

NOV 12-54  
 MR WM S HEDGES  
 N.C.-ROOM 604  
 30 ROCKEFELLER PLAZA  
 NEW YORK 20 N.Y.

# SPONSOR

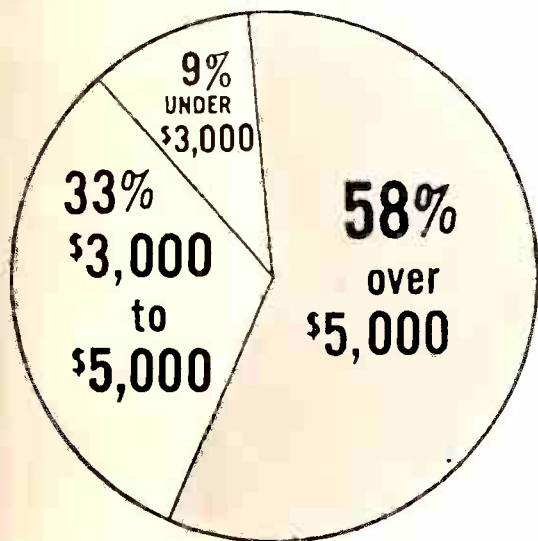
Magazine radio and tv advertisers use

21 FEBRUARY 1955

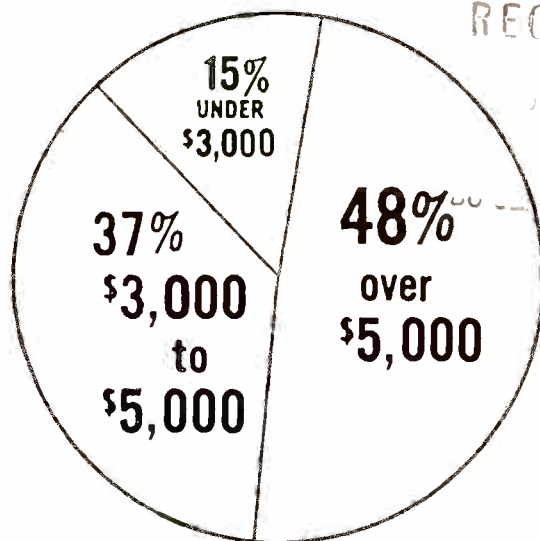
50¢ per copy • \$8 per year

# PRESTIGE?

83% of W-I-T-H's audience have incomes of \$5,000 or more!



W-I-T-H's audience by income groups



Audience of Network Station A by income groups

RECEIVED

Just about everybody in the business knows that WITH has the biggest listening audience in Baltimore City and Baltimore County. They know, too, that WITH provides the lowest cost-per-thousand listeners of any station in town.

But there's a lot of talk about the quality of this audience. The A. C. Nielsen Company has recently made a survey which shows the composition of the listening audience for WITH and the other Baltimore station. The other station is a powerful network outlet.

The upper group—families with incomes of \$5,000 a year or more—make up 58% of the total WITH audience. Only 48% of the network's audience is in this group. In the middle group—incomes from 3 to 5 thousand dollars a year—WITH has 33%, the network 37%. In the lower group—under \$3,000 a year—WITH has 9%, the network 15%.

So don't worry about "prestige" when you're buying radio time in Baltimore. WITH gives you all the "prestige" you need. Ask your Forjoe man!

—in Baltimore

# WITH



TOM TINSLEY, President

REPRESENTED BY FORJOE & CO.

## PLOTKIN MEMO: WHAT IT MEANS

page 29

Radio's morning men draw the ladies to Slenderella

page 32

Are tv commercials getting talent-lazy?

page 34

## TV TEST: REPORT 1

page 36

Should national advertisers get local radio rates?

page 38

Coca-Cola's new ad look

page 40

Should you redesign your package for color tv?

page 42



**ESSO STANDARD OIL COMPANY**

*Traditionally in the Public Confidence...*

Esso products are taken for granted by American motorists. It's the public's way of expressing complete confidence in Esso service and products. In many respects, this is a high form of tribute paid to Esso's men of science. Petroleum scientists and skilled laboratory technicians, assisted by the most modern scientific equipment, search out the answers to problem-free motoring and improved car performance. Havens & Martin, Inc., Stations have their specialists, too, devoted to turning ideas into sales for advertisers on WMBG-WCOD-WTVR. Programming research and vigorous imagination, tested by audience reaction, have built up a large and responsive following throughout Virginia on Richmond's only complete broadcasting institution, WMBG AM, WCOD-FM and WTVR-TV.

Join with confidence the First Stations of Virginia for your advertising needs in one of the South's richest areas.

PIONEER NBC OUTLETS FOR VIRGINIA'S FIRST MARKET

**WMBG AM WCOD FM WTVR TV**

MAXIMUM POWER 100,000 WATTS • MAXIMUM HEIGHT 1049 FEET

WTVR Represented Nationally by BLAIR TV, INC.

WMBG Represented Nationally by THE BOLLING CO.



# REPORT TO SPONSORS 21 FEBRUARY 1955

## Industry braced against Congress

Led by CBS president Frank Stanton, 27 CBS TV affiliates in 22 states last week promised fight to the finish on any Congressional move to adopt broadcasting recommendations submitted to Senate Commerce Committee by Harold M. Plotkin, ex-committee counsel for Democrats. Affiliates said Plotkin proposals would jeopardize tv's "most popular live entertainment and public service programs. . . ." Last Thursday Senate Commerce Committee's Republican counsel, former FCC commissioner Robert F. Jones, was to have turned in his report. (See story on Plotkin memo, page 29.)

--SR--

## FCC to look at fee tv plans

Even though FCC last week asked for comments on subscription television, that doesn't mean Commission will ever authorize any type of "toll tv" service. FCC asked for comments from anyone interested in subject, but first asked petitioners to explain why they believe FCC has legal authority to authorize and regulate subscription television. FCC turned down bids for case-to-case approval of fee tv systems. (SPONSOR asked various sources if there can be peaceful co-existence between subscription tv and commercial video; for reactions, see SPONSOR Asks, 7 February 1955, page 88.)

-SR-

## NARTB unit hits 'bait' pitches

NARTB's Standards of Practice Committee last week adopted resolution unanimously condemning "bait & switch" advertising "as an ugly practice." Committee chairman is Walter Wagstaff, KIDO, Boise.

SR-

## Schweppes adds spot radio

Over 25% of Schweppes budget now goes into spot radio. Campaign built around bearded Commander Whitehead has been translated successfully from print to radio. Here's pattern: Schweppes attracts attention with 2 or 3 large newspaper ads, follows with 3 or 4 weeks of radio at frequency of 50 to 100 announcements weekly. Radio tapers off during next 8 weeks to 20 or 30 weekly. Second radio barrage is usually 50% of intensity of first. Agency is Ogilvy, Benson & Mather.

SR-

## Vitapix signs WGN-TV, others

Vitapix has completed Chicago affiliation agreement, elected 5 other outlets to membership. WGN-TV got membership for Chicago. Other new members: WXEL, Cleveland; WGBS-TV, Fort Lauderdale; WSPD-TV, Toledo (all 3 Storer stations); WGAL-TV, Lancaster; WMCT, Memphis. Vitapix membership now totals 57—only 3 short of announced goal. Newest members of Board: George B. Storer Jr., Ed Hall, Clair McCollough.

--SR--

## 'Visual' item uses 95% radio

Glamorene is still "visual" product which likes radio (see article SPONSOR 15 November). In 1955 95% of firm's budget will be radio, including Godfrey morning show on CBS Radio and new spot radio campaign starting 21 February. Glamorene, a rug cleaner, will be sold via minute participations in women's shows on 200 stations.

**REPORT TO SPONSORS for 21 February 1955**

**KBS stations get 14.3 rating avg.** Average rating of 14.3 with 54% share of audience is what sponsors can expect Keystone Broadcasting System stations to deliver, based on survey made in small and medium-sized towns by large advertising agency for one of its clients. Agency hired research firm of Gould, Gleiss & Benn to make survey because national rating services didn't have large enough sample of KBS markets. In single-station markets (76% of 800-plus KBS outlets are only station in town), average rating was 19.1 with 68% share of audience. All survey stations were located within television areas.

-SR-

**'Entertainment': \$30,000 weekly** WABC-TV, New York, will spend more than \$30,000 weekly for its new "Entertainment" show, to debut next week. Program will run 2½ hours daily, 5 days weekly, will feature Tom Poston, Bob Carroll, Marion Colby, 12-piece Ray McKinley Orchestra, others. Four advertisers have signed so far for participations in show, to be aired 12:30-3:00 p.m. They include Wise Potato Chips, Simplicity Patterns, Brown & Williamson (Raleigh), Chef-Boy-Ar-Dee.

-SR-

**Hoag-Blair to rep KFEL-TV** Hoag-Blair Inc.'s representation of KFEL-TV, Denver, signed recently, marks modification of firm's 5-month-old policy of representing medium to small-sized stations. KFEL-TV had been repped by Blair Tv; it's now planned Blair Tv will rep stations in top 24 markets. Hoag-Blair will concentrate on those in 25th to 100th markets (with from 100,000 to 350,000 tv sets in market).

-SR-

**Video tape to be tested** Installation of video tape recording equipment for field testing is under way at NBC, N.Y. Dr. E. W. Engstrom, executive v.p. of research and engineering for RCA, told SPONSOR testing will probably be completed by fall; equipment may be ready for tv market early in 1956. First stage will be to equip West Coast studios for purpose of replacing present kine system. Competitor Bing Crosby Enterprises, Inc., claims it is ahead of RCA in developmental work.

-SR-

**Related selling radio plan** NBC radio O&O stations are due to unveil this week "RISE"—Related Items Sales Effect—to advertisers. Two different but related advertisers (soup and crackers, for instance) each buy announcement schedule at regular card rates. But by "selling" both products in each commercial, advertisers get double exposure.

-SR-

**New England radio survey** Determination of radio stations to sell hard in 1955 evinced by action of 23 radio stations represented by Kettell-Carter, Boston. Stations voted to name committee to study possibilities of New England-wide audience survey. SPONSOR's All-Media Evaluation Study suggested idea for survey to stations.

-SR-

**Guild buying W-B's shorts** Between 175 and 200 Warner Bros. motion picture short subjects may be bought by Guild Films Inc., marking first time Warner Bros. has sold any of its theatrical product to television. Deal was to have been finalized last week, was made through William Morris Agency.

*(Sponsor Reports continues page 127)*

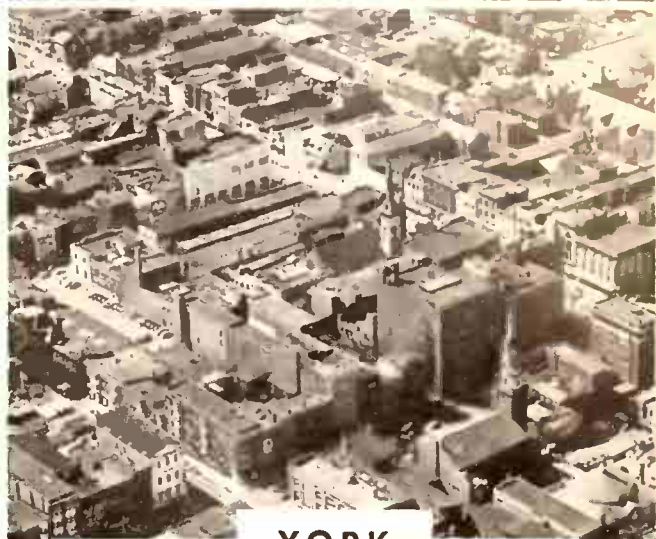
bird's-eye views  
of a  
5,000,000,000  
prospect for you

HARRISBURG

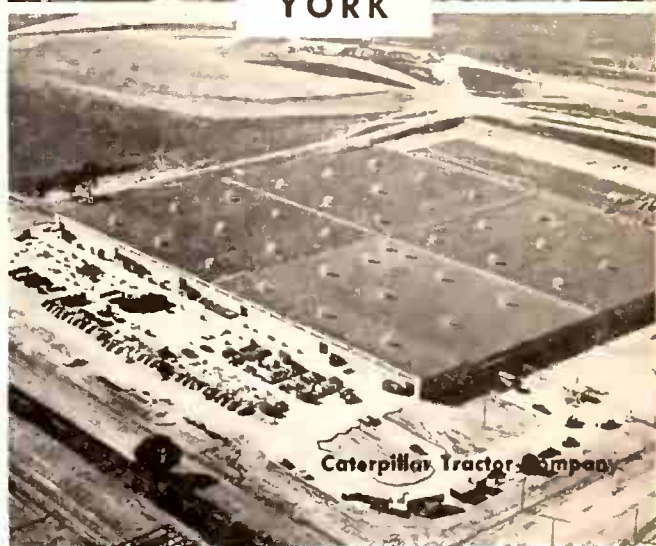


Thompson Products, Inc.

These five important metropolitan areas plus countless industrially rich cities and towns make this vast WGAL-TV market area a multi-billionaire prospect for your advertising dollar. Use WGAL-TV to reach three and a quarter million people with an effective buying income of \$5 billion. Share in the almost \$3 billion they spend for retail goods annually.

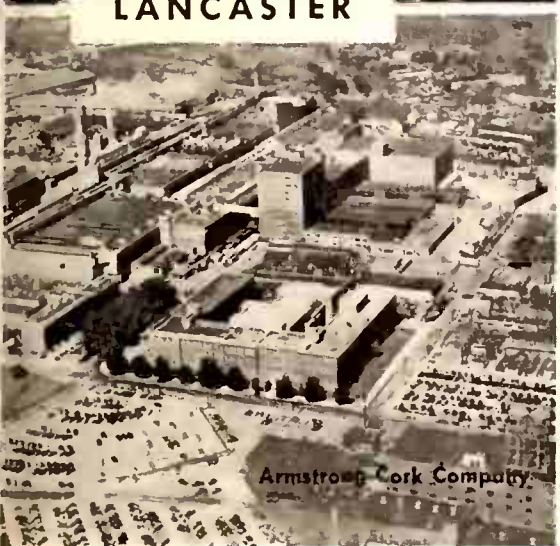
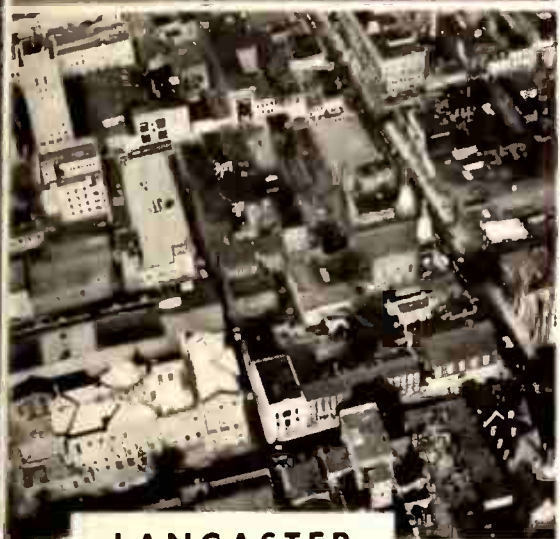


YORK



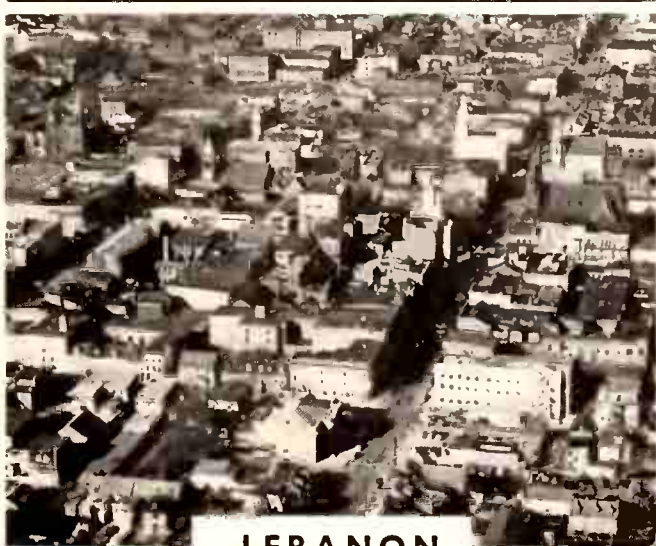
Caterpillar Tractor Company

LANCASTER



Armstrong Cork Company

LEBANON



Lebanon Steel Foundry

Channel 8 - Mighty Market Place

- |              |              |
|--------------|--------------|
| Harrisburg   | Reading      |
| York         | Lebanon      |
| Hanover      | Pottsville   |
| Gettysburg   | Hazleton     |
| Chambersburg | Shamokin     |
| Waynesboro   | Mount Carmel |
| Frederick    | Bloomsburg   |
| Westminster  | Lewisburg    |
| Carlisle     | Lewistown    |
| Sunbury      | Lock Haven   |
| Martinsburg  | Hagerstown   |



316,000  
WATTS

WGAL-TV  
Lancaster, Pa.

NBC • CBS • DuMont

STEINMAN STATION

Clair McCollough, Pres.

Representatives

**MEEKER TV, Inc.**

New York

Chicago

Los Angeles

San Francisco

READING



Textile Machine Works

# SPONSOR

advertisers use

Volume 9 Number 4  
21 February 1955

## ARTICLES

### **The Plotkin Memo**

Much talked of report to the Senate Commerce Committee proposes revolution in network operation, is the opening gun in what looks like radio-tv's year of probes. Here are the implications for admen

29

### **Radio's morning men draw ladies to Slenderella**

Fast-growing slenderizing chain was an all-newspaper advertiser till it tested radio in October 1953. Now 50% of the budget goes to spot am. Male personalities on morning chatter and d.j. shows do the commercial honors

32

### **Are tv commercials getting talent-lazy?**

The best commercial message in the world can go down the drain if it's delivered by the wrong announcer, warns BBDO v.p. Art Bellaire. This is the third and final article in his series on creative laziness

34

### **B&M bean results: sales rise as trade stocks**

First results of the tv test for B&M beans and brown bread show a sharp increase in sales of beans due to advance stocking by grocery trade; but brown bread moved ahead only slightly, needs consumer demand to force sales

36

### **Local radio rates: who should get them?**

A growing number of national advertisers are seeking to get local rates in their spot radio campaigns; many argue that the nature of their business warrants such rates. Many feel this is a trend which might undermine the effectiveness of radio advertising

38

### **Coke's new look**

Giant of the soft drink industry maintains \$5,000,000 tv-radio budget, revamps long-standing copy approach to meet rising competition

40

### **Should you redesign your package for color tv?**

Will your package show up to good advantage on color tv? If not, should it be redesigned? The consensus of the experts is "No" if you are otherwise satisfied with it. Here are tips on achieving top impact in color

42

### **What admen think of direct mail from stations**

Direct mail has high casualty rate, must be visually attractive, brief and newsworthy to compete for busy adman's attention

44

## COMING

### **1955 SUMMER SELLING SECTION**

In this, its seventh annual summer selling section, SPONSOR presents solid reasons why advertisers may find it advantageous to use the hot weather air, on both the network and local levels

7 Mar.

### **B&M beans' tv test: Part III**

SPONSOR will continue to report the results of this single-market six-month tv test as they happen. Both bean and brown bread sales rose on first lap

7 Mar.

## DEPARTMENTS

AGENCY AD LIBS  
49TH & MADISON  
TIMEBUYERS  
NEW & RENEW  
MR. SPONSOR, Emanuel Katz  
SPONSOR BACKSTAGE  
SPONSOR ASKS  
TOP 20 TV FILM SHOWS  
P. S.  
AGENCY PROFILE, Myron L. Brown  
ROUND-UP  
TV RESULTS  
NEW TV STATIONS  
RADIO COMPARAGRAPH  
NEWSMAKERS  
SPONSOR SPEAKS

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Published biweekly by SPONSOR PUBLICATIONS INC.  
combined with TV. Executive, Editorial, Circulation,  
Advertising Offices: 40 E. 49th St. (49th & Madis.)  
New York 17, N. Y. Telephone MUrray 1111 8-2  
Chicago Office: 161 E. Grand Ave. Phone: SUper  
7-9863. Dallas Office: 2706 Carlisle St. Phone: I.  
dolph 7381. Los Angeles Office: 6087 Sunset Boul.  
Phone: Hollywood 4-8089. Printing Office: 3110  
Ave., Baltimore 11, Md. Subscriptions: United St.  
\$8 a year, Canada and foreign \$9. Single copies  
Printed in U.S.A. Address all correspondence to  
E. 19th St. New York 17, N. Y. MUrray 1111 8-2  
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# KTHS (LITTLE ROCK)

## FIRES UP FOR Ash Flat, TOO!

WHEN you use 50,000-watt KTHS (Basic CBS) you reach a tremendous lot *more* than the Little Rock Trading Area. You also cover thousands of farms — hundreds of Arkansas towns and hamlets . . .

Take Ash Flat (Ark.) for example. A.F.'s population is only 265 souls — but you'd have to multiply that nearly 12,800 times to visualize the interference-free daytime coverage of KTHS!

When you use radio in Arkansas, really *use* it! The Branham Company has all the facts.



# KTHS 50,000 Watts CBS Radio

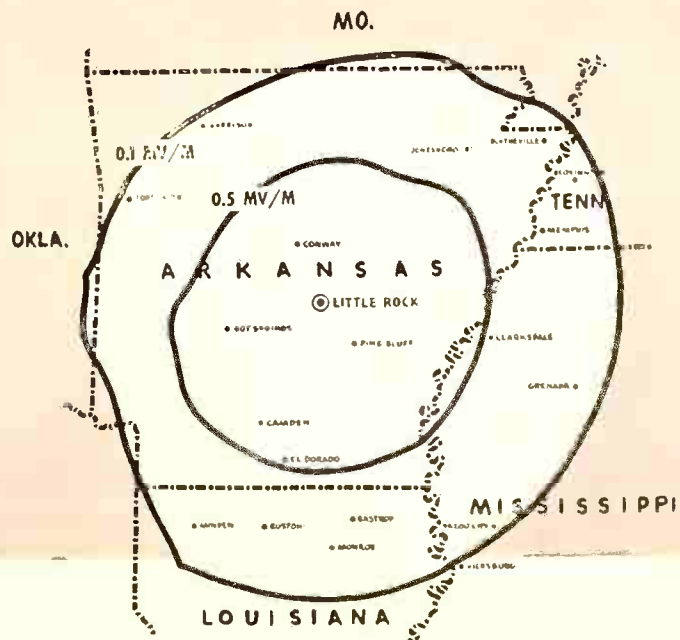
BROADCASTING FROM  
LITTLE ROCK, ARKANSAS

Represented by The Branham Co.

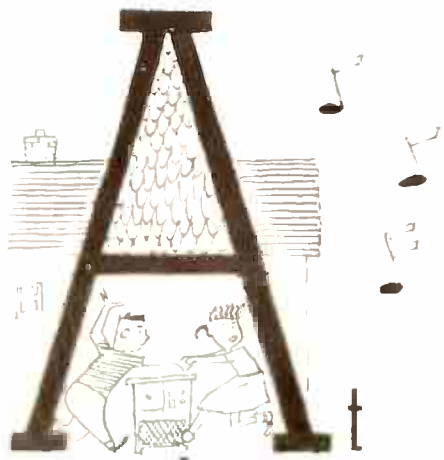
Under Same Management as KWKH, Shreveport

Henry Clay, Executive Vice President

B. G. Robertson, General Manager

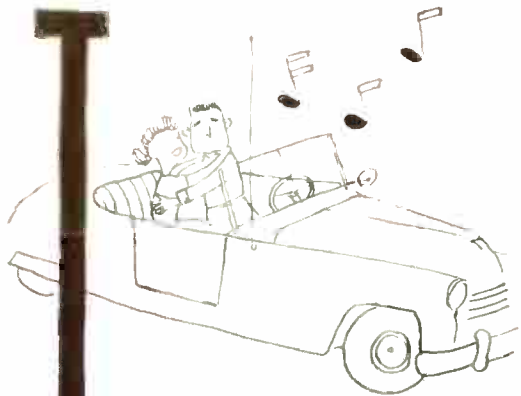


The Station KTHS daytime primary (0.5MV/M) area has a population of 1,002,758 people, of whom over 100,000 do not receive primary daytime service from any other radio station . . . Our interference-free daytime coverage area has a population of 3,372,433.



At home...

more radios are tuned to KSDO than any other station... HOOPER.



In cars...

more radios are tuned to KSDO than any other station... PULSE.



Outdoors...

more radios are tuned to KSDO than any other station.

Let us show you why KSDO is your best buy in San Diego.



# AGENCY AD LIBS



by Bob Foreman

## Needed: data on how show affects commercial

In the media department of every advertising agency are men and women to whom it is second nature to select publications with editorial climate that is appropriate to whatever product is under consideration. These folks daily see to it that the chemise ads don't get into *Sports Illustrated* and the razor blade copy is kept out of *Mademoiselle*.

Some of their problems in media selection, however, are a bit more abstruse. They may for one good reason or another pick this book with a dual audience or that one with specific youth appeal or another for its particular income group or still another for the editorial content of a certain section. Reasons such as these make the mere factor of the cost-of-reaching readers less than the only criterion in media selection. In fact, in many cases a higher priced medium (lower in circulation) gets the order over the bigger books.

This lengthy preface may seem irrelevant to a magazine titled SPONSOR but it was elaborated upon simply because I wish to point out that what is definitely second nature to print buyers is far from the order of the day with buyers of programing. Which, in my opinion, is far from right.

One of the causes for so little (if any) consideration being expended on fitting the type of show to the type of product sponsoring the epic is that we in broadcast media have *practically no statistical data* upon which to base our decisions. Thus we must fly by the seat of our pants. Or by what we hope the Chairman of the Board and/or his wife like.

To my knowledge only the sketchiest of research has been devoted to the subject of what programs have what effect on what commercials. In my own lumbering way, I've tried, and I must admit, without tangible results, to fashion some kind of test to determine, for example, if a food product spotted within a whodunit does as well as the same middle commercial might do, centered, say, within a situation comedy. And I'd like to know if the more melodramatic programs in an anthology series do any appreciable harm (or good) to the copy they surround.

Certainly the two highly gripping media of radio and tv must offer some range of values to an advertiser, apart from

(Please turn to page 60)



# WKY-TV

proudly hoists its record of  
**CONTINUING  
DOMINANCE!**

IN 30 OKLAHOMA COUNTIES (Nov. '54)

**AREA PULSE** reveals

**DAYTIME**

**WKY-TV wins 41 of 44**  
average\* daytime quarter-hours!

Sta. "B" wins 1 of 44 average\* daytime quarter-hours.  
(7 a.m.-5:45 p.m., Mon. thru Fri.) (Two quarter-hour lies)

**NIGHTTIME**

**WKY-TV wins 158 of 164**  
night-time\*\* quarter-hours!

Sta. "B" wins 4 of 164 night-time\*\* quarter-hours!  
(6 p.m.-11:45 p.m., Mon. thru Sat.; 6 p.m.-10:45 p.m. Sun.) (Two quarter-hour lies)

In 30 County Area  
**PULSE\*** reveals  
**49 of top 50** shows  
are on WKY-TV  
\*Nov. '54

In Oklahoma City  
**PULSE\*** reveals  
**43 of top 50** shows  
are on WKY-TV  
\*Oct. 8-14, '54

In Oklahoma City  
**HOOPER\*** reveals  
**48 of top 50** shows  
are on WKY-TV  
\*Oct. 13-19, '54

In Oklahoma City  
**ARB\*** reveals  
**48 of top 50** shows  
are on WKY-TV  
\*Oct. 21-27, '54

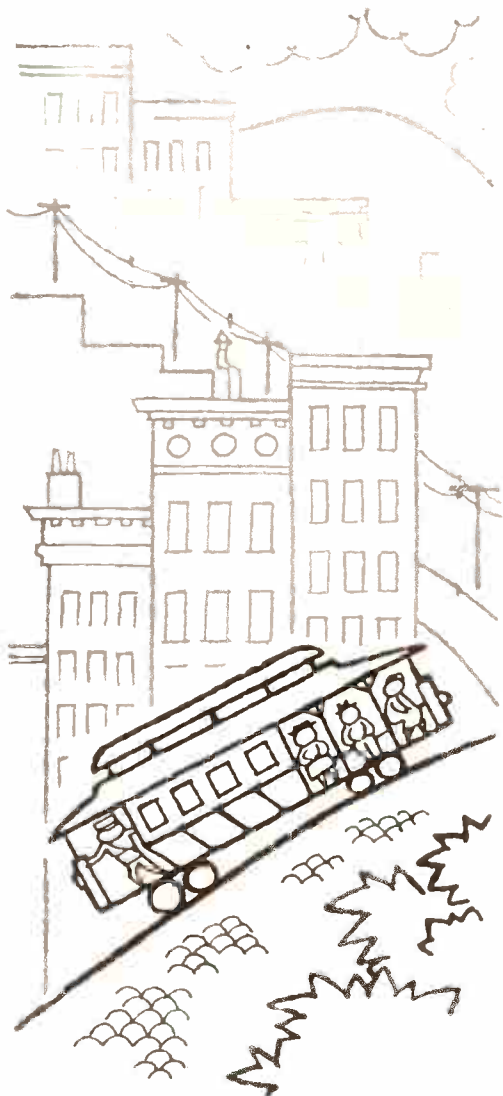
	WKY-TV	Sta. "B"
*DAYTIME average quarter-hour rating (7 a.m.-5:45 p.m., Mon. thru Fri.)	<b>10.7</b>	<b>6.1</b>
**NIGHTTIME average quarter-hour rating (6 p.m.-11:45 p.m., Mon. thru Sat., 6 p.m.-10:45 p.m. Sun.)	<b>27.8</b>	<b>14.7</b>

Owned and Operated by  
The Oklahoma Publishing Co.  
The Daily Oklahoman  
Oklahoma City Times  
The Farmer-Stockman  
WKY Radio  
Represented by  
The Katz Agency, Inc.



The Nation's **FIRST COLOR TV STATION**

to cover the  
**SAN FRANCISCO**  
 Bay area...



... use one of  
 America's 2  
**GREAT** independents!

**KYA**

*The Personality Station*  
 ... 1260 k. c.

**NEW YORK OFFICE:**

*John Barry, 28 W. 44th St.  
 BRyant 9-6000*

**CHICAGO OFFICE:**

*George Clark, 316 N. Michigan  
 RAndolph 6-0712*

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

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

**RADIO-TV ADS**

Your fine publication has come through again!

Your recent article and survey on trade paper advertising has proved most interesting, and you can be sure that everyone in our organization as well as the agency has thoroughly read both of the articles, "What time-buyers want in radio-tv ads" [13 December 1954]; "What agency and client readers want in radio-tv ads" [27 December 1954].

Perhaps because we came through with flying colors, we think it is a great series, but at any rate, your staff deserves a gold star for their work.

MARION ANNEBERG  
*Promotion Director, WDSU-TV  
 New Orleans*

**4 A's RECOMMENDATIONS**

We, at WOR WOR-TV, feel that the Committee on Broadcast Media for the A.A.A.A. did a great job and they have made a big step in the right direction. What they suggest is good for the advertiser and what is good for the advertiser is good for the agency and the advertising medium.

We wish that they had made a further step. Whenever the recommendations say these practices "should not" or "shall not" obtain, why not make them "will not"?

I would like to suggest a case in point. It always takes two parties to make an argument, a sale, a marriage, a divorce and it takes two parties to consummate bad practices as well as good practices. Even as the 4 A's report found its way to my desk, so did a notation from one of our salesmen observing that one of the largest agencies in the city had just called a meeting of station representatives and New York station salesmen to request "special" merchandising to approximate 6,000 pieces of mail four times during the course of the campaign. A quick pencil shows that in our case

to cover the  
**NEW YORK**  
 Metropolitan area...



... use one of  
 America's 2  
**GREAT** independents!

**WINS**

*50,000 watts ...  
 ... 24 hours a day*

**SAN FRANCISCO OFFICE:**

*Chuck Christianson, Hotel Fairmount  
 DOuglas 2-2536*

**CHICAGO OFFICE:**

*George Clark, 316 N. Michigan  
 RAndolph 6-0712*

# KLZ-TV IS THE UNDISPUTED LEADER

January 1955 TELEPULSE\* proves KLZ-TV is

**Overwhelmingly FIRST**... morning — afternoon — night... has more weekday viewers than all other Denver television stations **combined**.

## IN DENVER

KLZ-TV has more competitive quarter-hour *firsts*—more half-hour program *firsts*—more full-hour program *firsts*—than all other Denver stations **combined**... And...

- 8 of the top 15 shows
- 7 of the top 10 multiweekly shows
- All of the first 5 syndicated film shows
- Highest-rated news, weather, and sports shows
- Highest-rated multiweekly kids' program (yes, KLZ-TV-produced)

The January ARB\*\* gives KLZ-TV the long edge, too... FIRST, sign-on till noon — FIRST, noon till 6 pm — FIRST, 6 till 10 pm... most competitive quarter-hour firsts — most half-hour program FIRSTS — most full-hour program FIRSTS.

Any Way You **LOOK** at it, Channel 7 is Denver's Best Television Buy!

Take advantage of KLZ-TV's **undisputed** audience leadership

**BUY KLZ-TV**

Call a KATZ man or KLZ Television Sales Today.

\*TELEPULSE—\*\*AMERICAN RESEARCH BUREAU—nationally recognized broadcast-audience research services.

Represented nationally by The Katz Agency

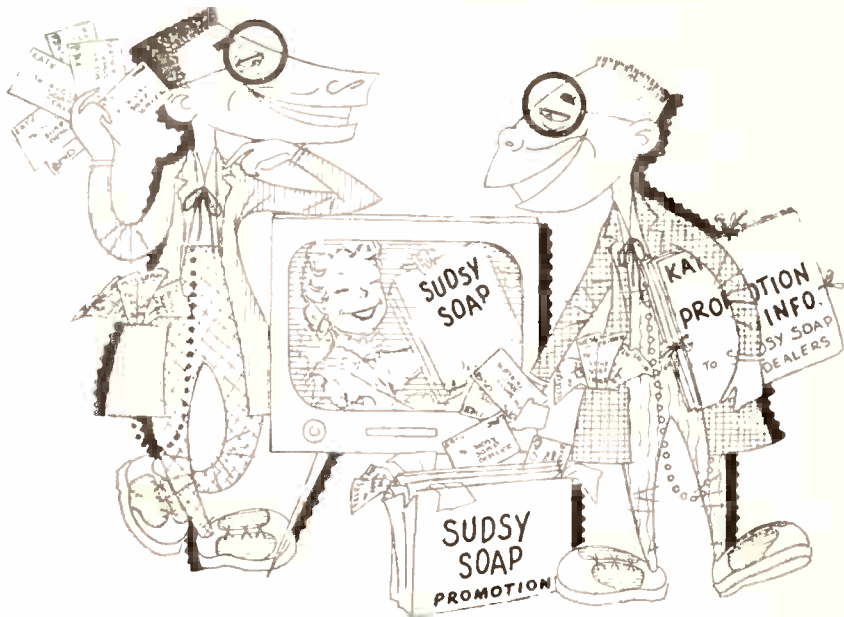
**KLZ TV 7**  
Channel

DENVER

Denver's Most Popular Television Station  
**CBS TELEVISION NETWORK**  
Denver's Highest-Powered Television Station



AFFILIATED WITH KLZ RADIO



"This merchandising is the MOST!"

"Man, this is a *real cool* promotion! When KATV does something . . . it's big!"

"Son, it's bigger than big! KATV is really on the ball when it comes to merchandising an advertiser's product . . . dealer aids, display material, reminders, letters, etc. . . . they flood 'em!"

"KATV merchandising programs are handled by real promotion people . . . no part-time squares . . . hep merchandisers only!"

"Man, you're in . . . when you advertise with KATV. You get the most, because KATV's got the most!"

For the *most* in Arkansas see:  
BRUCE B. COMPTON  
National Sales Mgr.

# KATV

For the *most* in Arkansas see:  
AVERY-KNODEL, INC.  
National Reps

## Channel 7

Studios in Pine Bluff & Little Rock  
John Fugate, Manager  
620 Beech Street  
Little Rock, Arkansas



the station was being asked to spend 7½% of the gross cost of the campaign, after agency commission, for this "special" merchandising. Enough of these requests and we must raise our rates another 7½%, or cut the 7½% out of cost of programming or other costs of doing business. If we do it, we are not being fair to all of the rest of our advertisers. If we don't do it, we may lose the business. I hope that the big agency in question—a member of the A.A.A.A.—reads the excellent report by the Committee on Broadcast Media for the A.A.A.A.

GORDON GRAY  
Vice President  
General TeleRadio, Inc.  
WOR•WOR-TV, New York

• Mr. Gray's letter refers to the 4 A's recommendations to agencies on their relationships with broadcasters. (See SPONSOR 21 January and 7 February.) For a statement this issue by 4 A's Fred Gamble on the subject of whether the 4 A's can "enforce" its recommendations see page 39.

### TOAST TO RADIO

Your comment on the recent tv show "Toast of the Town" tribute (?) to radio seems to me to be somewhat different from the opinions of other critics who found the program rendered a disservice to radio. I can understand how you might favorably judge its effects in terms of "publicity" for one medium carried in another medium.

As you point out, it would have been better if the program had glanced slightly toward the future. But can't you put it stronger than that? How about suggesting that in planning such a program the writers at least take a look at the last five years in radio, and even slightly consider what's going on today?

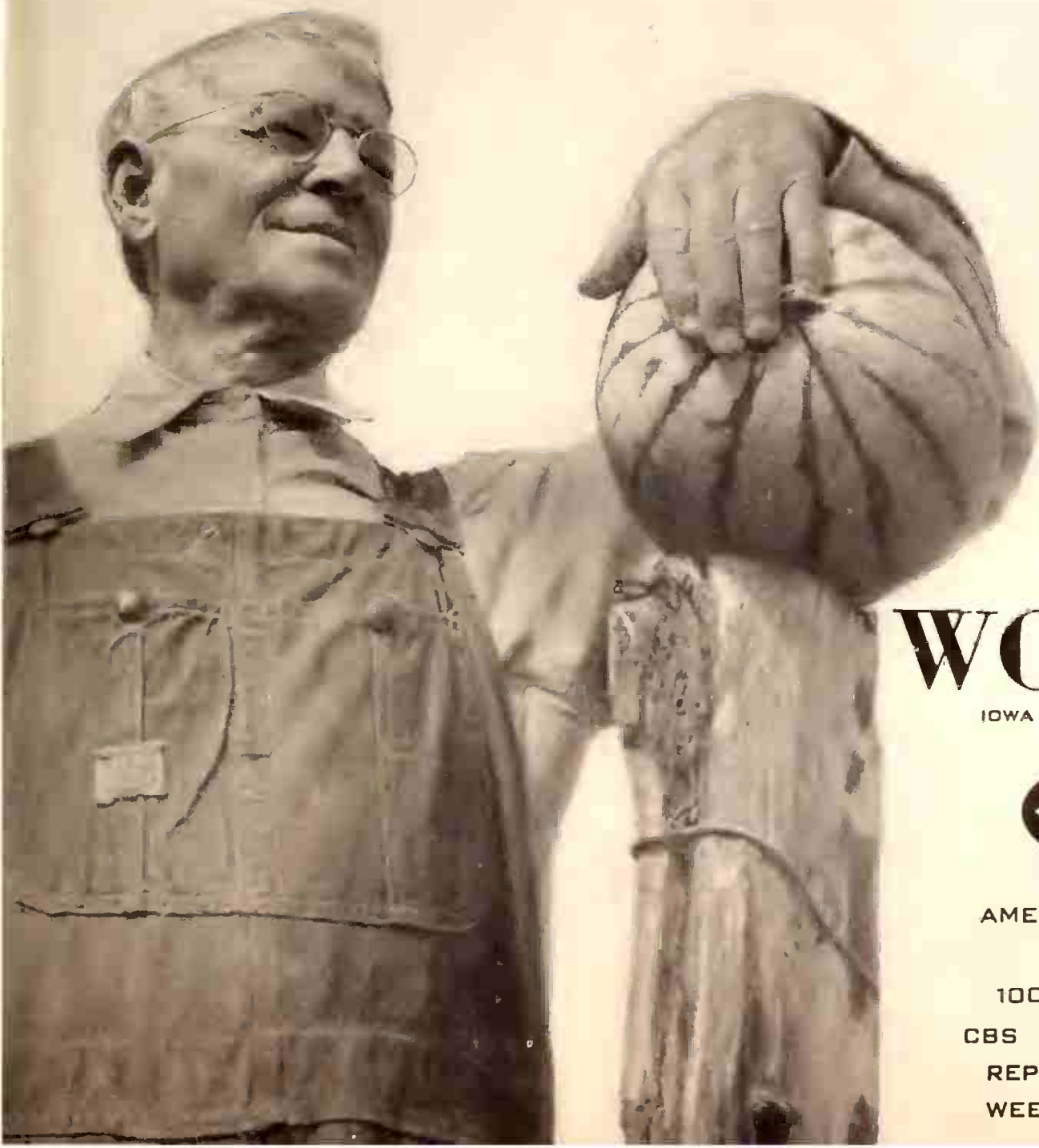
There are radio personalities today playing to larger audiences than ever before. They are playing closer to these audiences in cities from coast-to-coast, in every field of entertainment, information, and public service. Radio is emerging as the "newest" medium for reaching out to everyone—everywhere.

From where I sit, I can't believe radio is about to fold. Maybe I'm living in a dream world—but please "Say it isn't so."

FRANK WOODRUFF  
Director of Radio Promotion and  
Research  
Free & Peters, New York

## Television and the Iowa farmer :

More than half of Central Iowa's farm TV families have owned their television sets longer than two years, establishing them as key members of the WOI Television audience.



# WOI-TV

IOWA STATE COLLEGE



AMES-DES MOINES

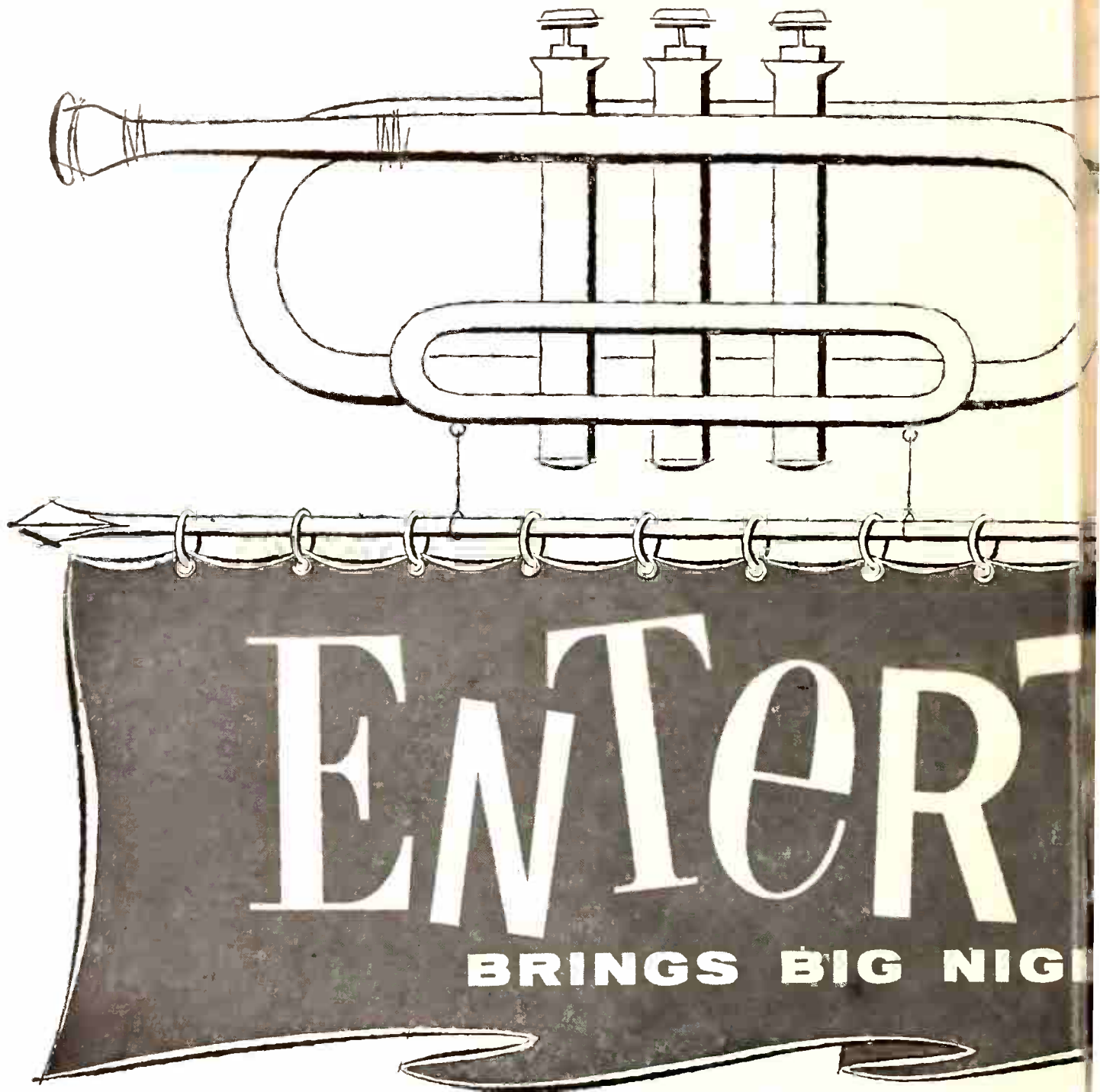
100,000 WATTS

CBS ABC DUMONT

REPRESENTED BY

WEED TELEVISION

# WABC-TV



**LAUGHS** with emcee Tom Poston, comedy "find" and an overnight sensation in the new Broadway hit "The Grand Prize."



**SINGING AND DANCING** by charmer Marion Colby, who was featured in Broadway's "The Pajama Game." Plus more stars every day!



**SONGS** by Bob Carroll, MGM recording star, equally good on the piano and guitar. Dances, too. Very talented fellow.



**MUSIC** by Ray McKinley and an orchestra with such "hep" people as Billy Butterfield, Tommy Howard, Bobby Christian.



PRESENTS:



A  
NEW NOTE IN  
DAYTIME TV



Entertainment  
DAYTIME TV TO DAYTIME!

Starting next Monday, February 28th, at 12:30 P.M., ABC-TV upsets all the traditions of daytime TV and produces a new show with new talent and a great idea. The idea is that in the daytime, no less than at night, people watch television for *fun* and entertainment. So we're giving them *fun* and entertainment . . . 30 minutes of it *every* day . . . in a cheerful, tuneful, content-full show called, of course, *Entertainment*, a 2½-

hour extravaganza with all the excitement and glamour and variety of big night-time TV. In fact, we're so hipped on this *fun* idea, we're building our whole daytime schedule around it. No more chitchat, no more interviews, no more cooking classes. We're introducing a new fun-filled line-up of solid entertainment . . . especially *Entertainment*. We're sure a dandy time will be had by all, and most of all by the participating sponsors!

ABC-TV **CHANNEL 7** IN **NEW YORK**



## HERE'S CONCRETE EVIDENCE

*Two questions before the bar of advertiser opinion:*

1. Can radio sell a semi-industrial product in Southern California?
2. Can it reach men in mid-day?

Associated Products of Puente, distributors of Sakrete readymix concrete products, answer YES on both counts with a pen dipped in dollar signs.

