the year before, which was mid-August, and that was about 30 days earlier than the year before that, which was mid-September.

**GEORGE POLK:** It's quite difficult to separate the subject of initiating a campaign from the follow-through; one is an integral part of the other. My takeoff comes with the term "the timebuying level."

I'm sure all of you at one time or another have been exposed to the term. It may be used in such contexts as, "Is the decision to be made at the timebuying level?" or "Is Mr. X at the client's account or at the timebuying level?"

Certainly this level varies by agencies and by individuals within agencies, but is it where it should be in your agency? Are you satisfied with the part you play in your agency's radio and television operation?

Occasionally I see in a trade magazine a crusade to elevate the unappreciated, underpaid, and only recently, the shackled timebuyer, with controversies as to whose responsibility it is to correct the wrong situation, wherever it exists. Is it up to agency management, the media director, or the industry itself?

It is my firm belief that if you are a shackled timebuyer, a Class "AA" chainbreak selector, or an automaton for collecting minutes between 7:00 and 8:00 a.m., it is nobody's fault but your own. Timebuying is no different from any other business or profession in that its success is directly related to the individual's initiative. The level at which you stand as a timebuyer on your accounts is the level that you have created for yourself and is solely dependent upon the contributions you make toward decisions in purchases of time on your accounts.

Now, besides the daily routine of actual buying, the timebuyer should be involved in all phases of media planning, and certainly in all broadcast buys, whether it is a Max Liebman spectacular on NBC or a chainbreak in a cooking show in Sioux City, Iowa. If this is not the case, don't throw up your hands and write off your agency as being impossible. It's not up to the agency or industry to change your job level—I'm afraid I'm getting repetitious—but it is strictly up to you.

Just like a good rep, a good timebuyer is a good salesman. Convinced that an idea or plan is sound, he won't let up until it is adopted or at least given serious consideration.

Now, it isn't always easy to sell an account man or client and understandably so. Most of them are not as familiar with broadcast media as you and many of them have been buying print media for 20, 30 or even 40 years and have seen it pay off. What's more, they understand it thoroughly so it is understandable that they should be reluctant to enter a realm of uncertainty and put large budgets into media they are not so familiar with.

That's where you fit in as an expert in these relatively new media that use air instead of paper. Present your ideas simply and factually, leaving no questions un-

answered, and you will be amazed at the results. You cannot assume that clients or account men, no matter how intelligent, have the same intimate knowledge of timebuying as you have. They can't. While you spend every working day steeped in broadcast, they only hear or read about it occasionally. They may even use it frequently, but nevertheless can't be expected to have the day-to-day working knowledge of it you do.

In this respect, the rep can usually help tremendously, donating both time and material to your cause. He can supply readily available data, or even have special projects done to support your proposal. For example, he might have a special rating tabulation made to show how much unduplicated audience is reached in a given period of time; or perhaps he can supply success stories; or in the case of programs and personalities, it might be desirable for him to supply you with a kinescope to get over the emotional aspect of an emotional medium.

Generally, I have found it best to expose all the facts, including possible client idiosyncracies, to the salesman and enlist his help. If, for example, proposal A reaches 50% more audience than proposal B for the same cost and you decide on B for reasons peculiar to your account, despite the audience advantage of A, tell the man why. He may be able to offer you something which is better than both A and B.

Maybe proposal A involves daytime which reaches women more economically than B. But if the client tells you that store managers don't see his advertising and are about to throw his product off the shelves because of lack of advertising support, cost-per-1,000 isn't the answer, certainly. So why not explain to the salesman, confidentially if necessary, why B, which includes nighttime spots the store managers can see, makes more sense in this particular case despite the apparent advantages of A.

While on the subject of reps, you can broaden your own reach within your agency by putting salesmen to work for you. You can't be everywhere at once, selling all the time, but the various reps can. Encourage the rep with a sound idea to follow it through. After having come to you with his idea initially, you can guide him as to which accounts might possibly be able to use what he has and the best way to present it.

Perhaps the best way might be to have him go directly to the account man or client. The salesman invariably knows more of the details than you, and can probably present it more enthusiastically and generally has more time to do so. After all, that's how he makes his living.

On the other hand, if you feel that the account personalities involved might object to this approach or not give the proposal the serious attention that it deserves, then it is your responsibility to suggest an alternate way—perhaps accompanying the rep or leaving the rep out completely, presenting it yourself.

If the proposal is sensational enough, certainly you should be an active part in its presentation, if for no other reason than to add credence to it. Procedure is a delicate subject, and should always be handled with the utmost care.

Thus, in your role as adviser to reps, you can help them to sell a good availability by supplying them with specific agency or client personality information and suggesting procedure. For instance, it might be advisable not to make too elaborate a presentation to a conservative client while a "dog and pony act" might be a very good way to impress another. The rep can't know what fits where. You can and should help him.

If you set yourself up as a clearing house of ideas and offer quick advice or action, you will be exposed to all the best buys first, because all any salesman asks is the opportunity to tell his story to an individual or individuals





# WORKING PARTNERS



**FRANK HEADLEY**, President  
**DWIGHT REED**, Vice President  
**FRANK PELLEGRIN**, Vice President  
**PAUL WEEKS**, Vice President



We have found no substitute for experience when it comes to rendering a needed and effective representative service to station owners and buyers of time.

The mature working partners who started H-R all had long years of experience in this field. The men who have joined with us as we have grown, all have been selected on this basis.

That's why, when we say we "Always send a man to do a man's job" we mean it!

380 Madison Ave.  
New York 17, N. Y.  
OXford 7-3120

35 E. Wacker Drive  
Chicago 1, Illinois  
RAndolph 6-6431

6253 Hollywood Boulevard  
Hollywood 28, Calif.  
Hollywood 2-6453

155 Montgomery Street  
San Francisco, Calif.  
YUkon 2-5837

415 Rio Grande Bldg.  
Dallas, Texas  
Randolph 5149

101 Marietta Street Building  
Atlanta, Georgia  
Cypress 7797

520 Lavett Boulevard  
Room No. 1D  
Houston, Texas  
Jackson 8-1601



## 5. HOW TO FOLLOW-THROUGH AFTER THE BUY (cont.)

who are in a position to make or influence decisions.

Of course, it goes without saying that it is equally important to discourage presentation of undesirable ideas, which might even include a good availability but to the wrong client. Certainly boxing is not an ideal vehicle to reach women, to use an extreme example.

