

SP D 12-54  
MR WM S HEDGES  
NBC-ROOM 604  
30 ROCKEFELLER PLAZA  
NEW YORK 20 N Y

# SPONSOR

magazine radio and tv advertisers use

27 JUNE 1955

50¢ per copy • \$8 per year



RECEIVED  
JUL 11 1955  
NBC GENERAL LIBRARY

and now **CBS** too . . . !

Radio history is being written (June 19) as Regional Radio WOW, Omaha, proudly becomes a basic CBS Radio affiliate.

It's the biggest news in midwest radio since WOW was granted 590 kilocycles, 30 years ago!

Advertisers may now buy in station-created shows (which beat all competitors two to one!\*) and get the NEW PLUS of association with the star-studded top-rated CBS network shows . . . and . . .

Both on 590kc, 5000w—facilities which deliver a high-fidelity, strong, signal 200 miles in all directions from Omaha.

This "7-Plus" Formula:

WOW + CBS + 590kc + a 750,000 radio-family area + a quality market + realistic, low rates + top station programing . . .

makes WOW Radio a MUST BASIC BUY for every national schedule!

Your John Blair Man, or WOW Sales Manager Bill Wiseman, will give you the new WOW-CBS story today.

\*Proof: Pulse of the WOW Area, Nov. 1954

Regional  
Radio

# WOW

OMAHA

590 kc  
5,000 watts

HOW P&G  
HANDLES ITS  
7 AGENCIES

page 25

Network tv lineup for  
fall season. There  
are 55 changes already

page 29

Is radio programing  
the wrong type of music?

page 32

Tips on timebuying  
from 6 veterans

page 34

Sheaffer's jump to tv;  
their reactions and results

page 36

Have B&M test products  
reached a sales plateau?

page 38

Impact of local radio  
shown by RAB contest

page 40

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

# 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.



# REPORT TO SPONSORS

27 JUNE 1955

## Double-spotting to diminish?

Criticism of tv multiple-spotting--from both admen and public--would diminish if new approach adopted by WTMJ-TV, Milwaukee, becomes widespread. Station's new 1 July rate card provides for 30-second announcements between programs in slots normally occupied by 2 messages: 20-second chainbreak and 10-second I.D. Station points out advertiser not only gets 50% more time for message but also has no other message vying for impact between programs. Number of admen have been urging stations to adopt 30-second policy to give messages better break.

-SR-

## Watch big push on weekend radio

Look for more stress on sale of weekend radio. NBC's new 40-hour weekend program "Monitor," is factor in drawing attention to weekend potential but there's been growing feeling on local level as well that whole-family availability on weekends, other values have been understressed in radio selling. Latest broadcast entity to announce major weekend activity is Quality Radio Group which has 8 shows (10-minute) up for sale under "Weekend Cavalcade" title. Programs will be carried over 36 QRG stations and executive v.p. William Ryan states shows will reach 41 million people at cost "as small as \$689 a commercial minute."

-SR-

## Bardahl to buy Vitapix

First "film network" sale for Vitapix-Guild tieup was in final stages as SPONSOR went to press. Deal involves new Guild property, "Confidential File," and 2 co-sponsors in weekly nighttime airing. Initial client is Bardahl, West Coast motor additive firm, that has been spot tv advertiser (see SPONSOR, 6 September 1954 issue, page 48, for article on Bardahl tv strategy). Other client was under wraps. Half-hour film show will be aired alternately for sponsors on about 45 stations of Vitapix group plus added non-affiliates. Reps get usual 15% commission; Vitapix 5% of gross as service charge.

-SR-

## Fights peak radio audience

Strong appeal of championship boxing on radio apparent from audience to Marciano-Cockell bout on NBC; it was heard in 8,300,000 homes, making it top radio program in Nielsen report for 2 weeks ending 21 May. Second highest program, CBS Radio "Amos 'n' Andy," was heard in 2,201,000 homes. Major factor in fight's big audience was tv blackout. Gillette was fight sponsor, via Maxon.

-SR-

## Multi-sets in tv homes

Multiple-set trend is well underway in tv. NBC TV estimate for June 1955 is 5.65% of U.S. tv homes have more than one television set. ARF-Politz study shows 66.2% of U.S. homes have more than one radio.

-SR-

## Alcoa seeking show with sell

Alcoa is looking for high-rated, merchandisable tv show to replace CBS TV "See It Now," which it has dropped. Commercials will feature products of manufacturers who use its aluminum and Alcoa feels the greater the audience offered, the greater value plugs have as enticement for orders. Firm dropped Murrow because it felt rating wasn't high enough for purpose. Alcoa's tv spending is at rate of \$2.5 million annually via Fuller & Smith & Ross.

## REPORT TO SPONSORS for 27 June 1955

- MGM to film show for ABC** Metro-Goldwyn-Mayer will produce 30-minute "MGM Parade," a half-hour show, on ABC this fall. Announcement was made by Leonard Goldenson, American Broadcasting-Paramount Theatres president, Nicholas M. Schenck, head of Loew's, Inc. Schenck said movie exhibitors would be helped, not hurt. Like deal with Disney, Warner Bros., MGM will pre-sell its own non-tv pictures in show via behind-the-scenes shots, appearances of its stars.
- SR-
- New MBS sales plan** New Mutual run-of-schedule sales plan would permit sale of announcements by network on local shows for first time. Plan is set up for sale of minutes in 5-minute local shows which stations can run at their option any time within following segments: 8:00 a.m.-1:00 p.m., 1:00-6:00 p.m., 6:00-11:00 p.m. Specific segment would be designated by advertiser. However, station can junk program, run only announcement in its own show if it chooses.
- SR-
- Sudsless brands big in spot tv** Potential of sudsless detergent market indicated by growth in spot tv expenditures of Colgate's Ad. N. C. Rorabaugh estimates Ad spent \$64,949 during 1954. But in first quarter this year expenditure leaped to \$102,618, nearly double. Monsanto's sudsless, All, was largest spender in spot tv among all brands of soaps and detergents last year with Rorabaugh-estimated \$863,717 spot tv budget.
- SR-
- More television giveaways due?** Will "\$64,000 Question" spur revival of giveaway emphasis in network tv programing? "\$64 Question" on network radio was major influence in spite of giveaways during 1940's and history could repeat itself if show delivers striking rating. Despite big prizes, show is medium priced with SPONSOR-estimated budget around \$30,000. Louis G. Cowan production is sponsored by Revlon via William Weintraub (CBS TV Tuesday 10-10:30 p.m.).
- SR-
- How will color affect fee tv?** One factor which has gone unnoticed in fee tv debate is question of influence color tv would have on fee tv if authorized. All signs point to big growth years of color tv and fee tv's potential kickoff as coinciding. Question: Will public want to shell out for new more expensive color set and pay for fee tv shows at same time?
- SR-
- P&G master at agency relations** Calculator mentality, for which P&G is famous in media decisions, is put aside when it comes to human relations. That's conclusion SPONSOR reached in exploring Cincinatti advertiser's relations with its 7 agencies. P&G, say its agency men, has fine liaison sense which draws best efforts from agencies. Among novel concepts: P&G rarely rejects agency recommendation—if agency fights hard for it. (See part four of SPONSOR's series on P&G, which starts page 25.)
- SR-
- Appointments from film ranks** Three film company executives took posts within broadcast industry in recent weeks. Bernard J. Prockter, former president of own film firm, became CBS TV producer. Halsey V. Barrett, most recently in film business with Consolidated Television Sales, joined TvB as sales executive. Harry Trenner became MBS sales v.p. after General Teleradio bought his Station Film Library, Inc. Trenner is former William Weintraub radio-tv v.p.

(Sponsor Reports continues page 103)

Represented Nationally by Gill-Perna  
New York-Chicago-Los Angeles-San Francisco

In Philadelphia  
more  
**LOCAL**  
advertisers  
use

**WPEN**

than any other  
station\*

\*Source: B. A. R. Inc.

# SPONSOR

advertisers use

Volume 9 Number 13  
27 June 1955

## ARTICLES

### **The Procter & Gamble story: part 4**

SPONSOR's series on the air media's largest advertiser ends with a look at how the company gets the most out of its seven agencies. Chart accompanying article shows how P&G ad department is organized

25

### **Network tv lineup for fall: 55 changes already**

Article takes a further look at the network tv lineup giving latest facts on programming. Fall lineup chart is updated from 13 June issue

29

### **Does radio play the wrong music?**

Ohio State University has come up with a survey indicating stations which play only music on the "top 10" lists may be narrowing their appeal to mainly teenage audience, especially during daytime hours

32

### **Tips on timebuying from 6 pioneer buyers**

A panel of timebuyers active since 1940 gives advice based on 15 years or more of buying experience. Key points: courtesy to sellers, constant study of station programming are necessity for success in timebuying

34

### **Why Sheaffer became a \$3,000,000 tv convert**

When Sheaffer developed the new Snorkel filling feature, it needed an advertising medium that could present solid demonstration. They chose tv and their sales and tv budget have been climbing ever since

36

### **Are B&M sales gains reaching a plateau point?**

In week 21 sales increases may have reached as high as television can push them during 26-week test period. Only time will tell as test nears end

38

### **Local radio's strength: the cash-register proof**

This second and concluding article on the 13 winners of RAB's Radio Results Contest presents the final seven case histories. Part one appeared in the 13 June issue giving six case histories

40

## COMING

### **1955 Fall Facts Basics Issue**

SPONSOR's ninth annual Fall Facts Basics issue will include sections analyzing fall radio and tv picture plus four Basics: Timebuying Basics, Rad'io Basics, Tv Basics, Film Basics. Admen will use Fall Facts Basics as briefing for fall and winter buying

11 July

## DEPARTMENTS

TIMEBUYERS	-----
40 EAST 49TH	-----
AGENCY AD LIBS	-----
NEW & RENEW	-----
MR. SPONSOR, Lawrence W. Kanaga	-----
SPONSOR BACKSTAGE	-----
NEW TV STATIONS	-----
P. S.	-----
RADIO RESULTS	-----
AGENCY PROFILE, Budd Getschal	-----
SPONSOR ASKS	-----
ROUND-UP	-----
TOP 20 TV FILM SHOWS	-----
TV COMPARAGRAPH	-----
NEWSMAKERS	-----
SPONSOR SPEAKS	-----

