

P O I - 34
MR WM HEDGE
NBC-ROOM 604
33 ROCKEFELLER PLAZA
NEW YORK 20 N Y

SPONSOR

the magazine radio and tv advertisers use

GEIV 13 JUNE 1955

50¢ per copy • \$8 per year

BIG BONUS

Nielsen now reports that radios in automobiles add as much as 33% to the radio audience. And advertisers get these listeners *free*—a big bonus!

In Baltimore, the Department of Motor Vehicles has announced that today there are more than 300,000 passenger cars with radios in the Baltimore metropolitan area.

Surveys by ARB and PULSE prove that W-I-T-H dominates this big out-of-home audience day and night. Just another reason why W-I-T-H gives more listeners-per-dollar than any other radio or TV station in Baltimore. Get the whole story from your Forjoe man.

IN BALTIMORE BUY

W-I-T-H

Tom Tinsley, President
R. C. Embry, Vice-President

Represented by Forjoe & Co.



Next fall tv lineup:
the hottest audience
battle yet

page 31

P&G'S DAYTIME DILEMMA

page 34

Morning-minded admen
miss good bet in radio

page 36

RAB radio contest
documents local
radio's impact

page 38

5-Day deodorant had
five strikes against it
till it went 100% tv

page 40

Monitor: is this
network radio's
pattern of the future?

page 42

B&M line up 100%
after 18 weeks of tv

page 44

The South's FIRST Television Station

WTVR

CHANNEL 6—RICHMOND, VIRGINIA

Takes Pleasure in Announcing

Its New

Interconnections

with

ABC *and* CBS

MAXIMUM POWER

100,000 WATTS



MAXIMUM HEIGHT

1,049 FEET

REPRESENTED NATIONALLY BY BLAIR TV INC.

REPORT TO SPONSORS

13 JUNE 1955

Whither P&G's daytime tv?

P&G's dropping of 5 radio serials does not mean firm is exiting net radio. Seven serials remain, 5 on CBS, 2 on NBC. Cut-backs of 2 tv soap operas likewise does not signify retreat from daytime tv, but rather dissatisfaction with specific shows. Real question for whole industry is whether P&G will stay with soap opera in daytime tv as it did in radio, or whether television soap opera is on way out. For analysis of P&G daytime operation on both tv and radio see "The Procter & Gamble Story, Part 3," page 34 this issue.

-SR-

WOR surveys cigarette sales

There's been little change in total volume of cigarette smoking in New York market but there have been number of changes in brand preferences and smoking habits of interest to air advertisers, latest edition of WOR, New York's continuing study of cigarette smoking shows. Chesterfield is favorite with men; Pall Mall leads with women. Filter brands have tripled among men, quadrupled among women since 1953, showing effect of heavily air-backed selling.

-SR-

More 2-car, 2-radio families

Two-car trend is being spurred along with heavy ad campaigns by leading automakers. Number of multi-car families is now at 4.5 million, up from 1941 level of one million. Trend is of interest to radio clients, since an estimated 75-80% of new autos are being equipped with car radios. Sales are being made primarily to housewives, who want to get out of house during the daytime (while hubby's in town with the car) to shop, visit or play chauffeur to the kids.

-SR-

Hooper to index spot r-tv clients

C. E. Hooper has started the ball rolling on new tv and radio monitoring service, which has been in the discussion stage for some time. Service will involve a tie-up between Hooper, ARB and Broadcast Advertisers Reports. Stations will be taped, and commercials in major markets logged in handy reference book. Timebuyers have often cited lack of knowledge of who's buying what in spot radio as a major industry headache (see "Spot radio must list its customers," 30 May). A. C. Nielsen research firm had option on BAR service, but dropped it.

-SR-

Ground rules for reaching kids

Schwerin Research Corporation, as result of testing dozens of radio-tv shows before audiences of 17-and-under children, has developed interesting set of ground rules for appealing via air to kids: Children like action, but not too much of it at any one time. "Advice" must be disguised to get across. Kids are bored by virtuous, true-life youngsters, but accept them as part of dramatic story. Boys merely fidget over girl heroines.

-SR-

"Lucy" still loved by tv viewers

Current season has had string of casualties in situation comedy field ("Dear Phoebe," "It's a Wonderful Life," "Mickey Rooney," et al.) but show that kicked off original trend still wears rating crown. Nielsen figures for 2 weeks ending 7 May show "I Love Lucy" in first place in homes-reached (15,708,000), first in per cent of homes (47.7). P&G portions, incidentally, out-pulled Philip Morris'.

REPORT TO SPONSORS for 13 June 1955

Bache airs stock news abroad With estimated 600,000 Americans due to travel in Europe this summer, Bache & Co., one of leading users of air advertising in stocks-and-bonds business, has worked out system to provide tourists with latest market data. Radio Luxembourg will carry market roundup for Bache, and Voice of America will air "Martin Gilbert's Market Letter."

-SR-

If it sells it's "glamorous" What do you do when client says, "Dealers are hypnotized by tv glamor"? That's long been question plaguing account executives, timebuyers when suggesting spot radio. One of best-documented indications dealers who use it successfully are enthusiastic about radio's "glamor" is provided by case histories submitted in RAB Radio Gets Results contest. Six of 13 case histories appear on page 38, in part one of 2-part SPONSOR article.

-SR-

Tv-first for movies? Is NBC TV plan to premiere new high-priced feature movie on tv an answer to fee tv's contention it alone could provide public with new movies? NBC TV will air movie, "The Constant Husband," starring Rex Harrison, as first in its series of "Color Spread" spectaculars (11 September, 7:30-9 p.m.). Picture, produced in Great Britain for \$250,000, will go into U.S. theatres after appearance on tv. Box office will be watched carefully by producers. If combined box office-tv take is good, look for more movies to go tv-first route.

-SR-

Florida Citrus to use spot blitz Success of Benton & Bowles with saturation tv I.D.'s for Maxwell House instant coffee (see SPONSOR 4 October 1954, page 32) was strong plank in B&B's successful presentation to Florida Citrus Commission. B&B's plan, when it takes over account from JWT 3 months hence, is to use near-\$2 million tv budget for hard-sell I.D.'s.

-SR-

Will fee tv buy away shows? Concern of free television forces with fee tv's threat as competitor for programing was underscored by RCA and NBC Board Chairman David Sarnoff's statement to FCC last week. Sarnoff warned fee tv could "cripple" free tv by outbidding it for shows as well as reducing audiences. Sarnoff also pointed out fee tv advocates have made no commitment they would not carry advertising. "Obviously, this admission was not merely inadvertent," Sarnoff noted. Possibility fee tv would include commercials has often been cited by admen to SPONSOR (see article 16 May issue, "Will fee tv hurt the sponsor?", page 38.)

-SR-

Where's fee tv public service? Look for fee tv proponents to try pointing up "public service" values of coin box system. David Sarnoff statement to FCC pointed to many programs network carries as public service. But fee tv, he said, has ". . . made crystal clear that the only programs they would present are those for which the public would be required to pay cash into slot machines. . . ."

-SR-

How to use radio visually Radio commercials of late have been borrowing tv techniques, including use of "demonstration." Two examples: RCA commercial for unbreakable radio sets in which Vaughn Monroe is heard hammering on set to show it won't break; Spic and Span commercial in which man and woman compete to see which can clean wall better, man with Spic and Span, woman with detergent suds. Both commercials seek to put over with audio what tv does visually.

(Sponsor Reports continues page 135)



EXCITING!

so exciting—

your sales potential in
this \$5¼ billion market!

You find that your product sales rise quickly—when
you use WGAL-TV to advertise your product.

This super-powered station's 316,000-watt signal
sends your message from its mountaintop
transmitter location to the vast, rich

CHANNEL 8 MIGHTY MARKET PLACE.

The one station that reaches this wealthy
market, WGAL-TV sells your product
to more than three million people
who have \$5¼ billion to spend every
year. For sales that grow by leaps
and bounds, buy WGAL-TV.

STEINMAN STATION

Clair McCollough, Pres.

Representatives:

MEEKER TV, INC.

New York
Los Angeles

Chicago
San Francisco



SPONSOR

advertisers use

Volume 9 Number 12
13 June 1955

ARTICLES

Battle of the network tv titans

Preview of fall programing on network tv shows how battle lines are shaping up. Chart gives lineup of shows and sponsors next season

31

The Procter & Gamble story: part 3

Is P&G pulling out of soap opera? It has cut five radio and two tv soap operas. Part three analyzes why

34

Are you morning-minded or open-minded?

Many advertisers feel the only radio time worth buying is the morning when tv competition is at its lowest level. Article shows admen they may be overlooking large afternoon and evening radio audiences

36

Local radio's impact: cash register proof

RAB's annual "Radio Gets Results" contest drew ample proof that local radio is glamor medium to the local retailer. Trends among winning campaigns include higher frequency of schedules, greater reliance on station personnel

38

The product with 5 strikes against it

After a low results print campaign, 5-Day Deodorant is now moving up with a 100% tv budget. Company president feels visual power of tv has turned trick

40

Monitor: is this net radio's future?

Disregarding the standard time breaks, NBC Radio Network's "Monitor" programs in odd time patterns with a variety of material from all parts of the net

42

Blow-by-blow story of a tv test: week 18

Results of the tv-only test, now two-thirds complete, show that total sales are up 100% over the same period last year when no tv was used. Biggest gain by B&M brown bread which leads the climb of the B&M line in the test area

44

How to scoop the field with radio

Utilizing the well-known but often-ignored ability of radio to give fast coverage of news events, KWIZ, Santa Ana, California turned its facilities to producing a radio tabloid. Its success may be a guide for other stations

46

COMING

Blow-by-blow story of a tv test: week 20

Next article will follow the further progress of the Burnham & Merrill tv test in a formerly slow-moving market. Begun in January, test ends in July

27 June

The Procter & Gamble story: part 4

Fourth and final article on P&G delineates relations between company and its seven agencies, examines P&G production procedures, advertising organization

27 June

DEPARTMENTS

TIMEBUYERS

AGENCY AD LIBS

40 E. 49TH

NEW & RENEW

MR. SPONSOR, James Rayen

SPONSOR BACKSTAGE

FILM NOTES

TV RESULTS

P. S.

AGENCY PROFILE, Robert S. Nyburg

SPONSOR ASKS

ROUND-UP

NEW TV STATIONS

RADIO COMPARAGRAPH

NEWSMAKERS

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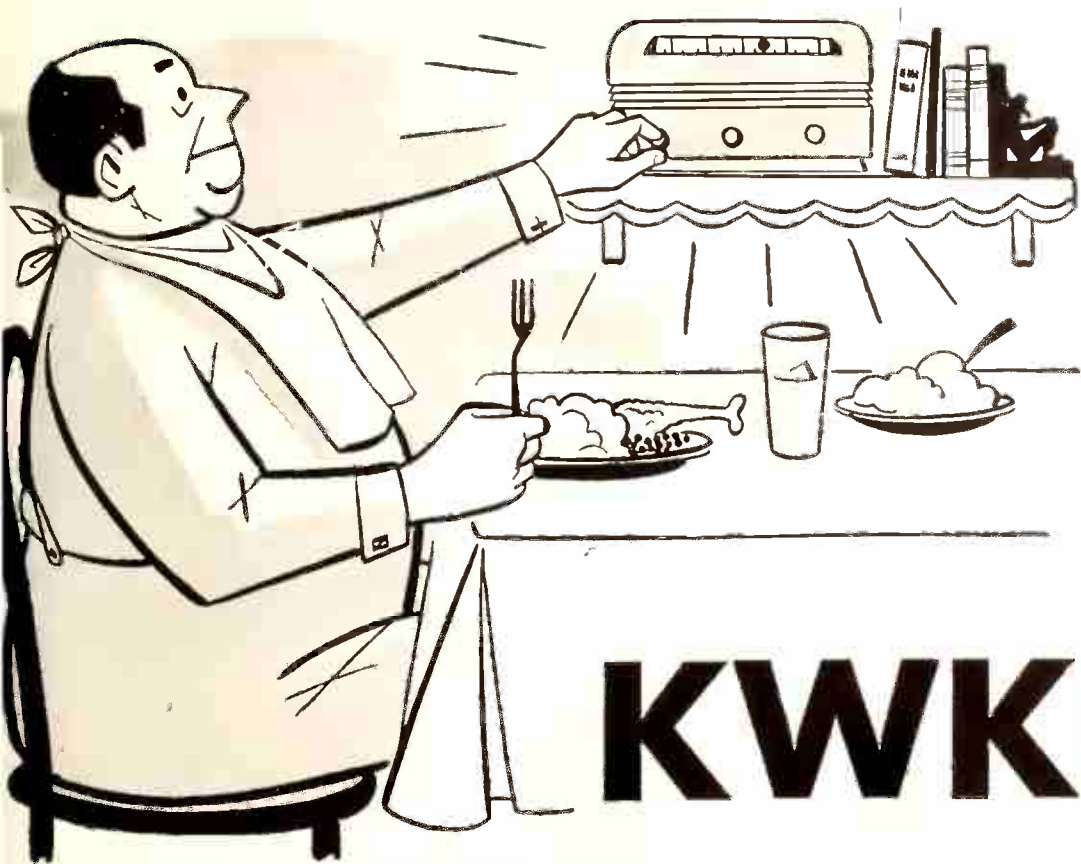
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KWKH SHREVEPORT

IS BIG NOISE IN BELCHER, TOO!

KWKH's daytime SAMS area covers 80 counties . . . hundreds of towns and villages like Belcher, Louisiana (pop. 260). And oh, how we whet their appetites for KWKH programming!

Best Hoopers show that KWKH is preferred over the second station in Metropolitan Shreveport morning, noon and night—up to 104%!

Listeners per dollar KWKH outstrips the next-best Shreveport station by 89.4%. Get all the facts from The Branham Company.



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

KWKH

A Shreveport Times Station

TEXAS

SHREVEPORT, LOUISIANA

ARKANSAS

50,000 Watts • CBS Radio

The Branham Co.
Representatives

Henry Clay
General Manager

Fred Watkins
Commercial Manager

KBIG NEWS

SPONSORS

Win Golden Mike
Trophy for third year



The Radio — Television News Club of Southern California again honors KBIG News. Of seven awards, KBIG is the only non-network winner.



Alan Lisser
1953 & 1954
winner for
Best Non-Network
Newscaster.



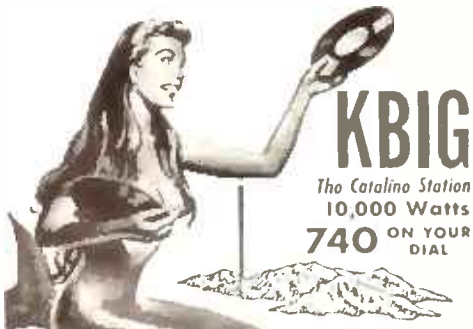
Larry Berrill
1955 winner for
Most Enterprising
Radio Report.

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

There are 113 each week. Of these 10 are immovable public service; 76 are sponsored; 27 are available.

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

If you don't, talk it over with your KBIG or Robert Meeker contact.



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

Nat. Rep. Robert Meeker & Assoc. Inc.

Timebuyers at work



Joan Anderson, Cary-Hill Advertising, Des Moines, Iowa, feels that the station reps could sell far more convincingly if they had in mind the specific account for which they're pitching. "I realize," says she, "that it's difficult to handle the multitude of accounts that media reps have to keep in mind. But we always try to remember that each of our clients has a 'personality' that can best be projected through certain media and by certain techniques. This may sound like a truism, however, the more information and advice that we receive slanted toward that goal, the more we love the media guys." She feels that the best pitch is the one where a rep shows a buyer what his station could do for that account by proposing a schedule backed up with figures.

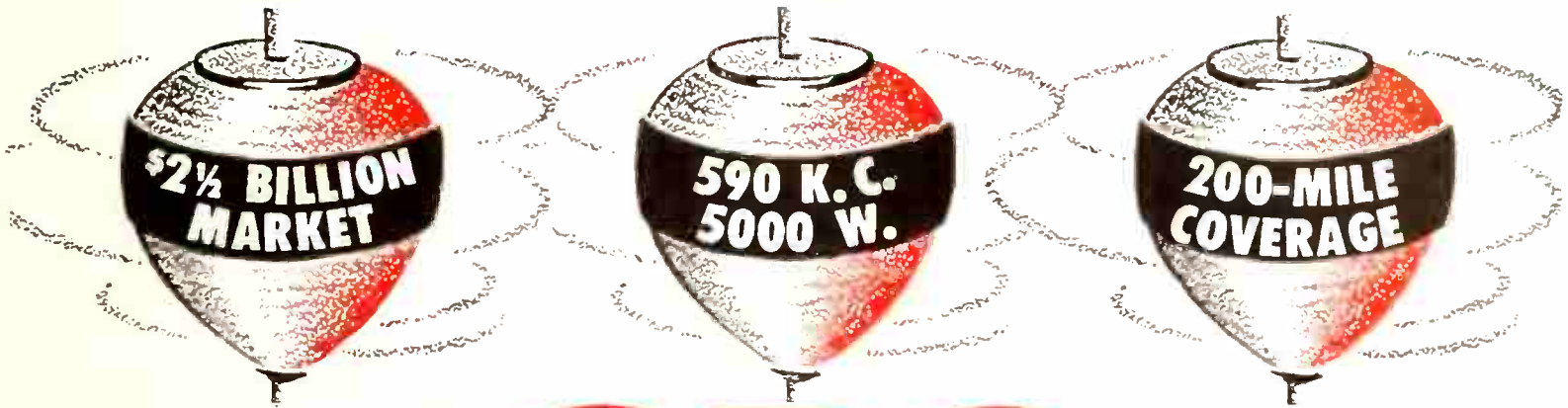


Bill Seth, Lewin, Williams & Saylor, New York, recently had occasion to study various phases of tv. "One of our clients had a budget somewhat under \$200,000 to spend over 13 weeks. We considered three possibilities: (1) spot tv announcements in the top 20 markets; (2) syndicated half-hour films in 20 top markets; (3) network participations covering 40 to 80 markets. The comparison proved to us that spot tv may have to readjust its price structure now that networks are offering such large lineups. Three network participations weekly actually cost less than either two Class "A" plus one Class "C" announcement weekly, or the least expensive half-hour film show. Spot can be a valuable medium only as long as its price structure is competitive."

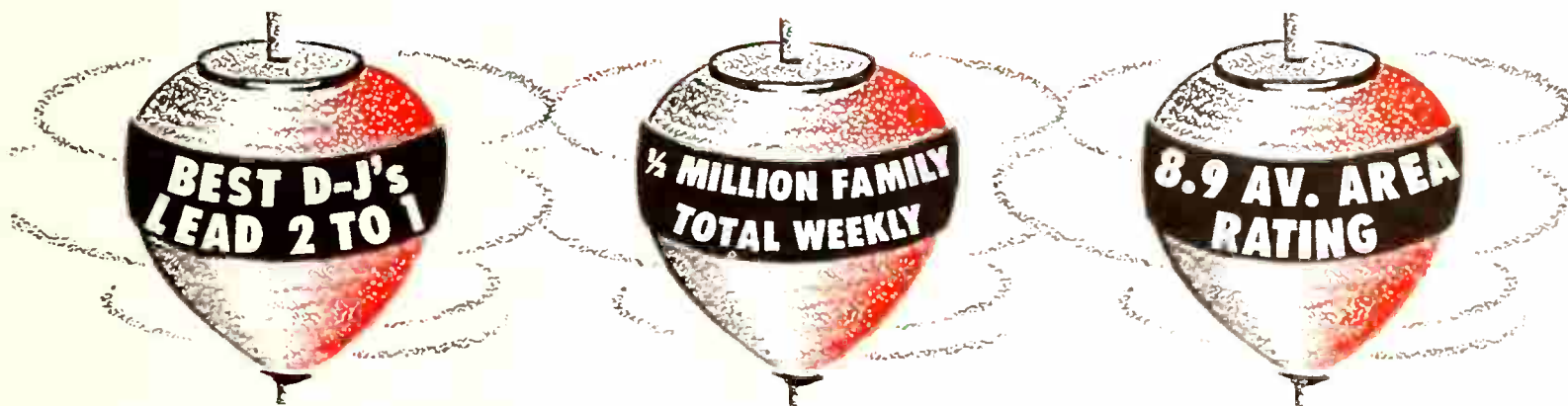


Jane Podester, McCann-Erickson, New York, feels that radio and tv stations could do a great deal to simplify the buyer's desk work. "As still another voice crying in the wilderness," says she, "I would like to see the industry adopt some form of standardization for availabilities, confirmations, etc. At present, the buyer is swamped with multi-colored forms, oddly shaped and marked program logs, coverage maps, rate cards, market data (helpful and otherwise) and various bits of assorted miscellaneous information. By the time the hopeless recipient has produced some order out of chaos, chances are that that prize spot or time period is gone. I for one would like to see all pertinent information, times, adjacencies, ratings, market data on one 8½ by 11" sheet, with perhaps a same-size coverage map attached."

REGIONAL **WOW** IS NOW



BASIC **CBS** RADIO



IN OMAHA and in **170 RICH** **COUNTIES**

(One-third in rich Western Iowa!)

Tops in *Every Way* . . . that's Radio WOW . . . now proudly a basic CBS Radio affiliate.

Top WOW personalities . . . great names like "Jolly Joe" Martin . . . Connie Cook . . . Mal Hansen . . . and Ray Clark . . . are eager to sell your product!

Radio WOW is a top buy . . . a *must basic buy* in every national schedule!

Call your John Blair man today!

Frank P. Fogarty, Vice Pres. & Gen. Mgr. ● Represented by John Blair & Co. Affiliated with "Better Homes & Gardens" and "Successful Farming" Magazines.

Regional
RADIO

WOW

OMAHA

Dial 590
5000 WATTS



good spot to be in!

Like to have things pretty much all to yourself?

Then give serious thought to spot television — especially on the 12 stations we represent. It comes in all sizes from less than \$100 a week to more than \$1,000,000 a year...and its cost-per-thousand is so low you can virtually *take over* a market without going over your budget.

Take the case of the distributor in the Carolinas for Union Oil Company of California, who wanted to expand the demand for his premium-priced motor oil. A schedule on WBTV, Charlotte, hand-picked to fit his budget, brought these results within 26 weeks: "We are now the top distributor *in the nation*. We've exceeded last year's sales by 102%, and have set up many associate distributorships. This can definitely be attributed to our television advertising with your company!"

Results like these help to explain why more than 300 national spot advertisers are currently using schedules on one or more of the 12 stations (and the regional network) we represent.

It's a good spot to be in!

CBS TELEVISION SPOT SALES

Representing: WCBS-TV New York, WCAU-TV Philadelphia, WTOP-TV Washington, WBTV Charlotte, WBTW Florence, WMBR-TV Jacksonville, WXIX Milwaukee, WBBM-TV Chicago, KSL-TV Salt Lake City, KGUL-TV Galveston-Houston, KOIN-TV Portland, KNXT Los Angeles, CBS TELEVISION PACIFIC NETWORK

Getting
Attention
Where it
Counts!



Popularity is determined by how many listen. In San Diego, more people listen to KSDO than any other station, according to HOOPER.

Whatever it is, you can sell it faster, for fewer dollars-per-sale on San Diego's FIRST station... KSDO. May we show you why KSDO gets more attention than any other station?

KSDO
1130 KC 5000 WATTS

Representatives
John E. Pearson Co. — New York
Chicago — Dallas — Minneapolis
Hugh Feltis Asso. — Seattle
Daren McGavren — San Francisco
Walt Lake — Los Angeles

AGENCY AD LIBS



by Bob Foreman

Television's record: one for admen to be proud of

In some quarters it is popular to discuss the advertising business as if it were sort of a con game. I suppose it's fair to expect this. But to my amazement every now and then I run into *advertising* people whose admiration for their chosen field and the people in it is molecular in size. Why this view is shared by folks who take their livelihood out of the business puzzles me. It's too easy to get *out* of advertising.

This jaundiced approach to our profession however is usually held by those completely ignorant of our functions and their relation to the American economy. Their "knowledge" of what we do and why we do it is derived generally from pinko literature, soap-box orators and, believe it or not, from columnists whose jobs are dependent upon advertising but who persist in reporting the hucksterism they have encountered as though it were typical.

Most of my friends who serve in any phase of the advertising business are as un-hucksterish as Tom Sawyer and resent being referred to by this cognomen. Most of them have one wife, pay their bills, share in community projects and are as good a stratum of citizenry as you'll encounter anywhere. In fact, they are as aware of their obligations to society and their debt to this country as any business group including lawyers, doctors and baseball players.

For these reasons they (and the advertisers they represent) are constantly alert to catch and prevent harmful advertising. Furthermore, because of their intimate knowledge of the business, they are the best judges. I believe, as to what is harmful advertising. Consequently, you will always find them in the front lines in the battle against misleading copy or programing that will be harmful to youngsters, et al. In addition to their own good taste, they have one other benchmark. They know that bad advertising simply doesn't pay off. It inevitably comes back to haunt its perpetrators—advertiser as well as agency. There may be, as Barnum stated, suckers born regularly but centuries before some noble Roman made the comment—*experientia docet*. Suckers do learn fast and seldom forget.

I uncover this kettle of fish because the small but vocal group which seems to be knocking our business is now working overtime on television.

Since most of the folks I know in the business happen to
(Please turn to page 56)



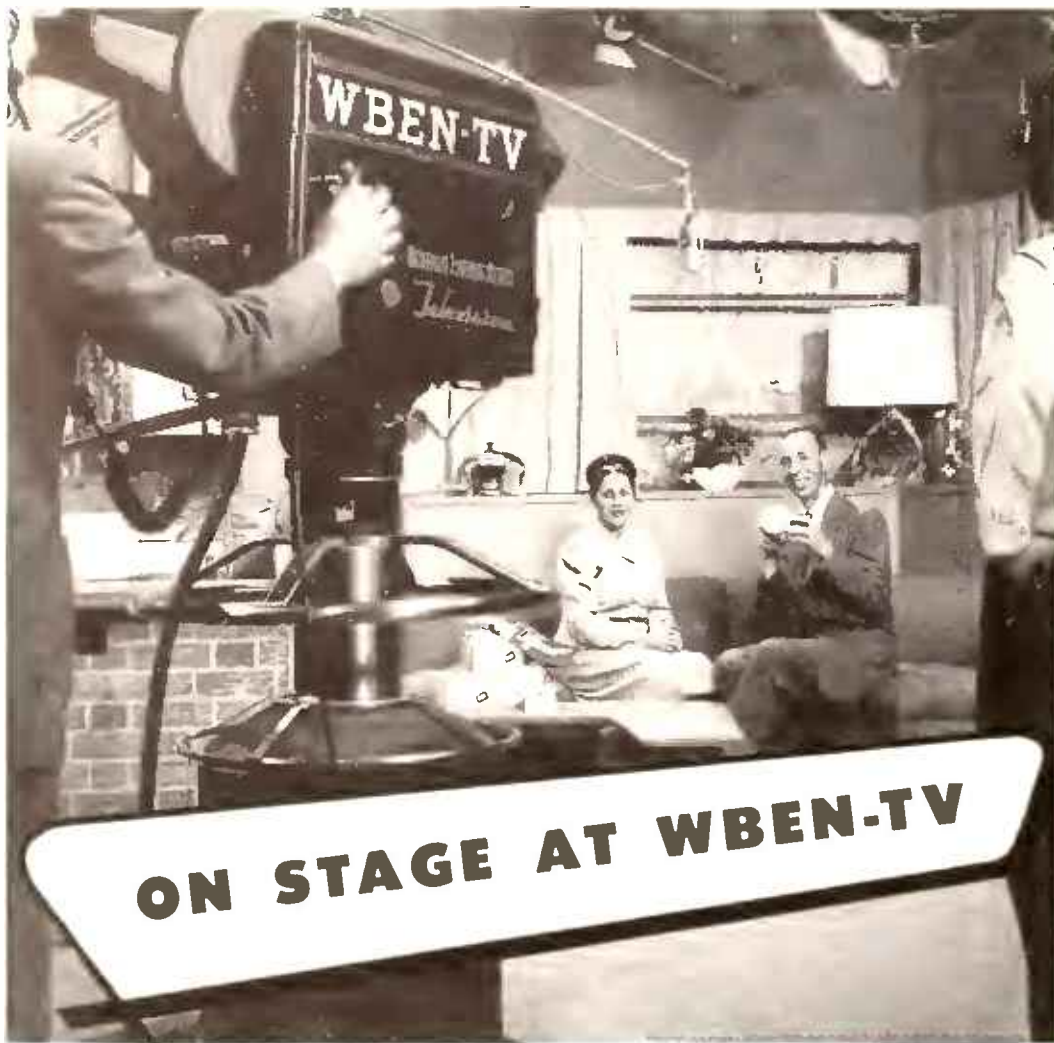
NEW
1000 FOOT
TOWER

•
NOW IN
OPERATION



SEE THE
BOLLING COMPANY
FOR
AVAILABILITIES





ON STAGE AT WBEN-TV

On stage at WBEN-TV . . . and a crew of experts goes to work! Experts because WBEN-TV's well-knit team of directors, announcers and technicians have been with this pioneer station since its beginning in 1948. These TV veterans have had seven long years of experience in the production of television commercials.

WBEN-TV scheduling assures enough rehearsal time for every commercial. Two fully equipped studios permit staging effects that are polished to perfection.

Standards like this cost no more, — that's why more and more time buyers buy WBEN-TV more and more often. Let quality production tell YOUR story in a quality way.

in Buffalo-TV dollars count for more on channel 4

WBEN-TV DELIVERS

Western New York is the second richest market in America's richest State. And — WBEN-TV delivers this market as does no other television station.

CBS NETWORK
WBEN-TV
BUFFALO, N. Y.

WBEN-TV Representative

Harrington, Righter and Parsons, Inc., New York, Chicago, San Francisco

49th and MADISON

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

TV PIONEERS

I want to express my appreciation to you and the Television Pioneers for the award made to me at the National Association of Radio and Television Broadcasters convention Sunday, 22 May.

I was very much honored and I shall endeavor to live up to this tribute in the future.

JAMES C. HAGERTY

Press Secretary to the President

• Mr. Hagerty received an award for helping to bring the Presidential press conference to the public via television and radio.

It was a great privilege to be with you at the Television Pioneer Dinner at the Willard Hotel. This filled me with nostalgia and, at the same time, fired me with enthusiasm for the use of tv in the coming campaign.

You may be interested in knowing that I was one of the unsalaried pioneers of radio, having been an announcer over a college station in 1925 and the teacher of the second class in radio ever to be taught in an university in 1929. Moreover, I owe my election in 1954 almost entirely, in my opinion, to the use of tv.

You are, indeed, rendering a service to the profession, and it was a privilege to be with you.

REP. DON HAYWORTH

*House of Representatives
6th District, Mich.*

Thanks for a wonderful party.

I thought George Abrams' speech at the Television Pioneer dinner was terrific. I am sure you know how much favorable comment it caused. I do hope you will have reprints made. I would like one.

HAROLD F. GROSS
President

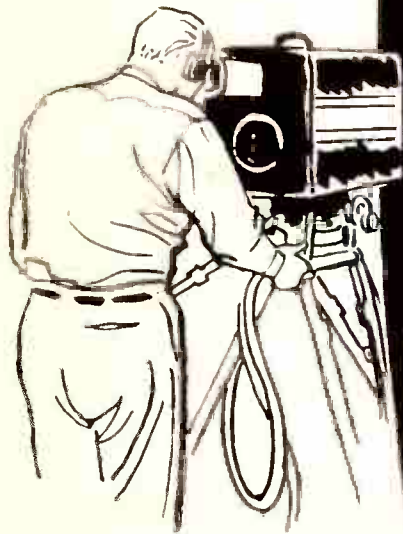
*WJIM-TV
Lansing, Mich.*

• Excerpts from Mr. Abrams' speech at the Television Pioneer Dinner ran in the 30 May Issue of SPONSOR. Reprints are available on request.

(Please turn to page 16)

DES MOINES TELEVISION

KRNT-TV



**ON THE
AIR
August 1st**

with
CBS Shows
and
**Established Local
Personalities**

Your Iowa campaign starts with Des Moines . . . state capital and largest city . . . the shopping and distribution center . . . salesmen's home base. And your Iowa campaign starts with KRNT-TV, the showmanship station with CBS shows that run away with the ratings sweepstakes, PLUS Central Iowa's favorite personalities with established audiences — and proved power to move merchandise!

Face the facts! The same showmanship savvy that always gives you the biggest Hooper and Pulse ratings in Des Moines Radio is now also running the newest know-how, go-now operation . . . KRNT-TV.



KRNT

**AM
TV**

Channel 8 in Iowa

KATZ HAS ALL THE FACTS

FULL POWER, 316,000 WATTS

STEVE DONOVAN

the great



WESTERN MARSHAL

two-fisted TV Western Series

is the competition in its Premiere Showing

The very first telecast of STEVE DONOVAN, WESTERN MARSHAL in Seattle-Tacoma drew a smashing 18.8 rating versus the competition of "Where Were You" (17.0), "I Led Three Lives" (11.0), and "Beulah" (2.8), in the 7:00-7:30 PM time period.* And this is just the first round.

STEVE DONOVAN, WESTERN MARSHAL is the brand-new . . . all-new . . . two-fisted Western. Each of the 39 half-hour episodes is packed full of action entertainment. Filmed under the supervision of veteran Western TV producer Jack Chertok, this series offers top quality production for viewers and advertisers alike.

STEVE DONOVAN, WESTERN MARSHAL delivers double-action impact — not only on television but also at the point of sale. Sponsorship makes available to you an unprecedented barrage of merchandising material, personal endorsements, premiums.

Westerns rack up an average 30.0 Nielsen rating — 24% higher than the ranking average of all evening programs.** And Pulse ratings list six out of the top ten syndicated shows as Westerns.***

Now here is STEVE DONOVAN, WESTERN MARSHAL to beat them all. Excitement and action to capture your audience; powerful merchandising to sell your product — all wrapped up in a single potent NBC FILM DIVISION package.

Get STEVE DONOVAN, WESTERN MARSHAL on your side in the battle for sales in your markets. Don't delay — your market may be snapped up soon. Write, wire or phone now.

*ARB, April, 1955 **Nielsen, 2nd Report—February, 1955 ***Pulse February, 1955 Multimarket

NBC FILM DIVISION

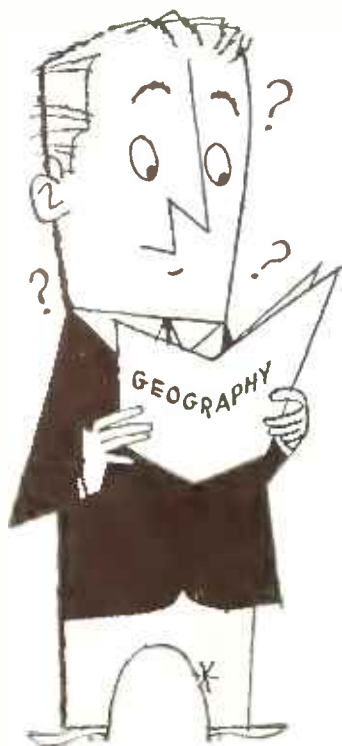
serving all sponsors

serving all stations

30 Rockefeller Plaza, New York 20, N. Y.

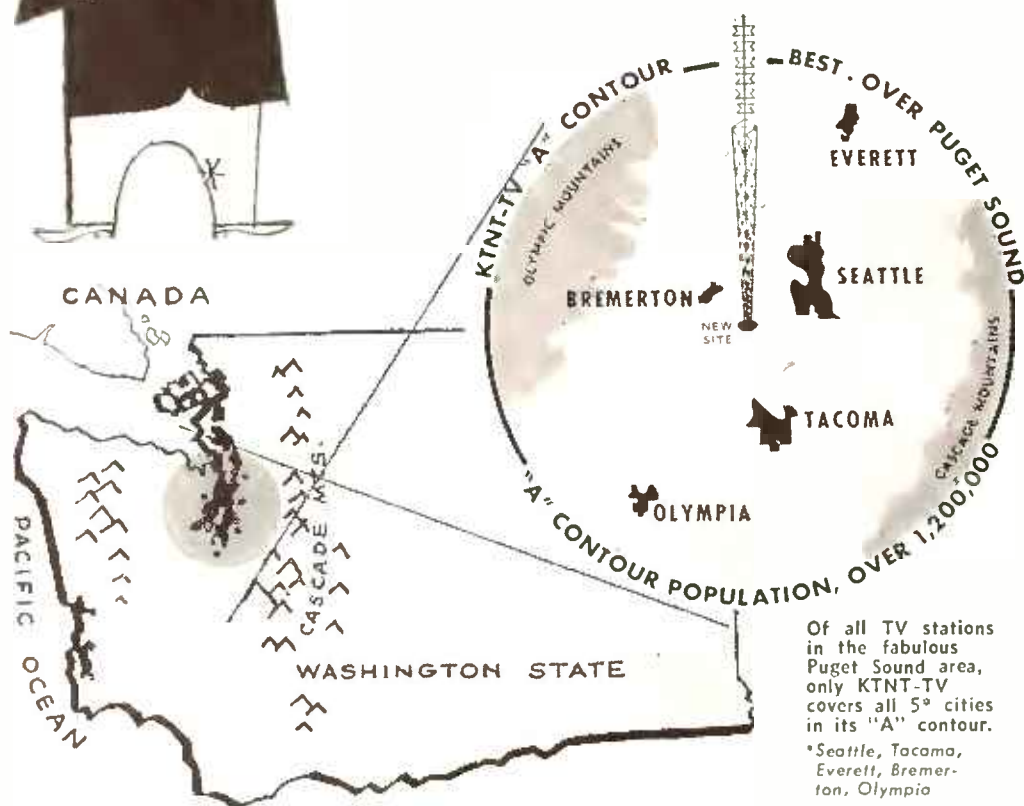
Merchandise Mart, Chicago, Ill. • Sunset & Vine Sts., Hollywood, Calif.

In Canada: RCA Victor, 225 Mutual Street, Toronto; 1551 Bishop Street, Montreal



are CLEVELAND and AKRON in WASHINGTON STATE?

Washington State is not trying to steal these two great cities from Ohio. Washington State has its own concentration of population, and that concentration lies within the "A" Contour boundaries of KTNT-TV, the CBS television station for Puget Sound. The population in this area equals the combined populations of Cleveland and Akron.



Of all TV stations in the fabulous Puget Sound area, only KTNT-TV covers all 5* cities in its "A" contour.
*Seattle, Tacoma, Everett, Bremerton, Olympia

More than half the population of Washington State is confined within a relatively small area bordering on Puget Sound. This area . . . the fabulous Puget Sound area . . . also accounts for more than half the state's spendable income. And the "A" Contour of KTNT-TV encompasses this rich area. KTNT-TV reaches over 1,200,000 people in its "A" Contour, plus 800,000 more living in the station's INFLUENCE AREA outside its "A" Contour. Average incomes in this area are greater than the national average, and the entire Puget Sound country is constantly growing.

In Washington State, advertise where the PEOPLE are . . . buy KTNT-TV.



316,000 WATTS

Antenna Height
1000 FT. ABOVE SEA LEVEL

CBS Television for Puget Sound

Represented Nationally by Weed Television

KTNT-TV, TACOMA 5, WASHINGTON

"The Word Gets Around... Buy Puget Sound"

40 E. 49TH

(Continued from page 12)

MEDIA STUDY

Through the kindness of the David W. Evans Agency I have just seen your "All Media Evaluation Study." I want to congratulate you on it! As a teacher of advertising I receive tremendous amounts of material on media research—but yours is the only one I've seen that could be considered truly honest and objective. I feel it should be required reading in all advertising classes.

I have asked our library to order a copy for the use of the students. I also want a copy for myself. I hope you will be able to send it to me very soon, and if there is a charge for the publication please bill me personally.

MARGARET WALKER
College of Business
University of Utah
Salt Lake City

• SPONSOR'S "All Media Evaluation Study" costs \$4 a single copy; \$3.50 each for 10-50 copies; \$3.00 each for 50-100 copies; \$2.50 each for over 100 copies.

CRIDER-SEYDEL MIXUP

I appreciate having been invited to take part in your recent panel discussion on "shows with intense audience appeal" (16 May 1955, page 110).



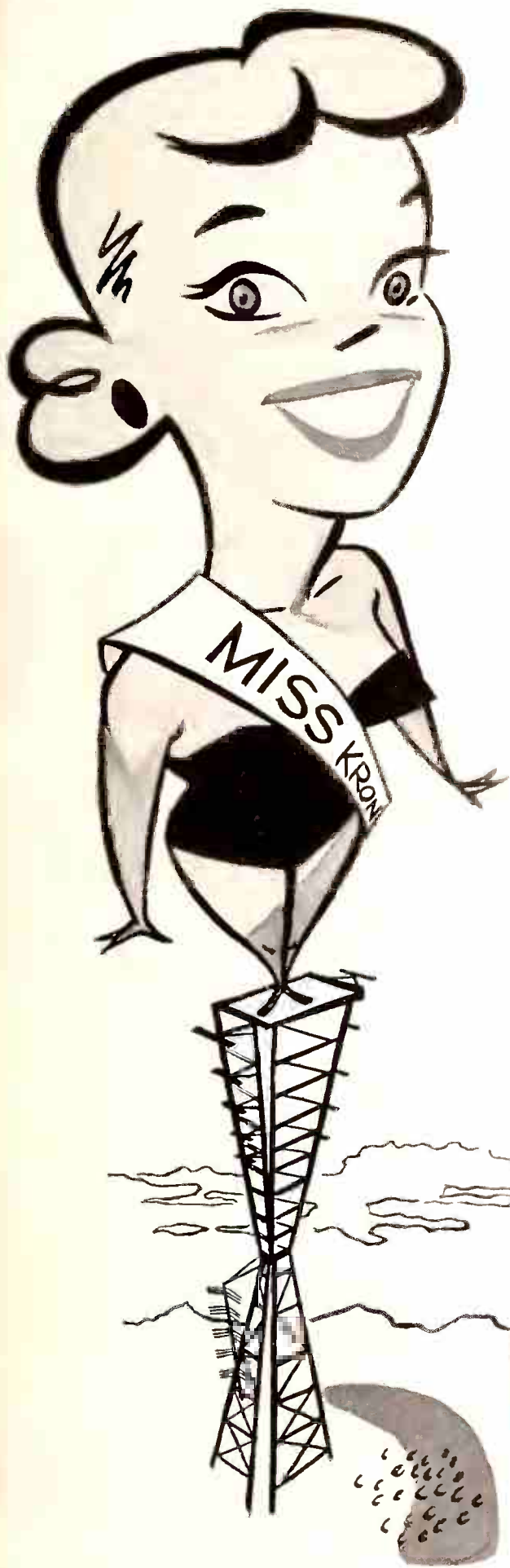
Mr. Crider



Mr. Seydel

However, I was quite amazed when I saw how my face had changed (considerably for the better, I might add!) in the photo accompanying my statement. I understand that the picture was that of Wickliffe Crider of Kenyon & Eckhardt. I can only hope that he agrees with my statement, seeing as how, by error, he shared credit for same.

VICTOR SEYDEL
V.P. Charge Radio-Tv
Anderson & Cairns, N. Y.
(Please turn to page 122)



"You Get Me, Dah-ling!"

A ravishing dame, even on TV, doesn't get a second look—if you can't see her because she's got *shadows* under her eyes... Our darling is 1480 feet above sea level, and the important thing is that she's in direct line of sight of 1,382,000 families, who get *shadow-free* reception in the Bay Area's greatest concentration of population... they can see Miss KRON-TV clear as a silver belle!... She comes in *natural*, just like September Morn!... Give your sales message *shadow-free* reception, for maximum sales impact, with KRON-TV.

FIREMAN FRANK
is doing a great job on Saturday—
Ask Free & Peters
for details

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

Represented Nationally by Free & Peters, Inc.

No. 4 in the series, "What Every Time Buyer Should Know About KRON-TV"

NOW

from the pen of one of the most inspiring writers of

LLOYD C. DO

"DR. HUDSON'S SECRET"



JOHN
starring

first time on television.....

re...

DOUGLAS "THE GREAT JOURNAL"

STARRING DR. WAYNE HUDSON

Dr. Wayne Hudson

*Produced by Eugene Solow
and Brewster Morgan*

Made expressly for local and regional sponsors—a brilliant, new series of dramas taken from the best seller by Lloyd C. Douglas, famed author of "Magnificent Obsession" and "The Robe" (2nd highest gross in film history).

39
half-hour films

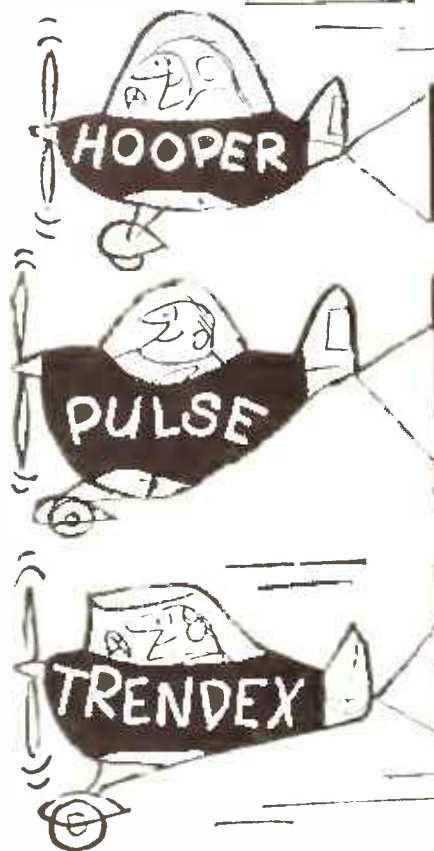
*to enthrall the
tens of millions of
Douglas fans everywhere.
Immediately available from*



CALL OR WRITE YOUR NEAREST MCA-TV OFFICE TODAY

LOS ANGELES: 9370 Santa Monica Blvd., CRestview 6-2001

ALBANY • ANTA • BOSTON • BUFFALO • CHICAGO • CINCINNATI • CLEVELAND • DALLAS • DETROIT • HOUSTON • INDIANAPOLIS • KANSAS CITY, MO. • MINNEAPOLIS • NEW ORLEANS
NEW YORK • PHILADELPHIA • PITTSBURGH • ROANOKE • ST. LOUIS • SALT LAKE CITY • SAN FRANCISCO • SEATTLE • TORONTO • LONDON • PARIS



Unanimous

There's Unanimity in Kansas City:

**NO MATTER HOW YOU COUNT THE
AUDIENCE THE NO. 1 STATION IS**

WHB

10,000 WATTS, 710 KC

HERE IS THE WHB LEADERSHIP LINE-UP:

FIRST PLACE—HOOPER

Average share of audience 7 a.m.-6 p.m., Mon.-Sat.,
Apr.-May, 1955

FIRST PLACE—PULSE

Average share of audience, 6 a.m.-6 p.m., Mon.-Sat.,
March-April, 1955

FIRST PLACE—TRENDEX

Average share of audience, 8 a.m.-6 p.m., Mon.-Fri.,
Jan.-Feb., 1955

This is what Mid-Continent programming, ideas and excitement have achieved for WHB! All three national surveys—PULSE, HOOPER, TRENDEX give WHB the top daytime spot with all-day average ratings as high as 48.8 (Hooper). So no matter what ratings you buy by, your best Kansas City buy is WHB. Talk to the man from Blair or WHB General Manager George W. Armstrong.



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.