Now, you are not doing anyone a favor when you shield your account people and clients from presentations or contact with the trade. Remember how familiar Mr. Advertising Manager and Mr. Account Executive were with *The Saturday Evening Post* and *The New York Times*? Space reps have been calling on these men for years. Well, because radio and television are so much younger both industries have to work doubly hard to catch up and achieve similar familiarity and acceptance; you can have the way paved for you by encouraging contact between account people and industry representatives. It is infinitely easier to work with people who understand the basics of your medium than with those who have never been exposed to it before.

Here's a case in point. Recently, a network made a television presentation to one of our out-of-town clients who had never been in television before, and while the program being presented by the network was not bought, the presentation had stimulated enough interest to result in a buy on a competing network. Mere exposure to the facts did it! The man went to work and helped one of our clients get into network television, even though perhaps from other than altruistic reasons.

Another problem in selling tv within the agency is the unfortunate connotation of spot as being for the client who cannot afford the luxury of network. Again, it is up to the timebuyer to point out that agencies are in the advertising business, not show business. Often, dollar for dollar, spot announcements are a more logical buy, especially where emphasis on frequency is an important part of the effort.

Again, don't bank on generalities or assume that anything is known about timebuying. Explain the efficiency of a 12-plan, the degree to which spot can penetrate a market, and the low cost for such penetration. Present whatever success stories you can muster. If you base a budget on 10 announcements per week but expect to be able to deliver 20, you are short-changing the medium by not stating the expected end result and may find the money diverted because the account considered your budgeted frequency too low. Explain how the original schedule bought can usually be vastly improved and in not too long a period of time.

Now, in the case of evening tv announcements, perhaps the money will go further if only I.D.'s are used, rather than chainbreaks, the former as you know generally costing only about half as much. Or maybe you anticipate trouble in chainbreak availabilities.

Try getting together with the copywriter. Perhaps the story can be told in 10 seconds, and if you explain the cost ratio and availability situation to him, he may come up with something he never tried before because he never understood the problem. I have seen this one tried a dozen times, and it does work!

Incidentally, copywriters are a terrific help in creating interest in radio and television. Most of them, if it is at all possible to generalize, have strong beliefs and convictions, and are usually not shy about expressing themselves. It is very possible that a clever copy theme, an impressive storyboard or jingle, can initiate an entire campaign.

Work with these creative people, and in turn they, too, will be selling broadcast media along with you. This is a very sound way to stimulate interest in radio and television and may help you get many a former print advertiser.

What do you do when you run into the client or account man who insists on reviewing all the availabilities himself, making his own selection? This circumstance is generally directly traceable to a delinquent timebuyer somewhere along the line whose ability and judgment did not warrant complete confidence. If you inherit such a situation, it behooves you to pass along the mass of availabilities requested, but certainly not without your own recommendations with clearly outlined reasons as to why you have recommended the buy.

By merely passing along availabilities without careful screening and selection, you automatically put yourself in the class of a clerk.

Very briefly, I have tried to point out how important a timebuyer's position can be. Whether it is or not is up to the timebuyer. There are no real limitations that cannot be overcome by ability, imagination, and ambition. Laziness or simple inertia will surely reduce the job to mere mechanics.

But if you want to be an important factor in the radio and television decisions on your accounts, you must first be respected by the account people and clients you work with, most of whom will soon learn to be guided by your greater knowledge and good judgment.

## 6. All-media buying vs. specialization

*Speakers: Edward R. MacDonald, associated director of media relations, Young and Rubicam, N.Y.C., and Arthur Pardoll, director of broadcast media, FC&B, N.Y.C.*

**EDWARD B. MacDONALD:** Since Y&R's organization of its Media Relations Department is frequently referred to as representative of the all-media buyer system, we'll start by outlining just how we are set up.

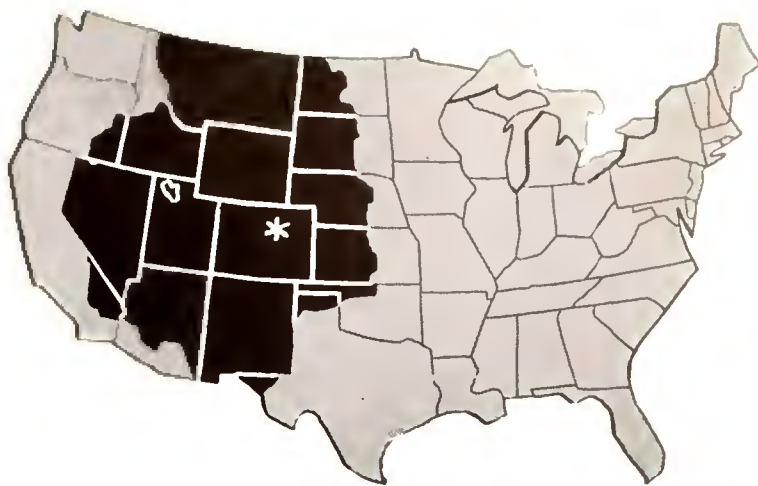
I was prepared to note that we had 150 men in the Media Relations Department, when somebody informed me that we have 167 today; maybe by the time this report is finished, since they are hiring a couple of people, why, it will be 172. And this is just in New York.

We have an over-all media director, Pete Levathes, with an executive assistant (for whom I am substituting in this report). That is Pete Matthews. And then, at my particular level, seven associate directors. Below that, 26 buyers on all-media basis, and since they each have an assistant I guess that means we have 26 assistants.

Then we have a series of service groups, as we call them. This consists of a statistical section (which takes a lot of the load off the buyers in terms of preparing, for example, analyses of how a medium circulation pattern falls down, as against client sales patterns); an estimating section; a contract section (which, again relieves the buyer of a lot of detail); a typing section (which helps to relieve one's secretary and leave her free to help out on other matters); a files or library section (to which we turn for ready availability of information on different media).

In addition we draw upon a 150-man Research Department (in New York alone). We draw upon them for a vast amount of research information.

We draw, and draw very importantly, very closely, on an every-day basis, upon the Radio-TV Department. I don't know the exact number there, but it is well up over 100, too. They have the prime responsibility for advising upon talent—not tv talent in particular, but talent in general in the radio-tv area.



# KOA-Radio... your best Western Salesman!

**Because** KOA-Radio's capable management has established and maintained listener respect for the station and its advertisers for more than 31 years!

**Because** KOA-Radio covers Denver and the big, wide West. You need the power of 50,000 watts to blanket the rich Western Market! You reach the whole market with KOA-Radio.