Editor and President: Norman R. Glenn  
 Secretary-Treasurer: Elaine Couper Glenn  
 Vice President-Genl. Manager: Bernard P.  
 Vice Pres.-Advg. Director: Jacob A. Evans  
 Editorial Director: Miles David  
 Senior Editors: Charles Sinclair, Alfred J. Jan  
 Associate Editor: Evelyn Konrad  
 Department Editor: Lila Lee Seaton  
 Assistant Editor: Ed Feldmann  
 Contributing Editors: Bob Foreman, Joe Cs  
 Editorial Assistant: Florence Ettenberg  
 Art Director: Donald H. Duffy  
 Photographer: Lester Cole  
 Advertising Department: Edwin D. Coop  
 (Western Manager), Homer Griffith (Sou  
 west Manager), Arnold Alpert (Midwest Ma  
 nager), John A. Kovchok (Production Ma  
 nager), Charles L. Nash  
 Circulation Department: Evelyn Satz (Su  
 cription Manager), Emily Cutillo, Morton  
 Kahn, Minerva Mitchell  
 Office Manager: Catherine Scott Rose  
 Readers' Service: Augusta B. Shearman  
 Accounting Department: Eva M. Sanfor  
 Laura Fazio  
 Secretary to Publisher: Janet Whittier

Published biweekly by SPONSOR PUBLICATIONS INC.  
 combined with TV Executive, Editorial, Circulation, and  
 Advertising Offices: 40 E. 49th St. (49th & Madison)  
 New York 17, N. Y. Telephone: MUrray Hill 4-2777  
 Chicago Office: 161 E. Grand Ave. Phone: SUperior  
 7-9963. Los Angeles Office: 6087 Sunset Boulevard  
 Phone: HOLlywood 4-8089. Printing Office: 3110 Elm  
 Ave., Baltimore 11, Md. Subscriptions: United States  
 \$8 a year, Canada and foreign \$9. Single copies 60¢  
 Printed in U.S.A. Address all correspondence to  
 40 E. 49th St., New York 17, N. Y. MUrray Hill 4-2777  
 Copyright 1955, SPONSOR PUBLICATIONS INC.



**OVER HALF THE RETAIL SALES MADE IN INDIANA**

*are made to the  
people served  
by WFBM-TV*

**NO OTHER  
INDIANA TV STATION  
DELIVERS SO MUCH**

Retail sales state-wide:  
\$1,634,271,000  
Retail sales WFBM-TV-wide:  
\$2,178,295,000

**WFBM-TV INDIANAPOLIS**

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



**Volume 4: The 4th year  
Chapter 1: Summer 1955**

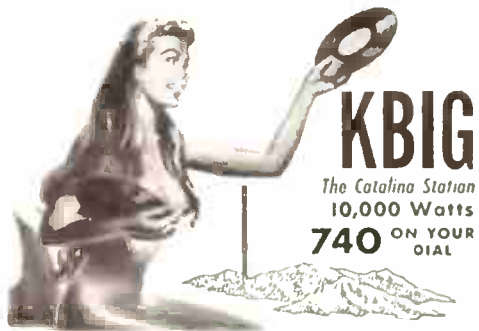
KBIG celebrates 3rd birthday June 1 with 140 advertisers, 1955 running 22% ahead of an excellent 1954.

R.A.B. awards plaques in annual "Radio Gets Results" contest. Three go to Southern California—all to KBIG, honoring Sturdy Dog Food (*Morning News*), Sakrete Readymix Cement (*Noon News*), Trewax Floor Wax (*Spots*). In 1954 also, KBIG was the only Southern California station honored in this competition.

I. A. Advertising Women award Annual Frances Holmes "Lulu" to writer Margee Phillips for creative advertising writing (*Fon's Grocery Homemakers News*).

Radio Television News Club of Southern California awards KBIG news director Larry Berrill "Golden Mike" trophy for Most Enterprising News Show. For 3rd consecutive year KBIG is only Independent Station to receive a Golden Mike.

Summer ratings repeat Winter story: Of only 4 stations powerful enough and popular enough to cover all Southern California, as measured by key markets Los Angeles and San Diego, KBIG, the only Independent, delivers by far the greatest number of listeners per dollar invested.



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

Not. Rep. Robert Meeker & Assoc. Inc.

# Timebuyers at work



**Eileen Henriquez.** *J. Walter Thompson, Los Angeles, is disturbed about the serious multiple spotting practices some radio stations are permitting. "I would rather pay a premium for the peak traffic periods, for instance," Eileen told SPONSOR, "than sacrifice the effect of our clients' spot announcements in the 'stacking' process." On the television front, she feels that a timebuyer should take a long look at those markets where live tv is available on a local basis. Depending, of course, on budget, product and over-all advertising plans, a lower-rated local live show where commercial integration is possible, could very well be a better buy than a high-rated film show, she feels. Generally, these local shows are good merchandising vehicles, she adds.*



**Jay Wasserman,** *Benton & Bowles, New York, feels that there are some facts U.S. advertisers must understand to take full advantage of Canadian air media. "National and local radio-tv advertisers should be aware of the coexistence in Canada of completely separate English and French markets. There are, for example, 23 English tv stations, four French ones, and by the end of the year there'll be 25 English and five French tv stations in Canada. Too often large advertisers do not realize that the form of message appeal used in one market will have little or no appeal in the other. Selection of Canadian radio or tv should be guided by consideration of the customs of the specific group to be reached. Today the French market in Canada is a prime example of a market that has not been reached to its full potential by U.S. advertisers."*



**Pat Hawley,** *Dancer-Fitzgerald-Sample, New York, remarks on the ware of new plans for selling radio during the past year. "Because of the unmistakable influence of television, radio finds itself in an experimental stage," Pat told SPONSOR. "The nature of network radio, as we have known it, must change in order to fully exploit the large advertising opportunity which it continues to offer. After all, virtually every U.S. home is a radio home and there is an average of about two sets per home plus car radios. Radio appears to be meeting the challenge of this transition period with new ideas retaining the traditional low cost feature. Each plan, such as the Blair Plan and others, tackles the problem differently, but all offer something good, proving that radio is solving its tv problems."*



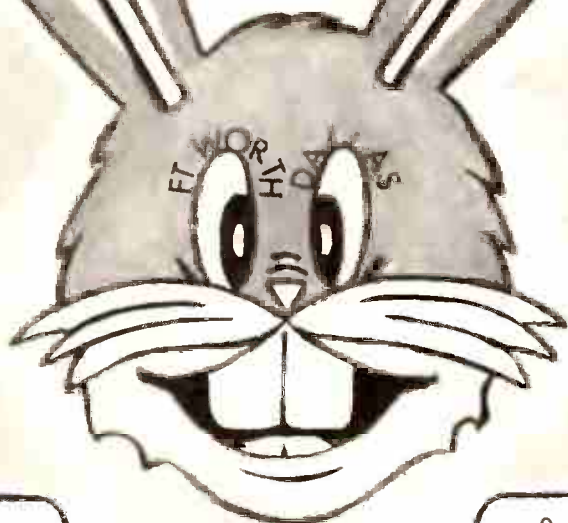
**INDOOR  
ANTENNA SERVICE  
IN BOTH FORT WORTH  
AND DALLAS**

**FULL POWER  
ON CHANNEL**

**5**

SET COUNT  
APPROACHING  
HALF-A-MILLION

WBAP-TV offers low band, 1113 ft. tower, clear signal, indoor antenna service in both Fort Worth and Dallas. Yes — WBAP-TV'S maximum power gives rabbit ears reception in both Fort Worth and Dallas.



Be sure you get full coverage and CITY GRADE SERVICE in 2 GREAT CITIES — Fort Worth and Dallas — yours ONLY on WBAP-TV! Check the figures in this wealthy market shown below — see why your sales message gets MORE RESULTS on WBAP-TV!

FIRST in coverage, picture clarity, programming and color in the wealthy Fort Worth-Dallas market

**WBAP  
TV**

Counties	24
Population	1,894,500
Families	579,800
Total Retail Sales	\$2,260,240,000
Buying Income	\$3,084,413,000

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

SOON STARTING OUR 7TH YEAR OF TELECASTING

**WBAP-TV**

CHANNEL



THE STAR-TELEGRAM STATION • ABC-NBC • FORT WORTH, TEXAS

AMON CARTER  
Chairman

AMON CARTER, JR.  
President

HAROLD HOUGH  
Director

GEORGE CRANSTON  
Manager

ROY BACUS  
Commercial Manager

FREE & PETERS, Inc. — National Representatives



# SAN FRANCISCO



# BEAT!

Investigate at once... "San Francisco Beat"... 39 exciting, authentic half-hour detective dramas from CBS Television Film Sales.

A network-proven show, this series stands up under any investigation. As "The Line-Up," it was number one in its time period on the CBS Television Network... rated 34% higher than the average nighttime network program - 44% higher than the average network mystery program.\*

"San Francisco Beat" co-stars Warner Anderson and Tom Tully... in powerful, fast-moving drama based on actual cases. Produced "on location," it's a vivid portrayal of big-city police in action, filmed by famed Desilu Productions under the supervision of the San Francisco Police Department.

"San Francisco Beat" is available to all stations for the first time... subject to prior sale. Get all the facts first-hand from...

**CBS TELEVISION FILM SALES, INC.** with offices in New York, Chicago, Los Angeles, San Francisco, Dallas, Atlanta, Boston, Detroit and St. Louis. Distributor in Canada: S. W. Caldwell Ltd., Toronto

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

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

## BUYERS' GUIDE

We have found the *Buyers' Guide* quite useful in selecting stations which carry the various types of programs which you list in your *Guide*.

As a matter of fact, on several occasions we have pointed out to station people who call on us the fact that they are not listed in the *Guide* and they tell us that they neglected to answer your questionnaires.

As far as we know the *Buyers' Guide* is the only one of its kind and we believe it would be helpful for stations if they would cooperate in preparing this useful record.

Concerning foreign programming, we think it would be helpful if you'd carry a breakdown of the different languages, such as Spanish, Italian, Jewish, etc.

R. C. GRAHL  
Outdoor Space Buyer &  
Radio Timebuyer  
William Esty Co.  
New York

Some friends of ours in the broadcasting industry have shown us a copy of your 1955 *Buyers' Guide* to radio and television station programs.