1. New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Armour, Chi	Tatham-Laird, Chi	CBS 45	Captain Midnight; alt Sat 11:30-12 noon; 11 June; 12 wks
Associated Products, White Plains, for 5-Day Deodorant, Kaywoodie Pipes Borden Co., NY	Grey Adv, NY	NBC	Arthur Murray Party; alt T 8:30-9 pm; 28 June; 12 wks
Brown & Williamson, Louisville, Ky, for Raleigh Cigarettes & tobacco Chrysler Corp, Dodge Div Det Colgate, Jersey City	Y&R, NY	NBC	Make the Connection; summer replacement for Justice; Th 8:30-9 pm; 7 July
Farm State Insurance Cos	Russel M. Seeds, Chi	ABC 55	Penny to a million; Wed 9:30-10 pm; 4 May; 39 wks
General Dynamics Corp., NY	Grant Adv, Chi	ABC	The Lawrence Wclk Show; Sat 9-10 pm; 2 July
General Foods Corp, Post Cereals Div, White Plains	Wm. Esty, NY	NBC	Colgate Variety Hour; Sun 8-9 pm; 12 June; 55-56 season
General Foods, White Plains	Needham, Louis & Brorby, Chi	NBC 59	The Red Barber Show; F following boxing telecast; 13 May; 50 wks (summer hiatus: 1 July-26 Aug)
Gerber Products, Fremont, Mich	Morey, Humm & Johnstone, NY	NBC 25	Youth Wants to Know; Sun 2:30-3 pm; 15 May; 16 wks
Griffin Shoe Polish, Bklyn	Benton & Bowles, NY	CBS 70	Pantomime Quiz; summer replacement for Mama; F 8-9:30 pm; B July; 8 wks
Lewis Howe Co for Tums, St Louis	Y&R, NY	CBS 150	Those Whiting Girls; alt M 9-9:30 pm; 1 July; 52 wks (after 3 Oct 1 Love Lucy)
International Cellucotton, Chi, for Kleenex	D'Arcy, NY	CBS 60	The Bob Crosby Show; alt F 3:30-4 pm; 6 May; 52 wks
Johnson & Johnson, New Brunswick	Birmingham, Castleman & Pierce, NY	NBC	Musical Chairs; summer replacement for Imogene Coca; Sat 9-9:30 pm; 9 July; 8 wks
Kellogg Co, Battle Creek, Mich	D-F-S, NY	NBC	Musical Chairs; summer replacement for Imogene Coca; Sat 9-9:30 pm; 9 July; 8 wks
Lee Ltd, Beverly Hills	Foote, Cone & Belding, Chi	NBC	Midwestern Hayride; 3 out of 4 F 8-9:30 pm; 8 July
Liggett & Myers, for Chesterfield, NY	Y&R, NY	NBC	Musical Chairs; summer replacement for Imogene Coca; Sat 9-9:30 pm; 9 July; 8 wks
Miles Laboratories, Elkhart, Ind, for One-A-Day Vitamins	Leo Burnett, Chi	CBS	Wild Bill Hickok; Sun 11:30-am-12 noon; 5 June; 52 wks
Nestle Co, White Plains	Milton Weinberg Adv, LA	NBC B2	Caesar Presents; 3 out of 4 wks; M 8-9 pm; 4 July; 8 wks
Procter & Gamble, Cinn	Cunningham & Walsh, NY	CBS	The Julius La Rosa Show; Sat 10-10:30 pm; 9 July; 13 wks
Reynolds Metals, Louisville, Ky	Geoffrey Wade, Chi	ABC 33	John Daly & the News; M, W, F 7:15-7:30 pm; 4 July
W. A. Sheaffer, Ft Madison, for fine-line pens	Bryan Houston, NY	CBS 130	America's Greatest Bands; summer replacement for Gleason; 8-9 pm; Sat; 25 June; 8 wks
Scott Paper Co, Chester, Pa	Compton Adv, NY	CBS 130	America's Greatest Bands; summer replacement for Gleason; 8-9 pm; Sat; 25 June; 8 wks
Scott Paper Co, Chester, Pa	Clinton E. Frank, Chi	NBC 65	Do-It-Yourself; Sun 7:30-8 pm; summer replacement for Mister Peepers; 26 June; 13 wks
S.O.S., Chi	Buchanan, NY	ABC 55	Penny to a Million; Wed 9:30-10 pm; 4 May; 39 wks
Toni Co, Chi	Russel M. Seeds, Chi	ABC 55	Garry Moore Show; Th 10-10:15 am; 9 June; F 10:15-10:30 am; 10 June; 52 wks
	JWT, NY	CBS 50	Bob Crosby Show; Th 3:45-4 pm; 23 June; and T 3:45-4 pm; June 7, 14; 52 wks
	JWT, NY	CBS 50	Musical Chairs; summer replacement for Imogene Coca; Sat 9-9:30 pm; 9 July
	McCann-Erickson, SF	NBC	Arthur Murray Party; alt T 8:30-9 pm; 28 June; 12 wks
	Tatham-Laird, Chi	NBC	



Byron S. Snowden (4)



N. Dale Johnson (4)



William H. Steele (3)



Thomas F. Maschler (3)

2. Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Tobacco, NY	SSCGB, NY	CBS B7	Douglas Edwards with the News; T, Th 7:30-7:45 pm; 27 June; after 27 Sept at 7:15-7:30 pm; 52 wks
Colgate-Palmolive, Jersey City	Wm. Esty, NY	CBS B4	Strike It Rich; M-F 11:30-12 noon; 27 June; 52 wks
Frigidaire, Dayton	Foote, Cone, Belding, Chi	CBS 54	Arthur Godfrey Time; T, Th 10:30-10:45 am; 7 June; 52 wks
General Mills, Mnnpls	Wm. Esty, NY	CBS 43, 42	Barker Bill Cartoon Show; W 5-5:15 pm; 1 June; 19 wks; F 5-5:15 pm; 3 June; 52 wks
General Mills, Mnnpls	Knox-Reeves, Mnnpls	CBS B2	Bob Crosby; M, W, F 3:45-4 pm; 1 June; 52 wks
General Mills, Mnnpls	D-F-S, Chi	CBS 52	Lone Ranger; Sat 1-1:30 pm; 4 June; 52 wks
Pillsbury, Mnnpls	Leo Burnett, Chi	CBS 54	Arthur Godfrey Time; M-Th 11:15-11:30 am; 1 June; 52 wks
Pillsbury, Mnnpls	Leo Burnett, Chi	CBS 97	Arthur Godfrey & His Friends; alt W 8:30-9 pm; 1 June; 53 wks
S.O.S., Chi	McCann-Erickson, Chi	CBS 60	Bob Crosby; alt F 3:30-3:45 pm; B July; 52 wks
Simoniz Co, Chi	Tatham-Laird, Chi	CBS 6B	Gary Moore; W 10-10:15 am; 1 June; 26 wks



Howard M. Packard (4)



Stanley Redpath (3)

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

New and renew

3. Advertising Agency Personnel Changes

Lester Krugman (4)



NAME	FORMER AFFILIATION	NEW AFFILIATION
Maidie Alexander	Ruth Lundgren Co, NY, acct exec	BBDO, NY, publ rels dept
Donald Anderson	Colgate-Palmolive, Jersey City, brand adv mgr	JWT, NY, acct rep
Harold W. Arthur	Acme Fceds, Forest Park, Ill, sls mgr	Erwin, Wasey, LA, sr acct excc
Julian P. Brodie	Lewin, Williams & Saylor, NY, vp	Same, also creative dir
Alfred J. Blake	Own publ rels agency	Emil Mogul, NY, dir of publ rels dcpt
Edward F. Chase	Harold Cabot Adv, Boston, vp	Same, exec vp
Richard Confer	General Mills, Mnnpls, sls prom mgr	McCann-Erickson, LA, acct exec & mktg services specialist
Don R. Cunningham	Stockton, West, Burkhart, Cin, acct supvr	Earle Ludgin, Chi, acct exec
Paul A. Danielson, Jr.	Better Living magazine, NY, dir of res	Harold Cabot Adv, Boston, dir of res
Willis David	Wilding Pictures, Chi, script visualization	Ncedham, Louis & Brorby, Chi, tv-art visualizer
Gerald P. Deppe	Krupnick & Assoc, St Louis, acct exec	Weintraub & Assoc, St Louis, exec vp
Robert M. Dore	Society of Former Special Agents, FBI, pres	Weiss & Geller, NY, exec
Brooks Elms	McCann-Erickson, NY	Bermingham, Castleman & Pierce, NY, r-tv dir
T. Gordon Ferris	Assoc of Canadian Advertisers, vp	Robert Otto, NY, vp & dir of Canadian opers
Robert E. Franklin	T. W. Moss, Det, acct opers & creative dir	McCann-Erickson, Clev, acct exec
Blaisdell Gates	Bernard B. Schnitzer, SF	Same, vp & gen mgr
Ben Gedalecia	BBDO, NY, supvr of res	Same, dir of res
Robert E. Grove	Ketchum, MacLeod & Grove, Pittsburgh, exec vp	Same, chmn of the bd
Cornelius W. Hauck	Guenther, Brown & Berne, Cin, dir of media	Same, also vp
Irving Smith Kogan	Maubert St. Georges, NY, publ dir	McCarthy Co. Adv, NY, dir of publ
Stanley J. Leifer	Vitamin Corp of America, Newark, adv mgr	Fiore & Fiore Adv, Jersey City, dir of mktg & mdsg
Joseph C. Lieb	Biow-Beirn-Toigo, NY, acct exec	Same, vp & acct supvr
Mowry Lowe	WEAN, Prov, mgr	Bo Bernstein Adv, Prov, vp in chg of r-tv
Thomas F. Maschler	H. R. Basford, SF, mdsg & adv mgr	Earle Ludgin, Chi, acct exec
A. E. McDaniel	WBAP-TV, Ft Worth, Tex, acct exec	Glenn Adv, Ft Worth, acct exec
Douglas Meservey	J. Walter Thompson	Y&R, SF, acct exec
Lloyd Miller	Dancer-Fitzgerald-Sample, NY, res project dir	Same, res dept mgr
Thomas D. Murray	Coca-Cola, NY, vp in chg adv & prom	The Gotschal Co, NY, vp & mdsg dir
Edward T. Noll	WXEL, Clev, proder-dir	Lang, Fisher & Stashower, Clev, tv dept
Edward T. Parrack	Ketchum, MacLeod & Grove, Pittsburgh, vp	Same, exec vp
Robert C. Pearson	Pearson Adv, Pittsburgh, owner	Van Sant-Dugdale, Balt, copy supvr
Murray Platte	Norman D. Waters, NY, media dir	Same, gen mgr
M. J. Pulver	Calkins & Holden, Chi, acct exec	Earle Ludgin, Chi, creative staff
W. Stanley Redpath	Ketchum, MacLeod & Grove, Pittsburgh, vp	Same, exec vp
John J. Schneider	Biow-Beirn-Toigo, NY, acct exec	Same, vp & acct supvr
Donald A. Smith	Benton & Bowles, NY	The Lynn Organization, Wilkes Barre, creative dir & acct exec
William H. Steele	Foote, Cone & Belding, NY, acct exec	Same, also vp
Robert M. Stevens	Servel, Evansville, Ind, gen adv mgr	McCann-Erickson, Clev, acct exec
James E. Swift	MCA, NY, publ dept	BBDO, NY, publ rels dcpt
Charles R. Tanton	French & Preston, NY, exec vp	McCann-Erickson, NY, asst dir of mktg
Robert G. Urban	Colgate-Palmolive, Jersey City, gen mdsg mgr, toilet articles div	J. Walter Thomson, NY, vp & markets dir
Lee Wardrip	Ross Roy, Det	McCann-Erickson, Clev, sls prom & display mgr
Marion Welborn		The Caples Co. Adv, LA, mgr
Bliss Woodward	Norman D. Waters, NY, scc	Same, vp

Walter G. Willie (4)



Joseph C. Lieb (3)



Don R. Cunningham (3)



4. Sponsor Personnel Changes

Douglas L. Smith (4)



NAME	FORMER AFFILIATION	NEW AFFILIATION
Richard Berggren	Stillier-Rouse & Assoc, Beverly Hills, gen mgr	Hoffman Radio, LA, natl adv mgr
R. M. Blough		U.S. Steel, NY, Chmn & chf exec officer
Homer H. Evans, Jr.	James Lces & Sons, Bridgeport, Pa, dir of adv & sls prom	General Dynamics Corp, NY, adv mgr
Allen D. Gage		Nash Motors, Det, natl adv supvr
Chester G. Gifford	Schick, Stamford, pres	Avco, Crosley & Bendix Home Appliances Div, NY, pres
Walter Jeffrey		Kelvinator Div, Det, vp in chg sls
N. Dale Johnson	Bristol-Myers, NY, W Va slsman	Same, Phila, mid Atlantic div mgr
Michael Kory	Emerson Radio & Phonograph, Jersey City, dir of sls	Same, vp in chg of sls
Lester Krugman	Bulova Watch, Flushing, adv dir	Emerson Radio, Jersey City, vp in chg mktg
George A. Lee	Bristol-Myers, NY, LA slsman	Same, E central div mgr
Joseph H. McConnell	Colgate-Palmolive, Jersey City, pres	Reynolds Metals, NY, dir & gen counsel
R. James Molloy		Nash Motors, Det, sls prom mgr
Milton C. Mumford	Lever Bros, NY, vp	Same, dir
Dave Murray	WENS, Pittsburgh, prog dir	Duquesne Brewing, Pittsburgh, asst adv mgr
Howard M. Packard	S. C. Johnson & Son, Racine, internatl vp	Same, exec vo & dir
Maxwell Silverstein		Glamorene, NY, adv dir
Douglas L. Smith		Johnson's Wax, Racine, adv mgr
Byron S. Snowden	Dodge Div, Chrysler, Det, dir of adv & mdsg, trucks	Same, asst sls mgr—trucks
W. C. Sugg	Upjohn Co, Kalamazoo, Mich, regl sls mgr	Same, asst dir of sls
Homer L. Travis		Kelvinator Div, Det, gen sls mgr
Leonard C. Truesdell		Zenith Radio, Chi, vp & dir sls
James W. Veeder	Chicopee Mills, NY, adv-sls prom mgr	Lcwy Corp, NY, natl dir of adv & sls prom
Walter G. Willie	Toni Div, Gillette Co, Chi, W regl mgr	Same, vp in chg sls

Edward T. Parrack (3)

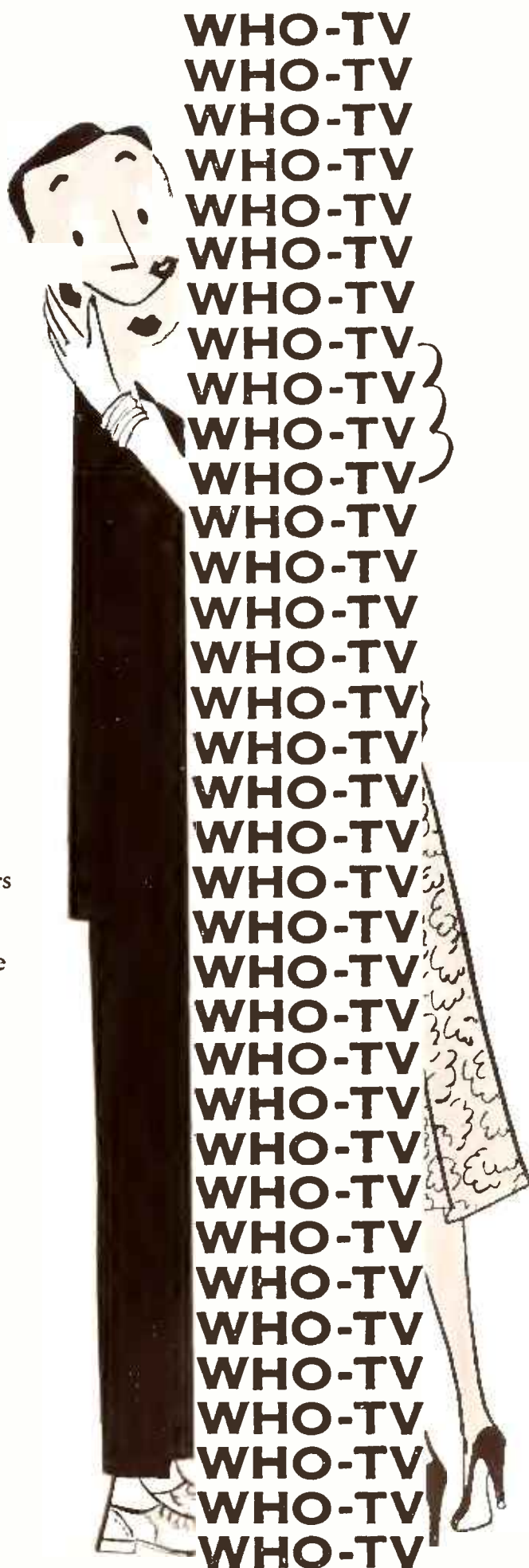


You know what's happening!

RADIO advertisers and agencies have known for many years that WHO, Des Moines, is one of the nation's *greatest* radio stations — the biggest, most popular, most productive station in Iowa Radio.

For the sake of all you successful *new* TV people, that fact helps explain why WHO-TV, in one short year, has become one of the nation's *top* television stations.

Suggestion: Next time you talk with the wisest "old hand" you know in radio or television — ask about WHO-TV. Better still, ask Free & Peters!

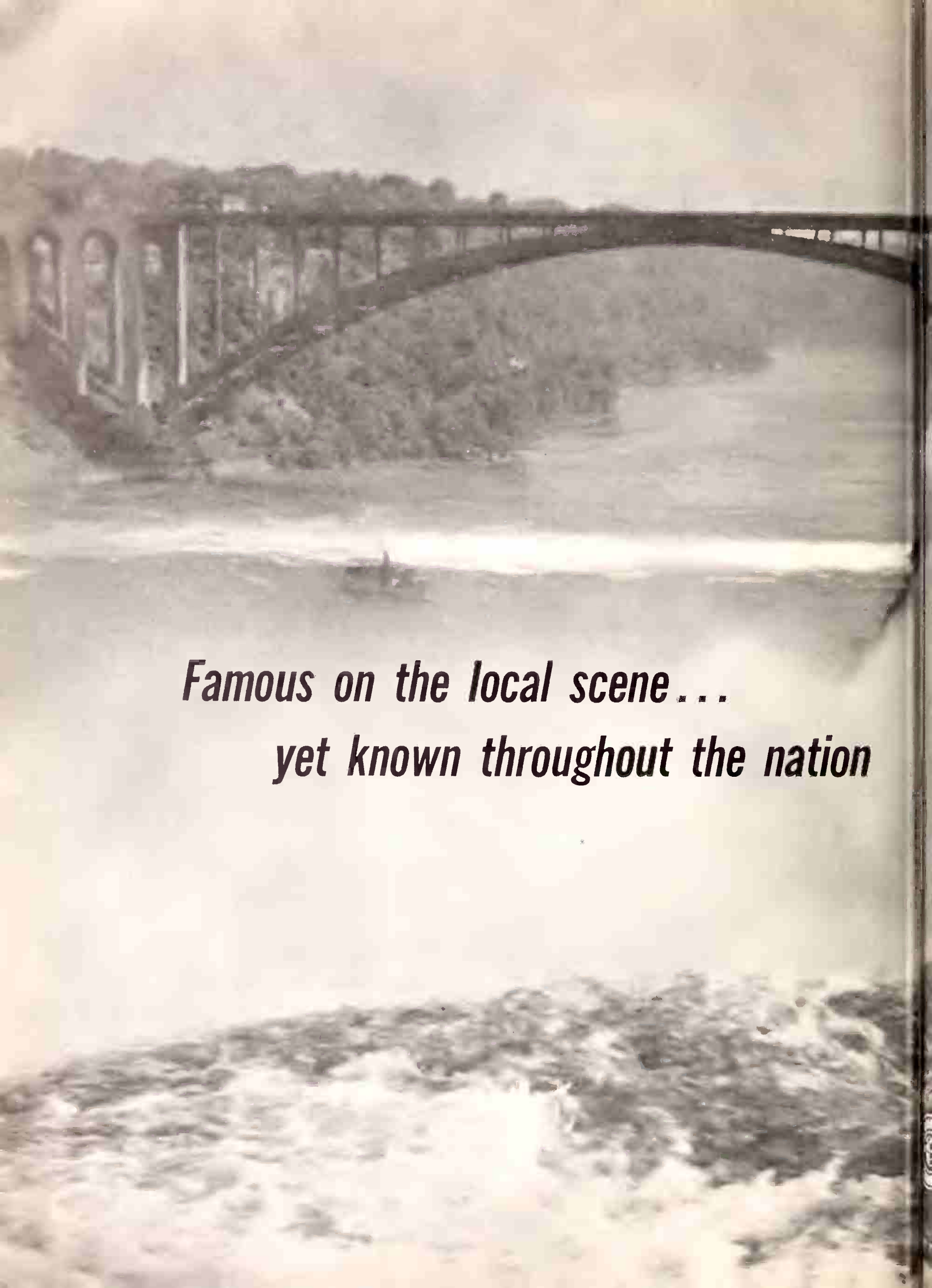


WHO-TV

Channel 13 • Des Moines • NBC



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



*Famous on the local scene . . .
yet known throughout the nation*

A black and white photograph of Niagara Falls, showing the water cascading over a rocky ledge. In the background, there are trees and a small building.

Niagara's mighty cataract is familiar to thousands of sightseers.

However, it is more important locally, for it
supplies power to nearby communities.

So with the Storer Stations. The power they project into a
campaign makes real the slogan "for sales success —
sell it on a Storer Station."

"A Storer Station is a Local Station."

STORER BROADCASTING COMPANY

NATIONAL SALES HEADQUARTERS:

TOM HARKER, National Sales Director	•	118 E. 57th St., New York 22, EDorado 5-7690
BOB WOOD, Midwest National Sales Mgr.	•	230 N. Michigan Ave., Chicago 1, FRanklin 2-6498
GAYLE V. GRUBB, Pac. Coast Nat'l Sales Mgr.	•	111 Sutter Bldg., San Francisco 4, Calif., WEst 1-2093





This is San Francisco...

where women show no inclination to change their minds about *one* thing. Jane Todd has been their favorite local women commentator since her first rating in 1950. Today her audience is almost double her nearest competitor.

KCBS

50,000 WATTS

Represented by CBS Radio
Spot Sales



Rayen (center), four Bates execs surround Teddy Snow Crop, Miss Minute Maid: (Left to right) Wm. Mussor, Wm. Kearns, Rayen, John Lyden, Thomas Moore

Mr. Sponsor

James Rayen

Advertising Manager
Minute Maid Corp., New York

When Bing Crosby first bought Minute Maid stock eight years ago, he paid 10¢ a share for it. Today his \$2,000 investment is worth close to a quarter million. These figures are just one indication of the growth enjoyed by the leader in the frozen juice business. From a sales gross of less than \$3 million in 1948, the firm zoomed to \$50 million in 1954. From December 1954 onward, Snow Crop sales (as an owned division of Minute Maid) will have to be added to the over-all sales.

"Our advertising has been an important factor in the firm's growth," says Jim Rayen, Minute Maid ad manager since 1949. "The big share of our budget this year is in spot tv. However, with the addition of the Snow Crop line, we may some day find it economical to sponsor a network show and rotate commercials on it."

At the moment, Rayen is supervising three distinct advertising campaigns: one for Snow Crop orange juice and frozen vegetables, one for Minute Maid (through Ted Bates) and one for Hi-C (via J. R. Pershall, Chicago). His 1955 ad budget: \$3 million.

"Though it's a little unusual in the food business for one company to have competing brands," Rayen told SPONSOR, "in practice it works out no differently than cigarette company advertising. Even before we bought Snow Crop, we used to make a check on them once a year. At that time we asked a panel of 2,000 women what they thought of Minute Maid and of Snow Crop."

Both juices rely principally upon 20-second film commercials and magazine advertising for sales. Both juices stress identification of the trademark (Miss Minute Maid and Teddy Snow Crop) rather than personality selling of the products on tv. Both appeal predominantly to young housewives with children. The main difference in the copy approach is that Snow Crop is sold as the pulpy juice, whereas Minute Maid stresses a thicker, smoother texture.

"Frozen foods have just begun to boom," says Rayen. (For details about Golden Gift chilled orange juice and a new development in food packing see 30 May 1955 SPONSOR.) "Today still only 35 to 40% of the public are regular users of frozen orange juice. But the American housewife has increasingly favored the frozen foods industry because of convenience." ★ ★ ★



WJAR-TV
made this
KING-SIZE sale!

Narragansett Lager Beer, brewed in one of America's great breweries and largest purchaser of New England TV time, is "sold" on WJAR-TV, Channel 10. In addition to sponsoring a home-and-away schedule of Boston Red Sox major league baseball games, Narragansett has pioneered in spot video by maintaining across-the-board adjacencies to key network and live local programming.

The first King-Size bottle, originated by Narragansett, was introduced in the Southern New England market on Channel 10 and from then on 'Gansett sales have been just that — King-Size!

Client: Narragansett Brewing Company
Agency: Cunningham & Walsh, New York City

Represented Nationally by WEED



Powerful 10
Providence,
Rhode Island





Is a Matter of Comparison . . .

In New York Harbor you need the tug, not the liner! And who would you rather be, David or Goliath? It's pretty much the same with KSBW-TV. We are not the largest market in America, but when it gets down to "Cost per Thousand", Channel 8, with all four networks and a captive audience of 102,840 sets (plus a large fringe audience), can certainly slay the giants and nudge the largest liner into her berth. Ask your Hollingbery representative about our rich Central Coast of California, noted for its agricultural output and magnificent playgrounds.



CBS, NBC, ABC, DuMONT

SPONSOR BACKSTAGE



by Joe Csida

NARTB Conventions: you can't afford to miss 'em

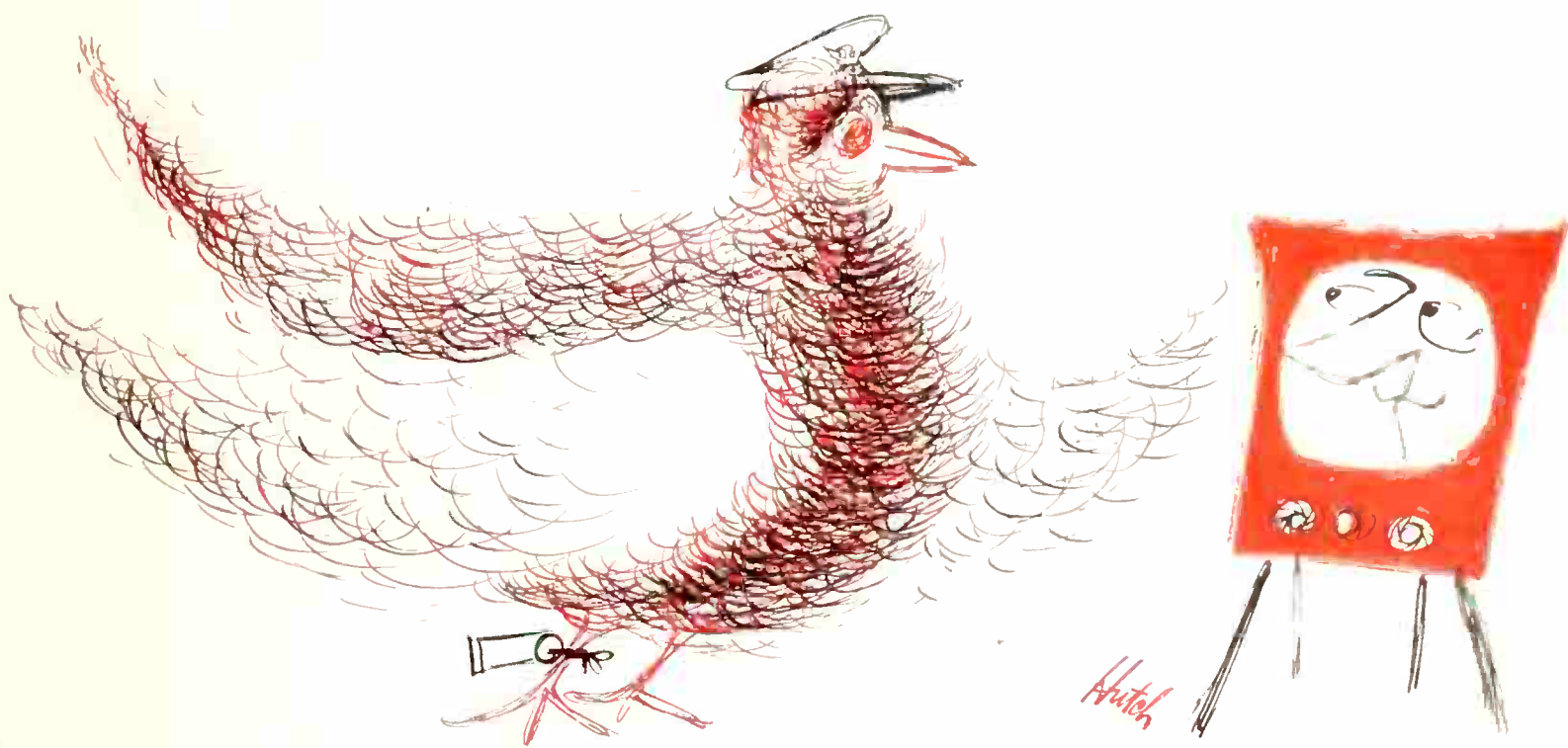
I threatened, last time out, to indulge in further wordage on the 10th annual reunion of the American Broadcasters' Mission to Europe. I hereby withdraw that threat. The meeting convinced me that there is very little a guy can write about occasions like this, which would truly interest any large group of readers. For a fact, those sessions are highly personalized, heavily sentimental get-togethers which doubtless have small significance to any but the parties concerned.

As long as I did start it however, just for the record: Everybody showed up excepting Martin Campbell from Dallas, Morrie Novik from New York and Jack Alicoate. Hope they'll be with us next time around.

One remark made at the luncheon struck me as particularly interesting, and worth passing on to this section's steady customers: Clair McCollough, who had just returned from a whirl around Europe, told us that the commercial tv franchise holders in England were doing a rushing business. It was Clair's guess that if this kept up, it would just be a question of time before all broadcasting, radio and tv, throughout Europe, would be able to come out from under government domination, and operate on the free basis, with which we have been so long blessed. It was Clair's observation, and a proper one in my book, that such a development could not fail, eventually, to ease world conditions generally. Quite a guy is that McCollough. In the most perpetually relaxed, pleasant manner he manages to accomplish more than a dozen more openly earnest and frantic gents. As witness the job he, as co-chairman with Henry Clay did in putting together what was probably one of the most exciting and eventful conclaves in broadcasting history in Washington last week (as this is written).

I noted in the 30 May issue of SPONSOR that a number of agency ladies and lads had raised their hands and voiced their belief that attendance at these confabs is well worth an agency man's time. Over more than a decade I have certainly found them to be worth the while of any thinking man in the industry, in whatever phase he operates. I would consider it more wasteful than I can really afford to be, if I didn't toss out some observations of my own on the recent Convention.

For one thing the '55 meeting demonstrated dramatically the aggressive, progressive trade press which serves the broadcasting business. SPONSOR sponsored the second annual Tv
(Please turn to page 70)



For The Birds

We see by *The Carrier Pigeon Digest* that a movement is on wing, underwritten by the Carrier Pigeon Association, to challenge tv. A public relations campaign is to promote the use of pigeons for delivery of commercials, on the basis of (1) lower cost, and (2) pinker eyes.

Alert to our responsibilities, we turned the clipping over to Research. His report follows.

"Figured this up Army Signal Corps' alley. Sought cost data. Contacted Commanding Officer (a bird colonel) in Charge of Coops, Signal Corps Br., 2d Sv Comd., who reld me to Transportation Officer, who reld me to Message Center Maintenance Officer who reld me to Public Relations Officer of QM Depot who reld me to C.O. in chg of Coops, Sig C Br. (same bird). Started over. Got to Air Force Hq., Pentagon; told info. classified. Wrote Congressman. Invited me to lunch, next visit to Washington. Wrote Ed., Carrier Pigeon Digest. Had figs finger-tips. He quotes Sig C. on what it costs to keep one pigeon one day:

Feed .....	.23
Straw .....	.03
Loft rent .....	.10
Identification bands .....	.008
Coop maintenance .....	.75
Overhead (maintain army)	251.75
Depreciation (birds that don't make it) ...	.382
Bird maintenance (ground crew, bathing, clipping, worrying about stragglers) ...	4.73
Recruiting program for pigeons .....	.13
Message containers .....	.01

261.12

"Throw out the overhead item (gotta have an army anyway) and the maintenance item (ditto) and its costs \$1.61 per pigeon per diem.

"A pigeon can do 200 miles daily, properly motivated. Got to be chauffeured to point of release, got to eat and drink en route, and needs a night off once in awhile. Assume he works 25 days a month and he's good for 5000 miles top a month. Allow 10c a working day for carfare and it works out to about 83c per thousand miles worked, give or take an army." —Bruce

The cost per thousand for WMT-TV can be shown to be as low as 72c.* It's true that on WMT-TV you reach people, instead of travel miles, but what's a Research Dept. for, anyway?

What about pinker eyes?—Ed.

Ever see one of our announcer's eyes on a Monday morning?

WMT-TV Channel 2 100,000 watts

CBS for Eastern Iowa

Mail address: Cedar Rapids

National Reps: The Katz Agency

*There are about as many ways of figuring cost per thousand as there are pigeons and tv stations combined. Be glad to explain this one to any, like they say, interested party.

Q.

Station Accounts: -----Oldsmobile dealer Harlan Lane has bought all-night telethon on KGUL-TV May 6, running 10:30 p.m. to 7 a.m., with 2 hours of simulcasting on radio KNUZ and costing reported \$6000, besides fee for comic Jerry Colonna, m.c. Report isn't in yet whether he sold all 100 new & used cars on floor—but gimmick of having salesroom as "studio," letting customers be televised signing up, serving doughnuts & coffee, all heralded in full-page ads in city's newspapers, is unique in TV's commercial annals. -----

Television Digest May 9, 1955

A.

AUTOTHON

Lane Sells 100 Cars On TV

The nation's first all-night TV Deal-O-Rama signed off the air at 8 a.m. Saturday, and weary but enthusiastic Lane Oldsmobile officials totaled up their sales.

Over 100 new and used cars hit the auction block in a night of televised buying and selling that Charles Lane, firm general manager, termed "nothing short of a tremendous success."

"It's wonderful," he beamed. "And what's more, we expect to sell 100 more cars by 10 o'clock tonight. We'll be here all day."

The Lane-sponsored auto-thon started at 11:30 p.m. Friday with Jerry Colonna as emcee and a host of local entertainers between sales. At 7 a.m. Saturday—sign off time—trading was so hot that Lane officials extended the telecast for an extra hour.

The Houston Chronicle
Saturday
May 7, 1955



**a good question
needs a good answer**

KGUL-TV USED EXCLUSIVELY



GULF TELEVISION COMPANY GALVESTON, TEXAS
**REPRESENTED NATIONALLY BY
CBS TELEVISION SPOT SALES**

Battle of the tv titans

Nighttime network lineups will undergo drastic revamping in programing next fall. At least 50 show changes set



re movie promotion will be seen on in coming season. Above, showing "Disneyland" underwater movie-making



90-minute shows will go on CBS TV. To be shown on Saturday nights, they will feature Bing Crosby, Noel Coward, others



Heavy auto spending this season will continue during next with Chevrolet and Ford making new big show purchases

It looks like the battle of the century as the tv networks line up for the fall nighttime programing sweepstakes.

The drastic show changes set for the fall testify not only to the fierceness of the competition among the network titans but to a continuation of the tv network programing revolution which began this season.

With Du Mont assuming the form of a film production outfit, the prime contenders have narrowed to three — ABC, CBS and NBC. The former, while making no pretensions to copping No. One place during 1955-56, has gained a place in the sun and intends to keep itself under the warm rays.

Though program lineups are still incomplete, there are already about 50 show changes in the three-network picture. This includes new shows — there are about 35 of them — as well as changes in time slotting and program switching from one network to another. (See chart on next two pages.)

Included in these calculations are show changes made late this season. Not included are the daytime changes, plans for CBS mid-week spectaculars, the possibility of NBC's *Wide Wide World* becoming that network's fourth nighttime spectacular and ABC's Saturday night lineup, which is completely up in the air at the moment. Further revisions among shows that now seem set cannot be discounted, either.

The upcoming lineups involve wrenching changes in which practically complete evenings have been revamped. No one is being smug about next season, not even the

leader in billings. The fact that the laurel of victory sits uneasily upon the winner's head is dramatically pointed up by the fact that CBS TV, No. One in sales, has blueprinted as many changes as ABC TV and NBC TV put together.

FALL TV LINEUP: 1955

There's big crop of new shows coming on the networks at night. Here's the picture at SPONSOR's presstime

For example, sweeping upsets are in store for CBS' Tuesday and Saturday night lineups. The only shows that remain in the same slots during the former time are the Red Skelton show and *See It Now* and Skelton is in for changes in format (for a change). On Saturday night *Beat the Clock* and *Two for the Money* remain in place, while the *Damon Runyon Theatre* also stays put but will be pre-empted one week in four by *Jubilee*, the Ford dealers' hour-and-a-half extravaganza. *Jubilee*, incidentally, marks the first time J. Walter Thompson will get its feet wet in a spectacular. The agency, in its quiet way, had been in the forefront of those resisting the bidding up of talent prices by the big shows.

From the point of view of all three networks, the biggest face-lifting in programming will take place on Tuesday nights. Like CBS, ABC is doing it up big. Undaunted by the loss of the U. S. Steel and Elgin alternate dramatic hours, ABC is determined to make Tuesday one of its best nights, is throwing in some of its choicest morsels, notably *Warner Bros. Presents*, the second half of which will be opposite the Berle-Raye-Hope parlay on NBC. Aside from its two 15-minute shows before 7:30, the only ABC show which remains pat is *Make Room for Daddy*, the Danny Thomas situation comedy.

NBC's new plans for Tuesday night are not as extensive as those of the

Heavy type indicates new shows in slot. See footnote. Blank means show is not yet set

SUNDAY

ABC CBS NBC

MONDAY

ABC CBS NBC

TUESDAY

ABC CBS NBC

7 pm

ABC
You Asked For It
Skippy Peanut Btr. Div., Best Foods
Gull. Bascom & Bonfigli
Hy-L&F

CBS
Jassic Campbell Soup
Hy-F BBDO

NBC
It's a Great Life*
Chrysler Plymouth Dealers
Hy-F McCann-Erickson

ABC
Kukla, Fran & Ollie
co-op
Ch-L

CBS
Doug Edwards News*
Amer Home Prods
NY-L BB&T

NBC
John Daly, News Miles Labs
NY-L Wade

ABC
Kukla, Fran & Ollie
co-op
Ch-L

CBS
Doug Edwards News*
Amer. Tobacco NY-L SSCB

NBC
John Daly News Tide Water Oil
NY-L Buchanan

7:30

ABC
Pine-Thomas Feature Films*
(Participations; sales plan not completed)
7:30-9
NY-F

CBS
Jack Benny alt. with Private Sec'y
Amer. Tobacco NY-F BBDO

NBC
Frontiers*
(3 weeks in 4)
Reynolds Metals NY-F Seeds

ABC
Kid film show*
(tentatively)
Jungle Jim or Shrena, Queen of the Jungle)

CBS
Robin Hood*
Johnson & Johnson; Wildroot Y&R; BBDO

NBC
Tony Martin Assoc. Prods.; Webster-Chicago
Hy-L Grey; J. W. Shaw
News Caravan R. J. Reynolds
NY-L Esty

ABC
Warner Brothers Presents*
(7:30-8:30)
Liggett & Myers; GE; Monsanto C&W; Maxon. Y&R; NL&B.
Hy-F Gardner

CBS
Name That Tune*
Amer. Home Prods.
BB&T

NBC
Dinah Shore Chevrolet Dirs
Campbell-Hy-L Ewald
News Caravan R. J. Reynolds
NY-L Esty

8

8:15

ABC
Pine-Thomas Feature Films*
7:30-9
(cont'd)

CBS
Toast of the Town
Lincoln-Mercury Dealers
NY-L K&E

NBC
Colgate Sunday Hr.
(3 weeks in 4)
Colg.-Palmolive Hy-L&F Esty
Spectaculars
7:30-9
(1 week in 4)
Sunbeam; Mayhewline; Louis Howe
Perrin-Paus; Gordon Best;
NY-L D-F-S

ABC
TV Reader's Digest
Studebaker-Packard
NY-L R&R

CBS
Burns & Allen Carnation;
Goodrich Erwin, Wasey;
Hy-F BBDO

NBC
Sid Caesar (8-9; 3 wks in 4)
Amer. Chicle; RCA; Spindel D-F-S; K&E;
NY-L SSCB

ABC
Warner Brothers Presents*
7:30-8:30
(cont'd)

CBS
Navy Log*
Sheaffer Pen; Maytag
Seeds; McCann-NY-F Erickson

NBC
Milton Berle (9-13 shows)
Martha Raye (13 shows)
8-9
Sunbeam; RCA; Whirlpool
Perrin-Paus; NY-L K&E

8:30

ABC
Pine-Thomas Feature Films*
7:30-9
(cont'd)

CBS
Toast of the Town
Lincoln-Mercury Dealers
NY-L K&E

NBC
Spectaculars
7:30-9
(1 week in 4)
Sunbeam; Mayhewline; Louis Howe
Perrin-Paus; Gordon Best;
NY-L D-F-S

ABC
Volvo of Firestone
Firestone Tire NY-L Sweeney
(stimul.) & James

CBS
Talent Scouts
CBS-Columbia; Lipton
NY-L Bates; Y&R

NBC
Producer's Showcase (Spectaculars)
8-9:30
(1 week in 4)
Ford; RCA NY-L K&E

ABC
Wyatt Earp*
Parker Pen; General Mills
Tatham-Lalrd; NY-F D-F-S

CBS
You'll Never Get Rich*
(Phil Silvers*)
R. J. Reynolds; Amana Refrig. Esty; Maury, Lee & Marshall

NBC
Bob Hope (6-8 shows)
Dinah Shore (2 shows)
Chevrolet Campbell-Hy-L Ewald

9

9:15

ABC
Chance of a Lifetime*
Emerson Drug; Lenthalic
NY-L L&N; C&W

CBS
GE Theatre General Electric
NY L&F BBDO

NBC
TV Playhouse
Goodven; Philco
(alt sponsors)
Y&R;
NY-L Hutchins

ABC
I Love Lucy
Procter & Gamble; General Foods
Hy-F HB&T; Y&R

CBS
December Pride
General Foods NY-L B&B

NBC
Medic 9-9:30
(3 weeks in 4)
Dow Chemical Hy-L MacManus
John & Adams

ABC
Make Room for Daddy
Amer. Tobacco; Dodge
NY-F SSCB; Grant

CBS
Miss Pepperdine* or Joe & Mabel*
(Sponsorship to be set)

NBC
Fireside Theatre
Procter & Gamble NY-F Conpton

9:30

ABC
Stork Club
co-op
NY-L

CBS
Alfred Hitchcock*
Bristol-Myers Y&R

NBC
TV Playhouse
Goodven; Philco
(alt sponsors)
Y&R;
NY-L Hutchins

ABC
For Doctors Only*
Ciba Pharm. Klesewetter, Baker, Hagedorn & Smith
NY-L&F

CBS
December Pride
General Foods NY-L B&B

NBC
Robert Montgomery Presents
9:30-10:30
S. C. Johnson; Schick
NY-L NL&B; K&E

ABC
DuPont Theatre*
DuPont BBDO

CBS
Red Skelton Pet Milk;
S. C. Johnson Gardner; NY-F NL&B

NBC
Armstrong Circle Theatre; alt. with Pontiac Hour*
9:30-10:30
Armstrong Cork; Pontiac BBDO; MacM. J&A
NY-L

10

10:15

ABC
Break the Bank Dodge
NY-L Grant

CBS
Show not decided*
P Lorillard NY-F Y&R

NBC
Loretta Young Show
Procter & Gamble NY-F R&R

ABC
Studio One
Westinghouse NY-L McCann-Erickson

CBS
The \$64,000 Question*
Revlon Prods. NY-L Weltraub

NBC
Armstrong Circle Theatre; alt. with Pontiac Hour*
9:30-10:30
(cont'd)

ABC
Name's the Same*
Ralston-Purina Guild, Bascom & Bonfigli
NY-L

CBS
The \$64,000 Question*
Revlon Prods. NY-L Weltraub

NBC
Armstrong Circle Theatre; alt. with Pontiac Hour*
9:30-10:30
(cont'd)

10:30

10:15

ABC
What's My Line? Remington Rand
Jules Montaner Y&R, Earle NY-L Ludgin

CBS
Bob Cummings Show
R. J. Reynolds NY-F Esty

NBC
Big Town*
Lever Bros.; A. C. Spark Plug SSCB, McC-E, OBM; Brother NY-F

ABC
Studio One
Westinghouse NY-L McCann-Erickson

CBS
The \$64,000 Question*
Revlon Prods. NY-L Weltraub

NBC
Armstrong Circle Theatre; alt. with Pontiac Hour*
9:30-10:30
(cont'd)

ABC
Name's the Same*
Ralston-Purina Guild, Bascom & Bonfigli
NY-L

CBS
See It Now (Sponsorship to be set)
NY-L&F

NBC
Big Town*
Lever Bros.; A. C. Spark Plug SSCB, McC-E, OBM; Brother NY-F

11

other two networks but about half of the lineup will be changed in one way or another. Armstrong and Pontiac will sponsor alternate dramatic hours, replacing the former's half-hour drama show and *Truth or Consequences*, which is being moved to Friday. Following the Armstrong-Pontiac hour, NBC will bring in *Big Town* from Wednesday. Preceding the new dramatic hour will be *Fireside Theatre*, which will be given a shot in the arm by the addition of movie star Jane Wyman. While *Fireside Theatre* has not been doing badly—its ratings have been running in the 30's—P&G is determined to build the show to top rank and has lavished a lot of time and care on it in recent weeks.

Other nights which will see serious alteration are Wednesday and Friday. On each of these nights the number of changes in programing total no less than eight on all networks.

The broad picture: Two notable developments took place this season: the introduction of the lavish hour-and-a-half show on a more or less regular basis and the tentative romance between video and Hollywood, a la *Disneyland*. Next season will see not so much a consolidation of these trends as a continuation for they may have started a programing revolution the end of which is not yet in sight.

The spectaculars appear here to stay.
(Please turn to page 124)

DuMONT fall evening lineup at present comprises three sponsored shows

In the midst of a revamping of its network operation Du Mont is seeking to sell sponsors on converting their shows to film via the video-film camera, the Electroncam. If successful, Du Mont shows would tend to be placed on a spot basis and its network character would be changed. In addition to the nighttime shows listed below, Du Mont reports it has hopes of selling four to six more.

Life Begins at 80, Sundays, 9:30-10:00
Sponsor, Serutan; Agency, Kletter
Origination: NY, live
Professional Boxing, Mondays, 9:00 to conclusion
Co-op, origination: NY, live
At Ringside, Mondays, following boxing
Co-op, origination: NY, live
Studio 57, Tuesdays, 8:30-9:00
Sponsor, Helnz; Agency, Maxon
Origination: NY, live
What's the Story?, Wednesdays, 8-8:30
Sponsor, Du Mont Labs; Agency, direct
Origination: NY, live
Professional Football, Saturday evenings
Sponsorship not set
Origination: various, live

WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	
John Daly, News Tide Water Oil NY-L Buchanan	Kukla, Fran & Ollie co-op Ch-L	Doug Edwards News* Amer. Tobacco NY-L SSSB	Dinah Shore Chevrolet Dirs. Campbell- Hy-L Ewald	John Daly, News Miles Labs NY-L Wade	Doug Edwards News* Pharmaceuticals NY-L Kletter	John Daly, News Tide Water Oil NY-L Buchanan	John Daly, News Tide Water Oil NY-L Buchanan	John Daly, News Tide Water Oil NY-L Buchanan	John Daly, News Tide Water Oil NY-L Buchanan	
Coke Time Coca-Cola NY-L D'Arcy	Lone Ranger General Mills (alt. sponsorship to be set) NY-F D-F-S	Sgt. Preston of the Yukon* Quaker Oats Wherry, Baker NY-F & Tilden	News Caravan R. J. Reynolds NY-L Esty	Rin Tin Tin National Biscuit Hy-F K&E	My Friend Flieka* (sponsorship to be set)	Coke Time Coca-Cola NY-L D'Arcy	News Caravan Plymouth NY-L Ayer	Beat the Clock Sylvania NY-L JWT	New program* Swift JWT	
Screen Directors' Playhouse* Eastman-Kodak NY-F JWT	Bishop Sheen* Admiral Erwin, NY-L Wassy	Wanted* (sponsorship to be set)	You Bet Your Life DeSoto Motor Div., Chrysler NY-F BBDO	Ozzie & Harriet Hotpoint (alt. sponsorship to be set) NY-F Maxon	Mama General Foods NY-L B&B	Truth or Consequences* P. Lorillard Hy-L L&N	Stage Show* Nestle; P&G Bryan Houston; NY-L Compton	Perry Come* Dormeyer; Int'l Cellucotton; Maxzema Chem. J. W. Shaw; FC&B; NY-L SSSB		
Father Knows Best* P. Lorillard NY-F Y&R	Stop the Music* Quality Jewlrs Necchi NY-L Grey	Climax (3 weeks in 4) Shower of Stars (1 week in 4) 8:30-9:30 Chrysler McCann- Hy-L Erickson	Justice (tentative) Borden Co. NY-L Y&R	Treasury Men In Action* Chevrolet Cambell- NY-F Ewald	Our Miss Brooks* General Foods Hy-F Y&R	Life of Riley Gulf Oil NY-L Y&R	The Honey- mooners* Bulck NY-F Kudner			
Kraft Tv Theatre Kraft Foods NY-L JWT	Star Tonight Brillo Mfg. NY-L JWT	Climax; Shower of Stars 8:30-9:30 (cont'd)	Dragnet Liggett & Myers NY-F C&W	Dollar a Second Mogen David Wino NY-L Welss & Gellor	Crusaders* R. J. Reynolds NY-F Esty	Big Story Amer. Tobacco; Simoniz NY-L&F SSSB	Two for the Money P. Lorillard NY-L L&N	Jimmy Durante Show 9:30-10:30 in 4 Texas Co. Hy-L Kudner		
Four-Star Playhouse Singer Sewing; Bristol-Myers NY-F Y&R	Ford Theatre Ford Motor NY-F JWT	The Vice Sterling Drug NY-F D-F-S	Schiltz Play- house* Schiltz Brewing NY-F L&N	New program* Campbell Soup BBDO	It's Always Jan* (3 wks in 4) 9:30-10 Procter & Gamble Compton	Jubilee* (1 wk in 4) 9:30-11 Ford Dirs. JWT	Spectaculars 9-10:30 (1 wk in 4) Oldsmobile NY-L Brother			
Tbis Is Your Life Hazel Bishop; Procter & Gamble Sponsor; Hy-L Compton	Johnny Carson Show* Revin; General Foods Weintraub; Y&R	Lux Video Theatre 10-11 Lever Bros. Hy-L JWT	The Lineup Brown & Wmsn; Procter & Gamble Bates; Hy-F Y&R	Carvalcade of Sports 10 pm to concl Gillette NY L Maxon	Gunsmoke* 10-10:30 (3 weeks in 4) Liggett & Myers C&W	George Gobel (3 weeks in 4) Armour; Pot Milk FC&B; Hy L Gardner				
Person to Person Amer. Oil Co.; Elgin Watch Katz; NY-L Y&R	Red Barber's Corner* (10:45 or at concl of flight) State Farm Ins. NY-L NL&B	Damon Runyon Theatre (3 weeks in 4) Anheuser-Busch NY-F D'Arcy	Your Hit Parade Amer Tobacco; Warner Hudnut; BBDO; NY-L K&E							

as clients. Originations: NY means New York, Hy means Hollywood, Ch means Chicago, L means live, F means film. All times are Eastern Standard.

Part three
of four parts

THE PROCTER & GAMBLE



On these pages SPONSOR presents the third in a major series on the world's largest advertiser and number one air media client. SPONSOR had long sought the opportunity to analyze Procter & Gamble's radio-tv approach and was able to prepare the present series with the aid of interviews with company executives, key people in P&G agencies and other veteran observers of the broadcast scene. This is the first comprehensive treatment to appear in print of the current air media thinking of a company which is frequently talked about in advertising circles but which is rarely quoted on its own philosophy.

by Herman Land

Is the great soap opera edifice that took P&G a generation to build on radio and tv beginning to crumble?

Could this be the real significance of the daytime show cancellations ordered by Procter & Gamble for the end of this month?

The king of the serial field is dropping seven soap operas—five on radio, two on tv. In addition, P&G dropped a video serial in March.

At mid-season P&G still boasted 12 daytime radio strips. With the planned cut, this will be reduced to seven, five on CBS, two on NBC. The winter of 1954-55 that saw six tv serials going on tv gives way to a summer with three.

Of the five remaining daytime tv shows, two are not serials. And the non-serial category may loom larger in the P&G picture for the soap firm seems to be reacting favorably to NBC TV's efforts to push its new daytime personality shows.

Serials dwindling: Tragic mien of heroine in NBC TV's Concerning Miss Marlowe, (to left) could symbolize what may be beginning of the end of an era. This is third tv serial dropped by P&G this spring; others are Road of Life, CBS TV, Golden Windows, NBC TV, leaving only three. In addition, soap firm has cut its radio serial lineup from 12 to seven

Non-serials: P&G may buy NBC TV's Tennessee Ernie (left), is now sponsoring On Your Account with Dennis James on CBS



SPONSOR

What's behind the daytime radio-tv cutbacks?

P&G's network decisions in both daytime radio and television are being watched carefully. But industry prophets have not been centering their attention on soap operas as such. Rather, guesses have revolved around media values.

These prophets have been predicting for some time that P&G would exit shortly from daytime radio because of tv competition and regard the new cuts as corroboration of this theory. And the forthcoming tv slashes as well have been viewed by some as evidence that P&G is getting ready to depart from daytime tv owing to high costs and the pressure of nighttime tv on P&G ad budgets.

What's the real story? At P&G headquarters in Cincinnati, you won't get direct media comparisons — or predictions. But general conversations with P&G executives, as well as talks with P&G agencies and the networks, lead to the following conclusions:

1. You just can't sum up P&G's actions with a simple explanation. P&G is big and complicated, and so is media buying. (Complications involved will be made clear later.)

2. The dropping of *Concerning Miss Marlowe* and *Golden Windows* on NBC TV, and of *Road of Life* on CBS TV is not a sign of retreat from daytime television, but of dissatisfaction with specific shows. It is further evidence that the firm reputed to know more about broadcasting than anyone else has not yet found itself so far as daytime programming is concerned. For all the vast media knowledge reposing in the experienced minds and copious files on the eighth floor at Sixth & Main in Cincinnati, the soap company is to a large extent groping its way, hoping in time to find a programming key that will do for it in tv what the daytime serial did for it in radio. Whether it's soap opera which will be the major programming fare in tv only time and the taste of the public will tell.

3. Radio is looked at today for the effect it provides in combination with tv. Tv delivers the "basic" audience. Radio "extends" that audience, not only geographically and to radio-only homes, but through the tv-home audience as well which is not then tuning to tv. The new schedules simply reflect what is primarily a budget adjustment to the priority needs of the company's new major medium. Soap operas as a programming form will probably remain basic with P&G on radio despite the cutback.

Daytime tv's future: To P&G's representatives the question, "Are you going to drop daytime tv?" seems to come as a surprise. The company regards itself as primarily a daytime advertiser. And a company spokesman explains why. "First, daytime tv compared with radio has taken the number one media position, as everyone will agree. Second, we need daytime advertising for the tremendous values it offers."

P&G has already proved to itself from its own experience that daytime tv can deliver great audiences. It now

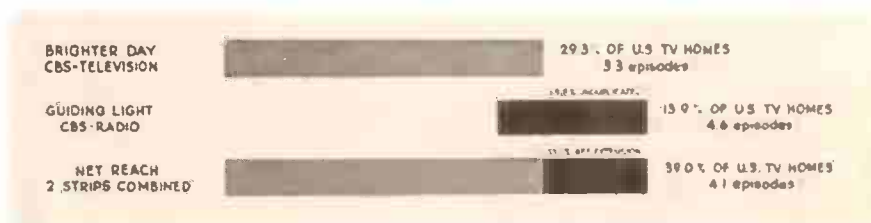
(Please turn to page 118)

P&G SERIES IN BRIEF

- PART 1** *The reasons behind P&G's heavy plunge into nighttime television*
16 May
-
- PART 2** *How P&G buys spot, plus analysis of spot's marketing role*
30 May
-
- PART 3** *The daytime question P&G's tv problems, and junction of radio*
13 June
-
- PART 4** *How P&G gets the most out of its seven agencies by careful planning*
27 June

HOW P&G DAYTIME STRIPS ON CBS RADIO EXTEND THE FOUR-WEEK REACH OF DAYTIME STRIPS ON CBS TV

In U.S. tv homes



In total U.S. radio homes



SOURCE: CBS Radio research study based on special Nielsen data, covering four weeks ending October 23, 1951

Radio serial reached 13.9% of all tv homes, extending Ivory Flakes' tv reach 33.0%. Total tv homes reached increased from 29.3% to 39.0%. Combination extended radio's reach 66.8%, to total of 33.2% of all radio homes



Are you morning-minded or open-minded?

**Typical spot radio buy in non-morning time
delivers 10% more homes, 28% lower cost-per-M**

Radio's weekly audience: Nielsen chart below shows that cumulative audience totals in U.S. radio are highest in afternoons. Evening home figure is 90% as good as morning level

		HOMES REACHED		AVG. HRS. LIS- TENED PER HOME PER WEEK
		% TOTAL	HOMES '000	
TOTAL DAY	{ ALL HOMES	90.6%	41,527	17:32
MORNING (6 AM-NOON)	{ ALL HOMES	77.8	35,678	7:02
	{ TV HOMES	75.1	21,580	6:30
	{ RADIO ONLY	83.7	11,098	8:17
AFTERNOON (NOON-6 PM)	{ ALL HOMES	79.0	36,217	7:35
	{ TV HOMES	75.1	21,183	6:20
	{ RADIO ONLY	88.5	11,734	10:12
NIGHT (6 PM-MID)	{ ALL HOMES	70.0	32,116	6:16
	{ TV HOMES	62.4	20,342	3:42
	{ RADIO ONLY	88.8	11,774	10:43

MORNING SQUEEZE

Morning is spot radio's most popular time period because many clients feel it is "tv proof." But rush to mornings ignores some excellent buys at other times of day. Latest trend: a re-examination of non-morning spot radio opportunities

Are morning slots the only "best buy" in spot radio?