**Because** KOA-Radio's programming is tailor-made to the interests and tastes of the area. Skillful local and NBC programming combine to give listeners what they want, when they want it!

**Because** KOA-Radio has always shown devotion to the public welfare, it is highly respected and has top stature in its community.

**Because** KOA-Radio SELLS! Make your ad budget work harder...more effectively! Use KOA-Radio!



**KOA**  
DENVER *Radio*  
Covers The West...*Best!*

Call or write  Spot Sales— KOA-RADIO SALES

S-7-56

## 6. ALL-MEDIA BUYING VS. SPECIALIZATION (cont.)

Since in today's buying, and particularly with regard to network tv, you are usually buying time and talent pretty much together, this calls for and gets very close cooperation between the Radio-TV Department representative and the media buyer representative in the product group system—the latter with responsibility on time, advising on time-slots and handling the actual contractual arrangements and with the networks or stations involved, and the former with responsibility on talent—programming, if you care to call it that.

The problems in switching our buying setup were offset in a variety of ways. In the beginning, a particular account which was heavily radio-tv then was assigned to a new all-media buyer who had formerly been a timebuyer. In order to ease the transitional load, the new over-all responsibility would go to a buyer where the majority of the activity on the account was what he was more familiar with at the time of the change.

Now that the system has proceeded for nearly four years we don't feel that this is the way that accounts should be, or need be, assigned any more and they are not. But it was a help in the transitional period.

Another thing which helped ease the transitional factor was that the buyer, in a way at least, actually had his work-load very much lightened for him. I think at the time of the change there were only 21 buyers and I think seven were timebuyers and 14 space buyers.

Well, now, when you suddenly had 21 all-media buyers, the account distribution became fewer per buyer, and each buyer now only had to be familiar with all the detail about each of this fewer number of accounts.

Now, nearly four years later, we have the answer. We feel it does work. The department is happy about it. I think the buyers themselves are the ones most particularly happy about it rather than the departmental management people. Certainly agency management people are very satisfied with it, and so far as we can tell the clients like it a lot, too. Even various of the media representatives that call upon us tell us that they think it makes a lot more sense.

That leads us pretty logically, I think, to the question of, why was it done and why has it been continued?

Now, entering this area of the discussion, I think possibly it would be desirable to point out that actually there doesn't seem to be any argument as to the need for a planning and integrating operation within a media department in any agency. The question seems to be just at what level this is going to take place.

One of the main reasons, I think, that this kind of operation makes a great deal of sense is that with the media buyer having fewer accounts he is able to have more daily contact with the other people in the agency on the product group, and with the clients.

We feel that this all-media buyer system puts the buyers (and I might just say the all-media assistant buyers, too, I don't mean to keep leaving them out, they are part of this, too), in a better position to challenge and in so doing to check the thinking of the associate directors who work with them on particular accounts.

We believe another advantage of the Y & R system—and one that will be of growing importance as time goes on, I think—is that it provides a better or more rounded approach for one's assistant buyers and media buyers, so that over a period of time an agency grows its own very well developed and very well rounded associate media directors. Ones who are adept at over-all media planning and creative buying, which is desired at their level (if not also, as in our case, desired at the lower levels, too).

From the buyer's angle, it means that the buyer doesn't have any particular blind alleys. Where does the present

timebuyer go? He goes to the end of the trail on this, and then? How does one suddenly become the objective, over-all associate director who is capable of strategic planning to fit media to specific account needs? Now, we recognize that it is possible to sacrifice benefits that are normally attributable to any kind of specialization. The only answer to that is that we recognize it but don't feel that it is that much of a sacrifice, the way it works out. We don't feel it to be that urgent that somebody be able to quote *Standard Rate and Data*, ABC records, PIB, Lloyd Hall, or what not, at the drop of a hat. You can look these things up.

Much of the work-load that many buyers or assistant buyers have to perform in other agencies is not carried by Y & R buyers. They are relieved by Y & R's having these additional and possibly much larger service units. Much, then, of the work-load is taken off the Y & R buyer and assistant buyer by these service-unit people, who can take the time—because they are there as part of this 167-man operation—to work up much of the detail and put it face up on a desk for the assistant or media buyer's evaluation.

Possibly to sum this up, then, we might say that even if we are losing certain specialization advantages—and we emphasize that we are not conscious that we are losing anything under the particular method of operation and size of operation that we have—the greater objectivity in selection and the far greater chance for strategic media buying that the all-media system affords is, in our view, at least, a far more desirable approach to better serving of clients, which is what we are getting paid for.

**ARTHUR PARDOLL:** We are in an age of specialization.

It isn't strange, therefore, that the idea of specialization has gradually filtered into advertising agency thinking. It's not strange because the function of advertising and the function of the advertising agency in particular has changed dramatically in recent years.

These functions had to change because the American market has changed. Old attitudes and methods are not capable of solving the complex, new problems that a changing market presents.

Advertising has become industry's best salesman. To do the sales job most effectively, however, advertising agencies found that they had to provide a great many more services to their clients than they once did.

No longer could an agency be just a group of people who "think up" things. Now we have to "think through" as well, so that what is ultimately "thought up" will not only be original but pertinent to a much broader concept of marketing strategy.

This meant added manpower. But it was and is in our own best interest to provide these services.

The agency consequently had to develop trained marketing specialists who could counsel the client beforehand as to his chances of success with a product, could devise the best advertising approach and who could go back and post-test the effectiveness of a campaign once it had been completed.

This gave rise to a great many new advertising agency functions. We have, today, specialists in such fields as market research, copy testing, packaging, product design, merchandising, sales promotion, pricing, distribution and trade relations, in addition to the usual creative services.

In our own branch of the business—radio and television—we have also noted a gradual growth of specialization.

Recognizing the complexity and importance of the broadcast medium, many agencies have created broadcast account executives whose sole responsibility to the account

(Please turn to page 284)

# SPOT RADIO

in a

“spectacular”

world

Recently an ad-manager whose agency was presenting him the glories of a one-shot TV extravaganza asked, ‘Don’t you still believe in frequency in advertising?’ A good question!

**Frankly, with today’s competitive markets, advertisers have to believe more than ever in frequency of impression. Today people have their minds on more things than ever before for the simple reason their minds have access to more things.**

Hundreds of new ideas, new services, new brands and new products and advertisers are trying to crowd their way into these minds and leave an impression.

Hitting these people once a week (much less on alternate weeks) with a message sandwiched in between no matter how many dancing girls is hardly sound advertising.