Sakrete signed the KBIG noon-hour five-minute news last spring, renewed it for 1955—as its sole consumer advertising.

This contented client also honored \*KBIG News Director Larry Berrill with a Concrete Sales Award . . . two tickets to the Rose Bowl!

Any KBIG or Robert Meeker account executive will show you a glowing Sakrete letter, detailing how the Catalina Station's lowest-cost coverage of all Southern California cements relations with dealer and consumer alike.

\*The last two years, The Radio-Television News Club of Southern California Award for the Best Independent Station News Operation has been won by KBIG.



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

Not. Rep. Robert Meeker & Assoc. Inc.

# Timebuyers at work



**Jack L. Matthews.** *director of media, Clinton E. Frank, Chicago, says that time buying has become more creative in the recent past. "It wasn't too long ago that time was bought principally on the basis of a millivolt map and a knowledge of the station's policy. The pendulum has been swinging in the other direction, whereby the rating of a given spot is the sole consideration. Neither extreme is healthy," says Jack. He feels that the two views should be merged along with greater knowledge on the part of the buyer of the client's sales objectives, his market and competition. "To do a good job a buyer must know the client's objectives, as well as the station's coverage, specific audience—age, sex, race and income geographical considerations, such as city versus rural; and talent appeal of the programing or adjacencies."*



**Ruby Safion.** *Friend & Riess, New York, feels that part of radio's future depends upon intelligent "pinpointing of audiences and times." Her Toy Guidance Council account is cited as an example. An all-tv client last year, TGC is planning to add a 13-week radio campaign for a special Christmas promotion starting in November. TGC will be using 13 15-minute transcribed programs to reach radio audiences in some 20 markets. "Another example of specialized use of radio," adds Ruby. "is Lafayette Radio's continuous campaign over WQAR, New York. This client wants to appeal to a specialized audience—the hi-fi lover, the musical connoisseur. WQAR delivers just such an audience. Lafayette Radio uses a schedule of six announcements weekly, usually between 8:00 and 9:00 p.m., in order to reach these people at dinner."*



**Jeanne Nolan.** *V. W. Aver, New York, knows both sides of the coin: Formerly with a station rep, she's now buying time. "I think this point can't be overemphasized—the more information a time-buyer is able to give a rep, the better job he can do when submitting availabilities," Jeanne told SPONSOR. She adds that the rep has a responsibility to buyers. He should, for example, offer improved schedules to a client as soon as the opportunity occurs, and before the buyer requests them. "It's much easier to recommend a change in schedule before the client discovers a drop in ratings or unfavorable adjacencies and starts screaming. In other words, the reps should watch their schedules as closely as the buyers do, and the only way they can do that is if the buyer informs them adequately about results or changes in client plans."*



KNORR BROADCASTING CORPORATION

Now! KNORR  
HAS FOUR!

*Welcomes*

**WSAM**

SAGINAW, MICHIGAN

TO ITS *Power-Packed* FAMILY



Now! **4** Powerful  
Voices in the Mighty  
Michigan Market!

<b>WKMH</b>	DEARBORN and DETROIT
<b>WKMF</b>	FLINT, MICHIGAN
<b>WKHM</b>	JACKSON, MICHIGAN
<b>WSAM</b>	SAGINAW, MICHIGAN

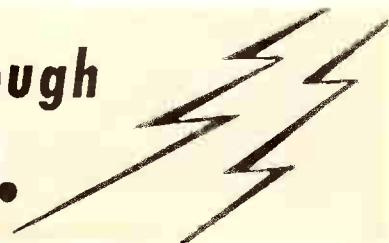
Gosh! Are we proud! Our big new bundle of joy raises its husky voice to a whole new audience in the rich Michigan market and puts a terrific radio bargain right in the palm of your hand! Now you can buy two or more Knorr stations and earn a 10% reduction in price!

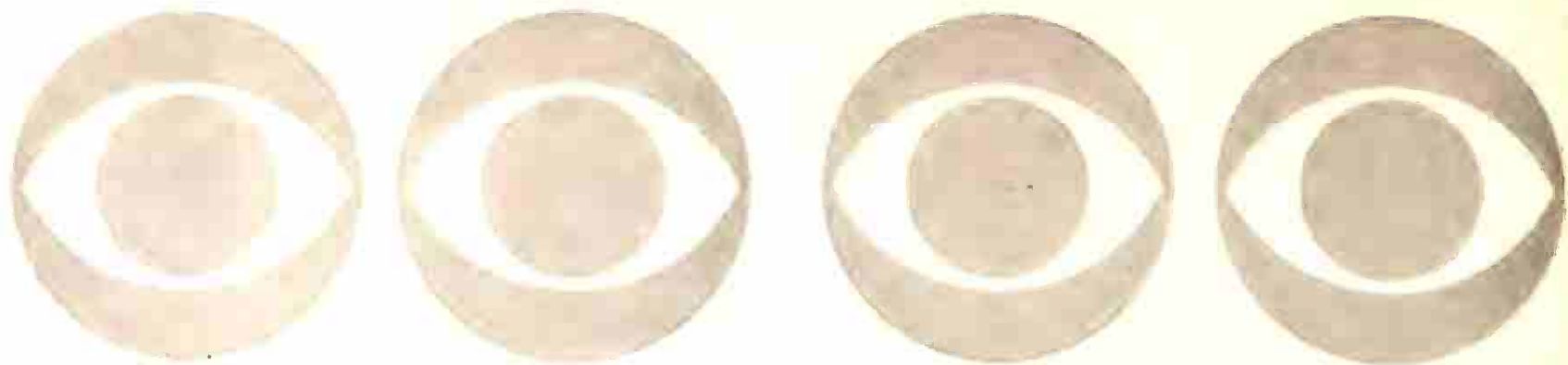
Represented By Headley-Reed

**SAVE  
10%**

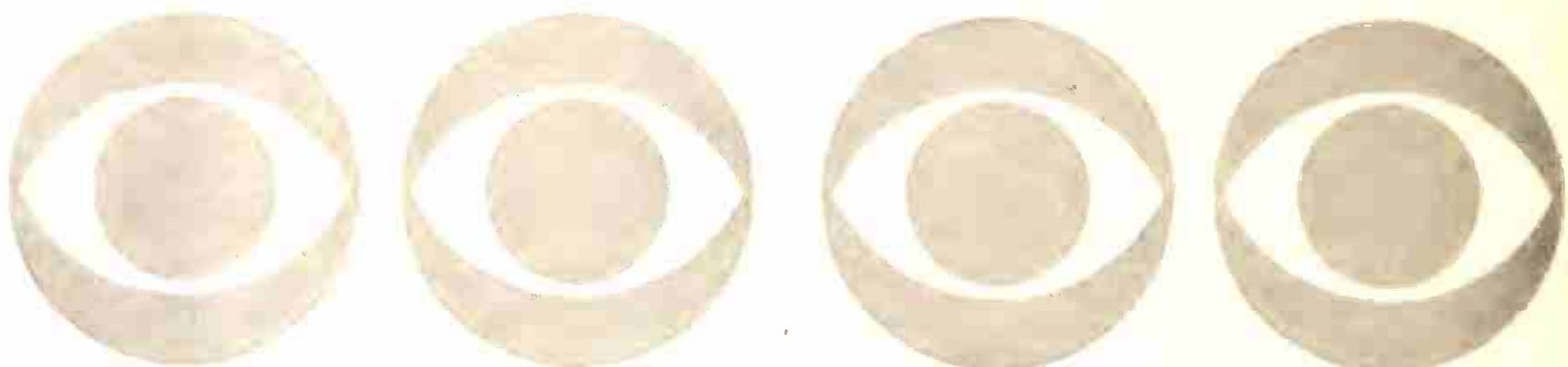
Buy Any 2  
or More of  
These Powerful  
Stations and  
SAVE 10% from  
Rate Card!

You Buy Michigan's Biggest Buying Power Through  
**KNORR Broadcasting CORP.**

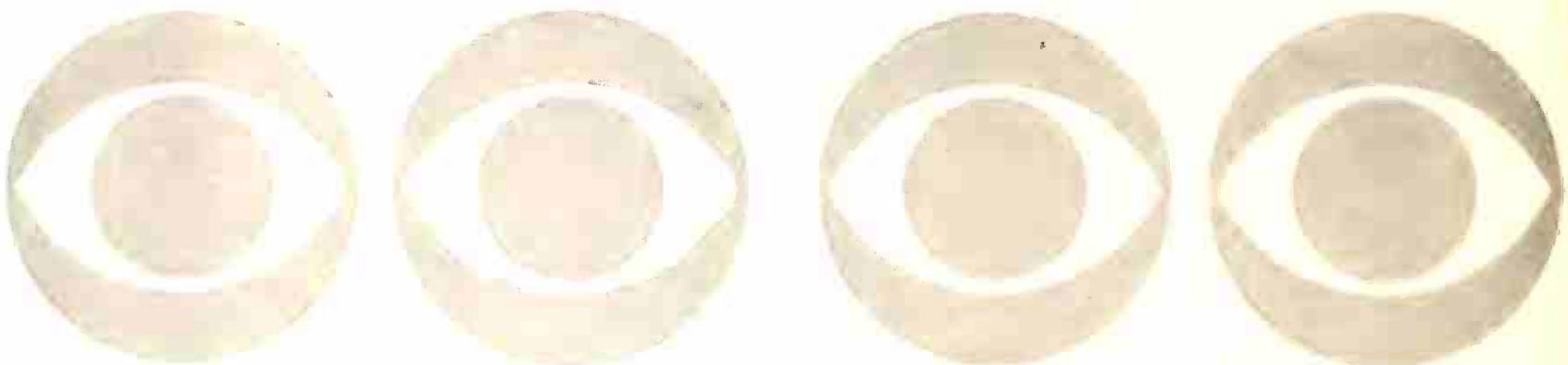




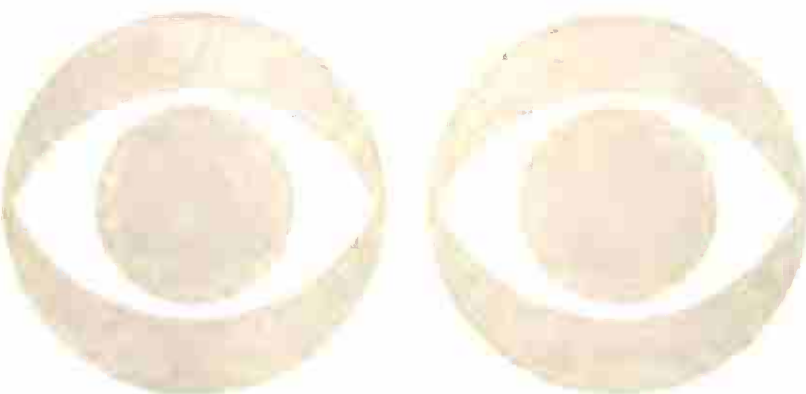
**WXEL is now**



**Basic CBS Television**



**in Cleveland** (starting March 2)



**Maximum power** — 316,000 watts ERP — with great Grade-A coverage than any other Cleveland station.

**a Storer Station** — which means the finest in programming and service.



It's a triple combination you can't beat for selling results in the 4 billion dollar Greater Cleveland market!

now **Basic CBS Television Network**

**WXEL** Channel 8  
Cleveland

*Represented nationally by the Katz Agency*

## New and renew

### 1. New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Corn Products Refining, NY	C. L. Miller, NY	CBS 84	Robert Q. Lewis Show; W 2-2:15 pm; 23 Feb; 52 wks
California Packing, SF (Del Monte)	McCann-Erickson, LA	NBC 86	Today; 3 part M-F 7-9 am; EST & CST; 8-9 am PST; 18 Feb; 26 wks
California Packing, SF (Del Monte)	McCann-Erickson, LA	NBC 91	Home; 3 part M-F 11-12 noon, EST; 17 Feb; 26 wks
California Packing, SF (Del Monte)	McCann-Erickson, LA	NBC 45	Tonight; 3 part M-F 11:30 pm-1 am EST 18 Feb; 26 wks
Falstaff Brewing, St Louis	Dancer-Fitzgerald-Sample, NY	CBS 74	Baseball Game of the Week; Sat 1:55; 2 April; 26 games
Heinz Foods, Pittsburgh	Maxon, Det	NBC 65	Captain Gallant of the Foreign Legion; Sun 5:30-6 pm; 13 Feb; 52 wks
Lchn & Fink, NY	McCann-Erickson, NY	CBS 73	Reruns of I Love Lucy; Sun 6-6:30 pm; 17 April; 37 wks
Revlon Products, NY	SSCB, NY	CBS 80	Public Defender; Th 10-10:30 pm; 10 March; 52 wks



James M. Trayhern (3)



Richard M. Carver (3)

### 2. Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Bristol-Myers, NY	YGR, NY	CBS 89	Stage 7 (Your Favorite Playhouse); Sun 9:30-10 pm; 3 Jan; 52 wks
Gold Seal, Bismarck, N. D. Nash-Kelvinator, Det	Campbell-Mithun, Minnpls Geyer Adv, Det	CBS 93 CBS 68	Jo Stafford Show; T 7:45-8 pm; 1 Feb; 17 wks Danger; alt T 10-10:30 pm; 15 Mar; 52 wks



Elliott Davies (3)

### 3. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
William T. Adams	JWT, LA, dir of copy & prod	Hixson & Jorgenson, LA, vp & creative hd
Raymond E. Banks	Western Adv, Seattle, acct exec	Wade Adv, Hollywood, copy dept
Donald A. Breyer	Loyle, Dane, Bernbach Adv, LA, vp	Fairfax Adv, Hollywood, vp
Dean L. Burdick	McAdams, NY, vp	Same, exec vp
Richard M. Carver	This Week Mag, Chi, sls stf	Earle Ludgin, Chi, acct mgmt stf
Winslow H. Case	Cunningham & Walsh, NY, gen creative wk	Geyer Adv, NY, vp
W. Howard Chase	Selvage, Lee & Chase, NY, partner	McCann-Erickson, NY, vp & gen exec
Robert J. Clarke	Geyer Adv, NY, space art dir	Same, tv art dir
Guild Copeland	Biow-Beirn-Toigo, NY, creative dept copy group hd	Same, also vp
Elliott Davies	Kroger & General Dept Stores	Rutledge & Lilienfeld, St. Louis, mdsg exec
Joe Derby	NBC, NY, trade editor	YGR, NY, r-tv publ dept
Frank Egan	D. P. Brother, NY, office mgr	Same, vp in chg NY office activities
H. M. Feine	Julian Gross Adv, Hartford, vp	Wilson, Haight, Welch & Grover, Hartford, dir of copy & pub rel
Michael S. Freeman	Own consulting serv, Boston	James Thomas Chirurg, acct mgr
Helen Haberman	McAdams, NY, vp	Same, sr vp & sec
Alan Harvey		Beckman, Hamilton & Assoc, r-tv dir
Harold H. Jaeger	Geyer Adv, NY, vp & gen mgr	Warwick & Legler, NY, vp & gen exec
Jack Kaduson	Roy S. Durstine, NY, acct exec	Same, also vp
William W. Kight	Kight Adv, Columbus, vp	Same, pres
Arthur Kulman	KOL, Seattle, sls & sls prom supvr	Blitz Adv, Seattle, mgr
Wallace O. Laub	Turco Prods, LA, asst adv mgr	Abbot Kimball, LA, acct exec
Robert A. MacGill	Fuller & Smith & Ross, acct exec	Keeling Co., Ind, vp & creative dir
Robert G. Love	R. T. Harris Adv, Salt Lake City, r-dir, acct exec	Same, vp
James S. Little	Cecil & Presbry, NY, acct supvr	Cunningham & Walsh, NY, acct exec
Harvey Mann	Weiss & Geller, Chi	H. W. Kastor & Sons, Adv, Chi, media dir
James W. McCandless	Dodge News Bureau, dir	Grant Adv, Chi, vp
Toby A. Miller	Edwards Adv, LA, gen mgr	Beckman, Hamilton, & Assoc, LA, gen mgr
Frederick N. Polangin	Fuller & Smith & Ross, NY, acct supvr	Ted Bates, NY, acct exec
Harold A. Polonus	Seiberling Rubbcr, Akron, pub rel mgr	Ketchum, MacLeod & Grove, Pittsburgh, pub rel acct dept
Stephen W. Pozgay	WTVP-TV, Decatur, Ill, gen mgr	Biddle Adv, Bloomington, Ill, acct exec & tv dir
William D. Shambroom	Flo-Ball Pen, NY, gen mgr	Emil Mogul, NY, acct service stf
Arnold C. Shaw	Glenn Adv, Ft. Worth, vp	Same, Houston, mgr
James C. Shelby	McCann-Erickson, Chi, acct exec	MacFarland Aveyard, Chi, vp & tv dir
Edward Sherry	Biow-Beirn-Toigo, NY, creative copy hd	Same, also vp
Wm. Philip Smith	Charles W. Hoyt, NY, dir of r-tv	Same, also vp
George W. Stokes	MacFarland & Aveyard, Chi, acct exec	Same, vp



Wynn T. Sullivan (4)



Stephen W. Pozgay (3)



Alan B. Millcr Jr. (4)

In next issue: New and Renewed on Radio Networks, National Broadcast Sales Executives, New Agency Appointments, New Firms, New Offices, Changes of Address

**New and renew**

William E. Robinson (4)



Arnold C. Shaw (3)



Guild Copeland (3)



H. B. Nicholson (4)



Winslow H. Case (3)



John J. Steeves (4)



**3. Advertising Agency Personnel Changes (cont'd)**

NAME	FORMER AFFILIATION	NEW AFFILIATION
Judith Tattersall	Brooke, Smith, French & Dorrance, NY, admin stf	Same, client contact stf
Linus Travers	Yankee Network, Boston, excc vp & gen mgr	John C. Dowd, Boston & Dowd, Redeld & Johns, NY, exec asst
Herminio Traviesas	BBDO, acct exec	Same, also vp
James M. Trayhern	WHAM-TV, Rochester, prod dir	Charles L. Rumrill, Rochester., dir of r-tv
William D. Thompson	Y&R, NY, acct exec	Same, vp & acct supvr
D. Van Valkenburgh	Albany Times Union sls prom mgr	Goldman & Walter Adv, Albany, acct exec & cre dir
Robert J. Wallace	Biow Co.	Benton & Bowles, NY, acct exec
John Jay Wiley	Ruthrauff & Ryan, SF	Roy S. Durstine, SF, acct exec
Robert Winternitz	Winternitz Adv, NY, hd	JWT, NY, acct rep
Robert E. Wright	J. H. Kennedy Adv, Chi, acct exec	Roberts, Mac-Avinche & Senne Adv, Chi vp

**4. Sponsor Personnel Changes**

NAME	FORMER AFFILIATION	NEW AFFILIATION
E. H. Anderson	General Mills, Minnpls, dir of grocery prods sls	Same, vp
Robert L. Aste	Griffin Mfg, Bklyn, exec vp	Same, pres
Ernest R. Breech	Ford Motor, Det, exec vp	Same, chmn of the bd
Henry Callahan	Lord & Taylor, NY, window display dir	Schenley Industries, NY, visual sls consultant
Thomas S. Carroll	General Foods (Swansdown Div), Jersey City	Colgate-Palmolive, NJ, brand adv mgr
John C. Cornelius	BBDO, exec vp in chg of Western offices	Rexall Drug Co, LA, dir
Joseph F. Cullman III	Philip Morris, NY, vp	Same, exec vp
Charles N. Crittenton	Lever Bros (Pepsodent Div), NY, gen sls mgr	William H. Weintraub, NY, acct & mdsg exec
Eldon E. Fox	Minnpls-Honeywell Regulator, Minnpls, adv mgr	Same, dir of adv & sls prom
Irving H. Granicher	California Packing, LA, vp & gen sls mgr	Same, dir of sls
H. Milton Gurwitz	Melrose Distr (Schenley Ind Div), NY, nat'l sls prom mgr	Jacob Ruppert Brewery, NY, sls prom mgr
Walter L. Hedin	Borden's, Chi, asst gen sls mgr	Same, gen sls mgr
A. Z. Kouri	General Mills, Minnpls, Grocery Prods Div, dir of opers	Same, vp
Andrew C. Kunkel	Breyer, Phila sls mgr	Same, vp in chg sls
Alan B. Miller, Jr.	Weiss & Geller, Chi, creative dir, Toni acct	Grove Laboratories, St. Louis, new prods dept hd
H. B. Nicholson	Coca-Cola Co, NY, pres	Same, chmn of the bd
Ernest Charles Parizeau	Simmons, NY, purch agent	Same, vp
M. J. Ragir	Ekco Prods, NY, district sls mgr	Autoyre, Oakville, Conn, vp in chg of sls
M. A. Reilly	Lipton, Hoboken, vp in chg of sls	Same, vp in chg of mktg
Lynn E. Richardson	Autoyre, Oakville, Conn, sls & adv dept	Same, adv mgr
William E. Robinson	Robinson-Hannagan, NY, chmn of the bd	Coca-Cola, NY, pres
William B. Smith	Lipton, Hoboken, dir of adv	Same, vp in chg of adv
Sam H. Sonders	Piggly Wiggly, LA, adv & sls prom mgr	Kory Markets, LA, adv & sls prom mgr
John J. Steeves	Lee, Ltd, NY, vp in chg sls	Helene Curtis, Toiletries Div, NY, gen sls mgr
Wynn T. Sullivan	Heyl & Patterson, Pittsburgh, adv mgr	Sylvania Elec Prods, Lighting Div, fixture adv & mgr
Harold L. Suttle	Lipton, Hoboken, gen sls mgr	Same, vp in chg of sls
J. Ken Verden	Armour Soap Div, Chi, brand mgr	Gillette, Toni Div, Chi, adv brand mgr
Edward H. Weitzen	Bulova, Flushing, vp & dir & pres of res labs	Gruen Watch, Cin, pres

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

CJSH-FM, Hamilton, Canada, no longer operating (as of Dec 31)	WJNO-TV, Palm Beach, nat'l sls rep Vcnard, Rintoul & McConnell
WAKE, Greenville, S. C., new nat'l rep Walker	WJNO-TV, Palm Beach, begins daytime programing
WDEL-TV, Wilmington, Del goes to 316,000 watts Feb 20th	WOKY-TV changes call letters to WXIX beginning Feb 20
WGNI, Wilmington, N. C., new nat'l rep Walker	WTTG, Wash, D. C., has appointed H-R tv nat'l reps

Michael S. Freeman (3)

Judith Tattersall (3)

Philip Smith (3)

William Thompson (3)

Edward Sherry (3)

Jos. F. Cullman III (4)



# Too good to hide!

**O**WNSHIP of television sets is increasing so rapidly in Iowa that nobody can keep up with it.

The 1954 Iowa Radio and Television Audience Survey was made in March, 1954. At that time, over one-quarter of all TV sets were less than six months old — yet, in March, 59.6% of all Iowa homes *had* television sets!

Here are the five-year figures from the Annual Survey:

### INCREASE IN TELEVISION SET OWNERSHIP IN IOWA

	1950 Survey	1951 Survey	1952 Survey	1953 Survey	1954 Survey
All homes surveyed	1.7%	11.8%	25.7%	38.2%	59.6%
Urban homes	2.4	15.9	30.9	44.5	67.2
Village homes	1.3	8.7	21.0	32.7	53.3
Farm homes	1.1	8.7	21.2	31.9	52.7

Now there are more than 280,250 television sets in WHO-TV's Central Iowa — and 355,100 families.

WHO-TV is giving them the best *programming* there is — from the tallest antenna in the State.

Ask Free & Peters for all the facts!



# WHO-TV

Channel 13 • Des Moines • NBC



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



# PULSE !!

1020 KC  
PITTSBURGH

## KDKA FIRST AGAIN

**Of the Total 496 Quarter  
Hours Weekly, KDKA  
First in 415, Tied in 25!**

Pick practically any time, any day of the week and reach far more of the Pittsburgh market's 893,800 families, get a bigger share of its three and a quarter billion dollars in retail sales.

And that's only part of the story. 50,000-watt KDKA sells strong in 108 counties where over eight million people spend more than 7¼ billion dollars annually. They spend over 2 billion on food, over 1¼ billion on automotive needs alone. Let KDKA sell for you. Call John Stilli, KDKA Sales Manager, GRant 1-4200 or Eldon Campbell, WBC National Sales Manager, PLaza 1-2700, New York.

**TEN TOP DAYTIME SHOWS  
TEN TOP EVENING SHOWS  
TEN TOP WEEKEND DAYTIME  
SHOWS**

Proof again—KDKA owns the big 15-county Pittsburgh market. Top shows, top power, top audience—you get them all only with KDKA. That means only KDKA advertisers make the most of this rich 15-county area.

The reason is that, in addition to power, KDKA has the talent, KDKA has the programs that win audiences and get action for advertisers.

If you want this top-audience action, look at the quarter-hour picture and see how KDKA gets it for you all around the clock.

## KDKA—Pittsburgh

WESTINGHOUSE BROADCASTING COMPANY, INC.

KDKA • KDKA-TV, Pittsburgh; WBZ+WBZA • WBZ-TV, Boston; KYW • WPTZ, Philadelphia; WOWO, Fort Wayne; KEX, Portland; KPIX, San Francisco  
KPIX represented by THE KATZ AGENCY, INC.;

All other WBC stations represented by FREE & PETERS, INC.



**SELLING IN  
MONTREAL?  
That's our  
business!**



**YOUR PRODUCT  
advertised on  
CFCF means more  
business for you**



**CFCF**

**MONTREAL**

IN U.S.—WEED  
IN CANADA—ALL CANADA



**Mr. Sponsor**

**Emanuel Katz**

President  
Doeskin Products, Inc., New York

Doeskin's trademark is Dottie Doe, a Disney-like creature that could have come straight out of "Bambi." Emanuel Katz, president of the paper products firm, never lets you forget this trademark.

The forest-green drapes that hang on the three tall windows in his office are sprinkled with reddish-brown does. The couch on the right of his desk is covered with the same fabric. In the middle of his desk there's a small porcelain doe on a heavy pedestal that serves as paperweight. And, in case there's still some doubt about the nature of Doeskin's business, there's a table behind Katz's desk covered with a splendid, multi-color array of toilet paper, facial tissues, paper napkins.

"We like advertising," Katz told SPONSOR. "I'll go further: We like tv advertising."

This year, Doeskin's entire national advertising budget is in tv: *Robert Q. Lewis*, CBS TV, Fridays 2:00-2:15 p.m., through Grey Advertising. The \$750,000 budget in 1954 paid for participations on the *Kate Smith Show*, NBC TV: in the fall. Doeskin switched to Lewis. (For details of Doeskin strategy, see SPONSOR, 9 August 1954.)

Katz supervises the advertising. He also directs marketing and merchandising strategy.

"I'm no financial man," says he. "I'm a marketing man. I guess I know most of the paper wholesalers in the country."

Katz spends some six weeks or more each year making sure that he still knows the trade, traveling from coast to coast. After a few weeks on the road, he's happy to return to his apartment in town or his Wilton, Conn., home. He's especially happy to get back to New York during the opera season. "I'm a great lover of lyric opera," he said.

Doeskin was born on University Place, New York City, 30 years ago, when its founder (who has since left the business) began making sanitary napkins (later dropped) with a \$1,500 capital investment. Katz says that the firm's 1954 sales volume was close to \$14 million. Furthermore, the firm is likely to complete the circle shortly: Doeskin is planning to add sanitary napkins to its paper-product line.

"There's one thing all our products have in common," Katz added. "Quality. Our stress is quality, not price." ★ ★ ★



# the plus you DON'T pay for...

RATES on WJBK are based on home audience. RESULTS on WJBK are based on home audience PLUS a tremendous bonus . . . thousands upon thousands of car radio listeners. You don't pay one penny extra for this terrific "plus" in a market where everybody drives, 90% of all cars have radios, and most car radios are consistently tuned to the station that programs for "on-the-go" listening with top news, music and sports . . . . .

**WJBK** Radio  
DETROIT



Represented Nationally by  
**THE KATZ AGENCY**  
National Sales Director, TOM HARKER,  
118 E. 57th, New York 22, ELDORADO 5-7690

# OIL WELL!



No— that's not an oil well, but it is a gusher just the same.

That's the KSBW-TV television transmitter, gushing out the world's best entertainment to 422,709 tv sets, over 90,000 of which are unduplicated.

You'll strike a bonanza of sales every time your sales message is radiated from this Channel 8 antenna . . . 3,777 feet in the air . . . on the rich central coast of California.

We don't care what you are selling, what color it is, how much it costs. If it's for sale to people we sell it at the lowest cost per thousand of any station in California.

**ASK HOLLINGBERRY.**



CBS, NBC, ABC, DUMONT

## SPONSOR BACKSTAGE



by Joe Csida

### **Tip to admen: study the rhythm-&-blues trend**

Through happy circumstance, over more than two decades I have had occasion to view developments in virtually all segments of the entertainment industry . . . and to view some from the standpoint of the effects of developments in one phase on developments in another. From which ponderous opening let me leap off into an effort to point up a series of developments which may be of some significance to radio and television buyers of talent and shows.

The music and record side of showbusiness seems to have the inherent characteristics which most readily, most perceptibly and most accurately point up new, and often broad, entertainment trends. During and immediately following World War II, a substantial number of country (often termed "hillbilly") songs became big nationally popular *Hit Parade* numbers.

In the earliest phases of this development such songs were originally recorded by country artists, then "covered" by popular artists, via whose platters the songs achieved major countrywide hit status.

This earliest phase was followed by a surging effort on the part of established popular songwriters (not excepting the Irving Berlins, Frank Loessers, et al) to emulate and capture some of the same qualities which seemed to be making the country tunes such big hits.

In time, then, while most of these writers failed to imitate these tunes with full authenticity, their work nevertheless became touched with many of the same inherent appeals which marked the successful country songs. And quite soon country audiences were buying more and more of the records, not only of stars in their own fields, but more and more of the records of popular recording artists.

This gradual blending of country and popular today has reached a point of stabilization, and a new trend seems to have erupted. Again music and records most clearly point the way here. There was and is a type of song and music, which was once known as "race" music, and for the past several years has been termed "rhythm-and-blues" or r-&-b music. This, of course, was the type of earthy, uninhibited song (often very close to outright smut) played and sung with an even more earthy and uninhibited beat.

For many years these songs and records were popular exclusively with the populations of the various "Harlem" com-

*(Please turn to page 68)*

... and as the King of Siam said,

**CONFIDENCE  
KNOW-HOW  
ABILITY**

that's why WTVJ  
CHANNEL 4, MIAMI  
was selected by the  
"Big 3" to originate the  
NETWORK SHOWS  
from Miami and Miami  
Beach.

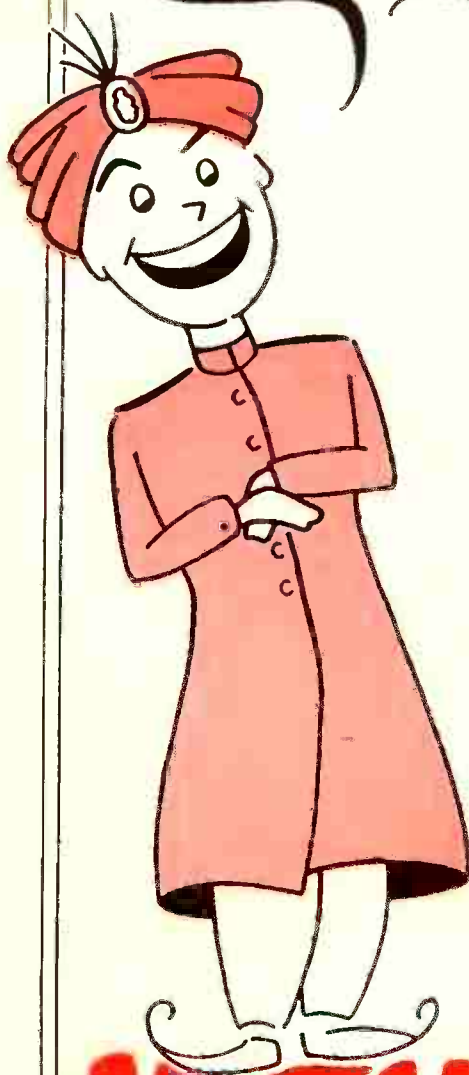
**WTVJ has the per-  
sonnel, equipment and  
facilities to "carry the  
freight" for you.**

Florida's FIRST Tele-  
vision Station, TALLEST  
TOWER IN FLORIDA.  
FULL 100,000 WATTS  
POWER. Complete  
Merchandising Depart-  
ment.

... and **COLOR**

Preferred by 89% (ARB - Sept. 1954)  
of the viewers in Fabulous South  
Florida.

**etcetera  
etcetera  
etcetera**



**WTVJ  
Channel 4  
MIAMI**

See Your Free & Peters Colonel TODAY



sure a successful operation, a surgeon first checks the in-  
acts with a fluoroscope or x-ray. And what x-ray does for  
doctor, the 600,000 IBM cards compiling the J. A. Ward  
y can do for an advertiser. With them he can, for the first  
assure a more successful business operation.

for example, is an x-ray analysis of one of radio's most  
ntial daytime radio shows—QUEEN FOR A DAY; heard five  
a week on Mutual coast-to-coast (11:30-12:00 noon NYT):  
—a big audience—2,487,000 daily listeners on the average.  
remember, these are people listening, not just sets tuned in.  
nd—over 75% of all shopping is done after QUEEN is broad-

cast. QUEEN's listeners make most of their purchases while  
the commercials are fresh in their minds. And more than  
a third of them hear it regularly in the kitchen. You can help  
make up their minds while they're making up shopping lists.  
**Third**—nearly 70% of QUEEN FOR A DAY's audience can  
not be reached by any television show no matter how popular,  
because 1,721,000 of them simply do not have TV sets.

This x-ray shows what P. Lorillard gets for its Old Gold on  
QUEEN FOR A DAY in its fourth year of sponsorship. There's still  
room for a companion advertiser five mornings a week.

Let Mutual's Mister PLUS develop the picture further for you.



*MUTUAL BROADCASTING SYSTEM*  
*1440 Broadway*  
*New York 18, New York*



Best Buy in Texas

**kgul TV**

**CHANNEL ELEVEN**

**CBS TELEVISION  
FOR THE TEXAS  
GULF COAST AREA**



**CBS**

**REPRESENTED NATIONALLY BY CBS TELEVISION SPOT SALES**

21 FEBRUARY 1955

SPONSOR

# THE PLOTKIN MEMO

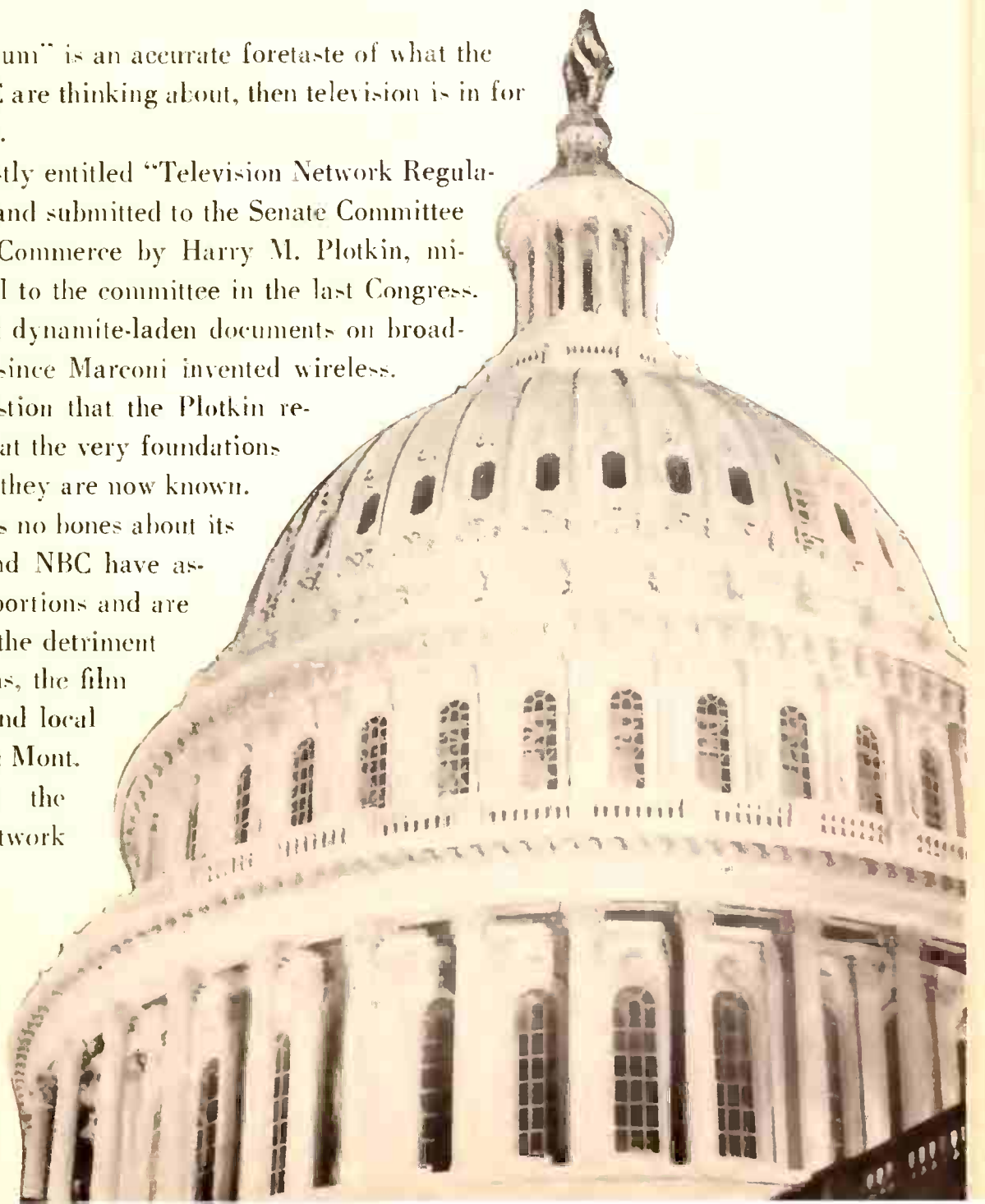
IT PROPOSES A REVOLUTION IN NETWORK OPERATION, IS THE OPENING GUN IN WHAT LOOKS LIKE RADIO-TV'S YEAR OF PROBES. HERE ARE THE IMPLICATIONS FOR ADMEN

**I**f the "Plotkin memorandum" is an accurate foretaste of what the nation's lawmakers and FCC are thinking about, then television is in for some revolutionary changes.

The memorandum, modestly entitled "Television Network Regulation and the Uhf Problem" and submitted to the Senate Committee on Interstate and Foreign Commerce by Harry M. Plotkin, minority (Democratic) counsel to the committee in the last Congress, is probably one of the most dynamite-laden documents on broadcasting out of Washington since Marconi invented wireless.

There appears little question that the Plotkin report's recommendations hit at the very foundations of tv network operations as they are now known. The memo, moreover, makes no bones about its author's belief that CBS and NBC have assumed quasi-monopoly proportions and are dominating the industry to the detriment of the consumer, the stations, the film syndicators, national spot and local advertisers and ABC and Du Mont.

Plotkin would redress the scales by: (1) banning network



# PLOTKIN RECOMMENDS BAN ON NETWORK OPTION TIME, LIMITATION ON CBS, NBC PROGRAMS IN MARKETS WHERE THERE ARE NOT ENOUGH VHF STATIONS TO GO AROUND

option provisos and giving national spot clients equal access to choice time periods; and (2) by providing that "time be made available for all of the networks so that none of them is frozen out of a substantial number of markets."

The memo is as yet still the opinion of one man. It has not been considered by the Commerce Committee and a parallel report by special committee counsel Robert F. Jones (not out at SPONSOR'S presstime) who had been appointed by Senator John W. Bricker, has not yet been considered.

However, the Commerce Committee chairman, Senator Warren G. Magnuson, Democrat, of Washington, commended the report to members "as an excellent basis for further inquiry." And its importance was highlighted by a sharp retort from Dr. Frank Stanton, president of CBS, Inc., who described its proposals as "mistaken, impractical

and unwise" and warned that network television would be "gravely crippled" and the public's net investment hurt if they were adopted (box below).

To what extent the Plotkin report will be acted upon, no one can say for sure. There are some who feel that attitudes shown by the Administration and FCC indicate a reluctance to make any drastic changes in broadcast practices. However, Democratic control of Congress and the up-coming 1956 elections may have a strong effect on the situation.

The Commerce Committee will hold hearings on the burning issues posed by the Plotkin memo shortly. Both the Justice Department and FCC were asked to examine the memo and come back to the committee with some preliminary ideas within 30 days—that is, by 1 March. In addition, the FCC was asked to give interim progress reports every 60 days and come up with a final

report in six months.

Whatever the up-coming Commerce Committee hearings lead to, they will not be the only spotlight thrown upon broadcasting. The indications for 1955 are that broadcasting will be probed, analyzed, and dissected to a fare-thee-well. Most, though not all, of this examination will take place in Washington. The capital's other probes are proceeding on three fronts:

- An investigation into "monopoly aspects" of the communications industry will be undertaken by the Senate Judiciary Committee headed by Senator Harley M. Kilgore, Democrat, of West Virginia. It is understood, though not yet officially decided, that the Kilgore probe will not overlap on the Magnuson investigation. However, Senator Kilgore's committee will definitely look into broadcasting in examining ownership of networks by electronic manufacturing interests, owner-



Networks would be gravely crippled if Plotkin's proposals were adopted, says CBS' Frank Stanton

CBS believes that many of the proposals of the Plotkin Memorandum, insofar as it deals with network television, are mistaken, impractical and unwise. If these proposals were to be adopted, network television as it is known today would be gravely crippled and the public's investment of \$13.5 billion in receivers would be . . . depreciated.

The Memorandum, which is the product of a single individual and not a report of the Senate Committee, was not based on any investigation which included the television networks. Yet these are the very organizations whose existence would be so radically affected. Questionnaires were submitted by the Committee to the networks, and CBS provided answers covering hundreds of pages. But these questions did not even suggest the major issues with which the Memorandum now deals.

It is not surprising, in these circumstances, that the proposals betray such a complete lack of understanding of the

complex business of television networking. The failure to test theories against facts has resulted in unrealistic and extreme proposals. The Memorandum attempts to resuscitate concepts and approaches which during the last decade have been specifically and uniformly repudiated by the Congress and the FCC.

Television networking is precisely the kind of business where blind and unrealistic tampering with some of the parts can destroy the whole. . . .

CBS urges that if the Senate Committee or the FCC is inclined to give these proposals any weight, CBS and the other networks be given the opportunity to be heard. We ask this right not only for ourselves. While our stake is large, the stake of the public is even larger. There are a number of ways in which its enormous investment can be depreciated. In the recommendations of the Plotkin Memorandum, one such road is clearly blueprinted.



ship of stations by newspapers and ownership of tv stations by radio interests.

• Last week the FCC, in issuing a notice of proposed rule-making on subscription tv, took an important step by opening the entire question to public discussion. (For opinions on what toll tv may mean to advertising, see "Can there be peaceful co-existence between subscription tv and commercial video?" SPONSOR, 7 Feb., 1955.)

• The Justice Department's Anti-trust Division has revived its investigation of advertising, which started about a year ago and was halted when one of seven ad associations balked at opening its records. The department has decided to go ahead without forcing action from this association. This investigation will study the "advertising industry" as a whole and will include, of course, radio and tv.

• In addition to these developments from the nation's capital, an investigation into "bait-and-switch" advertising on radio and tv is being pushed by the Brooklyn District Attorney's office and some evidence has already been placed before a grand jury. "Bait-and-switch" advertising refers to the practice of offering products like vacuum cleaners and sewing machines at low, low prices as a means of gaining admittance for

a salesman into the home. What happens very often, according to Edward S. Silver, Brooklyn D.A., is that the salesman tries to high-pressure the consumer into buying a more expensive model and will not deliver the cheaper model even if the customer wants it. This, he said, is fraudulent advertising. The investigation covers radio-tv's biggest market—the New York metropolitan area.

The Commerce Committee probe is the most inclusive so far as broadcast advertising is concerned and the Plotkin memo ranges over a wide variety of topics. Two recommendations stand out as having the most profound implications for both networks and air advertisers, however. They have to do with option time and exclusivity.

**Option time:** In recommending that network option time be banned, Plotkin argued that there is no reason why government regulations should permit one kind of advertiser to oust another. And network option time, he said, does just that. The already powerful networks, he maintained, have an unfair, government-supported advantage over competitive sources of programming.

"Even in non-option time," the Plotkin memo says, "the station or na-

**Harry M. Plotkin**

*His dynamite-laden report is result of probing uhf problem*



tional spot representative is at a serious disadvantage as against the network. When time is sold to an advertiser on a national spot basis, the sales contract quite generally provides for cancellation by either the station or advertiser before the end of the term. When the advertiser deals with the network, he knows that the station has very limited or no cancellation privilege."

Because of this disparity in cancellation privileges, Plotkin went on, the abolition of option time should be accompanied by some kind of proposal providing "that the station should not discriminate as between advertisers with respect to the right to cancel programs."

Option time thus gives the network an "inordinate amount" of control over broadcast time and a position of dominance over the station, the memo maintains. Only when the number of

*(Please turn to page 114)*



**Senate Commerce Committee** will investigate all aspects of broadcasting. Reports of former counsel Harry M. Plotkin and Robert F. Jones may play key role in its probe

**Senate Judiciary Committee** will look into "monopoly aspects" of communications industry, may avoid overlapping above probe. Group will also study station ownership

**Justice Dept.**, through Anti-trust Division, has revived advertising investigation, which was dormant for a while. Its study of ad "industry" will include both air media

**Subscription tv** has finally been opened for discussion by public as FCC last week issued notice of proposed rule-making. Though many consider toll tv years off, it is being studied closely by the stations and networks to determine effect on present advertising-supported video

**"Bait and switch"** advertising in nation's biggest radio-tv market—New York metropolitan area—is being investigated by Brooklyn District Attorney's office. D. A. has already placed evidence of what he says is fraudulent advertising before grand jury. Stations, BBB, are discussing problem

# Radio's morning men draw the ladies to Slenderella

**Fast-growing slenderizing chain used newspapers till fall of 1953, now puts 50% of budget in spot**

Last year, some 36,000,000 inches and 4,500,000 pounds were shed by 3,000,000 women patronizing Slenderella salons by that organization's estimate. And radio played a noteworthy role in this weighty accomplishment as the means of first attracting a goodly proportion of these women to Slenderella.

Slenderella International is a network of 63 slenderizing salons from Coast to Coast in 13 cities including one each in Paris and London. It has been in existence since May 1950 when it debuted with four salons in New York City.

From its outset, Slenderella advertised almost exclusively in newspapers.

Lawrence L. Mack, president and founder of Slenderella International, worked out the salons' figure program, determines ad policies



By the fall of 1953, however, they felt some of their cities might be saturated newspaper-wise and decided to add radio. In October 1953, they ran a radio test in Los Angeles which proved so satisfactory that Slenderella marched radio schedules into city after city where it has salons. Today, about 50% of the firm's total \$40,000-per-month advertising budget goes to spot radio covering all Slenderella's markets.

Announcements are run on 26 stations in 12 cities: New York, Washington, D. C., Philadelphia, Boston, Pittsburgh, Cleveland, Chicago, Los Angeles, San Francisco, Columbus, Milwaukee and Detroit (which also covers Slenderella's Toledo area).