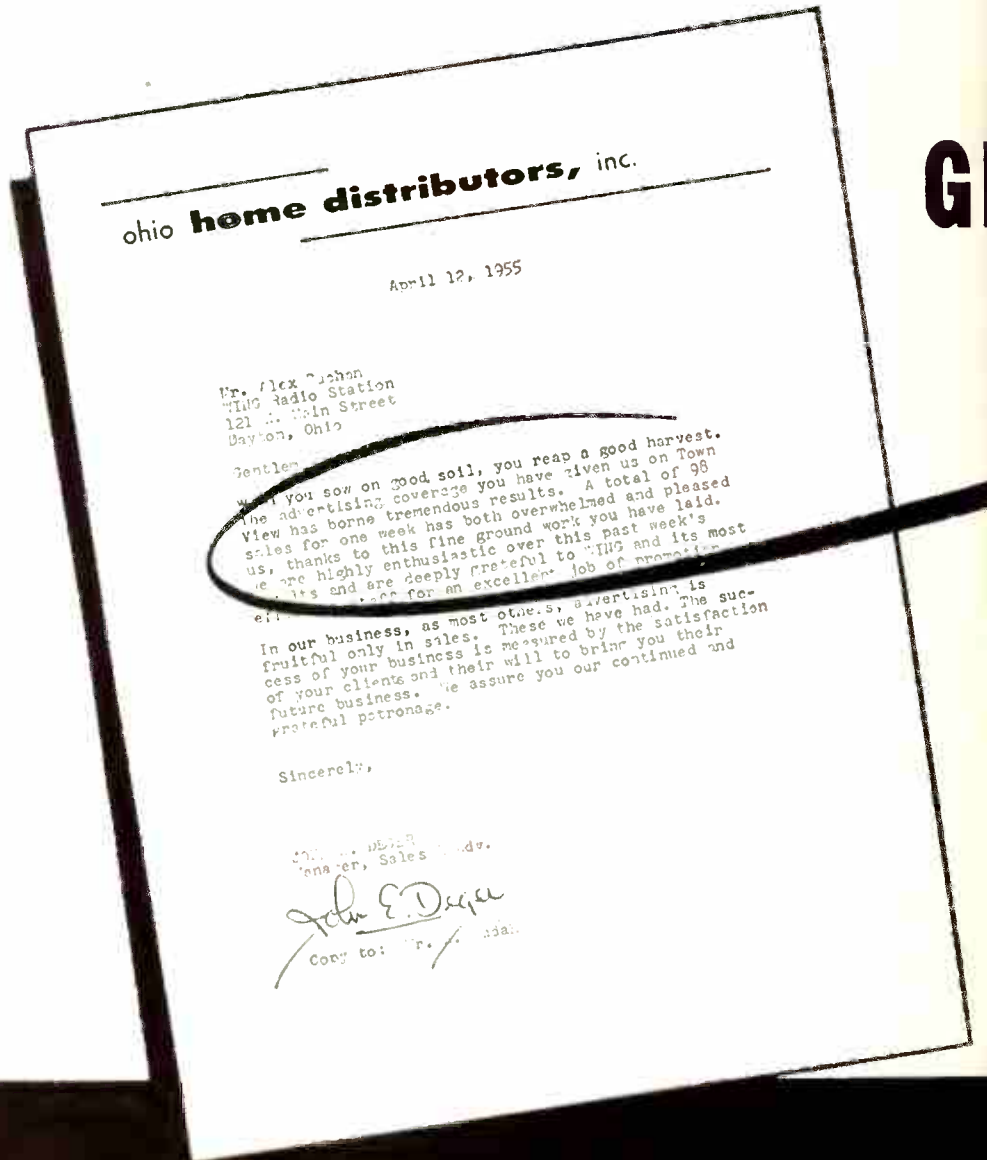
I note that this guide contains considerable data which apparently was obtained from this office as well as other pertinent information having to do with agricultural programming on radio and television.

I am wondering if you would provide the Department of Agriculture with a copy of this guide. We will be most grateful for it and would have occasion to use it as a continuing reference.

LAYNE BEATY  
Chief, Radio & Tv Service  
U. S. Dept. of Agriculture  
Washington, D. C.

I was most pleased to receive the 1955 edition of *Buyers' Guide*. I find

# AIR TRAILS



Buy any 2 of these stations and get a 5% discount

and best of all

Buy any 3 or 4 of these stations and get a 10% discount



SPONSOR

# NETWORK...

## Results

When you sow on good soil, you reap a good harvest. The advertising coverage you have given us on Town View has borne tremendous results. A total of 98 sales for one week has both overwhelmed and pleased us . . .

**\$1,100,000 in SALES**  
for an investment of \$500!

Air Trails Network Stations write, wire or phone collect:

Any  
Representatives  
Office

New York • Chicago  
Los Angeles • San Francisco



Pat Williams  
WING

121 N. Main St.  
Dayton, Ohio • Hemlock 3773



**ATN**

**AIR TRAILS NETWORK**

**WCMI**  
ASHLAND • HUNTINGTON • IRONTON

it an excellent industry tool for facts not as readily available from any other source.

JOHN W. PURVES  
Radio Sports Dept.  
N. W. Ayer & Son  
New York

• The 1955 edition of the *Buyers' Guide to Station Programing*, published by SPONSOR Services, Inc., is free to all subscribers. Extra copies are available for \$2.

When Arthur Casey, our director of radio sales, received a copy of your 1955 *Buyers' Guide* and discovered that there was no reference whatsoever to KSD in any of the various classifications, he was extremely disturbed. Frankly we do not know why the omission of KSD exists . . . except that we are certain it was not a deliberate omission on your part. The only explanation I can think of is that the questionnaire letter which you must have sent out to obtain the information from the stations did not reach KSD.

In any event the present situation is a most unfortunate one and while we do not expect you to re-run the book in order to include KSD, Arthur Casey has requested that we send you a list of our programming hours so that you may at least have it on file in the event that an inquiry should be directed at your editorial department. The information is as follows:

Popular Music	37 hours per week
Concert Music	11 hours per week
Folk Music	4 hours per week
Religious Music	11¼ hours per week
News	22 hours per week
Sports	31½ hours per week
Homemaking	2 hours per week
Farm	2 hours per week

DAVID PASTERNAK  
Promotion Director  
KSD  
St. Louis

• Sorry KSD's listing was omitted from the 1955 *Buyers' Guide*. To reader Pasternak and others whose listings were not included, SPONSOR reports that at least three questionnaires went to every station in the United States.

### RECORD RADIO MONTHS

With all the controversy and discussion about falling radio revenues and the *Wall Street Journal's* story (see P.S., SPONSOR, 16 May 1955, page 106) on network revenue decline and the increase in independents, we

(Please turn to page 44)

# A Captive Market



## YOU CAN'T COVER WASHINGTON WITHOUT KPQ!

This rich Wenatchee area is located in the very center of Washington State . . . yet it is surrounded by 7,000 to 9,000 ft. mountains, natural physical barriers to outside radio and TV penetration.

## CONSIDER THESE POINTS

- ▶ A captive market
- ▶ A growing market
- ▶ Diversified agricultural economy
- ▶ Stable industrial growth
- ▶ Per capita income 16% above national average
- ▶ Sales performance 160% above national average
- ▶ Maximum clear-signal coverage with 560KC, 5,000 watts (ABC-NBC)

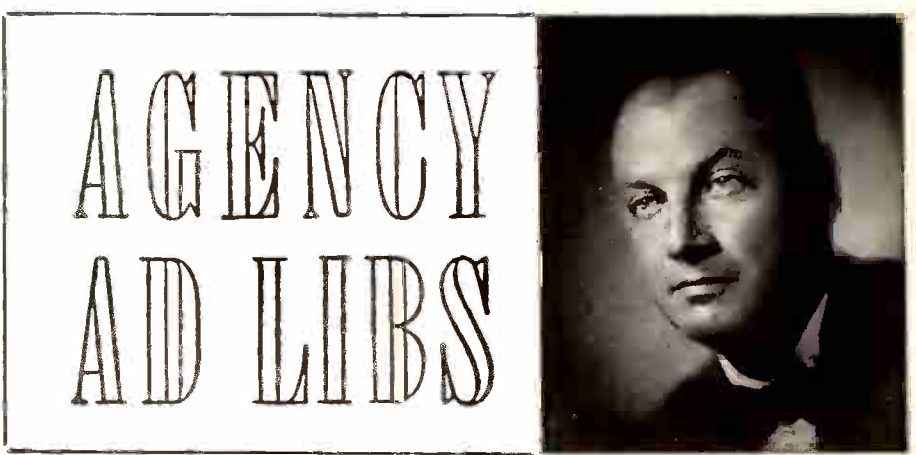


5000 WATTS  
560 K.C.  
WENATCHEE  
WASHINGTON

REGIONAL REPRESENTATIVES  
*Moore and Lund, Scottle, Wash.*

NATIONAL REPRESENTATIVES  
*Forjoe and Co., Incorporated*

(One of the BIG 6 Forjoe represented stations of Washington State)



by Bob Foreman

### Radio-tv trade ads need more factual approach

It might be worth devoting a pica or two to the trade advertising beamed at the folks in our business. While I am far from the last word in this field, I happen to be a potential buyer of items ranging from station time to feature films; hence I hope these remarks are valid as well as pertinent.

The main objection I have with the general run of this advertising is that it seems to contain too little of the restraint and factual substantiation that ought to characterize trade copy. In my experience gained over a decade as an agency trade copy writer and in the preparation of ads for literally hundreds of different fields (building, engineering, beverage, retailing et al) the most important thing I was taught was that trade copy, unlike consumer copy, should put the facts up fast and do it without embroidery. The layout should be as direct as the words and devoid of ostentation or circus effects.

However, a great many of the advertisements and a lot of the direct mail aimed at broadcast people of all categories are as blatant and garish as a Ringling Brothers poster. They get this way, I imagine, because of the "show biz" influence on the copy people concerned with writing them and laying them out. They smack of *Variety* and Shubert Alley which is all wrong in my opinion. The people to which this advertising is directed are so often agency account men, time-buyers and the advertising personnel of manufacturing companies which group is, believe me, as sedate as the Epworth League and as eager for facts as they are leery of the klaxon-voiced and scarlet-lettered.

But take a look, for example, at the double spreads run by syndicators of film. Each claims the ultimate in ratings and shrieks for attention to make its points which in turn makes its basic audience wince. What's more important, it causes them to disbelieve.