**Consistent advertisers are the only advertisers who can survive in this day of short-lived product loyalties, a situation that’s doubled in spades by the fact that so much is being sold without benefit of “live” sales help; i.e., self-service.**

Advertising, therefore, has shouldered not only its biggest burden but also its biggest

opportunity. But it requires bed rock concepts and that means insistent as well as consistent advertising — repetitive as well as competitive advertising.

**All of which is causing many an advertiser to reawaken to the vitality of localized radio.**

Now, with greater potential than ever, this kind of radio is providing the frequency needed—at reasonable prices and with a flexibility that fits like a gauntlet (meaning snugly and with a wallop).

**Localized radio — announcements, programs and participations — can be bought when, where and how you want. You can segment the day or night, the season or the days of the week. You can buy short runs or 52 consecutive weeks. Live or recorded. With integrated or disintegrated announcements. You can change your message overnight.**

Localized radio—spot radio—is all yours to adapt and adopt and make work for you at the lowest price of any mass medium in history while it’s at its circulation peak and its saturation zenith.

**Radio Division Of  
THE KATZ AGENCY, INC.  
NATIONAL ADVERTISING REPRESENTATIVES**

## 6. ALL-MEDIA BUYING VS. SPECIALIZATION (cont.)

is for its use of radio and television. Some agencies have copywriters for print media, and others who specialize in the broadcast message.

I do not maintain that such complete division of responsibility is necessary. I do hold, however, that at the media buying level, there should be a clear-cut division of responsibility between radio-television buying and print media.

During the planning stage of an advertising campaign, it is desirable to coordinate thinking about the use of print and broadcast media, of course. And I see no reason why that cannot be the decision of men who understand the advantages and limitations of both media. The marketing objective to be reached, the time in which it must be reached, and the nature of the copy theme all dictate the choice. That strategy must be mapped beforehand.

Implementing that strategy by the actual purchase of time and space, however, is another matter. It is there that agencies differ.

Our basic reason for doing this is that the growth of media has been so phenomenal in recent years, it's virtually impossible for one man to digest all the information he needs to do his job properly.

The agency level at which separation of buying duties begins—the usefulness, indeed, of separating them at all—depends on several factors:

1. It depends on the agency organization.
2. It depends on how well the agency is integrated.
3. It depends on how responsibility within the agency is delegated.
4. It depends on the quality as well as the quantity of available manpower.

At Foote, Cone & Belding I would say that conditions have been ideal for the separation of buying time and space. Although we employ a great many people, our interior communication is excellent. We have the manpower. And it has been management's policy to delegate a considerable amount of responsibility to individual departments.

Perhaps most important, experience has indicated to us that we have a workable system which performs for our clients as we and our clients would like it to perform.

We have found this to be true because there is one very basic difference between print and broadcast media. In a newspaper or magazine it's always possible to print another page and in most cases that extra page has just as good a chance of being seen and remembered as others in the same publication.

In broadcasting that just isn't true. Position is everything, since in most cases it must be known in advance of purchase. There are only a certain number of radio or tv hours available and no one can manufacture more. Capturing the best possible position for a client is usually the result of personal contact, much maneuvering and long negotiation by the timebuyer.

However, if the buyer who is negotiating all broadcast time for a client is also responsible for that client's commitments in print, it is difficult to see how he can do a good job.

Let me make that stronger. I don't see how he can do the best possible job. His responsibilities have been multiplied beyond what any first-line agency can reasonably expect a buyer to handle. His contacts are multiplied to a point where he cannot see as many people as he should.

There just aren't enough hours in the day.

Concentrating solely on the broadcast medium, a timebuyer is in the strongest possible position. He has the time properly to develop valuable contacts. He has an opportunity to devote more time to studying a client's marketing

problem and copy theme, hence is in a position to buy more intelligently.

He has, above all, time for negotiation. And the degree to which he is able to negotiate successfully is usually the measure of the timebuyer's value to the agency.

Let me be specific. Most of you know, I'm sure, that the major portion of Pepsodent's 1956 budget was allocated to broadcast media, with the remainder going into print. It's a classic example of the value of separating space and timebuying.

Over half of the broadcast appropriation will go to spot radio, making Pepsodent one of the year's biggest users of spot radio. What we have planned is an all-year-round effort averaging close to 100 spot radio announcements a week in the leading markets across the country. These will include the major metropolitan areas where the spot frequency builds up to close to 400 weekly.

Clearing that much time before the campaign got under way, even with a gratifying degree of cooperation from stations and reps, involved the full-time services of two timebuyers plus myself. And most of the announcements were individually negotiated since we were stressing early morning time, the most desirable period in radio today.

Perhaps I should qualify that. If not the most desirable periods, morning slots are at least the most sought after today.

I hardly need add that none of the timebuyers had time on his hands. And certainly no time to weigh and decide on the purchase of several hundred thousand dollars worth of print media over and above his broadcast responsibilities.

The same holds true for all our clients who invest their advertising dollars in radio and television as well as newspapers and magazines. I'm thinking particularly now of Rheingold. One buyer is assigned to broadcast media and the activity on this one account does not permit him to handle any other account, let alone print media.

Despite my strong feeling on the subject I do not want to leave the impression that there are no limits to which specialization can be carried. But I submit that the complexities of modern radio and television time buying are such that they preclude any combination with responsibility for buying print media as well.

A real knowledge of a medium implies broad contacts and understanding of several related phases of advertising beyond media themselves. We feel that no one man can develop such a degree of familiarity with all media. That's why FC&B's media department is at present organized to encompass specialization by medium.

However, the buyer is not removed from the executive responsibility. He has contact with and knowledge about related fields of marketing, copy and research rather than spreading himself thin over all media. His knowledge of the medium is used in the early stages of planning media strategy.

FC&B is set up to emphasize integration of the media function with other advertising and marketing functions. This thinking coincides with our entire concept of having advertising strategy develop out of group activity rather than out of any one department.

What a timebuyer needs most is time—time for studying the marketing problem, time for weighing the relative values of different buys, time for making contacts, for maneuvering and negotiating.

None of these things can he do if he's wearing a print media buyer's hat as well.

Not all agencies share these views. The solution each works out depends. I suppose, on specific problems the agency faces and how they can best be solved.