It might be thought that a service of this type, meant exclusively for women, would gravitate to women's feature programs with lady commentators. Not Slenderella. Most of its commercials are delivered by male personalities on early-morning chatter and d.j. shows. The thinking of Lawrence L. Mack, Slenderella president and the formulator of its advertising policies, is that women prefer to listen to a man rather than another woman. There are only two women's feature programs in which Slenderella has announcements—and both of these were offered along with male personalities on the same station in attractive packages.

Not only do males deliver Slender-



ella commercials, but they deliver them ad lib in their own individual styles—from fact sheets which Slenderella supplies. Slenderella prepares no written commercials. But Mack makes sure that the performers know just what they're talking about. He meets each of them personally, briefs them thoroughly. And he has them visit a salon to see—and even experience—the Slenderella treatment.

Just how effective this approach has proven is shown by dollar results. As Slenderella entered radio in city after city it noted unmistakable sales increases: in some cases business has actually doubled, according to Eloise English, operations director and national supervisor of all Slenderella salons.

**case history**



**The Slenderella Table,**  
*featured in system's 3-part program,  
 does all the work as patron lies passive. Eloise  
 English, Operations Director of Slenderella's 63 salons, shows  
 one lady proper position. Spot radio in 13 cities, 26 stations, gets \$20,000 a month*

How does Slenderella know that a given business increase is due to radio? Slenderella keeps extremely close tabs on its 63 company owned-and-operated salons. Each salon sends in a daily report which includes the exact volume of business that day. In this way, Slenderella knows just how much business is being done in each of its cities and what per cent of the total national business each city accounts for. If there is a significant increase in a city's share of the national business, says Slenderella, then this must be traceable to a new factor affecting Slenderella's operation in that city. This new factor, in city after city, was radio.

It was in this way that the success of the initial Los Angeles radio test was gauged. That city's share of the total national business jumped from 17% to 20% after a 30-day air trial.

Business is currently so good in New York and in five other metropolitan centers that women signing up for the service must wait two or three weeks before starting treatment. For

this reason, Slenderella recently cancelled its newspaper advertising in these areas for a few weeks. (This sent radio's share of the budget ahead of newspapers in February for the first time.)

Slenderella uses an average of three announcements per week on each station. These run on Monday, Tuesday and Wednesday mornings, almost without exception. The reasoning: Slenderella found from its own experience with women that they tend to launch new projects—especially those which may go on for some time—at the beginning of the week. Even though they may hear of Slenderella at the end of one week, says the company, the chances are they will say to themselves, "I'll wait till Monday and then go and really get started."

This is interesting as a complete reversal of the thinking of the retail advertiser who tends to advertise at the end of the week—Thursday, Friday, Saturday—in preparation for the weekend shopping rush. (Some stations have complained that they have

a problem due to this advertising philosophy: They have a heavy wave of advertising at the end of the week and not enough at the beginning.)

Here's a closer look at the test which made Slenderella decide radio might do a job for them.

It was October 1953. Slenderella had been running a concentrated campaign in all four of the newspapers in Los Angeles. When the normal business increase seemed to abate somewhat, they decided to relate the circulation of the papers to the response received. In this way, they determined that they had practically saturated the market newspapers could reach.

Slenderella has a system whereby every customer phoning or coming into the salons is asked where she heard of the company. This is how they were able to keep tabs on how many customers (or prospective customers) the newspapers were drawing.

But now, Slenderella was casting about for a new medium. Radio was picked for testing and Los Angeles  
*(Please turn to page 100)*



ARTHUR BELLAIRE, author of this article series, is v.p. in charge of radio and tv commercial copy at BBDO. His "Are tv commercials getting word-lazy?" appeared 24 January. "Are tv commercials getting picture-lazy?" appeared 7 February.

## PART THREE

OF A THREE-PART SERIES

# Are

## The best commercial message in

**I**f all phases of the commercial-making operation of television, probably the most neglected one is talent selection. Even today, when television is reputed to be mature, there is an overabundance of underdirected male and female announcers trying to sell products and services they were just not cut out to sell.

Often thousands of dollars, millions of brain cells and a few pints of blood go into creating the message only to see it go down the drain because the wrong announcer was chosen.

I am not overlooking the encouraging progress many of the agencies have made along this line, with regular audition schedules for new talent and the development of specialists in the selection of this talent. I am also not forgetting the high standards already set by the Rex Marshalls, the Betty Furnesses and a handful of others, including a few relative newcomers who are setting the sales on fire.

I am referring to other big names and little names who have been allowed to go on week after week fooling everybody but the viewers, some with over-confidence, others with insincerity.

Occasionally the copywriter must share the responsibility for this. He may work hard to keep his commercial from being word-lazy and picture-lazy, then suddenly tend to lose interest when it comes time to decide which human voice—and perhaps face—shall carry his selling message to the public. He may not be fighting back often enough, when, at the last minute, he hears somebody say, "Hell, get Joe Suer to do it. He's fool proof. He's a pro. You can count on Joe to do a

job every time."

Better to face the problem at an earlier stage in the creative package and stop sensibly and say, "Let's take time to look around. Let's audition. Let's get a person who fits the product." Then if they still pick Joe, then I'm for Joe.

Yet today too few people are delivering too many commercials on television. Not that a man who sells toothpaste on Tuesday can't do a good job



**Suit talent to product:** It is important that your announcer fit your product, feel at home selling it

selling automobiles on Wednesday. But if he also sells cosmetics on Thursday and electric water heaters on Friday, he had better be a hearty soul and a superior actor to remain believable and convincing. Ed Herlihy is one of the few so gifted, and the fact that he is off-camera much of the time gives him added mileage.

We should learn from the tragically short careers of a few announcers who used their gifts of friendliness and

# Commercials getting talent-lazy?

Id can go to pot if it's delivered by the wrong announcer, warns Art Bellaire

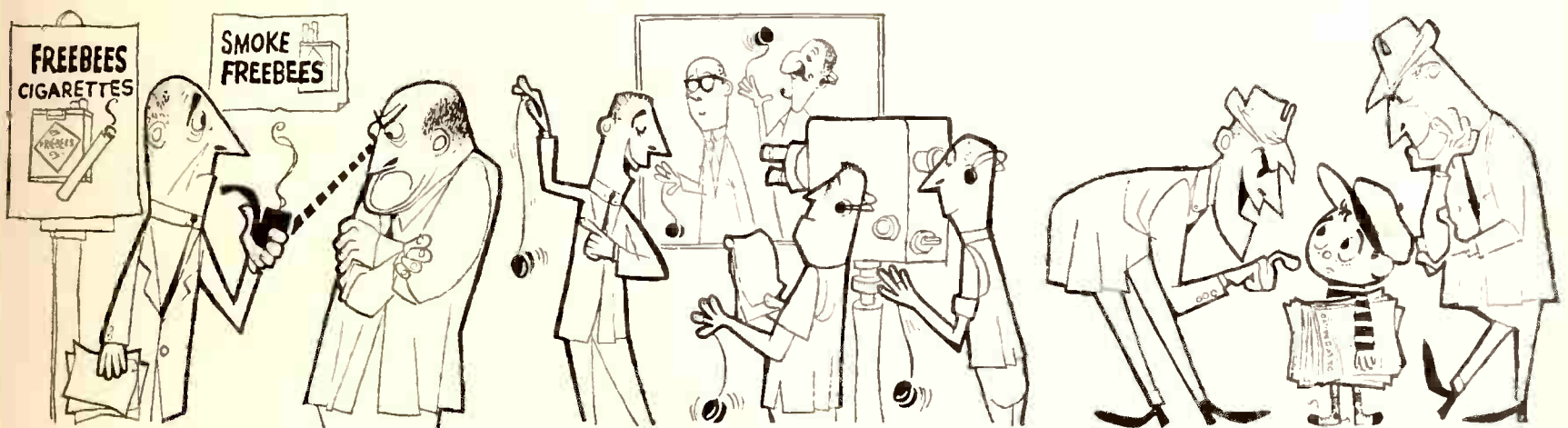
warmth wisely in the beginning, then started a slow, sure decline as soon as they started counting their money and allowing themselves to think that maybe this business wasn't so tough after all. Their bedside manner became a little sickening because they were laying it on too thick. Their folksy attitude just didn't come off any more. The cruel tv camera suddenly became an X-ray machine and looked clear through them in front of millions of

remind me how doubly true this is for the on-camera voice in television commercials. This guy has only a minute, more or less, to sell himself *and* the product, and that ain't easy.

The first requirement of a good commercial is a good product. The second, to my mind, breaks down equally among copy, production and talent. And talent is the perishable item. As perishable, if you will (and maybe you won't), as a head of let-

ment of new talent. A noble statement that means nothing until more is done about it. By "new" talent I don't necessarily mean young talent. Besides bush-beating in the hinterlands, let's also take a closer look at those hundreds of names we've seldom heard of listed with the registries and exchanges.

And if some kind group could provide struggling newcomers with the money to order several prints of a kine displaying their talents, these



**Beware of insincerity:** Tv's X-ray screen reveals phonies, over-confidence. Good talent may fall prey

**Get a real salesman:** Make sure your announcer is enthusiastic about product, can demonstrate it

**Develop new talent:** Bush-beat hinterlands, consult registries, exchanges. This is greatest hope

people. And, sadly, the telling blow: They just weren't moving the merchandise like they once did.

I'll never forget what a professional auctioneer told me on an airplane recently when I asked him what his biggest selling secret was. "No secret," he said. "I figure my first job is to sell myself. Once I do that I can get down to business."

I don't suppose I had to ride in an airplane to find that out, but it did

tuce. It must be picked in the right way, handled carefully and then properly preserved lest it go bad.

From a happier angle, you've seen many a commercial, mediocre from the standpoint of copy and production, saved by the right salesman or saleswoman. Without a doubt, some of television's most productive commercials are directly traceable to a skillful sales job on the part of the talent.

Our greatest hope is the develop-

ment of new talent. It's surprising how many announcers are looking for jobs and how few of them have anything more to leave behind than a glossy photo.

Under the talent we've considered so far come the announcer and the actor making like the announcer. And acting experience is often a plus.

Of course, a force that is becoming stronger and stronger in personality (Please turn to page 72)

Where will sales be after six months of television



PART TWO  
OF A 6-MONTH  
ARTICLE SERIES

# Blow-by-blow story

First results of Burnham & Morrill tests in  
baked beans in preparation for tv. But bo

For the first time in television and trade paper history, SPONSOR is able to report the results of a tv test campaign as they happen. Last issue SPONSOR revealed that the Burnham & Morrill Co. had just launched a campaign using tv only in a market where it had never advertised before and where sales of its oven-baked beans and brown bread products were low. The campaign was undertaken to see what tv could do for these Yankee favorites in a region where they had never achieved high popularity. Now SPONSOR reports first results (chart below).

This is SPONSOR's second major series on media. The first was SPONSOR's two-year All-Media Evaluation Study (recently published in book form). The All-Media Study explored the role of each major advertising medium, urged advertisers to test media. The present B&M campaign is one case of an advertiser turning to a media test in the effort to solve a marketing problem. SPONSOR hopes its reports on the B&M test will provide valuable guidance for readers, stimulate more media tests. And SPONSOR will welcome the opportunity to report other tests.

## ADVANCE STOCKING MOVES 1,680 DOZEN MORE CANS OF BE

Sales of two sizes of B&M beans and one size of brown bread at the wholesale level (by dozens of cans)	JANUARY 1954			JANUARY 1955†			% PLUS OR MINUS		
	18 oz	27 oz	Bread	18 oz	27 oz	Bread	18 oz	27 oz	B
<b>AREA A (50 mile radius around Green Bay)</b>									
1. Manitowoc, Wis.	60	30	0	140	110	10	+133	+266	
2. Oshkosh, Wis.	50	25	0	110	25	0	+120	*	
3. Appleton, Wis.	100	40	50	270	115	70	+170	+188	+
4. Gillett, Wis.	0	0	0	30	100	0	*	*	
5. Green Bay, Wis.	310	70	0	700	300	50	+ 94	+328	
6. Menominee, Mich.				100	0	0	+200	*	
<b>Totals A</b>	<b>570</b>	<b>165</b>	<b>70</b>	<b>1,350</b>	<b>650</b>	<b>130</b>	<b>+137</b>	<b>+239</b>	<b>+</b>
<b>AREA B (50-100 mile radius around Green Bay)</b>									
7. Fond Du Lac, Wis.	30	25	0	30	35	0	*	+ 40	
8. Stevens Point, Wis.	60	10	0	100	70	0	+ 66	+600	
9. Wausau, Wis.	40	5	0	180	30	0	+350	+500	
10. Norway, Mich.	70	75	0	50	100	0	- 28	+ 33	
11. Sheboygan, Wis.	40	30	0	120	90	20	+200	+200	
12. Wisconsin Rapids, Wis.	30	10	0	20	15	0	- 33	+ 50	
<b>Totals B</b>	<b>270</b>	<b>155</b>	<b>0</b>	<b>500</b>	<b>340</b>	<b>20</b>	<b>+ 85</b>	<b>+119</b>	
<b>Total A &amp; B</b>	<b>840</b>	<b>320</b>	<b>70</b>	<b>1,850</b>	<b>990</b>	<b>150</b>	<b>+120</b>	<b>210</b>	<b>+</b>
<b>TOTAL BEANS BOTH SIZES</b>	<b>1,160 dozen cans</b>			<b>2,840 dozen cans</b>			<b>+145%</b>		

\*No percentage gain is given where one of compared figures is 0 or where sales stayed the same †Television campaign began 21 January, 1955

# television test

Merchants are willing to stock extra  
and made only slight gain

Can tv alone lift sales in a low-volume market?

The Burnham & Morrill Co. of Portland, Maine, was one step nearer an answer this month as results began to come in following the start of its six-month tv test in a 100-mile area surrounding Green Bay, Wis.

At SPONSOR's presstime, sales had been tabulated for January 1955 vs. January 1954. This was the box score:

- Combined sales for two sizes of beans were up 145%.
- Numerically the increase was 1,680 dozen cans, with gain greatest for the large-sized can.

IS JANUARY THAN LAST

## TEST IN A NUT-SHELL

PRODUCTS: B&M beans and brown bread  
MARKET: 100-mile zone around Green Bay, Wis.  
MEDIA USED: television only  
PAST ADVERTISING: almost none in area  
SUCCESS YARDSTICK: sales, increased distribution  
BUDGET: \$12,500  
DURATION: six months  
SCHEDULE: 6-min annets wkly, 3 evening, 3 afternoon

- Sales increase for the second product under test. B&M brown bread, was small—from 70 to 150 dozen cans.

The television campaign did not begin until 24 January so that sales increases reflect advance stocking by the trade rather than consumer demand.

While jobbers were willing to buy more B&M beans on the strength of the campaign, brown bread showed only slight advances. Attitude of jobbers in the area was: "We can always get rid of the beans." But it was apparent that it will take demand direct from the consumer to force sales of the brown bread. Though B&M beans have good distribution in the area, brown bread is sold in only 50% of the locations.

As the campaign got under way, B&M's chief competitor among oven-baked beans, Puritan, launched what appears to be counter-action. Puritan has started to give grocers in the Green Bay area coupons with each purchase of beans by the case. (One coupon to a case with prizes ranging from a singing kettle for 15 coupons to a portable mixer for 50.) Checkups in Milwaukee, metropolitan center nearest Green Bay, indicated no Puritan couponing was underway there. This lent credence to the belief that the Green Bay couponing was a measure designed to counteract the B&M campaign.

B&M's budget for the six-month tv campaign over WBAY-TV, Green Bay, comes to \$12,500, or nearly 25% of its entire wholesale sales in the area last year (1954 totaled \$54,000). The campaign consists of six live one-minute announcements weekly, many of them done by the station's personalities. (Agency is BBDO, Boston.)

This is the tough marketing problem tv must solve:

Oven-baked beans are higher-priced, not popular in the northern Wisconsin and Michigan region. Beans cooked in the can (Heinz, Campbell, et al) have 96% of the market. B&M and Puritan split up the remaining 4%.

The brown bread sold at the rate of only 510 dozen cans during the first six months of 1954. While brown bread and beans are considered a toothsome combination in New England, few Wisconsinites apparently relate the two products. Creating the association, increasing distribution and sales will be major objectives of the campaign.

If television proves successful, it may become part of B&M's market-by-market advertising strategy. The company has many markets like Green Bay where sales do not come up to the level attained in its New England strongholds. Recent media use by the \$200,000 spender has included newspapers, magazines, store magazines and radio in 14 markets, not including Green Bay. B&M has never used television or conducted a previous media test. ★ ★ ★

Next issue SPONSOR will report sales for first half February 1955 compared with last year

**Who should get local rates?  
These are some who seek them**

Pictured here are five examples of advertisers who place some, most, or all of their spot radio business through local channels. (Clockwise: Ford, who now gets the "regional" rate on many Texas stations through D. Has distributor; Ravco, seat cover chain, which places 85% of spot business at local rate; Blatz, nearly half of whose radio is locally handled; Quality Bakers (a confederation of local bakers) which buys over 65% of its radio at local prices; Robert Hall Clothes, 100% local. Reps, for the most part, feel that all of these firms, and others like them, should pay national rate. Who deserves local rate is poorly defined.



# Should radio have both national and local rates?

**"No." say many reps, admen, pointing to dangers of undermined spot radio structure, bypassing of reps and agencies**

**F**or years broadcasters, agency men, representatives and clients have debated the question of whether radio stations should have two spot rate cards — one national, one local (see SPONSOR 23 April '51). But in the past year the controversy has boiled up into one of the steamiest topics in air advertising.

Today many in the segment of the industry hardest hit by dual rate practices — reps, who don't get 15% com-

mission on local rates — contend that the whole structure of national spot radio may be in danger.

This danger, as reps voice it, is due to the siphoning-off of an increasing amount of national spot business into quasi-local channels. Thus, reps say,

problem

one of radio's most profitable sources of income — as well as the service reps can give ad agencies and stations — is endangered. Reps are joined in their protests by many agency people who share their concern.

These are the factors at work:

- *More local-rate stations:* This is an era of transition for radio. With the stepped-up competition for the radio dollar, many stations who never



used to bother have hustled hard for local radio business. Where rates were set up on the basis of broad coverage for national advertisers, these stations have found that local retailers objected to paying full price for coverage that was, for them, partially waste circulation. So, lower local rates were established, often triggering a round of rate revisions on other local stations. Reps and timebuyers estimate that more than half of the radio stations in the country now have some form of local rate card.

• *More local-rate "national" advertisers:* A sizable amount — reps put the figure at more than 30% today — of all the spot radio business in such "national" industry categories as autos, automotive products, beers, clothing chains, soft drinks, farm implements, home appliances and tv sets, interstate bakeries and drugstore products is now placed at local rates. The rest of the spot radio business for the same sponsors goes at national rates. The list of national advertisers seeking local rates, reps say, is increasing all the time.

• *More local-rate confusion:* With more stations offering, and more sponsors seeking, local rate concessions, the lines of demarcation between local and national rates are becoming hazy. It's largely up to the individual station manager to draw the line, to determine who gets what rate. He, in turn, is motivated in his decisions by his own personal views and the amount of red or black ink on his books. One station may therefore accept what might be considered by many to be national radio business — at the local rate. Another station of the same size and rank may refuse.

Why are these trends bad for spot radio and eventually the advertiser, in the opinion of agencies and reps?

Several points of view in this matter were uncovered by SPONSOR in recent weeks when it sought reactions to the recent recommendations on radio rates put forth by the American Association of Advertising Agencies (see SPONSOR 24 January and 7 February).

The views most widely held by reps were summarized by Bob Eastman, executive v.p. of the John Blair rep firm and chairman of the SRA's Rate Committee:

"The most significant problem has been completely overlooked — that of the national advertiser who attempts to buy radio time at local rates when

### **The case for "dual rates"**

Practice of having two rates, stations say, is justified when station has large coverage area and local retailer cannot possibly draw trade from full area. Local rate is a marked-down rate for retailers to make station more competitive in selling locally. Also, at many outlets, national rate is merely the local rate marked up to allow for 15% agency and 15% rep commission on national business. System works fine, these stations say, with clear-cut line of demarcation. Also, many "national" advertisers feel they qualify for local rates.

he is not entitled to them. Everyone suffers from rate deals in the long run. The station's product is cheapened, and advertiser and agency skills are not applied when price alone becomes a factor. Furthermore, there is danger of an agency losing control of accounts along with commissions."

Many agencies share these sentiments as well. Here are typical opinions:

"The local-rate problem seems to run in cycles. We're in one of them right now. Clients with strong dealer organizations ask us 'Why don't we place the business at local rate? We'll save

### **Case against "dual rates"**

Large number of admen view local rate practice with alarm, feeling that it undermines national spot structure and acts as open invitation for dollar-conscious clients to try for lowest possible rate. Radio placed locally through dealers detours the rep (and thus loses rep servicing and billing) and may even bypass the agency commission, which must be tacked on as service fee. Many stations, reps, admen urge a single rate charge, with everybody paying the same. Others point to need for clear-cut definitions in rate policies.

money. We carefully explain that by doing so they will lose the creative, billing and policing services that an agency and rep can provide. We also explain that costly and elaborate channels must be set up to administer local-level radio buying handled by dealers," said Kenyon & Eckhardt associate media director, Phil Kenney.

Apart from the fact that control over local-rate purchases by national advertisers is difficult to maintain, some agency executives see another major source of trouble in local-rate buying.

"When you shop for an attractively  
(Please turn to page 120)

### **4A's can't enforce its rate recommendations, Gamble says**

*In the last two issues of SPONSOR appeared reports on new code of agency-station practices put forth by 4A's. Reaction from readers, particularly on local rate question, came quickly. Most asked if 4A's could enforce code. 4A's president, Frederic R. Gamble, gives his reply below:*

We are glad to see that our "Recommended Practices for Advertising Agency People in Their Relations with Broadcasters" have stirred up so much interest, and we hope that they will continue to do so.

Some of those who commented, in your last issue, asked whether A.A.A.A. has any "machinery" to carry out the Recommendations. The answer is "No," we are not allowed legally to do so. Even in our "Standards of Practice," applying to the general conduct of our member agencies, the following statement appears:

"These Standards cannot be enforced. Nor should they have to be. They should be accepted and practiced voluntarily because they are a guide to the kind of agency conduct which

experience has shown to be wise, foresighted, and constructive."

As to whether broadcaster grievances can be referred to us: The answer is "Yes."

There are some problems we cannot lawfully handle, but we always want to know about any serious grievance. We will try to do anything constructive that we can.

### **Gamble asks letters on station grievances**



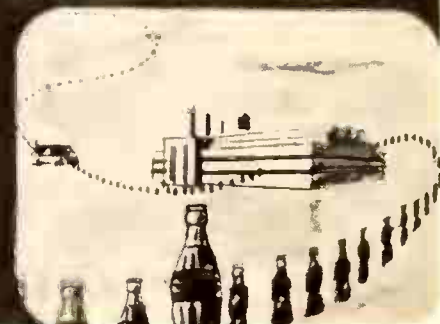
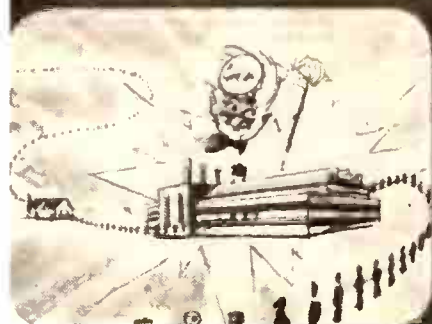
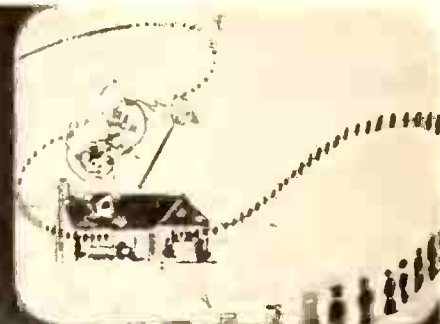


**TRADITIONAL:** Dream girl of early Twenties symbolizes Coca-Cola's past reliance on soft-sell in print and air media. Till now copy has been sparse, institutional-like

# COKE's new look

(CHORUS) SO MILLION TIMES A DAY . . .

AT HOME . . .



AT WORK . . .

OR ON THE WAY.

**NEW:** Harder-hitting copy is part of Coke's new ad style. First company jingle stresses specific product features, plugs hard at Coke leadership. Portion of story board above ties in with major 1955 slogan: "50,000,000 times a day" people buy Coke. Other major facet of new look is high style, modernity

## Giant of the soft drinks maintains \$5,000,000 tv-radio budget, revamps long-standing copy approach to meet rising competition

Coca-Cola has adopted a new ad look for 1955. It is characterized by smartness, glamor, high fashion. The famous soft, almost casual, copy treatment that had become an every-day feature of the American scene has given way to stress on specific product features. In tv, sprightly animated announcements are being readied. And for the first time since its entrance into radio in 1927, Coke has created a singing commercial for national use.

That even the giant of an industry must occasionally pause to review its advertising is evidence of the dynamic nature of the American economy. Coke, company spokesmen proudly point out, is everywhere. An authoritative estimate puts its share of the

soft drink market at about 50%; sales are running around 12,775,000,000 units a year. The sales curve, it is said, while not rising sharply, is still going up. Yet the makers of the most successful soft drink in history deem it necessary to alter their traditional approach.

Although the reasons behind high policy decisions are seldom directly revealed, SPONSOR offers the following as possible factors: the rise of competition from other beverages such as frozen juices; the emergence of a direct competitor, Pepsi-Cola, as the first to offer a serious challenge in its own immediate field.

At D'Arcy agency, which has handled the account since 1906, they will

tell you of the recent motivation studies conducted by Social Research, Inc. of Chicago. They will tell you too of the intensive copy research, which submitted a number of Coke campaigns to a cross-section of consumers. The surveys showed, among other things, that the new style and copy approach were likely to be the most effective. This, according to a e Frank Weber, was one of the main reasons for deciding upon the new campaign.

Advertising of Pepsi-Cola has also been emphasizing modernity and sophistication. The two approaches differ in that Coke uses photography in print and Pepsi art work; on the air Pepsi uses a commercial personality, Polly Bergen, and programs for adults, where Coke appears to be aiming its programing primarily to youth. Pepsi emphasizes low calories as well although Coke too has begun to lay some stress on diet copy points.

Whether the spectacular rise of Pepsi-Cola to a reliably reported 19%

share of the market during the past four years helped spur the Coke decision is open to speculation. At Pepsi-Cola and its agency, Biow, they naturally like to think so.

Coke's 1955 ad-look affects commercial approach only, not programing. Last year an estimated \$5,000,000 went into radio-tv; a similar amount will probably be spent this year. Exact ad budgets are difficult to arrive at because of the complicated system of co-op ad deals with the 1,056 bottlers. SPONSOR estimates that the combined company-bottler ad expenditure for 1955 may run as high as \$35,000,000. Traditionally, Coca-Cola has tended to give more or less equal budget weight to each of the major media, and is continuing with that pattern.

The same shows as last year are being kept: Eddie Fisher on NBC TV and MBS, *The Adventures of Kit Carson* on spot tv. Announcements will continue to be made available to bottlers for both radio and television.

**Copy themes:** Because of Coke's nearly universal distribution, Weber explains, the problem is how to increase per capita consumption: It is assumed apparently that just about everyone drinks Coca-Cola at one time or another. In some Southern towns, a company spokesman says, per capita

consumption is 300 per year!

"Our policy is to show the product used in a number of appropriate situations," states Weber, "social gatherings, mealtimes, and so forth, to suggest times and situations at which Coke becomes a welcome treat. We aim to increase usage through inculcating the idea of new occasions for enjoying Coke."

The point is that in such a huge market even a small increase in per capita consumption means a tremendous increase in volume.



Ass't ad mgr. Robert T. Kesner heads up Coke's radio-tv. He operates out of New York office, though rest of ad department is located in Atlanta, Ga.

Convinced that it has a product whose quality is unsurpassed, Coca-Cola is attempting to imply superiority through ad association with the fashionable and glossy in costume and decor in print and through the glamor of show business on tv and radio.

Copy has become sharper than the soft "Pause that refreshes" approach of yesterday, stressing taste, sparkle, freshness. Low-caloric values are men-

tioned for the first time. Coke's leadership is turned into a sort of theme. "Fifty million times a day" is a featured headline and broadcast slogan. D'Arcy's research, says Weber, indicated that the public responds positively to the idea of product leadership in ad copy.

**First singing commercial:** To D'Arcy copy chief Tom Carpenter, the new approach is made to order for radio and tv, which "are ideal for putting across a feeling about a product by means of the way the message is delivered rather than its actual wording." The new singing commercial he considers a perfect illustration. It was a lavish job, with full orchestra, chorus and soloist, which SPONSOR listened to in the three-dimensional hi-fi-equipped D'Arcy audition room. Carpenter, who prefers to call it a "musical commercial," sees in it a basically new approach to the whole subject of jingles. He compares the traditional and the new approach as follows:

1. *Traditional*—The jingle carries the copy points, the words are used to sell specific product ideas, with the music designed to be catchy and entertaining.

2. *New*—The Chiquita Banana jingle brought about a change. Here at

(Please turn to page 76)

Coke waited year for Eddie Fisher to get out of army. His show is on NBC TV and MBS (via edited version of tv audio). Second major

show, Kit Carson, offered bottlers on co-op basis. Total company-bottler spending is estimated at \$35,000,000. D'Arcy is parent firm's agency





Distinctive design by Egmont Arens registers quickly. Red handle splashes against yellow background. Brand name stands out. Drawings on back directly influenced by tv



Toy soldier on Canadian package has tv animation purpose, says Arens. As cartoon character, figure will provide entertainment recognition base for frozen food sections



Midwest firm does little advertising new but Arens kept tv possibilities in mind: cane figure for animation, stripes for eff



Drene design by Donald Deskey Assoc. is striking on shelf. Combination of chartreuse, black, white, purple "outstanding example of good design for color tv," says NBC expert



Brand name practically leaps at you in Deskey's much admired Gleem design. It utilizes fewest possible elements, bold color blocs in smart, distinctive combination



Lippincott & Margulies redesigned Bromo Seltzer package for shelf and ad impact. Blue-white combination, uncluttered background, improved logo, help identity in

# Should you redesign your package?

Here are experts' tips on achieving maximum impact in the new medium as re

The new Marlboro package, shown at right beside its pale predecessor, is geared to the needs of the coming age of color television. So are dozens of other well known packages which have recently been redesigned.

How does your package measure up? Will it show up to good advantage on color tv? If not, should it be redesigned? And what points should be kept in mind for video's future development?

To get the answers, SPONSOR con-

ducted dozens of interviews with package designers, with the network people who have worked most closely with color and commercials, with agencies and advertisers.

Here is the most fundamental answer of all:

There is no reason in the world to redesign your package solely for color tv assuming you are satisfied with it on other counts.

Madison Avenue's busy rumor factory notwithstanding, SPONSOR could

find no case of a major advertiser who has redesigned his package just for the sake of color television. On the other hand, practically all who had anything to do with package questions stated: "We are keeping color television in mind."

The experts urge caution on the following ground:

1. The era of color set saturation is a long way off. Set production this year has been estimated at approximately 200,000. Mass production may

OLD



NEW



**Which package will reproduce more effectively in color tv?** To designer of new Marlboro package Frank Gianninoto, it's no contest. Old package lacks tv punch: (1) elements are formally balanced, carry out no design idea that can be easily remembered; (2) too much copy in available space and superimposition of brand name add up to visual confusion, hinder instant registration and shelf recognition; (4) color used only decoratively, not as part of design. New package will be top tv contender, designer feels: (1) a minimum of elements are used; (2) design idea of inverted "v" registers immediately, is easily remembered; (3) brand name is bold, can't be missed; (4) color is used strongly yet simply in striking red-white combination. Pre-testing has already proven design's effectiveness. Color tv needs were kept in mind by designer.

# r color tv?

## n the super market shelf

not get under way until 1956, with three or four years probably elapsing before color has made a big percentage dent in the video market. Thus to concentrate on color tv needs may be premature. Industrial designer Raymond Loewy is among those who discount the medium today as not yet worthy of serious consideration. He states that when set distribution warrants, his organization will give color tv its due attention.

2. For the next few years your pack-

age will have to come across in black-and-white as well as color, simply because of the great number of monochrome sets (over 33 million to date). Much is known by now about handling packages for black-and-white alone, but the compatible era may pose new problems. The current belief is that a good color design will be a good black-and-white design as well, but this remains to be proved. Some companies are preparing now. Compton agency, for example, is conducting a series of film tests this month on a number of Procter & Gamble products. Their purpose is to find out what has to be done to obtain commercials that are effective in both color and black-and-white.

Despite these cautions, now may be a good time to reexamine your package design. Color tv has stimulated an interest in the psychology of color

which has already had considerable effect upon packaging. Ask yourself these questions when analyzing your product in relation to color tv, say the tv packaging specialists.

- Is your design making good use of color as a sales tool, particularly on the shelf, for which it is eventually intended? Or is it old-fashioned, with no thought given to color's effects on human behavior? Says industrial designer Egmont Arens: "Color is one of the prime factors stimulating the 'glands of decision'. . . . Consciously and subconsciously, we are influenced by color every moment of our waking lives. And this influence does not end with merely inducing emotions. It goes right on to produce the action that leads to sales." The main difference between black-and-white and color tv, says Arens, "lies in the (Please turn to page 94)

# What admen think of direct mail from radio and tv stations

**Direct mail has very high casualty rate, must be visually attractive, brief and newsworthy to compete for busy admen's attention**

**D**irect mail is the infantry unit in advertising. It can do the job of taking a specific objective after sales resistance has been softened by mass media. . . ."

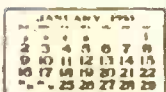
That's the way William B. Henderson, then managing director of Direct Mail Advertising Association, de-

## NEITHER FILED NOR FORGOTTEN

Gimmicks, like sexy calendar, have highest recall of any direct mail. Everyone remembers Lili St. Cyr (below), many recall station

**WBZ +  
WBZA**

**BOSTON +  
SPRINGFIELD**  
51 000  
WATTS  
NEW ENGLAND'S  
MOST POWERFUL VOICE



scribed his medium in SPONSOR's All-Media Evaluation Study. But how well does advertising's infantry work within the advertising business itself—specifically in the promotion sent by stations and networks to admen?

SPONSOR set out to answer that question as the third effort in a series of studies of communication between air media buyer and seller. Part One of the series analyzed the reactions of timebuyers to advertising in the radio and television trade press (13 December 1954). Part Two covered the reactions of sponsor firm executives and non-media executives in agencies (27 December 1954). The present survey embraced both media and non-media executives in agencies as well as advertiser firm executives, mainly advertising managers.

This sentiment was expressed over and over by those interviewed:

"I would say 90% of the direct mail reaching my desk goes almost immediately into the waste paper basket."

Whether you speak to timebuyers, account executives or advertising managers, a frequent reaction is: "We have too little time to read all the stuff that comes in the mail."

A timebuyer who has recently changed jobs and is busy learning his new accounts summed it up best:

"I'm tearing my hair now trying to keep up with all the memos crossing my desk from within the shop and

from the clients. It's a mental effort for me to stop and look at direct mail pieces when I'm in the mood to get to more important things. Brother, that mailing piece has to nail me to the floor if it's going to grab my attention."

What can the radio and television promotion department do to nail the largest number of admen to the floor? What forms of direct mail are most welcome? What is least useful in direct mail? These are some of the questions SPONSOR tried to answer in the belief that any improvement in selling-communication between the seller and the buyer redounds to the best interests of admen.

It should be borne in mind, however, that none of the conclusions set forth here are hard and fast rules. A station's selling must be based on its own needs and what makes a weak story for one station may be the only story another has to tell. Moreover the very form of promotion piece admen say they like least may be successful for some stations—depending on the ability of the promotion man to put it across.

Following that common-sense qualification, here's a quick rundown on reactions to promotion pieces by types.

1. *Coverage maps*: Of all the types of data mailed out by stations, coverage maps seem to win the most favorable reaction. The maps are not neces-

## DOES YOUR DIRECT MAIL LAND HERE . . . . . OR IS IT READ AND FILED?

Over-sized mailing pieces are prime candidates for the waste-paper basket. They're much too difficult to save. Other least-liked types of material include rate cards, considered useless, and reprints of trade paper ads which have no special data worth studying. In general admen said the great bulk of direct mail from stations quickly lands in waste paper baskets because of the great press on recipients' time.

Coverage maps and program logs are usually kept in a central file at agencies. Reprint of trade paper ads get admen's nod if the ad is of statistical or factual nature suitable for study or filing. Newsy or unique market data may interest account men; timebuyers have little use for it, rarely pick markets. Any piece to be read, has to be terse, but with enough visual appeal to get past secretaries.

Direct Mail

sarily pored over immediately; but they are least likely to be tossed in the waste paper basket. Many agencies, in particular, maintain a file of coverage maps. The feeling was expressed repeatedly that while coverage maps are not necessarily taken for gospel they can constitute a valuable starting point. One suggestion from many of the timebuyers interviewed: "Use the back of the coverage map to list pertinent data that might come in handy on the station's facilities."

2. *Program logs*: Probably the most frequently received form of station promotion is the program log. Like the coverage map it is usually placed on file by agencies. Timebuyers suggested stations could save money by cutting down on the number of station

logs sent to each agency. Said one of the business' veterans: "With over 2,600 radio stations and some 400 tv stations, no individual buyer can possibly keep his own personal set of program logs. This agency and most others I know of maintains a central file of logs available to each buyer. Stations would do best to send in just one or two logs."

Often logs are used more in retrospect to check on current adjacencies to announcements bought some time ago than as a guide to purchases. The tendency is to use availability information obtained from the rep as a basis for buying. Haste is the main reason. The buyer often hasn't the time to spread out the programing of the station and make his own check of ad-

jacencies when there's a long list to be bought.

3. *Reprints of trade paper ads*: Opinion was mixed on the subject of reprints of ads which have already appeared in the radio and tv trade press. Some of the admen—and women—felt stations were wasting their money when they made reprints.

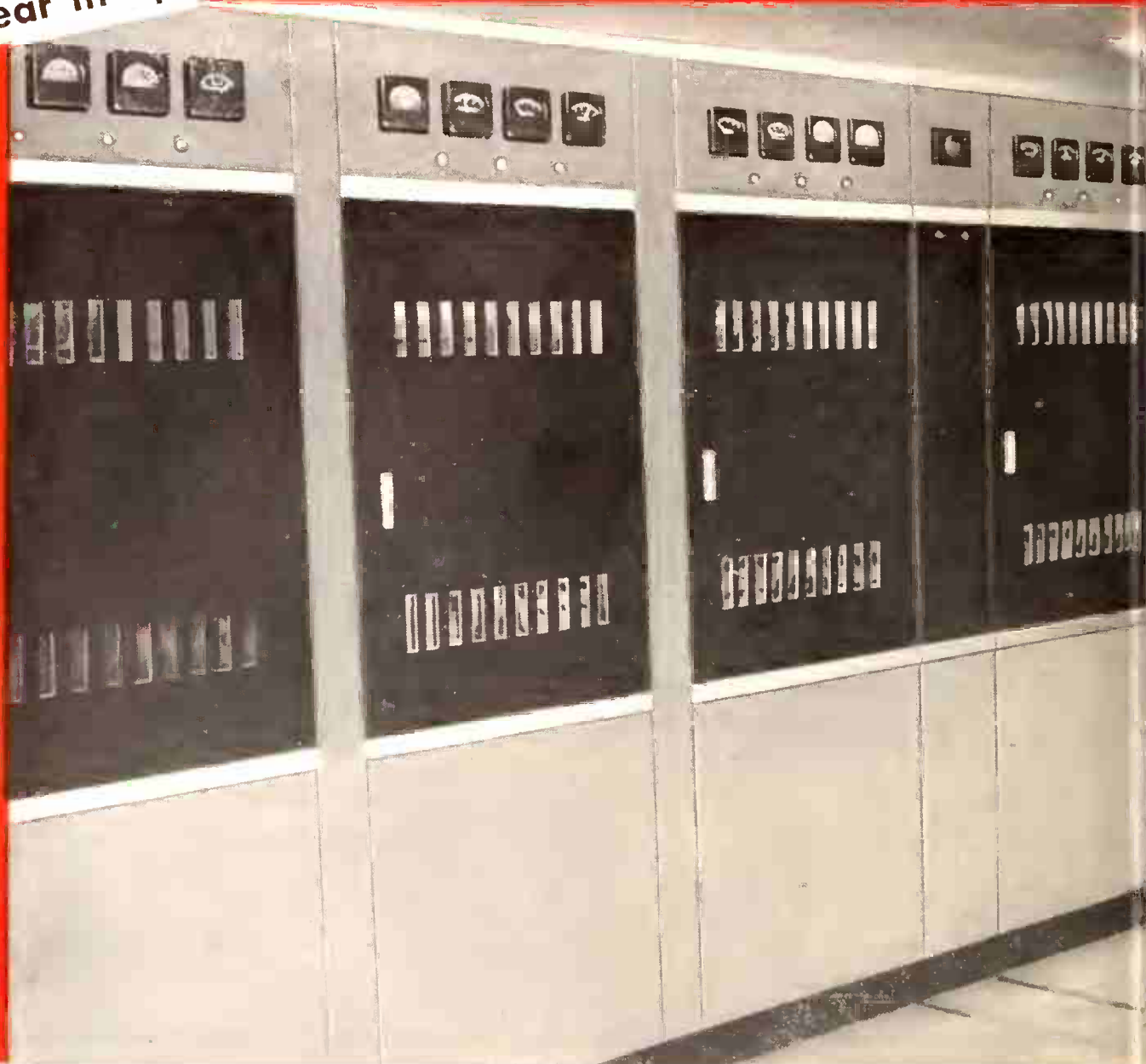
Said a woman buyer with long experience: "You've seen the ad by the time the reprint hits you. So why fill up the desk with more stuff to weed out and throw away?"

But there were equally strong reactions on the other side. The advertising manager of a company with a variety of air-advertised products said: "If it's an outstanding ad, the reprint  
(Please turn to page 104)

# ...WITH RCA'S TRANSMITTER

# Save \$7,000

a year in operating cost\*



RCA 12-section low-band antenna at KCEN-TV. Powered by an RCA 10-kw VHF transmitter (low-band) this antenna can radiate 100 kw ERP—with gain to spare.

RCA 10-kw VHF transmitter operation at KGNC-TV. Operated in conjunction with a RCA high-gain antenna, the combination is producing 100 KW erp at substantial lower cost per radiated kilowatt than any low-band equipment package now available.

\*Compared to a 25-kw transmitter operated in conjunction with a 6-section antenna. As your RCA Broadcast Sales Representative for a comparison breakdown of the tube and power savings.

*RCA Pioneered and Developed Compatible Color Television*



**RADIO CORPORATION of AMERICA**  
ENGINEERING PRODUCTS DIVISION

CAMDEN, N.J.



# EXCLUSIVE 100-KW ANTENNA COMBINATION



## WHAT TELECASTERS ARE SAYING ABOUT RCA'S EXCLUSIVE 100-KW TRANSMITTER- ANTENNA COMBINATION

**KCEN-TV (6).** Reports W. O. Crusinberry, Chief Engineer: "We are getting almost unbelievable coverage with our RCA 10-kw VHF transmitter and 12-section antenna combination.

Operating economy—on the basis of both equipment operating costs and radiated kilowatts per dollar—exceeds our most optimistic calculations."

**KGNC-TV (4).** Says William H. Torrey, Chief Engineer: "Audience reports indicate that our RCA 10-kw VHF transmitter and RCA 12-section high-gain antenna equipment package is blanketing our coverage area with strong, snow-free signals. We appreciate getting the most ERP for our operating dollar."

Today, RCA's low-band 10-kw VHF transmitter and 2-section Superturnstile antenna "package" is delivering remarkable coverage—at an equipment *operating cost of less than one dollar an hour!*

*Think of the savings this offers:* 100 kilowatts of effective radiated power at a reduced tube and power expenditure — that amounts to as much as \$70,000 over a 10-year period.

*Think of the protection to your investment:* 100 kilowatts ERP—ready to go to work for you on *COLOR* whenever you say. No equipment rebuilding. No

extra expense for color conversion. And, of course, the same low equipment operating costs as with monochrome transmission.

For more than a year now, RCA's exclusive low-band 10-kw and 12-section Superturnstile antenna combinations have been setting records for blanket coverage and low-cost operation. For the complete facts on this remarkable combination—designed and built only by RCA—call your RCA BROADCAST SALES REPRESENTATIVE. In Canada, write RCA Victor, Ltd., Montreal.

# SPONSOR Asks...

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

**Do you feel it hurts radio station talent  
to appear on television as well**



## THE PICKED PANEL ANSWERS NO: RADIO SEEKS TV STARS

*By Stanley E. Hubbard*  
President & General Manager  
KSTP, KSTP-TV, St. Paul, Minn.



The answer is emphatically and to me very obviously, "no"! Our experience with in a combined radio and television operation has been quite opposite. All our talent is used on both media and as the appearances and popularity of an artist on television increase, the demand for his use on radio also increases.

In the early days of television we used some of our top radio talent on television to give the new medium impetus. Some of this well established radio talent was not as enthusiastic as it might have been to spend time learning how to work with the broadcasting's new dimension while the newer talent, eager for any opportunity was most enthusiastic. The result in recent years has found those who pioneered six years ago are on the top of the heap in both radio and television. The others, who were too preoccupied with radio find themselves being lost today, relegated to standby work in radio and nothing in television.

We find, today, that when a radio advertiser has a choice of talent, he asks first for some personality who is riding the television crest. The law of supply and demand steps in here. The result is that some of the television talent must at least try to price itself

out of the radio market if for no other reason than protection from too much work. However, we find, in many instances, a radio advertiser willing to pay outlandish prices for that television name. True, the television talent may not be as good on radio as one of his lesser brethren in that field, but the tv talent gets the call.

It seems now the best way for talent to succeed in radio is to get on television first.

## YES: MEDIA ARE COMPETITIVE

*By Alex C. Keese*  
Manager, WFAA, Dallas



If this question were rephrased, "Do you feel it hurts the radio station for radio talent to also appear on tv," my answer would be —yes, under most circumstances."

If a radio personality such as a farm director, woman's director, or other featured entertainer has a good rating on radio, regular appearances on television will unquestionably diminish their radio audience. This then will lessen their value to the radio station and to advertisers who sponsor such talent.

I was quoted, back in 1952 in a national trade publication as saying: "Radio and television are highly competitive for the advertisers' dollar as well as highly competitive for audience. Both can be strong industries when they recognize their product, which is programs, and quit sharing their product."

I believe most people in the radio-television industry today agree that these two media are the most highly competitive of all media for they are competing for the attention of people at the same time.

Therefore, a strong radio personality, who has a following, and who can be heard only on radio, will have a much larger audience than he or she would if they could be seen as well as heard on television. We, at WFAA, believe the great strength of our radio station lies in the exclusiveness of our featured talent.

## DEPENDS ON TALENT ABILITY

*By George M. Burbach*  
General Manager  
KSD, KSD-TV, St. Louis



Obviously, the answer to this question is both yes and no. When radio talent has all the necessary qualifications to handle a tv assignment in addition to his (or her) radio duties, the answer is no. When anyone of these qualifications is lacking, the answer is a definite yes.