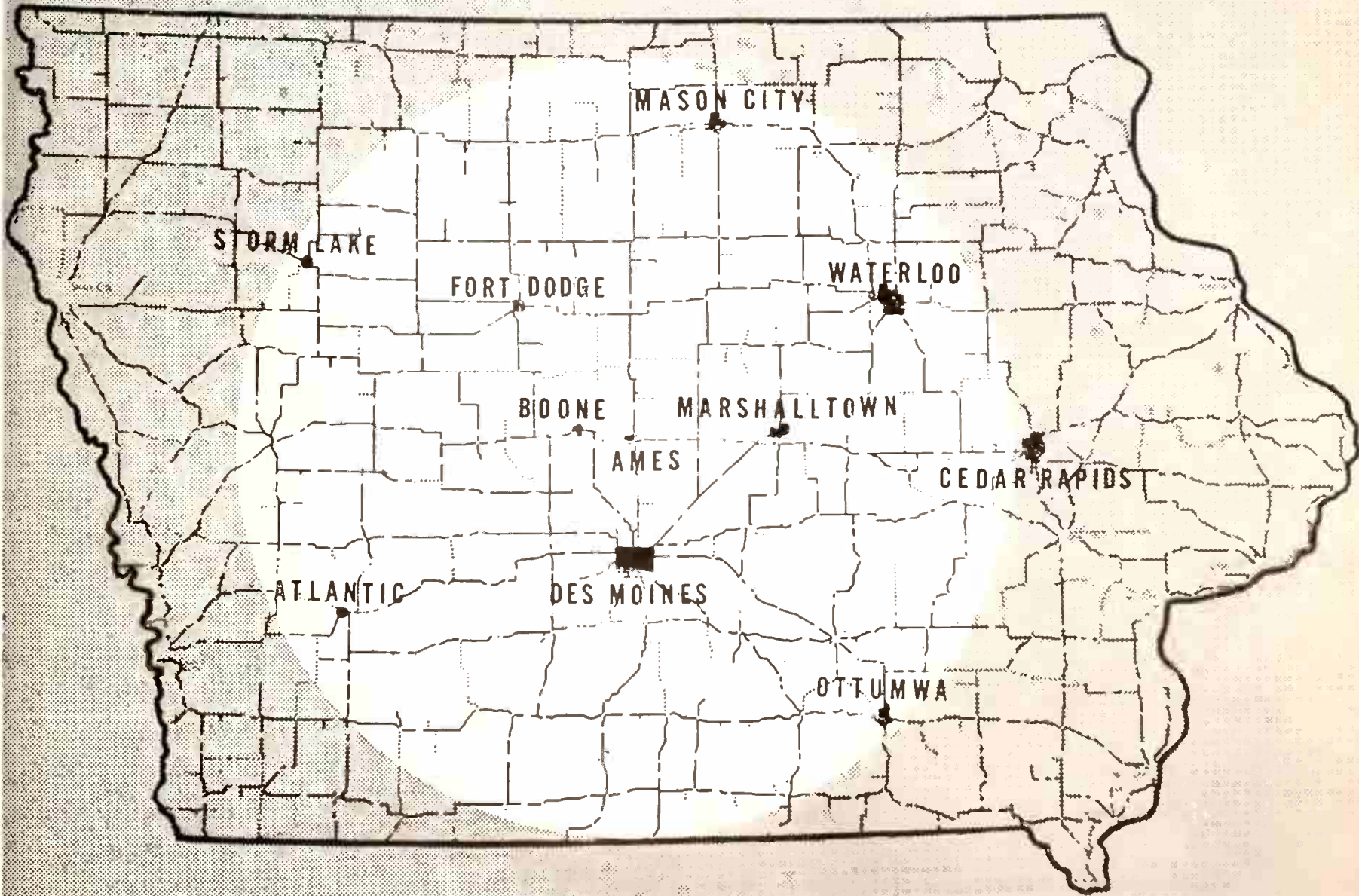
Then, too, there is another cardinal principle of good trade copy that is seldom practiced by the "admen" who write for broadcasters. Again unlike consumer copy, trade copy is directed toward an audience which is comparatively well informed. Hence the reader, armed with some background and fact is looking for more facts and should be considered fairly able to interpret these facts.

Too often our trade ads childishly avoid information or churlishly mis-use facts (such as big headlines about ratings

(Please turn to page 60)

# DOMINANCE COVERAGE EXPERIENCE

13 of the top 13 once-weekly shows  
6 of the top 10 multi-weekly shows  
are seen on WOI-TV  
Survey Source, Telepulse, Inc., Feb. 1955



## WOI-TV

AMES-DES MOINES  
ESTABLISHED 1950  
IOWA STATE COLLEGE  
ABC CBS DUMONT  
REPRESENTED BY WEED TELEVISION





VIC DIEHM Says:

# IN MY BOOK

# WVDA

BOSTON  
1260 KC  
5000 WTS.

## *has the Gems in Radio . . .*

"The Jim Pansullo Show" . . . a brand new early morning feature on WVDA is conducted by that jovial record spinner . . . Jim Pansullo, and we predict many a phenomenal sales record for the products advertised on his show. Jim opens the show at 6 AM, Monday through Saturday. 9 o'clock is closing time, and every minute of those three hours are packed full of good music, good selling and good will.

From one to six it's "A Guy Named Smith" every week-day afternoon over WVDA. Here is a disc jockey show handled by a well seasoned spinner. Joe packs a tremendous amount of entertainment and enthusiastic know-how into five hours. Joe is a former Chelsea, Massachusetts boy, with a wealth of experience and a wonderful record for product promotion.

The same high caliber of personalities here representing WVDA are typical of all stations under the masterful guidance of Vic Diehm.

Sherm Feller is one of the busiest, hardest working disc jockeys in the business. Sherm has the late stint on WVDA from 10:45 to 1:00 AM. Sherm's many accomplishments include his ability as a composer of music . . . he has several hits to his credit. The studio is packed to overflowing with his faithful admirers who range from newsboys to potentates. Sherm is a one man show packed with personality, entertainment and selling ability! If you have something to sell, Sherm will sell it.

Cornelius T. Scanlon, City Editor of the Boston Evening American is the latest top talent member of WVDA's staff. "C. T." brings with him a wealth of news-gathering experience, both newspaper and radio. He has done across-the-boards news analysis on CBS and NBC affiliates here. Mr. Scanlon has a ready made audience valuable to any advertiser. Besides his newspaper and radio talents, he holds A.B. and LL.B. degrees, and is a member of the Massachusetts and Federal Bars.

**WHOL**

Allentown, Pa. CBS

**WAZL**

Hazleton, Pa. NBC-MBS

**WHLM**

Bloomsburg, Pa.

**WIDE**

Biddeford-Saco, Me. MBS-Yankee

**WVDA**

Boston, Mass. ABC

(All Stations Represented by Paul H. Raymer Company)

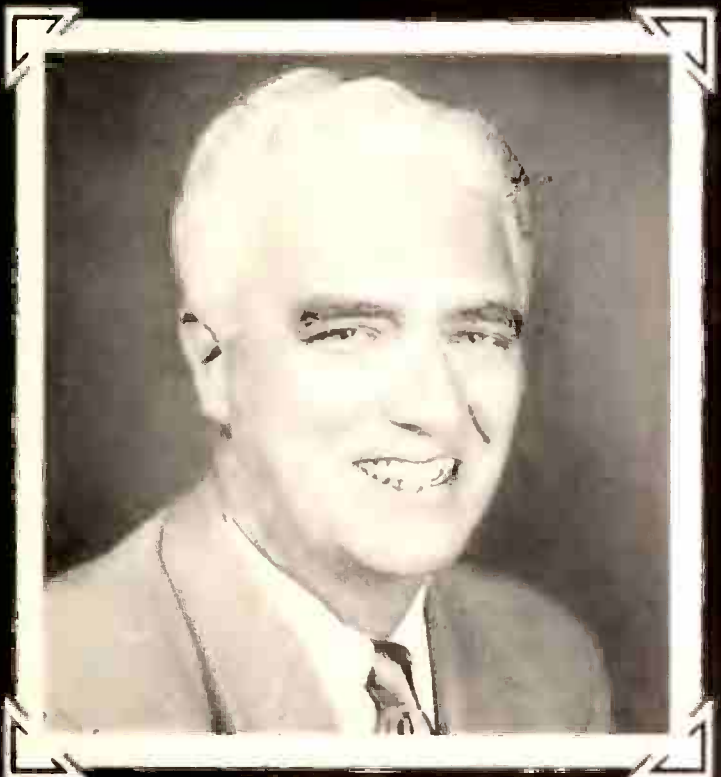




Jim Pansullo



Joe Smith



C.T. Scanlon



Sherm Feller

New Personalities  
Easy Listening  
Wonderful Music  
Select Commentaries

... and Here  
are 4 that  
Sparkle  
Brightly!



# IT'S RESULTS THAT COUNT!

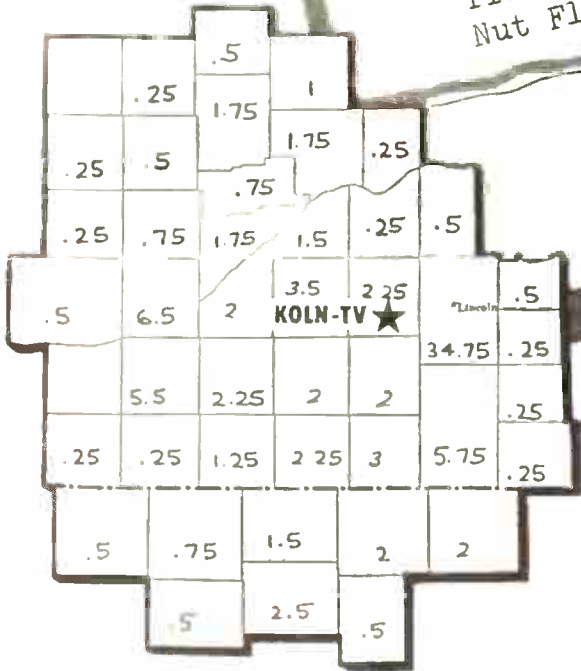
Buchanan-Thomas  
ADVERTISING COMPANY  
19TH STREET • OMAHA 2, NEBRASKA

April 20, 1955

"Whitie" Reed,  
Lincoln, Nebraska.

Dear "Whitie":  
Congratulations to KOLN-TV! Your station has placed first, among fifteen television stations, in the Butter-Nut Flower Seed Offer on a cost-per-strip basis.

BUCHANAN-THOMAS ADVERTISING CO.  
*Charles Harding II*  
Charles Harding II



## Here's How Lincoln-Land Responded!

The map shows the percentage of total orders received from each county. It's a perfect example of the power of KOLN-TV throughout all Lincoln-Land generally, and in Lancaster County (Lincoln) specifically. More than one-third of all orders came from this, Nebraska's second metropolitan market!

Buchanan-Thomas Advertising Company, Omaha, made a very careful study of the pulling power of each of fifteen stations carrying a special flower-seed offer, breaking down the results on the basis of cost-per-order received. To get the flower seeds, viewers were required to send in twenty-five cents plus a key strip from a can of Butter-Nut Coffee. This was the acid test for both *coverage* and *showmanship* — the one and only objective was **ORDERS!**

## Here's the Box Score on the Top 6 . . .

<b>KOLN-TV — 28c PER ORDER</b>
VHF STATION B — 40c PER ORDER
VHF STATION C — 45c PER ORDER
VHF STATIONS D AND E — 53c PER ORDER
VHF STATION F — 67c PER ORDER

If it's *results* you want, don't miss the 207,050 families in Lincoln-Land — more than half of them reached *only* by KOLN-TV.