# 12 IS BIG IN MILWAUKEE

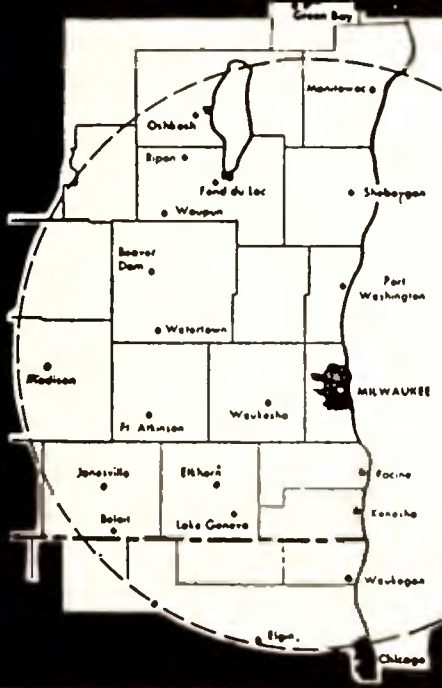


## GREATEST POWER      HIGHEST TOWER

AT 316,000 watts, Milwaukee's TV Strong Man provides perfect pictures, bright and clear, on new sets or old, close to the transmitter or far away.

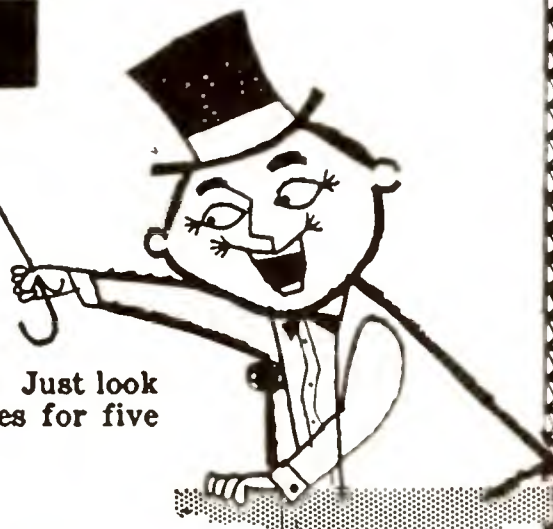
At 1,105 feet, Wisconsin's tallest structure and Milwaukee's top TV tower offers the greatest aerial performance in the market for your sales messages.

## TREMENDOUS COVERAGE



With WISN-TV you blanket Milwaukee and 23 rich surrounding counties. Within our coverage area is a bustling population of over 2½ million people with an effective buying income of almost five billion dollars. Just look at these retail sales estimates for five store groups:

FOOD—\$773,871,000  
 GENERAL MERCHANDISE—\$354,986,000  
 FURNITURE-HOUSE-RADIO-TV—\$151,944,000  
 AUTOMOTIVE—\$598,242,000  
 DRUG—\$85,707,000



- ★ TOP-RATED ABC, FILM, LOCAL SHOWS
- ★ COMPLETE MERCHANDISING PROGRAM
- ★ EXTENSIVE PROMOTION, PUBLICITY
- ★ COMPLETE TECHNICAL, PRODUCTION FACILITIES
- ★ LOW, LOW COST-PER-THOUSAND

# WISN-TV

CHANNEL 12 MILWAUKEE

BASIC ABC AFFILIATE

Represented by John B. Soell, Director

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

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

# Farm Homes in the Del.-Md. "Broiler Belt" Have Extra Buying Power

•\$15,000 income per farm family indicated in Sussex County

## The Only Sure Way to Reach and Sell Them is WJWL

Georgetown, Del.  
1000 watts 900 kc

- The Only interference-free coverage in the area
- The Only daily advertising medium in the area
- The Only top-interest farm home programming in the area

ROLLINS BROADCASTING, INC.  
National Sales Mgr.: Graeme Zimmer  
New York Office: 565 Fifth Ave., EL 5-1515  
Chicago: 6205 S. Cottage Grove Ave., NO 7-4124

### NETWORK ADVICE

(Continued from page 19)

about the new fall business is that so many advertisers are buying programs scheduled for broadcast at the same time, on the same day of the week, week after week.

We at CBS Television have always felt that the two indispensable ingredients of any advertising campaign are continuity and frequency. The decision on the part of more and more advertisers to buy regularly scheduled programs represents an endorsement of this basic program policy.

The past season has amply demonstrated the validity of this philosophy. For one thing, it won for CBS Television a 12% bigger average nighttime audience and a 64% larger average daytime audience than the second-ranking network. Even more important, it has been instrumental in maintaining for CBS Television its position as the largest single advertising medium in the world.

#### RADIO

*Arthur Hull Hayes, president, CBS Radio:* My advice is to remember that the best advertising medium is almost always a combination of media. No one medium is the cure-all for all of today's problems of advertising and marketing. In creating the combination of media that matches the problems of a particular product or service, radio is one of the major media that must be considered.

In terms of size, which actually means accessibility to people, radio is unsurpassed—142 million outlets; in terms of growth, it is the leader among media—14 million sets sold last year; in terms of usage—90% of homes use the medium in a week.

It offers unmatched flexibility in delivering messages in the proper physical setting. It sells automotive products to people in cars, suntan lotions to people on beaches, food products to women in kitchens. And beyond this, radio offers equally important advantages that are also unique to this medium.

Its enormous universe enables it to accumulate huge audiences of different people; its relatively low cost enables

it to be used with frequency. Thus radio combines reach with frequency. This is a combination which is not affordable on a national basis in any other medium.

For example, a big nighttime television show will get far more audience than a nighttime radio show. But this is not a replacement for frequency. The night-after-night combination of frequency and reach is one of the roles that radio plays so well.

In the major role of reaching housewives, radio is, indeed, a star. We know that the daytime hours of Monday through Friday are especially good times to reach the home's purchasing agent. We know that during these hours relatively few homes account for the bulk of television activity. We realize, of course, that the women's books are weekly or monthly publications. So again, the day-after-day job of selling a product, or an idea, falls most naturally to network radio.

Its precise manner of use varies. In general, it is best to tell your story where the most people are listening. It is just as important to tell your story in an atmosphere of believability and attention. And the story must be told well. These points add up to impact.

These areas of value of radio are responsible for such new accounts on my own network as Colgate, Swift, Manhattan Soap, Phillips Packing and many others plus a substantially larger use of the network by many more advertisers.

All these advertisers are seeking to reach more and more different people with frequency and believability at low cost. They are, increasingly, turning to radio to do the job. Since examples speak louder than advice, my advice for this fall is to follow their examples.

#### RADIO

*John B. Poor, president, MBS:* In this television age the major topic of conversation on Advertising Lane today is network radio.