If you'd asked that question of many leading spot radio advertisers last year, chances are they'd have answered "yes."

But in the first half of 1955, "morning-itis" has been giving way to a more flexible approach. Symptoms:

- Pall Mall used to have a blanket ruling for its agency, SSCB: "No radio after 9:00 a.m." This edict is being quietly dropped: Pall Mall is currently edging into late-afternoon and evening spot radio. Although SSCB is keeping the move under wraps, one media man admitted: "We showed the latest evening cost-per-1,000 figures to the client. The rest was easy."

- Pal Blades, which seeks a male audience in its steady spot radio campaigns, has also scrapped a "mornings-only" yardstick. Pal, through BBDO, has started to add schedules of spot radio announcements adjacent to news and sportscasts after 5:00 p.m., and before 7:30 p.m., in a dozen major markets.

- Sun Oil Co., another male-audience-seeking advertiser, has been switching its spot radio tactics. The newest Sunoco buys, unlike those of

last year, have been between 4:30 and 7:00 p.m. in large Eastern markets, through Ruthrauff & Ryan. Reason: the large male audience, in and out of home, during this time period.

- Maxwell House Coffee, one of the first major advertisers to move from afternoon and evening radio into morning slots, has quietly started to move back. Though Benton & Bowles, Maxwell House is currently picking up choice afternoon availabilities in a number of leading cities. As one B&B buyer explained it. "It just wouldn't make sense to pass up these buys."

- Luft Co., whose "Tangee" brand is one of the best-known in the cosmetic field, is virtually avoiding morning radio, except on Saturdays and Sundays. Aiming its campaign at teen-age girls, Luft has begun buying afternoon participations in well-rated d.j. shows between 3:00 and 7:00 p.m. The campaign, through Warwick & Legler, covers some 12 markets.

- There are others. Winston Cigarettes, through William Esty, has been scouting for non-morning slots with a big out-of-home audience. Whitehall Pharmacal, long a mornings-only client, has been scouting nighttime availabilities. The big auto makers who use spot radio—Ford, Chevrolet, Pontiac, Dodge, Nash, DeSoto—now hop around all over the day with saturation spot campaigns. Herbert Tareyton now buys spot radio "between 6:00 a.m. and 11:00 p.m." Lever's Surf will soon be sold via afternoon participation programs, as well as with mid-morning spot schedules. Bromo-Seltzer, after an 18-month hiatus, has returned to afternoon and evening radio.

Why the switch?

By checking closely with a number of top agency buyers, SPONSOR quickly found the real reason.

It's not a sudden change, either in buying philosophy or in the status of radio, buyers report. Rather, it's a gradual realization on the part of advertisers and agencies that spot radio availabilities must be evaluated in terms of what they are delivering for how much money—not just looking to see if the slot is opposite a big tv show.

"Non-morning" values: That non-morning spot radio often offers plenty of value for the advertising dollar is no secret to most timebuyers.

"In radio today you're dealing with more specialized audience segments. If you buy early-morning radio, you're getting an audience loyal to the early-morning personalities—a 'fan' audience," said J. Walter Thompson's Anne Wright. "In order to reach a broader listenership, it's sometimes wise to consider other personalities."

Added Foote, Cone & Belding media strategist Art Pardoll: "We've found that nighttime radio can be a terrific buy, either on a saturation plan or even with a half-hour program. There are too many variables in advertising to generalize about stations or times."

On the other side of the buyer-seller fence, reps share the same view.

"It's been tough to sell non-morning radio for the past three or four years," said a Blair v.p. "A client looks at radio. He sees plenty of tv competition at night, practically no tv rivalry in the morning. Therefore, he feels, morning is the only buy. And his thinking can easily stop right there."

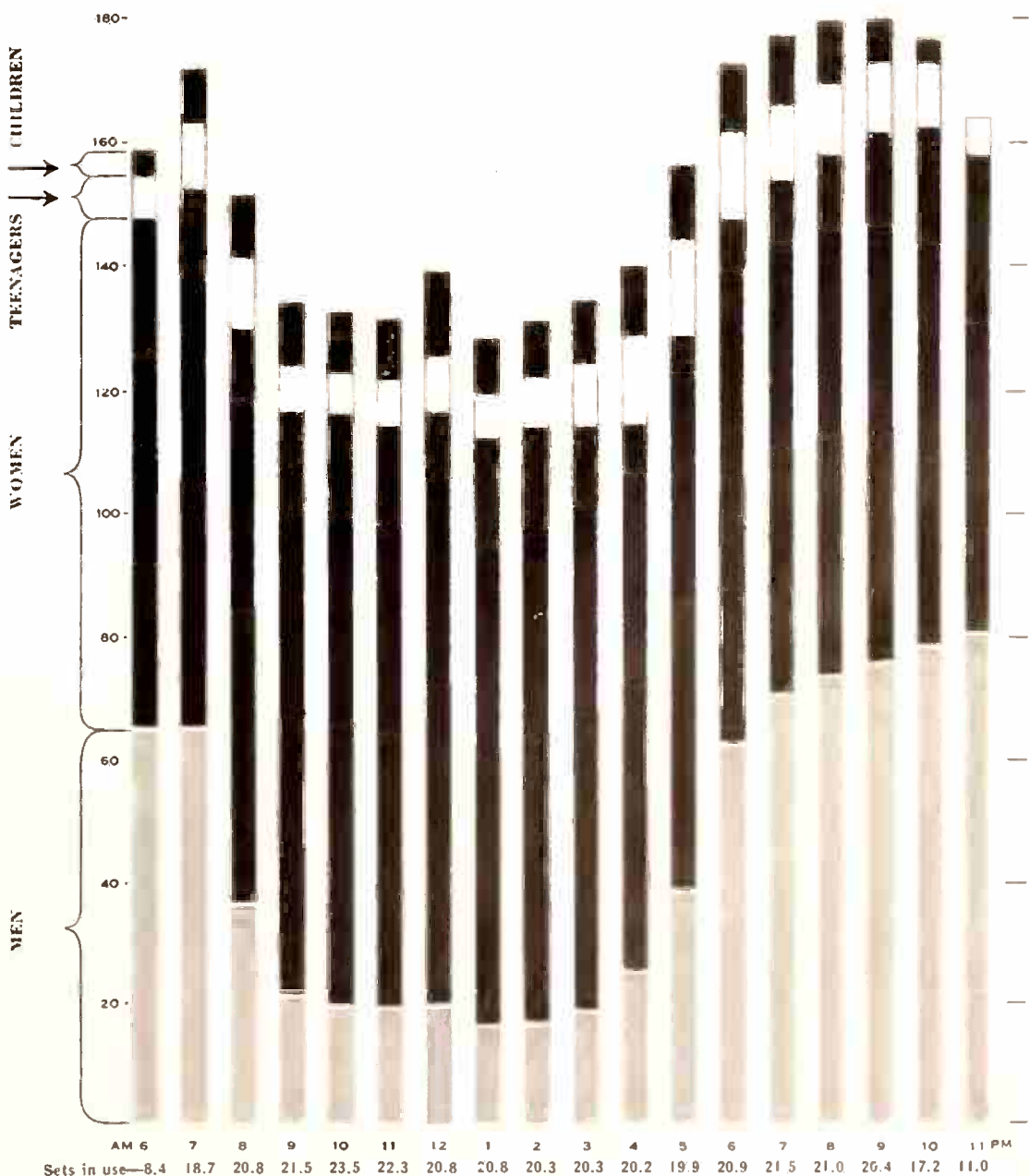
"When you're up against 'the morning mind' there's very little you can do except to keep hammering away with facts," added Free & Peter's Frank Woodruff.

By spot-checking reps, SPONSOR came up with a sample of the kind of factual values that are being offered to clients in non-morning radio today.

(Please turn to page 32)

AUDIENCE COMPOSITION BY HOURS OF THE RADIO DAY

Bars in chart below show how many listeners there are for every 100 listening homes. Divisions in bars show how audience is divided between men, women, teenager- and children. Prepared by Blair rep firm from Pulse winter 1954 data, chart reveals that advertisers can often pinpoint an important audience segment at lower cost out-side of client-crowded morning radio hours. Nearly twice as many men are listening to radio at 6:00 p.m. as compared to 8:00 a.m., for instance; level of women listening at 8:00 p.m. is 90% as good as level of women dialing at 9:00 a.m. Sets-in-use are below chart bars.



Radio Gets Results contest provides portrait of local-level radio's ability to sell range of products

One of the best indications of where radio stands today in its ability to sell the American consumer is provided in RAB's Radio Gets Results contest. President Kevin Sweeney's hard-hitting RAB has amassed documentation of radio impact in the form of local-level case histories covering 13 categories of advertisers. SPONSOR presents condensed versions of the 13 first-prize winning entries in this article, six starting on these pages and seven to follow next issue (27 June). The contest was under the supervision of R. David Kimble as director of the local promotion department (he now directs the newly-created local sales and service department).



KEVIN SWEENEY
RAB president



R. DAVID KIMBLE
RAB local sales director

PART ONE
OF TWO PARTS

Local radio's strength: the cash-register proof

Want an answer to the man who says "the dealers demand tv"? These case histories show what radio can do locally

"There's one thing and one thing only that makes an advertising medium glamorous," the owner of a New York radio-tv appliance store recently told SPONSOR. "Sales, sales and more sales!"

Case histories from local dealers all over the country submitted to the third annual RAB Radio Gets Results contest indicate that radio is definitely considered a "glamorous" medium at the retailer level by those who know how to use it. Each year RAB awards prizes to local-level advertisers who use the facilities of its various member stations throughout the country. The yardstick: sales success. This year well over 300 entries poured in, a large number since each entry had to be fully documented.

These RAB contest entries analyze the radio techniques used by local retailers to sell such widely divergent products as \$8,500 homes; electrical appliances; shoes; banking services; furniture—in short, virtually every type of service and product people buy from local dealers.

Generally, the winning sponsors had certain basic strategies in common: (1) They used higher frequency schedules than winners when the contest began three years ago. (2) Letters from the local dealers showed that they relied greatly upon station management to advise them on effective schedules.

(3) Usually, station personalities or announcers ad-libbed the sponsor's message; frequently the commercial was written by the station staff.

There were 13 first prize winners, one each in 13 business classifications: apparel—Cy's Campus Sport Shop, which used KOFE, Pullman, Wash.; appliances—Caprino Television & Appliance Co., WJTN, Jamestown, N. Y.; amusements—Super Music Enterprises, WWDC, Washington, D. C.; automotive—Gardner Buick, WEMP, Milwaukee; department, dry goods and variety stores—Linn & Scruggs Department Store, WDZ, Decatur, Ill.; drug stores and products—Cohen Drug Stores, WCIS, Charleston, W. Va.; furniture and floor covering dealers—Standard Furniture Co., WROW, Albany, N. Y.; financial—Shelby Street Federal and Loan Association, WFBM, Indianapolis; grocery stores—Zink's Supermarket, WSLM, Salem, Ind.; grocery products—B. E. Glick & Sons, WCAU, Philadelphia; housing materials and supplies—George T. McLean Industries, WAVY, Norfolk, Va.; specialized services—Standard Radio and Record Co., KXA, Seattle, Wash.; miscellaneous—John W. Black, KDKA, Pittsburgh.

RAB had a team of three men, representing specialized fields of retail business judging the contest entries: Lonis Geodenough, managing editor of

Retailing Daily; Roy Miller, editor of *Food Field Reporter*; Edward Krus-pak, advertising manager, *Automotive News*.

One of the most significant uses to which the RAB case histories can be put is in demonstrating the impact and standing radio achieves on the local level. A frequent statement by time-buyers and account men who would like to see advertisers increase their spot radio spending is: "The dealers are hypnotized by the glamor of television. What can we say?"

The case histories starting below provide a well documented answer. They are doubly significant because they are local. While many a national advertiser (as was pointed out in SPONSOR's *All-Media Evaluation Study*) cannot truly measure results from advertising, this is seldom the case locally. A retailer sees the advertising money come back quickly—or else.

Six case histories appear this issue; seven more will appear in the next issue (27 June).

Homes: George T. McLean Industries, Portsmouth, Va., scored with an announcement schedule over WAVY, Norfolk, Va.

McLean develops housing and community projects, builds homes in a market saturated with competition. In fact, this corporation estimates that



Clothing

C. J. (Cy) Jacobs (center) owner of Cy's Campus Sport Shop, Pullman, Wash., shows some of his best sellers to two prospects: J. Ronald Bayton (left), partner-manager of KOFE, and John Puckett (right), commercial manager of prize-winning KOFE



Homes

Richard Davis, v.p. and general manager of George T. McLean, shown checking shipment of material for a new housing development, credits WAVY, Norfolk, Va., with selling more than 25 homes at \$8,500 each after 17 weeks of advertising at \$3,300



Food

WCAU, Philadelphia's John Trent (fourth from left) reads a first-prize plaque awarded for the B. E. Glick & Sons campaign on WCAU, as members of Glick's Philadelphia distributors, the George S. Washington Co., look on. Left to right: W. E. Wroe, partner; J. Best; R. E. Herbster; Trent; H. A. Washington, partner; M. L. Root; W. dell. Washington, also partner in Washington Co.

there are some 75 other builders in its area. The \$6,000 budget allotted to advertising 79 new houses in their South Loxley Place development did not seem like an extravagant sum. At first, the client planned to buy the traditional print advertising to sell the houses.

As McLean Industries' Richard Davis told radio station WAVY: "When you first approached us on using radio, you knew how skeptical we were that

your medium could sell an expensive commodity like an \$8,500 house in a real estate field as highly competitive as ours. After 17 weeks, South Loxley Place is all sold out. . ."

McLean invested some \$3,300 on WAVY and got \$212,500 in housing sales as a return. Davis credits WAVY with selling more than 25 of the 79 homes that were eventually sold, and in less time than had been anticipated
(Please turn to page 110)

Records

Millard Smith, owner of Standard Radio and Record Co., Seattle, Wash. (below), listens to his own advertising and "Good Music" on KXA, Seattle. His hour-announcements daily throughout the year brought him a 30% sales increase and a first-prize award in the specialized services category of RAB's contest



Tv sets

Si Goldman, president of WJTN and WJTN-FM, Jamestown, N. Y. (right), tells Joe Caprino, owner of Caprino's Tv & Appliance Co., that Caprino earned first prize in RAB's contest for results from its 50 announcements weekly





Tv commercial demonstrates what firm couldn't get across in its print campaigns: with 5-Day pads you can put on deodorant without

getting clothes messy, fingers sticky. On a glass pane, girl spreads "greasy" cream, "watery" spray deodorants, then dabs on 5-Day

Brand with 5 strikes against it

100% tv budget has infused life into 5-Day Deodorant which had at least five major obstacles to success, including a name that discourages frequent repeat sales

Two summers ago 5-Day Deodorant was one of those drug products in the limbo stage: alive but not lively. The deodorant industry was booming but 5-Day was sweating just to inch up. What's more the company couldn't relate its advertising, primarily magazine, to whatever growth there was.

Then in the summer of 1953 5-Day took a flyer in network television, dumping its whole budget into *Break the Bank* on NBC TV. Though the program was hardly a high-powered ve-

hicle with its summer-replacement rating in the under-20 bracket, 5-Day suddenly came awake. It has been putting all of its budget into television ever since.

5-Day Deodorant Pads started out with at least five strikes against it:

1. It was one of a number of products owned by Associated Products, all of which were suffering such serious financial difficulties that a new management bought them out for \$750,000.

2. The new management, namely president of the present Associated

Products, Morris Levinson, had had no prior experience with drug items. (A former Wall Street lawyer, Levinson had been a v.p. at Chicago's Consolidated Foods just prior to buying Chen Yu.)

3. Associated Products was a small firm with comparatively few resources, in a field of competitors whose parent companies were spending millions to promote deodorants as part of a complete drug line: For example, Carter Products' Arrid and Bristol-Myers' Mum plowed back large percentages

of sales into advertising.

4. Several years on the market had done little to popularize the pad deodorant. There seemed no reason to suppose that demand for such a product could be built.

5. The very name, 5-Day Deodorant Pads, implied long-lasting properties for the product that the firm neither could nor wanted to back up.

Despite these handicaps, 5-Day Deodorant Pads sales increased 240% since 1948, or 115% more than the growth rate of the deodorant industry as a whole. In 1954, 5-Day had sales totalling \$3.4 million against \$1 million in 1948. The bulk of the increase, however, came after network tv was used. Sales then went from \$2.3 million in 1952 to the current rate of about \$4 million.

"Tv has had more to do with our sales increases than any other single factor." Morris Levinson, 5-Day's youthful president, told SPONSOR. "Beyond contributing to our sales increases, the medium also takes the place of a sales force in our company."

Although it had been on the market for some 15 years, 5-Day never cut a mark in the deodorant business, until 5-Day's agency, Grey Advertising, put the entire advertising budget of the firm into a short run on network tv. At that time, summer 1953, the firm put its entire \$355,000 budget into 13 weeks of *Break the Bank*, NBC TV.

The firm saw an immediate correlation between sales increases and tv advertising. Prior to 1953, 5-Day had advertised primarily in national magazines. In 1951, for example, the firm spent \$230,000 for advertising—\$155,000 in magazines, \$41,000 for car-cards, \$34,000 for spot tv. In 1952, 5-Day's entire \$195,000 budget was in national magazines. Sales were climbing steadily, but not sufficiently in proportion to the increased deodorant market as a whole. Nor was it possible to trace sales to the advertising expenditure. When 5-Day changed its strategy and switched to network tv, there was a definite upward curve in tv cities compared to markets without network tv coverage.

5-Day was so satisfied with the response the first 13-week network tv campaign brought from dealers and retailers that the entire \$675,000 advertising budget for 1954 went right back into network tv. Again the firm



Special promotions, like combination 5-Day and Lenthéric offer, are pitched on tv

concentrated on the summer months, bought half of the Milton Berle time on NBC TV and put in *The Arthur Murray Party* on Tuesday evenings. The results were good, and 5-Day extended its sponsorship into the fall.

"In the deodorant business, late spring and summer are the promotional seasons," explains Wallace T. Drew, 5-Day account executive at Grey Advertising. "Actually, sales remain fairly stable throughout the year. You might say that 60% of the sales are made during the summer months, 40% during the cold season."

Drew is well versed in the idiosyncracies of the deodorant business. Before coming to Grey Advertising in August 1954, he was product manager for Bristol-Myers' Mum, one of 5-Day's top-spending competitors (with a

budget estimated at \$800,000 for 1954).

This year, 5-Day is spending at the rate of \$1.1 million for advertising again, all of it in television. On 17 January 1955, the firm began sponsoring *The Tony Martin Show*, NBC TV, Mondays 7:30-7:45 p.m., on a type of alternating deal with the Toni Co. Actually, it's worked out in such a way that each sponsor gets a minute of commercial time one week, a minute and a half the next.

Except for *Break the Bank* (which had previously been sponsored by Mum), 5-Day's network tv buys have been relatively economical "fringe" buys. In the case of *The Arthur Murray Party*, Murray himself pays most of the talent costs, leaving the bill for time to the sponsor. The show had a peak Nielsen rating of 25.

The Tony Martin Show, right at the edge of station-option time like the other 15-minute song shows, has had a top Nielsen of 18 to date. The co-sponsorship deal makes this network buy equally economical for 5-Day. Come summer 1955, the firm intends to keep *The Tony Martin Show*, add *The Arthur Murray Party* as well. 5-Day's aim is clearly for spread and coverage at the lowest possible expenditure.

At the beginning of 5-Day's tv venture the commercial format presented something of a problem to the agency. It was felt that 5-Day commercials

(Please turn to page 78)

Morris Levinson, 5-Day president (left), and Herbert Strauss, Grey account supervisor (right), chat with girls who sell 5-Day in firm's new film commercials on two NBC TV shows



Monitor: network radio's future

10-hour weekend show on NBC Radio presents new network formula of multi-hour
cumulative ratings at low cost, offer maximum



COMMUNICATOR-IN-CHIEF
JIM FLEMING



CASUAL COMMUNICATOR
DAVE GARROWAY



NEWSMAN COMMUNICATOR
JOHN CAMERON SWAYZE



HUMORIST COMMUNICATOR
HENRY MORGAN

by Charles Sinclair

Listening homes for as little as 29¢ a thousand.

And, maximum advertising flexibility.

That, in an advertising nutshell, is the basic pitch for NBC Radio's new marathon program, *Monitor*, which started yesterday (12 June) with a simulcast send-off after one of the biggest promotional build-ups in recent years including a heavy schedule of NBC TV tune-in announcements.

The program, which will jump to its full 10-hour length on 18 June, carried a near-sellout crop of blue-chip air clients: Chevrolet, Philip Morris, Chesebrough, Gruen, Western Union, RCA, Nash, Carter Products, Morton's Salt, Goodrich. Nearly \$1,750,000 worth of gross business is on *Monitor's* books.

Listeners who dialed *Monitor* quickly realized they were tuning something new in the way of network radio entertainment; it may well set a new sales-and-program pattern for network radio if the public takes to it.

Gone was the old concept of quarter and half-hour segments, each compartmented with its own advertiser. In its place was a new pattern, hour after hour, of commercials in semi-fixed

"positions" of minutes, breaks and six-second billboards.

Gone too was the network program philosophy of "specific program types in specific slots."

Monitor's microphones (and, yesterday, cameras) ranged freely around the world, freed of the clock, pausing for pickups at San Quentin Prison, a jazz concert at Hermosa beach, an interview with Martin & Lewis in the Catskill "Borscht Circuit," news remotes from European and Asian capitals, live dance music from Chicago, drama at the Bucks County Playhouse, sportscasts from the nation's ball parks, and taped "Monitor Snapshots" such as a Madagascar earthquake and the growls of feeding alligators.

Interspersing this potpourri were capsule newscasts, weathercasts, sports results and a series of the quick previews of upcoming *Monitor* events that NBC President Pat Weaver calls "forward indexing."

Monitor listeners, hour after hour, were everywhere—in homes, driving cars, at the beach, in roadside restaurants, at picnic grounds, in boats and even in the air. According to a preliminary guesstimate of NBC Radio re-

searchers, as many as 10,000,000 people were reached at one time or other during the premiere show.

"No getting away from it," said *Monitor's* Director of Operations, Al Stern. "there's something for everyone in *Monitor*."

Something for admen: *Monitor* combines a number of advertising appeals, just as it blends diverse program elements. You'll get as many reasons why *Monitor* was purchased as there are clients in the show.

SPONSOR checked the program's leading clients and agencies, learned:

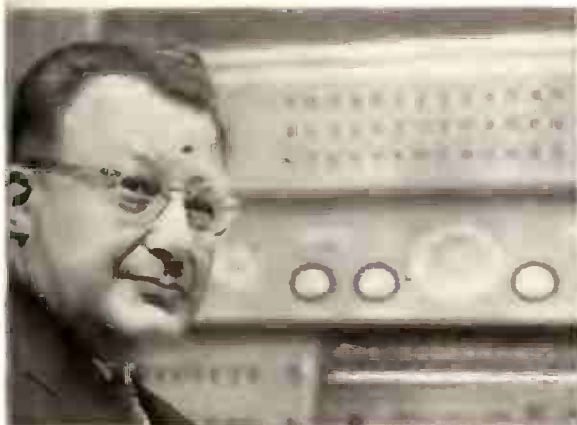
- *Philip Morris* likes principally the fact that *Monitor* is a long, long program (the portion in NBC option time runs 14 hours; the total show is 40 hours). Radio-tv ad executive Tom Christensen put it this way: "We needed a radio vehicle that was so long we don't have to worry about conflicting sponsor identifications when we sell two brands." Already, the two principal Philip Morris products—PM and Marlboro cigarettes—have been scheduled, using 30-second participations. Other Philip Morris tobacco products may be slotted later. Con-

Pattern?

s that build big
t flexibility

"MONITOR" AT A GLANCE

1. **Time:** "Monitor" had a simulcast "shakedown" on 12 June, goes to full 40-hours-continuous length on 18 June. Program will be heard on 180 outlets, between 8:00 a.m. Saturday and midnight on Sunday.
2. **Rates:** Minute announcements are \$1,000 each during 11 "network option" hours. 30-second slots are \$3,000 for a block of four per weekend; 6-second billboards are \$3,000 for a block of 10.
3. **Discounts:** Maximum weekly discount is 10% off for 10 minutes of commercials per weekend. Maximum volume discount: 20% off for 250 minutes a year. NBC Radio is offering what amounts to extra 33% discount, giving "three-for-price-of-two" before 1 October.



CULTURE COMMUNICATOR
CLIFTON FADIMAN



PARIS COMMUNICATEUR
ART BUCHWALD



SCREWBALL COMMUNICATORS
BOB & RAY

tracts are through Biow-Beirn-Toigo for PM and Leo Burnett, Chicago, for Marlboro.

- *Western Union*, pioneer *Monitor* advertiser, has its eye on both the in-home and out-of-home audience to *Monitor*. WU is using a mixture of live and transcribed minute announcements to plug such summertime telegraph services as vacation money orders, wiring ahead for reservations, and sending WU wires to the folks back home. The order was placed through Albert Frank—Guenther Law.

- *Goodrich Tire & Rubber Co.*, through BBDO, is also attracted by *Monitor's* out-of-home potential, but is slotting most of its tire commercials at times when weekend motoring is at its peak—Saturday and Sunday afternoon. "A motorist is very conscious of the quality and safety of his tires while driving. *That's* the time to sell him," said a BBDO Goodrich account man.

- *Gruen Watch Co.* is another advertiser attracted by the length of *Monitor*. The watch firm intends to sell its full line of time pieces—high and low-priced, men's and women's models—with a schedule of "quickie" six-second

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First sale: *A. Frank-G. Lau* agency bought "Monitor" for *Western Union*. Here, NBC's Bob Pauley, Al Stern (outer pair) pitch to F-L Chunn. Howard Calkins, r-tv v.p. Bob Day



B&M TV TEST: HOW IT LOOKS THROUGH THE EYES OF THE COMPANY'S SALES V.P.

SPONSOR asked E. R. Elwell, Burnham & Morrill's sales vice president, for his analysis of the tv test in the Green Bay, Wis. area. Excerpts from his comments follow. "The products involved are of two characteristics, actually requiring powerful advertising to increase consumer acceptance. B&M

brick oven-baked beans are the most expensive canned beans on the market today, and necessarily so in view of the character of the process and the ingredients involved.

Now as for actual results, . . . we consider them outstanding . . ." (Full statement in text.)



B&M sales gain hits 100% after 18 tv weeks

Sales accelerate with last half May up 328%

For the first time in television and trade paper history, SPONSOR is able to report results of a tv test campaign as they happen. SPONSOR recently revealed that Burnham & Morrill Co. had 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 were low. Objective: to see if tv alone could boost sales.

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.

After 18 weeks of television, Burnham & Morrill sales in the Green Bay, Wis., area have hit a 100% gain over the same period in 1954 when no television was used. These are the campaign highlights in tv weeks 17 and 18 (the last half of May).

1. CURRENT SALES: The last half of May saw sales of B&M oven-baked beans and brown bread take a tremendous leap over the same period last year. Where B&M sold 410 dozen cans last year, this year's sales were 1,755 dozen or over four times as many. This put the percentage increase for the period at 328%. The only previous period when sales increased at a faster clip was during the first half of April when sales were 370% up over the previous year.

(Sales by dozens the first half of April this year were 1,644 compared with 350 dozen cans in 1954.)

In dollars Burnham & Morrill took in an estimated \$4,500 from its second half May sales this year compared with \$1,150 last year (in the television test area).

It's again the brown bread which has made the greatest record of increase. In the latter half of May last year B&M moved no brown bread at all into wholesale channels. This year it sold 250 dozen cans through the broker, Otto L. Kuehn Co. of Milwaukee. (All sales figures referred to are on the wholesale level, indicating movement to jobbers.)

If you study the sales figures shown for the second half of May in the box at right, you'll note that the 18-oz. size of B&M beans is accelerating more rapidly than the 27-oz. size. This is probably a reflection of the high price of the product; housewives are conditioned to paying as little as 10c for a small can of beans whereas the 18-oz. B&M beans sells for about 25c retail and the 27-oz. is a 35c item (or higher in smaller stores).

2. TOTAL SALES: For the entire 18-week period of television advertising (starting 24 January and running through the end of May). B&M sales are ahead 100.2%. Sales in 1955 totaled 12,454 dozen cans of all test products. Sales last year were 6,220 dozen.

The only change in marketing tactics introduced to the area this year has been the television campaign which represents a \$12,500 expenditure over a 26-week period. The station used is WBAY-TV, Green Bay, a Channel 2 CBS TV affiliate, and the campaign consists of six one-minute announcements weekly; these are mainly aired during afternoon time.

No extra merchandising or other abnormal effort is being exerted at the point-of-sale. The campaign was designed to stand or fall on the basis of demand created by television commercials alone. The commercials are prepared by WBAY-TV, using copy points supplied by B&M and its agency, BBDO, Boston.

3. CLIENT'S OPINION: As previously reported, Burnham & Morrill executives at its Portland, Me., headquarters feel that results of the television test thus far have exceeded their expectations. SPONSOR asked the company to prepare its own analysis of the test's significance and E. R. Elwell, vice president and general sales manager, responded with the memorandum which follows:

"At this time, somewhat beyond the half-way mark in the above test, I feel

that readers of SPONSOR would be interested in our appraisal of results to date. . . .

"This test was undertaken for the obvious purpose of determining the actual results of tv advertising under known circumstances of existing distribution, and estimated appraisal of sales possibilities, with adequate advertising to the consumer of the character involved. The test obviously will supply the basis for appraisal of the power of tv generally in circumstances similar to those surrounding the current test.

"As of this date, readers are of course familiar with actual results obtained, in actual volume and percentage-wise. And they would be justified in assuming our complete satisfaction with the results obtained, justifying our advance appraisal of possibilities.

"The products involved are of two characteristics, actually requiring powerful advertising to increase consumer acceptance. B&M brick oven-baked beans are the most expensive canned beans on the market today, and necessarily so in view of the character of the process and ingredients involved. Yet full list prices have been in effect

1955 SALES AFTER 18 WEEKS OF TV: 12,454 DOZEN

**1954 SALES FOR SAME PERIOD (NO TV): 6,220 DOZEN
GAIN: 100.2%**



throughout the period of the test, to date, in spite of lower prices and various 'deals' on competitive brands.

"The other product—B&M brown bread—is a product little known to the consumer, of distinctive character and special serving methods, with which the average consumer, in the territory involved, would not be familiar. These

(Please turn to page 92)

Burnham & Morrill sales 15-31 May '54 vs. '55

	18 oz.		27 oz.		brown bread	
	'54	'55	'54	'55	'54	'55
AREA A (50-mile radius of Green Bay)						
1. Manitowoc, Wis.	20	20	15	15	0	0
2. Oshkosh, Wis.	0	60	0	15	0	0
3. Appleton, Wis.	70	250	35	60	0	60
4. Gillett, Wis.	0	50	0	50	0	30
5. Green Bay, Wis.	20	150	85	150	0	100
6. Menominee, Mich.	0	150	0	25	0	20
Totals A	110	680	135	315	0	210
AREA B (50-100 mile radius of Green Bay)						
7. Fond Du Lac, Wis.	0	30	25	25	0	0
8. Stevens Point, Wis.	0	130	0	50	0	0
9. Wausau, Wis.	70	80	0	35	0	20
10. Norway, Mich.	0	0	0	0	0	0
11. Sheboygan, Wis.	40	50	30	50	0	20
12. Wisconsin Rapids, Wis.	0	30	0	30	0	0
Totals B	110	320	55	190	0	40
Totals A & B	220	1,000	190	505	0	250

TOTAL ALL PRODUCTS '54—410 dozen cans | '55—1,755 dozen cans

†Television campaign began 24 January, 1955



MICHAELS IS NEWS VETERAN

KWIZ's one-man news dept., Pat Michaels, covered Korea for MBS, other parts of globe for NBC, CBS. He plays it for exclusives

How to scoop the field with radio

Little station in California arouses audience excitement with tabloid approach which drives for exclusives, throws out radio taboos

"FLYING SAUCER" SCOOP

They said this experimental plane would never fly. Before anyone could stop them, Michaels and inventor took off. Resulting story cleared inventor of charges he misled investors, made exciting listening on KWIZ, Santa Ana



ATOMIC TESTS SCOOP

Michaels believes other reporters assumed Navy would turn them down, therefore did not ask to cover recent atomic exercises off S. California coast. He was only newsman on board. At left, Michaels and his tape recorder ride line between two ships. Above, he's safely back on deck of another ship after helicopter he rode became disabled

Admen who must study local radio programing carefully in order to appraise its values will find the article starting below fascinating reading. It shows how radio news, when gathered with initiative and impact-creation aforethought, can build excitement among listeners. The article, written by Pat Michaels, news director at KWIZ, Santa Ana, Cal., reflects the increasing importance news is acquiring for stations large and small throughout the United States. (SPONSOR's Buyers' Guide to Radio and Tv Station Programing, recently published, shows that 98% of all radio stations responding have daily newscasts now. In 1954 92% of respondents reported daily newscasts.)

SPONSOR believes many more stations can profit from the experience of outlets like KWIZ which have been using news as a major audience attraction. It is for this reason that this article, giving tips on radio newsgathering, is being published. Admen can aid in the process of stimulating radio stations to cover news, particularly local, with imagination and initiative, by indicating to stations that they are aware of the impact such a news approach can attain. SPONSOR is eager to get and print reactions of admen and station executives to news policies like those at KWIZ which seek to give radio the excitement of a Chicago newspaper school tabloid.

* * *

Little more than a year ago, radio KWIZ had but one of its 18 hourly newscasts sponsored. Our news department was almost non-existent. Our newscasts consisted of 90% wire service copy and 10% rewrites of newspaper accounts.

Boy! How times have changed!

Today, there is only one five-minute period that remains unsponsored. Our newscasts are comprised of 80% local news with 20% wire service.

How did we do it? What was the magic formula? The answer is easy. Tabloid journalism! And to accomplish it, we threw away the book!

KWIZ has broken practically every rule for modern radio reporting. A year ago we became competition, and we set out to lick, news-wise the 34 competitors who drew advertising money and news blood from our lush Los Angeles fringe area. We took our

one-man news staff and pitted him against 12 powerful daily newspapers, 16 radio stations and seven television outlets—all of whom considered our fast-growing county as part of their primary coverage area. And, if I look a little battered, it's only because I was that single newsman.

There was only one way a lone newsman could handle a situation like that—break a few rules. Our rule-breaking approach to radio news today would probably greatly upset the equilibrium of the staid minions of the Columbia University journalism school. But it works! It's a formula for success any station in a competitive market can follow—and win!

But, first of all, you'll have to lose your dignity.

Only recently, the renowned Jonathan Daniels, editor of the Raleigh, N. C. *News and Observer* told the American Society of Newspaper Editors that he detested the editorial "tendency toward dignity," of newspapers today. Radio stations, too, can learn from Daniels' remarks. Aren't we considered members of the press?

"I doubt," he said, "that the American press or the press of any other country should ever grow dignified. I know that it cannot fulfill its function and ever be docile. It is not a trade designed for dignity."

Amen.

Veteran journalists who remember the days of Chicago's fierce tabloid battles during the "roaring Twenties" will recall the blazing headlines that competed daily. Each paper was much the same in content, but varied only

in that one, big lead story that almost invariably was exclusive. The paper with the most imagination-capturing headline and story, naturally sold more newspapers. And it was a necessity of newspaper economic life in that era to get that daily big exclusive.

Our news department set as its goal at least one, big splashy exclusive a day; something no one else had, something we could "play" for hours before it was picked up, printed or broadcast by any of our competitors. This would be our story. And we, alone, would find it. We didn't care if it was a national or extremely local story—as long as it affected the people of our coverage area, and as long as it captured the imagination of our listeners and made them tell their neighbors, "Did you hear what Radio KWIZ said today?"

In order to free myself to hunt down these exclusives we threw out one of the oldest rules in the radio journalist's handbook. We later found that rule to be a complete fallacy.

The United Press Radio News Style book states, "A really good story must be rehandled several times during the day and it is his (the news writer's) job to dig up an angle which can be dressed up as the lead on successive stories without distorting the essence of the story itself."

We didn't take the advice. Instead, we gave up rewriting, although some stories are used hourly and as many as 18 times in succession. The only time we rewrite a story is when new facts or developments are brought to light. Otherwise it stays the same. And we've never had a complaint. The repetition of the story, as a matter of fact, has had the same listener reaction success as the Pepsi-Cola ad. It gives the story import—drives it home!

We decided to use every story we could lay our hands on locally—rape, scandal and other items ordinarily considered taboo in radio news.

And, as if this policy weren't enough to give deep-throated radio news know-it-alls heart spasms, we set a policy of using the "flashiest," most dramatic leads, or opening sentences, possible, on each of the news stories we would air, regardless of importance. Thus, almost every story could be switched around in position on succeeding newscasts, giving the appearance that the newscast had been changed, but still maintaining the aura

(Please turn to page 88)



Award went to Michaels for his broadcasts, Vern Stephens, George Chula (above) give Pat Michaels "outstanding citizen" plaque

1ST

6 Ways

Channel **13** WHBQ-TV

Memphis, Tenn.

A General Teleradio Owned Station

**The Mid-South's
Most Powerful
Station
Leads
Competition
In These
Six Verified Market
Measurements:**

✓ **1st**

in nighttime competitively rated quarter hours from 6:00 P.M. to sign off. A.R.B. Report of March, 1955. Telepulse Report February 1-7, 1955.

✓ **1st**

in daytime audience. A.R.B. Report of March, 1955. Telepulse Report February 1-7, 1955.

✓ **1st**

in national spot advertising. Rorabaugh Report, 1st quarter, 1955, released April 25, 1955.

✓ **1st**

in local spot advertising. Local Air Survey conducted week of April 3, 1955.

✓ **1st**

in merchandising promotion. Billboard Survey published April 9, 1955.

✓ **1st**

in servicing film commercials. Billboard Survey published February 19, 1955.

Choose your rating service . . . check . . . measure and compare, and you will recognize the certified leadership WHBQ-TV has attained in less than two years of operation.

Channel **13** WHBQ-TV

Memphis, Tennessee
CBS and ABC Programs

Represented by Blair TV, Inc.

Film notes and trends

Those traveling stars: The tv film industry continues to update the old vaudeville line about "Have tuxedo, will travel." There's hardly a major tv film personality who doesn't try to squeeze in as many personal appearances as possible between shooting schedules.

Many of these "p.a.'s" follow the Hollywood pattern of a star touring to boost a show with the trade. A good

sample of this came last month at the NARTB convention in Washington, where many film personalities—ABC Film's *Sheena*, Guild's *Liberace*, MCA TV's *Guy Lombardo* and others—were on hand.

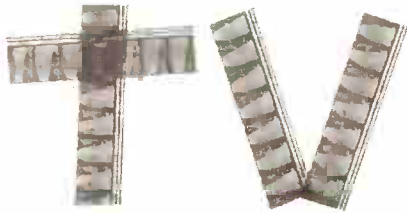
But the more important side of personal visits is concerned with advertisers tie-ins, particularly at the local and regional level.

One of the most active in this area is

Ziv, whose film stars—Richard Carlson, Adolphe Menjou, Leo Carillo, David Brian, Ann Baker—are constantly on the road, and have made several hundred appearances.

A typical schedule during a personal appearance includes press interviews, guest tv and radio appearances, motorcades identifying the star with sponsor and product, tie-ins with civic groups, schools, hospitals, local charity drives and community projects, and in-store appearances.

Typical of such whirlwind visits is the one made last month by Adolphe Menjou (*Favorite Story*) to Columbus, Ohio, where for three days he was hailed as the "best-dressed beer salesman in town." The occasion: the 50th



film shows recently made available for syndication

New or first-tv-run programs released, or shown in pilot form, since 1 Jan., 1955

Show name	Syndicator	Producer	Length	No. in series
ADVENTURE				
Adventures of Robin Hood	Official	Sapphire Films	30 min.	In production
Adventures of Scarlet Pimpernel	Official	Towers of London	30 min.	In production
Captain Gallant	TPA	Frantel	30 min.	39
I Spy	Guild	Guild	30 min.	In production
Jungle Jim	Screen Gems	Screen Gems	30 min.	1 (Pilot)
New Adventures of China Smith	NTA	Bernard Tabakin	30 min.	26
Passport to Danger	ABC Film Synd.	Hal Roach, Jr.	30 min.	39
Rin Tin Tin*	Screen Gems	Screen Gems	30 min.	39
Sheena, Queen of the Jungle	ABC Film Synd.	Sharpe-Nassour	30 min.	26
Soldiers of Fortune**	MCA-TV	Revue	30 min.	In production
Tropic Hazard	Sterling	Sterling	15 min.	In production
*Available in markets not currently bought by Nabisco.				
**Sponsored by 7-Up in 120 markets, but many are open on alternate week basis.				
COMEDY				
The Goldbergs	Guild	Guild	30 min.	In production
Great Glidersleeve	NBC Film Div.	NBC TV	30 min.	1 (Pilot)
Little Rascals ("Dur Gang")	Interstate	Roach	10 min.	22—1 reel
Looney Tunes	Guild	Warner's	20 min.	70—2 reel
			15 min. to one hour	Library
You Can't Take It With You	Screen Gems	Screen Gems	30 min.	1 (Pilot)
DOCUMENTARY				
Key to the City	Hollywood Tv Prod.	Hollywood Tv Prod.	15 min.	7
Living Past	Film Classics	Film Classics	15 min.	7
Mr. President	Stuart Reynolds	Stuart Reynolds	30 min.	3
Science in Action	TPA	Calif. Academy of Sciences	30 min.	52
Uncommon Valor	General Teleradio	General Teleradio	30 min.	26
DRAMA, GENERAL				
Dr. Hudson's Secret Journal	MCA TV	Morgan & Solow	30 min.	In production
Celebrity Theatre*	Screen Gems	Screen Gems	30 min.	None
Confidential File	Guild	Guild	30 min.	In production
Brother Mark	Guild	Guild	30 min.	In production
His Honor	NBC Film Div.	Galahad	30 min.	In production
Homer Bell				
Science Fiction Theatre	Ziv	Ziv	30 min.	In production
Wrong Number!	John Christlan	John Christlan	30 min.	1 (pilot)
*Very attractive Screen Gem "Gold Theatre" Pilot unnecessary.				

Show name	Syndicator	Producer	Length	No. in series
DRAMA, MYSTERY				
New Orleans Police Dept.	Minot TV	Minot TV	30 min.	26
Paris Precinct	MPTV	Etollo	30 min.	39
Police Call	NTA	Procter	30 min.	26
Sherlock Holmes	MPTV	Sheldon Reynolds	30 min.	39
MUSIC				
Bandstand Revue	KTLA	KTLA	30 min.	6
Bobby Breen Show	Bell	Bell	15 min.	1 (Pilot)
Stars of the Grand Ole Opry	Flamingo	Flamingo	30 min.	39
Ina Ray Hutton	Guild	Guild	30 min.	1 (pilot)
Story Behind Your Music		Randall-Song Ad	30 min.	1 (Pilot)
This Is Your Music	Official	Jack Denove	30 min.	26
SPORTS				
Jimmy Demaret Show	Award	Award	15 min.	In production
Mad Whirl	NTA	Leo Seltzer	30 min.	52
Touchdown*	MCA TV	Tel-Ra	30 min.	Approx. 13
*Available with start of fall football season. New film each week. No returns.				
VARIETY				
Eddie Cantor Comedy Theatre*	Ziv	Ziv	30 min.	In production
*Show is sponsored by Bullantline in 26 markets. Is aired in total of 201 markets.				
WESTERNS				
Gene Autry—Roy Rogers	MCA-TV	Republic	1 hour	123
Buffalo Bill, Jr.	CBS TV	Flying "A"	30 min.	In production
Steve Donovan, Western Marshal	NBC Film Div.	Vibar	30 min.	39
WOMEN'S				
Hollywood Preview	Flamingo	Balsan Productions	30 min.	In production
It's Fun To Reduce	Guild	Guild	15 min.	156
Life Can Be Beautiful	ABC TV Films	Trans-American	15 min.	5 (pilots)

Anniversary of August Wagner Breweries, the show's local sponsor.

Menjou was met at the airport by AWB President James Amento, whisked to the tv studios of WBNS-TV to do a live commercial for Gambrinus and Augustiner Beers, presented with a gold bottle of the former, later entertained at a company anniversary party.

Next day, he met the press, was interviewed on radio, attended an outdoor party, visited the Lockbourne Air Base where he m.c.'d a show, returned to town to do a tv guest shot on a tv news show.

The following morning Menjou guested on a tv cooking show where he demonstrated how to make a Cheese Fondue (with the sponsor's product), attended a style show, toured the famous Columbus Zoo (donated by the brewery's founder), dined at a party in his honor, later crowned Miss Ohio Press Photographer at Memorial Hall.

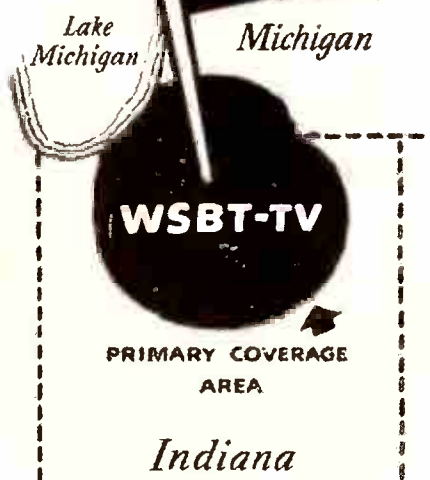
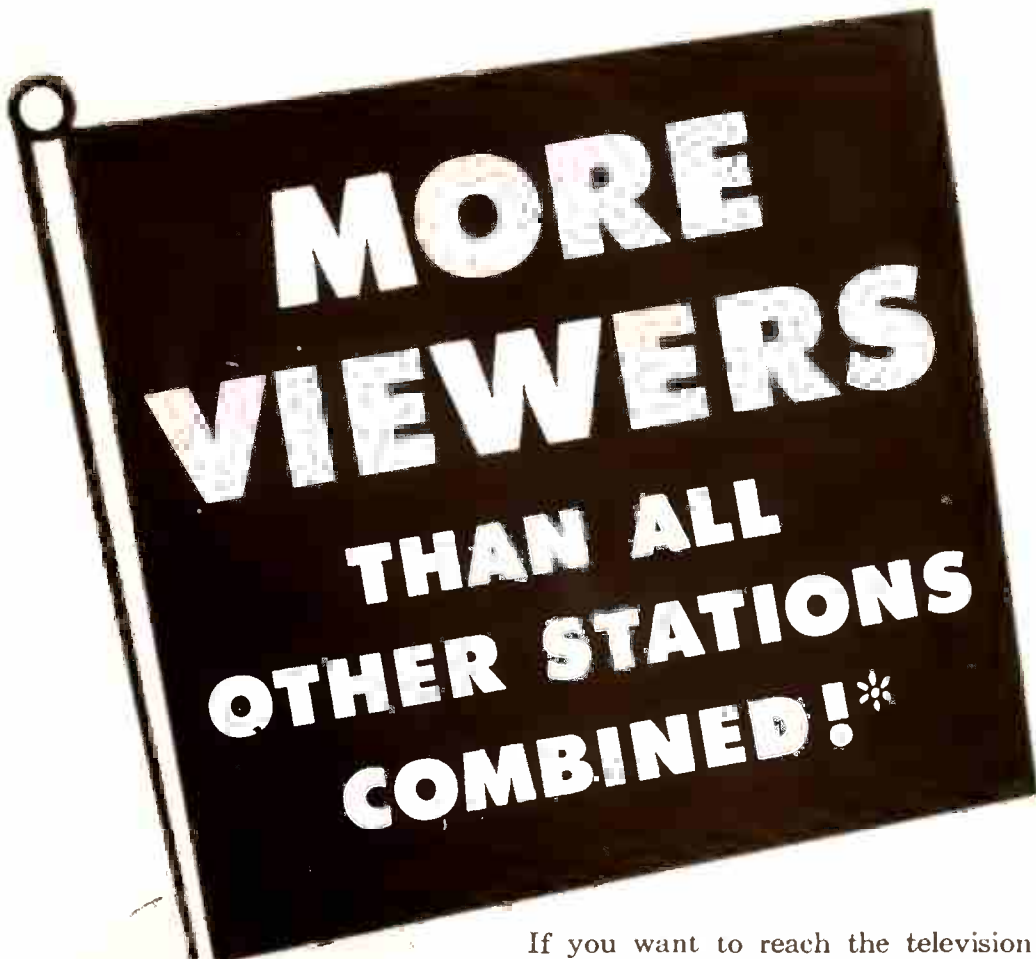
Wherever he went, Menjou sprinkled charm, sartorial splendor, and plugs for Gambrinus Beer. Said Byer & Bowman, the brewery's ad agency:

"Mr. Menjou's appearance created a tremendous impact. We are confident that his visit will pay off in increased good-will and better public relations for our client, August Wagner Breweries."

Quick closeups: Bulova Watch dealers can have a Bob Hope film for free this month. The famed funnyman has made a set of dealer tv commercials for the watch firm's retailers to use in local co-op advertising. The films are a set of three: a two-minute sketch; a one-minute announcement; a 20-second break. Additional promotional material, to be used in dealer tie-ins with theatres showing Bob's newest movie, *Seven Little Foys*, is available. Dealer requests for the free commercials must be made by 30 June.

* * *

The newest tv film feature packages are becoming quite competitive with theatrical showings. Late last month, WOR-TV, New York took the pick of the NTA "Fabulous Forty" package, walked off with 11 features. Price: \$102,000-plus. The films have an average "age" of about two years. The oldest (*Three Husbands*) was first released in 1950; the newest (*The True and the False*) has yet to go into its theatrical release. The films will be seen in *Million Dollar Movie*, the station's successful multi-play cinema series. ★ ★ ★



If you want to reach the television viewers of the South Bend Market there's only one way to do it. Buy WSBT-TV. This station gives you more viewers than all the others put together! No other station, UHF or VHF, whose signal reaches the South Bend Market, even comes close to WSBT-TV in share-of-audience. Furthermore, when you use this station, your sales story is presented with a clear, interference-free picture.

* *TV Hooperatings*, Nov., 1954 for South Bend-Mishawaka, Ind.

* *Pulse*, Jan., 1955 for the 4 Northern Indiana Counties of St. Joseph, Elkhart, Marshall and Kosciusko.

A BIG MARKET... A PROSPEROUS MARKET

The primary coverage area of WSBT-TV embraces a prosperous 9-county market in Northern Indiana and Southern Michigan. The following income and sales figures show clearly the sales potential of this great market:

Effective Buying Income . . \$1,165,620,000. Food Sales . . \$182,091,000.
Total Retail Sales \$783,927,000. Drug Sales . . \$22,930,000.

Source: *Sales Management Survey of Buying Power*, 1955.



A CBS BASIC OPTIONAL STATION

ASK PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVES

MOVIE

SPONSOR: Radio City Theatre

AGENCY: Direct

CAPSULE CASE HISTORY: *J. P. Patches, WTCN-TV's clown, made two live one-minute pitches on his 9-9:30 a.m. Monday through Friday show, offering 12 passes to the Martin & Lewis movie, "Three Ring Circus." To get the passes, viewers had to name the stars shown in a clip from the movie. Over 1,100 pieces of mail were received in response. The cost for the two announcements: \$80.*

WTCN-TV, Minneapolis

PROGRAM: J. P. Patches

CRACKERS

SPONSOR: Ralston Purina

AGENCY: Guild, Bascom & Bonfigli, S.F.

CAPSULE CASE HISTORY: *Guild, Bascom & Bonfigli ran a test program in the L.A. market for their Ralston Purina account. Starting in June 1954 the only advertising for Ry Krisp in Los Angeles was Bandstand Revue, screened Sunday evenings over KTLA. At the end of eight months Ry Krisp sales showed an increase of 90%. The program was deemed so effective, 10 other markets throughout the country are now being serviced.*

KTLA, Hollywood

PROGRAM: Bandstand Revue

RECORDS

SPONSOR: Whitehouse Co.

AGENCY: Parker Adv., N.Y.C.

CAPSULE CASE HISTORY: *Following a series of participating announcements, the Whitehouse Co. received a total of 413 leads the first week of their tv campaign for "18 Top Hits." The second week they received 406, the third week 466 and the fourth week 389. The total number of leads: 1,674. The cost of their campaign: \$325 per week.*

WCIA-TV, Champaign, Ill.