# KOLN-TV

COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET

CHANNEL 10 • 316,000 WATTS • LINCOLN, NEBRASKA



*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



Avery-Knodel, Inc., Exclusive National Representatives

## New and renew

### 1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Amoco, Balt	Joseph Katz, Balt	CBS 91	Rhythm on the Road; Sun 4-5 pm; 12 June; 13 wks
General Motors, Detr	Campbell-Ewald, Detr	CBS 206	Allan Jackson & the News; Sat 10-10:05 am; 10:55-11 am, 12-12:05 pm; 30 April; 22 wks
Gillette Safety Razor, Boston	Maxon, Detr	MBS	1955 All-Star Baseball Game; T 3:15 pm; 12 July only
General Motors, Detr	Campbell-Ewald, Detr	CBS 206	Robert Trout; Sun 12-12:05 pm, 4-4:05 pm, 5-5:05 pm; 30 April; 22 wks
Miles Labs, for Alka-Seltzer, Elkhart, Ind	Geoffrey Wade, Chi	NBC	Fibber McGee & Molly; M-F 11:45-12 noon; 27 June; 52 wks
Slenderella Systems, Darien, Conn	Management Assoc of Conn	CPRN 9	Women's News Desk; M-F 2:30-2:40 pm; 20 June; 52 wks



Edward H. Benedict (3)

### 2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Gospel Bcstg Assoc, Pasadena	R. H. Alber Co, LA	ABC 279	Old Fashioned Revival Hour; Sun 1-2 pm; 12 June; 52 wks
General Motors, Detr	Campbell-Ewald, Detr	CBS 206	Allan Jackson; 1:25-1:30 pm, 5:30-5:35 pm, 7-7:05 pm, 9:55-10 pm; 2 July; 13 wks
General Motors, Detr	Campbell-Ewald, Detr	CBS 206	Robert Trout; Sun 9:55-10 am, 1:30-1:35 pm, 5:55-6 pm; M-F 9:55-10 pm; 3 July; 13 wks
LGM Filters, NY	Cunningham & Walsh, NY	CBS 215	Gunsmoke; Sat 12:30-1 pm; 9 July; 52 wks
A. E. Staley Mfg, Decatur, Ill	Ruthrauff & Ryan, NY	CBS 206	Arthur Godfrey; M-Th 10:30-10:45 am; alt F 10:15-10:30 am; 19 July; 52 wks
Sterling Drug, NY	D-F-S, NY	ABC 350	My True Story; M-F 10-10:25 am; 4 July; 52 wks
Toni Co, Chi	Leo Burnett, Chi	CBS 193	Our Gal Sunday; F 12:52-1 pm; 3 May; 13 wks
Toni Co, Chi	Leo Burnett, Chi	CBS 193	Romance of Helen Trent; M, W, F 12:30-12:37 pm; 30 June; 13 wks



Frank King (3)



John E. Schmulbach (3)

### 3. Broadcast Industry Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Harry Ackerman John H. Bachem Halsey V. Barrett Edward H. Benedict	CBS TV, Hillywd, vp in chg net programs Du Mont Tv Net, NY, gen mgr Du Mont, NY, mgr of spot sls Ziv TV, Chi, sls	Same, hd new special projects div Same, gen supr "Electronicam" TvB, NY, sls exec Triangle (WFIL, Phila; WNBF, Binghamton; 50% WHGB, Harrisburg Pa) natl sls mgr WABC, NY, sls mgr
Charles Bernard J. Joseph Bernard Henry C. Bonfig F. T. Boise Jr John F. Box	WABD, NY, sls WGR(TV), Buffalo, gen mgr CBS-Col, NY, pres Free & Peters, SF, r sls mgr WOKY, Milw, stn mgr	Same, also vp Same, also vp & dir CBS KFSD, San Diego, mgr Same, also exec vp, Bartell Bcsters (WMTV, Mad; WAPL, Appletton; WOKY, Milw) Same, SE sls supr TPA, Pacific NW, acct exec Allen B. Du Mont Labs Clifton, NJ, dir of "Electronicam" mktg
William F. Breen Jack Brumbach James L. Caddigan	NBC Film, NY, slsman MCA-TV, SF, sls stf Du Mont Tv Net, NY, dir of prog	Same, sls mgr KOOL(TV), Phoenix, gen mgr KBTV, Denver, exec sls dir KCBQ, San Diego, asst gen mgr ABC TV, NY, acct exec The Bolling Co, NY, tv sls TPA, New England, acct exec
Dean Campbell Tom Chauncey E. L. Colbourn Charles Cowling Harold B. Day Edwin M. Fisher James Gates William P. Geary George F. Goodyear George L. Griesbauer Ralph W. Hardy Bernie Hargreaves Dwight Hinshaw James C. Hirsch Ralph Johnson Frank G. King Murray King John Knox Michael Lareau Pat Lattanzi Chuck Maillett Barry Mayer Donald Menard Richard A. Moore Joseph Murphy Robert E. Murphy	KEDD, Wichita, Kansas, sls stf KOOL(TV), Phoenix; KOPO(TV), Tucson, mg dir KTOK, Okla City, gen mgr KAVR, Apple Valley, Calif, gen mgr WABC-TV, NY, acct exec Television Magazine, NY, vp in chg adv & sls prom WIDE, Middelford, Me, sls mgr WMGT(TV), Pittsfield, Mass, comml mgr WGR, Buffalo, pres WTTG, Wash, sls mgr MARTB, Wash, vp in chg govt rels KNEA, Jonesboro, Ark, comml mgr KCKT-TV, Great Bend, local & regi sls mgr WRC, Wash, sls mgr WCIN, Cin, asst stn mgr KABC-TV, LA, gen mgr "Adventures of Blinky" (tv series), NY, prodcr, dir John Blair & Co, NY, r sls prom WWJ, Detr, sls stf William H. Weintraub, NY, timebuyer WWOD, Lynchburg, Va., gen mgr WOND, Atlantic City, sls WENS-TV, Pittsburgh, sls mgr KTTV, LA, vo & gen mgr Coca Cola, NY, exec asst to vp in chg of sls Arthur Meyerhoff Adv, Chi, timebuyer	Same, mgtg Same, also chmn of bd, exec comm Weed, Atlanta, mgr CBS, Wash, vp WNNJ, Newton, NJ, comml mgr KEDD, Wichita, local & regi sls mgr Edward Petry, NY, mgr of prom & sls dev for r Same, stn mgr KQVR-TV, SF, gen sls mgr TPA, Cleve, acct exec WABC, NY, acct exec WOOD, Grand Rapids, sls mgr Burke-Stuart, NY, sls exec WLAC-TV, Nashville, acct exec WABC, NY, acct exec TPA, Detr, acct exec Same, pres WRCA, NY, mdsg coordinator WBNS-TV, Columbus, Ohio, acct exec



Robert H. Salk (3)



G. R. Swearingen Jr. (3)



Dean Campbell (3)

In next issue: New and Renewed on Television (Network); Advertising Agency Personnel Changes; Sponsor Personnel Changes; Station Changes (reps, network affiliation, power increases); New Agency Appointments

**New and renew**

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

NAME	FORMER AFFILIATION	NEW AFFILIATION
Charles C. Palmisano	Keller-Crescent Adv, Evansville, Ind, r-tv dir	WEHT-TV, Evansville, sls mgr
Ben Park	NBC TV, Chi, prog mgr	NBC dir of public affairs
Bill Parker	SGW Fine Foods, SF, sls rep	KING, Seattle, mdsg mgr
Robert I. Price	KLX, Oakland, Calif	KCBS, SF, sls acct exec
W. Robert Rich	WPIX, NY, prog dir	Assoc Artists Prod, NY, gen sls mgr of tv div
Robert R. Rogers	NBC Film, NY, slsman	Same, NYC sls supvr
Al Rylander	Columbia Pictures, NY, mgr of exploitation	NBC, NY, dir of exploitation
John E. Schmulbach	GE Stations (WGFM, WGY, WRGB)	WGY, Schenectady, mgr of sls
Robert G. Soule		WFBL, Syracuse, pres
George R. Swearingen Jr	Weed & Co, Atlanta, mgr	CBS R Spot Sales, Atlanta, mgr
John F. Tobin	NBC Film, NY, sls	Same, NE sls supvr
Nathan Tucker	WBT, Charlotte, news dept	Same, film supvr
James G. Wharton	Vanderbilt University, news & publ rels dir	WLAC-TV, Nashville, Tenn, prom mgr
Jack Williams	The Westinghouse News, Pittsburgh, feature writer	KDKA, Pittsburgh, publ dir
Barry Winton	Official Films, NY, acct exec	TPA, Richmond, Va, acct exec
Joseph Weisenberg	WABC, NY, acting sls mgr	WABC-TV, NY, acct exec
Richard S. Zavon	WFMY-TV, Greensboro, N. C., prom mgr	WLW-C, Columbus, client service dir

Bill Parker (3)



George Goodyear (3)



Richard S. Zavon (3)



**4. New Firms, New Offices, Changes of Address**

AWL Adv, & Golnick Assoc, Balt, has changed name to Applestein, Levinstein & Golnick Adv, 1101 N Calvert Street, Balt 2, Md

Ted Bernstein Assoc Adv has moved to 112 West 34th Street, LAckawanna 4-7711

Melva Chesrown, Inc, Public Relations moved to 34 East 51st Street, New York 22, PLaza 5-3407 on June 1

Day, Harris, Mower & Weinstein, Inc, Atlanta, has changed corporate name to Day, Harris, Hargrett & Weinstein, Inc, with resignation of Clarendon Mower, Jr, v.p.