Naturally that fact makes us most happy. It's also made us very busy. For we've had more agencies and advertisers discussing network radio potentials in their behalf than at any other time in the past four years. And if you haven't joined us for such a dis-





# *First in Kentucky—*



## *“The Blue-Chip Buy in the Bluegrass State”*

Romance and glamor aside, here'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 topnotch 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

cussion, we'd suggest an appointment.

The impact of network radio on sales has never been more marked nor more clearly delineated than at this particular time. Proudly our network, the Mutual Broadcasting System, lays claim to being the modern-day Diogenes finding the formula to demonstrate this impact.

Some time ago we recognized that radio was an in-every-room-in-the-house proposition—not just the central appliance in the living room as it had been a score of years ago. So we caused an ambitious survey to be made to determine actual set locations and what people were doing while listening.

We realized, too, that radio is a companionate enjoyment rather than a pleasure limited only to leisure time. This broadened our scope and, like Diogenes, we sought actual facts pinpointing radio's wide horizons.

Because of our success in harnessing listener statistics, we then made bold to move into radio's no-man's-land: that area of circulation and warranted impact. The result: Mutual's Listener Guarantee Plan. This is a formula that actually tells network advertisers their exact dollars-and-cents cost per number of home impressions in advertising campaign structures.

And lastly—as a direct result of the activities already noted—we have now been able to implement our services to network clients via a pre-clearance time arrangement with our affiliates. This is being accomplished by a new network-stations contract effective 1 November that gives the network fuller availabilities for prospective timebuyers. This means that an advertiser knows, at the time he makes his plans, just what MBS stations will be airing his program and the exact time in which the program is to be aired.

Now you can see what many national advertisers have already realized and taken advantage of—and why we make so bold as to compare ourselves with Diogenes. We sought the truth about network radio.

The entire pattern of radio listening has shown a marked increase. Newly released Nielsen figures show, for example, that pre-noon network radio audiences have increased their listening by 9.1% over last year.

It's this huge mass audience plus such necessary facts as listener habits, listener locales and our Guarantee Plan that have made Mutual network radio a more successful operation.

We are the only major network that devotes all of its activities to radio and are, accordingly, more sensitive to the national radio pulse-beat. We have changed our programing structures to synchronize with that beat.

But most importantly we have been able to formulate a diagram that sharply defines the economic practicabilities, from advertisers' viewpoints, of network radio use.

## REPS' ADVICE

(Continued from page 21)

tiser multiplies even more in the hustle and debate of an election year. As convention time draws nearer and nearer millions of Americans instinctively draw nearer and nearer to their radios for up-to-the-minute developments. The advertiser who recognizes radio's unique ability to satisfy the nation's appetite for news "as it happens," can capitalize on a ready-made entree to the American public in 1956.

It's an economic reality that "all business is local." And, by the same token, "all people are essentially local." In his sponsorship of radio news, an advertiser can "go local" with spot radio and profit from association with established, accepted, hometown personalities.

Spot radio, the "saturation" medium, is especially equipped to take the advertiser directly to the people and, in 1956, when political interest runs high, news should prove an excellent vehicle for the trip.

**Craig Lawrence**, v.p. charge of CBS TV Spot Sales: This fall it's not only "what to buy" . . . it's "when to buy!" In 1955 many fall schedules started in late August. This year they'll start earlier.

As CBS Television Spot Sales stressed in its summer presentation, in July there are *more* spots available, due to vacancies created by short-term and seasonal advertisers; and they are better, higher-rated ones than will be available at any other time of the year. An advertiser beginning in July can reach more viewers per dollar in July than he can in October if he waits until then to start. Of course, he'll reach a great many more in the winter months by a July start instead of October because of his upgraded spots with higher ratings.

As to "what to buy," there's excellent value in so-called "fringe time"

. . . late night, early morning and weekend daytime. In addition to being good buys in themselves, they often add considerable unduplicated audience to multiple announcement schedules using daytime and evening spots.

As an example of late night audience penetration, *The Late Late Show* on WCBS-TV, New York (approximately 12:45 a.m. to sign-off) delivers an unduplicated audience each week which is larger than the entire population of Los Angeles at a cost-per-1,000 viewer impressions of only 13¢.

Last but certainly not least, now is the time for advertisers to pre-test campaigns. Already this year, seven advertisers *never before on television* have used the CBS Television "Spot-Check" plan to test their sales effectiveness in as many markets with outstanding success.

**Joseph Bloom**, president, Forjoe & Co., Inc.: The smart advertiser this year will start campaigning in August. In today's increasingly competitive race for the consumer dollar the client who starts earliest and stays with radio longest will win out.

Advertisers will find that radio represents a low-cost opportunity to buy a greater cumulative audience in the long run than anything tv has to offer.

In choosing stations, it's important that advertisers correlate the type of customer they are looking for with their choice of programing. And remember that old criteria on choice of stations based on network affiliation no longer apply. Network programing is no longer of consequence and that goes for CBS affiliates as well as the other networks. It's your ability to pick good local programs delivering the right audience for you which is most important. Remember it's the local programs which deliver the greatest impact and develop the greatest audience loyalty.

I also recommend that greater consideration be given to market research as an adjunct to media buying. Total population figures per market should be analyzed carefully to determine whether the population consists of one homogeneous cultural buying group or a multiple complex of diverse groups.

**George P. Hollingbery**, president, George P. Hollingbery Co.: This year we are celebrating—celebrating two

occasions—our twentieth year in business as a national representative and our biggest business year since we began. During the past 12 months, national “spot” sales on television have gone ahead at a phenomenal rate, and the rebirth of “spot” on radio are exceeding even the most optimistic estimates.

As of this date we see no signs of abatement or lessening of this pace. Advertising generally has become so much a part of our daily economic life that nothing short of a complete collapse could depreciate its importance. It's no longer a question of “Can we afford to advertise?” American business knows it can't afford not to advertise.”

The advertising use of the “air,” both radio and television, provides the most economical means of reaching the greatest number of potential customers in the most effective manner, and as this truth becomes a more and more established fact, then radio and television time periods and time spots will become premium properties, valuable properties to be attained and protected by long term orders.

Our only suggestion is “Get on—stay on” and reap the benefits.