PROGRAM: Announcements

CARS

SPONSOR: Maywood-Bell

AGENCY: Carmona & Allen,
Hollywood

CAPSULE CASE HISTORY: *The agency writes: "It is axiomatic in the retail automotive field that "spots" will not sell cars. Fortunately, we did not discover this until it was too late. . . . The client hasn't found out to this date that spots won't work. Probably because he has been too busy counting his profits." Using only announcements on KTTV, the Maywood-Bell Ford Dealers climbed from 23rd in sales in Southern California to second. The cost for the nighttime participation is \$180 per week.*

KTTV, Los Angeles

PROGRAM: Announcements

GROCERY STORE

SPONSOR: Diamond's Dept. Store

AGENCY: Direct

CAPSULE CASE HISTORY: *Diamond's had used tv for special promotions, only recently assumed regular sponsorship of Ringo-Bingo at 9:00 p.m. on Wednesdays. Three games are played on each show and three winners selected, two by mail and one by phone. In order to play, new cards are needed each week. These are free for the asking at Diamond's stores, but are only given on request. Each week 9,000 to 12,000 cards have been given out. The cost of the show is \$125 weekly, plus prizes. They give away a minimum of \$60 in prizes each week.*

KCJB-TV, Minot, N. Dak.

PROGRAM: Ringo Bingo

CARPETING

SPONSOR: Montgomery Ward

AGENCY: Direct

CAPSULE CASE HISTORY: *Having had success with television on a special offer of screwdriver sets, Montgomery Ward used tv this year for their annual carpet sale. Last year's sale was promoted with broadsides and considerable newspaper display space. Montgomery Ward stores in the area this year sold over five times the amount of the previous year's sale. The cost for the announcements was \$650.*

KHSE-TV, Chico, Calif.

PROGRAM: Announcements

CARS

SPONSOR: Milner Chevrolet Co.

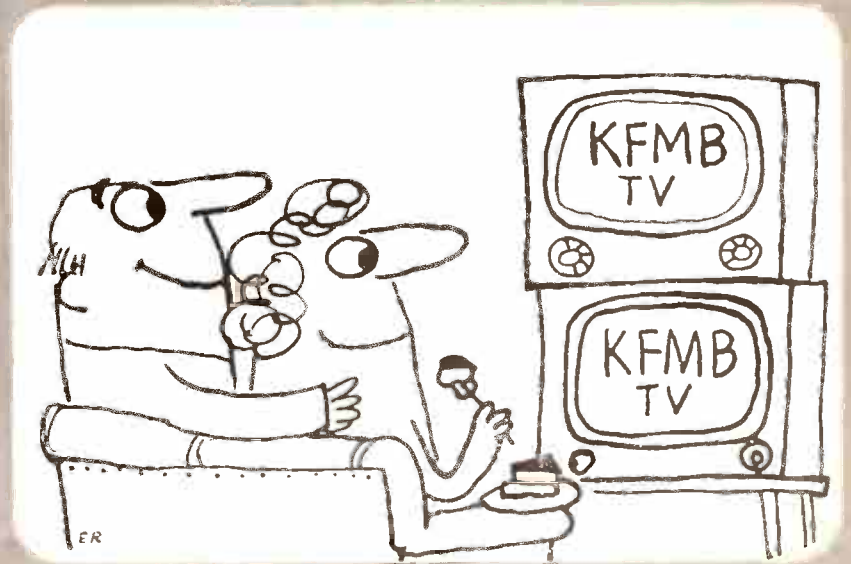
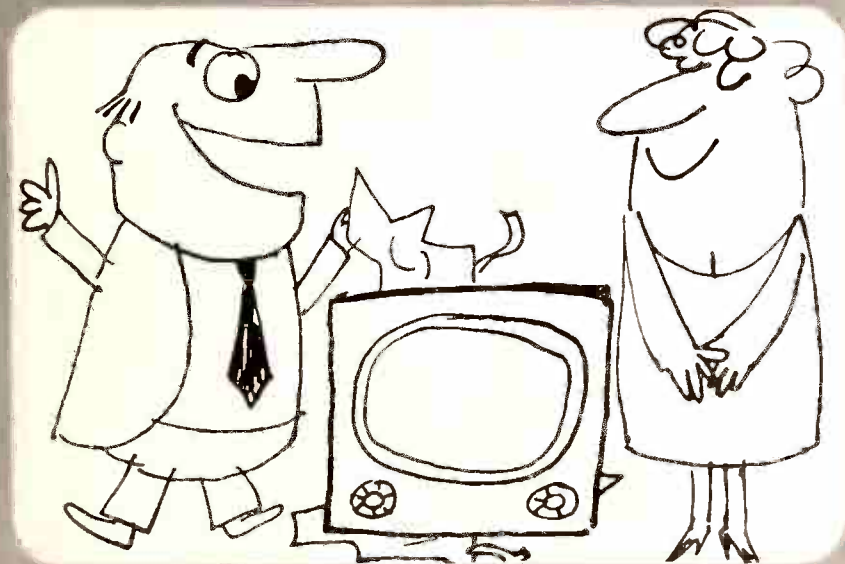
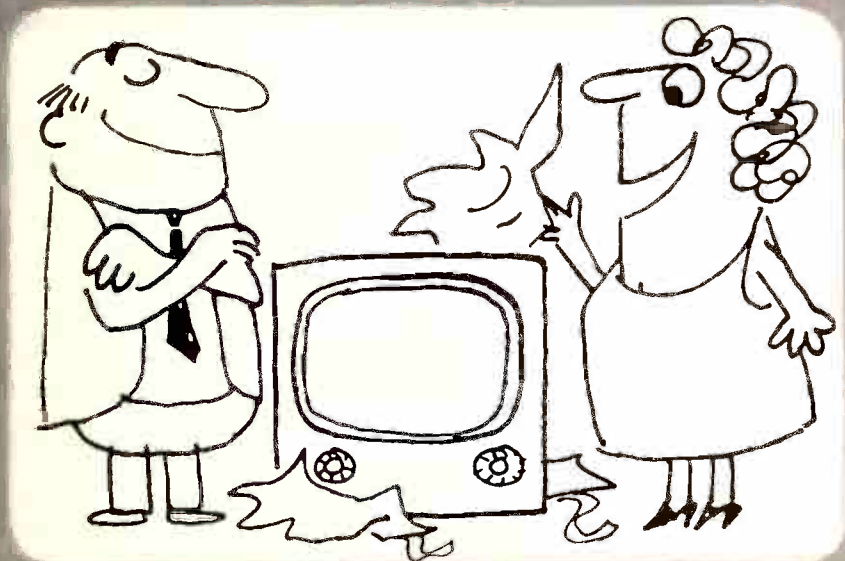
AGENCY: Direct

CAPSULE CASE HISTORY: *Live commercials on their Friday night Amos 'n' Andy show brings the Milner Chevrolet Co. heavy sales. They display two or three cars, used and new, during each commercial. One Saturday they sold all the cars shown the previous night. In a two-week period they made sales totaling \$10,000 as a direct result of the television advertising. Their cost is \$198 for each show.*

WSLT-TV, Jackson, Miss.

PROGRAM: Amos 'n' Andy

We're topping 'em all in saturated San Diego!



San Diego has more TV homes than Denver, San Antonio or Portland, Ore.*!

We dominate this vast audience day and night, month after month (after month)!

Take Pulse-1955: Out of 458 quarter-hour periods, KFMB-TV scores 321 wins! Tops 71% of *all* the time!

*Television Magazine, Feb. 1955

KFMB  **TV**

WRATHIER-ALVAREZ BROADCASTING, INC.

REPRESENTED BY PETRY

SAN DIEGO, CALIF.

America's more market

LESS

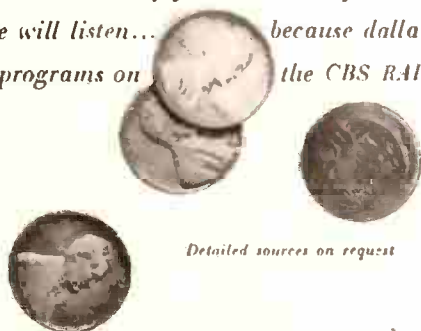
*That's what a growing number of
these days. And the place they're
Dollar for dollar, it turns up 81% bigger
medium. Where else is it possible for
much of his market for so little*

*the icing and more of the cake.
people seem to want from their advertising
dering it is the CBS Radio Network.
audiences than the next most efficient
national advertiser to reach so*

MONEY



*...dollar's worth of your advertising, and see where it's noticed
...the most: If you tell your story in
...papers, 210 people will see it. If you put it in magazines, 277 will see it. If you act it out for the television cameras,
...people will watch. But tell it on CBS Radio, and 643 people will listen... because dollar for dollar,
...the CBS RADIO NETWORK.*



Detailed sources on request

BATON ROUGE:
WATCH YOUR SALES
SOAR

in the SOUTH'S
fastest growing market!

POPULATION
 1940 88,415
 1953 197,000

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

the FIGURES

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

and FACTS



To see your sales reach their greatest heights in this rich petro-chemical market, select WAFB-TV, Baton Rouge's first TV station, with highly rated network and local shows from 6:55 am to midnight.


Tom E. Gibbens
 PRESIDENT & Gen. Manager

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

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

Channel 28
BATON ROUGE, LA.

AGENCY AD LIBS



(Continued from page 10)

be proud that they are in it, I have never been able to figure out where the dissenters come from or who listens to them. I realize of course that not all tv is on an aesthetic level with the Elizabethan theater nor is the commercial copy you see completely free of the blatant or the phony. But by and large I think those who have had anything at all to contribute to television in the past five or six years can take pride in its achievements. Television has given our country the fastest, most absorbing and widely available entertainment—plus—information in the history of mankind.

It has provided us with works of art. It has opened new avenues of enjoyment. It has made familiar to millions many things offered previously only to the few. It can be exciting and stimulating and relaxing in the very same evening.

Moreover it is part of the great scheme of things—unparalleled scheme I should say—that has helped create what we call the American Way.

Whether your tastes run to the "Saint of Bleeker Street," the ballet, the news, a quiz or a whodunit, tv provides a variety of matter unequalled in the annals of show business or of publishing.

The quality of its drama improves daily. The criteria its advertising men impose upon both its programing and its copy are constantly being upgraded. (Have you seen recently any kines of shows of 1950? Or of film commercials of 1950? I have!)

I don't mean that we should sit back in the belief that we have already fashioned a Television Utopia. How could we? Its competitors alone are forcing tv to get better and better. Nevertheless, I wish I would read or hear a little more often that it's a heck of a fine thing to have around the house. It is. ★ ★ ★

Letters to Bob Foreman are welcomed

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

T. V. story board

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

SARRA

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



Here is a new series of 90, 20 and 10-second commercials for Drewrys Beer. Subtle selling is the continuity keynote as a slim, trim trio—that really looks the part—sings of the product's brewing process . . . the process that produces the brew of fine, full flavor and rare enjoyment, but without even a trace of that "full feeling." A singing, dancing series that makes friends for Drewrys. Created by SARRA for Drewrys Limited U. S. A., Inc. through MacFarland, Aveyard & Company.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



Camera magic in a simultaneous combination of live action and animation gives striking emphasis to the sales features of the new '55 Dodge in this new commercial. Headlights, cowl, full vision windshield flash successively into view until the entire car is "materialized," seemingly at the announcer's command. Combined camera techniques skillfully and dramatically present these features, and the convincing voice-over sales message by Rex Marshall completes the sell. Produced by SARRA for the Dodge Division, Chrysler Corporation through Grant Advertising, Inc.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



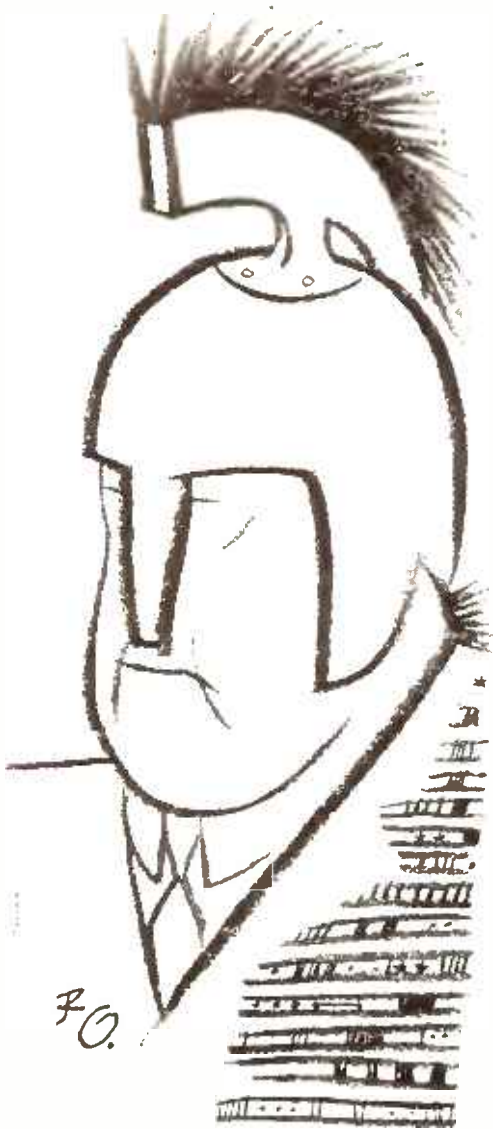
Cartoon animation, live action and mechanical animation are smoothly combined in a new series for Fineline Pencils. The special lead and eraser features of the pencil "with the white pearl center" are simply explained in an easy appeal to make viewers buyers. Produced by SARRA for the W. A. Shaeffer Pen Company through Russel M. Seeds Co., Inc.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



The proof of a TV commercial is not how the master print looks in the projection room, but how it gets across on home screens. To make sure of brilliant home reception from every print made of its TV productions, SARRA has its own especially equipped and staffed laboratory for processing TV film. Here SARRA's VIDE-O-RIGINAL prints are custom-made. These duplicates faithfully reproduce the sparkle and clarity which twenty years of experience in advertising production put into the original film. Thus the advertiser is assured that every time, on every screen, his commercial will give a fine performance.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



THE TOP BRASS

Misses the Old Outfit, especially when the Old Hip Wound stiffens up on rainy days. Hates civilian red tape; fights back with requisitions.

In the Washington area, advertisers commanding the biggest audiences use WTOP Radio. WTOP has (1) the largest average share of audience (2) the most quarter-hour wins (3) Washington's most popular local personalities and (4) ten times the power of any other radio station. You too can get top sales results with Washington's top station.

WTOP RADIO

Represented by CBS Radio Spot Sales



See: "Why I'm through with big tv shows"

Issue: 2 May 1955, page 31

Subject: Spectaculars: do they sell?

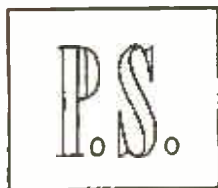
NBC President Pat Weaver told the Advertising Club of New Jersey recently that advertisers who evaluate spectaculars in terms of cost-per-1,000 have missed the point completely. Says Weaver: "Spectaculars were created for different purposes and goals."

As an indication of the success of the spectaculars, Weaver pointed to the high ratings they had achieved (average Nielsen 41.6) and the fact that four out of five of this season's regular sponsors have renewed their contracts for the fall. Going on to outline the variety of uses sponsors had for them, the NBC president asserted that sponsors used spectaculars for their: (1) power to cause talk in million of the nation's homes, (2) ability to provide the prestige factor among opinion-forming groups, (3) merchandising power that is useful in galvanizing a dealer organization.

Sales power of the spectaculars was pointed up by reference to Sunbeam's sale of one million electric frying pans at \$25 each, largely because of spectacular advertising. The prestige factor, he continued, was amply demonstrated by the reaction to the Oldsmobile-sponsored *Babes in Toyland* show. "The company received an avalanche of mail from viewers . . . with whom Oldsmobile were sure they could do business," he noted.

Looking ahead, Weaver listed these three trends of importance in manufacturing and marketing: (1) The Incentive System—ever higher standards of living and increase in leisure time for all Americans, (2) The Distribution System—further growth of the self-service element, with the attendant rise in the need of pre-selling the consumer, (3) The Production System—the development of automation, calling for a new concept of production which would do away with seasonal cycles.

As far as the future of spectaculars is concerned, NBC has announced plans for four 90-minute black-and-white summer "specials," as replacements for the color spectaculars. The first will be *Remember—1938* on Sunday, 19 June.



See: Radio-tv farm director: he's the rural air star

Issue: 1 November 1954, page 46

Subject: Importance of farm directors in rural air media

A behind-the-scenes operation of the National Association of Television & Radio Farm Directors, their Professional Guidance Committee, benefits advertisers by helping to fill the ranks of the nation's farm broadcasters. The committee: handles requests from both management and farm broadcasters in securing jobs; aids in the counseling of young people on opportunities in the field of farm broadcasting; intends to—compile a list of colleges offering radio courses and help students and instructors contact NATRFD members for advice and information. The committee may also act as a speakers bureau to provide informed speakers on rural problems.

The members of the committee are Chairman Donald A. Tuttle, WGY, Schenectady; Ed Mason, KXXX, Colby, Kan.; Wally Erickson, KFRE, Fresno; Norm Geron, WIZE, Springfield, O.; Homer Quann, WSVA, Harrisonburg, Va.; Herman Harney, KFAB, Lincoln, Neb.; Dick Passage, KYAK, Yakima, Wash.; Robert Parker, formerly of the University of Connecticut, now moving into RFD work in Wisconsin. ★ ★ ★

• **Nighttime Sock in the Daytime**

... on **WWJ-TV**, of course!



"HOUR OF SHOWS"

WITH
JOHN CONNOLLY

12:30 to 1:30 P.M.

• Monday through Friday

Chalk up another powerful sales-maker for Michigan's First Television Station!

"Hour of Shows" presents two outstanding productions back to back . . . features Dane Clark, Melvyn Douglas, Ann Rutherford, Cesar Romero, Marjorie Reynolds and other headliners. To add still more glamor, the "Hour of Shows" host is matinee idol John Connolly who has sung his way into the hearts of hundreds of thousands of Detroit-area women.

Here's the quality, the appeal, the salesmaking sock of nighttime programming at daytime rates. Here's where your Detroit participation budget belongs. For availabilities on "Hour of Shows," phone, wire or write your nearest Hollingbery office or WWJ-TV direct.

In Detroit . . . You Sell More on channel

4

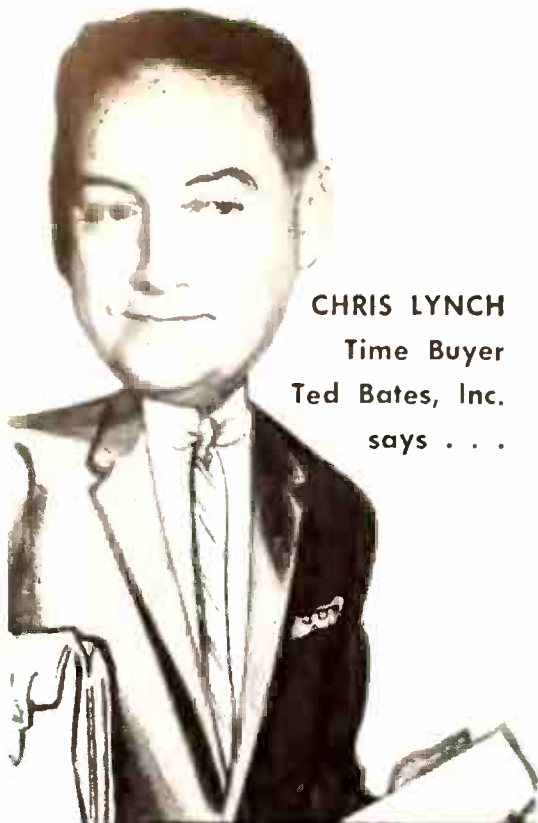
WWJ-TV

NBC Television Network
DETROIT

Associate AM-FM Station WWJ

FIRST IN MICHIGAN • Owned and Operated by THE DETROIT NEWS

• National Representatives: THE GEORGE P. HOLLINGBERY COMPANY



CHRIS LYNCH
Time Buyer
Ted Bates, Inc.
says . . .

With the average family income figure at \$7,321, according to SM 1955, that's 3rd in the country, WNHC-TV, is unique in the New England TV market. Converted to total purchasing power WNHC-TV is in the center of a 6 billion dollar market. These facts, and there are many more, are the reasons I choose WNHC-TV for results every time.

Compare these facts!

15 County Service Area	
Population	3,564,150
Households	1,043,795
TV Homes	934,448

See Your KATZ Man
Serving Hartford & New Haven areas



agency profile

Robert S. Nyburg

Nyburg Advertising, Baltimore, Md.
President

Most of Bob Nyburg's business revolves around America's move to suburbia. His agency, Nyburg Advertising in Baltimore, specializes in promoting shopping centers.

"One of the trickiest problems in shopping center advertising is devising ways to use tv and radio to produce the maximum traffic for the center," says Nyburg. (He feels that one of his promotions is a success when 150,000 customers crowd a new shopping center in the first two days of an opening planned and advertised by him.)

"In tv we frequently use fashion shows," he told SPONSOR. "It may seem strange, but the stores in the center which have nothing to do with fashions use these shows for mention of their services or products with great success. And the cost's low, because the station's fashion commentator coordinates the show.

"On radio we've used bingo-type programs, with each store in the center providing one bingo card. No one medium alone builds store traffic, but tv and radio coupled with a newspaper campaign have always produced gratifying sales increases."

It's difficult to give a formula for the combination of media that will successfully increase shopping center traffic, but Nyburg has found that his promotions average this type of budget split: newspapers, 30%; outdoor, 11%; tv, 35%; radio, 24%. That is, 59% for the air media, 41% for newspapers and outdoor.

"One of the most interesting phenomena of the shopping centers is the fact that it unites groups of competing advertisers in one overall promotion. In that sense, these promotions bear a resemblance to such coordinated retailers' efforts as the Chicago State Street promotions or the New York Fifth Avenue Association's efforts. One retailer alone is generally too small to afford all the advertising media, but a group together can spend enough to increase store traffic for all."

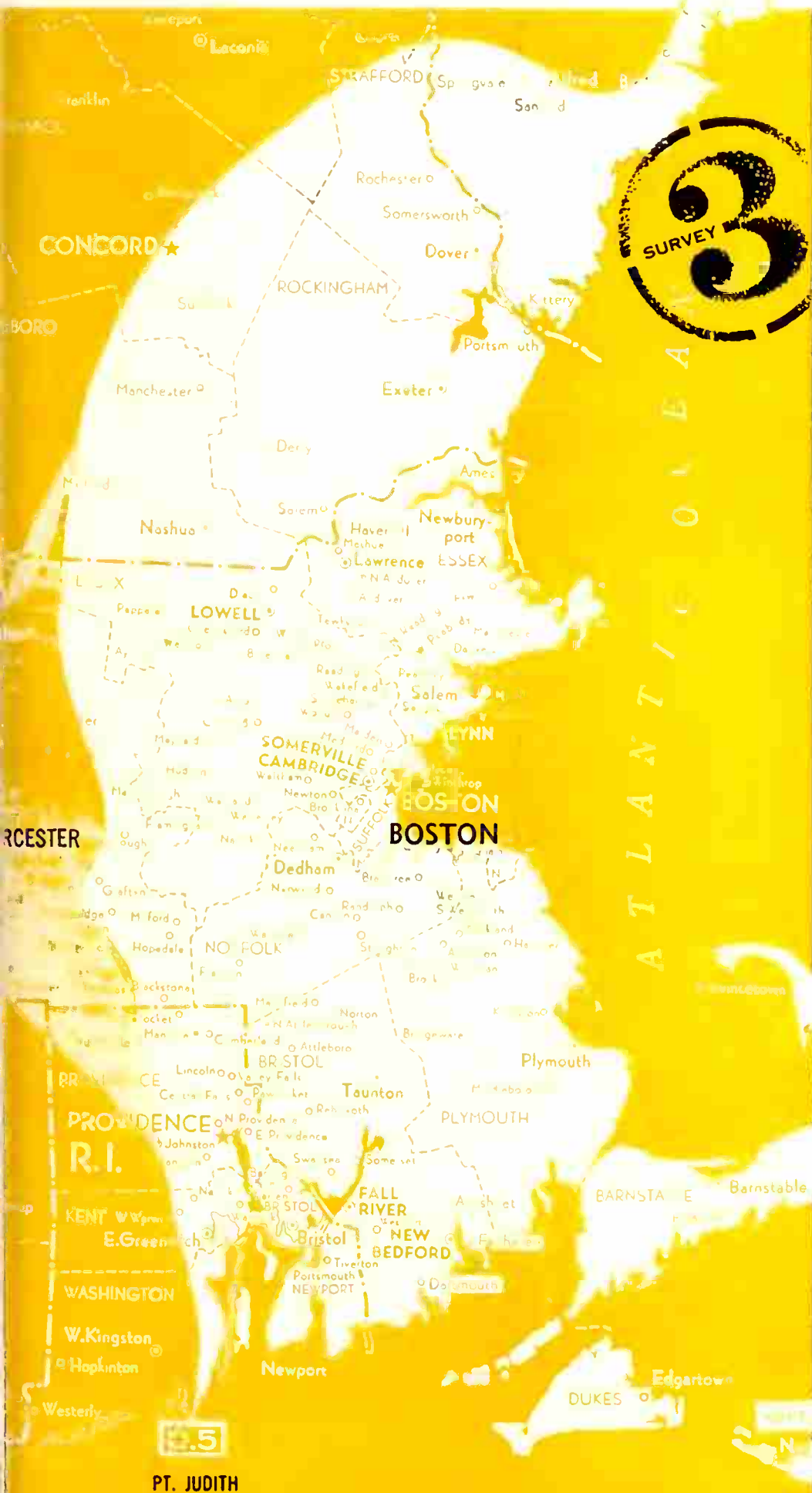
Nyburg, who began working in advertising at the Katz Agency in Baltimore, has been an agencyman for nearly three decades, except for five years he spent as a Lt. Colonel in Europe and Africa. One thing he learned in the Army he's kept up with: photography.

"It's my only claim to art," says he self-deprecatingly. "I guess we're doomed to having just one artist in the family."

(Nyburg's referring to his father, Sidney Laner Nyburg, listed in *Who's Who* as author of five novels) ★ ★ ★

THE RAMPARTS WE WATCH

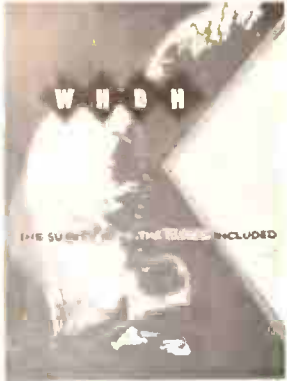
THESE ARE THE RAMPARTS WE WATCH, FROM BRUNSWICK, ME. TO PT. JUDITH, R. I. AND BOSTON WEST THROUGH WORCESTER



WHDH believes in continuing research for facts about the listening habits of the radio homes in this four-state area, and this third area survey conducted by Pulse, Inc., brings to 24,600 the number of homes interviewed in this series of surveys. As each survey has been made, we have learned from it many hitherto unknown points of information about the radio audience. In the past, many advertisers have been content to accept a city at-home rating as a measure of audience. Since the original survey—January 1953,—advertisers have come to know that the out-of-home listener is an important factor in the overall radio audience. New Englanders do a great deal of their radio listening out of home; driving to work, to winter resorts and summer resorts, for a day at the beach or the lake, or on a picnic. Where they go, they take radio with them. In this survey conducted by Pulse in January 1955, WHDH has confirmed the fact that the listening audience comprises the greatest circulation of any media. As explained on the inside pages, the new Cumulative Pulse Audience (CPA) percentage of radio listening in the course of a week shows that there are few people not exposed to radio.

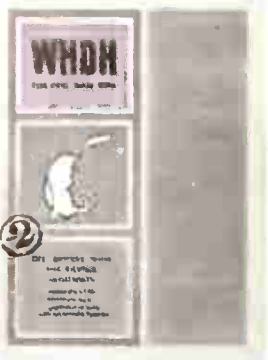
WHDH

50,000 WATTS · BOSTON · 850 KC



SURVEY NO. 1—JAN. 1953

SURVEY NO. 2—JAN. 1954



This 3rd annual WHDH area survey conducted in Jan. of 1955 by Pulse, Inc. not only verifies the findings of its two predecessors of Jan. '53 and '54, but it contributes further to progressive research.

In the first two reports it was proved that:

- Listening habits of people in the outside counties differed from those of people in the 5 county city area.
- WHDH's city ratings were directly projectable to the total area while those of network affiliates were not.
- Audience composition varies when the total audience is counted because of the difference between at-home and out-of-home audience composition.
- The cumulative weekly audience of individual programs on WHDH and other radio stations is from 2.0 to 8.16 times larger than the average daily quarter hour rating.

NOTE: This information is available in Surveys 1 and 2.

This 1955 report shows that WHDH has become even more dominant in the area. The average quarter hour "homes-using-radio" has increased, and the actual number of radio homes in the area has grown from 1,440,080 in 1954 to 1,490,690 homes in 1955. This is an increase of 3.5% or 50,610 homes in one year.

Among the new features of this report are the Cumulative Pulse Audience (CPA)—showing the wide scope of radio listening. Further, the program preferences are shown—indicating the trend of radio listening.

Additionally, area figures for the 12 midnight to 6 a.m. audience are available for the first time.

The list of counties below are those in the WHDH coverage area. Those which are asterisked are in the Boston City area which is part of the total area. The total area contains 1,490,690 radio homes.

This total 25 county area is the most important area of the four New England states of Maine, New Hampshire, Massachusetts and Rhode Island. It represents 71% of the population of the four states, according to the 1950 U. S. Census. It represents 81% of the retail sales of those four states according to Standard Rate and Data Consumer Markets, 1954.

We believe that the following information concerning this area is of importance to all buyers of radio time.

COUNTY	% OF INTERVIEWS & POPULATION
MAINE	
Cumberland	3
Knox	1/2
Lincoln	1/2
Sagadahoc	1/2
York	2
MASSACHUSETTS	
Barnstable	1
Bristol	8
Dukes	1/2
*Essex	10
*Middlesex	21
Nantucket	1/2
*Norfolk	8
*Plymouth	4
*Suffolk	18
Worcester	2
NEW HAMPSHIRE	
Belknap	1/2
Hillsboro	3
Merrimack	1
Rockingham	1
Strafford	1
RHODE ISLAND	
Bristol	1/2
Kent	1
Newport	1
Providence	11
Washington	1/2

TOTAL 100

CUMULATIVE PULSE AUDIENCE

936 out of every 1,000 homes in New England listen to radio in the course of a week. In the 2nd survey of the WHDH area—January 1954, WHDH had Pulse count the cumulative audience of individual radio programs on WHDH and other stations.

The figures were so significant that in this 3rd Survey—January 1955, WHDH had Pulse count the cumulative audience on a daily and weekly basis for eight Boston stations and for all radio. In the course of a 24 hour day, radio reaches 72.4% of the homes. In the course of a week, radio reaches 93.6% of the homes in the 25 county area.

In comparison with other media, radio suffers when judged only by the average quarter hour "homes using radio" figures, or by average station quarter hour ratings. In the area report, the average quarter hour "homes using radio" figure is 24.4; but the total weekly cumulative audience listening to radio is almost 4 times that figure or 93.6. WHDH's average quarter hour rating is 4.3 (the highest of any station) but its unduplicated audience rating for the week is 71.2.

This CPA study is proof that radio time if sold and bought wisely can give almost complete saturation of an area.

There follows the results of the CPA report for the WHDH area:

HOMES REACHED PER WEEK	STATION	% OF TOTAL HOMES PER WEEK
1,061,400	WHDH	71.2%
997,300	WBZ	66.9%
493,400	WCOP	33.1%
1,056,900	WEEI	70.9%
769,200	WNAC	51.6%
243,000	WORL	16.3%
116,200	WTAO	7.8%
682,700	WVDA	45.8%
1,395,300	All Radio	93.6%

Television has an 89.3% penetration of the area, which means there are 1,331,186 television homes. The cumulative Television penetration of the total 1,490,690 homes in the area is as follows:

HOMES REACHED PER WEEK	STATION	% OF TOTAL HOMES PER WEEK
1,283,300	All TV	86.0%
1,395,300	All Radio	93.6%

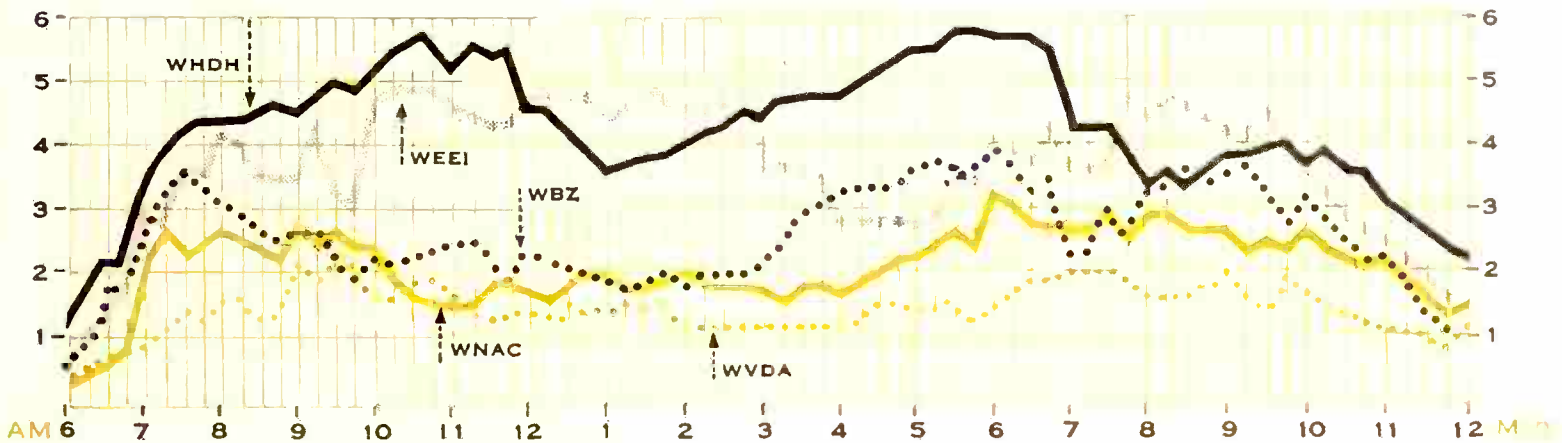


WHDH vs. NETWORK STATIONS

PULSE OF AREA 7 DAYS—SUNDAY THROUGH SATURDAY

6:00 AM*—12 Midnight—January 1955. By Quarter Hour Total Ratings.

*(Sunday 7:00 AM—12:00 Midnight)



PULSE OF THE WHDH AREA JANUARY 1955

MONDAY THROUGH FRIDAY

	6:00 AM	6:15 AM	6:30 AM	6:45 AM	7:00 AM	7:15 AM	7:30 AM	7:45 AM	8:00
MORNING 6:00 AM TO 12:00 NOON	WHDH 1.2	WHDH 1.6	WHDH 2.1	WHDH 2.2	WHDH 3.9	WHDH 4.1	WHDH 5.0	WHDH 5.3	WHDH 5.3
	WEEI 0.7	WBZ 0.9	WBZ 1.9	WBZ 2.2	WEEI 3.2	WEEI 3.5	WEEI 1.1	WEEI 4.1	WEEI 4.1
	WBZ 0.6	WEEI 0.9	WEEI 1.5	WEEI 1.8	WBZ 3.0	WBZ 3.4	WBZ 4.0	WBZ 3.8	WBZ 3.8
	WVDA 0.4	WVDA 0.7	WVDA 0.9	WNAC 0.9	WNAC 2.3	WNAC 2.8	WNAC 2.3	WNAC 2.5	WNAC 2.5
	WNAC 0.3	WNAC 0.4	WNAC 0.6	WVDA 0.9	WVDA 1.0	WVDA 1.3	WVDA 1.2	WVDA 1.3	WVDA 1.3
WORLD 0.2	WORLD 0.2	WORLD 0.3	WORLD 0.3	WORLD 0.8	WORLD 0.8	WORLD 1.0	WVDA 1.2	WORLD 1.2	
AFTERNOON 12:00 NOON TO 6:00 PM	12:00 N	12:15 PM	12:30 PM	12:45 PM	1:00 PM	1:15 PM	1:30 PM	1:45 PM	2:00
	WEEI 5.5	WEEI 5.5	WEEI 5.4	WEEI 5.4	WEEI 5.3	WEEI 5.1	WEEI 5.6	WEEI 5.5	WEEI 5.5
	WHDH 4.1	WHDH 3.9	WHDH 3.6	WHDH 3.2	WHDH 3.3	WHDH 3.5	WHDH 3.6	WHDH 3.7	WHDH 3.7
	WBZ 2.3	WBZ 2.2	WBZ 2.3	WBZ 2.1	WNAC 2.2	WBZ 1.9	WBZ 1.8	WNAC 2.1	WNAC 2.1
	WNAC 2.0	WNAC 1.8	WNAC 1.8	WNAC 2.0	WBZ 2.0	WNAC 1.7	WNAC 1.8	WBZ 2.0	WBZ 2.0
WVDA 1.5	WVDA 1.4	WVDA 1.7	WVDA 1.5	WVDA 1.4	WVDA 1.4	WVDA 1.4	WVDA 1.4	WVDA 1.4	
WORLD 1.4	WORLD 1.1	WORLD 1.3	WORLD 1.3	WORLD 1.2	WORLD 1.2	WORLD 1.2	WORLD 1.1	WORLD 1.1	
EVENING 6:00 PM TO MIDNIGHT	6:00 PM	6:15 PM	6:30 PM	6:45 PM	7:00 PM	7:15 PM	7:30 PM	7:45 PM	8:00
	WHDH 6.0	WHDH 6.0	WHDH 6.0	WHDH 5.7	WHDH 4.4	WHDH 4.5	WHDH 4.7	WEEI 4.8	WEEI 4.8
	WBZ 4.3	WBZ 4.1	WBZ 3.6	WEEI 4.7	WEEI 3.3	WEEI 3.3	WBZ 3.2	WHDH 4.3	WHDH 4.3
	WEEI 4.1	WEEI 3.8	WEEI 3.6	WBZ 4.0	WNAC 3.1	WNAC 2.9	WNAC 3.2	WBZ 2.8	WBZ 2.8
	WNAC 3.3	WNAC 2.9	WNAC 3.1	WNAC 3.0	WBZ 2.3	WBZ 2.4	WEEI 3.0	WNAC 2.5	WNAC 2.5
WVDA 1.5	WVDA 1.7	WVDA 2.2	WVDA 2.2	WVDA 2.0	WVDA 2.1	WVDA 2.2	WVDA 2.1	WVDA 2.1	

SATURDAY 6:00 AM TO 12:00 NOON

	6:00 AM	6:15 AM	6:30 AM	6:45 AM	7:00 AM	7:15 AM	7:30 AM	7:45 AM	8:00
MORNING 6:00 AM TO 12:00 NOON	WHDH 1.1	WHDH 1.5	WHDH 1.8	WHDH 2.1	WBZ 2.6	WHDH 3.3	WHDH 3.8	WHDH 4.0	WHDH 4.0
	WNAC 0.8	WNAC 1.3	WEEI 1.6	WBZ 1.8	WNAC 2.6	WNAC 3.0	WBZ 3.1	WEEI 3.0	WEEI 3.0
	WBZ 0.5	WEEI 0.8	WBZ 0.8	WEEI 1.6	WBZ 2.8	WEEI 2.8	WBZ 2.8	WBZ 2.8	WNAC 2.8
	WEEI 0.5	WBZ 0.5	WNAC 0.8	WNAC 1.0	WEEI 1.6	WEEI 2.0	WNAC 2.8	WNAC 2.6	WBZ 2.6
	WVDA 0.3	WVDA 0.3	WVDA 0.5	WOBL 0.5	WORLD 1.1	WORLD 1.3	WVDA 1.6	WORLD 1.3	WVDA 1.3
WORLD 0.3	WORLD 0.3	WORLD 0.3	WVDA 0.5	WVDA 0.8	WVDA 0.8	WOBL 1.3	WVDA 1.3	WORLD 1.3	
AFTERNOON 12:00 NOON TO 6:00 PM	12:00 N	12:15 PM	12:30 PM	12:45 PM	1:00 PM	1:15 PM	1:30 PM	1:45 PM	2:00
	WHDH 6.3	WHDH 6.3	WHDH 6.1	WHDH 5.8	WHDH 5.8	WHDH 4.5	WHDH 4.3	WHDH 4.0	WHDH 4.0
	WBZ 3.3	WEEI 3.3	WEEI 3.3	WEEI 3.6	WEEI 2.8	WEEI 3.1	WEEI 3.1	WEEI 2.8	WEEI 2.8
	WEEI 3.1	WBZ 2.8	WBZ 2.3	WBZ 2.3	WBZ 2.3	WBZ 2.0	WBZ 2.3	WBZ 2.6	WBZ 2.6
	WOBL 1.6	WVDA 1.8	WNAC 2.0	WNAC 2.0	WNAC 2.0	WNAC 1.8	WVDA 1.8	WNAC 2.0	WNAC 2.0
WVDA 1.6	WOBL 1.6	WVDA 1.8	WVDA 1.6	WOBL 1.8	WORLD 1.6	WNAC 1.6	WVDA 1.6	WVDA 1.6	
WNAC 1.3	WNAC 1.3	WORLD 1.3	WORLD 1.5	WVDA 1.5	WVDA 1.3	WOBL 1.3	WORLD 1.0	WORLD 1.0	
EVENING 6:00 PM TO MIDNIGHT	6:00 PM	6:15 PM	6:30 PM	6:45 PM	7:00 PM	7:15 PM	7:30 PM	7:45 PM	8:00
	WHDH 5.3	WHDH 5.5	WHDH 5.5	WHDH 5.6	WHDH 5.1	WHDH 5.3	WHDH 5.3	WHDH 4.6	WEEI 4.6
	WEEI 3.8	WEEI 3.6	WEEI 3.6	WBZ 2.8	WBZ 2.1	WBZ 2.8	WEEI 4.1	WEEI 3.8	WHDH 4.6
	WBZ 3.0	WNAC 2.6	WBZ 2.0	WEEI 2.8	WEEI 2.0	WEEI 2.3	WBZ 2.3	WNAC 2.3	WNAC 2.3
	WNAC 3.0	WBZ 2.3	WNAC 1.5	WNAC 1.3	WVDA 1.8	WNAC 1.8	WNAC 2.3	WBZ 2.0	WBZ 2.0
WVDA 1.8	WVDA 1.6	WVDA 1.5	WVDA 1.3	WNAC 1.5	WVDA 1.8	WVDA 1.3	WVDA 1.3	WVDA 1.3	

SUNDAY 7:00 AM TO 12:00 NOON

	7:00 AM	7:15 AM	7:30 AM	7:45 AM	8:00
MORNING 7:00 AM TO 12:00 NOON	WBZ 1.8	WBZ 1.8	WBZ 1.6	WBZ 1.3	WHDH 0.3
	WHDH 0.3	WHDH 0.3	WEEI 1.1	WEEI 1.1	WEEI 1.1
	WEEI 0.3	WEEI 0.3	WHDH 0.6	WHDH 0.6	WNAC 0.6
	WNAC 0.3	WNAC 0.3	WNAC 0.3	WNAC 0.3	WBZ 0.3
	WORLD 0.3	WOBL 0.3	WORLD 0.3	WOBL 0.3	WORLD 0.3
WVDA 0.3	WVDA 0.3	WVDA 0.3	WVDA 0.3	WVDA 0.3	
AFTERNOON 12:00 NOON TO 6:00 PM	12:00 N	12:15 PM	12:30 PM	12:45 PM	1:00 PM
	WHDH 5.8	WHDH 5.6	WHDH 4.8	WHDH 4.5	WHDH 4.1
	WEEI 2.0	WEEI 2.3	WEEI 2.5	WEEI 2.4	WEEI 2.1
	WBZ 1.8	WBZ 1.8	WNAC 1.6	WNAC 1.8	WNAC 1.3
	WORLD 1.3	WORLD 1.3	WVDA 1.6	WVDA 1.6	WORLD 1.3
WNAC 0.8	WNAC 1.1	WORLD 1.1	WORLD 1.1	WVDA 1.3	
WVDA 0.8	WVDA 1.1	WBZ 1.0	WBZ 1.0	WBZ 0.8	
EVENING 6:00 PM TO MIDNIGHT	6:00 PM	6:15 PM	6:30 PM	6:45 PM	7:00 PM
	WHDH 4.5	WHDH 5.1	WHDH 4.8	WHDH 4.8	WEEI 6.6
	WNAC 4.1	WNAC 4.3	WEEI 4.3	WEEI 4.3	WHDH 3.1
	WEEI 3.8	WEEI 4.1	WNAC 3.3	WNAC 3.3	WBZ 2.3
	WBZ 2.8	WBZ 2.5	WBZ 2.3	WBZ 2.1	WVDA 2.3
WVDA 1.8	WVDA 2.0	WVDA 1.0	WVDA 1.0	WNAC 2.1	
WVDA 1.8	WVDA 2.0	WVDA 1.0	WVDA 1.0	WNAC 2.1	

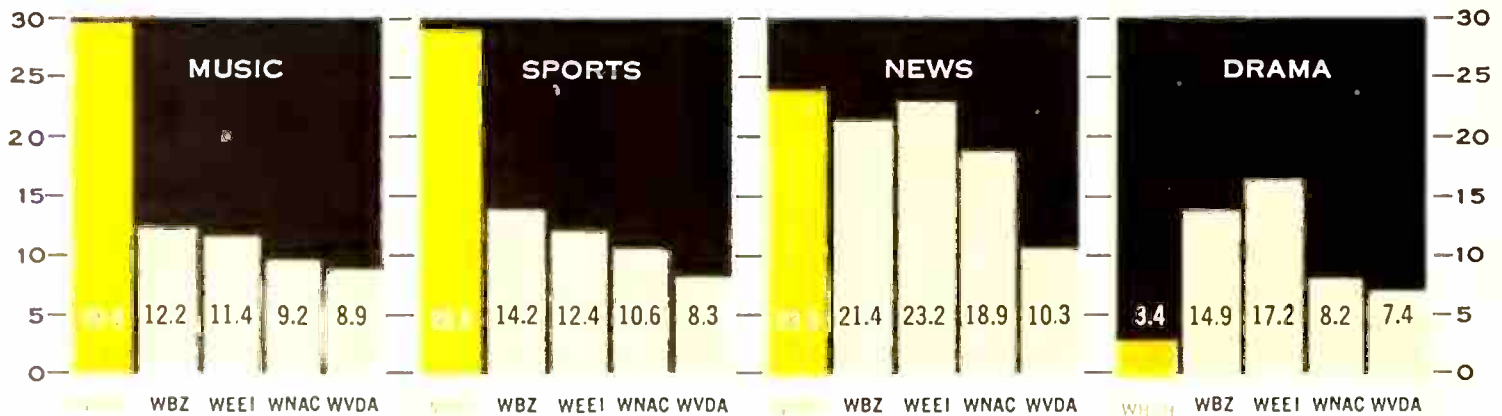


WHDH AUDIENCE COMPOSITION PULSE OF WHDH AREA—JANUARY 1955

NUMBER OF PERSONS PER 100 HOMES LISTENING BY HALF HOUR PERIODS

MONDAY THROUGH FRIDAY						SATURDAY						SUNDAY					
TIME	MEN	WOM	TEEN	CHILD	TOT	TIME	MEN	WOM	TEEN	CHILD	TOT	TIME	MEN	WOM	TEEN	CHILD	TOT
6:00 AM	79	75	7	...	161	6:00 AM	70	70	10	...	150	7:00 AM	100	50	...	...	150
6:30	81	88	9	2	180	6:30	80	73	7	7	167	7:30	75	75	25	...	175
7:00	78	79	18	9	184	7:00	81	76	14	5	176	8:00	53	63	11	63	190
7:30	84	85	16	4	189	7:30	86	86	14	4	190	8:30	38	50	8	58	154
8:00	66	81	16	8	171	8:00	79	79	18	7	183	9:00	78	78	19	11	186
8:30	57	84	9	8	158	8:30	62	80	15	6	163	9:30	76	79	14	12	181
9:00	48	82	9	7	146	9:00	65	87	13	10	175	10:00	82	86	20	6	194
9:30	42	86	7	5	140	9:30	60	84	16	7	167	10:30	95	90	21	5	211
10:00	38	85	8	8	139	10:00	51	78	20	12	161	11:00	84	86	13	7	190
10:30	36	87	10	7	140	10:30	50	79	17	8	154	11:30	84	84	13	7	188
11:00	36	90	8	9	143	11:00	50	80	24	8	162	12 NOON	83	78	15	7	183
11:30	36	89	11	9	145	11:30	53	83	21	6	163	12:30 PM	82	82	15	6	185
12 NOON	37	86	9	9	141	12 NOON	56	81	21	7	165	1:00	82	82	15	4	183
12:30 PM	39	87	9	7	142	12:30 PM	58	83	15	7	163	1:30	76	83	14	7	180
1:00	32	90	7	7	136	1:00	59	75	19	6	159	2:00	76	79	17	3	175
1:30	37	86	8	8	139	1:30	56	85	15	4	160	2:30	77	85	15	4	181
2:00	34	86	15	6	141	2:00	67	90	20	7	184	3:00	79	82	11	4	176
2:30	36	87	15	7	145	2:30	73	87	20	3	183	3:30	82	85	11	...	178
3:00	36	81	11	10	138	3:00	83	83	17	3	186	4:00	77	80	15	10	182
3:30	42	85	16	7	150	3:30	85	85	15	3	188	4:30	77	80	15	6	178
4:00	46	83	18	7	154	4:00	76	76	13	3	168	5:00	75	79	18	7	179
4:30	58	83	17	6	164	4:30	76	74	16	3	169	5:30	75	88	19	3	185
5:00	57	82	17	7	163	5:00	78	76	14	5	173	6:00	81	78	13	6	178
5:30	62	81	17	10	170	5:30	78	80	18	5	181	6:30	78	78	16	3	175
6:00	85	78	14	8	185	6:00	81	81	16	5	183	7:00	88	78	13	9	188
6:30	81	82	16	9	188	6:30	76	84	16	5	181	7:30	67	75	8	8	158
7:00	81	77	15	8	181	7:00	83	86	9	6	184	8:00	62	69	15	8	154
7:30	79	80	14	8	181	7:30	82	82	9	6	179	8:30	83	83	17	...	183
8:00	82	83	12	41	218	8:00	78	81	19	4	182	9:00	78	74	17	4	173
8:30	83	83	11	41	218	8:30	82	82	18	4	186	9:30	86	75	18	4	183
9:00	85	86	12	3	186	9:00	79	82	14	4	179	10:00	85	82	7	...	174
9:30	80	85	14	3	182	9:30	85	73	9	3	170	10:30	85	78	7	...	170
10:00	81	82	12	2	177	10:00	88	82	9	3	182	11:00	90	75	5	...	170
10:30	81	83	11	1	176	10:30	86	79	7	3	175	11:30	93	72	7	...	172
11:00	83	73	7	...	163	11:00	87	78	9	4	178						
11:30	87	73	4	...	164	11:30	86	67	10	...	163						

In the course of the survey, Pulse, Inc., had a special set of questions: "What is your favorite station for—Music—Sports—News—and Drama?" The results of this questionnaire are illustrated in the following bar graphs.



In three of the four categories, all 2,000 or 100% of the respondents stated a preference. In response to the question on drama, only 51.8% stated that they had a favorite station. This could indicate a declining interest in this type of programming, a result possibly of the extensive competitive aspect of television programming in this field. It would appear that in dramatic programs, sight and sound are preferable to sound only.

Programming of music, news and sports sustains interest. Music appears to be most competitive to TV programming; radio news is more immediate and affords better local coverage; and the limitations of TV time and costs have kept sports coverage a major radio feature.