Fitzgerald Adv, Providence, RI, moved to larger quarters at 228 Weybosset Street on 1 June; GASpec 1-6760

Arthur D. Gibbons, formerly a partner of Rothman & Gibbons, Pittsburgh adv agency, opens an office in Investment Building as free lance adv and publicity consultant

Gotham Adv & Irwin Vladimir & Co form new firm: Gotham-Vladimir Adv, NY, SF, 1 July

Gresh & Kramer, Phila, has moved to larger quarters at 331 S 16th Street

Lando Adv, Pittsburgh, Pa, has opened a branch office in Erie, Pa, in the G. Daniel Baldwin Bldg, headed by Charles H. Sapper

MacManus, John & Adams will open offices in Miami, Fla on 1 July in the Alfred I. DuPont building

Malap Adv Agency, Kansas City, changes name to Richard Lane & Co Adv and moves to 307 West 11th Street, Kansas City

National Telefilm Assoc, NY has moved from 625 Madison Ave to 60 West 55th Street, PLaza 7-2100

Ruthrauff & Ryan's Dallas office has moved from 1511 Bryan Street to Suite 515, Adolphus Towers, 1412 Main Street

**5. New Agency Appointments**

SPONSOR	PRODUCT (or service)	AGENCY
Adler of Amer, Jersey City	Sewing machines	Blaine-Thompson, NY
Charles Antell, Balt	Beauty Division	Product Services, NY
Charles Antell, Balt	Formula 9 Shampoo, Hair Spray	Joseph Katz, Balt
Colgate-Palmolive, Jersey City	Halo shampoo	Carl S. Brown, NY
Corn Products Refining, NY	Maizena corn starch (internatl adv)	Robert Otto & Co, NY
Corn Products Refining, NY	NuSoft Fabric softener	McCann-Erickson, NY
Dubuque Packing Co, Dubuque, Iowa	Meat packing	Perrin-Paus Adv, Chi & NY
Fisher Nut Co, St Paul	Nuts, cellophane & vacuum packed	Bozell & Jacobs, Mnnpls
Foxhavcn Frozen Foods, Chippewa, Ontario, Can	Frozen foods	Comstock & Co, Buffalo
Frontier Foods, LA	E-Z Pop Popcorn	Raymond R. Morgan, Hillywd
Robert Hall Clothes, NY	Ready-to-wear clothing	Frank B. Sawdon is the agency, Carl Ruff Assoc publ rels consultants
Hotel Riviera, Las Vegas	Hotel	Mort Goodman Adv, LA and Harris & Whitebrook Adv, Miami, Fla
Lever Bros, NY	Rinso Blue	JWT, NY
S. C. Johnson & Son, Racine, Wis	Johnson's wax polisher-scrubber, paste wax, Jubilee kitchen wax	Benton & Bowles, NY
"Junket" Brand Foods, Little Falls, NY	Dessert products, fudge, frosting mix	SSCGB, NY
Lever Bros, NY	Pepsodent Division	Foote, Cone & Belding, NY
O'Keefe & Merritt, LA	Gas ranges	Hixson & Jorgensen Adv, LA & SF
Plymouth Dealers Assoc of Southern Cal, LA	Plymouth cars	Stromberger, LaVene, McKenzie, LA
Procter & Gamble, Cinn	"Whirl" liquid shortening. "Secret" home permanent	Benton & Bowles, NY
Regina Trading Corp, NY	Liebig Soups of France	Ralph D. Gardner Adv, St Louis
Jacob Schmidt Brewing, St Paul	Beer	Maxon, Det
Waring Products Corp, NY	Waring blender, mixer, Durabilt travel irons	Anderson & Cairns, NY
Wonder Products, San Fernando, Calif	Wonder-Logs (barbecue briquets), Home Boxed charcoal	Jimmy Fritz & Assoc, Hillywd

Michael Larcou (3)



Charles C. Palmisano (3)



James Wharton (3)



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

KCRG TV, Cedar Rapids, Iowa, gone up to 50 kw in May

KOSI, Denver, increased power to 5000 watts on June 1st

KPTV, Portland Ore, will increase power to 1 million watts on July 1st

KTVI, St Louis, increased power to 500,000 watts on 31 May

KVOO-TV, Tulsa, Okla, increased power to 100,000 watts in May

WHTN-TV, Huntington, W Va; Ashland, Ky, appoints Edward Petry & Co natl reps

WITV, Ft Lauderdale, Miami, appoints H-R Tv Inc, natl reps

WMTV, Madison, Wisc, will increase power to 209,000 watts on or about 1 August

WNEW, NY, appts Simmons Assoc, NY, natl sls reps

WNAO, Raleigh, NC, has begun operating from its new radio-tv center at 2128 Western Blvd

WTVW, Milw, has appointed Mathisson & Assoc adv agency for WISN & WTVW

Exciting things are happening on

# 12 CHANNEL

Maximum Power

New and Larger TV Audience

and now new call letters

**WPFH** (formerly WDEL-TV)

The WPFH Area Market	
Total Population	5,309,775
Total Families	1,551,870
Buying Income	\$9,099,944,000
Total Retail Sales	\$6,176,101,000



Represented by  
**MEEKER TV, Inc.**

serving Philadelphia and the Greater Delaware Valley trading area

# Milwaukee's

best  
buy



here's why:



"the voice  
of the  
BRAVES"

(the Milwaukee Braves  
games are not televised)

am-fm



all-star  
programming

Milwaukee's  
Most Powerful  
Independent



24 hours  
of music  
news, sports

now  
5000  
watts



lowest cost  
per thousand

HUGH BOICE, JR.  
Gen. Mgr.

HEADLEY-REED,  
National Rep.



Mr. Sponsor

**Lawrence W. Kanaga**

V.p., operations manager  
RCA Victor Record Division, New York

"Judging from my barber, I'd say the record business just has to continue growing." Larry Kanaga, RCA Victor's new operations manager, told SPONSOR.

"People who love music will do almost anything for it. Just recently my barber told me how much business he's been losing because of the Saturday opera broadcasts. His Saturday trade's been going to the competition because they want to hear the ball games. But, as he puts it, 'If they're in my shop, they gonna listen to opera'."

Kanaga, who originally started out with an agency, came into the record business via Montgomery Ward and the San Francisco Hale Brother Department Stores.

"Essentially, I'm a merchandising man," says he. "And with the new low prices of l.p. albums, mass-marketing techniques are more and more vital to sales. A record might sell anywhere from 1,000 to over a million copies—and that's a mass market. Now take tv. We've been experimenting with it for the past three years, but we've never used it as extensively as during the past season."

Through Grey Advertising, RCA Victor has participated in such NBC spectaculars as *Peter Pan*, which produced outstanding sales for RCA's *Peter Pan* album. RCA claims the biggest chunk of record industry sales (estimated at \$225 million for the over-all industry in 1954). The firm's advertising budget for 1955 breaks down this way: 50% in print; 25% in radio-tv; 25% in sales promotion.

"We've used spot radio and tv for such things as promoting show albums. Our distributors use the air media to push certain numbers," continued Kanaga. "In network tv we usually spread the commercials over several of our 12 to 16 monthly album releases."

Some 78% of the sales are in the new speeds (33's and 45's). The split between new pop tunes and classical music depends mainly upon recommendations from the artists and repertoire department. A born diplomat, Kanaga claims to enjoy both types of music equally, but admits that his teen-age boy and girl in Westport, Conn., have such an uncompromising attitude about music that he's got three phonographs in the house.

★ ★ ★



The  
**BETTER**  
**THINGS** are  
San Francisco's

..because industry is booming in the San Francisco area..

In the San Francisco area, there's a kinship between the city's "better things" and the area's industry. Support for San Francisco's great opera season, for example, comes from the ranks of both labor and management; both have money to spend and spend it for "the better things"....

... AND THE  
**BETTER THINGS**  
THEY SEE ON **KPIX CBS-TV**

In this responsive area, full CBS programming and highest-rated local productions give the KPIX advertiser a remarkably high response potential. Ask your Katz man for the whole KPIX story.



The huge new Ford assembly plant at Milpitas contributes *over a million dollars a month* to the metropolitan area's annual payroll which grows like this:

1945: \$825,000,000

1954 (est): \$2,800,000,000

**kpix**  
CHANNEL 5

SAN FRANCISCO, CALIFORNIA  
Affiliated with CBS Television Network  
Represented by the Katz Agency

WESTINGHOUSE BROADCASTING COMPANY, INC.



WBZ-WBZA • WBZ-TV, Boston  
KYW • WPTZ, Philadelphia  
KDKA • KDKA-TV, Pittsburgh  
WDWO, Fort Wayne  
KEX, Portland  
Represented by Free & Peters, Inc.  
KPIX, San Francisco  
Represented by The Katz Agency



### 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

### **Fee tv: the fight will be a long one**

The few hundred words I am about to pour forth here are the merest dribble compared to the torrent of prose that's already been perpetrated, and will continue to be for a long time to come, for and against fee tv. But like everyone else I find the subject fascinating. And the areas for speculation re same are truly limitless. I wonder, to begin with, if any advertisers or agencies actually consider the problem (from the standpoint of any near future effect on a major advertising medium) a serious one. At the risk of cooling off whatever interest I may have generated in this piece up to here, I must say I really don't think it is.

No immediate, or nearly immediate problem at any rate. The trade press to a degree, and the lay press even more so, could easily give any of us the impression that maybe in six months or a year the whole face of television as an advertising medium might be unrecognizable. The *New York Herald Tribune*, as just one example, recently ran a two-page editorial spread on the subject with pieces by, or quoting such industry leaders as, Frank Stanton, General David Sarnoff, Robert Kintner, E. F. McDonald, Jr. and many others.

Notwithstanding the fact that the Federal Communications Commission is digging into this complex and highly important phase of television, and that the Commission will no doubt make every effort to reach a wise and reasonably speedy decision, one need only to talk to as honest, earnest and hardworking a proponent of fee tv as Millard (Tex) Faught of Zenith's Phonevision, to realize that it will be two or probably three or more years before anything like a resolution of the situation appears on the horizon.

I am not decrying the existence of, nor denying on either side, the great need for the propaganda job that is presently under way. Certainly on both sides much is at stake. As a matter of fact one of the remarkable points about the situation is the incredible nerve and willingness to gamble of all those interested in the three major fee systems, Phonevision, Telemeter and Skiatron. When one stops to consider that opposition of the most powerful and vocal kind must be expected (and is certainly being received) from the nation's broadcasters as well as the country's theatrical exhibitors (to name just two fairly stalwart groups), one begins to appreciate the economic guts it takes to develop and promote fee tv.