The qualifications to which we refer are not restricted to those of appearance, versatility and adaptability. A most important qualification, which too easily can be overlooked until it is too late, is the performer's stamina. This may not be too great a factor in the case of most network performers, or once-a-week performers on local stations. But it is a very big factor in the case of the local disk jockey, for example, who is doing a daily ra-

dio show of one or more hours per day. The additional burden of a daily tv show is almost certain to be reflected in the quality of his radio performance, and in the ultimate value of the radio property to the station and its clients.

In our own stations, we have a number of individuals who appear regularly both on radio and television. Most of them originally were on radio only, and had opportunities to assimilate their tv assignments *gradually* . . . due to the fact that our tv station began operating in 1947 when the demands of the medium were not as great as they are today. With only one exception, however, none of these people is on the air as a featured performer as much as five hours a week . . . radio and television *combined*. And the single exception is a musician-m.c. who has other live talent "supporting" him on his daily radio show, as well as his three-a-week tv show.

The inclination to capitalize on the popularity and "cash register" value of an established radio performer by giving him a tv show in addition, is a most understandable tendency. In many instances, the performer as well as the station management might even consider the tv assignment a "reward" in recognition of radio services faithfully performed. To the management of stations which might yield to this inclination, we respectfully offer these suggestions: (1) keep a vigilant ear tuned to the quality of your "rewarded" performer's *radio* shows, (2) keep a watchful eye on the month-to-month ratings of his *radio* shows, (3) reread that story about the man who killed the goose that laid golden eggs.

#### NO: BOOSTS TALENT SALABILITY

By Charles H. Crutchfield

Executive V.P., General Manager  
Jefferson Standard Broadcasting  
Company, Charlotte, N. C.



Seven years ago when we received our tv c.p., there were only 13 tv stations in the country and none south of Washington, so we had very little precedent to guide us.

However, we made one decision immediately and that was that our announcers and talent would operate on both  
(Please turn page)



Passing lures don't take away our listeners. We stack up . . . for we carry the 20 top-rated programs, day and night. And for faithful listening, WBNS has lasting appeal — a greater tune-in than all other local stations combined!

CBS for CENTRAL OHIO



ASK  
JOHN BLAIR

radio and television. To date we have found no reason to alter this decision.

Today our announcers are assigned, as nearly as possible, to equal staff duties on WBT Radio and WBTV Television. Not only is their staff work divided equally, but the company also insures that each of them is available for talent shows on either radio or television. Our experience has proven this a sound working arrangement.

We have discovered that a great radio personality has little trouble adapting himself to tv or vice versa. By using talent on both radio and tv, we get an automatic cross-plug . . . increase the salability of the talent . . . and strengthen the acceptance of the personality by our listeners and viewers.

Of course the degree to which we utilize talent on both stations varies. A folk music group has 15-minute and half-hour shows on both WBT and WBTV. The co-sports directors do a joint late afternoon show on radio and then present a tv sports program later in the evening. Conversely, a top radio personality has only one tv show a week . . . and the number one tv newscaster does only two short radio programs a week . . . although each performs staff work for both stations.

All of which is to say that we don't bind ourselves to a set policy; but, our talent will continue to "wear two hats" as long as they please both listeners and advertisers as well as they have to date.

### DILUTES VALUE OF TALENT

By *Gustav K. Brandborg*  
Assistant General Manager  
KVOO, Tulsa



Thinking from the management side of radio I am not so much concerned about what dual radio-tv appearances do to talent as to what they do to the station.

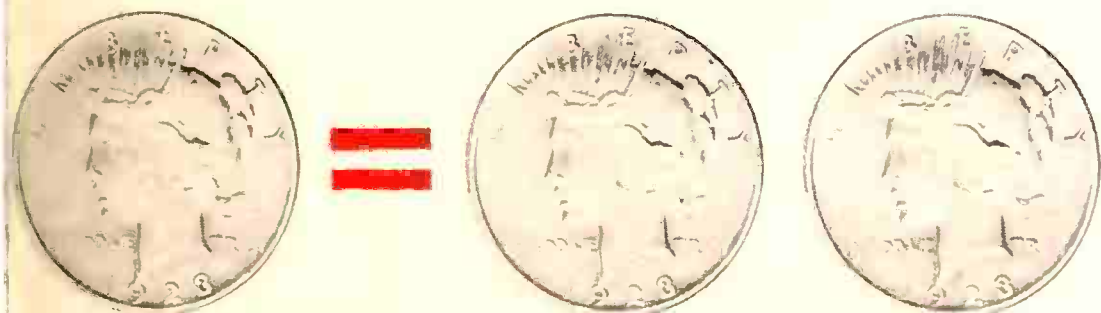
Exclusivity has always been a basic requirement for success in any field of endeavor where artistic, literary or other limited production has been the prime factor. This is true of recording company artists, news syndicate writers, and of patented processes of every kind. It is true of network tv con-  
(Please turn to page 112)



We've got it all sewn up for you on WLW Radio. You get double your money's worth. Only WLW's Radio two-for-one plan guarantees you an additional dollar or more in exper-  
merchandising and promotion for every advertising dollar you spend  
Let us unwind a neat promotion for your product . . . and give your ad dollar double duty. Yes, we'll trade two dollars of ours for every one dollar of yours! We'll prove that..

STITCH

TIME



one equals two on **WLW**  
RADIO

a distinguished member of the  
**CROSLY GROUP**

<b>WLW</b>	Radio
<b>WLW-A</b>	Atlanta
<b>WLW-C</b>	Columbus
<b>WLW-D</b>	Dayton
<b>WLW-T</b>	Cincinnati

Exclusive Sales Offices:  
New York, Cincinnati, Dayton, Columbus,  
Atlanta, Chicago, Miami

# SPONSOR-TELEPULSE ratings of top sp

Chart covers half-hour syndicated film pro

Rank row	Part rank	Top 10 shows in 10 or more markets Period 3-9 January 1955 TITLE, SYNDICATOR, PRODUCER, SHOW TYPE	Average rating	7-STATION MARKETS		5-STATION MARKETS		4-STATION MARKETS							3-STATION MARKETS
				N.Y.	L.A.	Mnpls.	S. Fran.	Atlanta	Boston	Chicago	Detroit	Milwkee.	Seattle- Tacoma	Wash.	Balt
1	1	<b>I Led Three Lives</b> , Ziv (D)	22.9	6.9	13.2	26.5	22.0	17.8	23.5	15.0	20.4	16.2	13.0	18.0	17.4
				wabc-tv 10:00pm	kttr 8:30pm	kstp-tv 9:30pm	kron-tv 10:30pm	wlv-a 10:30pm	wnac-tv 7:00pm	wgn-tv 9:30pm	wjtk-tv 10:30pm	wtmj-tv 10:30pm	ktnt-tv 7:00pm	wrc-tv 10:30pm	wbal-tv 10:30pm
2	3	<b>Badge 714</b> , NBC Film (D)	21.2	9.1	16.7	26.0	30.5	13.7	16.9	14.7	22.9	13.3	24.4	20.4	14.0
				wor-tv 9:00pm	kttv 7:30pm	kstp-tv 9:30pm	kpix 9:00pm	wlv-a 9:30pm	wnac-tv 6:30pm	wgn-tv 8:00pm	wvj-tv 7:00pm	wcan-tv 7:00pm	king-tv 9:30pm	wrc-tv 7:00pm	wbal-tv 10:30pm
3	5	<b>City Detective</b> , MCA, Revue Prod. (D)	20.2	8.2	11.1	15.9	15.4				6.9		14.5		
				wpix 9:30pm	knxt 10:30pm	weco-tv 10:15pm	kron-tv 10:00pm				eklv-tv 7:00pm		king-tv 10:00pm		
3	6	<b>Superman</b> , Flamingo, R. Maxwell (K)	20.2	13.6	12.6		21.0	18.9	17.5	15.2	20.2		23.0	20.5	21.2
				wrea-tv 6:00pm	kttv 7:00pm		kgo-tv 6:30pm	wsb-tv 7:00pm	wnac-tv 6:30pm	wbkb 5:00pm	wxyz-tv 6:30pm		king-tv 6:00pm	wrc-tv 7:00pm	wbal-tv 7:00pm
5	2	<b>Liberace</b> , Guild Films (Mu.)	19.7	6.7	4.9	18.5	25.9	9.9	15.4	11.2	7.7	35.4	19.6	8.5	14.9
				wpix 6:30pm	keop 7:00pm	weco-tv 7:00pm	kpix 9:30pm	wlv-a 8:00pm	whz-tv 3:00pm	wgn-tv 9:30pm	wvj-tv 6:30pm	wtmj-tv 8:00pm	king-tv 8:30pm	wttg 9:00pm	wbal-tv 7:00pm
6	3	<b>Mr. District Attorney</b> , Ziv (A)	19.4	6.3	12.4	21.4	20.7	22.9	20.0	13.2	16.7	16.2	20.3	11.5	13.2
				wabc-tv 10:30pm	knxt 10:00pm	kstp-tv 7:30pm	kron-tv 10:30pm	wsb-tv 7:00pm	wnac-tv 10:30pm	wbkb 9:30pm	wvj-tv 10:30pm	wtmj-tv 10:30pm	king-tv 9:00pm	wmal-tv 10:00pm	wbal-tv 10:30pm
7	7	<b>Annie Oakley</b> , CBS Film, Flying A (W)	18.5	9.4	17.8	20.0	12.5		13.9	21.3	19.4	11.9	23.5	10.9	28.9
				wbs-tv 7:30pm	kttv 7:00pm	wten-tv 5:00pm	kgo-tv 6:30pm		whz-tv 6:00pm	wbkb 2:00pm	wxyz-tv 4:30pm	wtrv 5:00pm	king-tv 6:00pm	wttg 7:00pm	wbal-tv 5:30pm
8	10	<b>Cisco Kid</b> , Ziv (W)	18.2		10.2	16.1	16.9	14.5	12.5	10.9	18.9	25.5	16.0		24.0
					kttv 6:30pm	weco-tv 1:30pm	kron-tv 6:30pm	waga-tv 7:00pm	wnac-tv 6:00pm	wbkb 4:30pm	wxyz-tv 6:30pm	wtmj-tv 5:30pm	komo-tv 7:00pm		wbal-tv 7:00pm
8	9	<b>Favorite Story</b> , Ziv (D)	18.2	4.7		20.5	12.2	17.4	1.0	14.9			24.2		
				wor-tv 9:30pm		weco-tv 9:00pm	kron-tv 7:00pm	waga-tv 7:00pm	wjar-tv 10:00pm	wbq 9:30pm			king-tv 8:00pm		
10		<b>Ellery Queen</b> , Tel. Progs. of Amer. (M)	16.8		3.9	16.0			20.5	11.5	11.9	19.8	13.5	8.5	9.7
					keop 7:30pm	weco-tv 9:30pm			wnac-tv 10:30pm	wbkb 10:00pm	wjtk-tv 10:30pm	wtmj-tv 10:00pm	king-tv 10:00pm	wttg 10:00pm	waam 10:30pm
10		<b>Waterfront</b> , MCA, Roland Reed (A)	16.8	4.9	19.5		19.7	9.9			10.7	8.9	16.6		
				wabd 7:30pm	kttv 7:30pm		kron-tv 8:30pm	waga-tv 7:00pm			wxyz-tv 7:00pm	wcan-tv 7:00pm	komo-tv 8:30pm		

Rank row	Part rank	Top 10 shows in 4 to 9 markets	Average rating	7-STATION MARKETS		5-STATION MARKETS		4-STATION MARKETS							3-STATION MARKETS
				N.Y.	L.A.	Mnpls.	S. Fran.	Atlanta	Boston	Chicago	Detroit	Milwkee.	Seattle- Tacoma	Wash.	Balt
1	1	<b>Stories of the Century</b> , Hollywood Tv (W)	19.3		12.2		2.0	13.4	16.9				18.4		
					kttv 9:00pm		kotr-tv 7:00pm	wsb-tv 11:00pm	wnac-tv 6:00pm				king-tv 9:30pm		
2		<b>Life of Riley</b> , NBC Film, Tom McKnight (C)	19.1		13.7	19.9	19.4			13.7		19.9	27.9		
					kttv 8:00pm	kstp-tv 6:00pm	kgo-tv 7:00pm			wgn-tv 9:00pm		wcan-tv 8:00pm	king-tv 7:30pm		
3		<b>Passport to Danger</b> , ABC Film, Hal Roach (A)	17.7		5.7		14.7				11.5				
					keop 8:00pm		kron-tv 10:30pm				wxyz-tv 10:00pm				
4	2	<b>Gene Autry</b> , CBS Film (W)	16.9		11.8				20.0	18.6	10.5		28.0		
					knxt 7:00pm				wnac-tv 6:30pm	wbbm-tv 5:30pm	wjtk-tv 6:00pm		king-tv 6:00pm		
5	2	<b>The Whistler</b> , CBS Film, Joel Malone (M)	16.5		7.2		21.7						21.3		
					kttv 9:00pm		kron-tv 10:30pm						king-tv 10:00pm		
6	1	<b>The Falcon</b> , NBC Film (D)	14.7		8.4	5.4					7.2		15.3	10.7	6.9
					knxt 10:30pm	keyd-tv 8:00pm					eklv-tv 9:30pm		king-tv 9:00pm	wtop-tv 10:30pm	waam 10:30pm
7	7	<b>Boston Blackie</b> , Ziv (M)	12.2		5.9		7.4		26.5	11.9	10.5	10.2	6.3		
					kttv 8:30pm		kgo-tv 6:30pm		wnac-tv 10:30pm	wgn-tv 9:30pm	eklv-tv 7:00pm	wcan-tv 6:00pm	ktnt-tv 11:15pm		
8	9	<b>Star Showcase</b> , Tv Progs of Amer, Sovereign (D)	11.3		8.4			9.5		6.5					
					kttv 8:30pm			wsh-tv 5:30pm		wbkb 10:30pm					
9	10	<b>Sherlock Holmes</b> , MPTv, Shel. Reynolds (M)	10.5		6.2	4.5	20.4	8.9		10.0	12.5		12.7		
					wrea-tv 7:00pm	kttv 9:30pm	kstp-tv 9:30pm	wlv-a 10:00pm		wbkh 8:30pm	wxyz-tv 10:30pm		king-tv 5:00pm		
10	8	<b>Florian Zabach</b> , Guild Films (Mu)	10.2		2.2	3.3	8.2			5.9			16.5		
					wpix 10:00pm	keop 7:30pm	weco-tv 6:00pm			wgn-tv 9:00pm			king-tv 9:30pm		

Show type symbols: (A) adventure; (C) comedy; (D) drama; (K) kids; (M) mystery; (Mu) musical; (W) Western. Films listed are syndicated, half-hour length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film not broadcast in this market 3-9 January. While network shows are

fairly stable from one month to another in the markets in which they are shown, this is much lesser extent with syndicated shows. This should be borne in mind when analyzing trends from one month to another in this chart. \*Refers to last month's chart. If blank was not rated at all in last chart or was in other than top 10. Classification as to

m shows

lly made for tv

STATION MARKETS

leve. Columbus Phila. St. L.

0.2 20.4 15.5 20.9

ews 30pm wbn-tv weau-tv ksd-tv

1.4 19.7 18.5 24.9

nbk 10pm wlv-c weau-tv ksd-tv

6.0 26.5

wfl-tv ksd-tv

2.4 23.9 22.3 18.2

bk 10pm wbn-tv weau-tv ksd-tv

3.5 25.7 22.7

ews 10pm wbn-tv ksd-tv

9.2 18.9 9.7 20.2

ews 10pm wlv-o wptz ksd-tv

5.7 14.9 15.4

nbk 10pm wtn ksd-tv

16.0

wlv-c

20.2

wbn-tv kwk-tv

20.4

kwk-tv

8.7 21.9 20.8

ews 10pm wbn-tv weau-tv

30.0

ksd-tv

9:30pm

14.2 20.0

wptz kwk-tv

10:30pm 10:00pm

18.5

weau-tv

7:00pm

13.9

kwk-tv

3:30pm

8.5

nbk 30pm

7.5 15.2 10.9

ews 10pm wbn-tv kwk-tv

7:00pm 10:30pm

2-STATION MARKETS

Birm. Charlotte Dayton New. Or.

25.5 53.8 26.8 44.8

wabt wbtv whio-tv wdsu-tv

31.8 46.8 25.3

wbre-tv wbtv wlv-d

14.8 55.5 42.3

wabt wbtv wdsu-tv

20.3 33.8 14.3 30.8

wabt wbtv wlv-d wdsu-tv

24.5 31.5 50.3

wabt whio-tv wdsu-tv

24.3 55.3 17.5 26.3

wbre-tv wbtv wlv-d wdsu-tv

23.5 29.8 23.8

wabt wbtv wdsu-tv

32.3

wbtv

53.5

wbtv

47.8

wdsu-tv

19.3 20.0 35.0

wbre-tv whio-tv wdsu-tv

10:00pm 7:00pm 10:30pm

42.5

wdsu-tv

5:30pm

40.3

wdsu-tv

5:00pm

12.3

whio-tv

7:00pm

12.5

wdsu-tv

11:30pm

43.8

wdsu-tv

10:00pm

18.3

wbre-tv

10:00pm

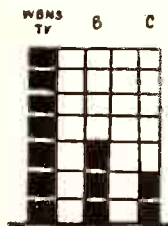
in market is Pulse's own. Pulse determines number by measur- stations are actually received by homes in the metropolitan- iven market even though station itself may be outside metro- of the market.



— And **WBNS-TV** Excellent Programming and Commercial Treatment is Appreciated By 427,239 Homes.

**WBNS-TV Program Schedule**

rated one of the country's best, dominating the central Ohio market. For example: \*



Share of Audience  
WBNS-TV 47.5  
Station B 36.3  
Station C 16.2

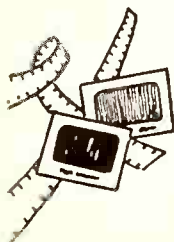
This same dominant position also delivers higher ratings for CBS and locally produced shows.

For example: WBNS-TV carried 8 of the top 10 shows in the Central Ohio area\* and this top position has been consistently held for the past two years.

**WBNS-TV Commercials**

have selling showmanship for the approximately 3 billion dollar buying income coverage in the central Ohio area \*\*

For example: a complete advertising campaign was developed for Lushus of Sheriff's, Ltd. Canada, with film commercials created and produced by the WBNS-TV film laboratory.



**WBNS-TV Facilities**

include a complete film laboratory qualified to do any type of film or slide work; continuity department to assist or originate material; large property department, and the finest engineering equipment, including stand-by transmitter and antenna system. The station's facilities may always be counted on to be the newest and best suited for the job.

For example: the station's art department is one of the first in the country to be equipped with a Film-O-Type machine.



source material

\* ARB, Dec., 1954  
\*\* Sales Management Survey  
Columbus Area of Buying Power—1954.

WBNS-TV's sales department coordinates these facilities to best benefit your account and results are evidenced by the national and local sponsors using the station's rich 33-county central Ohio market. Spot and program availabilities as well as costs, can be procured through Blair TV, or by writing the Columbus sales office.



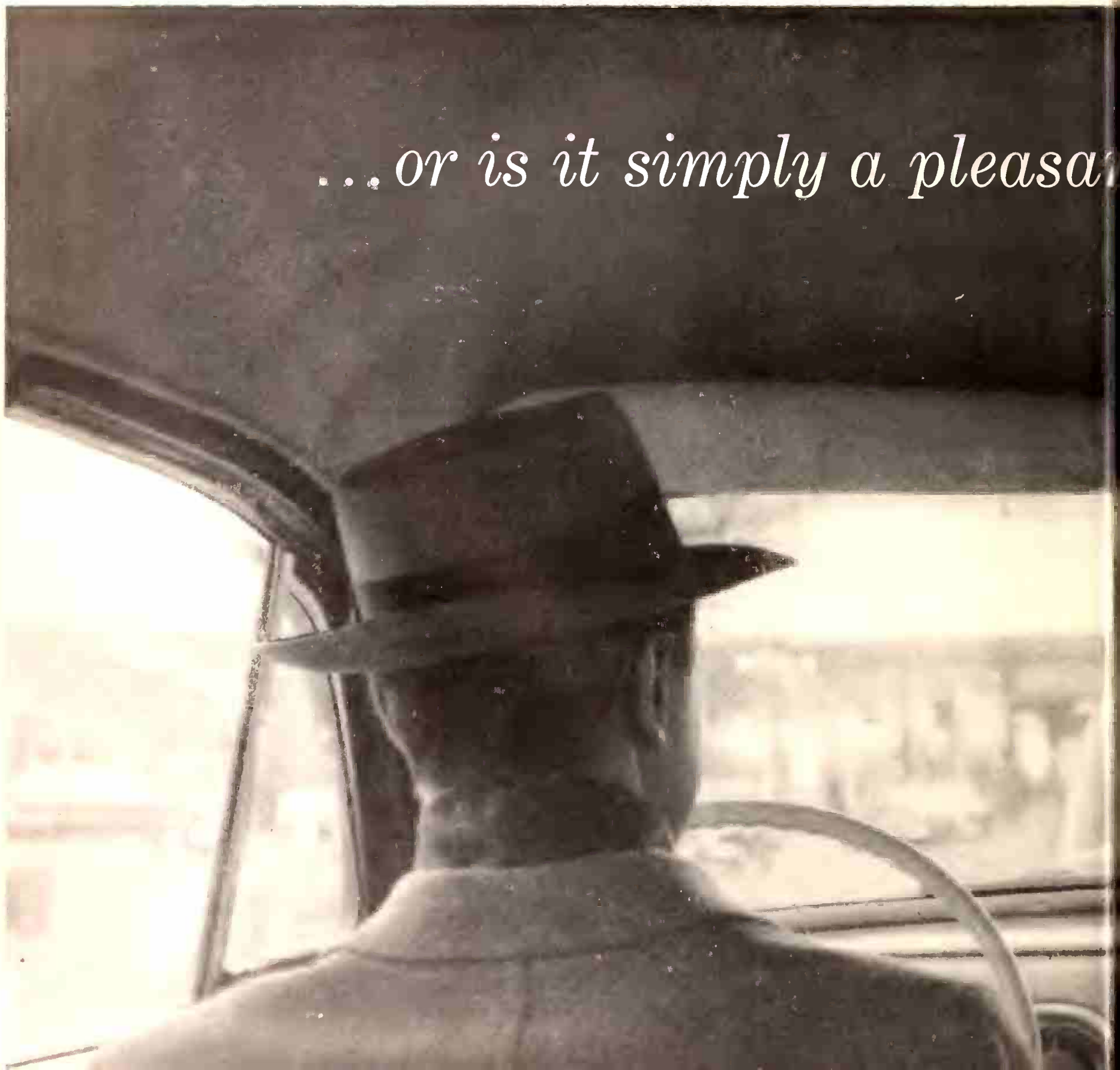
**COLUMBUS, OHIO  
CHANNEL 10**

CBS-TV NETWORK — Affiliated with Columbus Dispatch and WBNS-AM • General Sales Office: 33 North High St.

**REPRESENTED BY BLAIR TV**

Does he  
really listen to  
his car radio?

*...or is it simply a pleasure*





Now that America is listening to radio in 26 million automobiles, advertisers have become increasingly interested in the amount of *attention* these sets command.

Here's what a pilot study recently showed:

*75 per cent of all motorists not only know the sponsors of the programs they're hearing—they can "play back" substantial parts of the commercials.\**

Actually it's not too surprising. With cars so easy to drive these days, there's not much to do but steer. And when the motorist's eye is fixed on the road, his ear hasn't much else to do. Except to take in the most popular programs. And news of the products they sell... on *The CBS Radio Network*

*\*On two successive Sundays earlier this winter, Advertest Research conducted interviews with a total of 344 motorists traveling the New Jersey Turnpike. Advertest found 77 per cent of the cars equipped with radio. In these cars, the two programs whose commercials were being tested (Jack Benny and Amos 'n' Andy) had an average rating of 23.1. A booklet giving details of this survey is available from the CBS Radio Network on request.*

*companion, like his wife?*



## New developments on SPONSOR stories



**See:** "Will out-of-home audience entitle radio stations to increased rates?"

**Issue:** 27 February 1950, page 38

**Subject:** The tremendous car radio audience

There are now more auto radios than tv sets, says Reg Rollinson, eastern sales manager of Quality Radio Group, who describes out-of-home radio audience on wheels as "the most underrated radio audience in the world." Rollinson points out that 85% of all new cars sold are now radio-equipped and that most people who ride in radio-equipped cars listen to the radio. Ergo: A big audience.

Rollinson says that based on statistics provided by the Automobile Manufacturers Association 32.8 million radios have been installed in passenger cars during the past eight years. There are an estimated 4.5 million pre-1947 radio-equipped cars on the road. "We thus arrive at an estimated total of 37.3 million radio-equipped cars on the road today—a number greater than all the tv sets in America," Rollinson asserts.

Noting the discrepancy between his figures and the figures for automobile radios contained in the ARF (Poltz) National Survey of Radio & Television Sets (1954), Rollinson points out that his figures are based upon the automobile manufacturers' own production and registration figures. (The ARF study indicated that as of May 1954 there were 28.8 million auto radio sets associated with U.S. households, of which 26.1 million were in working order at the time of the Politz interview. The figures were based upon a stratified probability sample of 11,020 occupied dwelling units.)

Reinforcing his argument that "spot radio is America's greatest outdoor medium," Rollinson cites figures indicating that 63.8% of all employed persons get to and from work by passenger cars.

According to a survey made by Advertest Research for the CBS Radio Network, three out of four auto radio listeners not only can identify sponsors of certain radio programs they hear in their cars, but also can "play back" substantial parts of the commercials. The Advertest survey was made along the New Jersey Turnpike about 35 miles south of New York City. The survey indicated that (1) 77% of all cars interviewed had radios in working order, (2) there were 2.8 listeners in each car, (3) the shows tested had a rating of 23.1% of cars with working radios, and (4) 75.4% of auto listeners who heard the test programs (*Jack Benny Show* and *Amos 'n' Andy*) could accurately repeat much of the programs' advertising content.



**See:** The diary of Ford's "This Ole House" jingle

**Issue:** 10 January 1955, page 40

**Subject:** Musical commercials based on current popular music

Ford Motor Co. used a popular song with hit parade potential as the basis of a recent musical commercial announcing its 1955 cars.

Now comes Manischewitz Wine Co. which is basing its newest jingle on the latest musical craze, the mambo.

A spokesman for Emil Mogul Co., Manischewitz' agency, said a great deal of the credit for boosting the wine company's 1954 sales 22.7% over 1953 goes to radio and tv advertising. He added that the 1955 ad budget is being increased 20%. (SPONSOR estimates that Manischewitz' total budget is about \$2 million, with about 75% going into radio and tv.)

Like the Ford jingle, Manischewitz' commercial is getting saturation treatment. It is being aired on 230 radio stations more than 10,000 times weekly and 131 tv stations 1,100 times weekly, according to the Emil Mogul spokesman. ★ ★ ★



## Station Sells Double-Barreled Idea

# AP News Gets 'em Coming and Going

In Montgomery, Ala., an oil company wanted to reach both men and women, urban and rural, and it wanted to be identified with a single type of program.

Frank Dudley, WAPX account executive, solved it this way:

For the ladies, the sponsor was offered an AP 5-minute summary prepared and edited especially for women. This went on the air at 10:55 a.m.

For the men, the sponsor bought a 5 p.m. AP news broadcast—the peak traffic load of the day, when men driving home from work could get the full impact of a motor oil sales presentation.

Sponsor is delighted with the double-barreled idea. Dudley feels the company's high regard for AP eased the sale.



Says WAPX's President, Thomas E. Martin: "Good news coverage, world-wide and regional, plus splendid cooperation, make AP a must with WAPX."

SPONSORS WARM TO AP  
Because...it's better  
and it's better known.

# "Four men still missing ...

*I'll stick with it."*

## Case History No. 5

Thunder crashed and the rain beat down. Walter B. Grubbs, newsman for Radio Station KVMC, Colorado City, Texas, was barely asleep when a siren wailed.

Grubbs reached for the phone. The operator told him: "Fire in the Colorado Hotel!"

Minutes later — at midnight — Grubbs was on the scene. Lightning had set the building on fire. The roof was a mass of flame. Firemen were removing the guests. Wind-driven hail pelted the rescuers. Some hotel guests still were unaccounted for.

Grubbs telephoned The AP in Dallas.

Then, with firemen, he began a methodical check of the registration list to identify survivors. They tracked some to other hotels and motels. A few were bedded down in the courthouse. One was in the hospital. Name by name, Grubbs and the firemen wearily checked them off.

At 3 a.m., Grubbs telephoned The AP:

**"Four men still missing,"** he said. **"I'll stick with it."**

By 6 a.m., rescuers located the charred body of one.



Again, a phone call to AP.  
At 10:30 a.m., a second body was recovered.

Another phone call to AP.  
Shortly before 3 p.m., the remaining two bodies were found in the soggy, smoking ruins.

Still another phone call to AP.  
By sticking with the story through-

out the night and day, Grubbs had given every AP member across the country a clean beat.

It was a typical AP sweep — from beginning to end.

**Walter B. Grubbs is one of many thousands who help make The AP better...and better known.**

If your station is not yet using Associated Press service, your AP Field Representative can give you complete information. Or write —



Those who know famous brands...know the most famous name in news is **AP**

all about  
gimmick

The word that gets kicked around so much in advertising circles—gimmick—really means (as you knew all along) a small device used secretly by a magus in performing a trick.

A magus (a. y. also k. a. a.) is a magician.

If you want *the* gimmick to reach Eastern Iowa, be a real magus

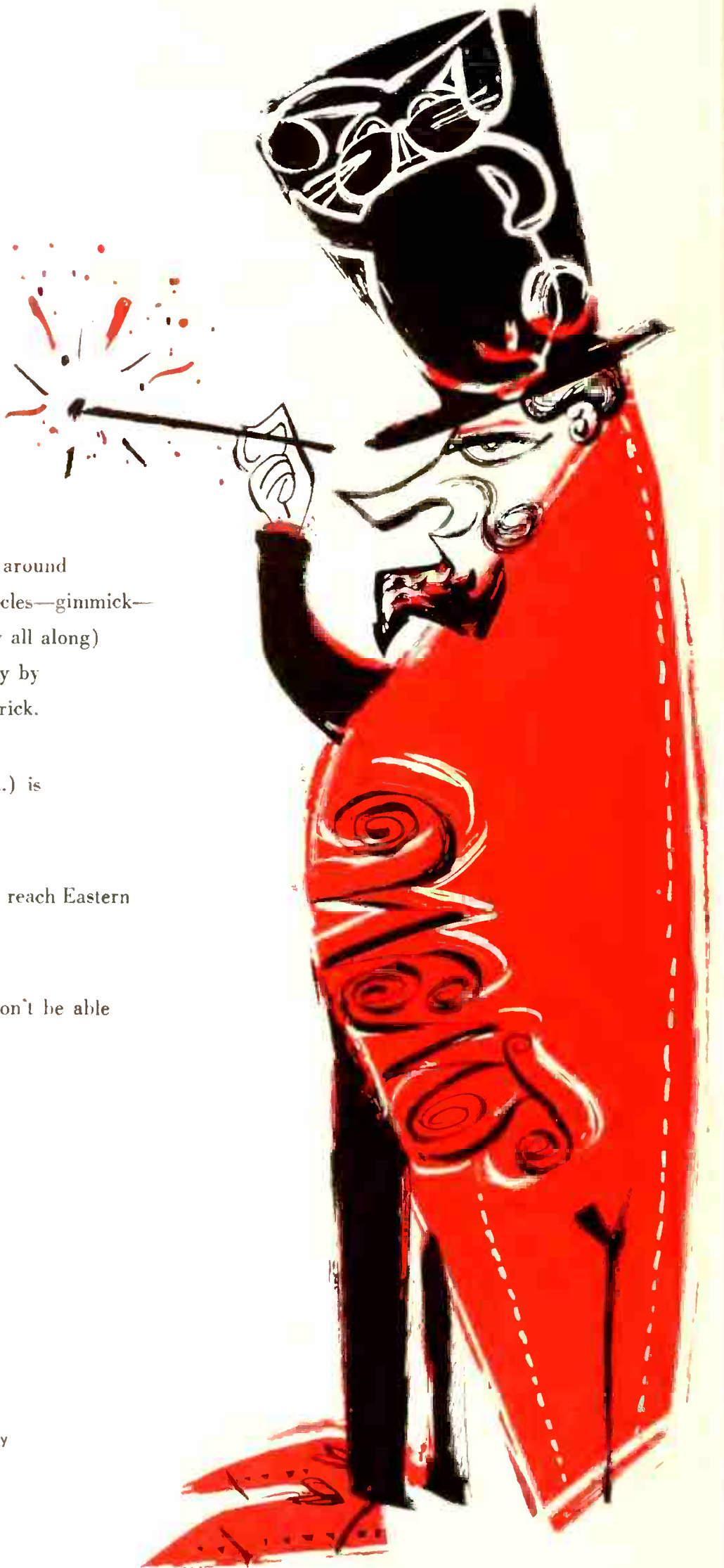
Call on WMT. But you won't be able to keep it secret.

**WMT AM & TV**

CBS for Eastern Iowa

Mail address: Cedar Rapids

National Reps: The Katz Agency





**agency profile**

**Myron L. Broun**

Television Director  
Colman, Prentis and Varley, Ltd., London

If U.S. adman Myron Broun wears a shabby suit and frayed cuffs on his new job in London, it won't be because he's being underpaid. Brooks Brothers suits are simply not *de rigueur* among British admen.

"In fact, it's still somewhat fashionable to be a little shabby," Broun said before he left, "because, unless you were in the black market after the war, you couldn't afford elegant clothes."

Broun left for London on 6 February, fully equipped with American film, live tv and advertising experience plus knowledge of elementary fashion fetishes among London admen. It's his job to set up a tv department for Colman, Prentis and Varley, in anticipation of fall, 1955, when three cities (London, Manchester and Birmingham) will have their first taste of commercial tv.

Part of Broun's job will be recommending tv to clients when he deems it effective. Among the accounts of the London agency are: Shell Petroleum, Philip Morris, British European Airways, Cadbury's Chocolate, several divisions of J. Lyons.

The tv equipment Broun saw on his two previous five-week visits to London was "pretty much like ours. I didn't see any Teleprompter units or anything, but they've got something we don't: motor-driven cranes and dollies. Doesn't eat down on crew, but makes their job easier."

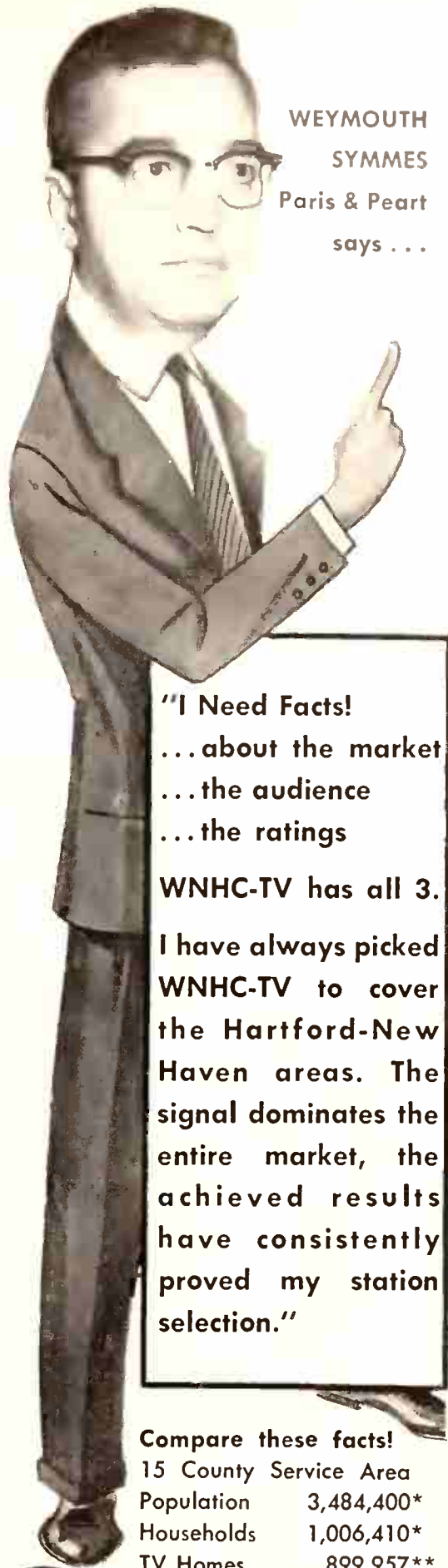
Although there's no commercial radio in England, nor any outlook for it, Broun has made a preliminary study of radio programming to complete his picture of British taste. Of the three available BBC stations, one (called "The Third Programme") has less than 1% of the listening audience.

"It's the intellectual station, you know," he told SPONSOR. "Things like full-length Shakespearean plays and readings of modern Italian poetry and chamber music . . . like maybe a flute solo," he added, somewhat ruefully.

Broun does feel very enthusiastic about British advertising agency practices, however. "I hear their ethics are pretty ideal. Accounts never quit over night; in fact, they give as much as six months' notice. And when an agency gets a new account, it usually gets a congratulatory letter from the client's old shop."

Sporting, eh what?

\*\*\*



WEYMOUTH  
SYMMES  
Paris & Peart  
says . . .

**"I Need Facts!**  
...about the market  
...the audience  
...the ratings  
**WNHC-TV has all 3.**  
**I have always picked**  
**WNHC-TV to cover**  
**the Hartford-New**  
**Haven areas. The**  
**signal dominates the**  
**entire market, the**  
**achieved results**  
**have consistently**  
**proved my station**  
**selection."**

**Compare these facts!**  
15 County Service Area  
Population 3,484,400\*  
Households 1,006,410\*  
TV Homes 899,957\*\*

Sources:  
\* '54 SRDS Consumer Markets  
\*\* CBS-Nielson 1953—updated with  
RETMA Set Sales 10/31/54

**See Your KATZ Man**  
Serving Hartford & New Haven areas





**in the SOUTH'S**  
*fastest growing market!*

**POPULATION**

1940 ..... 88,415  
1953 ..... 197,000

**RETAIL SALES**

1940 ... \$ 20,251,000  
1953 ... \$184,356,000\*



RANKS 92nd IN EFFEC-  
TIVE BUYING INCOME  
HIGHEST PER CAPITA  
INCOME IN LOUISI-  
ANA



WORLD'S MOST COM-  
PLETE OIL CENTER

CHEMICAL CENTER OF THE SOUTH  
DEEP WATER PORT

To see your sales reach their greatest heights in this rich petro-chemical market, select WAFB-TV, the *only* TV station in Baton Rouge, with programs from all 4 networks, and our own highly-rated local shows.

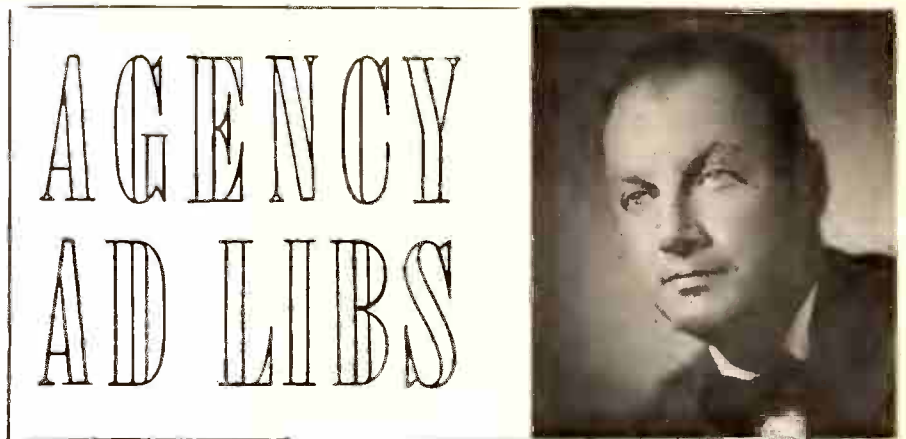
Tom E. Gibbens  
Vice Pres. & Gen. Mgr.

Adam J. Young, Jr., Inc.  
National Representative

\*East Baton Rouge Parish, Survey  
of Buying Power, 1954



*Channel 28*  
**BATON ROUGE, LA.**



(Continued from page 6)

the numbers of people they appeal to. If we were to find that a stark and ultra-realistic murder mystery is a poorer climate for the advertising of a certain product than a gentle situation opus, it would make some kind of sense to sacrifice, if that be necessary, rating points to get the better type of vehicle and in that way to provide more appropriate climate for the advertising.

The "editorial matter" surrounding copy offers a most important area for research. The effect of immediately preceding portions of any program on the viewer (or listener) must have a bearing on how the commercial copy is received, believed, remembered, acted upon. These effects, furthermore, must vary greatly depending on *the kind of* editorial lead-in!

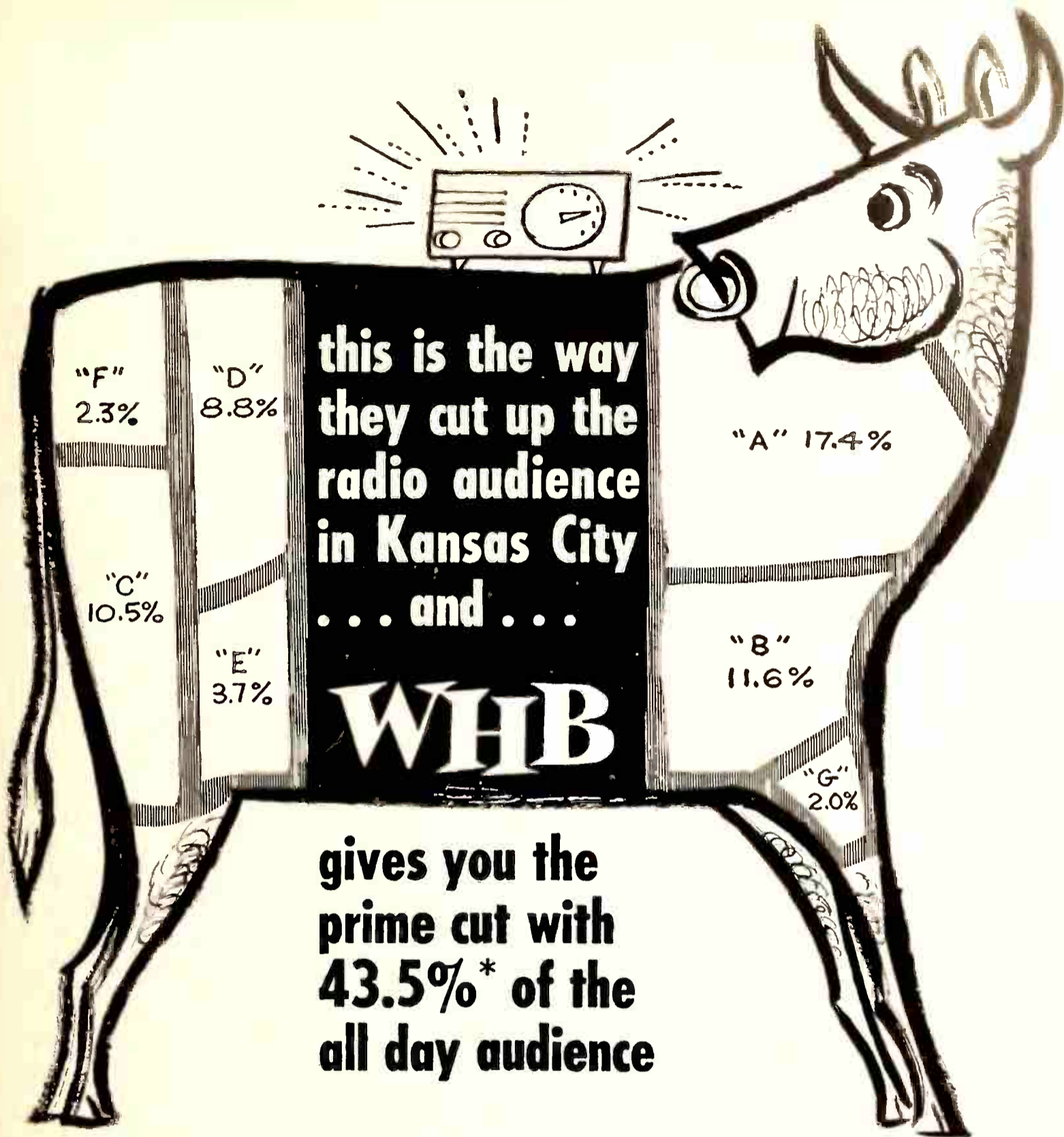
Psychologically something (measurable!) must occur when a viewer is left hanging on a cliff, heroine about to be done in, just prior to a one-foot fade for a dessert commercial. Whatever this measurement turns out to be, it must be discernibly different from the frame of mind we leave this same member of our audience in when we take off from *I Remember Mama* or Groucho and get into the sales message. When we don't leave the program at all, except in subject matter, and use the star of the show to deliver the copy—other things worth knowing must happen. Completely different things.

Not only is the climate of the show of vital interest to the advertiser but so, too, is the climate in which the show is viewed. If all the adults walk out of the room the minute the moppet program begins, I dare say it is not quite as happy a vehicle as one (such as *Lassie*) in which the adults join the youngsters.

These questions I raise can have no categorical answer, to be sure. They will vary by product, by program, by commercial. But some general clues would certainly be of help in this costly game of chance which buying a tv program has become. Meanwhile, all we have to go on is hunch and this makes you feel a little like the greeting card rhymer in "Three Men on a Horse."

(Editor's note: For previous SPONSOR articles on this subject see "Can the mood of a program—especially a tense and serious drama—put the audience in the wrong frame of mind for receptiveness to selling?" 15 November 1954, page 64, and "Does your show reach people—or customers?" 18 October 1954, page 38.)

\*\*\*



. . . more than twice its nearest competitor. Here in Beef Center, U.S.A., where more than a million beef cattle met their reward in 1954, the *second* biggest occupation is listening to WHB's brand of music, news and ideas. 10,000-watt WHB packs in 43.5%\* of the Kansas City audience (all-day average). The second station has only 17.4%, less than half as much.

Thus, WHB dominates this tremendous market with a decisiveness characteristic of the Mid-Continent formula. It happened first in Omaha, next in New Orleans—and now in Kansas City.

Discuss the stakes with John Blair, or WHB General Manager George W. Armstrong.

\*HOOPER RADIO INDEX—7 a.m. to 6 p.m., Monday-Friday, Dec. 1954-Jan. 1955.



**MID-CONTINENT BROADCASTING COMPANY**

President: Todd Storz

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

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

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

**WHB**

10,000 watts on 710 kc.  
 Kansas City, Missouri

# OUR NEW YORK COLONELS







# WILL BE MOVING SOON!

ON March 5, our New York office will move to larger and completely "tailor-made" quarters in the entire 18th floor at 250 Park Avenue. It's located closer to many of your agencies and advertisers and will enable us to give you better, faster service than ever before. There will be no change in our telephone number — Plaza 1-2700.

After many months of searching, planning and "doing" — we believe this will be the most efficient set-up in the broadcast representative business. J. Gordon Carr, who recently won several outstanding awards for office design, helped us immensely in the job — as did Thompson & Barnum, architects for the building.

Our radio division — our television division — are each laid out for optimum access to its own data files and information libraries — to our traffic-avail center with Western Union printers and TWX machines — to the incoming and outgoing mailroom.