RATING POINTS—PROJECTED TO RADIO HOMES BASED ON 1,490,690 IN WHDH AREA

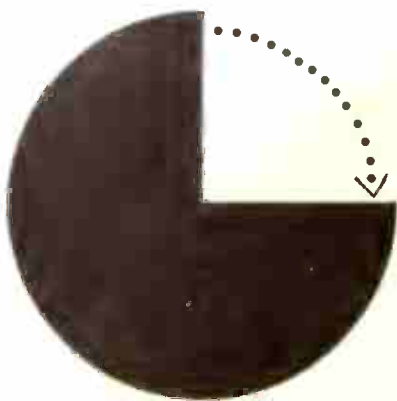
AND COST PER THOUSAND PER SPOT ANNOUNCEMENTS AS INDICATED

RATING POINTS	RADIO HOMES	\$15	\$20	\$22	\$24	\$26	\$30	\$35	\$40
1.0	14,907	1.00	1.34	1.47	1.61	1.74	2.01	3.02	3.35
1.1	16,397	.91	1.22	1.34	1.46	1.58	1.82	2.74	3.04
1.2	17,888	.83	1.11	1.23	1.34	1.45	1.67	2.51	2.79
1.3	19,379	.77	1.03	1.13	1.23	1.34	1.54	2.31	2.57
1.4	20,869	.71	.95	1.06	1.15	1.24	1.42	2.13	2.37
1.5	22,360	.67	.89	.98	1.07	1.16	1.34	2.01	2.23
1.6	23,851	.62	.84	.92	1.00	1.09	1.25	1.88	2.09
1.7	25,341	.59	.78	.86	.94	1.02	1.18	1.77	1.96
1.8	26,832	.55	.74	.82	.89	.96	1.11	1.67	1.85
1.9	28,323	.52	.70	.77	.84	.91	1.05	1.58	1.75
2.0	29,814	.50	.67	.74	.80	.87	1.00	1.50	1.68
2.1	31,304	.47	.63	.70	.76	.83	.95	1.43	1.59
2.2	32,795	.45	.61	.67	.73	.79	.91	1.37	1.52
2.3	34,286	.43	.58	.64	.70	.75	.87	1.31	1.45
2.4	35,776	.41	.56	.62	.67	.72	.83	1.25	1.39
2.5	37,267	.40	.53	.56	.64	.69	.80	1.20	1.33
2.6	38,758	.38	.51	.59	.61	.67	.77	1.15	1.29
2.7	40,248	.37	.49	.54	.59	.64	.74	1.11	1.24
2.8	41,739	.35	.47	.52	.57	.62	.71	1.07	1.19
2.9	43,230	.34	.46	.50	.55	.60	.69	1.04	1.15
3.0	44,720	.33	.45	.49	.53	.58	.67	1.00	1.11
3.1	46,210	.32	.43	.47	.51	.56	.64	.97	1.08
3.2	47,701	.31	.42	.46	.50	.54	.62	.94	1.05
3.3	49,192	.30	.40	.44	.48	.52	.60	.91	1.01
3.4	50,682	.29	.39	.43	.47	.51	.59	.89	.98
3.5	52,173	.28	.38	.42	.46	.49	.57	.86	.95
3.6	53,664	.27	.37	.41	.44	.48	.55	.83	.92
3.7	55,154	.27	.36	.39	.43	.47	.54	.81	.90
3.8	56,645	.26	.35	.38	.42	.45	.52	.79	.87
3.9	58,136	.25	.34	.37	.41	.44	.51	.77	.85
4.0	59,627	.25	.33	.36	.40	.43	.50	.75	.83
4.1	61,117	.24	.32	.35	.39	.42	.49	.73	.81
4.2	62,608	.23	.31	.35	.38	.41	.47	.71	.79
4.3	64,099	.23	.31	.34	.37	.40	.46	.69	.77
4.4	65,589	.22	.30	.33	.36	.39	.45	.67	.76
4.5	67,080	.22	.29	.32	.35	.38	.44	.66	.74
4.6	68,571	.21	.29	.32	.35	.37	.43	.65	.72
4.7	70,061	.21	.28	.31	.34	.37	.42	.64	.70
4.8	71,552	.20	.28	.31	.33	.36	.41	.62	.69
4.9	73,043	.20	.27	.29	.32	.35	.41	.61	.68
5.0	74,534	.20	.26	.29	.32	.34	.40	.60	.66
5.1	76,024	.19	.26	.28	.31	.34	.39	.59	.65
5.2	77,515	.19	.25	.28	.30	.33	.38	.57	.64
5.3	79,006	.18	.25	.27	.30	.32	.37	.56	.63
5.4	80,496	.18	.24	.27	.29	.32	.37	.55	.62
5.5	81,987	.18	.24	.26	.29	.31	.36	.54	.60
5.6	83,478	.17	.23	.26	.28	.31	.35	.53	.59
5.7	84,968	.17	.23	.25	.28	.30	.35	.52	.58
5.8	86,459	.17	.23	.25	.27	.30	.34	.52	.57
5.9	87,950	.17	.22	.25	.27	.29	.34	.51	.56
6.0	89,441	.16	.22	.24	.26	.29	.33	.50	.55
6.1	90,931	.16	.21	.24	.26	.28	.32	.49	.54
6.2	92,422	.16	.21	.23	.25	.28	.32	.48	.54
6.3	93,913	.15	.21	.23	.25	.27	.31	.47	.53
6.4	95,403	.15	.21	.23	.25	.27	.31	.47	.52
6.5	96,894	.15	.20	.22	.24	.26	.30	.46	.51
6.6	98,385	.15	.20	.22	.24	.26	.30	.45	.50
6.7	99,875	.15	.20	.22	.24	.26	.30	.45	.50
6.8	101,366	.14	.19	.21	.23	.25	.29	.44	.49
6.9	102,857	.14	.19	.21	.23	.25	.29	.43	.48
7.0	104,348	.14	.19	.21	.23	.25	.28	.43	.47

PULSE OF THE **WHDH** AREA
7 DAYS-SUNDAY THROUGH SATURDAY

January 1955 • 12 Midnight to 6 AM

12:00 AM	12:15 AM	12:30 AM	12:45 AM
WHDH 2.1	WHDH 2.0	WHDH 1.9	WHDH 1.8
WEEI 2.0	WEEI 1.7	WEEI 1.5	WEEI 1.5
WBZ 1.7	WBZ 1.6	WBZ 1.4	WBZ 1.2
WNAC 1.5	WNAC 1.4	WNAC 1.4	WNAC 1.2
WVDA 1.1	WVDA 1.0	WVDA 1.0	WVDA 1.0



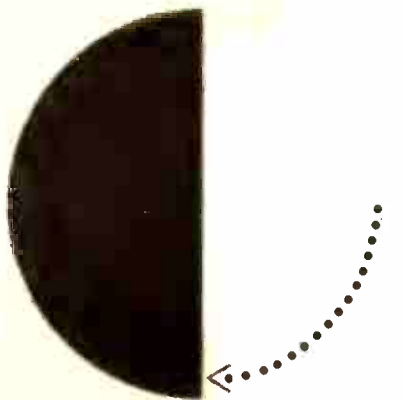
1:00 AM	1:15 AM
WHDH 1.7	WHDH 1.6
WEEI 1.2	WEEI 1.0
WBZ 0.9	WBZ 0.7

1:30 AM	1:45 AM
WHDH 1.6	WHDH 1.4
WEEI 1.0	WEEI 0.8
WBZ 0.5	WBZ 0.5

2:00 AM	2:15 AM	2:30 AM	2:45 AM
WHDH 1.2	WHDH 1.0	WHDH 1.0	WHDH 0.8
WEEI 0.6	WEEI 0.4	WEEI 0.4	WEEI 0.3
WBZ 0.3	WBZ 0.3	WBZ 0.2	WBZ 0.2

3:00 AM	3:15 AM	3:30 AM	3:45 AM
WHDH 0.8	WHDH 0.8	WHDH 0.8	WHDH 0.8
WEEI 0.3	WEEI 0.3	WEEI 0.3	WEEI 0.3
WBZ 0.1	WBZ 0.1	WBZ 0.1	WBZ 0.1

4:00 AM	4:15 AM
WHDH 0.7	WHDH 0.7
WEEI 0.3	WEEI 0.3
WBZ 0.1	WBZ 0.1



4:30 AM	4:45 AM
WHDH 0.7	WHDH 0.7
WEEI 0.3	WEEI 0.3
WBZ 0.1	WBZ 0.1

5:00 AM	5:15 AM	5:30 AM	5:45 AM
WHDH 0.9	WHDH 0.9	WHDH 0.9	WHDH 0.9
WEEI 0.4	WEEI 0.4	WEEI 0.4	WEEI 0.4
WBZ 0.2	WBZ 0.2	WBZ 0.2	WBZ 0.2

WHDH

50,000 WATTS • BOSTON • 850 KC

OWNED AND OPERATED BY
BOSTON
HERALD-TRAVELER
CORP.

REPRESENTED
NATIONALLY BY
JOHN BLAIR
AND COMPANY

CONCLUSION

With each successive report and survey of its area, WHDH has striven to discover new factors of radio's listening information which will be of assistance to advertisers in the allocation of their advertising dollars.

When television first came into the area, listening habits changed, but not as drastically as some predicted. We feel that the CPA figure of 93.6% of the homes in the area listening to radio in the course of a week indicates that radio is in a very dominant position. With television penetration almost equalling that of radio in this twenty-five county area, it is evident that both media can exist together.

Listening habits have changed, and the change has benefited the independent radio station. No longer do the once-a-week network shows dominate the radio audience. For example, the WHDH two-hour programs from ten to twelve noon on Saturday and Sunday have the highest ratings of any program on radio—night or day.* The radio audience has become more evenly divided in its attention.

The tremendous number of automobile and portable radios still make out-of-home listening count for 20% of the total radio audience, a most important factor in radio's total circulation.

Last year we predicted that the wrist radio would be worn on the opposite arm from the wrist watch. In this past year, we have seen several tiny pocket radio models with just a small button earphone; and only the other day we were approached with an eye-glass radio, in which the batteries, transistors and circuit were on the frame of the glasses with one of the ear pieces acting as an earphone. Truly, radio can go anywhere, and in these days of nuclear tension the portable radio is as important in a home as a fire extinguisher and a flashlight.

*This is indeed a revelation of the changing concepts of radio programming.



the biggest daytime coverage in Texas



KENS
680 CBS

SAN ANTONIO, TEXAS

50,000
WATTS
10 KW
NIGHTS

Ask FREE & PETERS, Inc.
for details.

... AND LOCALLY

Highlights of Local Sales

(Six weeks ending May 20, 1955)

- 27 5-minute newscasts per week
- 8 15-minute newscasts per week
- 5 15-minute daytime serials per week
- 2 half-hour musical programs per week
- 85 announcements per week

all the above are long-term contracts!

This fine sales record reflects local advertisers' high regard for KENS' sales effectiveness.

CBS



HAS MOVED



TO

**KOOL
TV**

**CHANNEL 10
PHOENIX**

June 15th was 'M Day' in Phoenix. On that day all CBS Television programs moved to KOOL-TV. Smart Advertisers Moving, Too! In order to obtain maximum coverage . . . top adjacencies . . . local and national advertisers are also moving to KOOL-TV. For information, contact your nearest Hollingbery office.

KOOL-TV Channel 10

KOOL-AM 960 KC

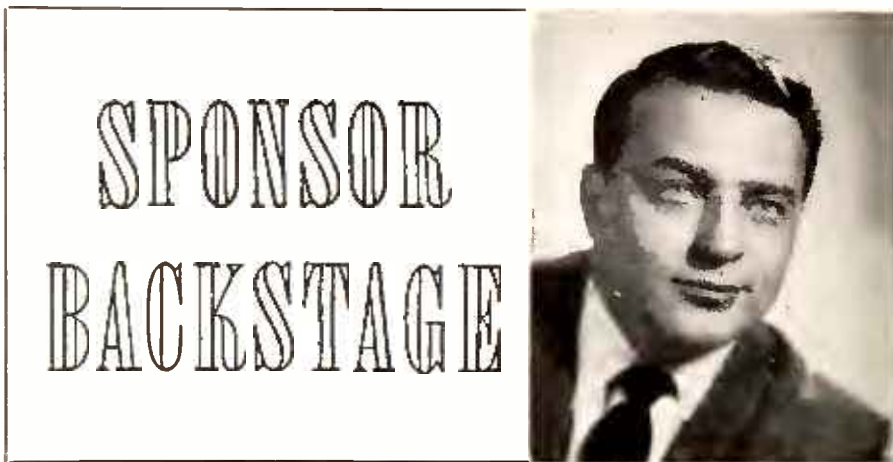
511 W. ADAMS PHOENIX, ARIZ.

BASIC CBS



RADIO and TELEVISION
for CENTRAL ARIZONA

**NATIONAL REPRESENTATIVES
TV — GEORGE P. HOLLINGBERY
RADIO-AM RADIO SALES COMPANY**



(Continued from page 28)

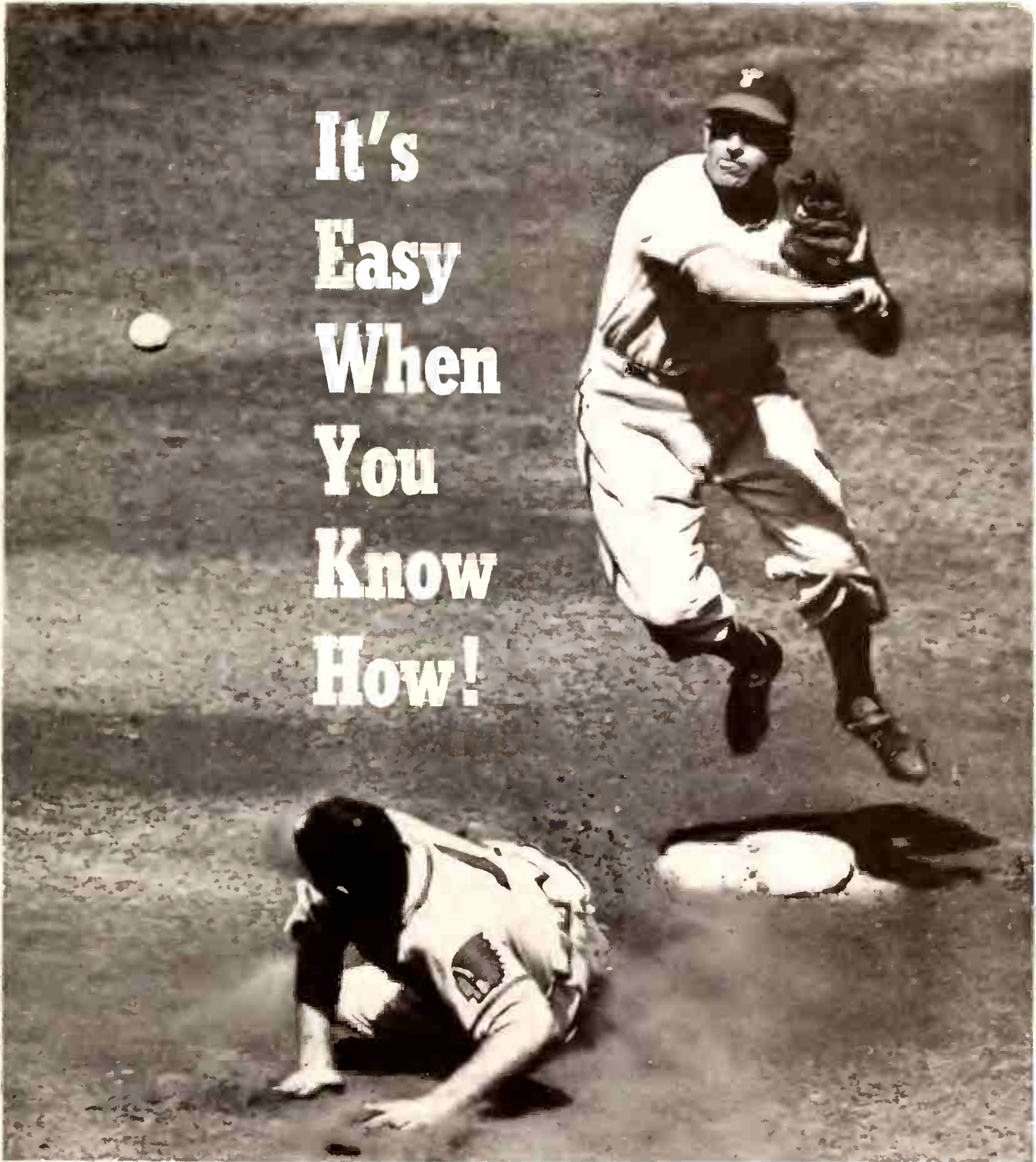
Pioneers' dinner, at which an award was made to Presidential press secretary Jim Hagerty, and at which George Abrams, advertising vice president of Block Drugs, delivered a most meaty message on one major advertisers' views of tv. *Broadcasting-Telecasting* ran a cocktail party to end all same at the National Press Club. And *The Billboard* picked up the tab for a Tv Film Panel, which was attended by close to 300 people in spite of the fact that it was scheduled for 8 a.m. of a Monday morning. There aren't many industries in which the trade press contributes so actively and effectively to industry welfare.

One boat the NARTBers really missed, incidentally, was that carrying a large list of tv film producer-syndicator passengers. It seems to me that with the tremendous amount of airtime filled with film these days, with the huge amount of advertising dollars spent on tv film properties, the NARTB should take special pains to set up one or more substantial sessions to help shed light on the many vexing problems faced by this segment of the industry.

On the other hand I was happy to note the continuing efforts to organize a tv film industry association. The distributors seem to be making real progress in this direction, and I'm still hopeful, as I wrote more than six months ago, that agencies, advertisers, stations and networks will see fit to participate in whatever ways are feasible in such an organization's activities. Surely this segment of the business can use all the stabilization it can get.

In the fuss and furore of the Convention not too many folks knew that on Wednesday, the third day of the meetings, one of radio's hardest fighters had a heart attack. I'm talking, of course, about John Patt of WJR, Detroit. Johnny was taken to the hospital Thursday, and I hope by the time this sees print, he's back in fine shape again.

President Eisenhower, it has been noted previously, was the first of the nation's chief executives ever to address a broadcasters' convention. Ike said he hoped future Presidents would do likewise, and we think they will. All the dynamism and force of this industry is concentrated into a fast few days at these meetings, and if you're in any part of this business you should make 'em. Why not make a note now to be at next year's Convention?
★ ★ ★



**It's
Easy
When
You
Know
How!**

MEREDITH
*Radio and
Television*
STATIONS

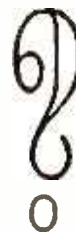
KANSAS CITY:	KCMO Radio & KCMO-TV	The Katz Agency
SYRACUSE:	WHEN Radio & WHEN-TV	The Katz Agency
PHOENIX:	KPHO Radio & KPHO-TV	The Katz Agency
OMAHA:	WOW Radio & WOW-TV	John Blair & Co. and Blair-TV

Affiliated With **Better Homes and Gardens** and **Successful Farming** Magazines

SPONSOR Asks...

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

Can the negative approach in advertising, long strictly taboo, be effective in selling a sponsor's product



NEGATIVE OFTEN A "GIMMICK"

By Peter S. Cardozo

Creative Supervisor, Radio & Tr
Fuller & Smith & Ross, N.Y.



In the old Vermontism, one man at a political harangue asks another: "What's he talkin' about?" The answer is: "He don't say." And this is the way I feel about the negative approach in advertising: many times the advertiser don't say what he's talking about.

No doubt there are instances when the negative approach can pay off handsomely. But when banner headlines shout, "Don't read this ad, unless . . ." or "Don't buy this product, unless you want the best" they may well attract momentary attention, but it takes more than a skyrocket in the sky to sell a sponsor's product.

The negative approach fast becomes "a gimmick" for the sake of "a gimmick." It can hardly be the basis for a long-range campaign of selling ships or sealing wax. The skyrocket's flare dissolves and the public feels cheated. When Mr. Consumer buys a product, based on this type of negative advertising, and after trying it comments: "I don't think this sealing wax is better than any other kind," he feels like a football player who has been "sucked in" on an end-around reverse play . . . he doesn't like it.

I am sure there are exceptions, like Brer Rabbit pleading *not* to be thrown into the briar patch which was just where he wanted to be thrown, but I am definitely a believer in "accentuate the positive."

In America, we grow up believing. By experience we learn to take some teaching with a grain of salt, but for

that teacher (advertiser) who can produce an *infectious excitement* about his subject (product), we have open minds (and open pocketbooks).

"Time now for the commercial" means time now for the advertiser to *convince not con* the public.

YES, IF FRESH AND ORIGINAL

By Harry R. Bender

Copy Chief

Ketchum, MacLeod & Grove, Pittsburgh



Almost any approach can be used effectively if it is handled with freshness and originality. So the question of whether the negative approach can be used effectively in advertising is one that advertising people should be less concerned about.

I think that, generally, there should be little doubt as to whether the negative or positive approach should be used. In most cases, the positive approach is obviously stronger. In other cases, as least as good a job can be done positively as negatively.

Actually, I'm not always sure what people mean by a "negative" approach. It's so often a matter of degree. Much of our so-called "fear" advertising—halitosis, B.O., five o'clock shadow—has a decided negative flavor to it even though it holds out decidedly positive benefits. And it seems to be pretty powerful at the cash register. The question of whether positive approaches could have done even better seems academic to me.

However, there is an area where the question of negative vs. positive is very much to the point. The primary function of some products and services is to do away with something that peo-

ple don't want. For instance, if you had to do an ad on the Salk vaccine, "avoid polio" would be a mighty strong approach.

By the way, would you consider it positive or negative?

NEGATIVE NOTHING NEW

By Bob Kirschbaum

Radio Tr Copy Supervisor
Grey Advertising, N.Y.



The negative approach as an advertising formula has been used for years. It is best known and recognized as copy that de-emphasizes the consumer benefit and plays up the consequences of *not* using the product.

Today, a new kind of "negative" approach has appeared on the scene. Perhaps one of the most outstanding examples of this modern negative appeal is the current campaign prepared by the Grey account group for Chock full o'Nuts coffee: "Don't spend the extra money for this coffee—unless you're just plain crazy about good coffee!"

Nervy, stark, daring, presumptuous, with more than a touch of snob appeal, it hits with the impact of a scream in a reading room. Here is a campaign that dares to tell potential customers . . . "Hands off this product, unless you have the sensitivity and appreciation for the finer things in life. Everyone doesn't, you know!"

Even when tempered by the gentle jingle, "Chock full o'Nuts is the heavenly coffee," this "negative" little devil charges in where angels fear to tread—and gets remembered to the hilt. Recall of the jingle is excellent, as is the provocative headline.

Is this new kind of "negative" approach to set a trend? If success is the measure, the answer may well be a resounding "yes." This is by no means an unqualified endorsement of the negative approach in advertising. Few techniques are more delicately balanced in terms of public acceptance. Few require a more intimate knowledge of product, media, market and basic human nature.

Unquestionably, the negative has its place . . . but let the user beware. Don't spend the extra time on it—unless you're just plain smart and daring.

NO APPROACH TABOO

By Arthur Bellaire

V.P. Charge of Radio & Tv Commercial Copy, BBDO, N.Y.



No approach should ever be taboo in advertising, so long as it's clean and honest, but I still think you can go wrong more often being negative than positive.

This is not to say many great campaigns have not been built on the negative approach. "B.O." was a negative idea. And the prize of them all—a very, very negative line—is the famously successful M.J.B. coffee line, familiar for years in many parts of this country: "You can't make a bad cup of M.J.B."

The presence of a "don't" in a copy line doesn't necessarily make the approach negative. Chock full o'Nuts' "Don't spend the extra money for this coffee—unless you're just plain crazy about good coffee" is about as positive as you can get in my estimation. Any time you can call the public crazy for not trying your product—and get away with it—more power to you.

Negatives which, to me, are most dangerous are statements of what a product will *not* do, including those aimed at the emotion of fear. For it is entirely possible for the negative thought to turn against the advertiser using it and work not only to his detriment but to an industry's detriment as well.

Good products do good things and, to me, the public is more receptive generally to benefits than to fear of the consequences. ★ ★ ★



WHAT MAKES A TV SHOW GREAT?

The clap-clap of a child's hands in response to a familiar tune . . . the burst of laughter from a timid little boy when he sees a funny cartoon . . . the enthusiastic response from youngsters grouped around the TV set exploring new playtime crafts and friends . . . these result in a child's faithful belief that "Aunt Fran's OK." . . . that's what makes *wbns-tv's* "Aunt Fran Show" great.

Mothers too, share this same belief in Aunt Fran. They heartily approve of her "instruction through entertainment" show methods. These young homemakers, representing America's most potent family buying group, become familiar with the products Aunt Fran advertises, while their youngsters enjoy *wbns-tv* on-the-spot visits with the butcher, baker and candlestick maker.

These combined ingredients of fact and fancy make *wbns-tv's* "Aunt Fran Show" great.

wbns-tv

COLUMBUS, OHIO
CHANNEL 10

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

REPRESENTED BY BLAIR TV

round-up



Department store sale sparked by tv gains \$10,000

When the Diebel Co. decided to try tv for the first time in their Annual Spring Carnival Housewares Sale. WKNX-TV, Saginaw, Mich., set to work. With only one-third of a sale ad budget that itself had been reduced this year by nearly one quarter, the tv station helped boost sales \$10,000 over a 1954 event which was pushed solely in newspapers.

The reaction of the department store's general manager: "There definitely is a place in department store advertising for television (and) . . . radio and television are stronger than newspaper." (Radio is a regular part of the department store's advertising plan, was not upped for the sale period.)

Du Mont tv begins new late-night film short format

A new type of late-evening programing has been begun by WABD, Du Mont tv outlet in New York. Designed to accommodate the late night viewer who does not want to sit through a full feature movie, *Featurama* consists of a selection of short films much like those in the newsreel theatres.

The features vary in length, though none exceed 12 minutes. The types vary too, from cartoons to shorts to news clips. Each film is preceded by an announcement of its length, so the viewer can decide if he can afford to stay up to watch it that night or wait

WNOX, Knoxville holds open house weekend fete

WNOX, Knoxville, recently opened its new broadcasting facilities in a burst of civic pride. The radio station built an auditorium-studio that seats 1,250, only to have more than 6,500 people show up for their open house broadcast night. A crowd of 1,550 filled the auditorium which was designed with a sound system on par with that of the famed Radio City Music Hall in New York, according to the station.

The other studios are housed in the 70,000-square foot former Whittle

Despite increased store competition during the sale period, tv proved its worth by substantially boosting sales in the departments that were featured in tv announcements. To check this trend, some items were advertised solely on tv. The two largest sales-days of the week, Monday and Saturday, were each boosted over \$1,000 higher than the corresponding days last year.

As a result of the sales increases, Diebel signed up for a year's contract of 400 announcements on WKNX-TV. Station Manager Howard H. Wolfe described the largest department store contract for tv in Saginaw as a "mutually happy" event. ***

for its rescheduling later in the week. The program is aired seven nights a week from 11:10 to midnight weekdays and from 11:00 to midnight Saturdays and Sundays. A fresh show is offered Mondays and Thursdays, and the rest of the time the order of the features is altered to allow early exposure of each. News clips are changed daily.

Ted Cott, director of Du Mont's owned and operated stations, conceived the idea of *Featurama* which started on WABD, New York, 23 May. Du Mont expects to start *Featurama* later on WTTG, Washington. ***

Springs Hotel and the auditorium-studio is claimed as a first in several dimensions by WNOX: as the only radio broadcast building of its kind



WNOX's new auditorium-studio seats 1,250

in the world, and the largest radio studio in this country.

The open house lasted all weekend and featured station personalities, recording stars of country music and the Knoxville Symphony Orchestra. When the symphony orchestra performed, admissions were charged and the entire amount turned over to the Knoxville Symphony Fund.

In addition to these activities, a week was set aside by the proclamation of the mayor, George Dempster, who named the week "Greater WNOX Week." ***

Briefly . . .

WEOK, Poughkeepsie, has announced a gain of 75% in national spot revenues for the year ending 31 March. The formula the station and its rep, Everett-McKinney, found successful was first to sell the local dealer and distributor, then to diligently follow through with the agency and client.

* * *

Color tv pulled over 5,000 Texans to a five-hour colorcast by WBAP-TV, Fort Worth. With no attraction other than the color show itself, just big-screen color tv sets, the station crowded the Will Rogers Memorial Coliseum in that city.

WBAP-TV regularly programs six hours weekly of color, but to promote the big event, they began an all-day color broadcast with a children's show in the morning.

* * *

A tv station turned to a spot radio campaign to promote its uhf conversion and programing. WXIX, Milwaukee, bought 2,000 radio announcements over two local radio stations in Milwaukee. Consisting mostly of 20-second and one-minute announcements during daytime shows, the announcements featured sound tracks of CBS TV personalities plugging their shows.

* * *

A Radio Commercials Contest is being held by the Advertising Association of the West. Commercials created and broadcast between 1 May 1954 and 1 May 1955 are being considered. Prizes are to be awarded at the convention of the organization to be held in Portland, Oregon, 26, 27 June 1955. There are two main categories of judging in the contest—programs and announcements—and each category is

classified for cities of over 100,000 population and for smaller cities.

Entries are judged for originality, information, effectiveness, listenability, credibility, good taste and results. A perpetual trophy is to be awarded to the agency, advertiser, station or individual having done the best over-all job, and will be held by him until the next year's contest.

* * *

Programing to entertain women is not new, nor is programing to inform them but WJNO-TV, Palm Beach, has a program that does both, and they think that is new. *Women Want to Know* is a show on which there is a guest who is questioned by the panel ladies about topical issues of the day. The first guest put to the test by the ladies was actress Faye Emerson.

After the first show, Producer Fred Granik received many queries about the possibility of running a *Women Want to Know* column in national magazines in conjunction with the show. Granik plans to move the show all over the U.S. and have representative cross-sections of the various cities on his panels for each show.

* * *

An anthology of top tv scripts has been published by Hastings House. Under the title of "Top Tv Shows of the Year." Irving Settel compiled a group of shows that represent the top scripts actually produced over tv. complete with all stage directions. The scripts were selected for reading quality as well as for their contribution to the visual medium.

Settel is an instructor in tv at Pace College, New York, as well as tv editor of *Compact* magazine and creator of the ABC TV show *Who's the Boss?* He is co-editor, with SPONSOR Publisher Norman Glenn, of *Television and Advertising Handbook*.

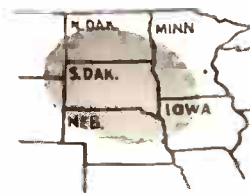
* * *

Another foreign language network has come into the radio picture on the West Coast. The Portuguese Spot Network is programing to the more than 100,000 Portuguese-speaking people in the San Francisco Bay area.

Thus far, the network consists of six stations, with KTIM, San Rafael, as the key station in the package merchandising plan for regional and national advertising. Louis R. La Fontese Associates are the reps.

(Please turn to page 124)

BIG AGGIE LAND:



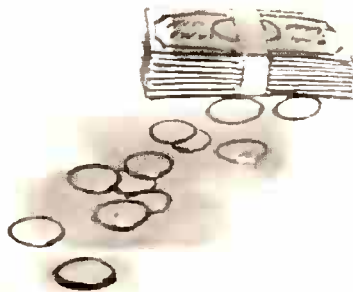
Where 80% of the homes hear WNAX-570 from 3 to 7 times a week.



in the land where radio reigns

It won't be easy, even for Big Aggie (our alter ego) to count all the money in Big Aggie Land. For this vast and prosperous land is inhabited by more than 2¼ million people with effective buying income of better than \$2.8 billion annually.

MONEY, MONEY, MONEY, all over the place



The citizens of Big Aggie Land come by their money through agriculture and the great industries that derive from it. And WNAX-570, the Big Aggie Station, strides the length and breadth of Big Aggie Land telling them how to spend it. They listen, too, as our fabulous mail count proves year after year.*

So just remember this — whatever media you buy in other lands, there is only one low-cost, high-return way to sell the 670,000 families in the Great Upper Missouri Valley. WNAX-570.

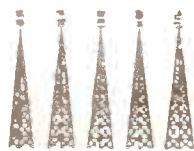
*Ask your Katz man for data on that fabulous mail count.



WNAX-570

Yankton, South Dakota
A Cowles station. Under the same management as KVTV Channel 9, Sioux City, Iowa
Dan D. Sullivan,
Advertising Director

CBS Radio



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
LAFAYETTE, LA.	KLFY-TV	10	23 May	28.2	450		None	NFA	Camelia Bestg Co. Paul H. DeClout, pres. Thomas A. DeClout, vp Harold J. DeClout, vp Rambau
RAPID CITY, S. D.	KOTA-TV	3	29 May	1.48	260		None	NFA	Black Hills Bestg Co. Helen S. Duhamel, pres Peter A. Duhamel, vp Headley Reed
NORFOLK, VA.	WTOV-TV	27	25 May	166	380		WTAR-TV WVEC-TV	356,492	Commonwealth Bestg Co. E. L. Scott, pres. Robert Wasdon, exec. vp Joseph B. Matthews, vp Wm. B. Carpenter, vp

II. New construction permits*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ERP (kw) ^{**} Visual	Antenna (ft) ^{***}	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, RADIO REPT
SHREVEPORT, LA.		12	19 May	316	1206	KSLA	80,250	Shreveport Tv Co. Don George, gen partner & mgr Een Beckham, gen partner
BISMARCK, N. D. ¹		12	18 May	13.2	310	KFYR	27,750	North Dakota Bestg Co. (Same ownership as KXJB-TV, Valley City and KCJB-TV, Minot)
MEMPHIS, TENN.		3	26 May	100	978	WHBQ-TV WMCT	349,034	WREC Bestg Service, Hoyt B. Wooten, owner, pres. Katz
WAILUKU, MAUI, HAWAII ²		12	25 May	30.2	5940	None	NFA	Maul Publ Co. I. Walter Cameron, pres.

III. New applications

CITY & STATE	CHANNEL NO.	DATE FILED	ERP (kw) ^{**} Visual	Antenna (ft) ^{***}	ESTIMATED COST	ESTIMATED 1ST YEAR DP. EXPENSE	TV STATIONS IN MARKET	APPLICANT, AM AFFILIATE
OWENSBORO, KY.	14	9 May	20.9	275	\$77,550	\$84,000	None	Aircast Inc. Stephen P. Bellinger, pres. Ben. H. Townsend, vp Morris E. Kemper, treas Joel W. Townsend, secy
LAS VEGAS, NEV. ³	13	20 May	12.72	98	\$74,000	\$200,000	KLAS-TV KLRJ-TV	Moritz Zenoff, owner (Publishes Boulder City News, Boulder City, Nev., owns KBMI, Henderson, Nev.)
CARLSBAD, N. M.	6	20 May	1.43	382	\$79,218	\$168,000	None	Carlsbad Bestg Corp Val Lawrence, pres. Norman R. Looso, vp & treas Edward P. Talbott, secy
LAREDO, TEXAS	8	2 May	28.2	963	\$105,450	\$77,380	None	Vidicon Industries of America H. C. Avery, David H. Cole, owners

BOX SCORE

U. S. stations on air	405
Markets covered	251
U. S. tv sets (1 May '55)	35,809,000
U. S. tv homes (1 May '55)	33,900,000

*Both new e.p.'s and stations going on the air listed here are those which occurred between 22 May and 2 June or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. **Effective radiated power. Aural power usually is one half the visual power. ***Antenna height above average terrain (not above ground). †Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. ‡Data from NBC Research and Planning. ¶In most cases, the representatives of a radio station which is granted a e.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. ††Proposed to operate as satellite of KXJB TV Valley City. †††Plans to retransmit programs of KONA TV, Honolulu. ††††Station would begin without live studio facilities, use film and local spots and eventually hopes to operate 21 hrs. per day with film to be repeated four times within 48 hrs.

stacking up nicely!

WNBQ famous "Chicago School" of television has a bright new honor pupil on its roster—the BOB & KAY WITH EDDIE DOUCETTE show.

Every weekday, 12:45 to 2:00 p.m., these three Chicago favorites turn the pages of their TV Magazine of the Air. Women are making a pleasant daily habit of Bob & Kay's interviews with fascinating people, Eddie Doucette's cooking demonstrations, and musical features by the Art Van Damme Quintet and Joe Gallicchio's orchestra.

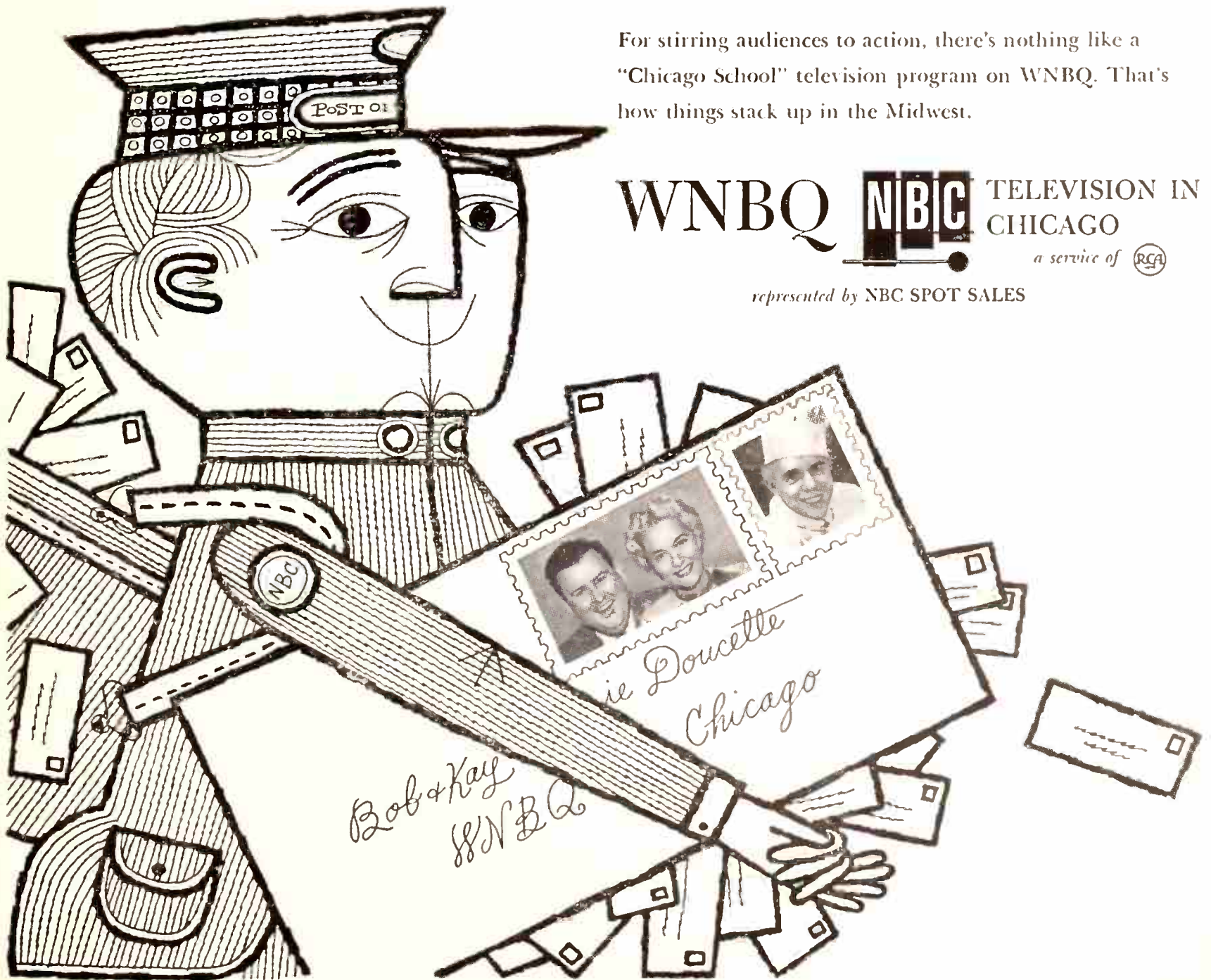
Yes, the new show is stacking up nicely! And, backed by an active promotion and merchandising service, it's well embarked on a career of making sure for advertisers that **THE PAY-OFF IS AT THE POINT OF SALE!**

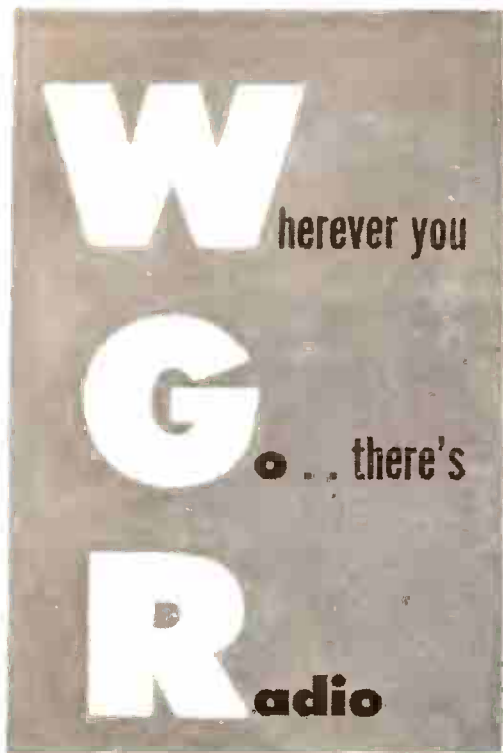
A few weeks after its premiere, BOB & KAY WITH EDDIE DOUCETTE invited its viewers to send in their names, addresses and telephone numbers, to qualify for attractive prizes. For four weeks running, the mail stacked up at the rate of 2,500 pieces a week. A grand total of 10,000 pieces of mail—and the show's just getting going!

For stirring audiences to action, there's nothing like a "Chicago School" television program on WNBQ. That's how things stack up in the Midwest.

WNBQ **NBC** TELEVISION IN
CHICAGO
a service of 

represented by NBC SPOT SALES





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

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



Representatives:
FREE AND PETERS

5-DAY DEODORANT

(Continued from page 41)

should stress the method of using the deodorant, since this is its most demonstrable feature. Last winter, the firm made some new film commercials through Universal Films in California, featuring three starlets, Joan Vohs, Rochelle Hudson and Coleen Gray. In each instance, the stress of the commercial is on "ease of using 5-Day."

The girl in the commercial sits behind a glass. She sprays the deodorant of an unidentified competitor onto the glass. The deodorant runs down. Then she puts cream from a competing cream jar on the glass. This deodorant is greasy. At last, she takes a pad of 5-Day and dabs it on the precise spot on the glass she wants to put it on. It doesn't run; isn't greasy. Says the girl: "... With 5-Day Deodorant pads you press fully active deodorant right through that oily film. It does not run off. It checks perspiration instantly and dries fast ... because you rub it in. ... Switch to 5-Day Deodorant pads tomorrow. ..."

Actually, 5-Day has a dual purpose in advertising, as its commercial approach shows: (1) to sell the deodorant market as a whole; (2) to take customers from the spray and cream deodorants.

"We originally switched over to tv because we felt that newspapers and magazines hadn't clearly told people what our product was all about," Levinson told SPONSOR. "The copy wasn't getting over. Sure, our sales were increasing. But there was no appreciable difference between the cities that used advertising and those that didn't. When we went on tv, we got visual demonstration of the difference between our product and other deodorants. From that point on, sales shot up."

There's no age limit in 5-Day's appeal, hence the firm's choice of tv programming. "With Arthur Murray we got females from age 15 upward," Levinson added. "And possibly some men, too. Our commercials occasionally said, 'Your husband will like it also.'"

However, men are still not the important part of the deodorant market. In fact, 75% of men who use a deodorant use the same kind as their wife. In the past five years the percentage of men using deodorants has risen from 19 to 44%. Nonetheless, the growing importance of male-appeal cosmetics has not escaped Levinson nor

the agency (which, incidentally, handles parts of the Mennen Co. account—a firm that leads in male cosmetics). Tony Martin now gives the live lead-in to the commercial because the agency feels that this will give the deodorant more male appeal.

5-Day uses its tv advertising to substitute for a sales force. Besides Morris Levinson, the company has a v.p. of sales, Bernard Gould, but no salesmen. Gould, formerly with Toni, and prior to that with Gillette for 16 years, joined 5-Day in 1951. He gives wholesale salesmen an interest in selling 5-Day by offering such sales incentives as "30 pounds of canned goods" for selling a certain quota of 5-Day to retailers.

The firm makes efforts to tie the wholesalers and retailers into the advertising effort with offers like free dance lessons for wholesalers and retailers from their neighboring Arthur Murray studios. Some 60,000 people from wholesalers and retailers actually took advantage of this offer.

In a booklet addressed to its wholesalers, 5-Day stresses the extra profits wholesalers can derive from 5-Day's unusual distribution and sales set-up:

"70% of 5-Day sales move through wholesalers! (Some major deodorants sell as little as 30% of their sales through wholesalers.)"

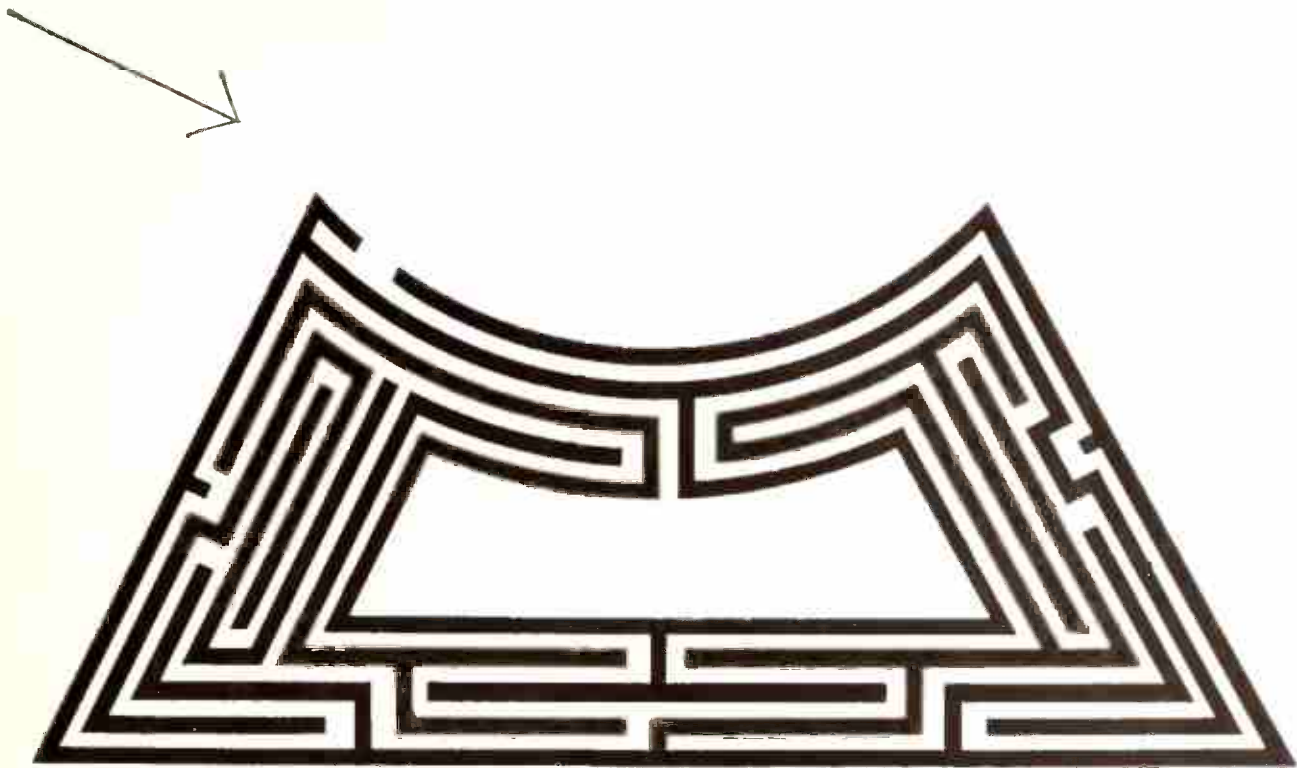
"No large direct-selling organization to 'skim the cream from your men's territories.'"

"No chiseling into your profits with big shelf discounts."

The firm then enumerates some of the incentives for the wholesaler salesmen, such as the Reid-Monarch Food Deal which provides that salesmen who exceed a certain quota get a bonus of 17 to 33 pounds of canned food which 5-Day bought from Reid-Monarch.

5-Day keeps a close check on results of its network tv advertising in a sample area. It keeps a man on its payroll whose sole job it is to check the inventory of 60 stores in the New York, New Jersey and Philadelphia area each week as a gauge of tv's sales pull.

In fall 1954 Grey Advertising began testing spot tv in the Indianapolis area for 5-Day. The tests weren't conclusive and were extended through spring. Currently 5-Day is testing six cities: two with network tv, two with spot tv, and two that have no advertising at all. Each week a man from 5-Day audits 40 stores in each city. Six-week figures have been compiled by now and show



The maze—of details involved in expert film processing presents no problem at Precision. Skilled technicians, exclusive equipment, and expert research groups team up constantly to keep performance at the highest possible level. Precision-processed film is recognized by industry leaders—producers, directors, cameramen—as the finest in the field.

Just one example of advanced film printing methods is the individual Printing Control Strip technique—available only at Precision. This Strip permits complete printing control without notching or altering the original film in any way—and may be filed for later precise duplication.

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



A division of J. A. Maurer, Inc.

Muncie leads the nation!



31½ hours per week

1st { Muncie is 1st in the nation in HOURS PER WEEK SPENT VIEWING TV
WLBC-TV is 1st choice in MUNCIE FOR TV VIEWING

They really go for TV in Muncie as proven in a recent nation-wide 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! WLBC-TV leads in Muncie according to the November A.R.B. Report, telecasting from 7 A.M. to 11:30 P.M.

CBS-NBC-DUMONT-ABC NETWORKS



MUNCIE, INDIANA

the tv areas well ahead of the cities not advertising. Findings will determine what 5-Day will do in fall 1955.

Besides advertising the product, 5-Day also samples it heavily. Company research has shown that seven out of every 10 samples produce repeat sales, so that this expensive way of opening up new markets has paid off. Sampling has increased over the last few years from 92,600 in 1951 to 500,000 in 1954.

Several new products helped to increase the over-all deodorant business during the past few years. Since the Korean War particularly, Americans seem to have become so scent-conscious as to invest twice as much in deodorants of all types as they had before 1950. Part of 5-Day's success story is the story of a rapidly expanding deodorant market. In short, the deodorant industry increased its over-all sales from \$18.71 million in 1948 to \$46.6 million in 1954.

Some of the new products that contributed to these sales increases include the spray deodorants, which began selling in a big way in 1950, following introduction of Stopette a couple of years earlier. These spray deodorants represented a plus business, and contributed particularly toward making men more deodorant-conscious. By 1953 stick deodorants were adding to over-all sales volume. Most recently, in February 1955, Bristol-Myers introduced Ban, still another type of deodorant. This latest entry works on the principle of an enlarged ball-point pen, which releases a deodorant lotion when pressed against the skin.

Industry sources place sales of the various types of deodorants in the following order: Carter Products' Arrid, a cream deodorant advertised through SSCB, claims the number one position in over-all deodorant sales. Its sales volume is expected to reach the \$6 million mark in 1955, according to the drug trade.

Arrid sponsors *Meet Willie*, CBS TV; it has also sponsored CBS TV's *Name That Tune*, which the firm plans to replace with another network property. Also, Arrid sponsors Ziv's *Mr. D.A.*, a syndicated half-hour show, covering 90% of the U.S. tv markets. The firm uses some radio, newspapers and some Negro magazines, but tv is unquestionably the backbone of its multi-million dollar advertising effort.

Among cream deodorants, Mum

rates second, with sales under \$4 million. Among the spray deodorants Stopette is Number One, Mennen ranks second. The stick deodorants have been gaining rapidly in the past two years, but so many firms have introduced stick deodorants that no one brand dominates.

Lotions had never taken more than 2% of the deodorant market collectively until recently. With the introduction of Bristol-Myers' new Ban, Bristol-Myers' product manager, R. K. Van Nostrand, expects to see lotions assume new importance. Introduced in February 1955, Ban began advertising once weekly on Arthur Godfrey's morning simulcast. Ban puts some 50 to 60% of its budget into radio-tv, splits the remainder between magazines and Sunday supplements.

Mum, the cream deodorant, and Mum Mist, Bristol-Myers' spray de-

★ ★ ★ ★ ★ ★ ★ ★

"A study of radio commercials and their effectiveness made by Horace Schwerin, the researcher, established that when a beauty expert delivered a testimonial on cosmetics, 17% of the women listeners believed and remembered it. When an actress gave the same testimonial, the believability rose to 25%. A professional woman raised this to 42%, but an ordinary housewife succeeded in convincing 45% of the feminine audience that she was telling the truth. . ."