**Frank E. Pellegrin, v.p. and partner, H-R Television, Inc.:** We have just completed a six-week staff study at H-R Television, Inc., bringing us up to date on everything we could learn about the values of daytime television for advertisers. More than ever I am convinced that the outstanding opportunities of this year for astute time-buyers to make the most effective tv advertising buys are in the daytime. We have reams of evidence to show that, thanks to stronger and more varied programing, daytime tune-in has increased, while rates have remained low; that more choice availabilities can be found; that ample opportunities exist to find diversified or specialized audiences, as desired; that greater frequency and impact can be bought more economically; that the “level of attention” among daytime viewers is equal to that of evening viewers, and the impact of the message is heightened because of the greater immediacy to point of use and point of purchase. All in all, therefore, while daytime television has long been a good medium for a great many advertisers, this would be my “hot tip” for

a great many *more* advertisers in the coming year.

**Scott Donohue, tv sales manager, The Katz Agency:** There are two excellent buying opportunities available to advertisers who want to reach specialized audiences. For the product bought primarily by women, daytime I.D. packages can be tremendously effective—both from the standpoint of circulation and cost-per-1,000. 10-15 daytime I.D.'s per week earn very substantial discounts and achieve exceptionally low cost-per-1,000 on most stations. Example: 15 daytime I.D.'s a week in 65 top markets will average only about \$20 per I.D.!

For the advertiser seeking a male audience, fall sports events will provide choice adjacencies and participations. The budget and buying pattern should be flexible enough so that these schedules may be bought as soon as they become available. Advertisers interested in fall sports adjacencies should notify representatives now. It won't be long before the fall schedules are set.

**M. S. Keltner, sales manager for radio, The Katz Agency:** The increasing growth of strong local programing, which has been a primary reason for the sharp increase in national spot radio sales, should continue to be the major stimulus for spot buying in the fall.

Realignment of radio rates has also made it possible for an extremely economical approach to needed frequency for continuous impact. Advertisers who are now reevaluating the importance of spot radio in general, should investigate the availabilities in nighttime and weekend time periods.

The advertiser who wants to reach both a male and female audience and who does not arbitrarily reject nighttime and weekend, will often find better buys than he can frequently purchase in the highly sought-after 7-9:00 a.m. time brackets—and with the same type of audience composition.

In many markets, nighttime and weekend spots, which can frequently produce more listeners at rates lower than those in early morning, will be plentifully available.

**Sidney J. Wolf, president, Keystone Broadcasting System:** There is every indication that radio is making a terrific come-back, and the large na-

tional advertisers are beginning to recognize the value of the small market. Recent surveys have shown that during the daytime, radio has a larger audience than tv. National advertisers are beginning to supplement tv in tv markets during the daytime, as they feel they have a larger audience with radio. Also, there is a 14 billion dollar market that has no tv coverage whatsoever. This must be handled through radio. In my opinion, the use of radio in non-tv markets affords one of the best buying opportunities available.

**John H. Reber, director, NBC Spot Sales:** Each client's problem is unique, and it's difficult to give advice in generalities. However, the following common denominator observations, from the point of view of the seller, may have some value:

The object in intelligent buying of radio and television time, is to obtain the finest possible position for your commercial, for the money expended. Normally, the client who has the best position is the 52-week advertiser. The efforts of local stations to encourage this year-round use of the medium has resulted in a leveling off of what used to be known as the “summer slump.” It is still, nevertheless, a fact that there are many more desirable availabilities from which a client may choose in August than in October.

Those advertisers who, for their own good and sufficient reasons, cannot take advantage of the 52-week approach to buying radio and television, but who do wish to be on the air in the fall, should at the very least stretch every point to start as early in the late summer or fall, as possible.

One more observation re fall buying: Don't overlook the many advertising advantages associated with sponsorship of spot programs. During the first quarter of 1956, advertisers allocated 22% of their spot tv money to programs—and that percentage will be sure to increase.

Most important, though, as a good host, standing at the door, we hope our clients will “come early and stay late.”

**John E. Pearson, president, John E. Pearson Co.:** In glancing back over the 52 weeks since I last was quoted here on “best buying tips” for radio,

what I said then still holds good so I'm going to address a few words to the stations.

There is no doubt at all that radio is still very much alive and kicking. Yet, there are some radio station owners and managers who are still, like the ostrich, sticking their heads in the sands and refusing to believe that times have changed.

The realistic station is today peddling not only its regular time but "fringe time," such as Saturday and Sunday packages. Its local business is better than ever, but it cannot use that as a yardstick to measure what it can get nationally.

Also, with some 2,800 stations in the nation battling each other for every available dollar from all sources, a goodly percentage are falling for "deals" and cutting prices to such a fantastic extent that one wonders how long they can exist on such volume.

Some national and regional advertisers have been quick to detect certain defects in rates, etc., but still are wary of buying a station because of price alone. It's up to each station to maintain that certain respectability that is necessary if it wishes to win and earn any appreciable amount of national business.

National advertisers are, after all, the shrewdest appraisers of what sells "the mostest for the leastest" (cost-per-1,000) and no matter what any station or medium claims, results are the final answer in any given market. Naturally, it takes time for an adver-

tiser to find out whether he and/or his agency chose the wrong media.

**Edward Petry, president, Edward Petry & Co.:** The current up-swing of spot radio at the national level is most gratifying.

Many advertisers are rediscovering the extreme flexibility of this medium and it is their reevaluation that has led to this year's upward trend.

Spot radio's flexibility is well-known. An advertiser's campaign can be geared to temperature or budget size; can select specific audiences or hammer home a seasonal appeal; can work hard to "problem" markets or test a copy approach; can use eight-second announcements or sponsor a symphony.

Yet some advertisers erect a "restricted between 7:00 and 8:00 a.m." sign, and creative paralysis sets in. Imaginative buyers are instructed to become automatons. Perhaps the fourth station with the most unsatisfactory coverage, the most uneconomical rate comes up with the 7:00 to 8:00 a.m. spots if the better stations are sold out at that time. Thus the advertiser denies himself the advantages offered by the better stations and the basic flexibility of spot radio.

Buyers should know all basic objectives of the campaign, particularly data on such things as characteristics of best potential customers and the appeals which the creative departments intend to utilize. Buyers should then be given enough latitude to make the

best purchase in each market selected. This might seem unwise to some agencies who hire trainee-clerks instead of seasoned buyers. However, they should work for more sales results per ad dollar instead of only "minutes before 8:00 a.m."

Each market has its unplucked radio plum. It may be high-audience Saturday spots on the top station, when Monday through Friday minutes are sold out. It may be a special afternoon-evening announcement package at "two-spots-for-the-cost-of-one" price. It may be five-minute newscasts at contiguous rates with no news charge. It may be announcements in a late evening "Nightbeat" type of program, rated high enough to exceed any time period on the "second best station."