Then — we can invite you agency and advertiser groups (up to 50 of you at one time) to *hear* playbacks of the best in radio programs broadcast by the stations we represent — to *see* film or color TV, as broadcast by the TV stations we sell.

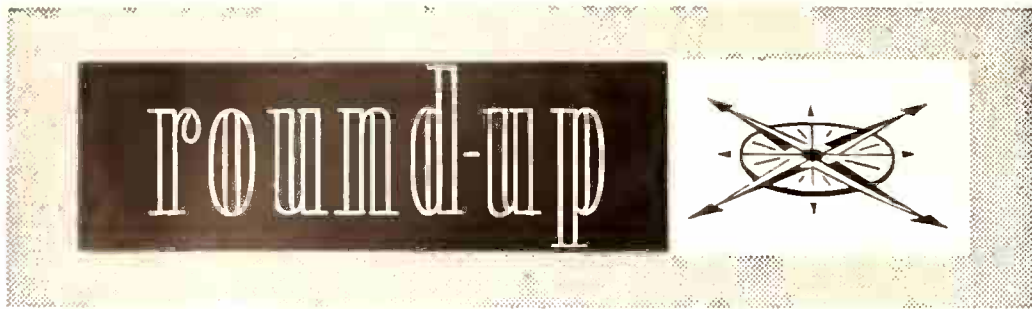
As soon as the last electricians, plasterers, air-conditioners and painters have folded their tents and departed, we hope you will honor us with a visit.

# FREE & PETERS

INC.

*Pioneer Station Representatives Since 1932*

NEW YORK CHICAGO ATLANTA DETROIT FT. WORTH HOLLYWOOD SAN FRANCISCO



**Era of truly personal radio nearly here, says Sweeney**

"We are entering an era when men and women will carry a truly portable radio on their person as normally as they now carry their keys or a pocket comb," Kevin Sweeney, president of RAB, told the Salt Lake City Advertising Club recently.

"Within two years, portables can be selling at a five million sets-per-year clip; in a decade at double that rate. This could boost radio's out-of-home audience alone to higher levels than our present total listening," he said.

Lamenting the failure of many advertisers to recognize and take advantage of radio's new position outside the living room, Sweeney pointed up the importance of remembering that:

- "Radio listening is becoming almost completely personal—no longer

do groups of people listen.

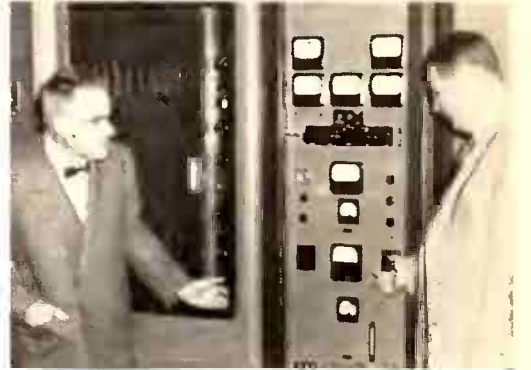
- "Radio listening is done as people do something else—wash dishes, drive automobiles or eat." ★ ★ ★

**Three WINS d.j.'s ranked among top five in New York**

Three of the top five New York disk jockeys are on WINS, New York, according to a study made by Teen-Age Survey. The poll, conducted among 7,000 teen-age high school students, put WINS' Alan Freed, Jack Laey and Brad Phillips in the top-five category. According to WINS, the most surprising thing about the survey was Freed's popularity. The station said he had been on the outlet only four months when the survey was made.

**WHLM goes fulltime, moves into new building**

WHLM, Bloomsburg, Pa., owned by Harry L. Magee, head of the Magee Carpet Co., has been operating as a daytime-only outlet for the past seven years. But a couple weeks ago the station (1) changed its frequency from 690 to 550 kc., (2) began fulltime operation and (3) moved into its own two-story building located on a land-



Magee (l.), R. R. Williams, mgr., at transmitter

scaped hillside by a mountain stream.

Victor C. Diehm, management consultant for the station, said, "Like a footprint on the sands of time, WHLM covers a quality market in Pennsylvania's Susquehanna Valley, just as a Magee Carpet covers a quality market throughout the United States." ★ ★ ★

**WTOP warning to admen: Don't project in-city audience ratings to other areas**

You can't project in-city ratings to other areas reached by a station's signal. That's the theme of a booklet recently prepared by WTOP, Washington, for advertisers and agencies.

Despite efforts to set up formulas in the past, by which some researchers sought to project in-city share-of-audience percentages to all the counties surrounding the city, WTOP states that such figures can't be accurate.

Here are some verbatim excerpts from the booklet:

1. A broadcasting station may claim to have reception on all sets within a 0.1 mv engineering contour. It is an engineering possibility.

It is not an engineering possibility in areas within a 0.1 mv contour where local terrain may eliminate the signal altogether.

2. A station's share-of-audience,

established by studies in a given area, cannot be applied to any other area because of differences in audience composition and the proximity of different groups of stations.

Working habits, types of occupations, per capita income, local interests, etc., all make each area a separate entity.

3. The farther away from a tested area that a share-of-audience is projected, the more distorted the result becomes.

To project a share-of-audience study from a tested area to the full extent of a 0.1 mv contour is like adding horses and rabbits and trying to come up with one animal.

4. Agencies and clients are prevented from knowing the actual viewers and the actual cost-per-1,000 when the share-of-audience total is arrived at by inaccurate projection and used as a base figure.

5. Agencies and clients are led

farther away from actual viewers and actual cost-per-1,000 when current set sales within a 0.1 mv contour are continually added to total sets in a tested area.

6. It is possible that 12 to 14 stations may include the same one county within their 0.1 mv contour areas.

It is possible with an inaccurate share-of-audience projection on the part of each station that their total claims may indicate 70,000 total viewers in the county whereas the Bureau of Census may report only 10,000 people living in the county.

7. Most major radio stations can show at least a three-to-one ratio in their favor by comparing total radio sets vs. total television sets within 0.1 mv contours.

A radio share-of-audience projection to a 0.1 mv contour would be just as distorted as would a television share-of-audience projection to a 0.1 mv contour. ★ ★ ★

**Briefly . . .**

A veteran farm radio-television advertising man, S. W. (Bill) Brown Jr., told SPONSOR that he is resigning from Gardner Advertising Co. effective 1 March. Brown was radio-tv account executive for Ralston-Purina Co. (Purina Chows) at Gardner. Before joining the St. Louis agency he was an independent radio producer, producing the Eddy Arnold show for the Ralston Purina Co. for many years. His radio career began in 1935 as farm news man for KWTO, Springfield, Mo.

\* \* \*

Here's the first picture ever made of the new king-size bottle of Coca-Cola being televised. The telecast featuring the new 10-ounce bottle of Coke was on WBNS-TV, Columbus, Ohio, on that station's *Touring the Town* program. Shown in the picture are Jordan Barlow of Robinson-Hammagan As-



sociates, Inc., Coca-Cola's public relations counsel, and Jeanne Shea, women's editor of WBNS-TV. Columbus is the first market in the country to get a test campaign for the large Cokes. Other markets, now being added, include Boston, Detroit, San Francisco.

\* \* \*

Immediately after Steve Allen announced on a recent *Tonight* show (NBC TV) that he'd be broadcasting from Dayton this month, the WLW-D (tv), switchboard started to buzz. Hundreds of viewers called the station in an effort to reserve seats to the show. Before Allen had gone off the air for the night, all 2,400 seats to the auditorium where the broadcast was to be held had been taken. Arrangements for the *Tonight* show to originate from Dayton were made by the Dayton Advertising Club, host to the fifth district convention of the the AFA. ★ ★ ★

According to the most recent ARB report (Oct., '54)

# WMCT, Memphis, is preferred by viewers more than two to one

between 6 P.M. and 10:30 P.M.

of the total of

## 126 quarter hours

between 6 P.M. and 10:30 P.M.

### WMCT has 87 top rated periods!



Out of the first 15 top-rated television programs in Memphis, WMCT carries 11

- You Bet Your Life*
- Fireside Theatre*
- Big Story*
- Favorite Story*
- Cisco Kid*
- Robert Montgomery*
- Kraft Theatre*
- Life of Riley*
- Lux Video Theatre*
- Roy Rogers*
- Martha Raye*

Here is overwhelming testimony of WMCT's leadership in the Memphis market. Such a rating dominance is vitally important to you in reaching the largest audience -- over 325,000\* TV homes in the Mid-South area.

\*As of January 1, 1955, according to latest distributor's figures.

# WMCT



MEMPHIS' FIRST TV STATION

## NOW 100,000 WATTS

NATIONAL REPRESENTATIVES  
THE BRANHAM CO.

Owned and operated by  
THE COMMERCIAL APPEAL

AFFILIATED WITH NBC • ALSO AFFILIATED WITH ABC AND DUMONT

## CAKES

SPONSOR: Omar Bakers

AGENCY: Direct

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

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

## TULIP BULBS

SPONSOR: Condon Brothers Seedsmen

AGENCY: Direct

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

WREX-TV, Rockford, Ill.

PROGRAM: Tv Kitchen

## CARPETS

SPONSOR: Pettijohn's Floor Coverings

AGENCY: Direct

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

KPHO-TV, Phoenix, Ariz.

PROGRAM: Hopalong Cassidy

## PETS

SPONSOR: Sevier's Pet Center

AGENCY: Direct

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

KSBW-TV, Salinas, Calif.

PROGRAM: Hospitality House, participations

## JEWELRY

SPONSOR: Jordan's Jewelers

AGENCY: Direct

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

KVTV, Sioux City, Iowa

PROGRAM: Amos 'n' Andy

## USED CARS

SPONSOR: DeSoto-Plymouth Dealer

AGENCY: Direct

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

WTRI, Albany PROGRAM: Forrest Willis Show, participations

## FUR COATS

SPONSOR: Littman Fur Factories

AGENCY: Direct

**CAPSULE CASE HISTORY:** *In the midst of declining fur sales last spring, Arthur Littman, president of Littman fur factories, reported that his firm has been making gains. He believes that his semi-weekly 15-minute television program, Fur Goodness Sakes, is responsible. On the program Littman explains the construction of furs and constantly repeats that fur is more economical than cloth in the long run. The firm had its best November, December and January sales in its history last year. Sale after sale has been traced to the program. Littman finds tv an ideal medium because "it shows the customer exactly what she will get." Cost, \$156 plus talent.*

WOKY-TV, Milwaukee, Wis. PROGRAM: Fur Goodness Sakes



**TV**  
**results**



# WSAZ-TV BY 3 TO 1 IN HOOPER NIGHT-TIME AVERAGE

Average 74% share of the HUNTINGTON-CHARLESTON television audience, Sunday through Saturday, 6:00 PM-12:00 Midnight, according to measurement by C. E. HOOPER, INC., October 1954.

## HOOPER TELEVISION AUDIENCE INDEX SHARE OF TELEVISION AUDIENCE OCTOBER 1954

TIME	TV SETS IN USE	WSAZ-TV	STATION B	STATION C
MON. THRU FRI. 7:00 A.M.-12:00 Noon	17	<b>71</b>	50*	--
MON. THRU FRI. 12:00 Noon-5:00 P.M.	17	<b>53</b>	47	--
SUNDAY 12:00 Noon-6:00 P.M.	37	<b>78</b>	22	--
SATURDAY 7:00 A.M.-6:00 P.M.	21	<b>70*</b>	30*	--
MON. THRU FRI. EVE. 5:00 P.M.-6:30 P.M.	33	<b>73</b>	27	1*
SUN.-SAT. EVE. 6:30 P.M.-10:30 P.M.	56	<b>71</b>	27	2*
SUN.-SAT. EVE. 10:30 P.M.-12:00 Midnight	22	<b>82</b>	23*	1

### INDIVIDUAL EVENINGS 6:00 P.M.-12:00 Midnight Share of TV Audience

TIME	TV SETS IN USE	WSAZ-TV	STATION B	STATION C
SUNDAY	47	<b>67</b>	33*	2*
MONDAY	45	<b>73</b>	28*	1*
TUESDAY	44	<b>75</b>	23*	2*
WEDNESDAY	46	<b>76</b>	25*	1*
THURSDAY	46	<b>80</b>	19*	1*
FRIDAY	47	<b>74</b>	26	1*
SATURDAY	47	<b>70</b>	28	2*
SUN. THRU SAT.	46	<b>74</b>	26*	1*

"Share of Television Audience" represents the proportion of the total television audience looking at a particular station. Base for "TV Sets-in-Use" is total TV-owning homes.

\*The above measurements are adjusted to compensate for the fact that the noted Television Stations were not broadcasting all hours during day-port.

Huntington-Charleston,  
West Virginia

CHANNEL THREE  
1253' Antenna Height

Basic N B C Network

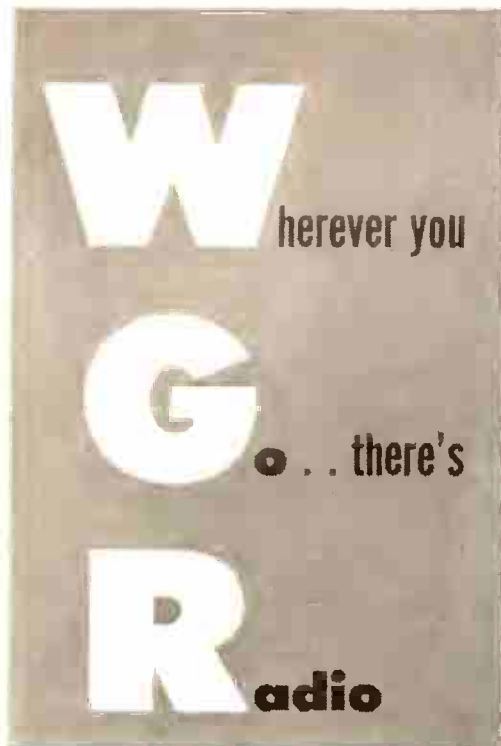
21 FEBRUARY 1955

Also affiliated with Radio Stations WSAZ, Huntington  
WGKV, Charleston  
Lawrence H. Ragers, Vice President and  
General Manager, WSAZ, Inc.

Represented nationally by

**KATZ**





**Sell the Nation's  
14th Largest Market!  
... use WGR's  
Salesmen of the Air**

<p><b>MUSICAL CLOCK</b> Starring John Loscelles 6:30 - 9:15 AM — Mon. thru Sat. Buffalo's oldest service-type wake-up program. Music, time, weather.</p>
<p><b>Helen Neville Show</b> 2:10 - 2:30 PM Mon. - Fri. Hints and News for women from Buffalo's outstanding homemaker's counselor. Live audience.</p>
<p><b>PLUS</b> Outstanding 5 and 10 minute News and Weather Spots</p>



Representatives:  
**FREE AND PETERS**



(Continued from page 24)

munities in metropolitan centers, and with Negro communities through the deep South. In recent months, however, these tunes, too (very substantially sapolioded) have swung over into the broadest kind of popular acceptance.

Here, too, the songs originated as hits on small r-&b record labels, performed for the most part by Negro artists and groups. And here, too, these tunes are being covered at an accelerated pace by the nation's leading singers on major record labels. Perry Como's current hit, for example, is "KoKoMo," a song of this genre, started in the manner outlined. Teresa Brewer's newest hit "Pledging My Love" was originally sent on its way to hitdom by a young Negro named Johnny Ace, who killed himself playing Russian Roulette just before his record was released. The McGuire Sisters' newest hit is another r-&b song, "It May Sound Silly."

The authenticity of these trends cannot be seriously questioned, for records offer as accurate and rapid a barometer to public tastes in entertainment as anything yet devised. A new type of song, a new type of performance hits the market, and if a million people go out and lay 98c on a counter for a copy, that's irrefutable evidence. When those people continue to buy one, then two, then 10, then a score of records of a certain type, lad, you've got a trend.

To sponsors and their advertising agencies ever on the prowl for talent and shows with fresh, new, dynamic audience appeal a careful study and proper harnessing of these trends may have great value. I hasten to point out that it is my opinion that the twangiest of the hillbillies and the most ill-constructed of their songs will never hold attraction for any substantial portion of the urban audience. Similarly, I do not believe that the most raucous of the r-&b performers or the least disciplined of their songs can ever hold a continuing grip on big city listeners or viewers.

I do believe, however, that out of both these fields will come performers who develop their talents along the same lines as the most successful of the songs are gradually developed. Which is to say that these performers will work in a style which carries a message to the hearts of the country folk yet with just enough refinement to reach and hold the universal audience. Perhaps the *Red Foley* show on the ABC TV network will move in this direction, or the NBC TV *Tennessee Ernie* daytime strip, or the new *Eddy Arnold* tv film series, or the CBS Radio *Mahalia Jackson* show.

And I'm equally convinced that the sponsor who latches on to them will achieve a most important selling job. ★ ★ ★

# WKRC-TV

316,000 watts  
on Channel 12



CINCINNATI, OHIO

MAXIMUM POWER

Soon

MAXIMUM POWER

# WTVN-TV

100,000 watts  
on Channel 6      COLUMBUS, OHIO

Don Chapin  
*Mgr. New York Office,  
550 Fifth Avenue*

Ken Church  
*National Sales Manager*

REPRESENTED BY THE KATZ AGENCY





# So There You Are

And there he is, right where he belongs, in the TOP TEN and getting bigger every week.

The George Gobel Show on the evening of January 8 was seen in 13,184,000 homes, according to the latest Nielsen Reports.

You can't very well call him Lonesome George, either — he's surrounded by friends from NBC. Of the ten evening programs that drew the greatest audiences, NBC has six — twice as many as the second network. One of them was the Max Liebman Spectacular "Good Times," which reached 12,596,000 homes to maintain the consistent Top Ten ratings that the NBC 90-minute color shows are achieving.

*And the highest rated show of all during the two week period was an NBC Special Event — the Rose Bowl Game. This New Year's Day feature won a rating of 55.5 and was seen in 17,072,000 homes — the largest audience ever to witness a sports event.*

In the daytime the pattern was the same . . . impressive new achievements by NBC shows. Pinky Lee's latest rating is 15.6, highest in its history; World of Mr. Sweeney scored 11.3, in its first Nielsen rating; Modern Romances reached 10.9, another peak mark. In all, 6 NBC daytime programs vaulted to new highs.

And "Tonight" wrapped up each broadcast day by delivering advertisers an average of more than a million homes for each half-hour segment.

So There You Are!

*Exciting Things Are Happening On*



## Television

a service of 

### NBC Shows in the Top Ten

Groucho Marx—You Bet Your Life	14,262,000 homes
The Buick-Berle Show	13,248,000 homes
Dragnet	13,188,000 homes
The George Gobel Show	13,184,000 homes
1955 Variety Show	13,165,000 homes
Max Liebman Presents "Good Times"	12,596,000 homes

### An NBC Special

Rosebowl Game	17,072,000 homes
---------------	------------------

Source: Nielsen first January report, 1955.  
All data verified by A. C. Nielsen Co.

## TALENT LAZY

(Continued from page 35)

selling on television is the so-called star of the show. When Groucho Marx tells his viewers to say, "Groucho sent me," they say, "Groucho sent me" in thousands of car dealerships throughout the country. Ed Sullivan is another obvious example of big-name selling.

Robert Q. Lewis has many sponsors and he takes them all seriously. I have never met a man of this calibre who works so hard preparing for, and per-

forming in, commercials with the one purpose of doing a good job for the advertisers who pay his way. He is not only a top performer, but a creative advertising thinker. Same goes for Garry Moore. This kind of cooperation pays off all around.

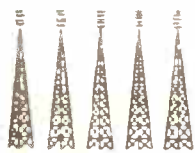
Art Linkletter is another who will go out of his way to do the best job possible for his clients. I have seen him willingly make test kinescopes to try out new copy ideas, and offer his own suggestions for improvements. He's a solid enough name to survive without being such a nice guy, but he's

also a smart businessman.

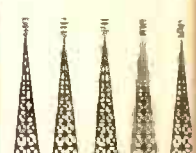
Adolph Menjou and Douglas Fairbanks have made the products they sell genuinely appealing. Dave Garroway, Steve Allen and Jack Paar do a wholesale job on many advertisers and somehow manage to get a little of themselves into every pitch.

The list is long and it's getting longer—stars of the show whose authority and stature are called upon to do an honest and effective selling job.

One caution: Getting the star of your show simply to say nice things about your product may not be



# NEW AND UPCOMING TV STATIONS



### I. New stations on air\*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	ERP (kw)** Visual	Antenna (ft)***	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, REP.
DOTHAN, Ala.	WTVY	9	27 Feb.	3	550			NFA	Ala-Fla-Ga Tv Inc. Rep: Clarke Brown Co. (Southeast) <sup>2</sup> Charles Woods, pres. J. T. Thrower, v.p. Mel Wheeler, gen. mgr. Milt R. de Reyna Jr., asst. mgr.
FAIRBANKS, Alaska	KFAR-TV	2	1 Mar. <sup>3</sup>	15	-70 <sup>4</sup>	ABC, CBS	KTVF	NFA	Midnight Sun Bestg. Co. Rep: Weed T. Mrs. Robert Kinsey, pres. Alvin O. Bramstedt, gen. mgr.
FAIRBANKS, Alaska	KTVF	11	1 Mar.	11	-51 <sup>5</sup>		KFAR-TV	NFA	Northern Tv Inc. A. G. Herbert, pres. J. M. Walden, v.p. B. J. Gottstein, tres.

### II. New construction permits\*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	TARGET DATE	ERP (kw)** Visual	Antenna (ft)***	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, RADIO REPS
MAYAGUEZ, P. R.	WORA-TV	5	27 Jan.	Unknown	1½	1,990		NFA	Radio Americas Corp. Radio rep: Melcher & Guzman Alfredo R. de Arellano Jr., pres. Reinaldo M. Dupont, asst. mgr.-com. mgr.
SAVANNAH, Ga.	WSAV-TV	3	26 Jan.	Unknown	30	370	WTOC-TV	56 vhf	WSAV Inc. Radio rep: Blair Harben Daniel, pres. & gen. mgr. Catherine M. Daniel, v.p. Donald K. Jones, v.p.-com. mgr. Meredith E. Thompson, sec.-tres.-chief eng.

### III. New applications

CITY & STATE	CHANNEL NO.	DATE FILED	ERP (kw)** Visual	Antenna (ft)***	ESTIMATED COST	ESTIMATED 1ST YEAR OP. EXPENSE	TV STATIONS IN MARKET	APPLICANT, AM AFFILIATE
GOODLAND, Kan.	10	3 Feb.	205 kw	580	\$286,750	\$130,270		Goodland Bestg. Co. Station KWGB James E. Blair, Sole owner

## BOX SCORE

U.S. stations on air	330	Post-freeze commercial c.p.'s	588 <sup>1</sup>	U.S. tv sets (1 Jan. '55)	33,816,000 <sup>2</sup>
Markets covered	257	Grantees on air	322	U.S. tv homes (1 Jan. '55)	66% <sup>3</sup>

\*Both new c.p.'s and stations going on the air listed here are those which occurred between 31 Jan. and 15 Feb. or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. \*\*Effective radiated power. Aural power usually is one-half the visual power. \*\*\*Antenna height above average terrain (not above ground). †Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. ‡Data from NBC Research and Planning. †Percentages based on homes with sets and homes in tv coverage areas are considered approximately. ‡In most cases, the representative of a

radio station which is granted a c.p. also represents the new tv operation. Since at presstime it is generally too early to confirm tv representatives of most grantees, SPONSOR lists the reps of the radio stations in this column (when a radio station has been given the tv grant). NFA: No figures available at presstime on sets in market.

<sup>1</sup>This number includes grants to permittees who have since surrendered their c.p.'s or who have had them voided by FCC. <sup>2</sup>Sold in combination with WFLR-TV, Pensacola, Fla., and WJDM-TV, Panama City, Fla. <sup>3</sup>Test pattern went on air 2 Feb. Call letters formerly were KFTE. <sup>4</sup>68 ft. above ground, <sup>5</sup>105 ft. above ground.

# WBRE-TV's Powerful Influence



**Now First Million Watt Station in the Nation!**

**Serving 2,000,000 Population!**

**Verified Set Count 225,000!**

Stop...and consider that now you can cover the entire Northeastern area of Pennsylvania with the Nation's most Powerful Station...WBRE-TV!!!

With a full schedule of NBC shows... outstanding local shows...news and sports coverage of local, regional and national interest, WBRE-TV is the "basic station buy" in this thickly populated industrial-agricultural market.

**WBRE - TV Ch. 28 Wilkes-Barre, Pa.**  
**AN NBC BASIC BUY!** National Representative  
The Headley-Reed Co.

enough. Or, as one research organization puts it, "Unless personalities can and will handle the commercial properly, it can be a negative rather than a positive influence." Meaning that your famous salesman should sell the same copy line a straight announcer would follow. Capture the star's style and personality in copy, yes—but, if possible, he should demonstrate the product. He should offer the same proof of its superiority as that offered in other media. His presence in the commercial is no substitute for the all-important campaign plan, but definite-

ly a healthy boost for the cause. The one or two famous names who still insist on spitting at what "the agency boys sent over" should soon awaken to the fact that their admitted success with this unusual twist on selling has been marred recently by competition.

If Groucho can go on location for the purpose of making commercials, if Linkletter can stay after hours to make sample kines, then you are not asking too much of your star when you urge him to put his name and his force behind established selling methods. No tv personality is more impor-

tant to you than your product, and if it cannot be sold properly by the star, then it should be sold properly by a man or woman hired for the purpose.

Talent selection for television commercials requires a rare combination of skills, and I admire those with the knack. For these are the questions which concern them: Will the announcer be accepted by the greatest number of viewers? Will he (or she) seem at home with the product? Will this person, without distracting by an overly-nice personal manner, demonstrate and register properly the main selling points of the product?

Here are a few suggestions if you're starting from scratch to search for male or female talent for use in more than just an occasional spot.

1. Look for a type who is personally likeable, even when he is not performing. Pick him like you were picking a son-in-law—and this time you have something to say about it.

2. Beware of the smoothie. He is conning only himself.

3. Be sure the candidate has sufficient experience to insure you against a nervous freeze-up.

4. Match his age bracket to the age appeal of your product.

5. Look for a type who can memorize speedily and whose eyesight is adequate to read a cue card in case of last-minute changes.

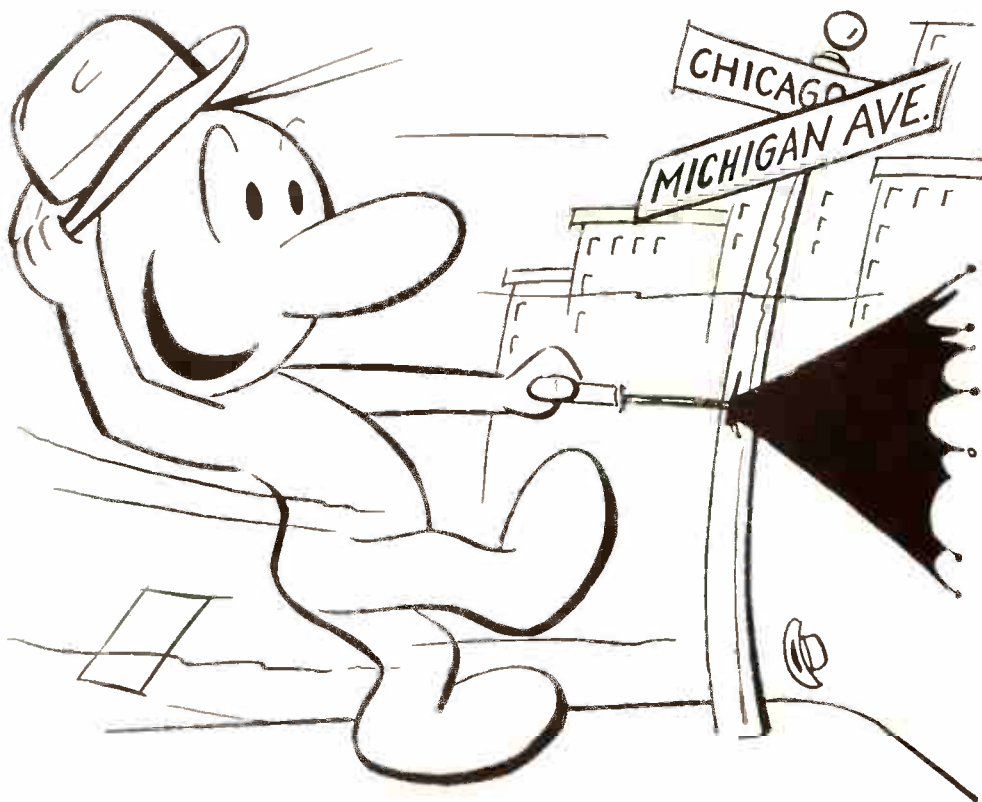
(Any weekly on-camera announcer who has to rely completely on prompting devices for a one-minute commercial is just plain lazy.)

6. Self-confidence is second in importance only to humility. No announcer should talk down to a camera or it's bound to up-end him.

7. Encourage suggestions on the part of the talent as regards the commercial copy but not to the extent where a serious issue may delay a rehearsal. The copywriter working with the talent a day or two ahead is the best arrangement. The better they get to know one another, the less frequent these meetings will have to be.

8. Beware of talent who try to direct their own rehearsals. The commercial director is constantly working against time and cannot be bothered by prima donnas.

9. Be certain this person is thoroughly familiar with your product. By exposing him to the full story you'll find it easy to test his enthusiasm for what he is about to sell. And complete familiarity on his part helps him un-



## IT'S "WINDY" IN CHICAGO, TOO!

Yes, WINDY's just as welcome as could be on Michigan Avenue! And this popularity is his just due—because as WINDY says, "Time buyers from far and near, now know—KTVH is the advertiser's delight."

Let successful folks lead the way and KTVH will reach more people per TV dollar—for you!

COVERS CENTRAL KANSAS

**KTVH**  
HUTCHINSON

CHANNEL

**12**

VHF  
240,000  
WATTS

CBS BASIC — DUMONT  
*Represented Nationally by H-R Representatives, Inc.*

**KTVH**, pioneer station in rich Central Kansas, serves more than 14 important communities besides Wichita. Main office and studios in Hutchinson; office and studio in Wichita (Hotel Lassen). Howard O. Peterson, *General Manager*.

**Let's see who's**

# DOMINANT

in the **P**ORTLAND — **M**AINE — **M**ARKET

During the 7-day period November 15-21, 1954 PULSE measured the television audience in the 14-county (\*) service area of WCSH-TV, producing comparative ratings as shown on the graph below. Hours indicated are within period when all three vhf stations in the area were telecasting.

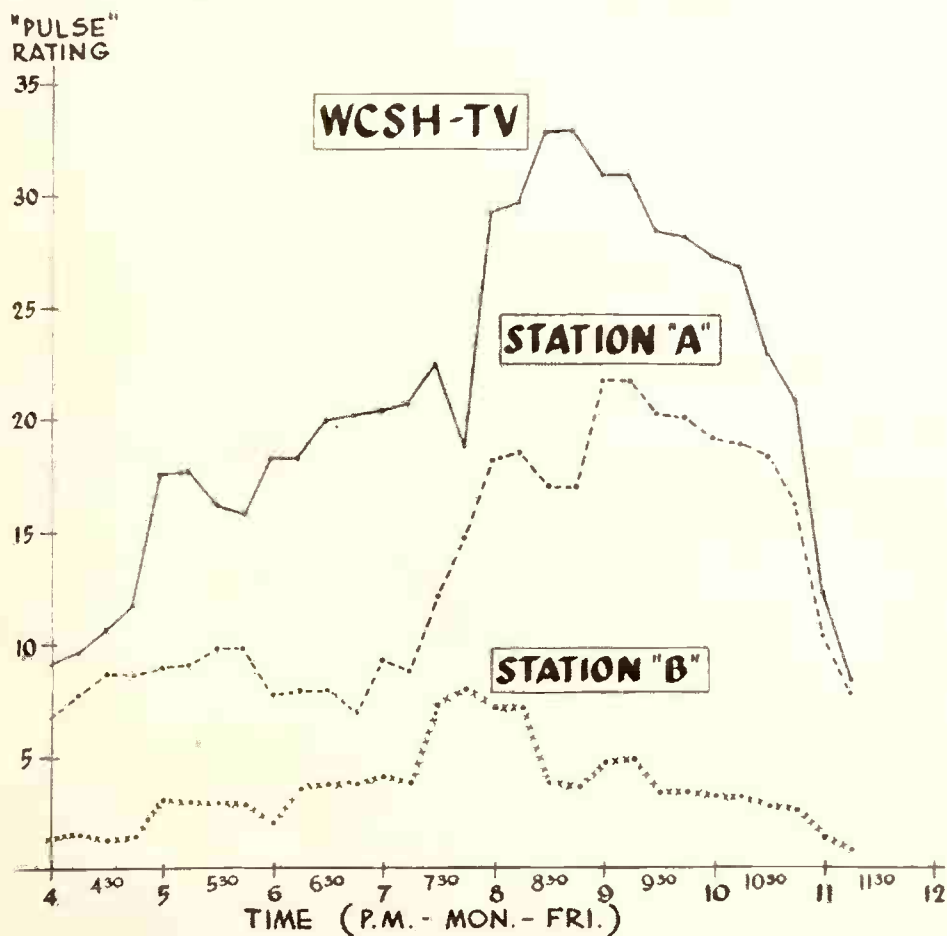
**IN ADDITION:**

10 of the top 15 once-a-week shows are on WCSH-TV

★ ★ ★ ★ ★ ★

8 of the top 10 multi-weekly shows are on WCSH-TV

NBC—DUMONT  
Affiliate



(\*) Maine counties: Androscoggin, Cumberland, Franklin, Kennebec, Knox, Lincoln, Oxford, Sagadahoc, York. New Hampshire counties: Belknap, Carroll, Coos, Strafford.

**WEED—TELEVISION**

derstand his copy do a better job.

10. Don't skimp on rehearsal time.

11. When you know in your heart you have found your announcer, promote him (or her) throughout your organization. Consider arranging his appearance at sales meetings, conventions, and other gatherings.

But *should* you start from scratch by searching the unknowns? That is a question only you can answer. If you have a star of the show, his cooperation, as we mentioned, can be invaluable. If you have a hunch one

of television's present well-known announcers would be ideal, his other commitments rule him out.

If, on the other hand, you feel that a new face is desirable—one that would be exclusively yours as tv spokesman for your company and your products—this plan, too, can be rewarding. You can even allow yourself two or three wrong guesses until you hit the person that, to you, has everything.

And you'll know it, the moment it happens. ★★★

## For the Long Haul or the Short Haul



## Use **WIBW-TV**

No matter how you use television, WIBW-TV delivers your sales message to 135,364 TV homes in 44 counties in 3 states.

And what a market! (The construction of transportation equipment alone puts more than \$36 million into the pockets of our viewers) . . . and that's only 2.7% of total income in WIBW-TV Land.

Put in your reservation for space on this non-stop express to big buying-power. Get aboard Topeka's only TV station—WIBW-TV.



CBS—DUMONT—ABC  
Interconnected

Ben Ludy, Gen. Mgr.  
WIBW & WIBW-TV in  
**TOPEKA, KANSAS**  
KCKN in Kansas City

## COKE'S NEW LOOK

(Continued from page 41)

mosphere, color, cuteness, all were as important as the literal message itself: here was a singing commercial which in itself was entertainment. It is not only a question of raising the whole level of singing commercials through such treatment, but of actually producing a better sales instrument.

In Coca-Cola's case, Carpenter says, such a sophisticated approach becomes even more than normally attractive because of the simple fact that there is little that can be said about the product that people don't already know. Essentially, therefore, the ad job today "is to re-establish in modern times the identity of a unique product and a soft drink leader."

Although Tom Carpenter wrote the lyric, he went outside the agency for the music. Composer was Ben Ludlow, who was given time to assimilate Coca-Cola ad thinking. Carpenter stresses that such an educational process is essential if a singing commercial composer is to achieve something better than average. It is not enough, he is convinced, for an agency to hand a lyric to a jingle-smith and tell him to come up with a tune. Only by studying the ad approach very carefully, can a composer successfully achieve through the character of his music what the agency is after ad-wise.

Basic in this thinking is the belief that the music as such can have an advertising impact, by providing the product with a series of pleasant emotional associations. Tune, tempo, arrangement and final production all must be in keeping with the spirit of the whole ad campaign.

**Animated tv version:** The musical commercial will serve as an integrating instrument for the two air media. For tv, animation has been decided upon as the visual technique accompanying the song. Carpenter cites the following reasons:

- It proved to be difficult to bring out the "spirit" of the product through live action.
- Animation turned out to be the only practical way to achieve fast motion, rapid change of scene, symbolism.

Two one-minute spots are now in production, are expected to be ready for showing this month. But more



Bosco  
(You know Bosco that good fortifier chocolate)  
really  
dropped into the mouths of moppets  
in Indianapolis in '54  
Two announcements a week  
on Chuckwagon Tales (our early eve. film series)  
upped  
retail food chain sales 198%  
that's  
198%!



**WFBM-TV • INDIANAPOLIS •** National Representative: The Katz Agency

Affiliated with  
WFBM-Radio, WEOA Evansville, WFDF Flint,  
WOOD AM & TV Grand Rapids.

will probably be developed as the year progresses.

A Coca-Cola figure of past years ties the various elements together, the little sprite with the bottle-cap hat. He is used as the magic element to change scene, bring forth objects, and the like. In himself he serves as a symbol of Coke, of "eternal youth" and brightness. Furthermore, he is a visual device which is exclusively Coca-Cola's.

From the time the campaign was approved last August, two months elapsed before the radio jingle was re-

corded: another three months will have gone by before the film version is done. Animation is by Nat Fleisch-er through Revue Prod.

**Music tradition:** It is this emphasis on finding ways and means which are appropriate vehicles for Coke advertising that has long channeled the company's air advertising into musical shows, says the man in charge of Coca-Cola's tv-radio advertising, Robert Kesner, who is located in the broadcasting center, New York. On radio Kesner reminds you, his company was long associated with music

programs, sponsoring Percy Faith, Andre Kostelanetz, Morton Downey, *Spotlight Bands* and similar shows. Music, the company believes, has a broad appeal, is pleasing by nature, and does not arouse violent dislikes. It is, in other words, a suitable environment for the product.

Since May 1953 this environment has been the Eddie Fisher show, *Coke Time*, on tv and radio. It is carried live on 99 NBC TV stations, Wednesday and Friday, 7:30-45 p.m., represents an \$80,000 weekly time-and-talent outlay. The young singer was selected by the company while still in uniform. He represented a fresh, promising talent, the kind Coca-Cola was seeking for a long ride on tv. It was a year after the last Edgar Bergen radio show for Coke that Eddie Fisher became available, but the company was willing to be out of network radio or tv for that length of time in order to be able to come back with the star it wanted.

By July 1953, after only two months' tv exposure, the show hit its Nielsen rating average of 20, which is par for the multi-weekly, early evening musical. Competition is fairly keen, especially from *Disneyland* on Wednesday.

By presstime Nielsen figures for Wednesday were not yet available; average weekly rating for the first half of January was 20.1.

Where some advertisers might have little patience with a 20-rated show, Coca-Cola regards it as in line with expectations, according to Frank Ott, business manager of D'Arcy's radio-tv department. A very low cost-per-1,000, he explains, is not a basic requirement; in fact, the company assumes that this is unlikely with a music show. More important is the nature of the vehicle: "The framework is more important than standing on a busy street waving a big sign."

For the most part commercials are delivered live. Reasons: (1) ease of integration, which the company believes in as a pleasant, inoffensive method of getting into a pitch; (2) increased planning opportunity.

Eddie Fisher's popularity is still on the rise, and Coca-Cola finds many indications that he is "one of the hottest talents around today." He pulls about 5,000 fan letters per week and is idolized by more than 1,000 teenage fan clubs. Bottlers frequently request personal appearances, but company pol-

(Please turn to page 90)



SUPERMARKET SALES		Millions
36	MEMPHIS	\$57.6
37	SAN ANTONIO	
38 <sup>th</sup>	PHOENIX	\$55.5
39	JACKSONVILLE	
40	OMAHA	\$54.8

\*SRD Consumer Markets '54

### SUPERMARKET SALES

Local Supermarket sales — increasing every year — show that Phoenix families eat well and live well. There is a growing demand for luxury items, as well as for basic-need groceries and allied merchandise handled in Phoenix supermarkets. This area's mushrooming population makes it a receptive market for your product.

Tell YOUR sales-story the result-getting way, over KPHO and KPHO-TV — dominant first choices of advertisers who seek a "family" market!

**YOUR MEREDITH STATIONS** **SOLD** reached most effectively through . . .

**KPHO-TV and KPHO**

Channel 5 • CBS Basic First in Arizona since '49

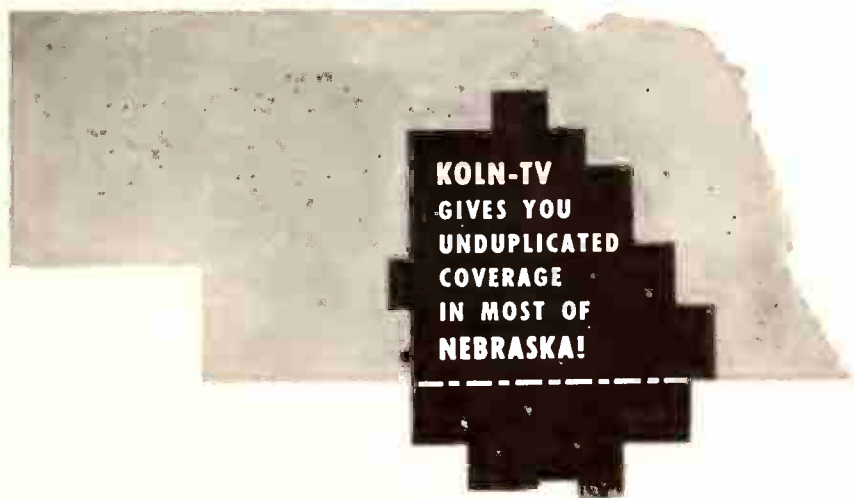
Dial 910 • ABC Basic Hi Fidelity Voice of Arizona

AFFILIATED WITH BETTER HOMES and GARDENS • REPRESENTED BY KATZ





# Is This "COVERAGE"?



*You're half naked in Nebraska coverage if you don't reach Lincoln-Land — 42 double-cream counties of Central Nebraska and Northern Kansas — 642,250 people with a buying income of \$900,000,000. KOLN-TV reaches over 125,000 families unduplicated by any other station!*

*The KOLN-TV tower is 75 miles from Omaha! This Lincoln-Land location is farther removed from the Omaha market than is Cincinnati from Dayton, Buffalo from Rochester or Lancaster from Philadelphia.*



### *The Feltzer Stations*

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

Associated with  
 WMBD — PEORIA, ILLINOIS

## **KOLN-TV** COVERS LINCOLN-LAND—NEBRASKA'S OTHER BIG MARKET

CHANNEL 10 • 316,000 WATTS • LINCOLN, NEBRASKA



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

It's the same difference...





The difference that sets WCBS-TV apart from all other stations in New York is its policy to devote the same effort, ingenuity and production skill to each of its programs, whether in the field of entertainment or in the area of education and information.

It is this "difference" that last year won for WCBS-TV the largest average audiences in New York, day and night.

It is this same "difference" that in 1954 earned for WCBS-TV high praise from the critics and the community for the largest schedule of public interest programs of any station in New York—plus a George Foster Peabody medal.

Finally, it's this same "difference" that last year persuaded advertisers to invest more of their dollars with WCBS-TV than with any other New York television station.

This distinction can make a big difference in sales to any advertiser who wants to get the most out of television in 1955.

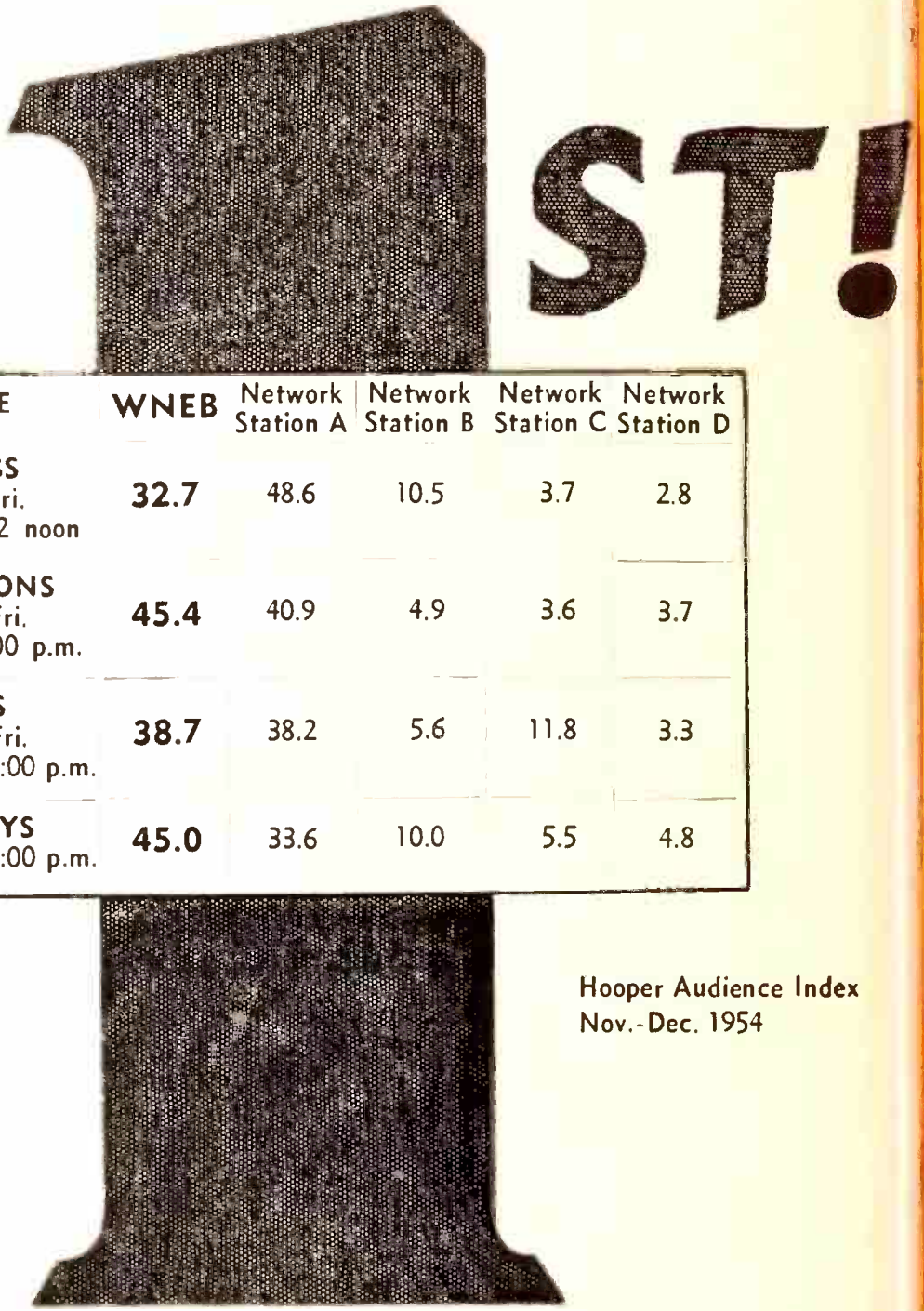
**WCBS-TV New York, Channel 2**

CBS OWNED. Represented by  
CBS Television Spot Sales.