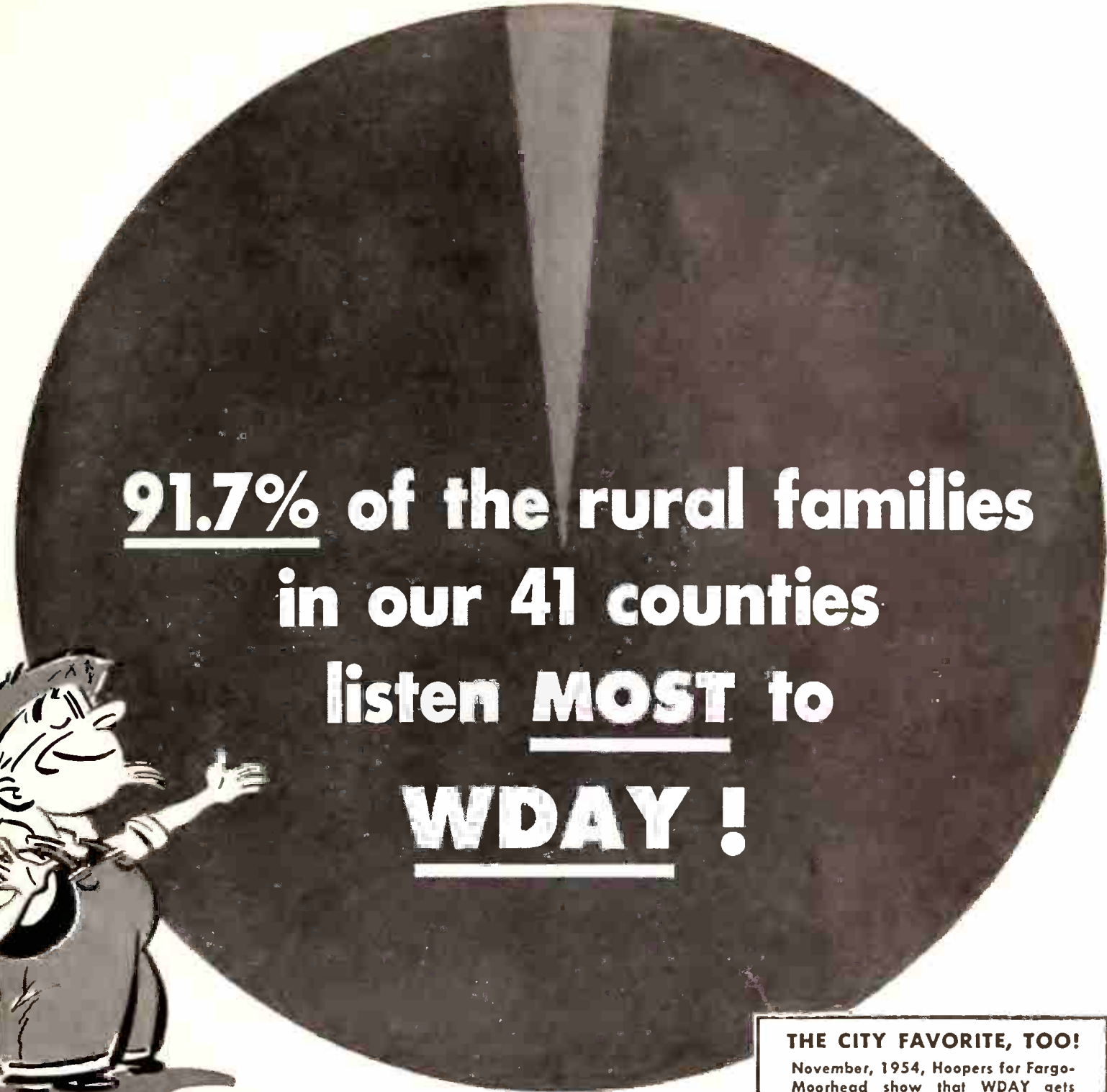
JULES ALBERTI
President
Endorsements, Inc.

★ ★ ★ ★ ★ ★ ★ ★

odorant, rotate commercials on Bristol-Myers' *Stage Seven*, CBS TV Sunday evenings. Arrid Spray Deodorant (through Ted Bates) is a relative newcomer in the spray market, having been introduced two years ago. Arrid Spray uses mostly spot tv.

In the race among deodorants, 5-Day has emerged as a fast comer. It's been bucking stiff competition in terms of advertising dollars from such giants as Arrid, Mum and Stopette, but its sales continue rising. The latest 5-Day promotion is a double offer of Lenthaleric and 5-Day in special low-priced package.

Says the tv commercial: "Right now you can try 5-Day Deodorant Pads and save 50¢ in the bargain. Simply buy a full-sized jar of 5-Day for 59¢ and get absolutely FREE a bottle of Miracle by Lenthaleric, known throughout the world for fine perfumes. 5-Day Deodorant Pads, Lenthaleric's enchant-



**91.7% of the rural families
in our 41 counties
listen MOST to
WDAY!**



THE CITY FAVORITE, TOO!

November, 1954, Hoopers for Fargo-Moorhead show that WDAY gets more than three times as many day-time listeners as the next station!

EVERY survey that's ever been made around these parts has shown the tremendous preference for WDAY. The latest, conducted by the Northwest Audit Company of Fargo, gives WDAY a lead of 32 to 1 over the next-best station and 11 to 1 over all other stations *combined!*

A double postcard was mailed to 3,200 rural families living within 150 miles of Fargo, in all

directions. Each was asked, "To what one radio station does your family listen the most?"

Of the 1,681 replies, *1,541 said WDAY!*

The survey covered 41 counties in North Dakota, Minnesota and South Dakota, and gives you a good idea of the reception WDAY gets in this area. Get the facts from Free & Peters.

WDAY

FARGO, N. D.

NBC • 5000 WATTS • 970 KILOCYCLES

FREE & PETERS, INC., Exclusive National Representatives



for the
TOP tower
TOP power
 in
Milwaukee
 it's
WTVW
 channel **12**

Now under construction by WTVW Channel 12 in Milwaukee is a Giant 1105 foot Tower. When completed this structure will be the tallest in Wisconsin and will give Channel 12 comparable coverage to any television station in the country. Yes, and no converters are needed for VHF Channel 12 in Milwaukee.

316,000 watts

WTVW
 channel **12**

Represented Nationally by
 Edward Petry & Co., Inc.



ing fragrance, Miracle, a \$1.09 value, yours now for only 59¢."

Levinson first got into the deodorant business in 1947, when he bought out Associated Products, owners of Chen Yu cosmetics, 5-Day and several other products, which jointly owed his partner some \$750,000. Levinson, then a v.p. in Chicago's Consolidated Foods Co., raised the money to buy out Associated Products, in turn sold most of the line except 5-Day which he decided to promote.

One of the last lines Associated Products sold was its pipe business, the Kaywoodie and Yellow-Bole pipe trademarks. Levinson intends to concentrate on drug items, has several in his laboratories right now in various stages of development.

Besides supervising his multi-million corporation, Levinson finds time to be an active member of The Young Presidents Club (he's 41), and to shop around for possible additions to his drug line that he might buy out in the future. ★ ★ ★

MORNING-MINDED

(Continued from page 37)

- In Cleveland, WTAM offers a 5:30 p.m. newscast which reaches 14% more homes at a 30% lower cost-per-1,000 than a well-rated news strip on the same station at 3:30 in the morning.

- In New York, Columbia's flagship WCBS is currently sold out during the popular 6:00-9:00 a.m. period, during which it reaches, on the average, some 272,580 listeners at a cost-per-1,000 of 55¢. But WCBS has availabilities in the 4:00-6:00 p.m. period reaching an average of 251,110 listeners at a cost-per-1,000 of 50¢. It's almost a mathematical balance of 90% of morning listening level for 90% of morning costs.

- In San Francisco, KNBC's popular *Doug Pledger* morning show, 7:00-9:30 a.m., is virtually sold out. But KNBC has another ace up its sleeve: in the afternoons Joe Gillespie's d.j. show, 3:00-5:15 p.m., delivers 10% more homes at a cost-per-1,000 that is 28% lower.

More people: less cost: Admen who examine the week-long cumulative audiences of radio shown in the Nielsen chart on page 36 will quickly see that the "homes-reached" figures for

non-morning radio hold up strongly against the popular wake-up slots.

But there are two other important research factors, apart from sheer "homes-reached," which work for non-morning radio's benefit:

1. *More people:* The number of listeners-per-set—a simple concept which advertisers nevertheless often forget—rises as the day grows older. According to Pulse, between 9:00 a.m. and noon there are some 118 listeners in every 100 listening homes. Between noon and 6:00 p.m., the figure rises to 127 listeners. Evenings, between 6:00 p.m. and midnight, it again rises, this time to 164 listeners. Identical ratings in morning and evening radio, in other words, do not mean identical audiences: the evening audiences will be nearly 40% larger for the same "homes-using-radio" level.

2. *Audience composition:* The chart on page 37 will give you a good idea of what radio audience composition is like in large radio-tv markets during the entire day. It contradicts a number of popular beliefs, however. If you apply male audience composition figures against sets-in-use levels, for example, you'll find there are just as many—and often more—men listening to radio in the early evening and at night. Eventually, researchers predict, analysis of out-of-home radio listening will show that there's a huge bonus audience of men listening to radio in autos during the afternoon commuting hours.

The cost factors of non-morning radio have been working in favor of the advertiser for several seasons now.

According to the Station Representatives Association, more than half of the stations in the country have equalized day and night radio spot rates—one reason why it's often possible to reach more homes at a lower cost-per-1,000 in afternoons and evenings.

Networks have taken their cue from these moves, too. In some cases, networks have been most active in bringing day and night prices in line to repopularize radio. As SPONSOR went to press, CBS Radio was proposing adoption of equalized day-night rates, with weekend rates to go up 5%. This would be CBS Radio's first new rate card since 1951 (although discount structures have been revised to give heavy reductions on nighttime gross charges). Stations are being offered, in return for this deal, 70-second (a



"Clarinda bought it up to the hog fair . . . it sings, too."

minute plus a 10-second i.d. spot) station breaks, and extra co-op programming.

A telephone survey of reps produced this non-morning cost consensus:

Afternoon and early-evening costs are, today, about 10-20% lower on a net-after-discount basis than the costs of spot radio morning time.

On most of the high-powered (5,000 watts and up) radio outlets, nighttime costs are generally about the same as morning. In some cases, run-of-station nighttime spot schedules can be had at attractive discounts which

make the campaign cheaper than morning schedules, sometimes by as much as 30%.

The pinpointed audience: In the past season or so, many an otherwise-good non-morning spot radio availability has been passed up by clients because the rating was topped by those in the popular 7:00-9:00 a.m. period.

But, as BBDO timebuyer George Polk pointed out:

"In buying time, the highest-rated slot isn't always the best. The best buy is really the time that has the

greatest number of potential customers for your client's product or service."

The more creative radio salesmen have lately been hammering away on this point, often with real success.

A good case in point is the brand-new campaign of George W. Luft Co. through Warwick & Legler mentioned earlier in this report.

For years, Luft had been using print campaigns in women's service magazines, *Life*, movie magazines and other print media. No air media was used.

Then, in February, RAB's Jerry Danford called on Warwick & Legler's media department, and showed an RAB-compiled set of figures to Luft A/E John Welsh. Media Director Harry Way and Timebuyer Jerry Molfese. In turn, the agency applied the figures to Luft's marketing problems, added figures of its own, and made a pitch to the client.

The client bought it. Since the cam-

★ ★ ★ ★ ★ ★ ★ ★
 "We who know how to move people to laughter and to tears, who know about human frailties and fears and frustrations, seem to have acquired this in-sight for use exclusively on the consumer, the audience, the public. . . For we, who make it our business to learn about the conflicts and anxieties, the motives and emotions of other people, too often are guilty of treating our fellow human beings as though they were somewhat less than human."

BEA ADAMS
 Vice President
 Gardner Advertising

★ ★ ★ ★ ★ ★ ★ ★

paign was just beginning as SPONSOR went to press, it was too early to judge results. But, as Warwick & Legler pointed out: "We feel this campaign is an excellent buy, and delivers just the audience the client wants to reach. Getting good availabilities was no problem at all."

These are the figures that RAB pitched to Warwick & Legler. They represent a good example of how radio can be used at other-than-morning times to reach a pinpointed audience:

"1. In metropolitan markets, more than 97% of teen-age girls (13-17) listen to radio during the week.

"2. 76.3% have their own radios for personal use.

"3. 50.9% listen every day, 71.3% listen five days or more each week.

"4. They listen an average 2 hours and 23 minutes each weekday, and 2 hours and 20 minutes each weekend day.

(Please turn to page 88)

HERE'S BUYING POWER!

WIBW-TV's coverage area is a vast, booming, \$1,300,000,000 market with \$223 million in food sales, \$79 million in drug sales, and \$233 million in sales of general merchandise.* Here's big buying power for your product!

*Consumer Market



HERE'S SELLING POWER!

WIBW-TV . . . Topeka's only TV station . . . delivers top coverage in 44 counties in 3 states . . . 153,744 big-buying TV homes . . . 71% saturation!* WIBW-TV gets RESULTS for advertisers because we've mastered the personalized, local approach that turns viewers into buyers . . . a trick we learned years ago on WIBW radio. See your Capper man for real TV selling power!

*3/1 . . . excluding urbanized Kansas City and St. Joseph. CBS—DuMONT—ABC



The Kansas View Point
 TOPEKA, KANSAS
 Ben Ludy, Gen. Mgr.
 WIBW & WIBW-TV in Topeka
 KCKN in Kansas City



What happened in Amarillo, Texas when KGNC-AM & TV went to bat for the Cancer Fund

(Excerpts from the Amarillo Daily News, April 18, 1955)

Telethon Tops Cancer Crusade Goal

The famed creator of the polio vaccine, Dr. Jonas Salk, was given a 1955 Oldsmobile—and the Cancer Crusade gained \$22,244.29 as the result of the 6½-hour telethon from KGNC-TV and KGNC-Radio yesterday.

In a triple play—from auto dealer to Cancer Crusade to the famed scientist—the big car, with air conditioning to be added, was paid for by the gifts of enthusiastic West Texans.

To the young scientist who will receive no remuneration for his long work on perfecting the vaccine that may eliminate polio from the world, other givers added a gold key, a license plate. In fact, everything including an expense paid trip to Texas to accept the car.

Late last night Dr. Salk had not yet been reached for a statement at his home near the University of Pittsburgh where he is a staff member of the medical department. Although he has steadfastly refused any gifts from individuals, it was thought by some of his co-workers in Pittsburgh that he would take the car since it was purchased with dollars that will go to search for a cure for another dreaded disease—cancer.

Originally KGNC-TV planned to auction off dozens of items contributed from Amarillo merchants (with one big refrigerator from a Happy merchant and the Happy Lions Club). And until around 4 p.m. the auction went off as scheduled with more than \$8,000 raised by the sale of merchandise.

Then a Chevrolet truck was brought on, and a bid came from New Mexico for \$1750 on the valued \$2064.25. Sam Fenberg called in:

"Let's put up the money and buy that truck for Boy's Ranch. I'll give \$300."

The idea caught on. The auction had been going well enough when people were bidding for merchandise for their own use, with the knowledge that all monies would go to the Cancer Crusade. But with the chance to simply give without any hope of having something to show for it, the telephone lines clogged.

Before you could say jack-rabbit, the value of the truck had been met—and passed. In fact, a Graham-Hoemc plow was being brought up into the background, with a price tag of \$419, and someone yelled "Let's give the plow to the Boy's Ranch, too."

The Oldsmobile had been displayed, as had some other expensive appliances to the televiewers. But no bids had been received on it, yet.

Then came a call. Jim Pearson, 1606 Lipscomb, was making another attempt to give an appreciative gift to Dr. Salk. Earlier he had sent a check for \$5 to the Amarillo Daily News, asking that it be given to Salk. His letter had been used in Letters to the Editor and the check sent back with a suggestion that it be given to the National Foundation for Infantile Paralysis, which had raised the funds that provided the research teams for polio.

"Why don't we give that automobile to Dr. Salk," he said. "Come and get my \$5."

It was like hitting the jackpot. In less than an hour, \$6,538.50 had been donated toward the value of that car—and with every cent of it going into the Cancer Crusade funds!

One of the first donors to the fund was Ken Randall, whose firm of Garner-Randall Motors, Inc., had donated the car in the first place. His was one of many \$100 gifts. (In fact, a few of the contributions came in addressed to the polio fund, but these would be separated and sent to that organization. The team of auctioneers, headed by Johnnie Linn, and formed of Pappy Watson and Bob Izzard, explained carefully what was going on—but on any triple play, the onlookers are apt to be confused!)

The telethon was a runaway by that time. With a dozen fine appliances awaiting homes, the "gift for Dr. Salk" kept eight telephone lines in constant use. It was after 8 p.m. before Johnnie Linn could get the cameras back on the appliances.

Between times the Amarillo Chamber of Commerce had offered to pay Dr. Salk's expenses to Texas to pick up the car. Several individuals had offered to take the car to him without

cost. Mrs. Warren Freeman said she'd buy the license plates, and Hubert Cole, Potter County tax collector, who has worked with the Cancer Crusade for years, said he'd guarantee any license number Dr. Salk wanted. Someone offered a gold key. And the cost of airconditioning the car was added by inspiration of one caller.

Then W. A. Graham called to say he could stand the gift of another plow. "Auction it off so Dr. Salk can have one if he's got a farm," he said. No one knows yet whether Dr. Salk has a farm or not. He's got a plow!

The generosity of the Plains people was truly a Golden Spread yesterday afternoon. Frank Pursley of Miami bought a \$500 defense bond for \$501. Even after waiting 10 years to get his \$500, he'll still be short of what he paid for it.

Other items sold at well over retail price as Plainsmen bid to give the Cancer Crusade assistance. Exhorted by Johnnie Linn to remember what research had done toward stamping out polio, the money came a-bouncing.

"We can give our time and our money to defend our country in war times. Why can't we give both to wipe out the shameful death rate of cancer—one of every seven deaths in the U.S.A. was caused by cancer last year," he said. "At least 265,000 Americans will die from cancer this year. Our dollars can help to fight this battle, too."

Not all of the \$22,000 fund raised in the telethon will be credited to the Potter County goal (which already had more than \$3,000 in earlier donations). All of the donations made by residents of other counties will be credited to their counties. The breakdown of contributions will be given Monday by Calvin Handy, head of the accounting department of KGNC, who kept the books on the telethon yesterday.

To try to give full credit to all the people who made the telethon a success was like trying to sweep up the ocean, said Pappy Watson as he scurried from television studio to radio rooms, keeping the simulcast under way for an extra two hours.

First, there was Tom Kritzer, who conceived the idea after

watching a similar auction in Cleveland. Kritzer personally took on the task of interesting merchants in contributing the items to be auctioned.

There were the staff members of the radio and television station who built the show, staff it through the long afternoon. With no lunch and a long delayed dinner hour, they were fed by hamburgers from Stanley's, and fried chicken from Jones. Dell's Ranch House told the tired, hot crew to come out for a steak dinner.

Armstrong Transfer Co. hauled the heavy auction items to the studios. Dub Trotter offered to deliver to the buyers any items purchased.

And of course there were thousands who bought auctioned items, or made contributions—many of them anonymous. For example, there was the lady who paid \$139 for a chair she could buy for \$100, or Sam Fenberg, who after giving \$300 to the truck for Boy's Ranch added another \$100 to the Cancer Crusade by contributing \$100 to Dr. Salk's car.

"The Only Bargain Here May Be Your Life!"

That sign dominated the camera picture. No one tried to buy any bargains.

And they gave in gratitude to a young man who had saved their children from polio—and to win the battle against cancer which another young scientist, God willing, will do in some not too far off future.

**KGNC
AM & TV**
Amarillo,
Texas



NBC and
DuMont
Affiliate
National
Reps:
The Katz
Agency

now... new adventures



of Amos 'n' Andy

This week's big news from the Kingfish and his Mystic Knights is that there are now thirteen brand-new half-hours in the can... thirteen fabulous and wonderful new adventures of Amos 'n' Andy, Kingfish, Sapphire and Mother, Lawyer Calhoun, Lightnin' and the other Amos 'n' Andy characters.

With this series of 13 new films, there are now 78 half-hours of Amos 'n' Andy - broadcasting's longest-running hit - available for local or regional sponsorship... ready to go to work selling for *you* as they are currently selling for Sears Roebuck, Rexall, Safeway, Food Fair, Piggly Wiggly, Kroger, Westinghouse and others.

Amos 'n' Andy wins the biggest audiences in its time periods in large markets and small... North and South... in Detroit and Tulsa, Rochester and Little Rock... drawing bigger audiences than many of television's most famous network programs. Look at these *ratings*: Syracuse 36.9, Fort Wayne 41.1, New Orleans 50.3, Little Rock 58.1, Columbia 45.7, Evansville 56.4.*

For more information and a list of markets where you can sponsor America's most enduringly-famous comedy team, call or wire...

CBS TELEVISION FILM SALES, INC.

NEW YORK, CHICAGO, LOS ANGELES, DETROIT,
SAN FRANCISCO, ST. LOUIS, ATLANTA, BOSTON,
DALLAS. IN CANADA: S. W. CALDWELL, LTD.



MORNING-MINDED

(Continued from page 81)

"5. They listen every part of the day:

	Morning
Weekdays	47.0%
Weekend days	13.3%
	Afternoon
Weekdays	43.2%
Weekend days	35.8%
	Evening
Weekdays	42.5%
Weekend days	44.6%

"6. And here's their favorite listening:

Popular music (d.j.'s)	65.6%
Evening plays	8.4%
Popular music (live)	8.3%
Variety shows	5.3%
Classical music	4.3%
Special teen-age shows	2.3%
Complete daytime plays	1.8%

"7. The study was made by Pulse, Inc., for RAB during April 1954, in Boston, Chicago, San Francisco, Birmingham, Ft. Worth and Kansas City."

As far as Luft executives could see, the evidence in favor of disk jockey shows as a means of reaching teen-age

girls was overwhelming. And, afternoon and evening d.j. shows produced 91% of the level of listening done by teen-age girls to morning d.j. shows—and often at a lower cost-per-1,000.

Thus, the current Tangee campaign is confined to afternoon and evening record-spinning "personalities" that appeal to the high school set. So far, about a dozen markets are being used. But if the campaign pulls well, it is due to expand.

A Y&R media buyer summed the situation up in these words:

"There's always a certain amount of psychological pressure behind media buying. In the past three years, clients have headed for morning radio, because they felt it was a 'secure' buy. Besides, it had an advantage of being popular with so many other clients.

"But this year, with the jam-packed situation in morning radio resembling the nighttime spot tv situation, the balance is swinging the other way. We find advertising managers and account group people far more willing to talk about non-morning radio.

"It looks like afternoon and evening radio is about to be rediscovered. ***

TABLOID RADIO

(Continued from page 47)

of the dramatic opening, or lead story, that has become synonymous with radio news.

We called this opening lead, "The hook." It was designed to fire the imagination of the listener. And in itself, it broke another staid rule of radio journalism.

Radio news textbooks say opening sentences should carry the entire story idea across to the listener. But why let the listener get away? Magazine articles use a "hook" to make the reader continue through the piece. Newspapers never tell the whole story in the beginning paragraph. Why should radio? We decided only to arouse the curiosity of the listener—make him listen to the whole story, and thus the whole newscast—giving him the facts little-by-little.

However, we recognized immediately, that this hook, or flashy lead had to be accurate and truthful, as well as dramatic. With the new-found time I gave myself by dropping rewriting, we found that I had also more time for checking stories and articles.

Radio is notorious among newspapermen as a result of the many inaccurate accounts aired by stations across the country. We wanted to build a reputation for accuracy, because we knew our dramatic leads and exclusive stories would cause a rash of red-faced jealousy among our "dignified" competitors—and the easiest and most-used old saw of professional journalists is to point their fingers and say, "Don't believe it. Not a word of truth in it. Can't be. It was on radio."

We checked and double-checked each item for accuracy.

During one particularly long stretch of daily exclusions on a marathon grand jury meeting (where we divulged testimony offered before the top-secret sessions and startled even the grand jurors) our closest newspaper competitor became almost frantic. Almost daily it "jazzed" its front page accounts of jury happenings with speculation in order to keep pace. But each day, there also was usually a boxed retraction of the previous day's story. Radio KWIZ has not been asked to retract any item used on the air during the past year! We check first, air later.

If accuracy and exclusives were im-

97¢ **BUYS 1000 HOMES**

WDEF TV Channel 12

CHATTANOOGA

105,200 Watts

260 Time Rate
20 second or 1 minute
Average Class A Rating
TELEPULSE Dec. '54

140,545 Sets
(Primary A & B)
1953 Nielsen Plus
RETMA to April 1, 1955
Carter M. Parham, President
Harold (Hap) Anderson, Mgr.

Interconnected **NBC • CBS • ABC • DuMont**

Represented By **THE BRANHAM COMPANY**

portant to the success of our operation, then there is one other point that must be regarded as of equal, if not more, consequence. That factor, I can only term as "guts." And this factor is one that needs whole-hearted cooperation of management if it is to succeed.

Fortunately, owner Ernest Spencer and Manager Hal Davis gave me free reign in the news department. When grand jury investigators announced to the press one day that they would subpoena me to tell how I managed to get transcripts of jury testimony before they were released, Davis glanced through the newspaper accounts and smiled "damn good publicity." Other station managers would have been quaking in their boots. (Needless to say, the jury did not subpoena me, because I informed the investigators on the air that as an ethical journalist my sources of information would always be secret.)

One thing we learned, as a result of this incident, was that the people—our listeners—are smart. It became a common local joke that the newspapers felt "outraged" and carried the investigator's announcement only because they had been scooped by the radio station. As Davis said, it turned out to be good publicity, and we picked up listeners by the score.

Guts, of course, plays an important part in getting a story. It took a lot of guts—or maybe sheer audacity—to hunt down William G. Bonelli.

Bonelli was a state official who governed Southern California liquor licenses. He disappeared shortly after the attorney general's office announced an investigation of his domain.

One newspaper, in particular, the Los Angeles *Times*, had in effect brought about the liquor probe by repeatedly attacking Bonelli. The "Liquor Czar," as he was called, countered by publishing a book called "Billion Dollar Blackjack" wherein he charged the newspaper with attempting to "run" Southern California.

Other area papers, wishing to catch the ball from the *Times* and run away with the story assigned a battery of veteran journalists to track the former liquor chief down. Conservative estimates on the number of newsmen hunting Bonelli placed the figure at 50—all with lush expense accounts. The former official, however, was not heard from for four months. The only reports as to his whereabouts were the

almost daily front-page items in the bevy of newspapers that said Bonelli was in South America, Mexico City, Las Vegas, or the French Riviera.

All reason would dictate that it would be impossible for the one-man staff of radio KWIZ to hunt down the former liquor chief, but we decided to try. I had only a hunch and a hope. The hunch was that Bonelli was staying at his ancestral ranch in the middle of the Arizona desert near Kingman. I wrote him a letter, addressed to the ranch, explaining that I would like to interview him—to find out if he was really hiding, to learn his views on the liquor probe.

I didn't expect an answer. And I didn't get one. But I knew if Bonelli were not at the ranch the letter would probably be returned. If he were there, the former liquor chief now knew my name, knew what I wanted, knew I was not affiliated with the newspapers he considered his enemies. He would have no reason to fear an interview. He couldn't be extradited from another state on a mere subpoena.

"I want \$60 for expenses, to look for Bonelli," I told Hal Davis that week.

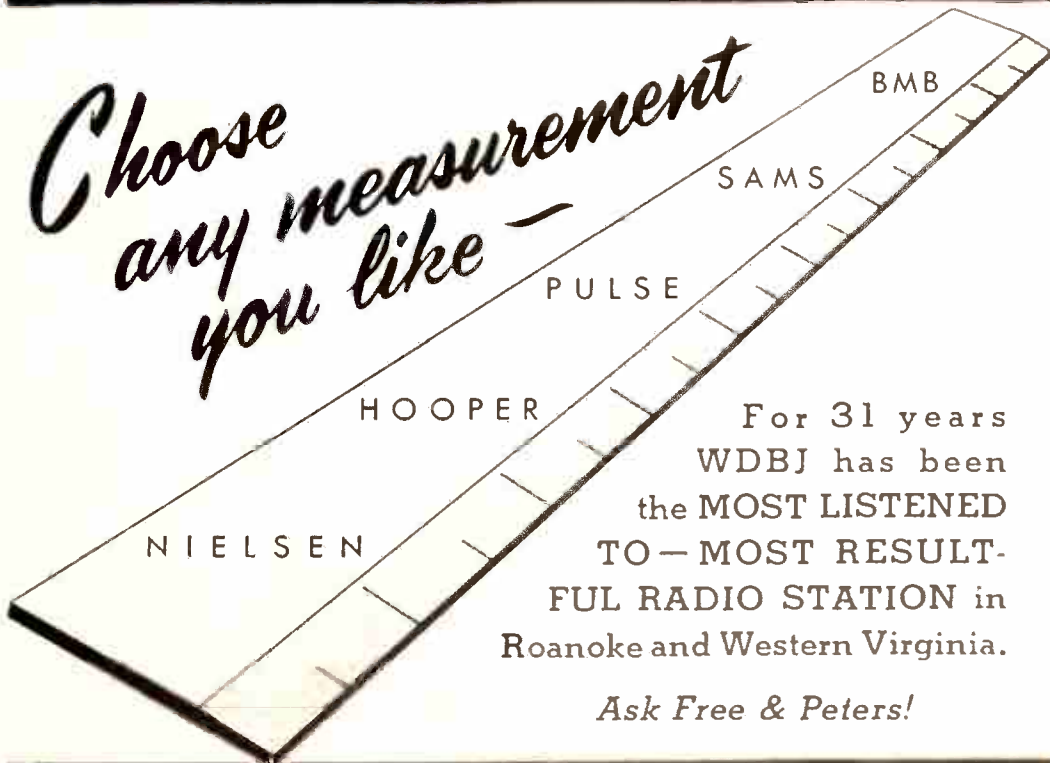
His only comment as he authorized the check was "You're crazy."

But the hunch paid off. At the ranch house, I met William G. Bonelli. He stood in the doorway, holding a stack of almost one hundred letters similar to mine. "You're the first reporter to have guts enough to come out here," he said with a welcoming smile. "The rest just wrote letters and waited for me to answer. I never answer letters."

Our later handling of the Bonelli exclusive was typical of the policy we have set. We decided not to lay all our eggs in one basket. I split my story of the interview into five parts—revealing only one-fifth of the information learned in each. We released each installment at 12 noon, giving us the longest play before the evening newspapers could pick up our story and run it under the banner headlines they gave to the account. We had newspaper reporters coming out of our ears. Newsmen from Sacramento to San Diego daily telephoned our news department at 12:15 to get a review of the story we had just aired. Los Angeles and local papers apparently scrambled to tune us in at noon in order to get the tid-bit offered that day.

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

Choose any measurement you like -



For 31 years
WDBJ has been
the MOST LISTENED
TO—MOST RESULT-
FUL RADIO STATION in
Roanoke and Western Virginia.

Ask Free & Peters!

WDBJ

Established 1924 • CBS Since 1929

AM • 5000 WATTS • 960 KC

FM • 41,000 WATTS • 94.9 MC

ROANOKE, VA.

Owned and Operated by the TIMES-WORLD CORPORATION

FREE & PETERS, INC., National Representatives



We allowed each of the almost 200 newspapers that carried accounts of our stories to repeat them after they were aired on KWIZ with the proviso that our station be mentioned.

The resulting publicity focussed more interest on our news department than any other single item we have broadcast. We feel it brought us a considerable number of sponsors, too.

However, just as in the Bonelli case, we have found in our hunt for exclusives that modern news reporters are all too fearful of taking a gamble—they overlook the big stories primarily

because they don't think they could get them if they tried. So they don't try.

That's how we happened to be the only news medium represented when Task Force 11 went through its atomic maneuvers off the coast of Southern California last year. We were the only ones who had asked to go along. Others apparently felt the Navy considered the tests too top secret to allow news coverage.

Again, we were quoted in newspapers, not only in Southern California, but throughout the country.

We have found, too, that the "twist" is something few reporters attempt in order to get an exclusive story. Much of our news is based on these "twists" on major items.

Such was the case of the Horton Wingless—a saucer-shaped airplane developed by a local inventor. The government charged, and area newspapers made headlines out of the fact, that the Horton Wingless could not fly. The government took the inventor to court. But before they did, this reporter and the builder-designer spent almost one hour in the air aboard the radical craft—zooming over Southern California cities, proving that the ship could and did fly and was a great aviation advancement. The charges were thrown out of court when our news accounts of the thrilling ride were presented to the judge. Not only did we make headlines, but we feel that the Horton Wingless will win its place in the aviation field, as the result of our ride.

★ ★ ★ ★ ★ ★ ★ ★

“Advertising is the counterpart in distribution of the machine in production. By the use of machines, our production of goods and services has been multiplied. By the use of mass media, advertising multiplies the selling effort.”

FREDERIC R. GAMBLE
President
AAAA

★ ★ ★ ★ ★ ★ ★ ★

These and a thousand other similar stories we have handled during the past year. They brought a lot of attention to our station. But it was only one story—an exclusive—that brought about the regiment of help we now have through Orange County News Service.

When we captured a particularly exciting local scoop last year I had the item mimeographed and we mailed it to the smaller, community newspapers in our coverage area. Along with the mimeographed story went a personal note to the publisher, explaining our new policy and calling attention to the big, powerful competitors that faced each of us. “Maybe, we could work out an exchange of news,” I said in the note, “to better enable all of us to meet the competition of the bigger mediums?”

It wasn't long before Edgar F. Elfstrom, publisher of the Fullerton Daily News Tribune came into our office and said he had been thinking similarly for the past few days. And, he said, he knew of some other publish-

Building Material & Hardware Store Sales		Millions
21	DENVER	53.4
22	CINCINNATI	
23rd	PHOENIX	48.7
24	SEATTLE	
25	YOUNGSTOWN	45.9

*SRD Consumer Markets '55

IN BUILDING MATERIAL— HARDWARE STORE SALES

Building Material and Hardware sales are UP because more people . . . with more money . . . are building and buying more factories, more warehouses, more homes in the Phoenix area. The city is growing steadily, attracting substantial and diversified industries, becoming more and more a significant distribution center for the Rocky Mountain States.

Are you getting your share of this rich market? You WILL, if you sell your product through KPHO, and KPHO-TV! You'll find their persuasive, penetrating, coverage can be your best advertising program, too!

SOLD
reached most effectively through . . .

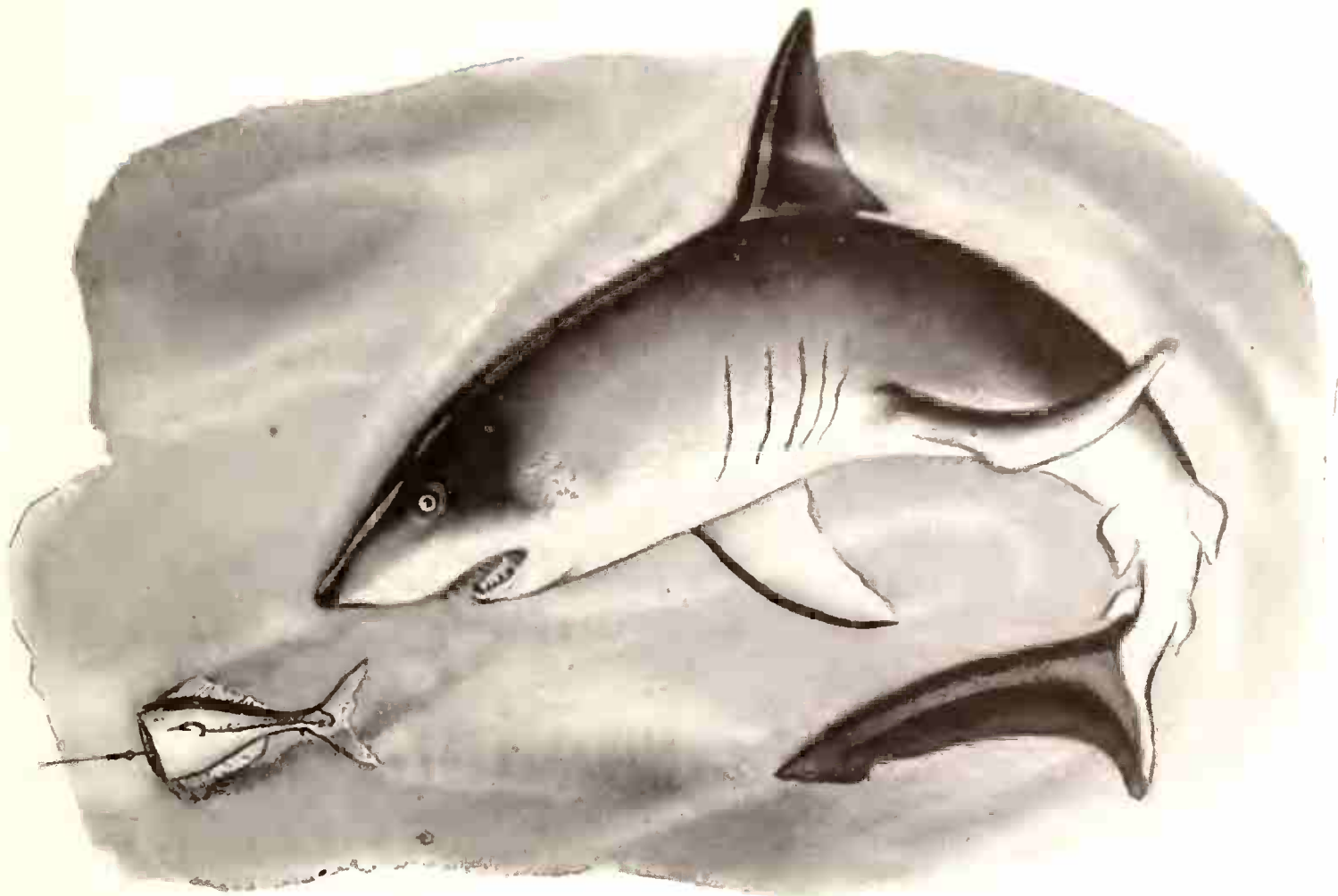
KPHO-TV and KPHO

Channel 5
First in Arizona since '49

YOUR MEREDITH STATIONS

Dial 910 • ABC Basic
Hi Fidelity Voice of Arizona

AFFILIATED WITH BETTER HOMES and GARDENS • REPRESENTED BY KATZ



YOU MIGHT CATCH A 2372-LB. SHARK*-

**BUT... YOU NEED WKZO-TV
TO LAND SALES
IN WESTERN MICHIGAN!**

AMERICAN RESEARCH BUREAU
February, 1955 Report
GRAND RAPIDS—KALAMAZOO

	Number of Quarter Hours With Higher Rating	
MONDAY THRU FRIDAY	WKZO-TV	Station B
7 a.m.—5 p.m.	144	56
5 p.m.—11 p.m.	83	37
SATURDAY & SUNDAY		
10 a.m.—11 p.m.	80	24

NOTE: Survey based on sampling in the following proportions—Grand Rapids (45%), Kalamazoo (19%), Battle Creek (19%), Muskegon (17%).

The February, 1955 American Research Bureau Report for Grand Rapids-Kalamazoo shows that WKZO-TV is the top-audience TV station in Grand Rapids and Battle Creek, as well as in Kalamazoo.

WKZO-TV is the Official Basic CBS Television Outlet for this area. With 100,000 watts on Channel 3, WKZO-TV delivers a brilliant picture to one of America's "top-25" television markets—over half a million TV homes in 29 Western Michigan and Northern Indiana counties!

Let Avery-Knodel give you the whole WKZO-TV story.
100,000 WATTS • CHANNEL 3 • 1000' TOWER



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

WKZO-TV

Kalamazoo - Grand Rapids

Avery-Knodel, Inc., Exclusive National Representatives

*A. Dean caught a 15' man-eater weighing this much at Streaky Bay, Australia, in January, 1953.

ers in the area who felt the same way.

As a result of this meeting, six community newspapers and KWIZ formed the unique news service that has been labeled "The most amazing journalistic endeavor of the decade."

We call it OCNS—Orange County News Service. It's strictly a co-op. Teletype machines are installed in the city rooms of each of the newspapers and in our radio KWIZ newsroom. We operate much on the principal of any wire service. Copy is filed from each point to the other six points on a "split" schedule—certain times be-

ing allotted to each office. The newspapers ring our coverage area, with radio KWIZ in the center. At our disposal to cover stories in the area of each of the six communities represented, are the reporters of each newspaper's staff. Similarly, the radio KWIZ news department is at the disposal of each of the newspapers to cover stories in our home town of Santa Ana. However, in order to handle the many affairs of this principal community, the newspapers also have hired two persons to work out of our office. Heretofore, each of the news-

papers had to maintain one full-time man on our community for coverage of community happenings. Now, they only pay a small portion of the previous cost and receive the news by teletype—increasing the efficiency of their coverage many-fold, but at far less cost.

OCNS, just like the deletion of re-writing, offered us increased opportunity to track down the big exclusives. Instead of one a day, we now concentrate on at least three a day. And we're getting them.

Often, we billboard our scoops—give them advance billing with announcements—before we air them. Other times, we lay our blockbusters in the middle of music shows in an effort to keep our listeners glued to their radio at all times.

There's no doubt we've broken a lot of radio's journalism rules. But as we look at our monthly billing for news sponsorship, as we read our call letters on the front pages of important newspapers, we don't care.

Tabloid journalism in radio may be "Undignified," but it pays! And it gets listeners, too! ★ ★ ★

Obviously OUTSTANDING

MORE LISTENERS THAN
THE NEXT THREE PEORIA
RADIO STATIONS COMBINED*!

See
Free & Peters



AM
WMBD
FM

"Pulse 1954 Hooper 1955

PEORIA
CBS Radio Network
5000 Watts

FIRST in the
Heart of Illinois

B&M TV TEST

(Continued from page 45)

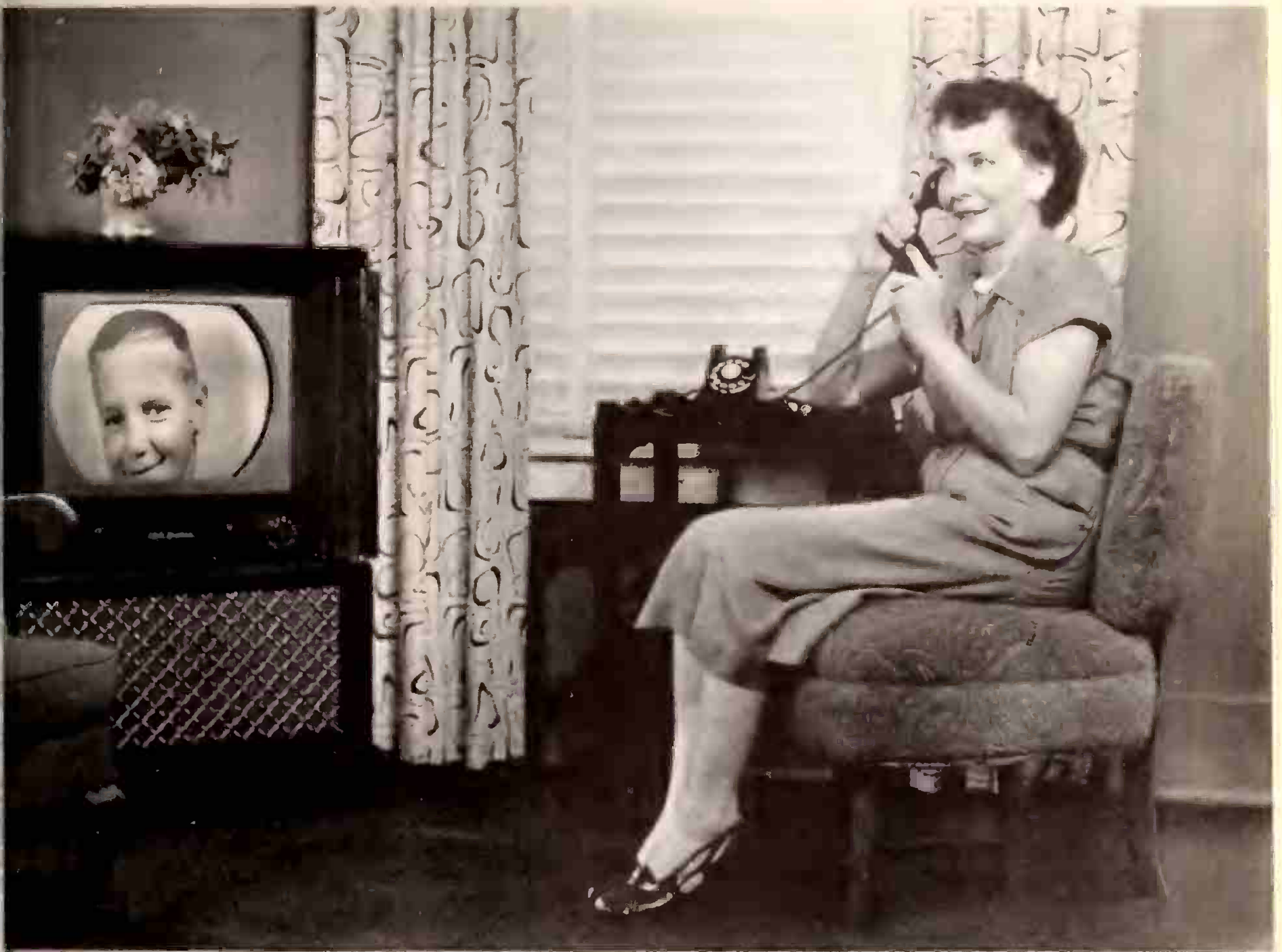
characteristics of the two products really set a hard test for the advertising medium employed.

"Now as for actual results, under the conditions described, let me say that we consider them outstanding on the item in largest initial distribution—B&M brick oven-baked beans—and almost astounding in connection with the lesser-known product, B&M brown bread.

"The conclusion? Well, the test is not yet over, yet I am told that it is gaining in momentum, and showing larger percentage increases on larger bases—an extremely favorable sign. We have every expectation that the eventual rate of sale will be beyond our initial expectations.

"Now of course all tests have a purpose, and the purpose being demonstrated, action based on results is natural to assume. It is obviously natural, therefore, that the results of this tv test should have a definite, and eventual, effect upon future advertising programs—dependent, of course, upon final results, circumstances at the time, and the general budget. The extent of

(Please turn to page 102)



PORTRAIT OF AN IOWA HOMEMAKER:

More than eight of every 10 homes in Iowa are equipped with telephones, and the ratio is increasing.

In the center of Iowa, where farm and industry meet, the television set count is going up, too. Now, in more than 315,000 Iowa homes, TV dials consistently turn to WOI-TV, the area's pioneer telecasting service.



MAXIMUM POWER

WOI-TV

AMES - DES MOINES

IOWA STATE COLLEGE

CHANNEL 5

ABC CBS DUMONT

REPRESENTED BY WEED TELEVISION

The South Is Different!

By Harold Walker



Have you heard that selling the South takes a different formula—a special effort? Wondered about stories of “a changing South?” All right, here’s a way to sell the South, in terms of its own individual structure.

Let us get over one point at the outset. You can make sales in the South. It is being done right now. There is one formula that’s different. And success is not so much a matter of special effort, as special *choice*. To get the best and quickest results you never peck away with a hairpin, you go get a tool designed for the job. You never wade through the final details, but find a specialized assistant, agent or salesman whom you can rely on to understand your problems and interpret them. In radio station WDIA, Memphis, you have at hand a medium shaped by the South’s own character, ready to be fitted to your organization’s needs.

They listen to it: Ten percent of the Negro population in the United States live inside the WDIA coverage area. This in itself is a heavy-spending market bigger than the Negro populations of Chicago *plus* Philadelphia *plus* Los Angeles; the *biggest* market of its kind there is.

In the Memphis area alone, the bustling and prosperous center of this market, 40 percent of the population is Negro. And these people had never really been approached until WDIA

started programming for them. There is still no medium, even those designed for the Negro readers in metropolitan sections of the North, which attains a fraction of WDIA’s coverage and acceptance here.

For WDIA uses Negro voices and Negro music. You hear it as you drive past a barbershop or lunch stand, or when you turn the dial on your own set—and you can’t mistake its rich flavor. This was a wondrous and joyful thing to these folks from the start. Their pride and happy sense of ownership—their habit of keeping WDIA tuned in day and night—their wholehearted welcome to the way WDIA came to them with their rhythms and accents—have had pretty fabulous results and still do.

Just one result is the fact that with WDIA you get the top audience ratings, on all surveys, day and night, in a city that has seven other stations—some of them on the air twenty-five years. The WDIA listeners don’t shift around. They’re listeners for *good*. Good results, too.

It was this feeling about WDIA, too, that pushed WDIA from 250 watts up to 50,000 watts in one great move. WDIA is still the only 50,000-watt station in Memphis.

Willing to spend: Yet there’s still another aspect of this “Golden Market,” in addition to its proven devotion to WDIA: and that’s the fact that it consists of a group of people who actually buy *more* things than the average, and often *better*. They are eager customers. They know quality and national brands.

The Negro 40 percent of Memphis buys 56.6 percent of all the laundry bleach. They buy 60 percent of all deodorants, 44.5 percent of the girls’ dresses, 64.8 percent of the flour. That will give you some idea of the favorable situation already there when you start advertising over WDIA. These people are earning over a quarter billion dollars this year. They are spend-

ing 80 percent of what they make, on consumer goods and services. They spend what they make. Their families, homes and friends are the most important elements in their life. And they are 100 percent sold on WDIA.

Only One in America: In short, WDIA’s Memphis and Mid-South opportunities are these. A market of 1,230,724 Negroes, more than in any other one place in America. A market of 80 percent spenders who buy quantity and quality. A market in which nothing else comes near the coverage, much less the special appeal of WDIA, which hits them where they live. A market whose loyalty has lifted WDIA to the top—and kept it at the top—of power and audience measurements. A market where—to borrow the legendary remark Gen. Forrest may never have uttered—you get the mostest with the fustest.

Just how much weight is carried by a solid 40 percent can be seen in success stories of such accounts as

Wrigley’s Gmm, Breast O’ Chicken Tuna, Pan-Am Gas and Oil, Colmet Baking Powder, Miller’s High Life Beer.

And there’s a good record made by WDIA in the line that interests you most. Would you write and let us know the kind of product on which you’d like to see some eloquent figures? We believe they’ll add up to the *one* formula for selling “a changing South” which would be of real advantage to you.

WDIA is represented nationally by the John E. Pearson Company.

John Pepper
JOHN PEPPER, President

Bert Ferguson
BERT FERGUSON, General Manager

Harold Walker
HAROLD WALKER, Commercial Manager



Grid of radio programs by station and time slot. Columns include station call letters (e.g., WABC, WABC-TV, WABC-R) and program titles (e.g., Public Prosecutor, The Tonight Show, The Ed Sullivan Show).

personality selling SELLS!



In the early morning (5-7 AM), 22,000 factory workers are up and on the way to work in Syracuse. Ed Kavish combines news, sports, music and solid sell to make this early time "selling time" in this heavy industrial area.



Then along comes genial Denny Sullivan (7-9:30 AM), picking up more industrial force plus thousands of other Syracuseans getting breakfast, going to school, heading for the office. Denny's "sixth sense" on music and message keeps 'em listening and sells 'em.



For 12 years Ron Curtis has been a part of the morning for Syracuse area women. He's easy on the ear and friendly... that's why listeners become customers. Ron sells soft but sure from 9:30 AM while the girls relax.



Bill Thorpe not only delivers the afternoon audience but a solid selling message as well. The combination is an unbeatable one in Syracuse with the ladies, the after-school crowd and the "home-from-work" crew.

SYRACUSE'S WEBL HAS ALL FOUR!



Ask about MARKET MAGIC! Display/Survey Product PUSH!

FREE & PETERS for details

★ WFL has been Syracuse's Number One radio station since 1922

Special explanations to help you use this chart

Station listed alphabetically by agency and time on air. Includes details on program types, time slots, and agency information.

Sponsors listed alphabetically with agency and time on air

List of sponsors and their advertising spots, including station call letters, time slots, and agency names.

Consolidated Commercials, Frank D. Deacon: CBS, 3:15-3:30 pm

Consolidated Commercials listing for various stations and time slots, including agency and product information.

Gen. Tire & Rubber, Dairy: MBS, M-F 6:30-9:30 pm

General Tire & Rubber advertising spots across multiple stations and time slots.

Liggett & Myers (Chapel Hill), Cunningham & Walsh: NBC, M-F 8:30-9:30 pm

Liggett & Myers and Cunningham & Walsh advertising spots.

Scaley Oil, Beard, Hurns & McDonald: NBC, M-F 8:30-9:30 pm

Scaley Oil, Beard, Hurns & McDonald advertising spots.

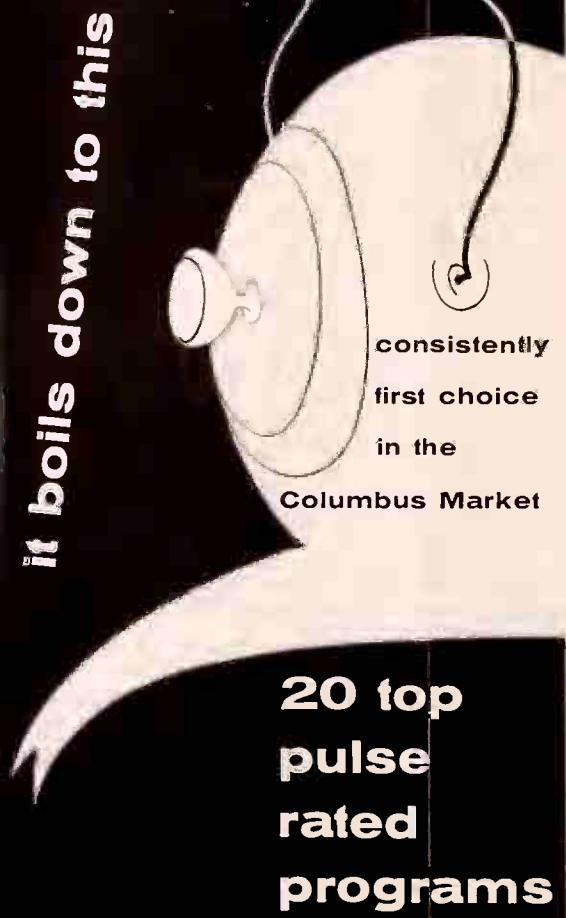
SPONSOR

Daytime 13 June 1955

RADIO COMPARAGRAPHS OF NETWORK PROGRAMS

Daytime 13 June 1955

SPONSOR



It boils down to this consistently first choice in the Columbus Market 20 top pulse rated programs

Table with columns for Day (SUNDAY to SATURDAY) and Network (ABC, CBS, MBS, NBC). Rows represent time slots from 10:00 AM to 6:00 PM. Each cell contains program details like title, time, and station.