(Please turn to page 62)



# WBRE-TV

# COVERAGE LEADERSHIP

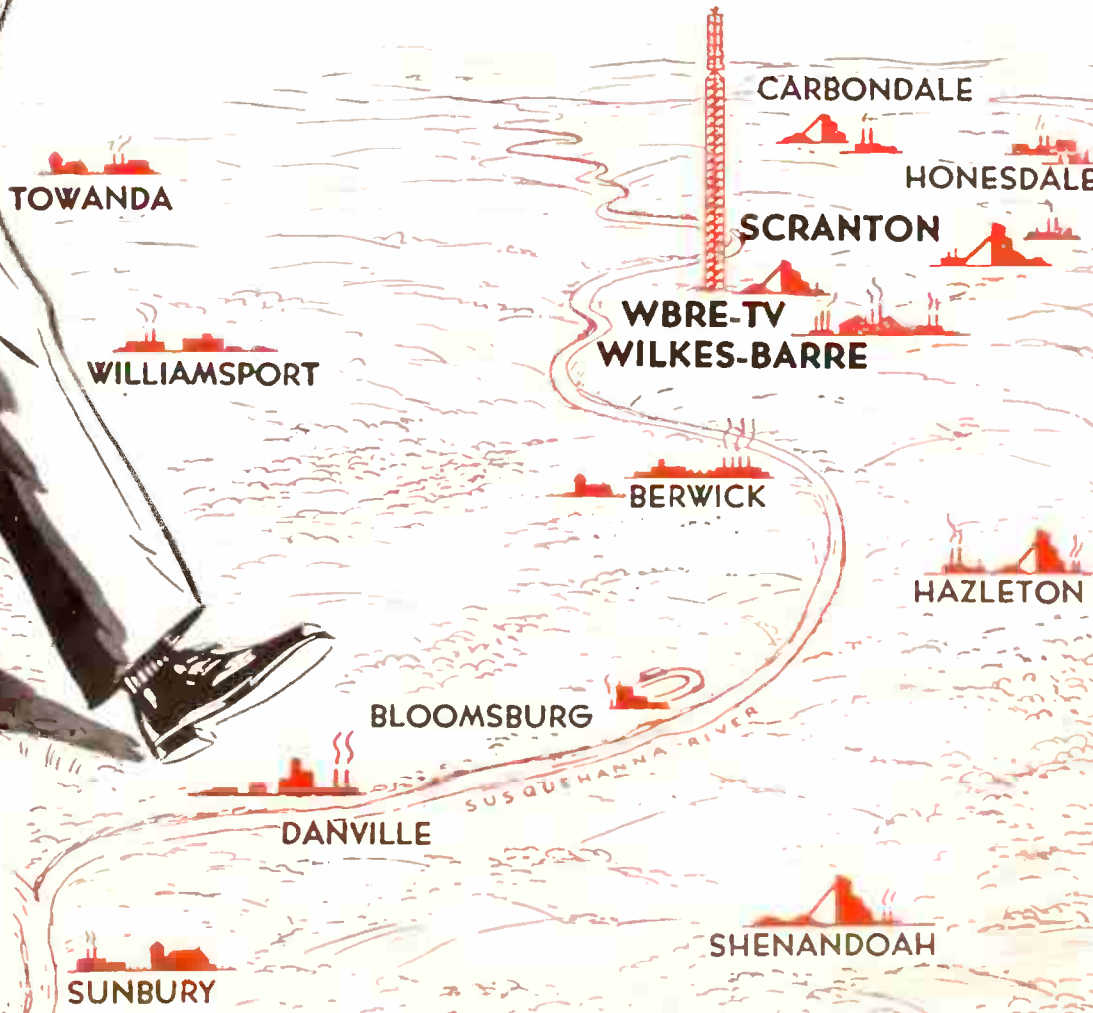
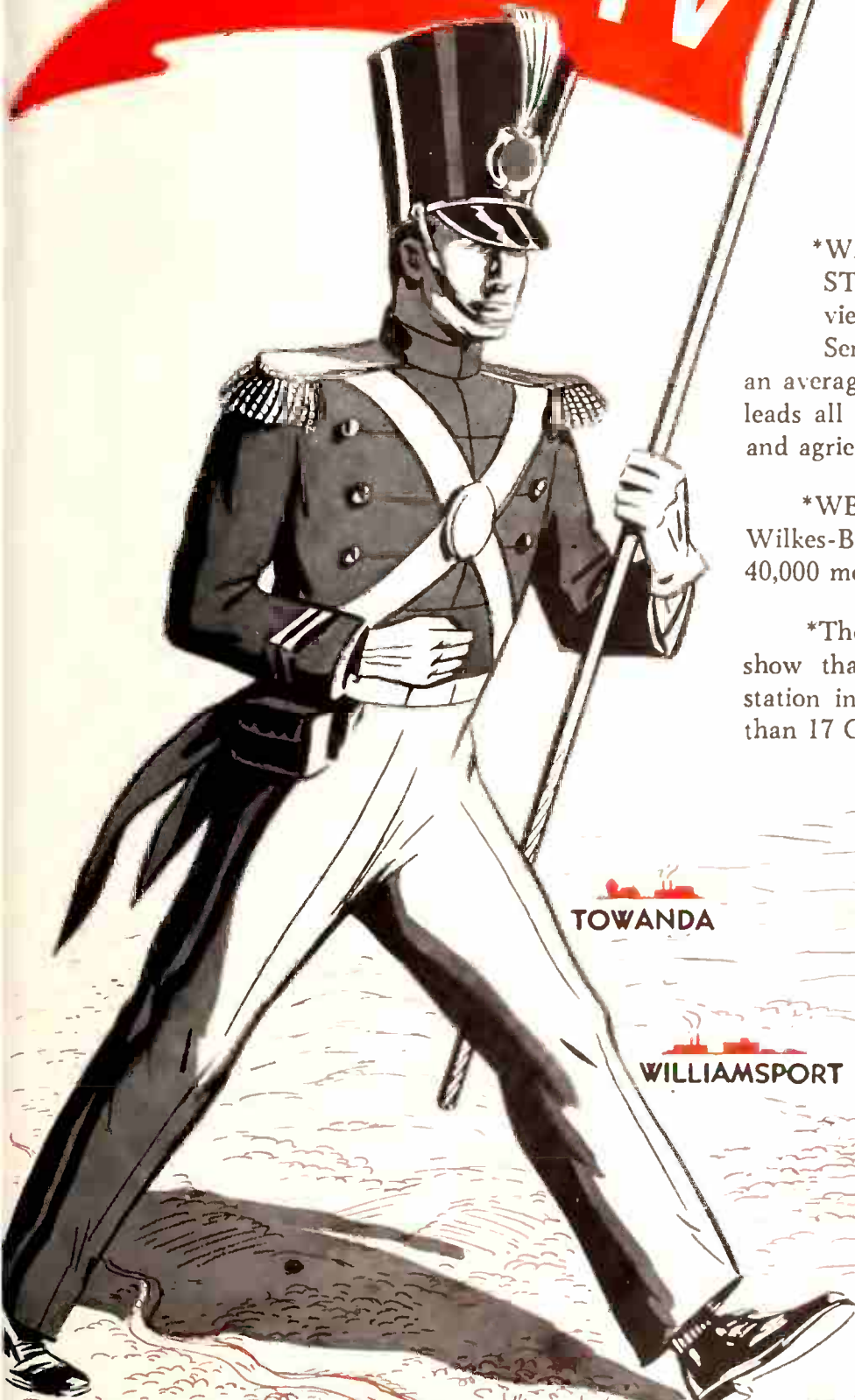
VERIFIED

by ARB\* and PULSE\*

\*WBRE-TV . . . the nation's first MILLION WATT STATION delivers to the advertiser the majority of viewers in the key marketing area of Wilkes-Barre, Scranton, Hazleton, Sunbury and Williamsport with an average weekly share of audience of better than 40% and leads all other stations coming into this vast manufacturing and agricultural market by 23% to 400%.

\*WBRE-TV not only leads in audience ratings in the Wilkes-Barre-Scranton area, but also delivers more than 40,000 more sets than the second station in the market.

\*These two thoroughly competent survey organizations show that WBRE-TV unquestionably is the leading TV station in Northeastern Pennsylvania which comprises more than 17 Counties and a population of over 2,000,000.



*\*Your Headley-Reed representative has all ARB studies that prove WBRE-TV's leadership in coverage; in audience; in programming; in perfect picture . . . which all adds up to making it the leader in Advertising Value.*

**VERIFIED SET COUNT OF 259,500 as of June 1, 1955.**

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

# ONLY ON



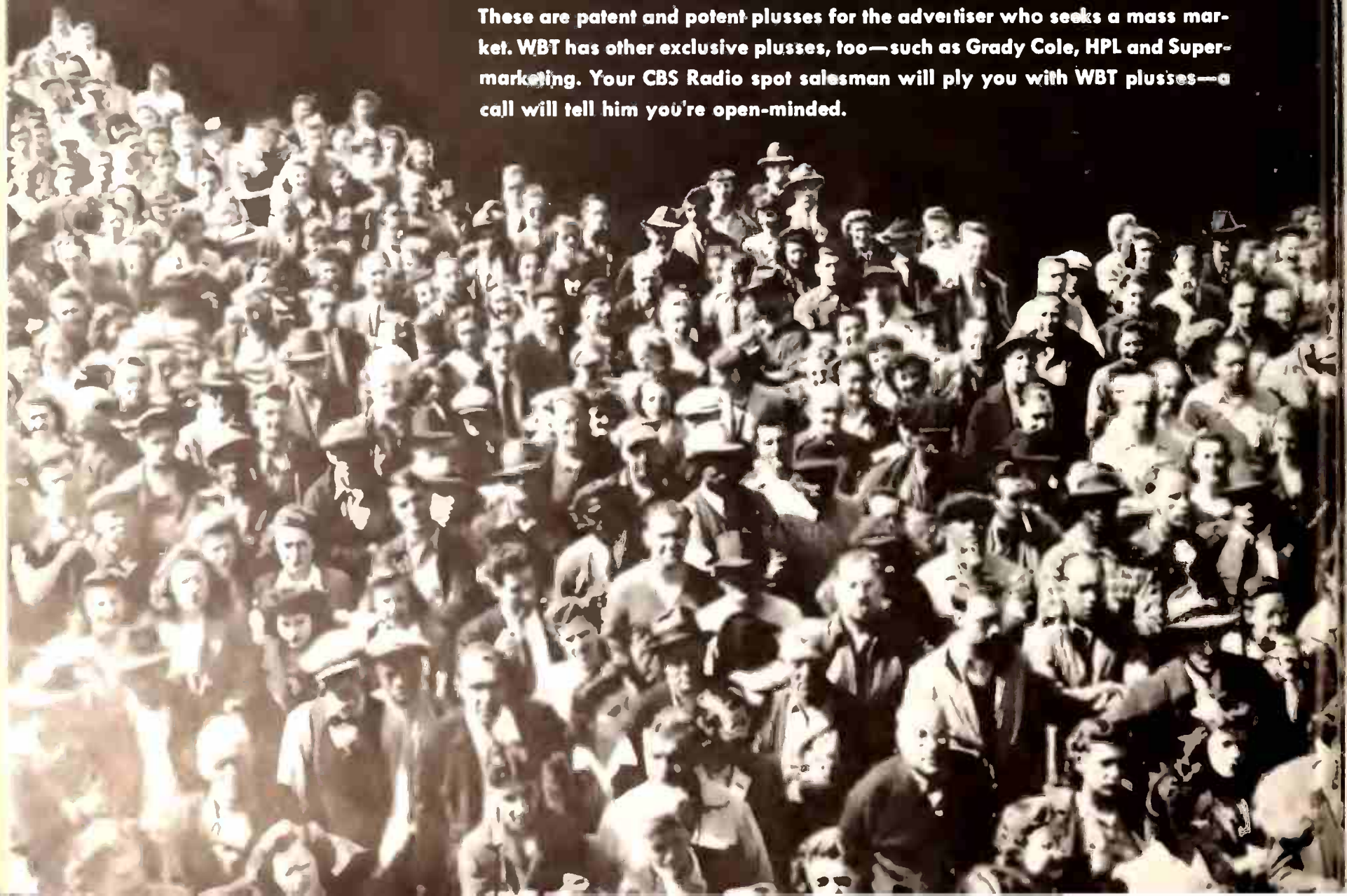
## This potent plus

**WBT's biggest plus—your biggest selling opportunity—is a plus of people.**

**There are around 2,500,000 of them in WBT's daytime basic service area. And 98% of them possess one or more radios. This works out to a plus of 22.4% over those who take any daily newspaper and a plus of 41.5% over those who own a TV set.**

**Now, in 1955, more of these people are listening to their radios than in 1954. In Charlotte, 49% of the listening, on the average, is to WBT—and WBT beats 31 outside local stations in their own home county.**

**These are potent and potent plusses for the advertiser who seeks a mass market. WBT has other exclusive plusses, too—such as Grady Cole, HPL and Super-marketing. Your CBS Radio spot salesman will ply you with WBT plusses—a call will tell him you're open-minded.**





Leo Burnett, P&G  
agency since 1919;  
Leo Burnett, pres.