# INDEPENDENT WNEB

**THE ONLY WORCESTER STATION TO INCREASE AUDIENCE IN ALL THREE TIME PERIODS—Mornings, Afternoons, Evenings**

Now more than ever, WNEB is your best buy in Worcester— with these higher ratings — with a huge out-of-home audience — with new volume discounts!



*1st afternoons  
1st evenings  
1st Saturdays*

TIME	WNEB	Network Station A	Network Station B	Network Station C	Network Station D
<b>MORNINGS</b> Mon. thru Fri. 8:00 a.m.-12 noon	<b>32.7</b>	48.6	10.5	3.7	2.8
<b>AFTERNOONS</b> Mon. thru Fri. 12 noon-6:00 p.m.	<b>45.4</b>	40.9	4.9	3.6	3.7
<b>EVENINGS</b> Mon. thru Fri. 6:00 p.m.-8:00 p.m.	<b>38.7</b>	38.2	5.6	11.8	3.3
<b>SATURDAYS</b> 8:00 a.m.-8:00 p.m.	<b>45.0</b>	33.6	10.0	5.5	4.8

Hooper Audience Index  
Nov.-Dec. 1954

MORNINGS—WNEB has more audience—almost double the audience—of 3 competing network stations combined!



# WNEB

WORCESTER  
MASSACHUSETTS

Represented by: **THE BOLLING COMPANY, INC.**



Table with columns for days of the week (SUNDAY to SATURDAY) and radio networks (CBS, MBS, NBC, ABC). Each cell contains program titles and times.

you're right on cue!

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

more MUSIC more NEWS more OFTEN

Wcve

Albion's only independent voice home town

Albion's only independent voice home town

Set your sails for NET SALES with THE SOUTH'S SUPER SALESMAN

WEAS The Family Stations

with its COMPLETE! 50,000 WATTS of Pulling Power

Home on the Farm Monday thru Saturday 6:00-8:30 A.M. 9:12-1:00 P.M.



WEAS The Family Stations with its COMPLETE! 50,000 WATTS of Pulling Power

Notes and explanations to help you use this chart. Includes details on program listings, time zones, and network abbreviations.

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SPONSOR

Daytime 21 February 1955 RADIO COMPARAGRAPH OF NETWORK PROGRAMS

Daytime 21 February 1955

SOUTHWEST VIRGINIA'S Pioneer RADIO STATION

We Do It ALL The Time!

Concentrated LISTENER PROMOTION is another powerful reason why WDBJ delivers Sales Results in Western Virginia. For example, here is a promotion summary of the last quarter of 1954:

- Promotion announcements (Min. or Stabk.) 1,459
Station-break trailers 3,125
Newspaper ad lineage 11,206
Newspaper publicity lineage 26,426
Downtown window displays 9
Plus truck posters and "You're In The News" mailings.

WDBJ Established 1924 - CBS Since 1929
AM - 5000 WATTS - 960 KC
FM - 41,000 WATTS - 94.9 MC
RANOKE, VA
Owned and Operated by the TIMES WORLD CORPORATION
FREE & PETERS, INC., National Representatives

WANT TO SELL CANADA? One radio station covers 40% of Canada's retail sales

CFRB TORONTO 50,000 WATTS, 1010 K.C. COMING YOUR WAY Write today for the complete schedule

BROADCAST MUSIC, INC. NEW YORK - CHICAGO - HOLLYWOOD TORONTO - MONTREAL

Grid of radio programs by station (ABC, CBS, MBS, NBC) and time slot (10:00-10:15, 10:30, 10:45, 11:00, 11:15, 11:30, 11:45, 12:00, 12:15, 12:30, 12:45, 1:00, 1:15, 1:30, 1:45, 2:00, 2:15, 2:30, 2:45, 3:00, 3:15, 3:30, 3:45, 4:00, 4:15, 4:30, 4:45, 5:00, 5:15, 5:30, 5:45, 6:00).

## Want Ad

Once upon a time there was a Brooks-Brothers type promotion manager working for a radio-television station in West Virginia. Late one Monday night in bed he let his copy of *Sponsor* fall as he ran his fingers through his brush cut. He had a Big Thought. "Eureka," he whispered. "Every ad in the book got more claims in it than a uranium range in Utah. We're going to play it soft."

"No claims?" asked his wife, a light sleeper.

"No claims!"

"What'll you say? How'll you get it past Top Management? What'll the men at Branham say?"

"Won't show it to 'em until it's published."

And that's how it happens that

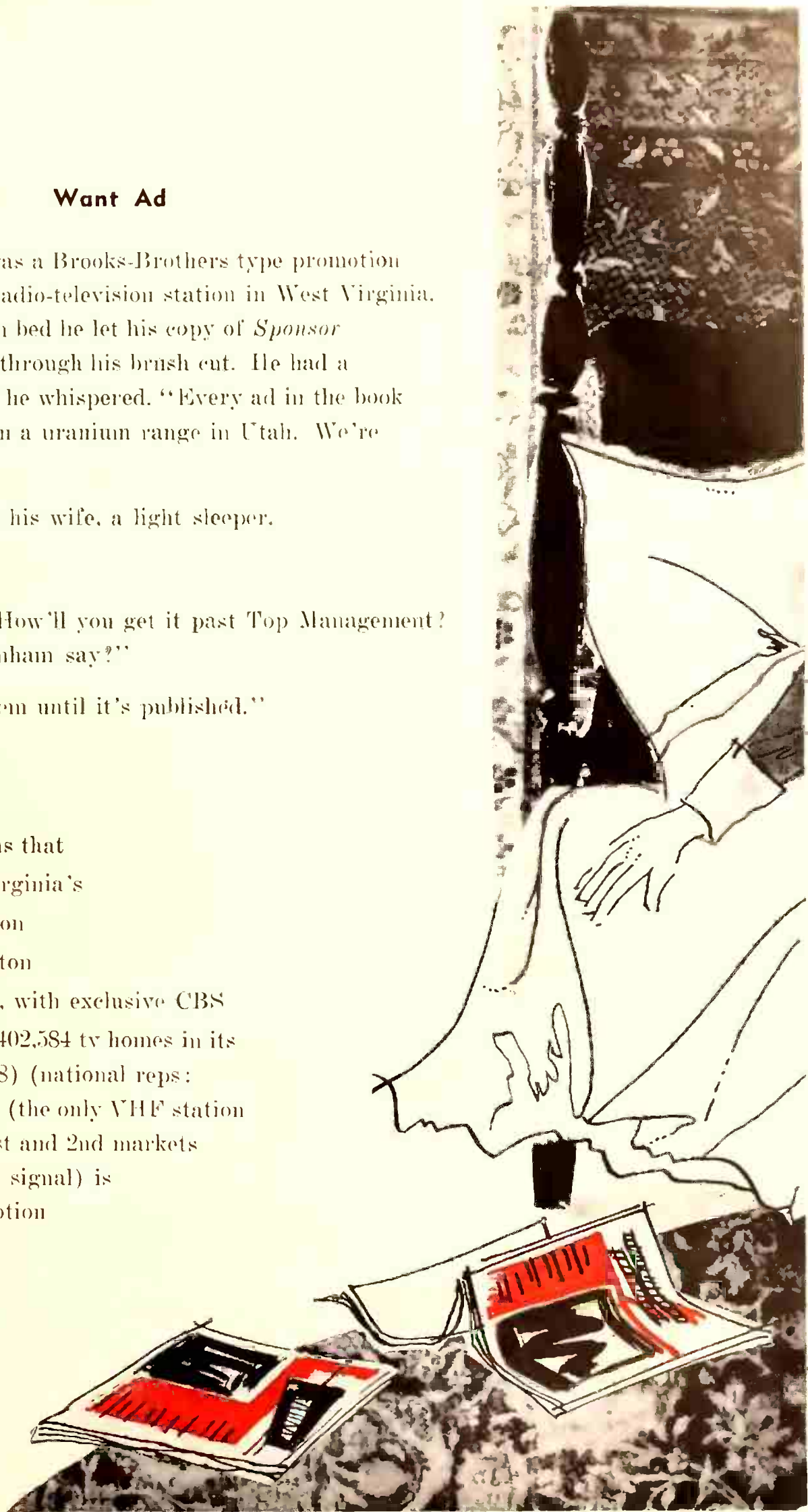
West Virginia's

Charleston

Huntington

Stations, with exclusive CBS

tv programming for the 402,584 tv homes in its coverage area (Channel 8) (national reps: The Branham Company) (the only VHF station which covers W. Va.'s 1st and 2nd markets with a Grade A primary signal) is looking for a new promotion man. Know anybody?



**COKE'S NEW LOOK**  
(Continued from page 78)

icy is not to wear out his welcome, so these are infrequent, limited to important occasions.

For a similar reason, Fisher's own tv product pitches are kept to a minimum, perhaps once a month. A star's impact is big, the company feels, if his commercials come infrequently. Used too often there is a danger that his standing may be lowered in the eyes of the audience.

Fisher's commercials, when he does deliver them, are casual, soft and very

low pressure—always there seems to be the understanding that he is a star personality, not a product salesman.

On 12 January the new singing commercial was heard for the first time. It will become a more or less regular feature. Viewers can expect to hear many variations during the year, the verses changing to fit scene and mood settings of the individual shows, but with this chorus remaining as leit-motif for all:

*Fifty million times a day  
At home, at work or on the way  
There's nothing like a Coca-Cola  
Nothing like a Coke*

This month the show will probably start use of animated commercials now being prepared.

**Kit Carson on co-op spot tv:** Completing the Coca-Cola tv program picture is the film show *The Adventures of Kit Carson*, aimed at the younger audience primarily. Where *Coke Time* is a company project throughout, *Kit Carson* is handled co-operatively. The company provides the show, but shares time-and-talent costs with the bottlers on a sliding scale geared to per capita consumption. The half-hour film is carried once weekly by 72 stations, usually in the early evening. Average Videodex rating in 67 markets is 13.6; estimated viewers: 7,500,000.

As with the musical show, the company watches carefully to see that the Western retains a wholesome character that makes it suitable company for Coke, particularly because so many young people are watching. No drinking is allowed on the show, nor saloon interiors. Dead bodies are taboo, unless absolutely unavoidable and then may be seen only briefly.

D'Arcy has right of script approval, exercised by v.p. Reeves Espy in Hollywood. The show is produced by Revue Prod. for Coca-Cola on the Universal lot, packaged through MCA at an approximate cost of \$21,000 each.

In this program, too, the company tries for commercial integration, through star Bill Williams and his wife Barbara Hale, who plays his girl friend. The middle commercial is not integrated, but the end spot features Williams and his wife in an education-approach—instruction by Williams in some Western skill such as riding and roping or in Western lore. The actual product talk itself is very brief and casual.

Bob Kesner feels this approach does not offend or drive the youngsters away, nor can it be objected to by parents since it teaches but does not exhort. The show is in its fourth year.

Prior Coca-Cola tv experience was in holiday one-shots, in Thanksgiving Day in 1951, with Edgar Bergen and Charlie McCarthy, and on Christmas Day of 1950, with the first tv appearance of Walt Disney.

Both Eddie Fisher and Kit Carson reflect Coke's apparent focus on young people. Fisher appeals to the teenager primarily, Kit Carson gets them even younger. But to the youthful base is added a considerable adult audience.



*you've helped us*  
**DOMINATE**  
*our*

**Billion Dollar Market!**

AREA SURVEY BY PULSE, INC.

**ALL of the TOP 15  
ONCE-A-WEEK SHOWS**

RANK	SHOW	STATION	RATING
1	Lucy	WREX-TV	53.8
2	Gleason	WREX-TV	52.5
3	Toast	WREX-TV	52.3
4	Got Secret	WREX-TV	50.8
5	My Line	WREX-TV	46.0
6	Boxing	WREX-TV	45.7
7	Strike Rich	WREX-TV	45.5
8	2 For Money	WREX-TV	44.5
9	Dec. Bride	WREX-TV	44.3
10	G. E. Theatre	WREX-TV	43.8
11	Disneyland	WREX-TV	43.1
12	T-Men	WREX-TV	43.0
13	Pvt. Secretary	WREX-TV	41.5
14	Millie	WREX-TV	40.0
15	Racket Squad	WREX-TV	40.0

**9 of 10 TOP  
MULTI-WEEKLY SHOWS**

RANK	SHOW	STATION	RATING
1	Como	WREX-TV	30.8
2	Weather-News (10:00 P.M.)	WREX-TV	27.1
3	Action (5:30)	WREX-TV	26.9
4	CBS News	WREX-TV	26.8
5	Weather-News (6:00 P.M.)	WREX-TV	26.2
6	Sports (6:15)	WREX-TV	25.8
7	Sports (10:15)	WREX-TV	23.0
8	Tales (5:00)	WREX-TV	22.9
9	Storm	WREX-TV	15.4
10	Howdy Doody	(Station B)	15.2



**CBS • ABC**

**WREX-TV channel**



**ROCKFORD • ILLINOIS**

**represented by H-R TELEVISION, INC.**



# Face The Facts!

# Let's



The face in "Let's Face the Facts" this month is that of Gordon E. Jacobson, Omaha District Sales Manager for General Mills—a KFAB advertiser for over eighteen years.

Year after year satisfied customers are any advertising medium's greatest success story—and KFAB has lots of 'em. We invite you to "Face the Facts." KFAB boasts many long-term, successful advertisers for only one reason—**BECAUSE IT DOES THE JOB!** Get all the facts from KFAB's General Manager Harry Burke—likewise Free & Peters, Big Mike's reps.

*Special promotions this year will commemorate the Diamond Jubilee for General Mills' Gold Medal Flour.*

RETAIL SALES IN KFAB AREA WERE OVER TWO AND A HALF BILLION DOLLARS LAST YEAR



THE MIDWEST-EMPIRE STATION  
**KFAB**  
 50,000 WATTS OMAHA CBS RADIO

Big Mike is the physical trademark of KFAB — Nebraska's most listened-to-station

as audience studies have revealed, thus affording a fairly broad age range.

**Taped version of Fisher on radio:**

The Eddie Fisher show provides a happy radio combination of high audience and bottler popularity at negligible cost. It is heard on about 460 stations. Approximately half of these represent coverage via MBS, which feeds the taped show out of New York; the remaining stations are purchased on a spot basis by the bottlers who are serviced with transcriptions for the purpose. In either case, network or spot, bottler and company split the time cost. Coca-Cola purchases the network station time from MBS and is reimbursed proportionately by the bottler. Bottlers who desire to do so, purchase time on local stations not affiliated with MBS.

Although recorded from the tv vehicle, the radio version is not exactly the same. Only the musical numbers are actually recorded as telecast. Dialogue bits are freshly written and recorded separately at another studio. Reasons: (1) tv dialogue is geared to the picture, is frequently too sparse as a result; (2) the additional recording

makes possible a show that sounds like a radio program rather than a warmed-over after-thought; (3) cost is a trifle, since Fisher is signed up for broadcasting services in general (total additional spending is about \$1,000 weekly).

The same writer, Gordon Auchincloss, does the script for both media; he also edits the radio tape.

No other shows are made available for co-op sponsorship. In the past, the company has found, the tendency is for one to be favored in any case, making the cost of the less popular programs disproportionately high. In the Fisher vehicle, moreover, Coca-Cola feels it has the ideal program to represent the product nationally.

Fisher offers prestige and glamor, the company points out. It leaves the hard selling to the bottlers, whose own shows run the gamut, although within a policy framework laid down by the company. Certain programs, like professional wrestling and boxing, the company considers inappropriate advertisements for Coke, and rules out.

**Tr and radio announcements:** The bottlers go in heavy for announcement campaigns, and are serviced reg-

ularly by Coca-Cola with an extensive collection of e.t.s., films and announcement copy. The current company catalogue lists about 100 tv announcements on film, mostly 20 seconds in length. These are a combination of originals designed primarily for spot purposes and edited-down versions of the non-integrated commercials carried on the Kit Carson show. It lists, in addition, about 20 radio platters. Each bottler is also provided with a book containing announcement copy.

**Relations with the bottlers:** The company's spot efforts depend entirely on bottler support for effectiveness and the bottlers are a pretty independent bunch. There are 1,056 of them, only a few owned by the company. Coca-Cola itself does nothing but manufacture and sell the syrup. The country is divided into six great marketing regions under the franchises of six "parent bottlers." These are the wholesalers, supplying the syrup to the rest of the bottlers. The parent bottlers also assist bottlers in their areas with sales promotion and advertising.

Bottlers must be informed at all

*Here's Toledo*

key to the sea...

...and its industrial wealth are the hub of WSPD's billion dollar market. Toledo is the 10th largest port in tonnage in the United States, and will play an even greater part in the nation's economy with the construction of the St. Lawrence seaway.

Along with Toledo, WSPD gives you complete saturation of our 18 county, billion dollar market.

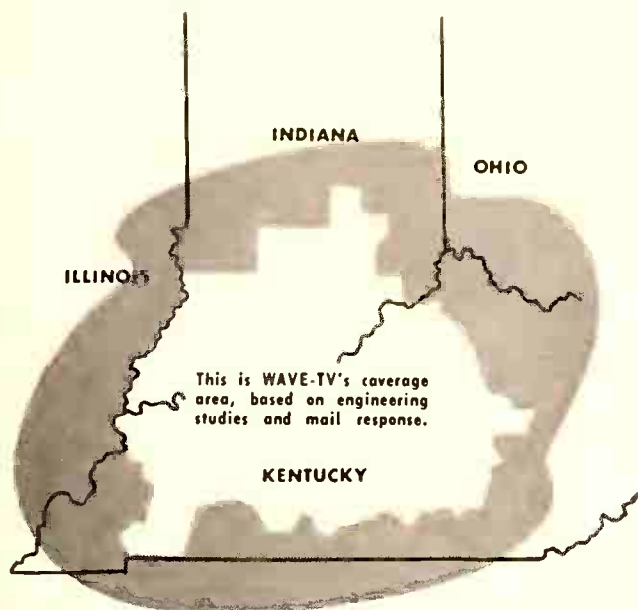
Your sales message will be heard, and your product will be sold with WSPD—for 33 years the voice of Northwestern Ohio.

**WSPD**

RADIO  
TELEVISION  
TOLEDO, OHIO

Represented Nationally  
by KATZ

Storer Broadcasting Company  
TOM HARKER, NAT. SALES DIR., 118 E. 57th STREET, NEW YORK



# POLLING?

If you'd like to do a really significant opinion poll on TV in Kentucky and Southern Indiana—

**ASK YOUR REGIONAL DISTRIBUTORS!**

Pick up your telephone, now, and ask the people who know. Call all your distributors within a hundred miles of Louisville. Ask them this point-blank question:

"What Louisville television station do you and your neighbors prefer?"

This simple little survey will renew your faith in polls. Try it and see.

## WAVE-TV

CHANNEL **3** LOUISVILLE

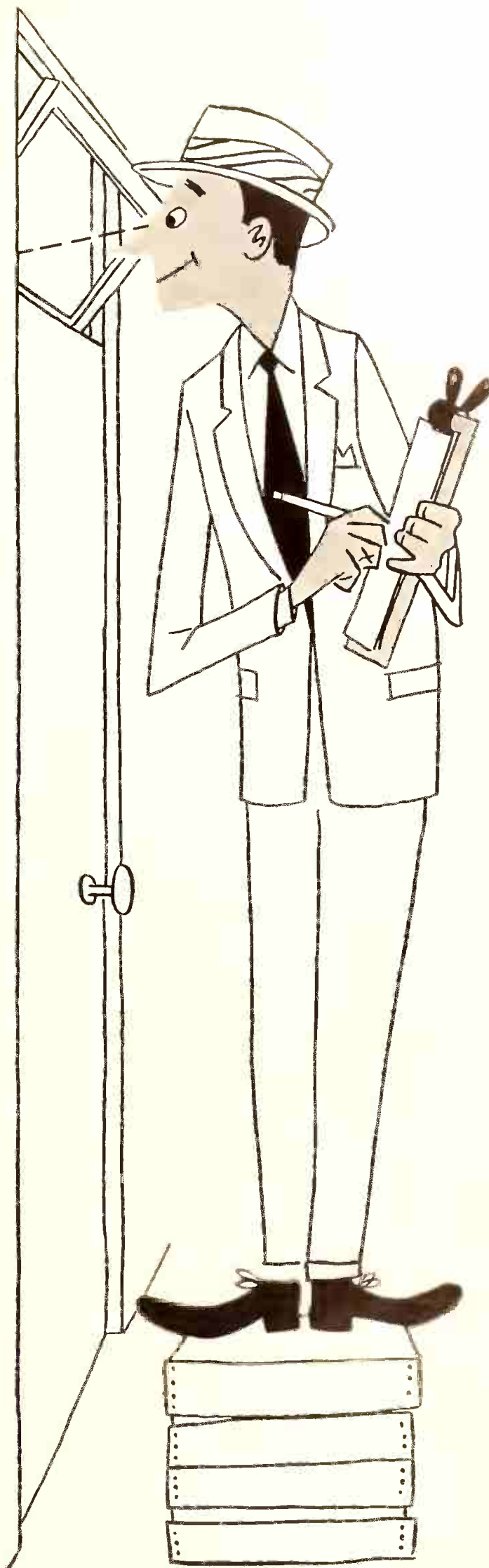
FIRST IN KENTUCKY

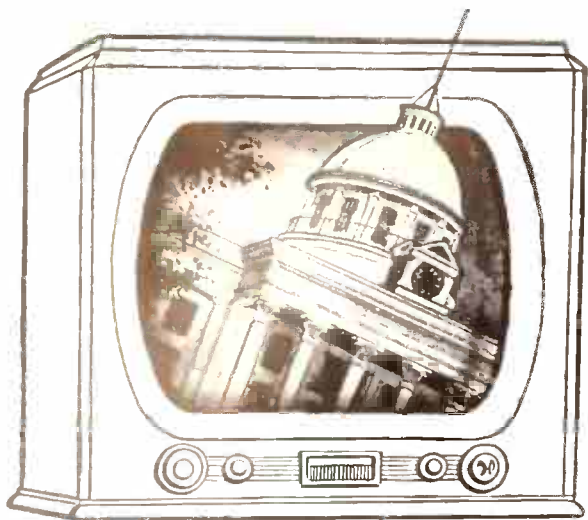
Affiliated with NBC, ABC, DUMONT



**SPOT SALES**

Exclusive National Representatives





## WCOV-TV

Montgomery, Alabama

**BEST BUY IN  
CENTRAL ALABAMA  
NETWORKS**

**CBS PRIMARY  
ABC — DUMONT**

### SPONSORED FILMS

Amos & Andy — Liberace  
City Detective Mark Sabre —  
Bage 714 — Star & Story — Fol-  
low That Man — Counterpoint  
Kit Carson — Ramar of Jungle  
I Am The Law

### EXPERIENCE

We've been operating for 21 months and boast one of the finest physical television plants in the nation. We have experienced personnel in every department to assure top production.

**ASK ANY RAYMER  
OFFICE FOR DETAILS**



times of the company's promotional plans, and D'Arcy field reps are constantly in the field visiting bottlers for this purpose. There are also conventions at which the ad programs are explained.

Still, there is no guarantee that the bottlers will make extensive use of carefully wrought company tv or radio campaigns. Experienced advertisers in their own right, some may feel they know the problems of their markets better than the company. Individual bottler budgets can get quite large. In New York, for example, it is estimated at about \$1,500,000.

It is this independence of bottler thinking and practice which explains the tremendous range in Coca-Cola advertising across the country. You may, for example, be recalling a Coke singing commercial and wondering how it can be claimed that the new one is the first produced by the company. The answer is that local bottlers have been creating their own singing commercials for some time.

There is no guarantee either that the new jingle will ever realize the potential that may be inherent in it. Although the bottlers have heard it, and many have indicated they consider it outstanding, it has yet to be used outside of Chicago, where it is, incidentally, being pushed on a heavy radio schedule of over 130 per week. It may actually be several months before any significant use is made of the spot, possibly not until it has been given several tv exposures. ★★★

### TV PACKAGE DESIGN

(Continued from page 43)

heightened emotional impact of color television on viewers."

• Are your package colors weak, subtle, lifeless? Then don't expect them to be any more effective on color tv, say the experts. Note how the bold color treatment of each of the packages shown on page 42 stands out (even in black-and-white reproduction). The red-and-white combination of the Marlboro package is a strong contender for your attention under any conditions, as market tests have demonstrated. Arens' strong red toothbrush on a deep yellow background for Junior is likewise effective, designed to register instantly and strongly on the tv viewer as well as the super market shopper.

• Is your package face too busy with

small, indistinct type? Designer Frank Gianninoto points to the old Marlboro package as an example. Note the thinness of the type, making it difficult to read. The overlay of "Philip Morris" confuses rather than impresses. On the color tv screen this package could not stand out, for its copy is about all there is to the design idea and it is too weak to make an impression. Note, on the other hand, the simplicity of the copy treatment on the new Marlboro package. Just the brand name appears, in large, black, strong letters. Walter Margulies, of the industrial design firm Lippincott & Margulies, sums it up this way: "Packages cluttered with type, images, subtle colors, etc., have less attention-getting appeal than neater, trimmer designs. They do not come off in busy, texture-like mass displays, nor in color tv."

• Does your package have a simple, clear, distinctive design? If so, it will be easily remembered. Gianninoto's new Marlboro package is a perfect illustration. The whole design is based on the inverted "v" effect. It is simple, striking, conceived for its ability to make a lasting impression quickly—the essence of the tv problem. Designer Jim Nash, along with many of

**Now it costs less  
to sell**

**MINNEAPOLIS  
ST. PAUL**

**Maximum power at minimum  
cost — choice availabilities.**

ASK	316,000
H - R	watts on
	Channel 9



Offices, Studios, Transmitter  
**FOSHAY TOWER**  
Minneapolis

Represented Nationally by H-R TELEVISION, INC.

# The Best SEAT In The House



The best seat in the house is reserved for those who watch full length movies on television. In the Northern California market, the best of these films are shown on KRON-TV.

That's right — KRON-TV has long been the leader with the BEST of the FIRST RUN movies available. And there's plenty more in store because smart film buying requires know-how that improves with use.

There you have just one more reason why KRON-TV is the leader among television stations in the Northern California market . . . and one more reason why your sales message on KRON-TV will reach the people you want to talk to.

Ask Free & Peters about  
double feature movies on the new  
GOLDEN GATE PLAYHOUSE,  
1:00 to 3:00 PM, Monday through Friday

*San Francisco*  
**KRON TV**

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

No. 2 in the series, "What Every Time Buyer Should Know About KRON-TV"

Represented Nationally by Free & Peters, Inc.

his fellows, considers the design idea actually more important than the colors used. He cites tests conducted by Socony which revealed that consumers recognized its flying red horse symbol even when it was shown in blue.

• Does your product lend itself to an unusually shaped package? Jim Nash says "For the first time since I have been designing packages, I now recognize the importance of a distinctive shape of a package. An unusual shape can be a decided advantage in identifying the package with its product and brand name on the color television screen, even though the reception is poor." Edward J. Bennett, of NBC TV Graphic Arts, told a packaging institute forum last fall. "... Fidelity to detail gives color television the illusion of a third dimension. . . . The old system of always holding the package face-on to the camera, so that the front label appears, can now be modified. The package can be reproduced from all angles with the result that the side walls gain in importance. . . . This can also work to the advantage of the package designer." So far, this approach has only been theoretical, but don't be surprised to see a lot of novel shapes on your super market

shelves during the next few years.

• Does your design lend itself readily to tv exploitation? Egmont Arens is the only designer SPONSOR talked with who stated that he has had specific tv possibilities in mind for recent designs. Examples of his approach are illustrated on page 42. Almost every part of the Colonial Sugar package, for example, has tv implications, says Arens. The picture of the cake does more than provide for appetite appeal at point-of-sale. Arens sees a tv announcer pointing to it while the camera comes in for an attractive closeup, with a dissolve to an actual cake following. The little sugar cane figure near the cake serves a double purpose: (1) it becomes a trademark; (2) it can be animated for television, thus serving to tie tv advertising and actual store package together for the consumer. The ray effect provides for quick identification of pattern, can come across quickly on tv. Arens reports that Colonial Sugar, which distributes in the Midwest, does little advertising. Still, possible future use of color tv guided much of his design thinking.

Arens' Major Treat ice cream design—the firm is Canadian—is another

case of basing a package on an animation-figure. The strongest element of the design is the toy soldier, which can easily become the central character of a cartoon commercial, can even be simulated in a live pitch. Back of the package is given over to a taste-appeal dish.

His Ipana design shows tv's direct influence in the picture-story treatment giving directions on the back of the package. "We have been conditioned by tv," says Arens, "to respond to the animated, the gay and clever in advertising. Color tv will exert an even stronger influence in this direction."

The needs of color tv appear to coincide pretty much with current design trends. As the super market has become more important so has the competitive character of package design. To survive, designs have to attract shoppers and lead them on to purchase at the point-of-sale. Says Raymond Loewy: "Designing for self-service has had a much greater effect on packaging techniques than any influence in the past 10 years." And these techniques, it appears, are the same that are effective on color tv. Designer Walter Margulies puts it this way: "The key words in package design today for color tv as well as for self-selection survival are *simplicity* and *dominance*." His Bromo Seltzer package shown on page 42 bears out this thinking.

Some designers are so convinced that a good design for the super market is a good design for color tv, that they feel it is unnecessary to pay much attention to the medium when wrestling with the design problem. A number of major companies are in fact betting on this assumption. For example, Robert Villemenot, of Donald Deskey Associates, who designs many of the Procter & Gamble packages, reports that color tv is a negligible factor in discussions with the company—this despite the fact that the company is one of the most active in tv testing. "Color tv," he says, "is essentially an extension window of the super market. The same factors will make a package attractive on color tv that make it attractive in the store." His Drene Shampoo and Gleem Toothpaste designs are offered as evidence. The Drene design is described by Ed Bennett of NBC as "an outstanding example of design for color tv" on the basis of tests which he saw some months ago. The design has also been cited

**THE BUFFALO EVENING NEWS STATION**

**CBS BASIC**

**WBEN-TV**

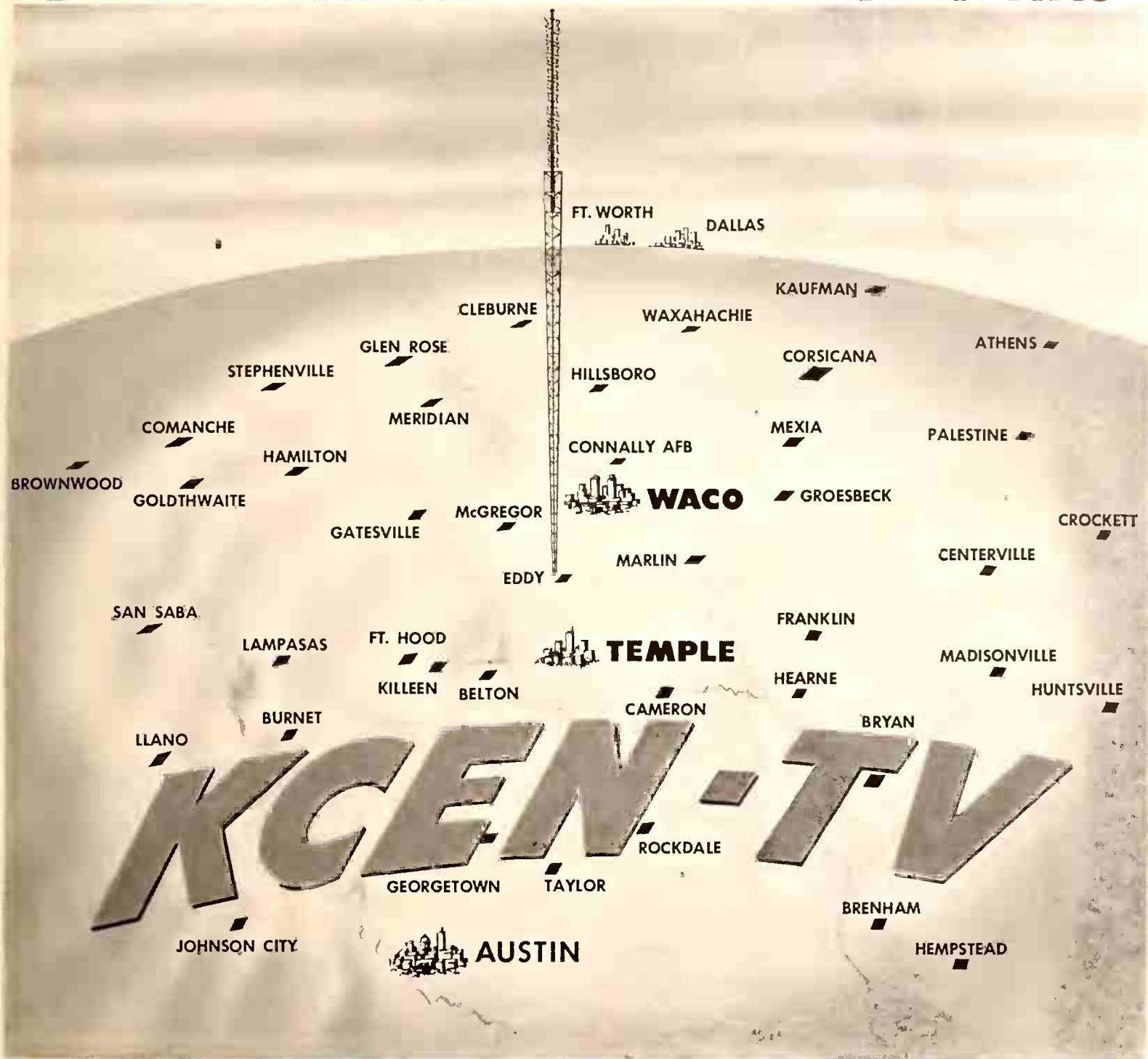
**CHANNEL 4**

**WBEN-TV LEADS THE WAY**

1st on the air . . . 1st in know how . . . 1st in experience. WBEN-TV, Buffalo's favorite station, is also 1st in Niagara Falls, Olean, Jamestown, Lockport and other Western New York communities. WBEN-TV has high penetration in Toronto and Southern Ontario. Trained and experienced personnel of Buffalo's 1st station are equipped to interpret and handle your advertising needs. . . .

**Get the WBEN-TV Story from HARRINGTON, RIGHTER & PARSONS, INC.**

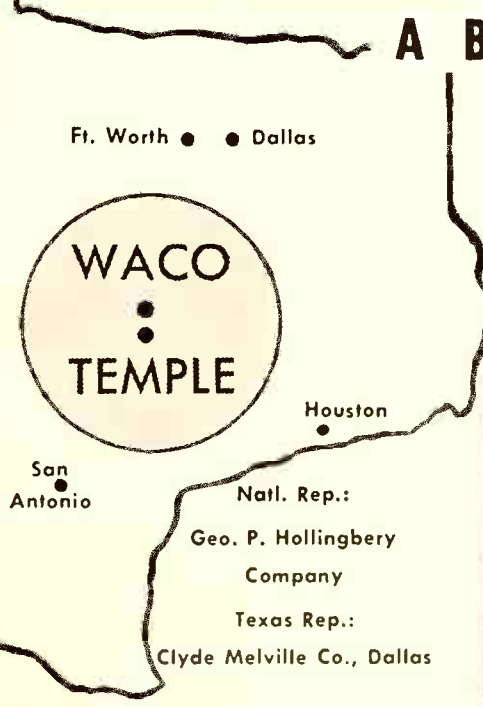
# BEST TV ADVERTISING BUY IN TEXAS



**In Central Texas...it's KCEN-TV**

*Serving The Rich Waco-Temple Market*

100 KW—VHF Channel 6  
833 Ft. Antenna Height  
830 Ft. Above Average Terrain  
1,549 Feet Above Sea Level



**A Billion Dollar Market**  
Over 750,000 TEXANS  
Within Coverage Area  
Effective January 1st  
Hours Extended to 7 AM - 11 PM

**NBC** Inter-Connected

**KCEN-TV**  
General Offices: P. O. Box 188  
Temple, Texas  
Waco Office: Professional Bldg.  
Studios and Transmitter at Eddy, Texas,  
between Temple and Waco.  
TWX: Eddy No. 8486

# COVER NORTH CAROLINA'S

Rich, Growing

## "GOLDEN TRIANGLE"

WINSTON-SALEM

GREENSBORO

HIGH POINT

with

# WSJS

TELEVISION

CHANNEL 12

a 24-county market  
with 339,600 Families

(Sales Management 1954  
Survey of Buying Power)

NOW SHOWING!—ALL NBC COLOR SHOWS



Interconnected  
Television Affiliate

National Representative:  
**The Headley-Reed Company**

as an outstanding shelf item. Note its unique, striking, but simple visual idea.

The Gleem design has not yet been seen on color tv, but Villemenot is convinced it will show up well. The design is simple, clear, registers instantly. The colors are red, green, an overlay of both and a white background. A number of people in the field have pointed to Gleem as an excellent example of good modern design.

Suppose you go to the trouble of incorporating the latest design thinking into your new packaging. How well can the network color specialists reproduce it on the screen today? According to both NBC and CBS, advances have been so rapid in the past half year that there are few problems beyond the abilities of the technicians. Even metallic surfaces have been reproduced accurately, as in car and kitchen appliance commercials. Foil can now be reproduced, too, which gives the designer an advantage he does not have with print, in which the "zip" of the metallic lustre has a tendency to disappear.

Norman Grant, Director of Art and Design for NBC TV, offers the following suggestions to advertisers and agencies on the question of how to achieve a good looking package presentation on color tv.

1. Don't think of just the package itself, but the entire color composition of the commercial. It is not the isolated color that makes for problems, but the *color environment*, that is, the range of colors you are using. Keep away from very high contrasts.

2. Watch contrasts particularly in connection with backgrounds. A dark package requires a dark background, a light package a light background; contrasts should be enough to give a dimensional effect, however.

3. Pay special attention to appearance of human beings with package. The reason: Only point of reference for the viewer is flesh-tones. If they are accurate he assumes the rest of the image is; if they are unpleasant, he doubts commercial's color validity.

4. Don't try for absolute color fidelity—it is a will o' the wisp. The viewer carries away—except for flesh-tones—only a memory of basic colors anyway, not specific shades. Aim instead for *attractive* color. When the viewer goes into the super market, she will not notice minor color differences.

5. If your package design must be very contrasty, don't feel that color

tv cannot handle it, despite the system's present limitations. Lighting can be used to alter the effect of your design. It is probably the single most important tool of the producer, for with light you can change color values, particularly in the important background. There are also electronic means of altering color values.

6. If technical means are not enough, you can still compensate by doctoring the package. It is now common practice, for example, to spray white surfaces with grey paint. Doctoring has long been an everyday feature of black-and-white commercials. Agencies and manufacturers frequently develop special "comprehensives" for this purpose. For example, Benton & Bowles uses a black-and-white box of Tide for monochrome film jobs.

7. Be careful not to move your package around too much. Color values have a tendency to change as the angle of light changes, and with distance from the camera. At least at the present stage of development, a minimum of movement is desirable.

Norman Grant points out that changes come too swiftly in the color field to make publication of color standards advisable at this time. He

## ROCK ISLAND is chosen for All-America City Award

WHBF is proud to have as its audience the active, progressive citizens of Rock Island—fine people in an outstanding American city.

Les Johnson, V.P. and Gen. Mgr.



Quad-Cities' favorite

**WHBF** AM  
FM  
TV

TELCO BUILDING, ROCK ISLAND, ILLINOIS  
Represented by Avery-Kroedel, Inc.



# CITY GRADE SERVICE

*in BOTH*

# FORT WORTH and DALLAS

SET COUNT

**450,000**

**YOURS ONLY ON WBAP-TV!**

## HIGHEST HOOPER!

Hooper's January 1955 composite combined Fort Worth-Dallas Survey, shows share of audience, 6:00-10:30 p. m.:

**WBAP-TV 42%**  
**2nd Sta. 34%**   **3rd Sta. 24%**

Here it is — FULL COVERAGE, with WBAP-TV. The only television station with city grade service in both Fort Worth and Dallas.

WBAP-TV Channel 5 . . . for 6 years, FIRST in coverage, FIRST in programming, and FIRST in picture clarity. 11 of top 15 nighttime shows are on WBAP-TV. Greatest audience 5 nights out of 7!

Be sure you get full coverage and city-grade service . . . in BOTH Fort Worth and Dallas Offered only by WBAP-TV, full power with 100,000 watts.

*Counties	24
Population	1,856,400
Families	572,200
Total Retail Sales	\$2,284,777,000
Buying Income	\$3,075,563,000

\*Sources: Sales Management "Survey of Buying Power" May 10, 1954

# WBAP-TV

CHANNEL 5

THE STAR-TELEGRAM STATION • ABC-NBC • FORT WORTH, TEXAS

AMON CARTER  
Chairman

AMON CARTER, JR.  
President

HAROLD HOUGH  
Director

GEORGE CRANSTON  
Manager

ROY BACUS

FREE & PETERS, Inc. - National Representatives

is sanguine, however, about the medium's ability to progress to near perfection in color reproduction within a very short time.

Similar optimism is voiced by CBS Director of Commercial Product Presentation in Color, Charles Barkley. "There are no insoluble reproduction problems," he declares. "We can control any situation with lighting, staging, color correction (with filters and the like) and rarely need package doctoring."

Both networks report they are prepared to service affiliates on color questions. If a local or regional advertiser wishes to obtain information about the color tv potential of his package design, he should get in touch with his local NBC or CBS station, which can then forward his package to New York for analysis by network color specialists.

Both Grant and Barkley feel that while there is no need to redesign packages for color tv, the medium will influence packaging simply because it will throw a spotlight on design, make advertisers and agencies more conscious of it.

In this view they are joined by most

designers. If a package shows up badly on the color screen, is the nearly unanimous verdict, it means you've got a pretty bad design to begin with.

Says Walter Margulies: "If a package needs redesign for color tv, it needs redesign, period. Transmitting a package via color tv may only emphasize that its identity and sell power are weak or diluted."

Jim Nash: "In essence, color television will not impose any limitations on package design that are not already imposed by good design techniques and principles. The use of the new medium as a merchandising tool will only force some of the more poorly designed packages to undergo drastic change, or face the danger of losing their market status."

Egmont Arens sees manufacturers using the color medium as an experimental tool, before launching their package programs in the market place. "They will submit their packages to test televising and the results will be unmistakable. Vague and weak color treatments confused, cluttered background, and stiff static designs will reveal themselves under the impartial eye of the color tv camera for what they are—handicaps to sales." \* \* \*

## SLENDERELLA

(Continued from page 33)

was to be the test market. A series of announcements were to run on Ralph Story's morning show on KXX for a period of 30 days, two announcements a week at first then three.













A budget of \$1,200 was set aside for the trial.



Los Angeles had been regularly attracting about 17% of Slenderella's total national inquiries. After the radio test, it was found that Los Angeles' share of the national percentage had jumped above 20%.

Slenderella was properly impressed. As it entered new areas, adding radio and noting increases in business, Slenderella started to recognize that radio was going to be a regular part of its ad budget. Today, when Slenderella plans its advertising in a new market, radio is included automatically.

Larry Mack picks the radio personalities who speak for Slenderella on the bases of the loyal local followings they have built and on their abilities as ad lib artists. He feels that a woman listening to a familiar and known personality will tend to have faith in what he says and his endorsement of

Once upon a time

We told a  buyer and a big  distributor that BONDED TV Film Service handles TV film. And what  sir, does "handle" mean, they asked. Well, now, I'd  to tell you. I said and did: When the  finishes printing a film, BONDED takes over. We attach leaders, mount on a  and label each print for you. If it's a program, we splice in commercials. Next we mail it or  by . And we keep a "Print Control Record" of where every print is, until it returns. Then we examine each print carefully, clean and repair if needed and give you a "Condition Report" . . . so you'll know whether those  took good care of it or chewed it all up. And BONDED stores your  until you tell us to  it out again. Interesting part is, we can do all this cheaper than you can do it for yourself, by the dozen or by the thousands. That's our business and we  it.

 us. You'll be  you did!

**BONDED TV FILM SERVICE Inc.**  
 LOS ANGELES • 904 N. La Cienega • BR 2-7825  
 NEW YORK • 630 Ninth Avenue • JU 6-1030

**FASTER, SAFER, LESS COSTLY . . . Because It's More Efficient!**

## CAPTIVE\* To KGVO-TV MISSOULA, MONTANA

\*Because of its unique geographical location, only KGVO-TV . . . and we mean ONLY . . . airs an acceptable signal into this stable area having more than \$133,900,000.00 retail sales. Diversified economy including agriculture, lumbering, manufacturing, University and government workers makes these 9 counties.

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

With the HIGHEST TELEVISION ANTENNA in the Northwest and 60,000 WATTS

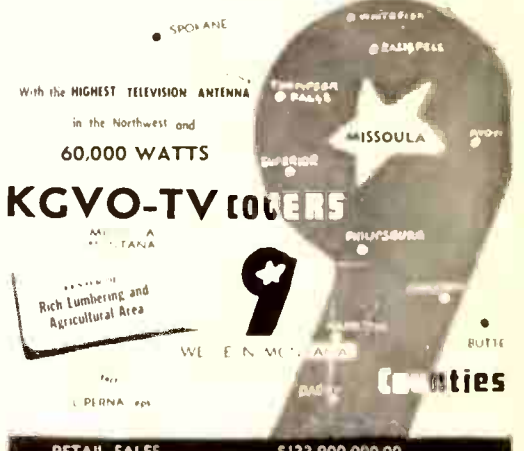
**KGVO-TV COVERS**

MISSOULA, MONTANA

Rich Lumbering and Agricultural Area

WE ENCOVER 9 Counties

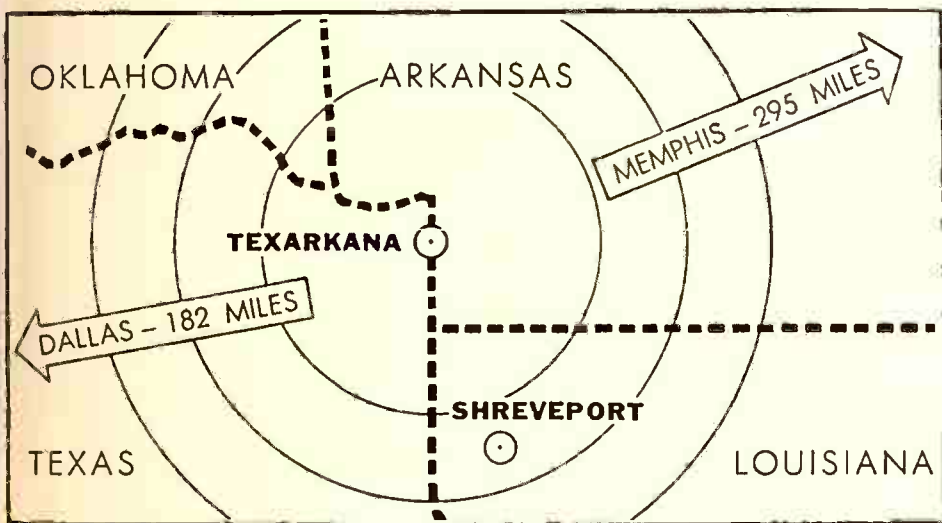
RETAIL SALES \$133,900,000.00



**180 HOURS  
PER  
MONTH**

**NETWORK  
COMMERCIAL  
PROGRAMS**

*beamed to the huge*  
**ARK-LA-TEX AREA**



*from all 4  
networks*

I LOVE LUCY  
DECEMBER BRIDE  
FORD THEATRE  
MEET MILLIE  
U. S. STEEL HOUR  
ELGIN HOUR  
SEE IT NOW  
I MARRIED JOAN  
GODFREY & FRIENDS  
RED SKELTON  
THE MILLIONAIRE  
I'VE GOT A SECRET  
MILTON BERLE  
RAY MILLAND  
CLIMAX  
GROUCHO MARX  
BISHOP SHEEN  
PLAYHOUSE OF STARS  
PERSON TO PERSON  
BOB CUMMINGS  
JACKIE GLEASON  
DOLLAR A SECOND  
HIT PARADE  
SO THIS IS  
HOLLYWOOD  
JACK BENNY  
TOAST OF THE TOWN  
STAGE SEVEN  
LORETTA YOUNG  
HAPPY FELTON

STRIKE IT RICH  
VALIANT LADY  
LOVE OF LIFE  
SEARCH FOR  
TOMORROW  
PORTIA FACES LIFE  
ROAD OF LIFE  
WELCOME TRAVELERS  
THE BIG PAYOFF  
BOB CROSBY SHOW  
A BRIGHTER DAY  
THE SECRET STORM  
ON YOUR ACCOUNT  
DOUGLAS EDWARDS  
BURNS & ALLEN  
SHOWER OF STARS  
LIFE OF RILEY  
BREAK THE BANK  
THE LINEUP  
YOU ARE THERE  
MR. PEEPERS  
TWO FOR THE MONEY  
PROFESSIONAL FATHER  
PEOPLE ARE FUNNY  
IT'S A GREAT LIFE  
PRIVATE SECRETARY  
G. E. THEATRE  
FATHER KNOWS BEST  
TOPPER

**100,000 WATTS  
ON CHANNEL 6**

**the only maximum power station  
between Memphis and Dallas**

**affiliated with  
CBS—interconnected  
ABC—interconnected  
DuMont**

Represented by  
**VENARD, RINTOUL & McCONNELL, Inc.**  
Walter M. Windsor, General Manager

*—a Billion Dollar Market—*

103,760 TV HOMES

(TELEVISION MAGAZINE)  
January, 1955

**KCMC-TV**

TEXARKANA, TEXAS—ARKANSAS

a product or service can influence her thinking about it.