ASK JOHN BLAIR

CBS for CENTRAL OHIO

WBNS radio COLUMBUS, OHIO

10:00 AM Messages of Israel

10:15 AM Church of the Air

10:30 AM News release

10:45 AM Marine to Review

11:15 AM The Christian is active

11:45 AM The World Tomorrow

12:00 PM The World Tomorrow

12:15 PM The World Tomorrow

12:30 PM The World Tomorrow

12:45 PM The World Tomorrow

1:00 PM Herald of Truth

1:15 PM Martyr

1:30 PM Pillar of Fire

1:45 PM Dr. Dal Roberts

2:15 PM White

2:30 PM Wings of Healing

2:45 PM Century

3:00 PM US Air Force Show

3:15 PM Hour of devotion

3:30 PM W. Bennett

4:15 PM Oil-Flushed

4:30 PM Do a Sunday Afternoon

4:45 PM R. H. Alaw

5:00 PM Disaster

5:15 PM Church in the Home

5:30 PM Do a Sunday Afternoon

5:45 PM Robert Trent

6:00 PM

WKHM Gets the Lion's Share



The biggest department stores, super markets, car dealers, appliance dealers, oil companies, banks, dairies and beverage distributors in Jackson place 60% to 100%* of their radio advertising budgets with WKHM. And that's smart spending, too, because WKHM is **FIRST** in JACKSON for Power . . . for Ratings . . . for National Programs! Folks count on WKHM for the best Disc Jockeys . . . News every hour on the hour . . . and top Sports Events including the play by play of all Detroit Tiger Baseball Games night and day, at home and away.

You, too, can get more Jack out of Jackson if you put WKHM to work for you!

*Names and figures on request.

WKHM

Jackson, Michigan

FREDERICK A. KNORR, *President*
JOHN O. GILBERT, *Mg. Director*



SAVE 10%

BUY ANY 2 OR MORE
OF THESE POWERFUL
STATIONS AND SAVE
10% FROM RATE CARD

WKMH—Dearborn-Detroit
WKMF—Flint, Mich.
WKHM—Jackson, Mich.
WSAM—Saginaw, Mich.

Represented by Headley-Reed

B&M TV TEST

(Continued from page 92)

our action will of course be determined by these factors, yet it is particularly obvious that major consideration should be given to maintenance of results actually obtained through the test in the territory involved, geared to then-existing distribution and potential as we then see it; that is, with proper relationship of cost to sales volume.

"In passing along the above comments to readers please emphasize our keen interest in the test still underway, our determination to profit by it in our future operations, and our appreciation of the cooperation extended by station WBAY-TV, SPONSOR and all involved in the staging of this very revealing and convincing test."

W. G. Northgraves, B&M advertising manager, whose own reactions to the B&B tv test appeared last issue (30 May 1955), had this comment:

"SPONSOR's periodic reports on sales in the WBAY-TV area have been read and carefully studied by all of our regional sales managers since, in their individual sales areas they have mar-

kets which, sales-wise, have many characteristics of the area in which the present test is being conducted. Of course, various factors such as competition, deals, price, as well as distribution, obviously enter into each individual market picture; but, it is surprising to note the similar characteristics of the Green Bay Market and other sales areas.

"Personally, I feel much of the 'similarity' is traceable to the products involved—New England brick oven-baked beans and New England brown bread—products that are really 'specialties', when one compares them with ordinary canned beans with pork which, as you know, are sold nationwide and are in no sense a 'premium' product.

"And, of course, as Ned Elwell has indicated in his memorandum, brown bread is a *specialty, specialty*. Although the custom of eating brown bread with baked beans is as commonplace in New England as New England itself in most areas to the West and South of New England this particular product is practically unknown. It is my feeling that the WBAY-TV commercials in which *both* items are

featured as a team has been responsible for the unusual increase in sales of B&M brown bread. Brown bread really complements baked beans and vice versa, so that once tried, and the consumer has discovered the unusual flavor combination, repeat combination sales are bound to follow."

4. BACKGROUND: The memos from Ned Elwell and W. G. Northgraves indicate clearly that B&M's problem is selling the Cadillac of the bean family (as Otto L. Kuehn Ad Manager Marvin Bower terms the product) in a market where most people are more accustomed to buying low-priced beans. B&M beans had been long established in the Green Bay area before television was begun as a test this year.

Also long established was the fact that sales were on a steady, but low plane. The B&M tv test is not a case of a company getting a tremendous boost out of tv simply by establishing distribution. The company had for

★ ★ ★ ★ ★ ★ ★ ★
 "We are communicators, like newspapers and radio at its best. For advertising support, we must provide useful television selling to every national advertiser. For circulation vitality, we must provide programs of sufficiently varied interest to reach every home and every person in that home over our schedule. We must gamble on shows, on talent, on projects; and we will lose in doing this all too often. But only a great network can afford the risk, and that is essentially why the great network service is so important to this country."

SYLVESTER L. WEAVER, JR.
 President NBC

★ ★ ★ ★ ★ ★ ★ ★
 some years attained near 100% bean distribution in the area. The brown bread, on the other hand, had limited distribution and it is therefore showing the most spectacular increases.

An indication of the problem high price represents to B&M can be found in the fact that the company has come out with a new size can intermediate between the 18 and 27-oz. bean sizes. It will be priced at about 29c, making it easier to compete with other lower-priced beans. The 27-oz. bean pot sells for about 35c.

The 22-oz. size has not been introduced into the Green Bay area to avoid confusing results of the test. Marvin Bower pointed out there might be a tendency for consumers to flock away from the 27-oz. to the new 22. It would then be difficult to judge results compared with last year when there was no 22-oz. size. ★ ★ ★

two "BEST SELLERS" in the Detroit Area!

CKLW-TV penetrates a population grand total area of 5,295,700 in which 85% of all families own TV sets.

CKLW radio covers a 15,000,000 population area in 5 important states. The lowest cost major station buy in the Detroit area.

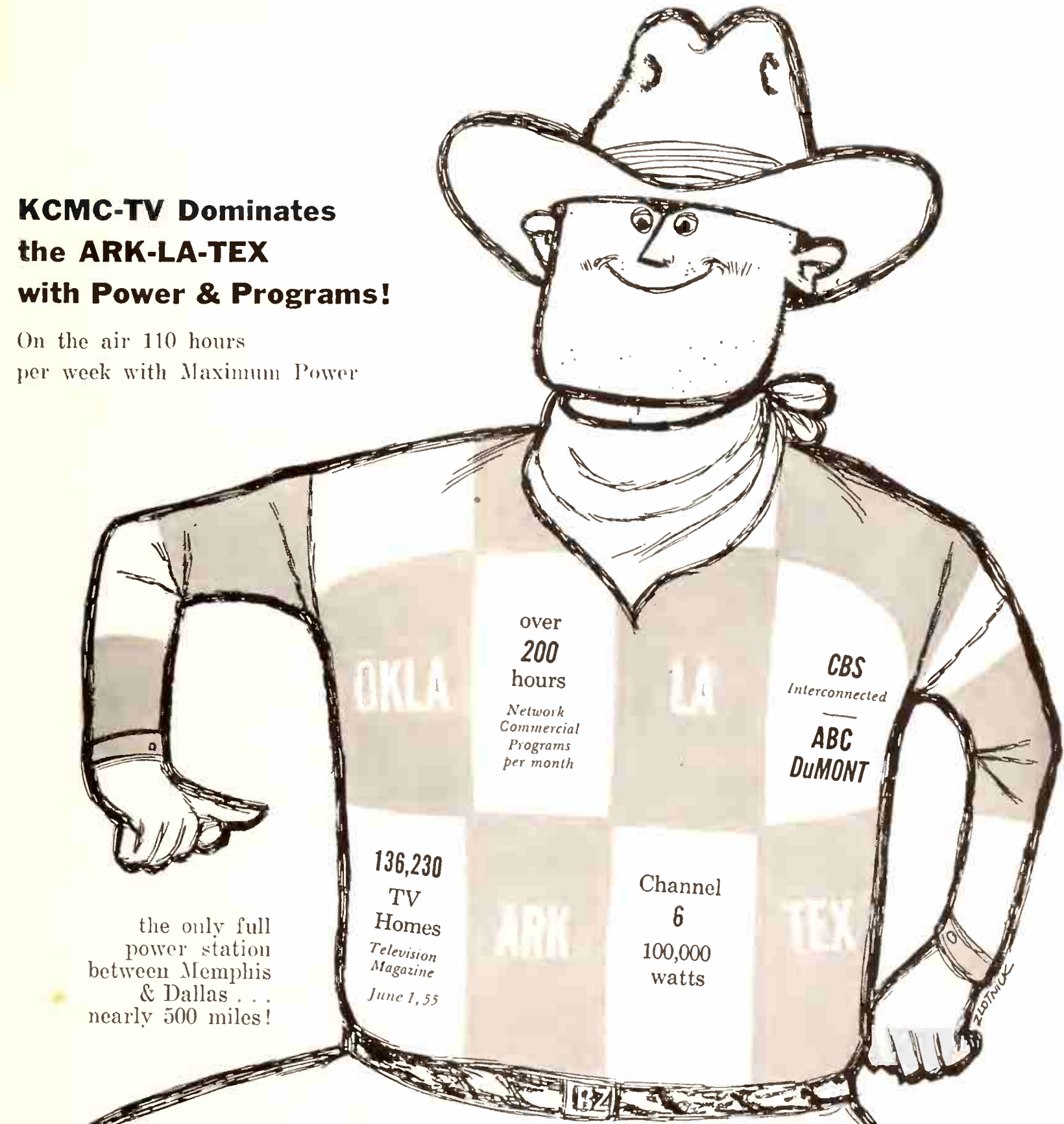
Channel 9
325,000 Watts
 National Rep.
 Adam J. Young, Jr., Inc.

CKLW

800 kc. Radio
50,000 Watts
 J. E. Campeau, Pres.
 Guardian Bldg., Detroit

**KCMC-TV Dominates
the ARK-LA-TEX
with Power & Programs!**

On the air 110 hours
per week with Maximum Power



the only full
power station
between Memphis
& Dallas . . .
nearly 500 miles!

An amazing area story of
Power . . . Programs . . . Mail
. . . Promotion . . . Circulation
and cost-per-thousand in a
Billion-Dollar Market area
Tops in Texarkana-Shreveport
and the ARK-LA-TEX

KCMC-TV

Represented by **VENARD, RINTOUL & McCONNELL**
WALTER M. WINDSOR, General Manager



MONITOR

(Continued from page 43)

billboards. But Gruen was also attracted by the fact that Monitor's cumulative potential is likely to include a full cross-section of listeners. "Circulation like this is certainly the 'newest look' in network broadcasting," said Bill Lucas, Grey Agency assistant A. E. Monitor, incidentally, marks Gruen's return to national radio advertising, after a lapse of several seasons.

- *Carter Products*, for Carter's Little Liver Pills, likes Monitor's coverage, and the fact that NBC Radio delivers a good audience in the smaller, "C" and "D" U.S. counties. "We're hoping to reach a large audience of older folk, on a cumulative basis, with the program," said Norman L. Peterzell, product group ad manager. "That's why we're slotting our minute participations, for the most part, on Saturday and Sunday nights. Also, stations reach out further at night, and will give us deeper penetration into rural areas."

- *Chesebrough Manufacturing Co.*, through McCann-Erickson, likes Monitor's commercial flexibility. "Some of our commercials will be live, using the

show's personalities. Others will be transcribed. Part of the scheduling will be done next to news and sports segments. But, to reach the maximum audience, we will also scatter our shots throughout the day in other program segments," said ad manager Albert Richardson. During the summertime run, Chesebrough will be pushing Vaseline Hair Tonic, stressing the fact that sun, wind and water are rough on the nation's scalps and that VHT is the answer. "The out-of-home audience, at all hours, is particularly important to us," Richardson added.

Summed up, admen buying the show feel that Monitor delivers a national radio audience at a low cost, and an excellent chance to spread commercials around to take advantage of the cumulative pile-up of radio listeners over a long program stretch.

Says NBC's Al Stern:

"Monitor is going to be primary radio listening. You can relax and listen. You can drive and listen. You can do a certain amount of light work and listen. But you won't be able to read a book, or hold a cocktail party, or do something complicated and listen to Monitor."

"Monitor's commercials won't just slide off the listener; his attention will be on the show."

Industry reaction: Monitor is the latest link in the chain of multiple-client participation shows that NBC toppers Weaver and Sarnoff have been building for several seasons on NBC.

It follows in the footsteps of the "Tandem Plan" in radio, and later the "spectaculars" on NBC TV.

But so far Monitor has met with few of the blasts once heard from reps who felt that NBC (and other national networks) was making a grab for national spot business.

Admittedly, Monitor may attract a certain amount of revenue into its network option periods that might otherwise wind up in regular weekend national spot radio. And reps feel the show is "nothing stations couldn't do as well for themselves."

But Monitor has something for the stations and reps, too. Unlike the earlier network participation shows, the program will be fed to stations, gratis, during 26 non-network-option hours. Stations, in turn, can take the program from the network line, and offer its availabilities for sale through reps and salesmen.

Thus, Monitor's 40-hour length will be occupied by clients from three sources: network sales, national spot sales, local sales by NBC Radio affiliates.

The idea is already catching on among the networks. As SPONSOR went to press, Mutual was putting a somewhat similar plan into the works, and ABC Radio was eyeing the Monitor operation closely.

Streamlined pricing: States the official NBC presentation on Monitor:

"Your advertising schedule can be tailored precisely to meet your particular merchandising requirements.


"It is productive and economical for all—whether your product has a brief selling season, whether you need low-cost circulation, continuous repetition, whether you need to vary the intensity of your advertising or the length of your copy from week to week."

Here's the commercial set-up on Monitor:

1. *Time slots:* Although Monitor will go up to its full 40-hour length next week, not all of it is available to NBC network advertisers. Of the total


..... in Virginia use these

Selling Personalities





ALDEN AAROE 6 to 7 A.M.
Gets out with the farmers and talks their language.

★ Mondays thru
Fridays
No Premium
Rates



GARL STUTZ 9 to 10 A.M.
Knows his music. Co-author "Little Things Mean a Lot."





SUNSHINE SUE
5:30 to 5:45 P.M. Sweet talking mistress of ceremonies and selling.

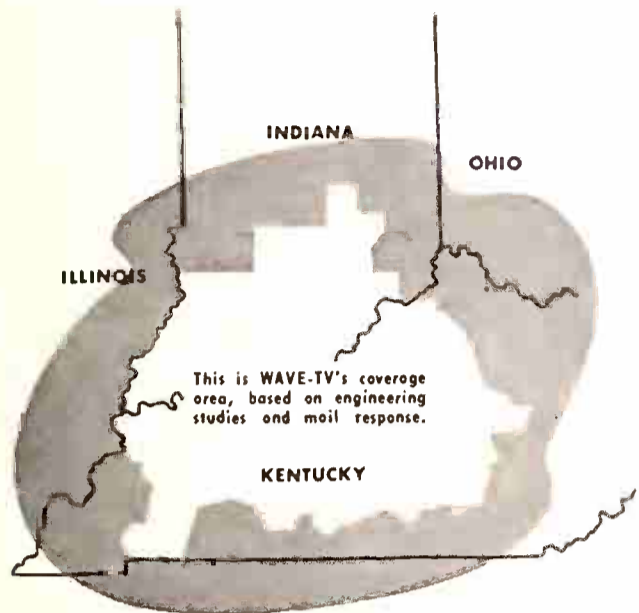
For 29 years a
Virginia institution

50,000 Watts
Richmond, Va.

REPRESENTED BY
CBS RADIO SPOT SALES

WRVA

WORKING?



Give your nose a brief respite from the grindstone. You can find what station has the biggest TV audience in Kentucky and Southern Indiana in ten easy minutes! —

BY CALLING YOUR REGIONAL DISTRIBUTORS!

Ask each, "What Louisville TV station do you and your friends prefer?"

A simple question—and you'll get an equally simple answer . . . WAVE-TV.

Try it and see.

WAVE-TV

CHANNEL **3** LOUISVILLE

FIRST IN KENTUCKY

Affiliated with NBC, ABC, DUMONT



SPOT SALES

Exclusive National Representatives





Cal Douglas
Star of

"WAPI NEWS"

6:30 a.m., 8 a.m., 6:30 p.m., Monday-Friday

"NOON EDITION"

WABT 12 to 12:30, Monday-Friday

**Now News Director
for the 3 stations
WABT, WAPI, WAFM**

Cal Douglas has proved so able as a newscaster that he has been placed in charge of all new programs. In his new position he will integrate national and world news and provide a broader coverage of local news. He will continue on the air in addition to his work behind the scenes.

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

WAPI
Birmingham

Represented by John Blair & Co.
Southeast, Harry Cummings

greatest TV station

WABT

Represented by BLAIR-TV

show, 14 hours only are considered "network option time." It is in these times—and only these times—that network clients' commercials will be aired.

These are the network's time periods in *Monitor*:

Saturday	{	10:00 a.m. to noon, NYT 3:00 p.m. to 6:00 p.m. 7:30 p.m. to 10:30 p.m.
Sunday	{	3:00 p.m., to 6:00 p.m., NYT 7:00 p.m., to 10:30 p.m.

Within these periods, advertisers can't pin their slots down within a few seconds. But they can pick the half-hours in which they want their announcements to be aired. And, to some extent, agencies (news, sports, entertainment) can be worked out.

Other time periods of *Monitor*—the remaining 26 hours of the total 40—are reserved for local stations to sell in regular spot channels or for local shows which are not being pre-empted by the network program. During these hours, NBC feeds the program, but can't sell national advertising in it.

2. *Rates*: One of *Monitor's* best come-ons is its low price.

Minute announcements in the show are regularly priced at \$1,000 apiece, gross before commissions and discounts.

Thirty-second announcements are told in blocks of four per weekend. Price: \$3,000 for the unit of four, gross.

Six-second announcements are sold in lots of 10 per weekend, again at a gross price of \$3,000.

Contracts are very flexible. Advertisers can jump in for a short-term saturation drive of a few weeks, or they can stay in for 52 weeks.

3. *Discounts*: There is a weekly discount structure, scaled to the number of minutes per weekend you buy. Maximum: 10% off for 10 minutes per weekend.

There's also a volume discount, scaled to the number of minutes used during 52 weeks. Maximum: 20% off for 250 minutes a year.

The discounts combine, can give an advertiser as much as 30% off.

4. *Talent charges*: After 1 October 1955 there'll be a program announcement charge billed on a net basis, which includes the cost of *Monitor* talent on live commercial copy.

Minute announcements will be charged \$50.00. Thirty-second announcements, \$37.50; six-second billboard, \$15.00.

5. *Market-by-market buying*: There's even a buy-within-a-buy on *Monitor*.

The program is available, on an individual station basis or as a group, on the five NBC Radio o&o stations in New York, Washington, Chicago, Cleveland (expected to change soon to Philadelphia), and San Francisco. This package is handled by NBC Spot Sales. Commercials on this basis, however, can be "bumped" if there's a conflict with products of network-level clients.

Special intro offer: NBC Radio has a special "Introductory Dividend Plan" for advertisers who get on the *Monitor* bandwagon early in the game.

Clients who place a non-cancellable order for an announcement schedule totaling 20 commercial minutes or more, to be aired prior to 1 October 1955, are entitled to the following deal:

1. One free minute of commercial time for every two minutes you buy. Thus, advertisers such as Western Union and Philip Morris receive what amounts to an additional 33% discount. Minute announcements then cost in effect a gross of \$667.00. The offer is in lieu of discounts.

2. Paid commercial time bought under this introductory plan can be combined with commercial time scheduled after the first of October for a cumulative discount. For example, if an advertiser has signed up for the 20-plus-10-free minutes arrangement, and then orders an additional 30 minutes after 1 October, he pays for them at the 50-minute discount rate—10% off.

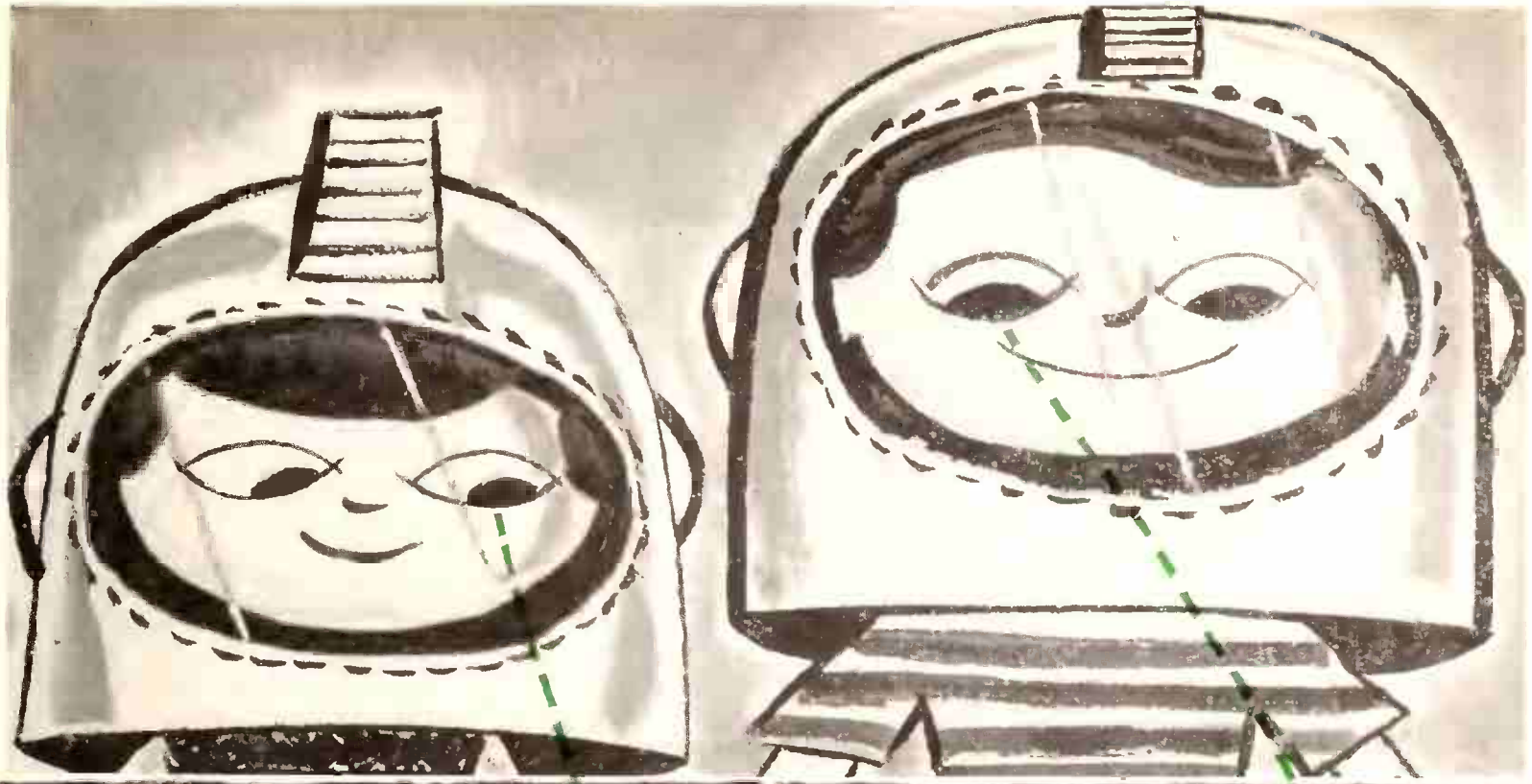
3. During the introductory period, NBC Radio is waiving the program talent fees mentioned earlier.

How *Monitor* works: The man in charge of *Monitor's* complex, sprawling program format is a veteran newsmen named Jim Fleming, the original news editor of NBC TV's *Today*.

As Fleming outlined it to SPONSOR, *Monitor's* program structure will shape up something like this:

"This isn't really 'new' radio we're doing," he said, "even though it's certainly the world's longest radio program. It's the oldest kind of radio—providing the listener with a steady flow of interesting entertainment and information, and taking radio microphones wherever they can go.


"Of course, we'll have plenty of newscasts, news events, and news analysis in the show. But we're going to try to present news in a 'different' style—one that will become associated with us. For example, we may bring audiences a series of news analyses



Spots are available on "Cartoon Carnival," producing ratings as high as 16.8 last March, with an audience that's growing daily. Further details from The Katz Agency, our national representatives.

**greater
Nashville
watches
channel**

5

the  outlet for 62 Tennessee and Kentucky counties reaching a quarter of a million tv families—a billion dollar market—with Nashville's highest towered, maximum powered equipment. In addition to complete coverage of Nashville, WLAC-TV delivers a consistently clear signal to an area that's "fringe" to others, "basic fabric" to Channel 5. This exclusive WLAC-TV bonus area produced \$247,718,000 in retail sales last year.

WLAC-TV

100,000 watts • Channel 5
CBS Basic Affiliate
Nashville, Tennessee

right in the middle of capsuled news-casts. Also, our news won't be of fixed length, so we can cover a story and get a 'cumulative effect' of news.

"We'll also cover the feature side of news heavily. Shirley Thomas will cover Hollywood. Art Buchwald will do features from Paris and other European cities. Leon Pearson will cover the Broadway beat and the theatre. We'll have news and feature reports from the world's major cities—Rome, London, Paris, Ankara, Buenos Aires, Hong Kong, Capetown and many others."

But *Monitor* will not be a 40-hour news show, although news will be a staple in its program diet. According to Fleming, there will be many other elements as well.

There will be music, for instance. "Half of our music will be live," he told SPONSOR. "We will have three orchestras regularly on the show, and we'll do pickups from eight dance remotes. We don't plan to air any full-length serious music, although we may do personality interviews with famous musicians at music festivals or at concerts."

Sports results will be covered, with special outside-the-studio pickups ar-

ranged from sports events.

The rest of the program is largely anybody's guess. Fleming and his staff have many sources to draw upon—live pickups, taped interviews, pickups from the audio of NBC's television shows, feature pickups such as a dive on the atomic submarine *Nautilus*. Material will be culled during the week, and assembled into the loose framework of the long *Monitor* show.

Monitor's sheer length is somewhat misleading; the program has a formula, despite its seeming lack of one.

Each hour will start with a time signal, and a news show. This is turn will be followed by a sports summary in a fixed position. On the half hour, there will be a wrap-up of local news, weather and traffic handled by the local stations. Stations will sell the hour and half-hour breaks, and will also have three non-recapturable minutes of commercial time to sell locally within the hour. And, some of the network advertisers are already insisting that their commercials be spotted next to fixed features, such as the news.

This formula holds true for both the network and non-network portions. The main difference: In the non-network portions of *Monitor* (those por-

tions outside of the 14 "network option" hours) the stations can sell *all* of the commercial slots. And, they're not charged for the program service, which is fed to them like a co-op show.

Monitor will be worked in shifts, as far as the broadcast talent is concerned. The program will be split up into four-hour blocks, presided over by a "communicator"—a Pat Weaverism for "master of ceremonies." Each "communicator" will be backed up with a team consisting of a name disk jockey, newscasters, sports editor, writers and program executives.

The list of "communicators" contains many familiar names:

Dave Garroway, Morgan Beatty, Red Barber, Clifton Fadiman, Walter Kierman, Ben Grauer, John Cameron Swayze, Frank Blair and others.

In addition, a number of radio-tv personalities who have appeared on many an NBC show—Bob and Ray, Allen Funt, Henry Morgan, to name a few—will handle regular or occasional commentary and entertainment features.

Push-button studio: One of NBC Radio's major investments in *Monitor* is the newest studio in network radio, built at a cost of some \$150,000. Called "Radio Central," it is a wonderland of push-buttons and softly-lit broadcast consoles that occupies a space just in front of NBC's Master Control on the fifth floor of New York's RCA Building.

Executive Producer Jim Fleming calls the new studio, home base for *Monitor*, "a listening post on the world."

Communicators will sit at a control console which provides 24 different sources of monitoring, both foreign and domestic. Among the push-button radio sources: trans-Atlantic and overseas broadcast circuits, special broadcast lines and long-distance lines, and NBC's regular radio and tv audio lines.

The console allows for the handling of 12 individual pickup points at one time, in any combination. In addition, the Radio Central studio will be in contact with roving NBC reporters operating in the new, slick Ford Thunderbird units equipped with two-way radio, and with NBC reporters flying over major cities to check on traffic conditions.

NBC's News Room is being moved in next door to the new studio on the north side to become part of the *Moni-*

proof positive
WCUE
now **FIRST**
in **AKRON**

latest Hooper ratings
 March-April 1955

SHARE OF RADIO AUDIENCE	Mon. thru Fri. 8:00 A.M.-12 Noon	Mon. thru Fri. 12 Noon-6:00 P.M.
WCUE	32.2	32.7
Station B	29.5	28.3
Station C	27.0	21.6
Station D	4.2	9.3

Wcue . . . Akron's only Independent—we're home folks.
 TIM ELLIOT, President
 John E. Pearson Co., National Representatives

A Case Study

THE AREA OF EFFECTIVENESS OF A SELECTED VHF TELEVISION STATION

By

J. H. Westing, W. D. Knight and other Faculty Members of the School of Commerce of the University of Wisconsin, is now available.

This Research is based on WBAY-TV, Green Bay, and was conducted during 1954.

Our present Research project for B&M Beans and Brown Bread is in no way connected with the above.

*For a free copy of the AREA OF EFFECTIVENESS OF
A SELECTED VHF TELEVISION STATION,
write WBAY-TV, Green Bay, Wisconsin.*

tor operations. With all of the press services available a few feet away, bulletins can be brought to the communicator, says NBC, in a matter of seconds. A full news staff will be on continuous duty to revamp and update the news.

"Monitor" research: With the program in its infancy as SPONSOR went to press, there naturally isn't a rating or research case history to show whether or not *Monitor* is a big success or just another show.

NBC, however, has made some cautious predictions:

1. *Audience size:* NBC is pretty sure the show will draw well.

Prior to the show's start, NBC used 105 identification announcements (at network cue time) and 52 minute announcements on the NBC TV network — an airtime investment of \$600,000. In addition, \$170,000 worth of radio cues and announcements were used to boost the show in advance. This, in turn, was backed with a promotion schedule of 500-line newspaper ads in 20 markets on "M-Day," 12 June, and a pre-broadcast publicity job.

The kick-off simulcast drew plenty of attention, too. It was aired on some 45 stations of the 53 basic outlets of NBC TV, covering approximately 80% of all U.S. tv homes. On radio, the show is scheduled on a lineup of 180 stations, representing coverage of about 90% of all U.S. radio homes.

Monitor's premiere was seen, by NBC's guesstimate, in some 3,000,000 tv homes during the premiere, and was heard in 1,600,000 radio homes and an uncounted number of out-of-home locations.

According to Director of Operations Al Stern, *Monitor's* weekly home audience will amount to "about 4,000,000 unduplicated" each weekend, now that the show will operate as a radio-only vehicle.

2. *Audience vs. costs:* Again, guesswork is in order. NBC researchers feel that the show will easily draw a 1.5 Nielsen radio rating nationally. This will produce a cost-per-1,000 homes of 96c on the minute announcements, 73c on the 30-second participations, and 29c on the six-second billboard—a set of figures highly competitive with any ad medium in sight.

★ ★ ★

terwoven with Webster's comments on highway traffic conditions, weather reports and comments about the music.

Concluded McLean's Richard Davis: "Just as soon as we get started on other housing developments which we plan, we promise to return to WAVY."

It's interesting to note that McLean led the way to the airways among local builders, and that the firm's advertising approach has since been copied both on WAVY and on other radio stations by other local builders and real estate developers.

Appliances: Caprino Television & Appliance Co., Jamestown, N.Y., runs 50 minute announcements weekly over WJTN, Jamestown, N. Y.

Until a year ago, Caprino had merely been a service agency for television sets. Today his name has become so familiar in Jamestown as the place to buy all appliances, that Joe Caprino now sells more Sylvania tv sets than any other dealer in Southwestern New York, is expanding his line to include furniture and has added a branch store in Sinclairville, New York.

How did Caprino build his volume? A long-time radio user, he switched to saturation announcement schedules over WJTN in fall 1954. He bought 50 one-minute announcements a week on a floating schedule seven days weekly. His objective: both to sell tv sets, appliances and services and to build the store name.

His agency, H. J. Weil Advertising of Buffalo, developed a slogan for him ("Go, go, go see Joe!") that was so successful, Joe Caprino's brother borrowed it to advertise his new barber shop a few months ago. Said his radio announcements: "Go, go, go see Joe's brother."

Caprino had been using radio for five years before the heavy announcement campaign. Through the years his radio budget had grown to the point where it took 65% of over-all advertising expenditures. He switched tactics and added to his radio dollars last fall when he had two earloads of Sylvania sets to sell. They were piled on the sidewalks and they had to go fast. Caprino bought 85 announcements for the first week. Shortly thereafter the sidewalks were clear again.

Said Caprino to Si Goldman, president of WJTN and WJTN-FM: "1954 was the biggest volume year in my history, and I felt it was only proper to (Please turn to page 114)

ATN
AIR TRAILS NETWORK

DAYTON
COLUMBUS
SPRINGFIELD
ASHLAND-HUNTINGTON

BUY...

2 — get 5% discount
3 or 4 — 10% discount

IT SELLS!

for **ACTION**, call:

Any	or	Pat Williams
H-R		WING
Office		Dayton, O.
		HE 3773

WING

WCMI WIZE WCOL

LOCAL RADIO'S STRENGTH

(Continued from page 39)

for the job, that is 17 weeks instead of six months.

This is the strategy that produced those results.

When WAVY approached McLean, the station management had an idea of the type of schedule that would reach potential new home owners. WAVY reasoned that the weekend is the time when the family gets into the car and goes "home shopping"—in fact, this tradition is so firmly entrenched that some families that have neither the need nor the money for a new home can't resist the weekend "real estate hopping."

Said WAVY: "Why not reach these people at a time and on the days when their habit and mood would make them most receptive to a sales idea and a house-hunting suggestion?"

McLean bought the idea, and from 21 April through 14 August 1954 WAVY's Kurt Webster delivered McLean commercials in *Saturday Session*, 1:30-2:00 p.m. and *Sunday Session*, 12:00-2:00 p.m., two musical programs. The copy was ad-libbed and in-



This summer big budgets will
be planned with
BASICS like these



See
next
page

This summer big

budgets will be planned

with **BASICS** like these



ALL THESE AND MORE, ARE INCLUDED IN **1955 FALL FACTS** OUT 11 JULY



"I am very much taken with the section in your Fall Facts Issue labeled TV Basics. I would like each one of our account executives to have it. Would you send me 10 copies and please bill me accordingly."

H. Lyman Hart, pres.,
Hart-Conway Co., Rochester, N. Y.

"There's only one word for it: Terrific! I'm referring to SPONSOR's Fall Facts Issue."

George J. Abrams, v.p., *Block Drug Co., Jersey City*

"A record breaker in size, so was your eighth annual Fall Facts Issue a record breaker in the amount of pertinent, pithy information crammed in highly readable form into its pages. Congratulations to you and the staff of SPONSOR on a monumental task, superbly done."

Sylvester L. Weaver Jr., pres.,
NBC, New York

"That 268-page behemoth was passed on to our Sales Manager with the following message: 'Please see that all sales personnel read and initial this issue. It's loaded!'"

Lawrence H. Rogers II, v.p.,
WSAZ-TV, Huntington, W. Va.

"We are very much interested in passing on to our clients the information contained in your Radio and Television Basics from your Fall Facts Issue. We would appreciate receiving 100 copies."

Luana K. Lewis, radio & tv dir.,
Aylin Adv. Agency, Houston





We're not stretching it. The Fall Facts Issue (this is our ninth) is invaluable to timebuyers, account executives, ad managers, radio and tv directors, station executives. Nowhere else can they get best-buying tips, costs, trends, directories. Nowhere else can they get 1955 Radio Basics, Tv Basics, Film Basics, Timebuying Basics. Nowhere else can they learn why this fall and winter are different and how to cash in on the difference. They get this (and much more) while they're burning midnight oil making fall and winter decisions. The 1955 Fall Facts is all meat. It's 100% geared to buyer use. Anything that doesn't fit the use requirement is out. That's why your advertising message should be in.

Deadline

27 June

Publication

11 July

Sponsor, 40 E. 49th Street, New York 17, New York

Please reserve — page(s) in SPONSOR's 9th annual Fall Facts Basics. My position preference(s) is:

- TV SECTION TIMEBUYING BASICS RADIO BASICS
 RADIO SECTION TV BASICS TV FILM BASICS

SIGNED _____

FIRM _____

RATES: double spread — \$900 1/2 page — \$265
 full page — \$450 1/3 page — \$180
 2/3 page — \$330 1/6 page — \$100

(Above are single insertion rates; contract advertisers pay their regular earned discount rates.)

MECHANICAL REQUIREMENTS
 Same as regular issue of SPONSOR except bleed pages must measure 8 3/8" x 12 3/4" per page (Fall Facts is side-stitched.)

IN EVANSVILLE INDIANA

WISE
BUYERS
CHOOSE



THIRTY
FIFTY

SALES WITH SHOWMANSHIP

HIGH NOON RANCH

Mon. thru Fri.—11:45 to 12:15

Featuring Doug Oldham and the Dixie Six, Jeannie Lamb and Ulysses Carlini the tops in "live local" programming.

PARTICIPATIONS AVAILABLE

Represented by
MEEKER TV, INC. — ADAM YOUNG
ST. LOUIS



WENT

CHANNEL 50



**FIRST
IN
PUEBLO
COLORADO
KKTV**

CHANNEL 11

**FIRST IN
COLORADO
SPRINGS, TOO**

Covering Colorado Springs and Pueblo
for CBS, ABC, and DuMont
television networks

NATIONAL SALES OFFICE
KKTV, PUEBLO, COLORADO

Represented by GEO. P. HOLLINGBERY

LOCAL RADIO'S STRENGTH

(Continued from page 110)

send my formal appreciation to WJTN for the part it had in helping me achieve this record. As you know, we used WJTN from the minute I had a stock of television sets to sell, and have used it consistently since that day . . . increasing my use of its every year and my business has increased every year.

"WJTN has helped me become known throughout southwestern New York and northwestern Pennsylvania, and has played a major role in the outstanding success I've had in selling Sylvania tv sets and Whirlpool washers and driers as well as other lines.

"Go, go, go see Joe!" has become so well known and so familiar solely and completely through WJTN. . . ."

Apparel: Cy's Campus Sport Shop, Pullman, Wash., has announcement schedules over KOFE, Pullman, Wash.

When Cy Jacobs bought out a sports shop in February 1954, he decided that Cy's Campus Sport Shop would become "the" store where Washington State and University of Idaho students were concerned. His medium: announcements in popular KOFE record shows.

He started with a five-a-week schedule, stepped up his advertising to 10 and 12 announcements a week as business boomed. In each instance, he sells a particular item of clothing or ensemble. There's the story of the Angeles Peggers (casual denim men's slacks) for example. Cy Jacobs began advertising them over KOFE, put 95% of his budget for advertising them on that station. Within a year the slacks have become *de rigeur* on campus, and are now the only kind young men in the area will wear. Pullman clothing retailers all want to carry the line now.

In April 1954, he introduced "Lady Manhattan" shirts for girls. On the first weekend, and as a result of 10 announcements over KOFE only, more than 100 shirts were sold.

In September 1954 he advertised "Cougar jackets" on KOFE. By spending \$70 on the station, Cy Jacobs sold over \$4,500 of these wool jackets in three weeks. From February through December 1954, the store sold 1,200 pairs of the denim "Angeles Peggers" slacks as a result of a 95% KOFE advertising budget.

February 1955 showed a 50% increase in store volume over February

1953, yet the enrollment at WSC and the University of Idaho had not changed appreciably.

Here's a sample of the rather unlikely collegiate humor in the commercials that has done the fabulous sales job (in this instance for Lady Manhattan shirts):

Announcer — "It is night on the Thames. High above the murky river, in a cozy little 84-room castle, a touching scene unfolds."

Woman: Hello.

Man: Hello.

Woman: You're familiar.

Man: So I've been told.

Woman: I've seen you in church, I believe. . . .

Man: I've been there.

Woman: . . . why, good heavens! I do believe you're my husband! And where've you been, m'lord?

Man: Why, I've been living in the east wing for the past 37 years, m'lady.

Woman: Why, then you are my husband. Lord Manhattan.

Man: Lady Manhattan.

The announcer makes a brief closing pitch in the same vein, and the coeds come rushing into Cy's to buy and buy and buy.

Writes Cy Jacobs about the sales results in this RAB entry: "I do hereby swear and affirm that all statements contained herein are true and correct, except for being understatements."

Specialized services: Standard Radio and Record Co., Seattle, Wash., has a 52-week announcement schedules over KXA, Seattle. Despite the fact that major record manufacturers reduced disk prices about 30% last year, the Standard managed to increase its dollar volume by 30% in 1954 with the help of radio. It has also taken a commanding lead over retail competition in the market (29 retailers exclusive of variety and department stores).

This independently owned record shop has an annual advertising budget of over \$5,000, puts 75% of this into radio. (Of the remainder, 15% goes for catalogues, 10% to newspapers).

Standard Radio uses a minimum of four straight one-minute announcements daily, on KXA, Seattle, seven days a week, all year 'round. The pitches run at all times of the day, but only during daytime hours and when music is featured. The weekly expenditure averages \$80.

Planning to renew its radio schedule for the third consecutive year, Stand-

PORTRAITS OF WGY-LAND



SCHENECTADY, N. Y.



Hello. I'm Martha Brooks—hostess on the Martha Brooks Show (WGY Monday thru Friday—9:15—10:00 a.m.) Today I'd like to tell you something about the WGY market area.

Schenectady, N. Y. is the second largest city in the New York Capital District market which ranks 32 in national retail sales. (Albany, N. Y. is the first city) Schenectady has a population of more than 98,000. It is the center of heavy industry for eastern New York. Schenectady is the western gateway to the rich farm country of the Mohawk Valley.

Schenectady is just one of 22 cities in WGY-land

with a population more than 10,000. The entire WGY market includes 1,004,750 radio homes in 53 counties of New York and New England.

I can help you reach this market during prime morning hours on the Martha Brooks Show.

Just one thing more. Only one radio station can reach this huge market for You.

WGY

A GENERAL ELECTRIC STATION

ALBANY—TROY—SCHENECTADY—plus—53 counties in New York and New England
Represented nationally by Henry I. Christal Co., Inc. New York ★ Boston ★ Detroit ★ San Francisco

El Paso County



4th in Texas
In Per Family
Effective Buying
Income*

TEXAS' TOP 10 COUNTIES		
1	Dallas County (Dallas)	\$6,440
2	Lubbock County (Lubbock)	6,338
3	Harris County (Houston)	6,276
4	EL PASO COUNTY (El Paso)	6,155
	Jefferson County (Beaumont)	5,928
6	Nueces County (Corpus Christi)	5,829
	Travis County (Austin)	5,598
8	Tarrant County (Fort Worth)	5,528
9	Bexar County (San Antonio)	5,311
10	McLennan County (Waco)	4,641

*1955 Sales Mgmt. Survey of Buying Power

KROD-TV

CHANNEL 4

EL PASO TEXAS

CBS - DUMONT - ABC



AFFILIATED with KROD-600 kc (5000w.)
Owned & Operated by El Paso Times, Inc.

Rep. Nationally by the BRANHAM COMPANY

BEATS 'EM ALL (AGAIN)

According to
Morch 1-7
Telepulse,
KTVH has
15 of top
15 weekly
and 9 of 10
top multi-
weekly shows

"Windy" invites you to join the "Blue Ribbon" list of advertisers now taking advantage of **KTVH's** dominance of the TV audience in the rich mid-Kansas area. Do it now—by contacting a **KTVH** representative, today!

VHF 240,000 WATTS CHANNEL 12
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.

ard will increase its radio appropriation by about one-third.

The shop's owner, Millard Smith, reports that the KXA announcements have produced complete sellouts on specific groupings of record stocks and name brand record players. Says he: "Never have we had results like this from any other advertising. Hundreds of people mention KXA when they come in, and it is easy to trace sales of large equipment and records to this source alone. KXA has proved to be the best medium for our advertising."

Smith also reports that the last measured week in 1955 (the ninth week) showed an 80% sales gain over the same week in 1954.

The shop's over all advertising objectives: to sell merchandise, build store traffic and establish good will. To further these aims, the client cooperates with the station in many ways. He allows KXA to prepare and schedule all announcements. He supports his air advertising by exhibiting window displays furnished by KXA, by in-store signs, and by displays pointing up KXA-advertised items.

Grocery products: B. E. Glick & Sons, Corning, Cal., uses weekday participations over WCAU, Philadelphia.

In Philadelphia, Glick had traditionally been a small newspaper advertiser, using two-inch ads or at maximum, one-column ads. Yet the competition in the market from nationally advertised olives has been considerable during the past decade or more. Until recently, ripe olives had been luxury items. WCAU suggested that they be sold "to the person next door" and in quantities at that.

Glick's local distributor, the George C. Washington Co. passed along to the sponsor WCAU's suggested schedule of participations on the John Trent *Housewives' Protective League* shows. Glick decided to give radio a 13-week whirl. Today Glick's Ripe Olives are the No. One seller in the Philadelphia area. Glick's business in Philadelphia doubled in 1954, and the firm has already signed up for seven more 13-week periods.

Generally, Glick's schedule on WCAU was the following: two afternoon announcements between 4:30 p.m. and 4:55 p.m., and one evening announcement between 10:30 p.m. and 11:00 p.m. one week. The alternate week Glick bought two evening and one afternoon participations. Schedule

ran on a Monday-through-Friday basis. Weekly cost of the participations was \$195.

Here's how Howard A. Washington, partner in Glick's Philadelphia distributing house, described the results to WCAU: "We have noted since B. E. Glick & Sons contracted for time on your radio program, *Housewives' Protective League*, that we have been able to secure larger outlets which are the major chains and supermarkets. We are very happy to see that our sales volume has more than doubled since entering this program."

Grocery store: Zink's Super Market, Salem, Ind., sponsors a 15-minute morning program on WSLM, Salem, Ind.

Gailard Zink got into the super market business some 17 years ago, after returning from Chicago to see his father's store empty on trade. After one year, the store grossed \$25,000. Today his volume is \$200,000, and he expects \$225,000 in 1955.

Zink's sales volume has been increasing steadily in the past three years. It was \$185,000 when WSLM went on the air. Since that time two-thirds of his \$7,000 annual advertising budget has gone into radio, the remainder into direct mail. His customers are both the rural and urban housewives. These he reaches with *Statesmen Quartet*, a transcribed 15-minute feature aired daily, Monday through Saturday, at 8:00 a.m.

The main interest of the show is the reading of the names of people who register at Zink's, and have their names tape recorded for broadcast. During this reading, an alarm clock goes off, and the person whose name is being read at that time gets a basket of groceries. It's the grass roots give-away show, to musical accompaniment from the quartet which sings pop tunes.

Besides sponsoring this program, Zink also buys announcements. To test radio's pull, for example, Zink ran a special on hams and potatoes. Within two hours after the show, Zink had sold two dozen hams and by noon, 50 bushels of potatoes.

To promote the store's anniversary on radio, Zink offered to give away hot dogs, got traffic of 5,000 visitors instead of the expected 3,000, and had to buy 2,000 more wieners in a hurry.

Zink told broadcasters and admen about his experience with radio at the recent NARTB Convention (See SPONSOR 30 May, page 112). ★★★

SPONSORS WARM TO AP

Because . . . it's better
and it's better known.

"Airliner Down... on my way"

Case History No. 9

The jangle of a telephone startled Bill Bowers, News Director of KTTS and KTTS-TV, Springfield, Mo., out of a sound sleep shortly before midnight. A deputy sheriff was calling—one of Bowers' good news sources. Bowers listened, suddenly wide awake. Seconds later he put in calls to The Associated Press bureau at Kansas City, and to his station:

"An airliner's reported down north of the airport," he said. "I'm on my way."

His call gave The AP a head start on the crash, in which 13 were killed, 22 injured. But Bill's work had just started.

He drove through a chilly rain to the crash area. Plodding over a muddy farm field, he reached the wreckage just as survivors were being removed.

He helped ambulance drivers. He interviewed survivors. He started work on an identification list. His back, still sensitive from a recent spinal operation, began to hurt. He continued his rounds.

The AP, meanwhile, was wrapping up other details through a multitude of telephone calls. Bowers came through again—with the first survivor interview, plus a casualty list.

Soon, AP staffers arrived from Kansas City and Bowers helped them



. . . meantime feeding the story to his station.

Twenty-four hours later, Bill Bowers was able to resume his interrupted sleep. And the next day, the doctor put a brace on his back again. But Bowers didn't mind.

"I am proud of the way all of us

handled the story," he said. "It's that spirit of cooperation that makes AP a great service."

Bill Bowers is one of the many thousands of active newsmen who 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—

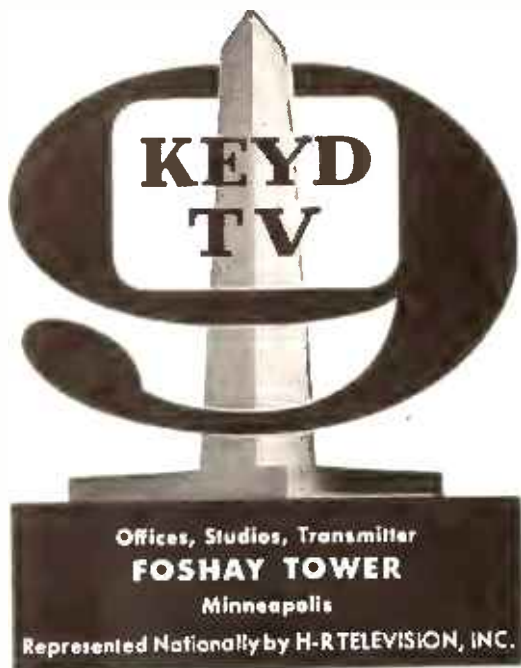


Those who know famous brands . . . know the most famous name in news is AP

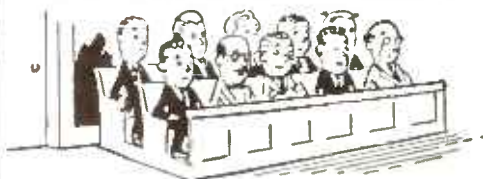
**Now it costs less
to sell
MINNEAPOLIS
ST. PAUL**

Maximum power at minimum
cost — choice availabilities.

ASK 316,000
H - R watts on
Channel 9



**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



IN ROCHESTER, N. Y.

Represented Nationally by
THE BOLLING COMPANY

PROCTER & GAMBLE

(Continued from page 35)

sponsors the two top-rated daytime programs, *Search for Tomorrow* and *The Guiding Light*, both on CBS TV. The first show reached over 5,600,000 homes per show in March, the second almost 5,350,000. (In 1949, by comparison, P&G's top radio serial, *Ma Perkins* reached 4,325,000 homes for Oxydol—this year the figure was down to 2,431,000, according to Nielsen.

As for why daytime advertising is needed, P&G explains it as arising from the pressures of the marketplace and competition. Daytime air exposure is essential because this is the most efficient route to the primary prospect, the fickle housewife. As developed during the radio era, P&G's daytime air advertising via soap operas has been based on the principle of frequency, the ideal being a situation in which as many housewives as possible listen to your show as often as possible.

Whether on radio or tv, this daytime approach prevails. The importance of frequency is underscored by this P&G agency account man's statement: "The figures show that a soap brand is constantly losing and adding customers. Actually, there appears to be little brand loyalty at all, rather an incessant flow of customers to and from your product. This means that you not only have to hit them as frequently as possible, but that you can never stop. If you do, you can't replace those customers you've lost, not to speak of attracting new ones."

What is surprising, he notes, is that despite the lack of any observable true brand loyalty, the relative ranking of the brands appears to remain stable. This is at least a partial reflection, he feels, of the amount of advertising the brands get.

It was the soap opera's great contribution to commercial broadcasting to have met these needs of frequency and volume. When P&G radio head Bill Ramsey brought *Ma Perkins* to national coverage over two decades ago, after a successful 13-week experiment in Cincinnati, he was pioneering a program form which quickly proved capable of attracting and holding large female audiences.