This may be a harder way to buy time. But if sales results are your objective, the extra time spent will be justified. If you are going to buy radio, look it over very carefully and with as few preconceived restrictions as possible. Select basic time choice but don't let it become the tail that wags the dog. One of the differences between a good buyer and an IBM machine is his ability to use judgment.

**Lloyd George Venard, president, Venard, Rintoul & McConnell, Inc.:** The mushrooming of the importance of marketing in agency structure offers opportunities to television and radio station managers whose training enables them to understand the business of their clients. In this developing phase of television and radio, with the

# WWRL NEW YORK

HAS THE LARGEST AUDIENCE IN 3 MARKETS

**NEGRO**

1,100,000

**SPANISH**

838,000

**GERMAN**

902,000

CUSTOMERS FOR 9¢ PER THOUSAND

**5,000 WATTS**

**Defender 5-1600**

agencies increasingly conscious of the fact that profit, not an audience rating, is what the national advertiser must have, stations will be called upon to maintain closer relations with the local representatives of the national advertiser. The local representative may be a broker, a district manager, or a wagon man, but the importance of the local sales channel which operates only for profit for the national advertiser will determine an ever-increasing number of spot campaigns. In the current economic situation, narrow profit margins call for close cooperation between the station manager, the local sales representative of the national firm and the representatives who must interpret and reflect local conditions to agency timebuyers and research men.

The natural follow-through is that there will be an increase in national spot television and radio. More daytime and early morning television with emphasis on personality shows will be used. In radio, saturation campaigns will increase in number, and the national advertiser, again following the example of the local advertiser, will use more nighttime personality shows than in the past.

**Joseph J. Weed, president, Weed Television Corp., founder Weed & Co.:** There are excellent timebuying opportunities in both radio and tv spot this fall. The flexibility of spot, the advantages of hand-picked markets for specific and general consumer sales efforts, and circulation value of the medium all spell for huge time demand.

The fact that this is a political year means that spot schedules in both radio and tv will be tighter than ever in many parts of the country.

In the industry, there will be campaigning in forms not connected with the election. There will be, for example, strong campaigns of stations and reps to attract new sponsors, sign up time for new products of old advertisers, and renew old contracts (in many cases on increased schedules).

So many new brand names in consumer lines were created the past year that there's a vast source of additional business that can be tackled. There's every indication that spot radio stands

to show substantial gains—and not merely in getting “overflow” sponsors who can't be accommodated sufficiently on local tv. Radio will be earmarked for more and more spots independent of tv campaigns, carrying special merchandising messages especially designed for the medium.

The big task ahead this fall in spot tv and radio is to provide best possible availabilities in desired markets.

**Adam J. Young, Jr., President, Adam Young, Inc.:** In my opinion the best buying opportunities in spot radio and spot tv are as follows:

**Radio:** In radio it is important to watch the current trends to determine what stations are coming to the foreground in major markets. The great opportunity is in seeking out those stations which are climbing rapidly in audience where the management has not as yet increased rates to the point that current audience would justify. You will find quite a number of markets where considerable change has taken place in a relatively short space of time.

The surest way to make a bad buy is to, without checking, buy the so-called old reliable line-up of radio stations.

After the trends are carefully checked, the property or properties chosen should be thoroughly saturated in order:

1. To accomplish desired results.
2. To earn substantial discounts which are available by buying large packages.

**Television:** The best buys that will be made this fall in television are those buys which are made outside of the peak listening hours. We all know how few top-rated spots are available in each and every tv market across the country. It doesn't take a great deal of “know-how” to purchase short spots adjacent to top-rated network shows. The real “know-how” goes into the placement of one-minute spots in high rated syndicated shows, local programs, feature films, etc. Through careful study an agency can make some very good buys during early and late-evening hours and daytime.



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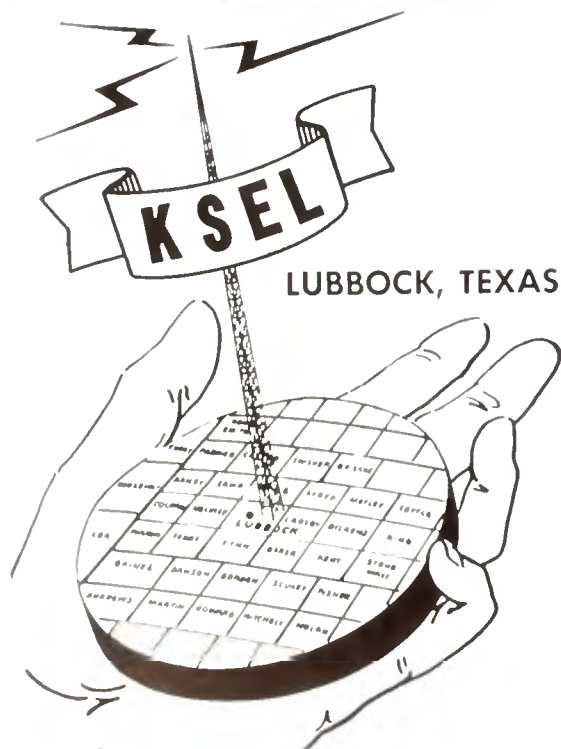
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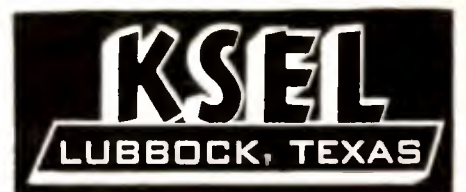
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- Holsum Baking Co.:  
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- American State Bank:  
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Notional Representative  
WM. G. RAMBEAU CO.  
New York, Chicago, Minneapolis,  
Los Angeles and San Francisco.

Southwestern Representative  
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Dallas, Texas

"MOST LISTENED-TO STATION  
ON THE SOUTH PLAINS" OF TEXAS



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2

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3

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**C**  
**M**  
**O**

RADIO  
810 kc.  
CBS

**K**  
**C**  
**M**  
**O**

TV  
Channel 5  
CBS

SYRACUSE

**W**  
**H**  
**E**  
**N**

RADIO  
620 kc.  
CBS

**W**  
**H**  
**E**  
**N**

TV  
Channel 8  
CBS

PHOENIX

**K**  
**P**  
**H**  
**O**

RADIO  
910 kc.  
ABC

**K**  
**P**  
**H**  
**O**

TV  
Channel 5

OMAHA

**W**  
**O**  
**W**

RADIO  
590 kc.  
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**W**  
**O**  
**W**

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Channel 6  
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