The fact sheet from which the air personalities build the commercials includes the following information:

"Slenderella is the world's largest slenderizing system, operating 63 salons from Coast to Coast and in Paris and London. . . . Slenderella is the only complete slenderizing service available today. . . . The Slenderella Tables were designed at one of the country's leading universities to improve posture, give women a wonderful lift and proportion and tone the flesh and muscles of the body.

"Slenderella sells dress sizes, not treatments. . . . Slenderella achieves its results without steam bath, hand massage, dull exhausting exercise, starvation diet. . . . It is relaxing, satisfying, makes you tingle and glow and leaves you with a sense of well being.

"Slenderella is without effort on anyone's part, is entirely passive. . . . The decor of the Slenderella Shops are modern, relaxing, charming. . . . Slenderella gives you a written guarantee. . . . You will never be hungry with Slenderella when you take the deli-

cious Slenderella Mint, vitamin-packed, developed specially for Slenderella.

"Slenderella gives a free trial treatment and figure analysis. . . . Slenderella treatments are \$2.00 per visit on our weekly budget plan or in series. . . . Slenderella does not demand the impossible in time or money. . . . Slenderella serves (name of city) with (number) salons. See your telephone directory for the one nearest you. . . . Slenderella salons are open from 9 a.m. to 9 p.m. Monday through Saturday."

The new slim lines in clothing decreed by Dior, combined with the eternal feminine desire to be "thin" anyway, have much to do with Slenderella's past and continuing popularity with the fair sex. Actually, Slenderella is not so much a reducing system as it is a system of figure-proportioning, which puts considerable emphasis on posture correction, according to Miss English (who coined the name Slenderella to describe the hoped-for Cinderella effect of the system on women).

Slenderella sells not loss of weight or inches, she says, but dress sizes: "Be the dress size you OUGHT to be"

is the refrain running through most of Slenderella's advertising. Also stressed is the fact that there is no exercise or effort on the customer's part—she needn't even remove her clothes.

Most of the customers, says Miss English, are not tremendously overweight; they are women who just want to get rid of a few pounds or an ugly bulge here and there. The greatest percentage of business comes from women of 35 to 55, though the appeal of the service cuts across all classes and ages.

The Slenderella figure program has three parts, worked out by Slenderella's founder-president Mack:

1. The Slenderella Table, which is the unique feature of the system. Mack engaged Ohio State University to develop a special table which would allow women to attend slenderizing sessions fully clothed and with a minimum of bother and effort. The result was the Slenderella Table. This is a mechanically operated table with a movable platform. The customer lies on the table fully clothed—it is only necessary that she remove her girdle and loosen her brassiere so that her body will be essentially free to move—or rather *be* moved. She is not attached to the table in any way. The various platforms merely move under her in such a way as to improve her posture, exercise her muscles and stimulate her circulation.

2. Mint tablets, which contain vitamins and minerals and deter overeating. Mack commissioned a pharmaceutical firm to develop these for Slenderella.

3. A "Meal-Plan" worked out by dietitian Ann Williams-Heller.

Each 45-minute treatment at Slenderella costs \$2.00, in a series, with a minimum of three visits a week required. There are no "course" prices since, as Miss English points out, it is a completely individualized service and each case is different. Sales per customer may range from \$50 or less to \$200 or more.

All of Slenderella's advertising is placed through the firm's agency, Management Associates of Connecticut, located in Darien. Susan Wells, agency president, works with Larry Mack on the Slenderella account. Executive offices of Slenderella are also in Darien.

Here is a listing of stations and programs which carry Slenderella's current radio announcement schedule:

**IF YOU REALLY WANT TO  
WALK INTO A GOOD SALES  
RECORD IN '55... THIS IS IT!**

**CKLW-TV 325,000  
channel 9 WATTS**

CKLW-TV penetrates a population grand total area of 5,295,700 in which 85% of all families own TV sets.

**CKLW radio 50,000  
800 kc WATTS**

CKLW radio covers a 15,000,000 population area in 3 important states. The lowest cost major station buy in the Detroit area.

**THE MOST  
POWERFUL RADIO  
AND TELEVISION  
COVERAGE IN THE  
MARKET!**

**in the Detroit area**

Guordion Bldg., Detroit

Adam Young Television Corporation National Rep. J. E. Campeau President

VIC DIEHM Says:



# WHLM AT 550 Kc. COVERS LIKE A magee



HARRY L. MAGEE Owner and Operator

Like a foot print on the sands of time WHLM covers a quality market in Pennsylvania just as a Magee Carpet covers a quality market throughout the United States.

This rich industrial and agricultural market which produced a combined annual income

of \$2,090,404,000 in 1954 can only be reached adequately by WHLM RADIO with 500 Watts at 550 Kc. full time.

A new transmitter . . . a new antenna . . . a new and beautiful studio . . . and now a new Move to 550 Kc. which simply means a brand new coverage pattern to reach the greatest number of potential purchasers for your client's products in this increasingly productive Pennsylvania market.

**WHOL** Allentown, Pa. CBS    **WAZL** Hazleton, Pa. NBC-MBS    **WHLM** Bloomsburg, Pa.    **WIDE** Biddeford-Saco, Me. MBS-Yankee    **WVDA** Boston, Mass. ABC  
(All Stations Represented by Paul H. Raymer Company)

# Muncie Leads the Nation!

**A**ccording to a nationwide survey made in 34 cities by the American Research Bureau, the average Muncie family spends 31½ hours per week watching television . . . more hours per week than any other city! Muncie tops all other cities, such as Atlanta, Boston, Chicago, New York, Los Angeles, Youngstown, Washington D. C., Houston, Indianapolis, Omaha, St. Louis, and many others. WLBC-TV leads in Muncie according to the November A. R. B. Report . . . tele-casting from 7 A.M. to 11:30 P.M.

**CBS • NBC**  
**ABC • DUMONT**



MUNCIE, INDIANA

New York: WCBS. Jack Sterling; WOR. *Dorothy and Dick*; WNEW. *Klavan and Finch*; WINS. *Bob and Ray*.

Washington, D. C.: WRC. *Time Keeper* (Bob Reed).

Philadelphia: WCAU. *Here's Harvey*.

Boston: WEEI. *Top of the Morning*; WHDH. *Ray Dorey Show*.

Pittsburgh: KDKA. *Cordic & Company*; WJAS. *Bill Brant*; KQV. *Joe Deane*.

Cleveland: WGAR. *Tom Armstrong*; WERE. *Tom Edwards*; WTAM. *Bill Mayer*; WHK. *Bill Gordon*.

Columbus: WBNS. *Round Robin Review*.

Chicago: WBBM. *Jim Conway Show* (15-minute program).

Detroit: WJR. *Music Hall*; CKLW. *Toby David*; Mary Morgan; WWJ. *Ross Mulholland*, *Bob Maxwell*.

Milwaukee: WTMJ. *Gordon Thomas*.

Los Angeles: KNN. *Ralph Story*; KFI. *Johnny Murray Program*.

San Francisco: KCBS. *Waitin' for Weaver*; KSFO. *Bob Sherwood*; KNBC. *Doug Pledger*; *Marjorie King*.

The two exceptions to *Slenderella's* non-use of women's feature programs are on CKLW, Detroit, where Mary Morgan is used in addition to morning man Toby David; and on KNBC, San Francisco, where along with Doug Pledger, *Slenderella* uses Marjorie King in her mid-morning woman's feature show.

It is noteworthy that *Slenderella* does not use tv, despite the visual and demonstration values inherent in its special *Slenderella* table.

*Slenderella's* newspaper advertising in all 13 of its cities consists largely of 160-line ads appearing on Mondays and Wednesdays.

*Slenderella* makes no attempt to tie in its radio and its newspaper advertising, feels that each can stand by itself. But sometimes the newspapers may be referred to in the radio announcement as an air personality advises listeners to consult daily newspapers or the phone book for address of the nearest salon.

In addition to its radio and newspaper effort, *Slenderella* has just launched an institutional type campaign running in *Harpers Bazaar* and possibly other prestige magazines which may total \$5,000 a month by the end of the year. ★ ★ ★

## DIRECT MAIL

(Continued from page 45)

serves a useful purpose. There may have been some information worth filing in the ad which you meant to keep but didn't. Sometimes you don't want to destroy a copy of the trade paper because there's some article you want to read on the other side of the ad. So if the data is valuable in the first place the reprint will serve a purpose."

SPONSOR'S conclusion, therefore: Reprint ads of a statistical or fact nature suitable for study or filing. Save your money on ads designed for psychological impact or news announcements.

4. *Rate cards*: A number of stations are inclined to mail out new rate cards. This was universally described as a waste of money by timebuyers, account men and sponsor firm executives. Said the head of a major agency's time buying staff:

"It would be much too inconvenient to work from individual rate cards when the information is available in *Standard Rate* or from individual reps. Since you are not likely to study a rate card when it comes in, the station is wasting its money. A summary of some important aspect of the rate change is a far more sensible thing to send."

5. *Booklets telling the station's whole story*: A number of stations have brochures which sum up their chief selling points, including market coverage and program data. The response to these was uniformly good.

A timebuyer from a top-five agency said: "When you see something come by that looks packed with information



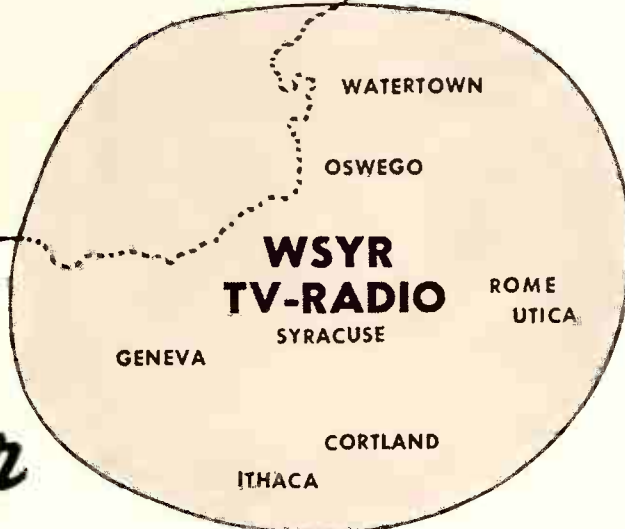
"Those KRIZ Phoenix personalities make me feel so—dangerous!"

SPONSOR

Definitely . . .

## CENTRAL NEW YORK'S

Superior



## BROADCASTING SERVICES!

WSYR-TV is Central New York's *only* maximum-power television station. WSYR Radio is the area's *only* low-frequency station operating day *and* night with five kilowatts of power.

Such clear superiority of facilities takes on important significance when you consider that the programming services of the WSYR Stations are produced by management personnel who have spent an average of 14½ years in the broadcasting business *right here in Central New York.*

It's that combination of topnotch facilities, *plus* topnotch local programming, *plus* the full NBC television and radio network services, that gives the WSYR Stations distinct leadership in one of the nation's important markets.

N B C      A F F I L I A T E S

# WSYR

### TV

100 KW  
CHANNEL 3

### RADIO

5 KW  
570 KC

Represented Nationally by  
HARRINGTON, RIGHTER AND PARSONS, Inc.

Represented Nationally by  
The HENRY I. CRISTAL CO., Inc.

S Y R A C U S E ,   N .   Y .



a  
close  
look  
at  
facts

WTHI-TV Channel 10  
is the ONLY station  
with complete coverage  
of the Greater

### Wabash Valley

- One of the Mid-west's most prosperous industrial and agricultural markets
- \$714,500,000 Retail Sales in year '53-'54
- Blanketed ONLY by WTHI-TV's 316,000 watt signal
- 227,000 Homes (147,000 TV homes)

# 118,000

UNDUPLICATED  
WTHI-CBS  
TV HOMES!

## WTHI-TV CHANNEL 10

TERRE HAUTE, IND.

316,000 Watts

Represented nationally  
by:

The Bolling Co.  
New York & Chicago

you want to save it. There's a question as to whether you ever get around to reading it all but that's the problem any promotion piece faces I suppose. In any case I like to feel that the station has wrapped up a complete story for me rather than sending little dribs and drabs."

In some cases brochures prepared by stations appear first as inserts in trade papers. How do buyers feel about receiving the reprints after they've seen originals in trade papers? Here's an answer representative of both agency and client responses. It comes from a buyer in a medium-sized agency which is just beginning to use television heavily:

"I usually pull out inserts which look worthwhile in the trade papers. But the advantage of getting an extra copy by mail is that you can pass it on to others in the shop. Sometimes, too, you feel that you don't want to pull the brochure out of the trade paper as a courtesy to others who are on the routing list. So I'd say that if a station has an extensive job (and there have been some good ones lately) it should be sent around."

6. *Market data:* Mailings which focus on market information alone met with the same reaction as trade ads built on market stories. Timebuyers have little use for them since they are not instrumental in choice of markets on many campaigns. Account men, other agency executives with general responsibilities and client executives are more interested. But the feeling in general is that much market data sent out duplicates material available from other sources. Best advice, therefore: Restrict mailings of market data to subjects which are newsy or unique. (The situation, of course, varies with the market. A station in a medium-sized city surrounded by a rich area of small communities may find it more important to sum up trading figures for its entire coverage area than the station in one of the top 10 markets.)

7. *Result stories:* Some stations send out mailings on individual result stories or send out groups of result capsules. When you ask admen about result stories, some tend to scoff. The negative reactions range from doubt that all local advertisers are reporting with complete accuracy to the sweeping declaration that "any station can have one good result story." Nevertheless many ad managers in particular went on to say that if the product

is at all competitive with their own or is sold to the same market group, they would stop to read.

SPONSOR concludes that stations will serve their interests best if they provide the recipient of result stories with as thorough a documentation as possible. Spell out the objective of the advertiser, his technique in using the station, the type of audience he sought, the form of commercials used and tangible indications of success. (Similar reasoning, of course, applies to trade paper ads, as was pointed out in the previous articles.)

8. *Miscellaneous:* Many of the mailing pieces sent out fail to come under any of the classifications set forth above. There are news announcements, for example, which may be accompanied by some elaborate form of cardboard attention-catcher. There are simple letters addressed personally to admen and designed to sell some specific facet of station operation. Some stations send out lists of clients. Some have information sheets on shows and talent. It was difficult to elicit responses on these varied forms of mailing pieces because in general memorability of mailing pieces proved fleeting. Few admen, in fact, could point specifically to station mailing pieces they had received in the recent past. But here are some generalizations SPONSOR can offer on the basis of overall reactions from admen.

- Keep it terse—unless you're providing some extensive form of data for filing. A specific message you are seeking to implant must fight so hard for attention in a mailing piece, the standards you set for your media ads must be raised when you do a mailer.
- By all means use the tricks of creativity to get striking art work and interesting visual devices. But be cautious about bulky cardboard gadgets. There was a markedly negative reaction to the over-sized mailing piece. While you found plenty of people admitting they got a kick out of novelties, there was a strong feeling that the big, bulky piece lands quickly in waste paper baskets. SPONSOR makes this

\$99.00 INVESTED in the  
NASHVILLE, TENNESSEE  
**NEGRO MARKET**  
SOLD \$3,500.00 in appliances  
VIA **WSOK**



Like  
an Esplanade evening concert

**WHDH**  
is a  
habit in  
**Boston**

You're not a true Bostonian unless you've enjoyed an Esplanade Concert on the banks of the Charles River under a mellow summer moon.

And Bostonians are unique in more than their love for music. The over \$153,000,000 spent annually on furniture and household products in Boston is a symphony of sales to any advertiser's ears.

As a powerful independent station, WHDH is in a perfect position to program to Boston's unique pastimes and tastes.

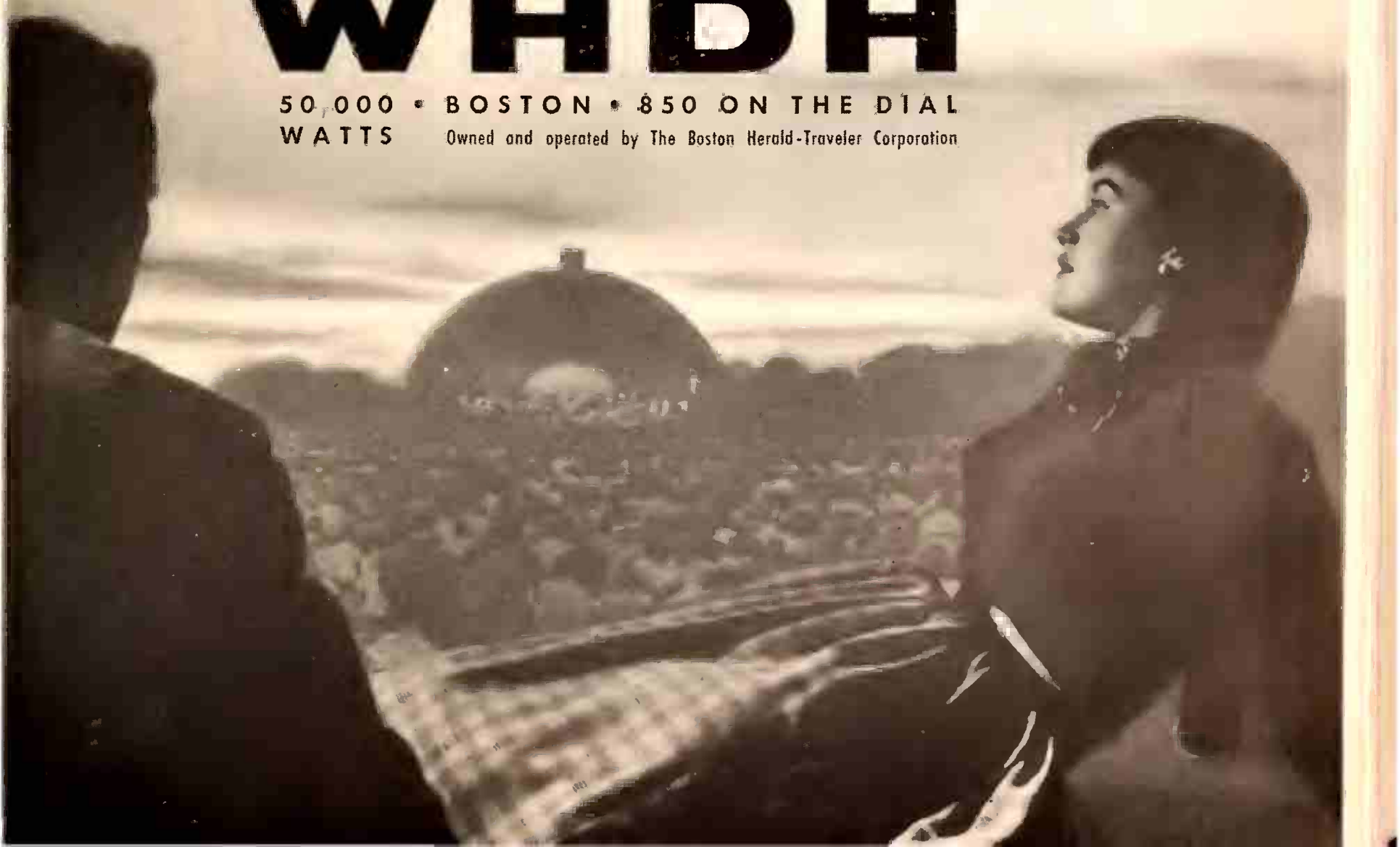
WHDH does . . . and so successfully that it, too, is a *habit* in Boston.

Next time you have a household product to sell, buy time on the one station that's a *habit* in Boston . . . WHDH!

REPRESENTED NATIONALLY BY JOHN BLAIR AND COMPANY

**WHDH**

50,000 • BOSTON • 850 ON THE DIAL  
WATTS      Owned and operated by The Boston Herald-Traveler Corporation



suggestion, therefore: Restrict the use of expensive "spectaculars" to the most important announcements. And when you send information to the adman on a bulky piece he cannot possibly file, accompany it with a simple printed version of the same facts. Then you may accomplish the attention-capture you are after while providing the opportunity for filing of the facts you want kept permanently.

- Consider the values of simple mailings summing up items of current interest in bulletin fashion. Several timebuyers suggested an 8½ x 11

mailer with data pages removable and suitable for filing.

The regular bulletin might incorporate all the material usually sent out in scattered mailings and thus save time for recipients. With the same format used each time, they'd know what to expect, what they want to read.

- Develop a reputation for never sending out puffed up material. While it's hard to draw the line between plain old-fashioned enthusiasm and the attempt to deceive, some stations are considered more reliable than others. Even buyers with their highly devel-

oped familiarity with call letters were hard pressed to name examples of those they considered phonies. But the sentiment was that "there are some you can trust more than others." It makes sense, therefore, particularly in regular promotion efforts, to provide the most thorough possible documentation.

- Make sure you can afford to do the kind of job that's necessary. In direct mail, a number of advertising managers pointed out, the station must compete with high-powered network operations as well as with national organizations of every kind.

Said an oil company advertising director: "A station can tell its story simply in an ad within the body of a magazine and even if it isn't glossy treatment it may seem acceptable alongside many other similarly produced ads. But when they take to the mails I think they have another psychological problem. There is nothing to hold your interest but the piece itself and if it looks crude they may be losing face. I don't mean to say the fanciest is best. A simple piece may hit you hard. But I just wonder whether some of the stations realize how their pieces look alongside slicker jobs we get from their own networks or from magazines and the major stations."

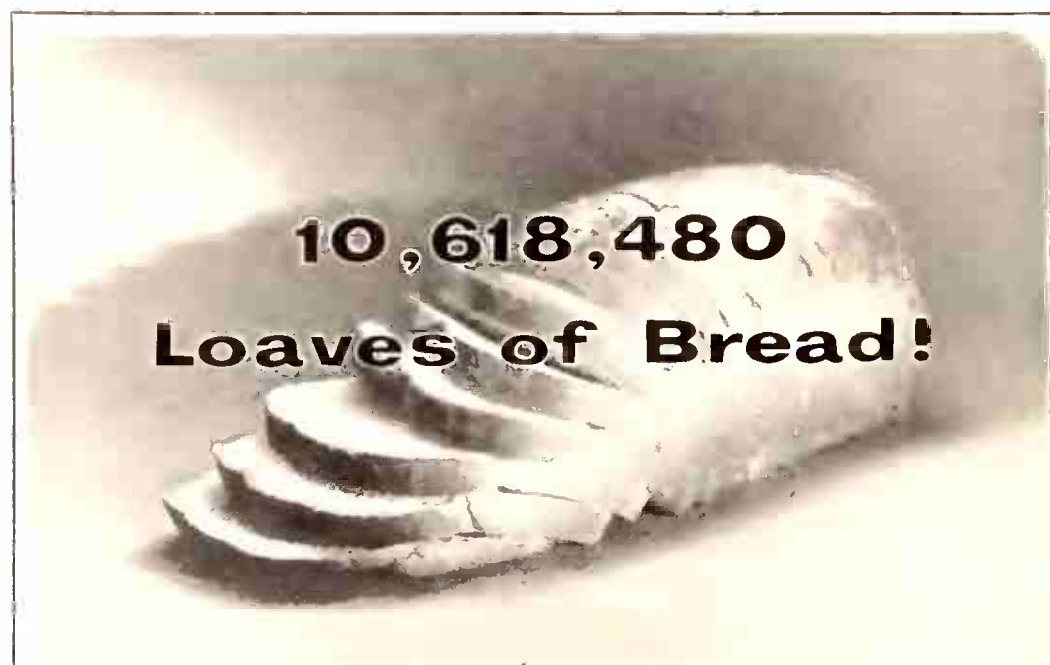
There was no question but that mailings from the networks or from the stations which are part of major groups were considered most attractive. But even the often-lauded CBS or NBC pieces suffer a high casualty rate when it comes to closeness of attention, recipients stated.

In essence SPONSOR's conclusions about mail from stations and networks seem to bear out general findings about direct mail which were contained in SPONSOR's All-Media Evaluation Study (recently published in book form).

Advantages as reported by the Direct Mail Advertising Assn., 1953:

1. Can be directed to specific individuals or markets with mass or specialized mailings, any appeal.
2. Can be made personal to point of being confidential with name, address at top, name in body of letter.
3. Is single advertiser's individual message, does not compete with other advertising.

(Please turn page)



## MR. BAKER— OF BREAD, BUNS, COOKIES AND CRACKERS—

If you sold just one loaf of your bread per week to the homes which listen to WGN each month during the day—that would mean 10,618,480 loaves!\* At 10c a loaf, that's \$1,061,848 in sales in one month!

WGN reaches more homes than any other advertising medium in Chicago, and our *Complete Market Saturation Plan* has proven it can sell your products to these homes.

\*Nielsen Coverage Service

A Clear Channel Station  
Serving the Middle West  
M B S

**WGN**

Chicago  
11  
50,000 Watts  
720  
On Your  
Dial



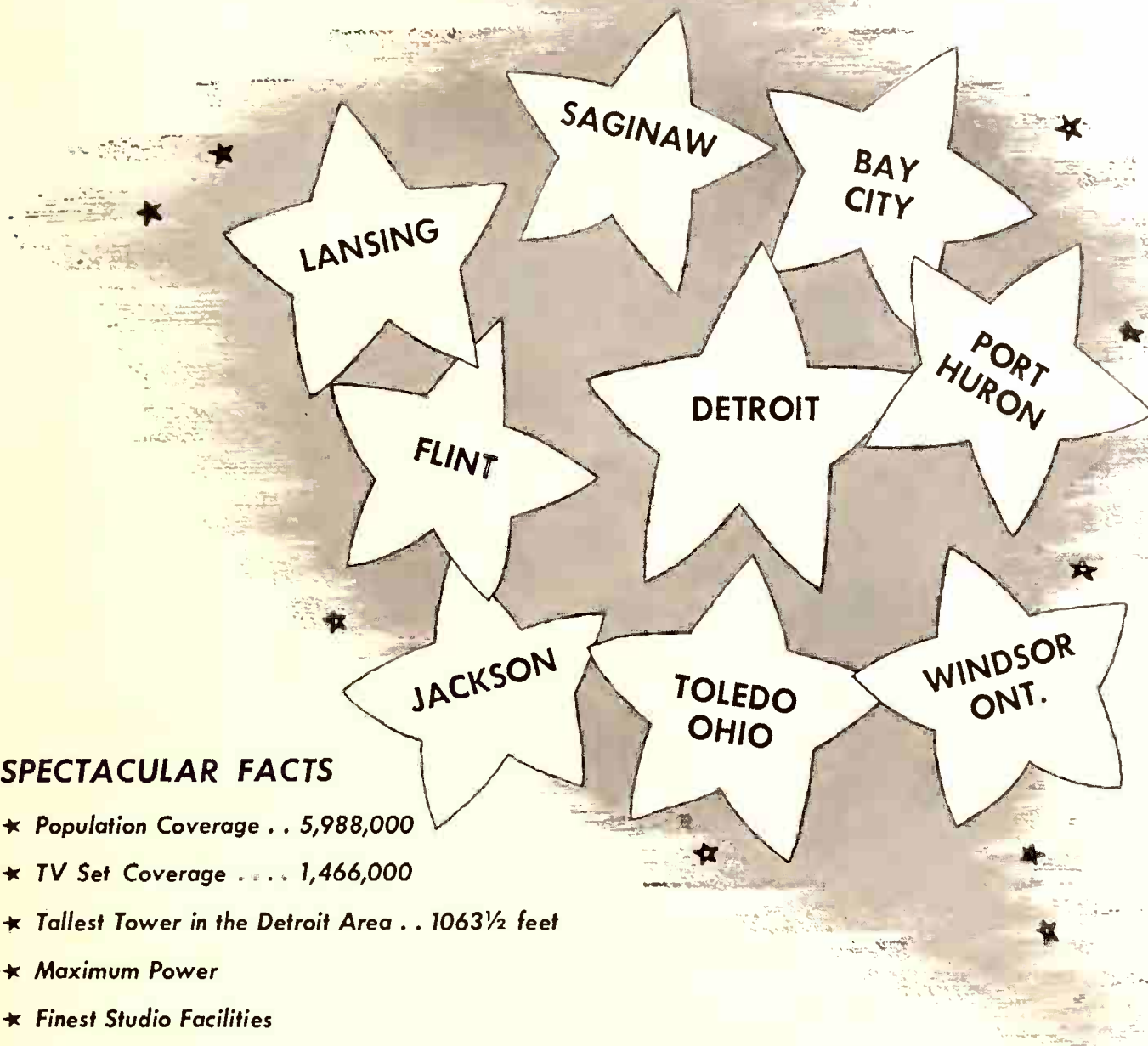
Eastern Sales Office: 220 E. 42nd Street, New York 17, N.Y. for New York City, Philadelphia and Boston  
George P. Hollingbery Co.

Los Angeles—111 W. 5th St. • New York—500 5th Ave. • Atlanta—223 Peachtree St.  
Chicago—307 N. Michigan Ave. • San Francisco—625 Market St.

# Now, isn't this **SPECTACULAR?**\*

*Here is really a galactic cluster\*  
of large cities being served by*

## **WWJ-TV's Tall Tower and Maximum Power**



### **SPECTACULAR FACTS**

- ★ Population Coverage . . . 5,988,000
- ★ TV Set Coverage . . . . 1,466,000
- ★ Tallest Tower in the Detroit Area . . 1063½ feet
- ★ Maximum Power
- ★ Finest Studio Facilities

**LET WWJ-TV BE YOUR STAR SALESMAN IN THIS GREAT AREA**

*\*with the express permission of "Pat" Weaver*

*In Detroit . . . You Sell More on Channel*

FIRST IN MICHIGAN • Owned and Operated by THE DETROIT NEWS  
National Representatives: THE GEORGE P. HOLLINGBERY COMPANY

# 4

# WWJ-TV

NBC Television Network  
DETROIT  
Associate AM-FM Station WWJ

4. Is not limited in space and format, can run from simple note to catalogue of a thousand pages.

5. Permits complete flexibility in materials and processes of production with no limitation except cost.

6. Enables you to introduce novelty and realism into your story so you can excite interest, sell too.

7. Can be produced according to needs of your immediate schedule; you can turn the flow on overnight.

8. Can be controlled for specific jobs of research, reaching small groups, testing ideas, appeals, reactions.

9. Can be mailed to coincide with meetings, conventions, or salesmen's arrival for double impact.

10. Makes it easier for reader to buy because of order blank and post-paid reply envelope.

Disadvantages, as gathered by SPONSOR from interviews with media specialists, were as follows:

1. Most of the letters end up in waste basket unread, say media experts.

2. Cost-per-1,000 persons reached is highest of any medium, according to available statistics.

3. Lists must be constantly cleaned or grow outdated. Research on names must be continuous.

4. Unless you use personally typed letter, few people are fooled they are getting personal message.

5. You must be prepared to test continuously lists, copy appeals, offers, mailing methods, art.

6. Agencies generally shun it or charge extra to plan direct mail campaign for sponsor.

Probably the most costly yet best liked form of mailer used in the trade

★ ★ ★ ★ ★ ★ ★ ★  
"In 1952 television's share of all media advertising was seven per cent. By the end of 1956—I think the television industry's slice of total advertising will be about 20% and will total almost two billion dollars."

ROBERT W. SARNOFF  
NBC  
Executive Vice President

★ ★ ★ ★ ★ ★ ★ ★

is the gimmick. No one has ever sat down to try and determine the cost-per-1,000 of a cow's tail, coon skin cap, jumping bean, back scratcher, salad fork, or ash tray but gimmicks of this type win plenty of approval.

Recipients enjoy them and say they constitute good "reminder" copy. There were these cautions, however. First, if the gimmick is to be kept on a desk top it must be either novel enough or presentable enough to merit permanence. An item needn't be expensive but if it somehow has the aura of elaptrap, it won't last.

Second, as long as you have the recipient's attention, send something factual along too. A mailing piece will undoubtedly get more notice if it's tied with the gimmick. It's probably the most expensive possible way to get your message read, but if you've got the budget for it, it works.

Third, make sure your call letters are affixed to the gimmick if it's at all possible. There's many a clever gadget sent out in the past few years which admen could recall receiving but whose sender had long since been forgotten. Make sure you're selling the station—and not the gimmick. ★ ★ ★

# Obviously OUTSTANDING . . .



## IN PEORIA POLLSTERS AGREE

*Hooper\**, for the past TEN YEARS has reported WMBD's average share of audience greater than the next two stations combined.

## AND NOW

*Pulse*† reports . . . WMBD has more listeners than the next two stations combined.

Pollsters agree . . . WMBD dominates Peoriarea.

Advertisers agree . . . WMBD gets results.

See  
Free & Peters



FIRST In the  
Heart of Illinois

\* C. E. Hooper Reports 1945 thru  
1954

† Pulse Inc. November 1954

PEORIA  
CBS Radio Network  
5000 Watts

# 12 to 216 or ...



Mr. D. Clements Sperry, Otasco Advertising Manager, who has directed the expenditure of some half million dollars in radio advertising over KVOO during the past 22 years.

## THE STORY OF A HALF MILLION DOLLARS AND TWENTY-TWO YEARS

**O**n January 1, 1955 the Oklahoma Tire & Supply Company began its twenty-third consecutive year of newscast sponsorship over KVOO. This is an outstanding record of advertising consistency and is indicative of the year in, year out top value of KVOO service. As Mr. D. Clements Sperry, Advertising Manager for "Otasco" stated at the luncheon commemorating this renewal, "KVOO has always been one of our most important advertising buys, not only because it is our best value on a cost per listener basis, but also because it always delivers results, the

kind you can check on the cash register! That is the most important reason why we are renewing our two daily newscasts for the twenty-third consecutive year, even in the face of a rate increase!"

Radio advertising as exemplified by KVOO, and so substantially confirmed by Oklahoma Tire & Supply Company, continues to be the best buy for anyone who needs to reach the great, buying minded audience of Oklahoma's No. 1 market at lowest per listener cost! Take the word and example of those who know — firms like Oklahoma Tire & Supply Company which has grown from 12 to 216 stores during the twenty-two year period of its KVOO news sponsorship!

No matter *what you* sell, you can tell more people about it at lowest per listener cost over KVOO.

Your nearest Edward Petry & Company office will gladly give you the profitable details.

# RADIO STATION KVOO

NBC AFFILIATE

EDWARD PETRY AND CO., INC. NATIONAL REPRESENTATIVES

50,000 WATTS

OKLAHOMA'S GREATEST STATION

TULSA, OKLA.

## SPONSOR ASKS

(Continued from page 50)

tracts today, it seems, for large sums are being paid to insure exclusivity over a period of years. Whatever is unique, and therefore limited in quantity, has a plus value to the owner if exploited through but one avenue, for those who would have or enjoy that product must obtain it through the one avenue in which it is offered.

It seems obvious, then, that radio station talent also available on tv has diluted its value to each media. Ra-

dio must keep and promote exclusive talent for, after all, both radio and tv are seeking to reach and hold the same ultimate consumer. That medium which finds, develops and holds exclusively the best talent will get and hold the bulk of the ultimate consumer. As proof, witness the recent boxing match carried on radio only when the overwhelming majority of the total available audience was listening to the match on radio! In addition, techniques on radio and tv differ—therefore an additional reason for specialization in an age of specialists.

I firmly believe that any organization which operates both radio and tv properties and integrates the talent is bleeding both properties. Possibly radio talent is entitled to their tv chance in a case of this kind, but then they should take the whole gamble. All tv or all radio. This is an involved answer but it's an involved question. If the listener-viewer has a choice of which he shall do to obtain his favorite talent it will likely not be long until he has a new favorite, either listening or viewing. On stage the spotlight floods the entire stage only when you want the entire stage featured—you feature the star in a single spot.

## AM-TV UP TALENT POPULARITY

By P. A. Sugg

Executive V.P. and Manager  
WKY Radiophone Co., Okla. City



Long before WKY-TV went on the air June 6, 1949, we came to grips with the problem of using WKY radio talent on tv. After careful consideration we decided

to use talent interchangeably.

In our opinion the decision was a most fortunate one. For we found that listener loyalty—to entertainers and announcers who had built good reputations on WKY—transferred smoothly to viewer loyalty on WKY-TV. We learned that the curiosity factor alone, the desire of the public to see in action those they previously had heard only, was a prime drawing card that helped speed up tv set sales in our area.

The important point for us, and for any similar operation, is that talent formerly heard only, increased their prestige and popularity both on tv and am by being seen as well as heard. Despite many public appearances by am talent during radio-only days, thousands and thousands of listeners could only imagine what the person whose voice they heard, really looked like in person. As we all seem to agree, it turned out people feel more kindly toward and accept as friends more quickly those they can both see and hear than those they hear only. I believe that was true as applied to radio stars who gained added popularity in films during the pre-tv days.

In a joint operation such as ours,

# ONE HALF OF TEXAS!



HOWARD W. DAVIS, Owner

**SAN ANTONIO, TEXAS**  
**5000 WATTS**  
**ON 630**

FOR THE 6TH  
CONSECUTIVE  
YEAR  
KMAC WILL BE  
SAN ANTONIO'S  
BIG LEAGUE  
BASEBALL  
STATION.

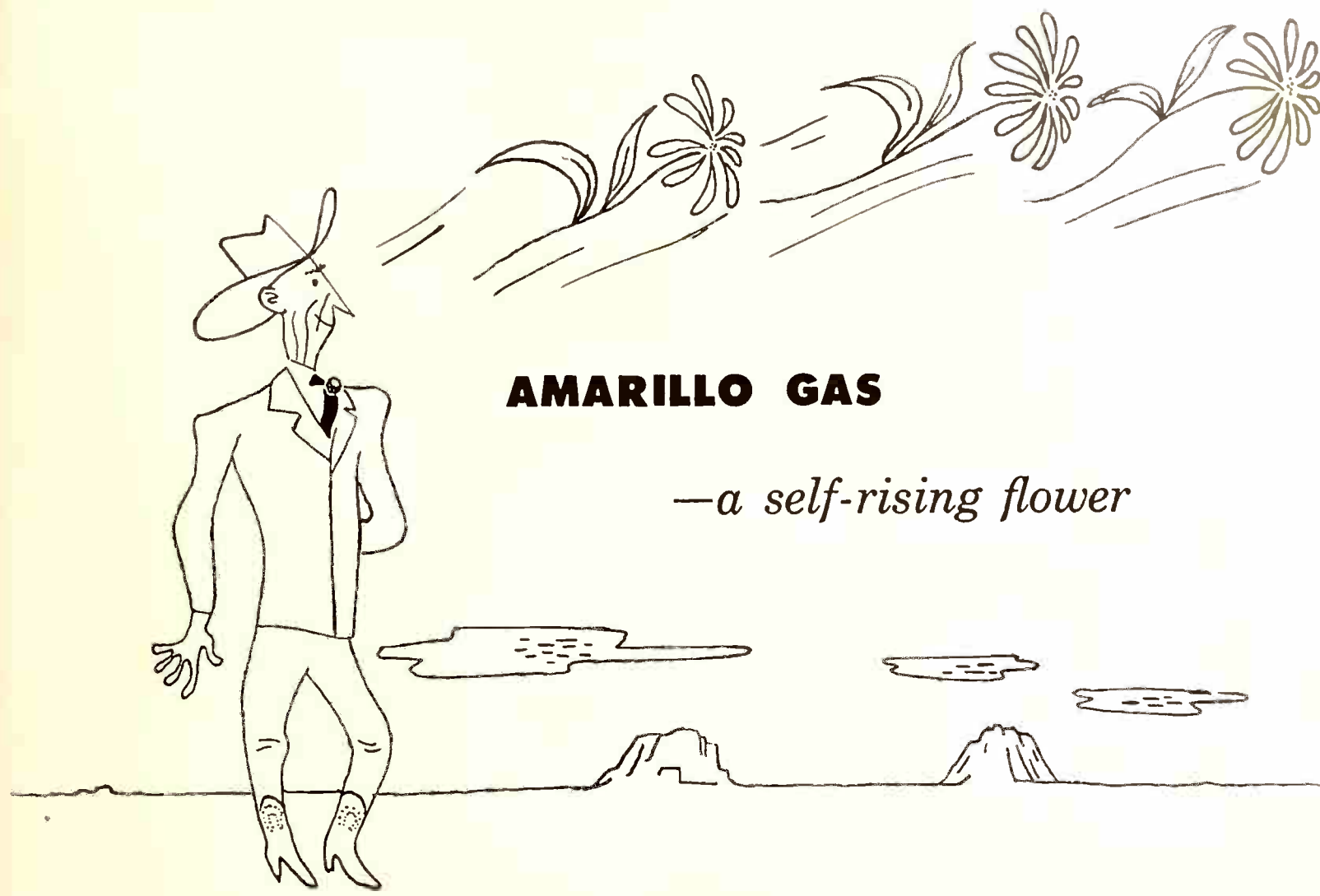


HOWARD W. DAVIS, Pres.  
GLENN DOUGLAS, Mgr.

**HOUSTON, TEXAS**  
**5000 WATTS**  
**ON 610**

KLBS  
GROSSED 48%  
MORE IN 1954  
THAN IN 1953.  
THE BIG BUY  
IN THE BIG  
STATE.

ASK THE WALKER REPRESENTATION CO., INC.



## AMARILLO GAS

*—a self-rising flower*

HELIUM, the colorless, odorless, tasteless, exceptionally light non-burning gas, comes from the natural gas and oil fields around Amarillo. Recovery methods were developed here; the main helium field and recovery plant are important points of interest. Once, when a slight touch of Panhandle weather turned the sky black and slammed the temperature down thirty degrees, a transcontinental plane was grounded. One of the impatient passengers, a high-spirited filly from the Coast, checked in at a hotel and bent the clerk's ear. "What's there to see in Amarillo?"

Civic-minded as all get-out, the hotel man volunteered, "We have the only helium plant in the world."

The lady brightened. "Indeed?" she said. "Is it in bloom now?"

The plant isn't in bloom, but Amarillo and the Panhandle are. There's dough-on-the-hoof and the glint of gold on the wheatlands. The oil wells are in flower, the livestock market's busy, the Amarillo area is first in the nation in per family retail sales.

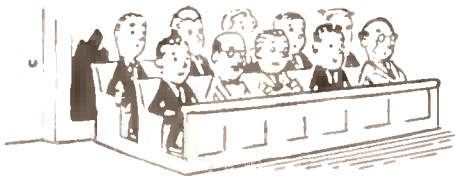
Come pluck the flars.



NBC and DuMONT AFFILIATE

AM: 10,000 watts, 710 kc. TV: Channel 4 • Represented nationally by the Katz Agency

## TRIED by a "10 MAN" JURY



Yes, 10 of the current accounts on Bob Trebor's "DAY-BREAKER" Show have been sponsors for 3 or more years. Several for 4½ years on this 5-year-old show.

The verdict of this 10-man jury is justified! From morning to night WVET gets results in the Metropolitan Rochester-Western New York Market, 3rd largest in America's first State.

5000 WATTS  
1280 KC

BOB TREBOR

**IN ROCHESTER, N. Y.**

Represented Nationally by  
THE BOLLING COMPANY

## RADIO EXECUTIVE

With over 20 years experience in all phases of operation desires to purchase part interest in good station in fair size market and take over management. Or would take over management without interest.

This is an excellent opportunity for station owner desiring to semi-retire or retire from station but wanting to keep interest in business. Knowing he would have an honest and capable person protecting his interests.

Best of references can be furnished.

All replies will be kept confidential.

Write to Box 221

SPONSOR, 40 E. 49th St., N.Y.

there is another important point. Tv still has the aura of money and glamour. It is difficult to get first-class talent, either performers or straight announcers, if these people know they would have no chance to perform also before the tv cameras. Therefore, our talent who may be assigned initially to WKY radio know that if they do a good job and are otherwise qualified, they will have the opportunity to work on the tv side also.

The interchangeable system has another advantage. By having your complete announcing or talent staff available for either medium, a joint operation is able to vary voices on am, voices and faces on tv, so that talent is not likely to "burn out" so quickly with the public.

Lastly, the popularity gained by our tv announcers and performers carries with them to their radio assignments. Most of the listeners have seen them, know what they look like and how they act, and though they cannot see them via radio, know who's talking or performing. That makes for greater acceptability of voice-only commercials, a friendlier feeling of listener toward talent. And that is what pays off when the audience popularity surveys are made. ★ ★ ★

## PLOTKIN MEMO

(Continued from page 31)

stations in a large city is fewer than the number of networks can stations approach an equal bargaining position with the networks. And with the increase in the number of tv stations on the air, this bargaining position is being weakened. "The very act which promotes diversification of viewpoint at the local level by increasing the number of stations also accentuates their dependence on the networks," Plotkin says.

The solution to the problem, stated Plotkin, "is to remove the subordination of stations to networks by expanding program sources." And the source to look for additional programming material is "national and regional advertising revenue channeled through national spot business."

The memo anticipates the argument that option time may be necessary to the existence of the networks. Plotkin has two answers. One is that the networks warned during the early '40's

that the *Chain Broadcasting Regulations* which banned exclusive station affiliation with networks and territorial exclusivity for affiliates would make it impossible for networks to operate. But, Plotkin said, "The regulations did go into effect, and the networks survived; indeed, they have prospered under the regulations."