The simple, historic fact is that for over two decades, the oft-maligned

soap opera has continued to be the most popular program type in daytime radio. This holds true today. The latest Nielsen standings showed that the first 10 daytime radio programs were all daytime serials.

Their hold on audiences knows no equals. *Ma Perkins* has been on the air for 22 years, *Pepper Young's Family* 19, *Right to Happiness* 16, *Road of Life* 17, *The Guiding Light* 18, *Perry Mason* 11.

P&G's oldest going tv serial is *Search for Tomorrow*, now in its fourth year. But already it has proved able to surpass its radio fore-runners in two important respects: ratings and day-to-day holding power. In March *Search* had an average-per-minute Nielsen rating of 17.2, the top daytime rating. In March of 1949, by comparison, *Ma Perkins* on radio held down a respectable but much lower 11.1. (Tv rating is percent to homes in areas covered; radio is percent of all radio homes. Comparison, therefore, is an indication of popularity potential rather than homes delivered.)

Search delivers, too, an impressive frequency of viewing. According to Nielsen data, close to half of the audience watches four or five times a week. No radio serial, according to a P&G spokesman, has managed that striking a frequency of viewing.

To this frequency record must be added the full "reach" story of *Search* to appreciate what P&G sees as the daytime potential in tv. The net weekly audience is 27% of all U. S. tv homes. Over a four-week period, the unduplicated coverage is 39.7%.

But *Search* and *Light* are by no means representative of what P&G gets on its other daytime tv shows. *Road of Life* which has been dropped, delivered only 1,717,000 homes in March, while its radio counterpart delivered 2,201,000. *Concerning Miss Marlowe*, which has also been dropped, delivered 1,779,000. *Brighter Day* came in with 2,890,000 homes.

This does not compare favorably with many of the radio serials. Examples (March): *Our Gal Sunday*, 2,201,000 homes; *Young Dr. Malone*, 2,247,000; *Guiding Light*, 2,293,000.

The tv-radio combination: P&G and its agencies practice a combination tv-radio policy. Tv, it is held, delivers the audience core, the basic

SPONSOR

prospect group. You then employ radio to "extend" your audience reach.

The chart on page 35 illustrates this thinking. It was prepared by CBS Radio Research from special Nielsen data. The tv show is *Brighter Day*, on at 4:00 p.m. The radio show is *The Guiding Light*, at 1:45 p.m. The radio serial during the period studied was heard in 13.9% of U. S. tv homes and in 16.2% of all radio homes. The tv serial was reaching 29.3% of all tv homes and 19.9% of all radio homes. The combination extended the net tv reach 33%, delivering a total of 39.0% of all tv homes. It extended the net radio reach 66.8%, delivering a total of 33.2% of all radio homes.

Radio will continue to be important for a number of P&G brands for the following reasons outlined by Paul Huth, director of media:

1. Network radio is still first among the media in delivering low cost-per-1,000 for P&G brands;
2. Radio goes into areas that cannot be reached by tv;
3. There is a substantial amount of listening in tv homes;
4. Listening is higher still in radio-only homes;
5. Radio is at its most efficient during the daytime, and even in the old days P&G was not much of a nighttime radio advertiser.
6. Network radio for P&G, at least, still appears to be the most practical means of reaching the widely scattered radio audience.

Cumulative audience: This principle of extension of audience found in the radio-tv combination is tied in



"She writes, 'I just bought a home advertised on KRIZ Phoenix, with a lovely rock garden.'"

with the ceaseless search for the large cumulative audience. Standard P&G practice on tv, both daytime and nighttime, is to spread sponsorship by a single brand over several shows rather than limit it to one. A P&G agency researcher explains why:

"With one show you might, let us say, reach 60% of all tv homes in four weeks. (The reference is to evening programing, but the principle remains the same for daytime.) But with two shows you might reach 80-85% of all tv homes and get a more diversified audience in addition."

The budget problem actually appears to play as basic a role in P&G's multiple-sponsorship as any well developed media theory. Says A. N. Halverstadt, manager of the advertising production division:

"There isn't an advertiser who is not concerned today with rising tv costs. It is our obligation to make advertising dollars stretch as far as possible. At today's prices, single-brand sponsorship is simply too rich for any one brand."

SPONSOR'S Comparagraph shows that this spring only Tide enjoyed single-brand sponsorship of a tv show (*Concerning Miss Marlowe*), but this was only for two-and-a-half days a week. Three or four brands have been splitting the costs of the other daytime shows. At night, incidentally, no brand appears to have more than half-sponsorship of any show.

Multiple-brand sponsorship is nothing new for P&G, says Halverstadt. It is applied to radio as well. This spring there were five radio shows with single-brand sponsorship; eight carried two or more brands. In 1947, by comparison, all P&G radio shows except one—there were 14 daytime, six nighttime programs—were sponsored by single brands.

Rule of the rating: Tv's rising costs have created ever-mounting pressures for top ratings and dollar efficiency for P&G. To make ad expenditures pay off in tv these days, P&G has to reach tremendous audiences; unless it does, cost for reaching the prospect becomes too high. The measure of its advertising efficiency is therefore cost-per-1,000, while the key to the problem in the long run is the rating.

Tv time during the day, it is pointed out by those who feel P&G's romance with the medium cannot last, costs half

Four
big



JOHN IRELAND

reasons



WALTER SLEZAK

why



MERLE OBERON

should



EDMOND O'BRIEN

buy

PLAYHOUSE

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

**Quad-City
Employment
is up and Steady!**

Employment at the large farm implement plants and at some 300 other factories is keeping pace with increased production schedules. Forecasts of a busy prosperous 1955 in the Quad-Cities have materialized into an active buying market of 1/4 million people.

The Quad-Cities offer you a good marketing opportunity. WHBF is "The Quad-Cities' Favorite".

CBS FOR THE



Quad-Cities' favorite

WHBF AM
FM
TV

TELCO BUILDING, ROCK ISLAND, ILLINOIS
Represented by Avery-Knodel, Inc.

**MORE
POWER**

than any other Montana
TV, is the reason why

KGVO-TV

Missoula, Montana

sells 9

Montana counties

MORE

**MAGNIFY YOUR SALES
IN THIS STABLE \$140,000,000.00**



167 Mountainous Miles from Spokane

of nighttime, but delivers about one-third the audience. Costs of daytime are thus concluded to be out of line. But a P&G agency research head shows how the best daytime show actually stacks up from an efficiency point of view. "Let us take the top daytime and nighttime shows for P&G and see how they compare. In March, *I Love Lucy* had a cost-per-1,000 of about \$4.70. *Search for Tomorrow* had a cost-per-1,000 of \$2.00. The daytime show, in other words, was more than twice as efficient as the nighttime."

This is possible when the show delivers a good rating because talent costs are far lower in the daytime than at night. But poorly-rated daytime shows are indeed more expensive than high-rated nighttime vehicles.

Actually evening shows are expected to have higher per-1,000 costs, but these are justified by P&G's media men on the grounds that nighttime's huge audiences are essential in certain cases. The company expects to pay more, proportionately, for such coverage. But there is no such excuse in the daytime, since the total base you start with is so much smaller than at night.

This is the dollars-and-cents problem behind the concern with daytime ratings. It explains why, as one network source puts it, "P&G won't stay long with a daytime show that rates under a nine."

How ratings are used: A balance of coverage, frequency and rating efficiency is what the company seeks in each buy. Central to the whole P&G slide-rule operation is the A. C. Nielsen Co., on which the soap firm relies heavily for most of its broadcast research material. Paul Huth explains the use of Nielsen ratings by P&G this way:

1. Nielsen's average-per-minute figures are employed to evaluate "circulation performance" of shows. They can tell P&G the size of the audience during the average minute of the program, are therefore guides to average listening to the commercial. These are the figures P&G employs to figure cost-per-1,000. From a comparative point of view, Huth explains, the average-per-minute rating serves "to equalize different length shows."

2. The well-known "Nielsen-Rating" is used by P&G primarily for the purpose of estimating cumulative audience over a four-week period. This rating

is a measure of how many homes were tuned to the program for a minimum of six minutes. Because it measures the average radio or television set-tune-in to a specific show, the six-minute rating is employed by P&G to measure frequency of viewing, too.

The rating is not only a sign of the size of your audience, says Huth, but is also directly related to the important factor of frequency. He cites a hypothetical example:

A high-rated show reaches 80% of all tv homes in the four-week period. A medium-rated show also reaches 80% of all tv homes in that same period. Is there any serious difference in what the two shows are delivering? Yes, because the first is reaching each home an average of 2.3 times, the second an average of 1.4.

This is another of the reasons you will find the media department of P&G hard to keep happy with any but the top ratings. It wants to keep hitting each home because of the constant competitive pressure in the soap business.

Daytime problems: Since P&G does not yet enjoy the best ratings with all its daytime entries, its media and program men are obviously concerned. Among the most serious problems is mounting costs, which affect the whole media picture at P&G.

SPONSOR asked P&G's A. N. Halverstadt: "Is it true, as some maintain, that daytime is simply not economical enough for you and that you may leave it should costs mount?"

Halverstadt's careful answer: "We feel that daytime tv can be of real value to a number of our brands. But if we found that through another medium or combination of media we could reach more people at a more reasonable cost, we might very well utilize it instead. There is a ceiling beyond which you can't go in buying even top-rated shows, whether day or night. High efficiency, high coverage are all wonderful. But if the vehicle is so expensive that it exhausts all your advertising funds at the cost of satisfactory frequency, you may have to forget about maximum coverage and settle for something less ambitious.

"Any medium can reach a point where it cannot deliver what the advertiser wants within a cost structure that it can and should bear for it."

The cost squeeze works this way,

according to a P&G agency. You build your campaign around your basic medium, which is television, and supplement with remaining funds. Your choice is basically between nighttime and daytime television. If you choose nighttime, you may not have a dime left for anything else, or so little that you can't do much with it. Daytime, while cheaper, is still very expensive, and will eat up your funds rapidly too, so that there will not be much left for the other media. To big-budget brands like Tide and Cheer, this may not be a serious problem, but for the rest of the P&G group, it creates tremendous headaches.

Daytime tv could suffer in the case of some P&G brands, says Halverstadt, if in the face of rising costs those brands insist on continuing or expanding their nighttime coverage or if brands now on in the daytime decide to venture into the evening schedules.

In the same way, an agency researcher points out, radio tends to suffer. The cost of a daytime radio strip is figured by the agency as equivalent to one-third of a daytime television strip. Almost invariably the agency will recommend television, the basic medium, and there may not be enough money left to do a radio job in addition.

"We don't want to drop radio," they will tell you at a P&G agency, "but what can we do?"

To counteract the agency tendency to neglect radio in favor of tv, the media department of P&G is reported to have requested its agencies not to recommend dropping the medium unless it was absolutely necessary, on the ground that network radio today is still such an efficient buy.

An executive of one P&G agency feels that "it is a disgrace the way radio is booed in some other agencies." He maintains that "it is time to give

radio new shows." He suggests that sponsors "should aggressively make radio versions of tv successes." These adaptations should be simple to make, he insists, and would cost little, since the same performers could be employed.

The P&G agencies are Benton & Bowles, Compton, Dancer-Fitzgerald-Sample, Biow-Beirn-Toigo and Young & Rubicam in New York; Leo Burnett and H. W. Kastor & Sons in Chicago.

Program troubles: The high cost of tv is compounding the program dilemma. Once you could take your time in building a vehicle, a P&G spokesman told SPONSOR; you could afford to invest the years and money to develop a radio property, and could fool around without too much out-go of funds in the first days of daytime tv. Today, he sighs, your program has to pay out fast. *Concerning Miss Marlowe*, considered a first-class show at P&G, just couldn't seem to do much rating-wise after a year, and has been dropped. *Golden Windows*, also on NBC TV, had an even shorter run.

This raises the question whether the soap opera is any longer a feasible form of program to build in the high-cost tv era. At NBC TV an executive argues that it is no longer possible to develop the rating on a soap opera quickly enough to justify the cost. NBC TV will attempt to build its daytime structure around personality shows, which it believes to be more merchandisable than serials and more capable of swift growth. Since P&G has apparently decided to let NBC TV determine the program content of the two NBC TV quarter-hours it is interested in, the chances are against serials going into the afternoon slots. At presstime, it appeared likely that P&G would pick up the tab for the first quarter-hour of *The Tennessee Ernie Ford Show*, as well as another NBC TV show.

Uncertainty about programing for daytime is increased by the rating spread of the serials on the P&G roster, from 17.0 to 5.5. This is contrary to the experience in radio, where serial ratings have tended to remain within a fairly narrow range over the years. In 1949, for example, the difference between the highest and lowest-rated P&G radio serial was 4.2. In March of this year it was 2.4.

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many people wondering. Are *Search for Tomorrow* and *The Guiding Light* programming flukes and just so far superior to the others as to be no contest?

A network researcher offers this explanation: "There is a psychological difference between watching television and listening to radio which people often overlook. It is possible for a housewife to listen to a flock of serials while working in the house. She can easily let the second-rate show slip by while she waits to hear the one she is really interested in. To watch tv, on the other hand, requires that she pay it a different kind of attention. This means she is going to be much more selective. She simply will not take the time to watch a daytime serial unless she really wishes to see it."

★ ★ ★ ★ ★ ★ ★ ★

"... we and our public and our critics must note these important differences: we can help education, but we cannot be education. We can give the pulpit a wider range, but we cannot be religion. We can help the American home, but we cannot be parents. The true, proper function of tv in our society is not to make a perfect world, or even perfect District of Columbia, but to meet the world as we find it; to show it to itself warts and all; to make it better informed and hopefully happier, and to make it aspire."

DR. FRANK STANTON
President
CBS

★ ★ ★ ★ ★ ★ ★ ★

Under review, too, in Cincinnati is the question of how to size up the daytime tv impact. A company spokesman admits that so far there is no way of pinpointing the medium's actual commercial effectiveness. "It was quite different in the radio-only days. We were largely alone in the medium for a long time. You could feel the sales impact of a new strip almost immediately. In daytime tv, it is much more difficult to judge."

One of the basic questions is: How attentively does the woman at home watch the screen during the day? At one P&G agency, the daytime approach holds that the audio must play a more important part than at night, and so it looks upon a daytime serial as basically "a radio show with pictures."

To this question, too, no final answers seem to have been found as yet.

★★★

40 E. 49TH
(Continued from page 16)

TIMEBUYING MACHINE

I certainly was gratified to see (SPONSOR, 2 May, 1955) that there is such a thing as a time buying machine. Even though I mentioned the machines in my "Timebuyers at Work" comment, I didn't believe they existed. Mr. Flanagan and SPONSOR showed me how wrong I was.

I still don't think the machine is a practical reality, however, it is readily apparent that it does not put a return address on the envelope.

WILLIAM B. KROSKE
Radio & Tv Timebuyer
Ketchum, MacLeod & Grove
Pittsburgh

TREWAX

In your 4 April issue you published a very nice story concerning our client, the Trewax Company.

We would like very much to have a half dozen reprints of this article, and if it is possible to order several thousand reprints, we would like to have you quote us a price in two and three thousand quantities.

This well-written article would make a very nice dealer mailing piece, and if we could use it in this manner we would, of course, credit SPONSOR with its origin.

BETH NORMAN
Richard N. Meltzer Adv.
Los Angeles

● SPONSOR is happy to furnish reprints of articles. A four-page reprint costs \$53 for 1,000, \$86 for 2,000 and \$119 for 3,000.

TIMEBUYERS

Your article "Top Timebuyers" (18 April 1955) was of great interest here. I was particularly pleased with your report on the system for developing good timebuyers that's beginning at many agencies. This report helps substantiate the practical aspect of the teaching methods I use in my radio-tv advertising course. The eight points listed as a part of the agency training program are all covered in this course. They are further augmented with a term project which includes selection and study of an account with the actual working out of a radio-tv campaign for this advertiser covering all of the timebuying procedure down to the point of making out sample con-

tracts for the time purchases.

Naturally, this class keeps up with developments in the industry through reading assignments in SPONSOR.

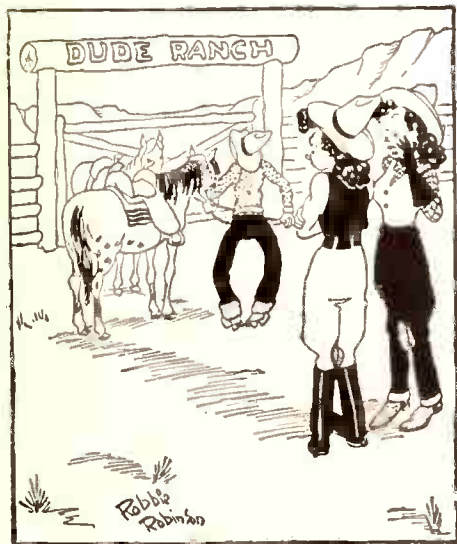
PAT CRANSTON
Instructor, radio-tv
School of Communications
Washington, D. C.

FEE TV REBUTTAL

Your 18 April issue carries a letter from Leon Gorman, general manager of WABI-TV, Bangor that requires an answer if the facts of subscription tv are not to be buried under a load of arithmetical garbage.

The statistics he used were apparently supplied by the TV Research Council, a disguised propaganda arm of the Theater Owners of America. Aside from a lack of candor as to the true interest of the source, the figures represent a distortion of fact and a bold attempt to mislead the reader.

It is utter nonsense to state that subscription tv is going to cost the viewer \$1,500 annually. To prove that he doesn't have any faith in his own figures, Gorman immediately climbs down off the ladder and says that the annual cost is going to be \$500. This latter statistic makes more sense than his first one. The job of subscription tv is to provide viewers with a new class of program which viewers do not now get and sponsors cannot now afford. First-run motion pictures, Broadway opening nights, symphony concerts, top-flight sports events and cultural programs would be presented. There is a very great deal of difference between this type of attraction and the type of events regularly presented on



"Remember, KRIZ Phoenix said we'd find beaux here?"

present-day tv schedules.

Gorman and other opponents of subscription tv have voiced one statement that sets a new high in outright goofiness. This is an assertion that the public is going to be required to pay for all the programs it now gets for nothing. Of course the public gets no program for nothing even these days. The public paid to build Gorman's station and it pays his salary. But instead of belaboring that point, consider the true case of this claim that, with subscription tv, the public will have to pay for all these so-called free programs.

... If subscription tv is to be a success, it must offer a type of program that is superior to the regular offerings on commercial tv. ... In the course of a year, the number of such top-quality offerings is limited. At the outset, not more than 10 or 15 hours a week of such entertainment could be provided. ...

In 1953, on the basis of taxes paid, the public spent something like \$3,128,000,000 in admissions to theaters, concerts, baseball games, football games, and all other amusement events where an admission fee was charged. The addition of subscription tv is not likely to change this total very much. It is from these fields of spectator interest that subscription tv would draw its box office.

... So far as Zenith is concerned, there is going to be no requirement for the viewer to make a capital investment in a decoder. These instruments, in each case, would be owned by the local Phonovision franchise company. Users would probably pay a small installation fee and monthly service fee for the decoder. This is much on the order of the transaction that takes place between a subscriber and his local telephone company.

... Gorman's own station in Bangor is currently enjoying a fine monopoly on all the tv network programming there is, by virtue of its four-network affiliation. Within his primary area, there are five vacant channels. It is of serious business concern to him that some, or all, of these channels could blossom into competition if they had access to subscription tv income. And it is of interest to the public in his area that these stations blossom to offer a wider choice of both subscription and sponsored programs.

The real fears that Gorman has are based on his feelings about subscrip-

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tion tv as a possible competitor. His fancied ones, as outlined in his letter to SPONSOR, can largely be dismissed as nonsense. As for the residue, there is still a regulating body called the F.C.C. that has the power to cope with any abuse that might crop up, including the number of hours the station can carry subscription programs.

TED LEITZELL
 Director, Public Relations
 Zenith Radio Corp.
 Chicago

• Reader Leitzell is referring to a letter that appeared in the 18 April issue written by Leon P. Gorman, General Manager of WABI-TV, Bangor. The letter by Gorman was itself a reply to a statement by Jackie Gleason in the 21 March issue. Gleason had answered the Sponsor Asks question, "How do you visualize television 10 years from now?" to the effect that most tv would be pay-tv on film.

ROUND-UP

(Continued from page 75)

KYW, Philadelphia, has sent out a brochure to admen that leads with the startling statement that KYW listeners

never leave the signal area even on their vacations. This data is elucidated upon further showing the amount of money spent in the listening area by the residents plus the money spent by seasonal visitors to the area. The brochure also cites various surveys indicating that summer sales continue high, and that KYW programs to the summer listener using portables and car radios.

* * *

Oil seems to be taking something of a back seat in Texas. WOAI-TV, San Antonio, has just concluded a tv course on uranium prospecting. The course was a Sunday feature of eight half-hour lessons and featured experts in Geology, Mining, Physics and Law.

* * *

Radio listeners in Columbus, Ohio, can get some good news at least once a week when station WTVN airs a show with the "lighter and nicer side of the news." It is aptly named *Good News* and is assembled by Reverend T. C. Whitehouse, of that city.

* * *

The recent floods and tornados which hit Oklahoma were covered by WKY and WKY-TV, Oklahoma City, in true on-the-spot fashion. So on-the-spot were the camera men and broadcasters that: (1) they lost a news truck in four feet of flood water, (2) a remote crew was nearly electrocuted when a power shovel cut through their power line.

The station managed to receive telephone reports for news broadcast almost in the teeth of the storm and telecast sound films shortly after it was over.

* * *

WTVW, Milwaukee, has the interest of the folks in the "Beer City" stirred as to the exact time the station's new 1,105 foot tv tower will be completed. For the person who comes closest to the exact second that construction is completed, the station has a brand-new 1955 Plymouth sedan. Other prizes, 12 in all, include a color tv console, radio-phonograph, clock-radios and jewelry. The contest is being ballyhooed in the local papers and in retail store windows.

There is also a separate contest being run for admen with 12 cash prizes. (WTVW is channel 12 in Milwaukee.) Top prize for the admen is \$400 with other prizes down to \$25. ★★

BATTLE OF TITANS

(Continued from page 33)

CBS has joined NBC, has 14 of these 1½-hour shows in the works, 10 of which have been sold to Ford dealers on Saturdays and four of which will be put on during the week, though no specific times or sponsors have thus far been announced. CBS has even more in mind but cannot clear the time until new contracts with its clients permit the web to preempt their shows.

The *Jubilee* shows—which CBS prefers to call its long programs—will be heavily-laden with star names. Noel Coward will star in three, with Mary Martin co-starring in one; Bing Crosby will appear in two plays put to music, with Thornton Wilder's "Our Town" and Maxwell Anderson's "High Tor" under consideration.

As for NBC, in addition to putting on a spectacular series on Sunday afternoon with Maurice Evans, the network is offering its long-planned *Wide Wide World*, an excellent example of the type of programing that excites Pat Weaver's imagination.

Wide, Wide World, which has not yet been sold, is conceived as an extension of man's senses through the electronic camera, which ranges over the earth while the viewer sees all from his armchair. Tv audiences, as well as potential sponsors, will get a sample of the show soon, since Ford and RCA have bought it for the 26 June *Producer's Showcase*, which is NBC's Monday night spectacular.

While details have not been set, the following description is a close approximation of the 26 June show: It will be series of live pickups from coast to coast. The show will open with a view of the Shakespeare Festival in Stratford, Ontario, then hop across the country by stages, with pickups in Chicago, Kansas City, Denver and the West Coast. Viewers will see skiers on the slopes of Mt. Hood and a performance of the famous Mexican comedian, Catinflas, whose bull-fight satire will be picked up by the tv camera in Tia Juana.

ABC is holding off from the spectacular battle. The reason is put this way by Robert Weitman, vice president in charge of programing: "If you offer people a Cadillac on Monday, will they want a Chevrolet on Tuesday?"

Weitman is not only afraid that extravaganzas will make the smaller

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Indianapolis	WXLW	Stockton, Cal.	KSTN
Jackson, Miss.	WJXN	Syracuse	WOLF
Kansas City	WHB	Tulsa	KFMJ
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shows look pale in comparison but fears this in turn will lead to a multiplying of spectaculars with tv costs rising to such heights that sponsors will desert the medium. He recalled his own experience as manager of the New York Paramount Theatre during which time, he said, the Times Square theatres showing both movies and a stage show bid up prices so high for stage talent that many of the movie houses were forced to discontinue "flesh."

"It wasn't necessary for this to happen," Weitman contended. "If the theatres offered good, solid programming week after week so that the public knew what it was getting, the stage shows would have continued. That's what tv needs, good solid entertainment week after week so that the viewer knows what he can expect before he turns on the set."

ABC has been trying to convince advertisers that the spectaculars are not a good buy. Early last month the network released figures, based on Nielsen data, comparing half hour costs-per-1,000 with those of spectaculars. According to the figures, the spectaculars have delivered, on the average, a cost-per-1,000 per commercial minute of \$4.42. The average half-hour show this season delivered an average cost of \$2.99.

NBC's Pat Weaver took indirect cognizance of these figures recently in a speech before the Advertising Club of New Jersey. He flaunted defiance of the cost-per-1,000 concept. In evaluating the spectaculars in terms of cost-per-1,000, Weaver said, the advertiser is missing the point. He pointed out that skywriting and billboards offer exceedingly cheap costs-per-1,000, but not everybody buys them. Spectaculars, Weaver said, were created for different goals and these, as he has said so many times before, are excitement for the audience, a sales spur to dealers, impact for the product and prestige for the advertiser.

Most of this season's spectacular sponsors agree with Weaver. Ford, RCA, Sunbeam, Oldsmobile will spon-

sor them in the fall; Maybelline and Louis Howe will join them on NBC, the Ford dealers on CBS, in addition to Chrysler with its one-hour *Shower of Stars* on the same network. Hazel Bishop and Reynolds Metals have deserted the spectaculars while Westinghouse will not revive its *Best of Broadway* series on CBS TV.

The prominence of auto names among big show sponsors this season and next is no coincidence. In addition to those mentioned, Buick will spend heavily on the Jackie Gleason *Honeymooners* property. Chevrolet will plunk down plenty for Bob Hope. While plans are not final, Chevy intends sponsoring anywhere from six to 13 of the Bob Hope vehicles. The wise-cracking comic set a record of some kind or another with the price for each of his shows set at \$200,000. And that's net.

In addition to these, there's Lincoln-Mercury dealers with Ed Sullivan, DeSoto with Groucho Marx, Pontiac with a new hour dramatic show, Americas Motors with *Disneyland*, while Dodge and Studebaker-Packard are also network tv sponsors.

There are a number of reasons for this heavy inflow of auto money, but probably the most important one is that sales are going at a record clip. Competition is important, too. If one gets in, the other feels he must, too. While the auto firms have subsidized much of the exciting programming on network tv, some advertisers resent the inflationary effect on program prices this heavy spending has caused.

Movies and video: While ABC has been shying away from spectaculars, it is up to its neck in another important programming development on tv: the growing romance between Hollywood and network tv. Video had always been the panting swain in this affair. It was the movies who played coy. With *Disneyland* having broken the ice, however, the studios are apparently convinced that they can gain more in promotion than they might conceivably lose in rentals by exposing their star names to tv audiences.

One result of this is ABC's new show *Warner Bros. Presents*. With a format a little like *Disneyland*, in that each show will be built around one of a series of themes, the Warner Bros. programs will feature dramas based on three of its pictures: "Cheyenne,"

"Casablanca" and "King's Row."


The studio gets its promotion licks in via a six-minute behind-the-scenes bit showing some movie in progress, plus a three-minute trailer of a current release. ABC feels confident viewers will like these nine minutes.

Besides the Warner Bros. show, ABC is mulling over the idea of presenting feature films on Sunday night. The network has its eye on a Pine-Thomas package. If put on, it would represent the first regular network program offering feature films.

Movie tie-ins are cropping up on the other networks, too. Twentieth-Century Fox is producing *Front Row Center* for General Electric. The program started 1 June. Paramount Pictures, through its interest in York Productions, which it jointly owns with Dean Martin and Jerry Lewis, is heavily involved in the *Colgate Sunday Hour*. Alfred Hitchcock will try his hand at tv on CBS every Sunday. And NBC will present an Alexander Korda picture—the "Constant Husband" with Rex Harrison—on its Sunday night spectacular before the movie is released for distribution. ★★ ★

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BMI's series of program continuities, entitled "Milestones," focuses the spotlight on important events and problems which have shaped the American scene. July's release features four complete half-hour shows—ready for immediate use—smooth, well written scripts for a variety of uses.

"Milestones" for July:

- VACATION TIME, U.S. A.—Tips for a Happy Holiday (July 1-10)
- THE GREATEST DAY OF THE YEAR—Independence Day (July 4)
- THE TRUE OLYMPIC SPIRIT—Olympic Games, Stockholm (July 15)
- THE IMPOSSIBLE TAKES SOMEWHAT LONGER—Atlantic Cable Placed Successfully (July 28)

"Milestones" is available for commercial sponsorship—see your local stations for details.

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Newsmakers in advertising



John J. Schneider, account supervisor at Biow-Beirn-Toigo, Inc., has become a vice president at that agency. Schneider oversees the Armstrong Rubber, Hudson Pulp & Paper and AnSCO accounts at B-B-T. Before joining Biow in 1953, Schneider was associated with the Kudner Agency for 12 years, and with Kenyon & Eckhardt for a short term. Schneider takes a special interest in tv film development, is president of the National Television Film Council, devoted to promoting proper production and use of television film.



William S. Hedges, vice president in charge of integrated services for the National Broadcasting Co., will be the new president of the Rotary Club of New York, effective 1 July. He succeeds Edgar B. Ingraham, president of Times Appliance Corp., as head of the New York Rotary, which boasts about 450 members. In his NBC post, Hedges is responsible for the administration of a wide variety of services applying to both the radio and tv networks—guest relations, traffic, the stenographic set-up, communications, space.



Lawrence Webb has just taken over active direction of the Station Representatives Association, succeeding Thomas F. Flanagan in the post of managing director of that organization. For the past two years, Webb was associated with WLOK (radio and tv) in Lima, Ohio (now WIMA-AM and TV) as national sales manager. Prior to joining WLOK, Inc., he served as vice president of WJW, Inc. and WJW Enterprises, Cleveland. Webb's appointment to SRA became effective 1 June. Flanagan will remain as SRA consultant.



Al Rylander, till recently manager of exploitation for Columbia Pictures, has taken on the newly-created post of director of exploitation for NBC. The establishment of an exploitation department at NBC, headed by expert movie-mover Rylander, represents a major move of a tv network into Hollywood-like methods of promotion. Rylander will lend his efforts largely to the hallyhooing of the NBC TV spectaculars next season. He brings more than 25 years of experience in publicity and exploitation to his new position.

ANNOUNCING 1955 EDITION OF TELEVISION DICTIONARY/HANDBOOK FOR SPONSORS

***1000 more definitions than ever before—2200 in all!**

***All the new color tv terms.**

***Special sections covering painting technique, art work, tv moving displays.**

"A Complete Education in Television
for Only \$2."

The 2200 television terms defined in the brand-new edition of Television Dictionary/Handbook graphically measures tv's phenomenal growth. The first TV Dictionary published in 1950 contained only 300 terms.

Compiled by Herbert True of Notre Dame University—in consultation with 37 tv experts—the 1955 Dictionary is a "must" for any professional associated with any part of the television industry!

No more wondering what the other fellow's talking about. No more grasping for the right word in your letters! Your conversation and correspondence take on new sparkle, new authoritativeness.

First Editions Sold Out Completely

The 1951 and 1953 editions sold out almost immediately. The same will no doubt hold true of the 1955 edition—only quicker. Don't be disappointed. Send for your copy today!



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WWJ and WWJ-TV

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SERVICES OF A

RADIO-TELEVISION SPECIALIST

with extensive ad agency
experience in positions of
responsibility like—

- ✓ Media Director
- ✓ Head of Timebuying Unit
- ✓ Talent Buyer
- ✓ Account Executive

and who is generally recognized as
having worked more closely with sta-
tions, network executives, and station
representatives than any one of the
advertising fraternity. . . .

You'll want to get in touch with me.
I am instantly available and would
like an opportunity to show you how
my varied experience involving the
well-being of 30 different accounts can
fit your agency or advertiser needs.

Please address Box 52

SPONSOR

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is the
"routing system"
keeping you from moving
ahead faster?

Many an advertising opportunity is
missed because a new idea, a changing
trend, a vital forecast is not seen in
time. That's why an increasing num-
ber of Advertising and Station Execu-
tives—who formerly received copies via
the "routing system"—now have indi-
vidual subscriptions to SPONSOR.

This way they're sure SPONSOR reaches
them first thing every other Monday
morning—sure of getting all the latest
radio/tv facts in time to act . . . in
time to profit.

Try an individual subscription to SPON-
SOR yourself. At Special Introductory
Rates, the investment is small, the po-
tential rewards great.

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Enter my subscription to SPONSOR
for the next 32 weeks (16 issues) at
\$5. (You save \$3 under single copy
costs.)

Bill me Bill company Payment enclosed

Name

Firm

Address

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home office



CHARLES R. COX

Portrait by Fabian Bachrach

“I urge every executive...”

“I know of no better method for each citizen to protect the American way of life than by building his own economic security and by helping his Government to keep financially sound. Both these results can be accomplished through the Payroll Savings Plan. I urge every executive in the nation to give this Plan his active and vigorous support.”

CHARLES R. COX, President, Kennecott Copper Corporation

With the active cooperation of Mr. Cox, Kennecott

conducted a person-to-person canvass which put a Payroll Savings Application in the hands of *every* one of Kennecott's 20,000 employees. The men and women of Kennecott did the rest. Country-wide participation in Kennecott's Payroll Plan rose from 24% to 52%.

Your State Director, U. S. Treasury Department, is ready to help you install a Payroll Savings Plan, or show you how to build participation in an existing Plan through a simple person-to-person canvass. Write today to Savings Bonds Division, U. S. Treasury Department, Washington, D. C.

The United States Government does not pay for this advertising. The Treasury Department thanks, for their patriotic donation, the Advertising Council and

SPONSOR PUBLICATIONS, INC.





RECIPE FOR SUPER SALES



When the famous "Culinary Arts" cookbooks went on sale in several selected groups of Nashville food stores, the entire advertising program for them consisted of a 26-week schedule of daytime spots on Channel 4. "This," said local advertising men,

"will be an interesting test of the selling power of WSM-TV's daytime programming."

RESULTS?

Successful beyond all expectations: 317,649 copies sold.

For further proof of the selling power of

daytime advertising on Channel 4, contact WSM-TV's Irving Waugh or any Petry man.

 <p>CHANNEL 4 DAYTIME</p>	<p>WSM-TV Clearly Nashville's #1 Station NBC Affiliate</p>
--	---

REPORT TO SPONSORS for 13 June 1955

(Continued from page 2)

- Admen own severest critics** Admen continue to be advertising's most probing critics. At annual Advertising Federation of America convention in Chicago last week panelist hit lack of believability, imagination in ads. Fax Cone, FC&B president, stated distinctive ads, especially in printed media, are virtually a novelty. At convention Ben R. Donaldson, director of institutional advertising of Ford Motor Co. was elected AFA chairman. He succeeds Wesley I. Nunn, manager of advertising department of Standard Oil Co. of Indiana.
- SR-
- U. S. research for British tv** Another indication British commercial tv will develop along lines closely resembling U.S. is provided by latest U.S. research firm to announce operations in British Isles. Schwerin Research, commercial and program testing service, has London office under supervision of veteran radio and research man Eric Boden. A. C. Nielsen is also active in British Isles and there's even plan afoot to start fee tv.
- SR-
- Nielsen "2-day cumes" for NBC** Clients in new NBC Radio weekend multi-hour show, "Monitor," will be watching Nielsen's 2-day cumulative radio audience figures to measure effective reach of the show. Earlier Nielsen research has shown NBC Radio that whole show (40 hours) may touch as much as 30% of nation's radio homes. A 10-announcement schedule could get a cumulative rating of 9.5 (or 4,357,000 homes); a 15-announcement schedule could get 10.8 rating (or 4,953,000 homes). See "Monitor" story page 42.
- SR-
- Study charts vhf's reach** Admen are studying recently made available study of vhf station's reach. It was made by University of Wisconsin School of Commerce covering WBAY-TV, Green Bay, Wis., area; results were first reported in SPONSOR (7 February 1955, page 111). Study shows tv stations can effectively reach 75-100 miles in direction away from established competition. Copies of study are available by writing to Haydn Evans, general manager WBAY-TV.
- SR-
- Radio music: is it too hep?** Does radio play wrong music? Ohio State University has released study on women's music preferences exclusively to SPONSOR; it finds that station's choice of music, based on buying of sheet music, record sales, juke box "plays," tends to appeal mainly to teen-agers. Preference for current pop tunes is strongest among 14-18 age group, while housewives like "sweet" pop tunes best. In 27 June issue, SPONSOR will cover Ohio State's music preference study in full and analyze radio station music.
- SR-
- Radio set output continues high** Booming purchases of radios by U.S. consumers are continuing. According to RETMA, production of radio receivers for first 4 months of this year were 42.5% ahead of same period last year—a gain of over 4 million units. Auto radios now account for whopping 53% of all radios being produced. Tv set output was also up 46% in first quarter of 1955.
- SR-
- New NBC spot tv manual** New edition of NBC Spot Sales "Guide for Video and Audio Standards" gives full status to "full screen" 7½-second station i.d. announcements, hitherto an "alternate" method to 10-second "shared screen" i.d.'s. Reason: advertisers found too large a percentage of ad budget being taken up with production costs of different 10-second film for every tv station on spot schedule. New NBC manual is now available free to agencies, admen.



The Four Basics

Almost accidentally, Radio Basics was dumped into SPONSOR's Fall Facts when this mid-summer briefing issue was in its third year. At the time it was just a rough grouping of charts on radio's size, audience, billings, and the like. But the feature caught on and there were requests for nearly 20,000 reprints in the first year.

Came Fall Facts 1952, and tv was coming with a rush. So Tv Basics became an integral part of Fall Facts No. 6. They sold like hotcakes.

When Fall Facts No. 8 (1954 edition) was in the planning stages one of our readers suggested that we render a big service by coralling the best available statistics on film usage, types, reruns, and availabilities and call the chart section Film Basics.

Now comes Fall Facts No. 9 and Timebuying Basics. This may be the most basic Basic of them all, for Timebuying Basics contains the essence of 13 highly successful timebuying and timeselling seminars conducted by RTES (Radio & Television Executive Society of New York). The Society's original plan was to publish a book costing about \$4, but after checking printing prices RTES decided to put the project into SPONSOR's hands. It makes a neat package in 1955 Fall Facts of some 30,000 carefully digested words and comes close to being a book within a book.

At this writing we're so involved in basics that we've almost lost sight of Fall Facts. Maybe we'll solve our dilemma by calling the 11 July issue Fall Facts Basics.

The morning fixation

The greatest danger in media buying is the fixed idea. And as SPONSOR's *All-Media Evaluation Study* documented at length, media buyers are often tempted to fall back on some inflexible yardstick which substitutes for creative thought.

One of the fixed ideas prevalent in the buying of spot radio recently has been the concept that mornings are the only smart times to buy. It's a concept that amuses and exasperates veteran timebuyers who can recall that at one time or another each of the periods of the radio day has enjoyed

faddist favor. Once evenings were the target for the majority of spot radio clients with other times going begging. Afternoons, for their adjacencies to soap opera, have also been regarded as target number one. Now mornings, which once couldn't be sold, are jammed tight.

There are plenty of former morning-only clients, however, who are now adopting a more flexible attitude.

The reasons are simple:

1. Frequently afternoon and evening buys offer more audience for the dollar than mornings. Some which come in at a higher over-all cost actually deliver more potential customers. Example: Men's product advertisers can often reach more male prospects in early evening than in the morning even though total audience may be lower.

2. A more mature approach to evaluating radio has been building. Clients today, and SPONSOR has long urged this approach, have been looking at radio to see just what it can do rather than to check whether or not a given slot is opposite a big tv show.

For the thinking of some clients like Pall Mall, Pal Blades, Sun Oil, and Whitehall Pharmacal who have been broadening their consideration of radio beyond the morning hours, see the article this issue on page 36. The story headline is an appropriate question for admen to ask themselves: "Are you morning-minded or open-minded?"

Applause

Dave Mahoney's radio philosophy

David J. Mahoney is an adman who's ridden up on a skyrocket but kept his feet on the ground. We've long followed his career with admiration. He was a Ruthranff & Ryan v.p. at 26, left to start his own agency when he was just 28. In the few years since, David J. Mahoney, Inc., has come a long way.

One of the things we find most refreshing about Dave Mahoney is his point of view about radio. Many an adman who's come up in the past decade tends to look at radio as "old hat." There's an entrancement about television that particularly attracts youth.

But Dave Mahoney says it may be because his agency is young that it

spends more dollars in radio than in any other medium. Said Dave to NARTB Convention delegates recently: "Maybe we like radio so much because our agency is too young to remember the great radio days of the Thirties. All our boys can do is measure radio's present effectiveness against all comers."

Dave Mahoney gave the assembled broadcasters a five-point program of action to solve some of the problems of its present transition period with which we agree substantially.

Point 1: Restore the rate card. This would help the entire industry to "recapture the respect that radio has earned in the past and deserves today."

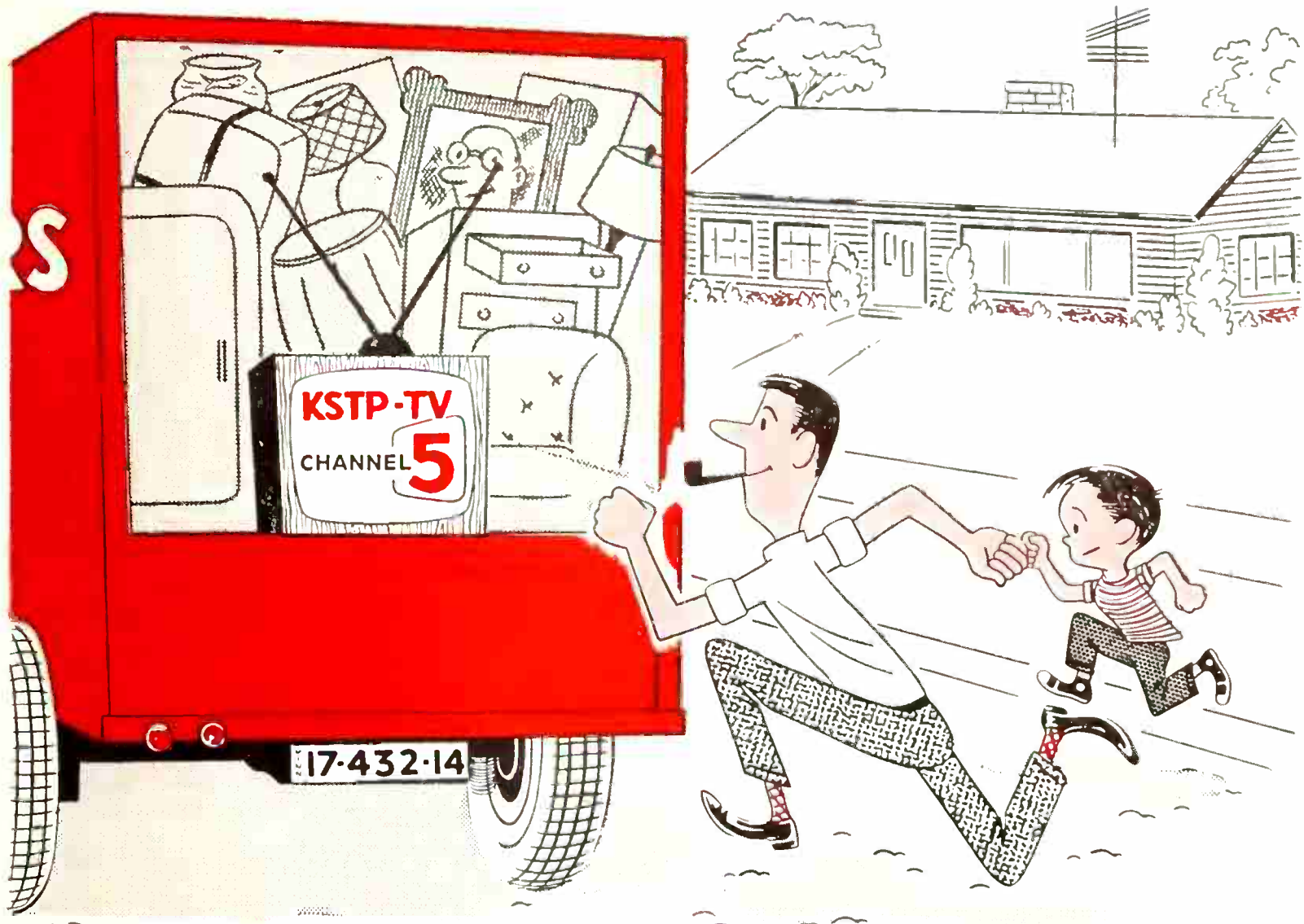
Point 2: Revive radio programing

by introducing new ideas. Where to get them? Suggests Mahoney: "Try to re-route some of that horde of young, ripe, cheap talent that flows into television every year into radio. . . . You must bring in people who will face radio programing for what it is—a brilliant, startling new challenge."

Point 3: Sell radio's ability to sell. "But stop fighting other radio stations with microscopic advantages in coverage."

Point 4: "Agree on one industry-supported equitable rating service, similar to the ABC."

Point 5: End the television psychosis. Don't sell against television. "The fewer times you mention television in your sales pitch, the better your sales pitch will be."



There's no substitute for LISTENER LOYALTY

The listener-loyalty which KSTP-TV has won through superior entertainment, talent, and showmanship shows up again in the latest ratings:

From 6:30 AM until midnight, seven days a week, KSTP-TV leads all other Minneapolis-St. Paul television stations in average program ratings.*

In this rich, active-buying Northwest market which includes more than 600,000 television homes and commands a spendable income of

FOUR BILLION DOLLARS, KSTP-TV has long been the leader. It is the Northwest's *first* television station, *first* with maximum power, *first* with color TV and, of course, *first* in audience.

This listener-loyalty is important to you because it means *sales* for you. To put your advertising dollars to work most effectively and most efficiently, KSTP-TV is your *best* buy in the great Northwest!

*Weekly average, ARB Metropolitan Area Report, April, 1955.

KSTP-TV

CHANNEL
100,000 WATTS



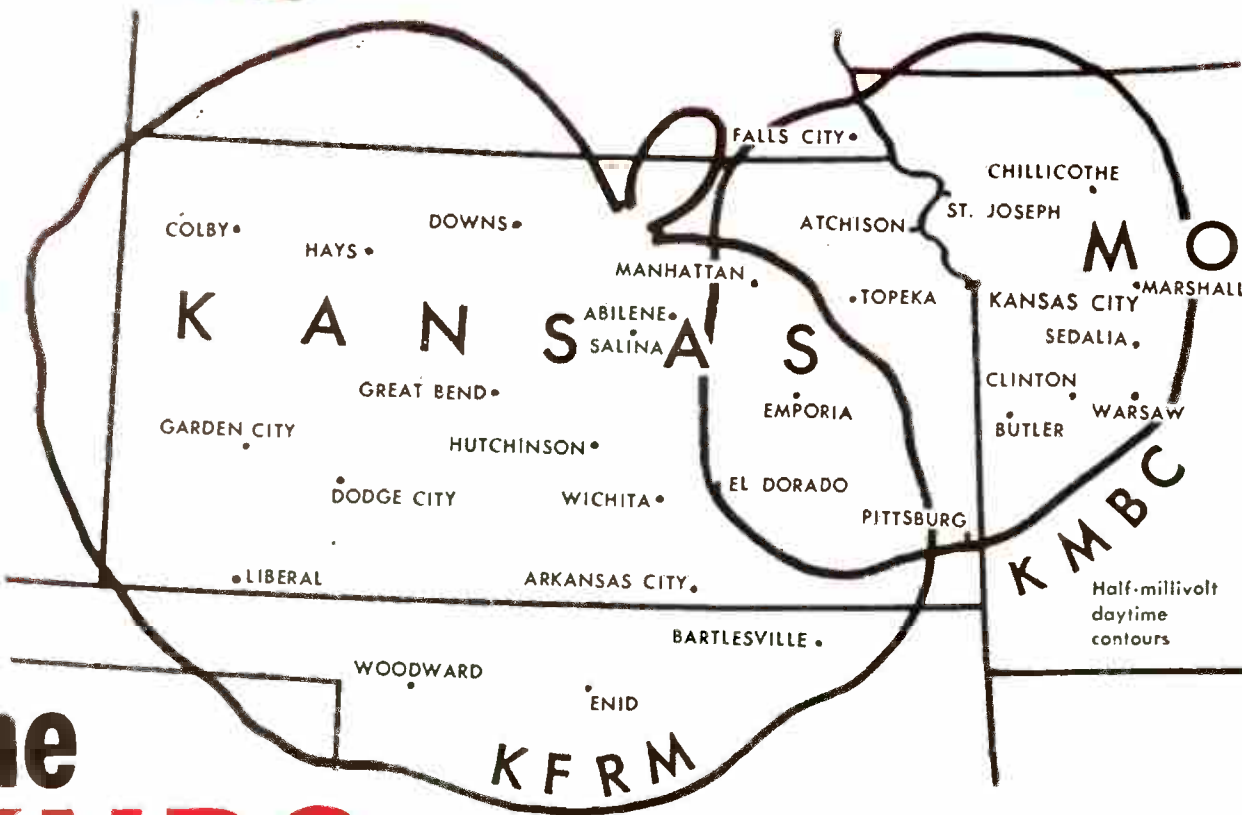
MINNEAPOLIS • ST. PAUL Basic NBC Affiliate

"The Northwest's Leading Station"

EDWARD PETRY & CO., INC. • NATIONAL REPRESENTATIVES

1st in the Heart of America!

... for farm service



the KMBC KFRM radio TEAM

Agriculture is big business in the Heart of America. It provides the basic income for thousands of farm families in Missouri and Kansas . . . and pours additional millions of dollars into dozens of other industries such as transportation, meat processing, milling, insurance, machine manufacturing, fertilizer production, petroleum, etc.

Because farming is so important to so many in the Heart of America, farm programming receives special attention on the KMBC-KFRM radio Team. Daily farm features — skillfully presented by the Team's full time farm experts — are followed faithfully by high-income farm folks throughout the entire state of

Kansas and by thousands of rural families in western Missouri.

KMBC-KFRM coverage of farm news and views is part of the well-balanced programming that keeps the Team *first in the Heart of America*. Sports, play-by-play major-league baseball, women's programs, kid shows, national, regional and local newscasts, drama, variety, forums and music — serious and popular — are other broadcast features that draw and hold tremendous, varied audiences of loyal listeners. Your Free & Peters Colonel can show you the best way to present your sales message to this ready, willing and able market. Contact a Colonel for availabilities.



in the Heart of America — 6th Oldest CBS Affiliate



Primary Basic CBS Radio



FREE & PETERS, INC.
Exclusive National Representatives



... and for television,
the Swing is to KMBC-TV...
Kansas City's Most
Powerful TV Station

"Vox Agricolae

KMBC-KFRM farm service amounts to more than mere market reports, regional weather forecasts . . . all our farm staff handles this coverage as well or better than anyone in the business. We go a good steps beyond these fundamentals, ever. Our farm staff consists of the best-known names in the agricultural broadcasting field — Phil Bob Riley and Jim Leathers. They know — known and respected by farmers of every age and acreage in the Heart of America — speak with authority backed by years of grass roots experience. Each one knows the farm problems firsthand — and each contributes to solving those problems.



For instance, up in this year neither Missouri nor Kansas graded egg laws. KMBC-KFRM farm department began stumping for government farm meetings — they devoted significant portions of air time to the crusade even helped draw up the actual wording of the law. As a result, they helped secure the passage of graded bills during the 1955 sessions in the Kansas and the Missouri legislatures.



Bangs disease in swine was another problem our farm experts bring under control in Kansas. By working with the Farm Bureau and other agricultural organizations, Evans, Riley and Leathers were instrumental in securing the passage of a state Bangs program. Missouri does not have a Bangs law. However, there is now a bill before the Missouri legislature; and you can be sure that KMBC-KFRM is in their lobby for its passage!

In 1953, our farm department aroused interest in the need for Missouri and Kansas laws requiring the collection of garbage which is used as hog manure. Since that time, laws have been passed in both states — and the dreaded disease in swine has been greatly reduced.



When our farm department isn't at work on legislative matters, they spend their time publicizing, conducting and addressing 40,000 FFA groups — promoting the work of the Farm Bureau, Grange Co-operators, Soil Conservation Service and Extension Clubs . . . and just generally working for the good of agriculture.

We're proud of the job our farm department has done and is doing in the Heart of America. Their efforts are just one more reason why the KMBC-KFRM Team is nationally known as the Heart of America's great radio institution.

Don Davis

DON DAVIS Vice President
JOHN SCHILLING Vice Pres. &
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