The other answer, in essence, is: Let 'em fight it out and may the best man win. Free competition should prevail and no artificial advantage should be given one segment of an industry over another by the government, Plotkin reasons. If networks are necessary to the national welfare, he states, then they should be regulated. "For it is the tradition in our system of government that no protected monopoly situation is permitted unless accompanied by detailed public regulation as to rates, practices, earnings and other business practices."

How would advertisers be affected by the elimination of option time? SPONSOR asked both spot and network sources for their views.

National and regional spot and local accounts, said a rep executive, would find more time available and, conversely, network advertisers would find less time available.

The view that more advertisers would be brought into tv was expressed by Adam J. Young, Jr., president of both Adam J. Young, Jr., Inc., and the Stations Representatives Association.

Young said that, at the present time, "a rather short list of national advertisers who have been able to hold virtually all of the most desirable evening listening hours . . . would be seriously affected because it would no longer be convenient to buy time nor would it be possible for this relatively small group of advertisers to retain the present virtual monopoly on a substantial portion of the most desirable listening hours." This group, said Young, would probably represent 150 to 200 corporations.

On the other hand, continued Young, "there are many thousands of national and regional advertisers that have always found it impractical to buy good programs on a spot basis because, for the most part, they had to be content with secondary time periods in many markets." Young listed among those who would benefit by an option time ban advertisers with budgets too small



**CHANNEL**

**2**

WCBS New York

WBBM Chicago

KNXT Los Angeles

WDTV Pittsburgh

WGR Buffalo

WSB Atlanta



THE LAND OF MILK  
and <sup>M</sup>HONEY

WMAR Baltimore

WJBK Detroit

WMT Cedar Rapids

WFMY Greensboro

KPRC Houston

WLWD Dayton

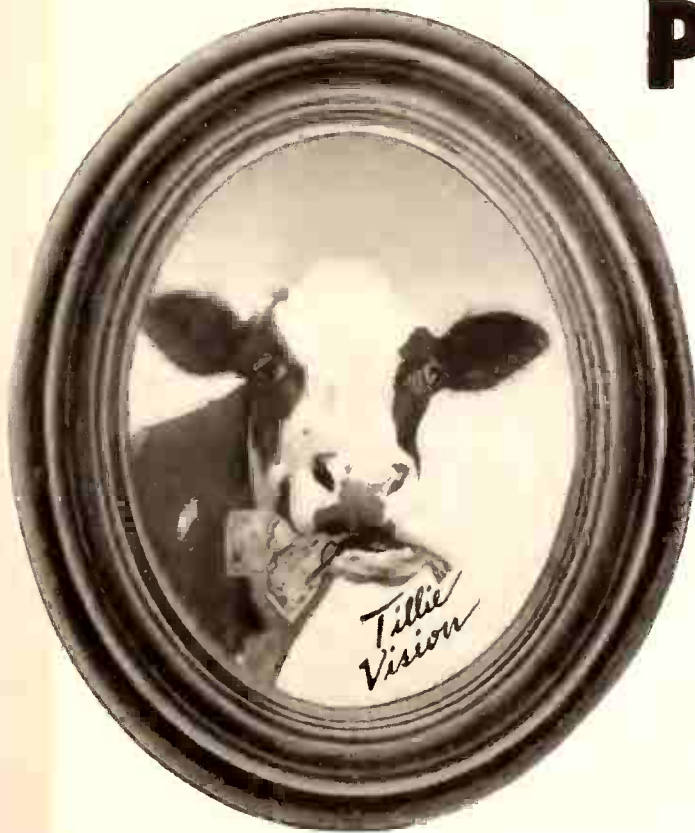
KFEL Denver

KFIF Alaska

WKAQ Puerto Rico

WUSN Charleston

# The Cow That Lives in the Parlor!



*She travels with the very best people;  
is seen in the best of channels*

**WBAY-TV**

Rep..  
WEED TELEVISION  
New York

Haydn R. Evans, General Manager

Only full time operation in 100 mile  
radius. Interconnected CBS, ABC,  
DuMont for 55 counties in the Land of  
Milk and <sup>M</sup>Honey.



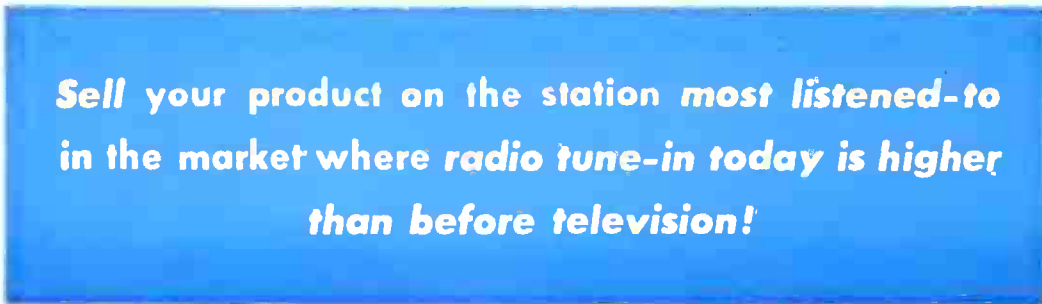
**Any way you figure it... Pulse,\*  
January 1955, confirms...**

- **KLZ IS FIRST** in total ratings from sign-on to sign-off.
- **KLZ IS FIRST** in News: all four of KLZ's authentic newscaster personalities are first in each of their respective newscast ratings—yes, even against network commentators.
- **KLZ IS FIRST** during **more** quarter hours... day and night... than any other Denver radio station.



The January Pulse survey proves that the over-all radio tune-in in Denver is higher **now** than before television.

And... with KLZ's **highest share**... day and night... of this **higher tune-in**—PLUS a 21% increase in Greater Denver's population (this means at least 20% more radio sets)—KLZ Radio is a "must" buy... **any way you figure it!**



**YES**... any way you figure it... in the booming Denver market where **Radio has gained—KLZ LEADS. Buy this audience—Sell this audience.**

Ask a KATZ man for details or contact KLZ Radio Sales

\*PULSE, Inc., nationally recognized broadcast-audience research authority.



for network programming, those with limited distribution and those with seasonal products. Local advertisers, such as department stores, would be pleased by the option time elimination, Young pointed out, because it would give them an opportunity to clear time during peak listening hours.

The belief that more advertisers would be attracted to tv were option time to be banned is disputed in network circles. It is held that the same advertisers would dominate video even if there were no networks. They would merely buy the time on a spot basis rather than on a network basis, it was said. Some advertisers would do even better with spot film than they could by buying a network since it would be possible for them to buy the best station in each market rather than accepting a pre-set network lineup.

One source even discussed the possibility of "super networks" set up by the advertiser himself and recalled that the possibility of such networks was discussed before the Senate Commerce Committee in 1941.

At that time the FCC had just incorporated a ban on option time into its *Report on Chain Broadcasting*. This ban was later modified to permit the networks to exercise options against local and national spot programs, but not against other networks, and that is how it stands today.

Before the ban was modified, however, Niles Trammell, then president of NBC, told the committee, in testifying against a ban on *exclusive* option time (which was not changed), that a group of advertising agencies or advertisers on their own account could construct their own network.

"There is no problem in interconnecting broadcasting stations," said Trammell. . . . "Such (super advertising) networks, however, would lead to a concentration of advertising support for broadcasting over larger stations and in larger communities. . . . The large advertiser, from experience, is thoroughly familiar with the coverage and popularity of practically all stations in the country. Being desirous of purchasing the best network—and by that we mean the network that will give him the greatest audience at the lowest cost—the advertiser already sees in these regulations the opportunity to put together a network lineup heretofore unavailable to him, by selecting the best stations from all networks."

Whether the tv networks have the

same opinion regarding super networks as a result of an option time ban today is not known. With the exception of Dr. Stanton's statement, which did not comment on any specific proposals made by Plotkin, the networks have been silent.

To those close to the networks it is clear, however, that the proposed option time ban is still regarded as a threat to their existence. One source told SPONSOR:

"It's very simple what would happen. The stations get 70 cents of every advertiser's dollar from spot and only 30 cents from network. If you owned a station, what would you want—70 cents or 30 cents?"

"Of course stations still want network programming. A lot of them depend on it to build circulation and sell announcements. But it only takes a few stations to throw a monkey wrench into the machinery.

"Here's what I mean. Let's take a hypothetical advertiser who wants a network lineup of 75 stations. Suppose a dozen stations in the top 50 markets decide they don't want to carry the show. The advertiser will probably drop the whole thing and buy spot. If the big advertisers can't get into the important markets, he doesn't want a network show.

"Now, if this happens in, say, 50% of the shows, the networks might as well give up. A network, with its high costs of operation, can't run at half-steam."

**Exclusivity:** In its *Chain Broadcasting Regulations*, which were adopted in 1941 and which went into effect two years later after an unsuccessful court fight by the networks, the FCC sought to strike at two network practices which it felt tended to stifle com-

petition. One was exclusive affiliations and the other was territorial exclusivity. The former prevented a station from carrying programs of another network and assured the networks of a sure outlet in a market when it sold a program to an advertiser. Territorial exclusivity protected the station since the network promised it would not make any programs available to any other station within a certain radius.

The present FCC regulations, while they don't require a station to take programs from other networks, forbid any agreement between station and network which would prevent the station from doing so if it wishes. And one network cannot exercise a time option against another network.

As to territorial exclusivity, the regulations forbid agreements between station and network (1) which would prevent another station servicing a "substantially different area" from the regular affiliate from carrying shows of the network in question and (2) which would prevent another station in the same area from carrying a show not carried by the regular affiliate. In the latter case, the regular affiliate is permitted first-refusal rights.

Plotkin contends that the ban on exclusive affiliation has not worked out in practice. In markets where there are four or more radio or vhf stations each network has a regular affiliate which usually takes programs from that network alone. However, Plotkin said: "Where there are fewer than four (tv) outlets in a market, or where some of the outlets are vhf and some are uhf, the vhf outlets are almost invariably the affiliate primarily of NBC or CBS, but they generally do take some programs from the other networks."

Regarding territorial exclusivity,

Four

big

reasons

why

you

should

buy

**PLAYHOUSE**



JOHN RELAND



WALTER SLEZAK



MERLE OBERON



EDMOND O'BRIEN

BIG-TIME TV WITH  
A LOW-BUDGET  
PRICE TAG

52 star-spangled films, paced by top names from Hollywood and Broadway... great scripts... superb direction by Roy Kellino, Ted Post, and others. If you want to make a real impression, this is for you!

**ABC FILM SYNDICATION, INC.**

7 West 66th St., N. Y.

CHICAGO · ATLANTA · HOLLYWOOD · DALLAS

The only Television Station in the rapidly expanding Abilene, Texas market area.

Set Count on Jan. 1, 42,240  
55% Saturation

**KRBC-TV**  
Channel 9  
ABILENE TEXAS

Represented nationally by  
JOHN E. PEARSON TV Inc.

**WHLI**  
THE LONG ISLAND STORY

**DOMINATES**  
Long Island's Big, Rich  
**NASSAU COUNTY**

\*\*\*  
RETAIL SALES  
**\$1,003,784,000**  
Greater Than 14 States  
(Sales Mgt.)  
\*\*\*

WHLI has a larger daytime audience in the Major Long Island Market than any other station.  
"The Pulse"

"THE VOICE OF LONG ISLAND"  
AM 1100 **WHLI** FM 98.3  
HEMPSTEAD, LONG ISLAND, N. Y.

**FOR HOTEL ACCOMMODATIONS  
IN NEW YORK CITY**

CALL YOUR LOCAL TRAVEL  
REPRESENTATIVE OR  
TELETYPE—N Y 1-3601

**GRAND CENTRAL AREA**

**Major Shelton**

LEXINGTON AVENUE AT  
49TH STREET

1200 Modern Rooms Television equipped. Reasonable Rates, Swimming Pool (complimentary to guests), Coffee Shop, Restaurant, Cocktail Lounge.

**RADIO CITY AREA**

**Abbey Hotel**

51st STREET, JUST EAST  
OF 7th AVENUE

A 23 Story Modern Hotel. Accommodates 1,000 Guests. Sensibly Priced. Breakfast Room, Stockholm Restaurant. AAA Recommended.

**TIMES SQUARE AREA**

**King Edward Hotel**

44th STREET, EAST OF  
BROADWAY

Comfortable Accommodations for 800 Guests at Moderate Rates. Coffee Shop and Cocktail Lounge.

while there are obviously no contracts which violate FCC regulations "this does not necessarily mean that the regulations have been effective in making available to non-affiliates on an extensive scale such network programs as may be rejected by the regular affiliate." As to the second aspect of territorial exclusivity—areas of protection—"it is not possible on the basis of data thus far available to draw hard and fast conclusions."

Plotkin made clear his dissatisfaction with the way affiliations are granted and his belief that the public has a legitimate interest in the methods by which affiliations are granted. He said it was "essential that serious consideration be given to methods for insuring that such affiliations are awarded in a reasonable manner so that the fullest competition is assured."

How can this be done? Plotkin analyzes two alternatives applicable to networks, the "common carrier" approach and the "Associated Press case" approach.

He rejects the common carrier concept, which, in its broadest sense, would mean that networks would have to offer affiliations and programs to all stations who want them. This, he points out, would be impractical for advertisers, who might have to pay for duplicate coverage since two or more stations in the same market might well ask for the same program. It would also, he said, be wasteful of the limited broadcast band facilities and would not provide enough variety of programming for set owners.

In the Associated Press case, the Supreme Court held that AP service was important enough to the success of a newspaper to warrant requiring AP to provide its service on a non-discriminatory basis. The purpose of this re-

quirement: to keep alive competition.

Plotkin applies the same reasoning to networks. "The importance of a network affiliation to successful operation of a television station is sufficiently great that the government is warranted in seeing to it that no arbitrary discriminatory practices are followed by the network in the awarding of such affiliation." The only exception to this general rule, said Plotkin, is that the network need not make affiliation available where it would create "a substantial duplication" of the network's programming.

Plotkin calls for three changes in present practices to achieve his objective: First, the networks should be required to publish and file with the Commission the standards they purport to follow in determining what is excessive duplication in the awarding of affiliations. . . .

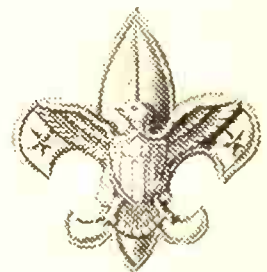
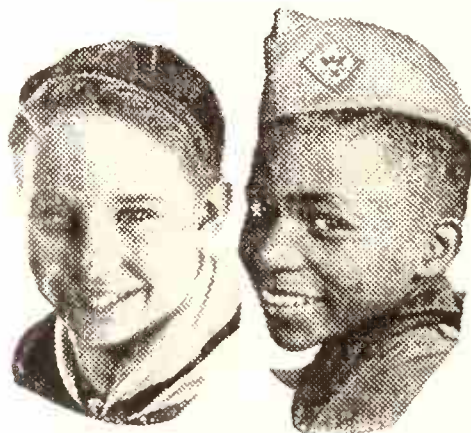
"Secondly, the Commission should set up a procedure to insure that network programs not carried by a regular affiliate should be made available to other stations. . . .

"Thirdly, serious consideration should be given to making changes in those rules and regulations of the Commission which accord a qualified confidential status to some of the reports and information which are filed with the Commission by licensees and networks."

It should be pointed out that the second recommendation would only benefit stations with "substantially different" coverage from the regular affiliate. Moreover, if the program were sponsored, the station which might benefit would have to convince the advertiser to buy time. It would not get that time automatically.

Since Plotkin leaves to the Commission to determine what would be con-

**LET'S MAKE 'EM ALL SCOUTS**



**GIVE**

**GREATER NEW YORK COUNCILS  
BOY SCOUTS OF AMERICA**

33 WEST 60TH STREET, NEW YORK 23, N. Y.

sidered "substantially different" coverage or "excessive duplication," it is not clear what the result would be so far as advertisers are concerned. That is, if advertisers consider the overlap of stations too great (and there would probably be some overlapping), they might not buy time on a station which carries a program previously rejected by another station. Or, to put it another way, if an advertiser does not want a program in market "A" he might not want a program telecast from a station in market "B" whose signal reaches a considerable number of viewers in market "A".

When he gets down to exclusivity restrictions on the station level, Plotkin comes up with some radical proposals. His basic idea is that in markets where there are less than four tv stations of "relatively equal desirability" there be limits on the amount of time a station can devote to CBS and NBC programing. The reason: "The non-availability of outlet time in one- and two-station communities severely curtails the opportunity of ABC and Du Mont to compete for national accounts and tends to perpetuate the dominant positions which CBS and NBC occupy in this field."

Plotkin does not say flatly how the limiting of CBS and NBC programing on specific stations should be carried out, but he has some definite suggestions.

First, he says, the FCC should make a list of markets in the U. S. with fewer than four tv stations of "relatively equal desirability." A uhf station would not be included in this list unless conversion reaches about 85 or 90%, or whatever figure the commission decides. It is clear that Plotkin understands that a substantial number of markets would be affected since, in another part of his memo, he points out that only seven markets have four or more vhf assignments, 26 have three vhf assignments, 32 have two, 18 have one and 17 have uhf-only assignments.

Plotkin does not recommend any specific percentages of time which would be allowed CBS and NBC programing but he gives examples of how it could be done. "Where there is only one station, it should not be permitted to make available to NBC and CBS combined more than two-thirds of its time within each segment." (The segments referred to are the time breakdowns within each 24 hours as now set up by the FCC for regulating option

time contracts.) Where there are two stations, the figure would be 75% for each one. Where there are three, the figure would be 85% for each one.

While ABC and Du Mont clients would, in many cases, be happy to run their shows on regular CBS and NBC affiliates, what would happen if they don't use the time? In that case, says Plotkin, the station may make time available to CBS and NBC—but "subject to recapture on reasonable notice."

However, Plotkin says, the time reserved from CBS and NBC would not have to be turned over to ABC or Du Mont. The station should be free to carry any other type of program it wishes. National spot shows, for example.

Since the percentages of time reserved from CBS and NBC would be fixed by the Commission, it is not clear what the effect would be on CBS and NBC clients if the Plotkin memo proposals were accepted. But it appears possible that some CBS and NBC clients would be bumped from certain time slots in a number of markets. In certain cases these clients could clear time on less desirable uhf stations or, perhaps, they could clear time on the more desirable stations during another segment of the day.

Who would be bumped? What standards could be set for bumping? The Plotkin memo does not suggest any answers.

The Plotkin memo also devotes quite a bit of space to uhf and other issues. It is no accident that the subject of uhf and network regulation are combined in the same report for it was the Commerce Committee's investigation of the uhf problem in the last Congress which led to the Plotkin memo.

Here is a brief summary of other Plotkin recommendations:

*Uhf:* Plotkin comes to the conclusion that tv will have to live with both uhf and vhf. The suggestion to move all tv to uhf is rejected as impractical and a threat to the public's investment in vhf receivers. However, Plotkin suggests a compromise in "selective de-intermixture," that is, reallocating channels wherever practical to provide for more all-vhf or all-uhf markets.

Another Plotkin recommendation is that the excise tax be removed from all-channel (vhf-uhf) tv receivers. The former committee counsel lists two alternative ways of doing this; (1) granting tax exemption for all-channel

Four  
more



JACKIE COOPER

reasons



RICHARD CARLSON

why



JOAN CAULFIELD

you

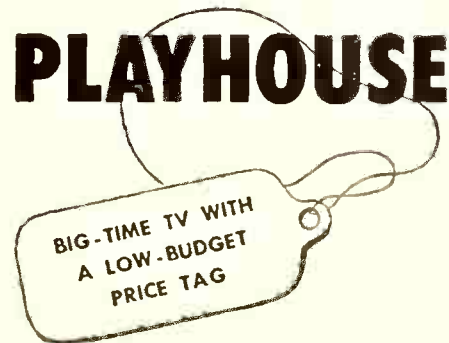
should



EDWARD ARNOLD

buy

**PLAYHOUSE**



Strictly a top-drawer series... 52 films combining famous stars (like these), great stories, top production in one quality package. No wonder critics call them "outstanding" ... "first class"!

**ABC FILM SYNDICATION, INC.**

7 West 66th St., N. Y.

CHICAGO • ATLANTA • HOLLYWOOD • DALLAS

receivers only and (2) granting tax exemption only if the manufacturer makes only all-channel receivers in the U.S. Plotkin favors the latter.

*Networks acting as national spot representatives:* "... it would appear difficult to justify the practice of NBC and CBS acting as national spot representatives for the stations affiliated with them."

*Co-axial cable and microwave charges:* "The Commission should undertake at the earliest practicable date an examination of the reasonableness of the telephone company charges relating to broadcast operations and of the proposals for cheaper service to sparsely settled areas."

*Ownership of am and tv networks by same organization:* "The Commission should give continuing consideration to" separating ownership of radio and tv networks.

*Ownership of stations by the networks:* "Ownership of stations in talent centers like New York, Chicago and Los Angeles has historical justification. Most careful consideration should be given as to whether the ownership of additional television stations by the networks is justifiable."

*Multiple ownership of stations by non-networks:* "Serious consideration should be given by the Commission to a re-examination of its policy with respect to ownership of stations so as to determine whether three television sta-

tions are the maximum which any one group should be permitted to own. In addition, a careful study should be undertaken as to whether multiple owners have abused the power inherent in ownership of multiple stations by securing desirable affiliations by methods which constitute violations of the anti-trust laws."

*Duration of network contracts:* "It is quite common for the networks to use a form of contract which binds the affiliate for the maximum period but which permits the network to cancel before the end of the term. It is difficult to see how such lack of mutuality can be justified." ★ ★ ★

## RADIO RATES

(Continued from page 39)

priced 'package' plan at national rates, you know that you're paying the same price as any other national advertiser — if you're dealing with a reputable station and rep organization," said Evelyn Jones, chief timebuyer of Donahue & Coe. "But when you get into local rates, you get into a nightmare world. Sure, a client may be able to drive a hard bargain by working through a dealer. But how can he be sure he's paying the lowest local rate? Stations seldom publish their local rates in any standard reference book. So there's really no way to tell. In fact, if the business is placed through an ad agency who must hang its commission on top of a local purchase as a service charge, the client may actually be paying more than if he bought a good national-rate package offer."

Other agency criticisms of local-rate buying are in a similar vein. "You go back 20 years when you allow local dealers to make decisions on what is a good local radio availability," said a Young & Rubicam buyer.

"Unless the local-national rate problem is cleared up in a hurry," warned J. Walter Thompson's Jim Luce, "clients and agencies may get so exasperated with the whole problem that they'll recommend putting the money into media with more stable rates."

**What stations say:** How do stations feel about the problem? SPONSOR asked a cross-section of broadcasters, and found that opinion varied widely. Some station managers were in favor of the double-rate structure, saying

they needed it in order to compete with other local media. Others were in favor of setting up a firm single-rate selling that would eliminate any disputes over who deserves which rate.

Would the problem really disappear if the local rates on radio stations were to be abolished?

Some radio executives say it would.

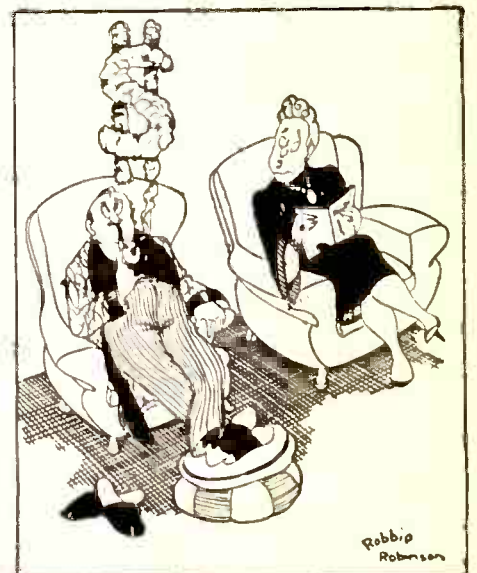
Even so, these same admen generally add a qualifying remark of some kind which shows that there's a good deal more to ending the hassles over local rates than simply crossing them off the rate cards.

Sample comments from spot radio executives and admen:


"As a general rule — without exception almost — I believe that stations should have a single rate, thus eliminating a problem which seems to be growing whereby national accounts are seeking the same treatment accorded local advertisers. Of course, there is usually an additional sales cost involved in national business. I believe stations in small markets might be justified in having a national rate 15 to 20% in excess of their local rate." (Bob Reynolds, V.p., KMPC, Hollywood, Calif.)

"We have always operated on a single national-local rate card, as do all our competitors in Boston. Obviously, this is the simple solution for all concerned, as it eliminates any question of who is entitled to what rate. We believe that the one rate is justified for a station in a city like Boston, because our selling expense is the same for local business as it is for national because all of our clients are represented by advertising agencies." (Roy V. Whisnand, gen. mgr., WCOP, Boston.)

"We believe at WITH that there



"Wilbur! Will you stop dreaming about your KRIZ Phoenix advertising results!"

PLEASE MAIL 

To: \_\_\_\_\_ Name \_\_\_\_\_  
 \_\_\_\_\_ Company \_\_\_\_\_  
 \_\_\_\_\_ Address \_\_\_\_\_

Home  Office

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

One year — 26 issues \$8  
 Three years — 78 issues \$15

BILL ME  
 BILL COMPANY  
 CHECK ENCLOSED

SPONSOR—40 EAST 49 STREET  
 NEW YORK 17, N. Y.

should be only one rate for local and national advertisers. Stations who have a different rate for local and national advertisers may be justified in some instances peculiar to their localities. However, in our coverage pattern, local and national advertisers get the same benefits. There's no reason why one should pay more than the other. The danger of having different local and national rates applies to newspapers more than radio, particularly where there is a wide spread between the two rates." (R. C. Embry, V.p., *WITH, Baltimore.*)

That's one side of the story. You'll also find many executives who feel that the two-rate system is fine.

A typical reaction of this sort was made to SPONSOR by Gustav Brandborg, assistant general manager of Tulsa's KVOO. Said Brandborg:

"A small station covering an important metropolitan market could well justify having one rate. A powerful station with blanket coverage of a metropolitan market plus extensive coverage in the surrounding area where they, too, may be the No. 1 listening choice, has a justifiable argument for two rates."

Brandborg's sentiments are mirrored in a statement from Todd Storz, veteran broadcaster and president of the Mid-Continent Broadcasting Company (KOWH, Omaha, WHB, Kansas City; WTIH, New Orleans). Said Storz:

"We extend a special rate, slightly lower than our national rate, to local retail businesses, because we do not feel that they can benefit by all our audience to the same extent as a national advertiser. We do not believe that coverage-type stations can afford to adopt one rate for national and local advertisers, but we think that if special saturation package rates are being offered locally, the same schedule should be available nationally."

**Who gets what rate?** Many decisions that station managers must make in spot radio—such as whether or not a client's advertising copy is in good taste—are fairly clear-cut. That's because the industry has set up certain standards of practice.

Not so for the one-out-of-two radio stations in the country that maintain a national and local rate card. When a station manager has to decide whether or not to accept dealer-placed advertising at local rate, he's on his own.

If he looks to other levels of the industry—such as reps and clients—he's likely to become fairly confused. There are all shades of opinion.

Some stations absolutely refuse to accept anything that remotely resembles national business (even regional accounts) at anything less than the full national rate. At the same time, some hard-pressed radio stations require only that the arrangement be "legitimized" (i.e., the billing handled through the sponsor's local retailers or distributors instead of being billed through the station's rep and the sponsor's agency of record). What's been the result of the generally hazy definitions of who is a local advertiser?

Chiefly, it's meant that a growing number of advertisers in the spot radio ranks are either chiseling or operating legitimately—depending on the point of view.

**Is there an answer?** Can the local-national rate problem in spot radio be straightened out? Different segments of the industry propose different solutions. For example:

**Reps:** Radio reps' solutions to the problem usually fall into one of two basic categories: (1) drop the local rate entirely and sell everything at what is now the "national" rate, or (2) stations should get much tougher in resisting dealer-placed spot radio advertising that smacks of "national" selling, if the station feels it must maintain two rates to be competitive locally.

**Agencies:** Rep solutions are generally echoed by agencies, but with some important differences. If it's to be a single rate, timebuyers say, it might make a lot more sense to peg it at the present local, not national, rate. Or, if the station plans to continue its dual rate system, the national rate should be determined by jacking up the local rate just enough to cover the 15% commission to the national agency and the 15% to the station rep.

The nearest thing to a common meeting ground that can be found readily is on the question of defining, once and for all, the matter of who gets what rate. Almost everybody would like to see the question resolved on paper. There's some hopeful signs that this may happen in the near future. As SPONSOR went to press, the Rate Committee of the Station Representatives Association was working on just such a definition. ★ ★ ★

## BEST DOGGONE SPY STORIES SINCE MATA HARI

And **CESAR ROMERO** stars in them as Steve McQuinn, globe-trotting diplomatic courier. The people you want to reach will follow Romero . . .

into a strange adventure which starts in a Budapest prison . . .

on the trail of a missing scientist in Tangier . . .

through a near uprising in Casablanca . . .

on a rescue mission in Ankara . . .

as he risks his life for a lady in Madrid . . .

even to the inner chambers of the fabulous Scotland Yard.

**What a show!** What a star! What a sure-fire selling vehicle! Better reserve your market . . . now!

**CESAR ROMERO**, starring in . . .



## PASSPORT TO DANGER

produced by  
Hal Roach, Jr.

BIG-TIME TV WITH  
A LOW-BUDGET  
PRICE TAG

**ABC FILM  
SYNDICATION, INC.**

7 West 66th St., N. Y.

CHICAGO • ATLANTA • HOLLYWOOD • DALLAS

# WFBC-TV

100KW POWER  
2204 FT. ANTENNA

"Giant of  
Southern  
Skies"



... boasting more people and larger income within 100 miles radius than Atlanta, Jacksonville, Miami, or New Orleans, WFBC-TV is truly the "Giant of Southern Skies", and a powerful new advertising medium in the Southeast.

## HERE'S THE WFBC-TV MARKET

(Within 100 miles radius)

Population	2,924,625 People
Income	\$3,174,536,000
Sales	\$2,112,629,000
Television Homes	315,717*

Market Data from Sales Management  
\*From A. C. Nielsen Co. Survey as of Nov. 1, 1953, plus RETMA set shipments in the 100 mv. contour to November 26, 1954.

Write now for Market Data Brochure and Rate Card. Ask us or our Representatives for information and assistance.



NBC NETWORK

Represented Nationally by  
WEED TELEVISION CORP.

# Newsmakers in advertising



**William E. Robinson**, board chairman of Robinson-Hannagan Associates and a director of RCA and NBC as well as the New York Herald Tribune, is the newly elected president of the Coca-Cola Co., Atlanta. Robinson is resigning from Robinson-Hannagan, but the public relations firm will continue to serve Coca-Cola. H. B. Nicholson was elected chairman of the board of R-H to succeed Robinson. Robinson joined the Herald Tribune in 1936 as advertising director, became business manager in 1945, executive v.p. in 1948.



**Thomas A. McAvity**, v.p. of television network programs for NBC TV, has been promoted to v.p. in charge of NBC TV. He'll report to Robert W. Sarnoff, executive v.p. Four other NBC promotions were: Richard A. R. Pinkham, v.p. in charge of network programs; Earl Rettig, v.p. in charge of tv network services; Mort Werner, director of participating programs; William V. Sargent, director of tv network business affairs. McAvity first joined NBC as a producer in 1929, left in '32 to join Lord & Thomas, rejoined NBC in 1951.



**R. H. (Reg) Rollinson**, general manager of the Crusade for Spot Radio, has been appointed Eastern sales manager for Quality Radio Group. Before joining Crusade, Rollinson was an account executive with John A. Cairns (predecessor agency to Anderson & Cairns) and for nine years was associated with the Metropolitan Group. He's also been active in motion picture production for television. William B. Ryan, executive v.p. of QRG, said the appointment of Rollinson marks the start of a strong sales and program development organization.



**William Brooks Smith**, formerly director of advertising, has been elected vice president in charge of advertising for Thomas J. Lipton Inc. He's been with Lipton since 1916, following three years with the Armed Forces. Before the war he was assistant to the president of Kenyon & Eckhardt and market research director and account executive with H. W. Kastor & Sons agency. He's on the board of directors for ANA, was chairman of 1952 ANA convention, is past chairman of ANA radio and television steering committee.



UNANIMOUS CHOICE IN NEW YORK!

10 out of 10

Every single one of New York's Top Ten *local* television programs are on WRCA-TV, according to January Telepulse.

And, as for *network* shows, NBC's exciting programming has paid off with an average of twice as many shows in the Top Ten as the second network, according to the National Nielsen ratings, since the Fall season began in September.

WRCA-TV's undisputed local leadership plus NBC's domination of network programming makes WRCA-TV the number one choice in America's number one market.

Add to this **the most sensational discount plan in New York television**—the 14/50 Plan, which provides discounts up to 50%. Jay Heitin has all the details. Call him at Circle 7-8300 in New York. Or see your NBC Spot Salesman.

**WRCA-TV** channel 4 **NBC** television

*represented by NBC Spot Sales*

*New York Chicago Detroit Cleveland Washington  
San Francisco Los Angeles Charlotte\* Atlanta\* Dallas\**

*\*Bomar Lowrance Associates*



have you met  
the real  
*Sioux City Sue*

Yes, despite the homespun lyrics of the popular song, this fashionable chick is none other than Sioux City Sue. She and her family live in or around a progressive midwestern city along with 164,200 other families. She shops in modern stores—insists on the latest fashions—has a nice home and just won't do with behind-the-times appliances.

Sue spends her husband's above average income tastefully, to the tune of \$608 million a year in retail stores. As a matter of fact she helps rank her trading area 38th in sales per capita for the nation.

She owns a television set, and is very loyal to one station. Witness—a recent Telepulse which gave KVTV a 77% share of audience, 6 p.m. to midnight, plus the top 23 shows. It's a station that has a lot to do with Sue's preferences in products.

An increasing number of national advertisers are asking her phone number. And a Katz man has it.

**CBS, ABC, DuMont**



Sioux City, Iowa • Serving Iowa's 2nd largest market

A Cowles Station. Under same management as WNAX-570, Yankton, South Dakota — in the land where radio reigns.  
Don D. Sullivan, Advertising Director.

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## Being **FIRST** is a habit

KSTP-TV is the Northwest's *first* television station. *first* with maximum power, *first* with color TV and *first* in audience.

In average weekday program ratings\*, KSTP-TV leads *all* Minneapolis-St. Paul TV stations from 7:00 AM to 10:15 PM week-in, week-out.

KSTP-TV gives you greater coverage of the nation's 7th largest retail trading area than any other station . . . a market which commands

FOUR BILLION DOLLARS in spendable income.

KSTP-TV has earned a listener loyalty through superior entertainment, top talent, service and showmanship that means *sales* for you. That's why it is *first* in ratings. That's why it's *your* best buy.

*\*Combination Telepulse, ARB, weekly average, November, 1954.*

# KSTP-TV

100,000 WATTS  
CHANNEL



MINNEAPOLIS-ST. PAUL Basic **NBC** Affiliate

*"The Northwest's Leading Station"*

EDWARD PETRY & CO., INC., NATIONAL REPRESENTATIVES



With cats who know their  
**DIXIELAND**  
it's KTRK-TV, 13 to 1

Dixieland takes the beat from the leader: Houston, with its million people . . . long gone and still going.

And the hottest spots in Houston are the few left open on KTRK-TV. Programming's in the key of ABC, with KTRK-TV's local variations. It must be good, because it packs 'em in . . . audience and advertisers.

Get the pitch direct from us or from BLAIR-TV.

KTRK-TV, CHANNEL 13, THE CHRONICLE STATION, P. O. BOX 12, HOUSTON 1, TEXAS



**KTRK-TV**

Houston Consolidated Television Co.  
General Mgr. Willard E. Walbridge, Commercial Mgr. Bill Bennett,  
National Representatives: BLAIR-TV, 150 E. 43rd St., New York 17, N. Y.  
Basic ABC.

**REPORT TO SPONSORS for 21 February 1955**

(Continued from page 2)

**Du Mont camera  
may stir unions**

Du Mont's "revolutionary" combination film-television camera (which would feed live show to station or network while filming program at same time) may actually be perfected—but held back by Du Mont because of union dispute device could create. If film-tv camera is all in one box, something like present tv cameras, big question would be: Who'll operate it—tv cameraman or cinematographer? It's conceivable 2 unions would demand that one of its members be on hand. Combination film-live camera, industry observers believe, may be one device Du Mont intends to use in cutting costs. It could open door to Du Mont entry into "film tv network" business.

-SR-

**WACH-AM-TV  
sold at single rate**

One-way of operating low-cost uhf station: Simply televise regular radio programs. That's what WACH-TV, Newport News-Norfolk, is doing—it focuses tv camera on disk jockey in late-afternoon radio show until radio station goes off air (it's on daytime only). Then tv operation shifts to film. Combination am-tv operation is sold at one rate, like many am-fm station combinations. Total WACH-AM-TV staff: 12 persons.

-SR-

**Radio set output  
still exceeds tv**

More than 7.3 million tv sets were produced during 1954, reports RETMA, compared with over 10.4 million radios. Tv set production was somewhat higher and radio set production somewhat lower than during 1953 (accounted for partly by reduction in orders for automobile radios). RETMA says more than 1.3 million uhf-equipped sets were produced. Only 21,500 color tv sets were built. During year 188,685 radio sets with fm tuners were built; 19,316 tv sets had tv tuners built-in.

-SR-

**PIB indicates  
CBS leads NBC**

PIB figures for 1954 (only a guide, since they are based on networks' one-time rates) indicate CBS Radio and CBS TV each lead NBC Radio and NBC TV by about \$20 million. Here's PIB breakdown:

Network	Radio: 1954	1953	Tv: 1954	1953
ABC	\$ 29,051,784	\$ 29,826,127	\$ 34,713,098	\$ 21,110,680
CBS	54,229,997	62,381,507	146,222,660	97,466,800
Du Mont	.....	.....	13,143,919	12,374,360
Mutual	20,345,032	23,176,137	.....	.....
NBC	34,014,356	45,151,077	126,074,597	96,633,807
TOTALS	\$137,641,169	\$160,534,544	\$320,154,274	\$227,585,650

**Sheaffer uses tv;  
sales up 17.2%**

Biggest network tv user among fountain pens—W. A. Sheaffer Pen Co.—reported sales up 17.2% for first 9 months 1954 compared to '53. Sales were \$21,580,508, with net profit of \$2,218,581 or \$2.68 per share; '53 profit was \$1,516,841 or \$.85 per share. Sheaffer now uses shows on 3 networks: It's one of 3 Jackie Gleason co-sponsors on CBS TV, has participations in NBC TV's "Today-Home-Tonight" trio, sponsors John Daly's ABC TV "Who Said That?" Spot is also planned in number of areas. Agency: Russell M. Seeds, Chicago. (On 26 March Sheaffer will drop Gleason, who will be sponsored next season by Buick. Company is looking for another show.)



### Newspapers vs. tv

Moloney, Regan & Schmitt, prominent newspaper reps, ran another in their series of newspaper ads recently explaining why newspaper advertising is "better" than tv advertising.

The copy made two simple points—a little too simple, in our opinion. The first point was that since the "primary role of newspapers is to inform," the advertiser's product "is the star . . . and the reader welcomes advertising." On the other hand, since the "primary role of tv is to entertain," the actor "is the star . . . and the viewer does not want advertising interrupting his entertainment."

There are so many answers to this argument, it's hard to know where to begin. We'll just wrap it up by saying that advertisers are not spending hundreds of millions of dollars in tv (and increasing their tv advertising investment by leaps and bounds) without

proof of success in selling goods.

The second point is this: "Through newspapers you can hit the entire market HARD (upper case by MR&S) *because* (italics by MR&S) the 46,500,000 families of America buy 54,000,000 newspapers every day for which they pay over \$3,500,000 . . ." But with tv you can only reach a fraction of the market because "only 30,000,000 of the 46,500,000 U. S. homes have television sets."

For the sake of argument, we won't quarrel with these figures. We won't even take the trouble to point that the newspaper circulation figure represents duplicated homes while the tv figure (it's really 33,800,000) is unduplicated homes. All we have to say is that we can't for the life of us see what difference it makes to tv's selling ability to say that every home doesn't have a set. We would like to offer our sympathies to non-tv homes plus our assurances to Messrs. Moloney, Regan & Schmitt that the non-tv home figure is rapidly shrinking.

\* \* \*

### I can get it for you local

Some radio stations have both national and local rate cards. Some have only a national rate. This is the pattern in which the business has grown and individual broadcasters will give you strong reasons for each approach. But what has become particularly confused is the question of who's entitled to the local rate (see article page 138).

In some instances national advertisers are claiming the right to buy time at local rates on grounds which sound as if they'd been worked out by

a tax lawyer.

Irrespective of the merits of having two rates, firmer definitions of who can and who cannot claim local rate privileges are needed. There's a tendency in any confused rate situation for the advertiser to spend more time trying to cut the corners on rates than on the very aspects of advertising planning which create sales: copy planning, buying strategy. It's time for the users of radio to get creative. And it's time for the industry to help by establishing more uniform standards for accepting local business.

\* \* \*

### Chunky commercials

The way Skippy does them, tv commercials are as easy to take as that delicious chunky peanut butter they advertise.

Skippy's integrated and off-beat commercials on ABC TV's *You Ask for It* had a roomful of sophisticates who dote on knocking tv commercials oohing and aahing the other Sunday. One of them even said she'd have to watch tv more if she could count on that sort of thing.

No, we don't know anyone at Guild, Baseom & Bonfigli, the agency responsible for the account. But we noted not long ago that this same agency attracted \$2,000,000 in Ralston Purina billings all the way from St. Louis to San Francisco. And that's a strong magnetic pull.

So there must be something to doing it better than the other fellow. Now, what do those Ralston commercials look like?

## Applause

### Flying Irishman

A station manager we know said, "Kevin Sweeney gets around. I attended his Radio Advertising Bureau clinic in Miami. The next day I happened to be in Tampa and he was giving another. And the following day a friend phones to say 'You ought to come to Jacksonville and hear Sweeney. He's great.'"

Five-a-week Sweeney, president of RAB, is the modern flying Irishman. As we write this he is completing a week's stint of radio sales clinics in Seattle, Portland, San Francisco, Los

Angeles and San Diego. And in between the 102 sales clinics he and his lieutenants (Dave Kimble, Arch Madsen, and Norman Nelson) are holding in assorted areas of the country are sandwiched about 400 individual presentations to selected advertisers in 104 cities. The radio sales clinics are shirtsleeve 9 to 5 sessions with the sales staffs of member stations; the presentations are tailored to specific radio prospects and advertisers selected by these member stations.

All this augurs well for radio. The RAB is pepping up the stations. And such national and local clients as big

food chains and department stores are asking for more.

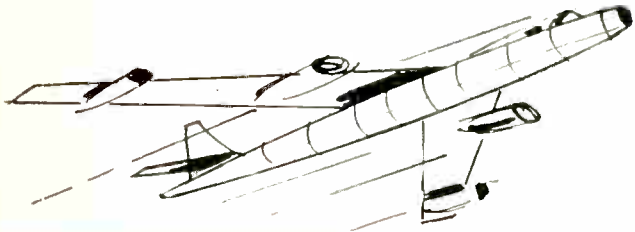
On the national front Key Sweeney's organization has tripled its production of slide presentations for advertisers in specific industries, and it has doubled the number of men now delivering these presentations.

Advertising agencies are climbing back on the radio bandwagon, we find. But dealer resistance often is the big obstacle to an advertiser's return or initiation into radio advertising. Working on both the local and national levels the RAB is doing much to break down this resistance.

# William J. Lear

Thirty-fourth winner of  
The Robert J. Collier Trophy and  
Chairman of the Board, Lear, Inc., says:

*"Grand Rapids will always be the main production center for Lear. We located here in the first place because of the people — honest, down-to-earth Americans who make Grand Rapids one of the finest cities in the world. Our experience, since we came here in 1944, has been excellent."*



**GRAND RAPIDS**  
CITY . LIMIT

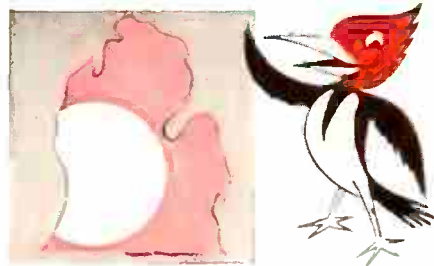


## **WOODland-TV** is big territory!

Big territory, certainly — but what counts most is the people. Industrialist-inventor Bill Lear has demonstrated his faith in these people — and in the future of the area as a whole. A new \$3,000,000 Lear factory is soon to be built in Grand Rapids. And Lear, Inc. — manufacturers of precision aeronautical accessories, electro-mechanical systems, radio communications products and the famous F-5 Automatic Pilot — last year increased production of almost every line.

You'll find ample evidence of business expansion, throughout the entire WOODland area. WOOD-TV's increased facilities are the natural result of this healthy growth. First station in the country to deliver 316,000 watts from a tower 1000' above average terrain... WOOD-TV provides top coverage of the entire Western Michigan market. For top results . . . in Grand Rapids, Muskegon, Battle Creek, Lansing and Kalamazoo . . . schedule WOOD-TV, Grand Rapids' *only* television station.

**WOOD-TV**  
GRAND RAPIDS, MICHIGAN



GRANDWOOD BROADCASTING COMPANY • NBC, BASIC: ABC, CBS, DuMONT, SUPPLEMENTARY • ASSOCIATED WITH WFBM-AM AND TV, INDIANAPOLIS, IND. • WFDF, FLINT, MICH., WEOA, EVANSVILLE, IND. • WOOD-AM, WOOD-TV, REPRESENTED BY KATZ AGENCY

the SWING is to ...

KMBC  
TV

*Kansas City's  
Most Powerful  
TV Station*

Primary CBS-TV Basic Affiliate

COOK'S PAINT

Coverage-conscious advertisers get more than their money's worth when they swing their schedules to KMBC-TV. Channel 9 booms out its signal from a 1,079-foot tower (above average terrain) and a 316,000-watt color-equipped RCA transmitter.

Out-state reception reports show KMBC-TV delivers many markets never before adequately served by a Kansas City station. Mexico, Mo., 155 miles E, reports: "Picking up Channel 9 very clearly. Never able to get KC before." Marceline, Mo., 140 miles NE, says: "The brightest, best picture we receive." Burlington, Kansas, 100 miles SW, reports: "Channel 9 comes in fine." Mount Vernon, Mo., 140 miles S, reports: "Channel 9 reception particularly good." Topeka, Kansas, 62 miles W, writes: "Reception excellent — better than local station." St. Joseph, Mo., 57 miles N, says: "Reception perfect." Eldon, Iowa, 180 miles N, reports: "Regular and satisfactory reception."

These are just a few of the voluntary reports from viewers which show how KMBC-TV (now owned and operated by the Cook Paint & Varnish Company) has completely changed the television picture in the Heart of America. For details, see your Free & Peters Colonel.

**KMBC-TV**

*Kansas City's Most Powerful TV Station*



DON DAVIS, Vice President  
JOHN SCHILLING, Vice President and General Manager  
GEORGE HIGGINS, Vice President and Sales Manager  
MORV GREINER, Director of Television

And in Radio, it's the KMBC KFRM Team

 in the Heart of America

KMBC of Kansas City

KFRM for the State of Kansas