H. W. Kastor, P&G  
agency since 1930;  
Marvin Hains, mgr.

## P&amp;G'S CHICAGO AGENCIES

Benton & Bowls, P&G  
agency since 1911;  
Robert E. Luk, pres.



## P&amp;G'S NEW YORK AGENCIES

Blow-Bellin Tolgo,  
P&G agency since  
1941; F. Kenneth  
Betro, pres.



Compton, P&G agency  
since 1922; Barton  
A. Cummings, pres.



D F S, P&G agency  
since 1932; Clifford  
L. Fitzgerald, pres.



Young & Rubicam, P&G  
agency since 1919;  
Sigurd S. Larsson, pres.



## HEART OF P&amp;G AGENCY APPROACH

1. Regard and treat your agency as a partner with a contribution to make.
2. Encourage agency to battle for its views without fear seek conviction.
3. If agency sticks to its guns and if logic, facts are sound, accept recommendation; remember there may be more than one way to sell a product.

Part four  
of four parts

# How P&G gets the most out of its 7 agencies

**It seeks independent thinking and the best in creativity**

*By Herman Land*

"An account executive is a guy who, when he bends over to tie his shoelace, you give him a swift kick in the pants."

As this vivid, if unflattering definition by the spokesman of a prominent tv client testifies, admiration for advertising agencies is not universal.

No, the client is not Procter & Gamble. The world's largest air advertiser goes rather to the other extreme. Indeed its spokesmen will inform you that they adhere to a different doctrine: It is that agency men are human beings, too.

This concept, they will tell you, is at the heart of Procter & Gamble's relations with its seven agencies.

Despite its size, unparalleled advertising experience and reputed omniscience, P&G claims to depend largely on its agencies for guidance.

There are some, however, who doubt this. A caustic critic comments: "It's all a gigantic farce. P&G lays down all the rules. The agencies simply follow orders, are told exactly what to do."

A former P&G staffer takes a compromise view: "They like to hide behind their agencies 100%. Well, its true that they get a lot out of their agencies, but

in the final analysis they rule with a steel hand."

What role does the agency really play in Procter & Gamble's intricate operational network? Can it truly make a vital contribution to the advertising thinking and practice of the company which is said by some to be the smartest advertiser in the country? Or does it really perform only mechanical functions at best? And what client role does P&G itself play? Where do co-ordination and guidance of the efforts of seven agencies end and domination begin? Where do ad ideas originate, in the Gwynne Building of Cincinnati or in the ad houses of New York and Chicago?

No simplified, schematic treatment can accurately reflect the complexity that is the P&G-agency combination. In the first place, the company's own ad structure is many-faceted, far from simple (see chart at right). Then there are the effects of time; the present advertising setup took generations to develop. P&G's first ad, for Ivory Soap, goes back to 1882. Lastly, client-agency liaison is nurtured in the delicate realm of human relations, where ready, clear-cut answers are rare and skill and tact more important than formulas.

**Why agencies?** From time to time, one of P&G's bright young men will come up with a grand plan. Why not combine the great ad department of P&G with the cream of the company's agency team and set up a super-duper house agency that would be the last word in ad knowledge and experience? Why bother with so many agencies in the first place?

Aside from obvious ethical consideration, part of the answer is that such a venture would make necessary the creation of a very large and costly staff. More important, however, is this explanation given by company executives. "We need agencies," they say, "in order to insure our getting fresh, outside thinking. We can never afford to take the chance of cutting off the flow of creative ideas, which would inevitably happen were we to operate strictly from within." The danger of "inbreeding" must be avoided.

"One of our main tasks," says E. A. Snow, Advertising Manager of the Soap and Synthetics Division, "is to encourage our agencies to do their creative best."

To accomplish this nothing is left to chance. Company relations with its

seven agencies are the practical applications of a carefully worked out set of principles on which P&G admen are raised.

In P&G you will not find the ranting client, certainly not the tyrant of book and movie fame who spat on the table to prove that the man who pays the bills can afford to thumb his nose at propriety and human feelings. About the strongest thing P&G ever says to an agency is "Will you reconsider your recommendation?"

The cynic laughs at this as equivalent in effect to a tongue-lashing, for is it not always true that while the agency proposes, the client disposes? But the P&G agency man will tell you that the client expects him to stand on his two feet and fight for his convictions. "They love a battler," says an account executive on one of the major P&G products.

"If you stand your ground," he says along with others, "and back up your case with solid facts and logic, you generally win."

But if your case has holes—look out! W. R. Chase, Manager of the Advertising Department, explains: "We consider that it is the job of the agency to initiate the campaigns, to come forward with the proposals, for media, programs, and so forth. It's our function to stimulate agency thinking, to see that its presentation is based on sound logic and hard facts. If we think the facts stand up, we buy."

But should the account man be weak in his syllogisms, he will see his pretty presentation in shreds when the P&G logicians get through with it, and he will go home a sad boy. Let a few such sloppy pitches follow, a P&G man told SPONSOR, and a company man will sit down with the agency man for a solid review of the strengths and weaknesses of the presentations. P&G explains that it works with agency personnel in much the same way it works with its own people—to try to improve and strengthen their operations. "If this doesn't bring results," says the company spokesman, "the agency may put another man on the account."

This emphasis on facts and logic creates special problems in agencies, for many an advertising man would rather fly with the creative wind than steer a slow and laborious course through a sea choked with statistics. "You find yourself longing to sell with excitement, to let your enthusiasm and im-

(Article continues page 28)

**P&G AD DEPT.**



NEIL McELROY



H. J. MORGENS



W. LINGLE, JR.



W. R. CHASE



W. ALEXANDER



E. A. SNOW



R. B. SHETTERLY



C. C. BILLING



A. HALVERSTADT



G. SMITH



W. CRAIG



W. RAMSEY



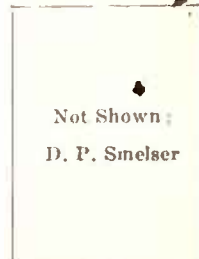
P. HUTH



E. H. LOTSPPEICH



C. T. GERHART



Not Shown:  
D. P. Smelser

**NEIL McELROY**  
*President*

**WALTER L. LINGLE, JR.**  
*Executive Vice President*

**HOWARD J. MORGENS**  
*Executive Vice President*

## ORGANIZED LIKE AN AD AGENCY

Unique P&G "built-in agency" duplicates agency structure, department for department, through "advertising production division," which is "staff" function serving all brands

BRAND GROUP

**W. ALEXANDER**  
*Adv. Mgr. Drug Products Div.*

**E. A. SNOW**  
*Adv. Mgr. Soap & Synthetic Div.*

**W. R. CHASE**  
*Mgr. Adv. Dept.*

Brand management and staff functions are co-ordinated through Chase. Note that key radio-tv men are also key men in Procter & Gamble Productions Inc., a legally separate subsidiary firm

**R. B. SHETTERLY**  
*Adv. Mgr. Specialty Products & Shortening Div.*

BRAND GROUP

**A. N. HALVERSTADT**  
*Mgr. Adv. Production Div.*

**C. C. UHLING**  
*Mgr. Merchandising Div.*

**D. P. SMELSER**  
*Mgr. Market Research Dept.*

**W. RAMSEY**  
*Dir. of Radio*

**C. T. GERHART**  
*Dir. of Art*

**G. SMITH**  
*Assoc. Mgr. Adv. Prod. Div.*

**W. CRAIG**  
*Dir. of Television*

**E. H. LOTSPEICH**  
*Dir. of Copy*

**P. HUTH**  
*Dir. of Media*

## P&G Productions Inc.

**A. N. HALVERSTADT**

**W. RAMSEY**

**G. SMITH**

**W. CRAIG**

agination run away with you, as you might with another client," an agency man states. "But P&G is not interested in your opinions, only in whether your analysis is sound."

"In a way, its rough being an account man for P&G," sighs another. "You've got to master the group system routine. That is, you've got to get the hard material from your research, media, program departments, make sure first it's all sound, then put it together for the guys in Cincinnati. You've got to find the loopholes first. You'd better. For if you don't, they will."

The system appears to leave little room for the maverick with the leaping imagination. Success as an account executive for P&G depends in the long run, say admen, on ability to adapt to the P&G system. This is why there is an agency tendency to train account men from the ground up on P&G. It is difficult for many experienced men to adapt readily to the calculator mentality an account executive needs if he is to cope with Cincinnati.

In essence, the system boils down to reliance on ratings, cost-per-1,000, careful market analysis and the endless findings of research studies. Whom are we reaching, how often, and how much is it costing us? These are the basic questions that P&G agency men deal with. And your proposals should be on the safe, conservative side, some say, if you want P&G approval.

But there are compensations. The adman who fits the P&G prescription is assured of stability in his job and

## QUICK SUMMARY OF THE 4-PART P&G SERIES

**PART ONE:** Behind the dramatic plunge of P&G into the nighttime tv picture during the 1954-55 season lay a complex series of business and media factors. Firm needed new vehicles for newer drug and soap products, which had large ad sums available. Nature of product appeals made nighttime exposure seem necessary. **16 May issue**

**PART TWO:** The P&G spot buying operation is indeed geared to the slide-rule, for firm feels it buys numbers via spot, rather than shows. But agencies are not given fixed rating or cost-per-1,000 "floors" to work from, are expected to use best buying judgment. P&G uses spot basically to build to national distribution. **30 May issue**

**PART THREE:** P&G, far from dropping daytime tv, expects to be in it strongly, but it has not yet been able to find program key that will do what soap operas did in radio. High ratings are a must, company feels, because of relatively high costs. Radio cuts represent readjustment to needs of new major medium—tv—in P&G media lineup. **13 June issue**

**PART FOUR:** Some people regard P&G as all-wise in advertising, say that therefore its agencies are not important. P&G, however, credits its seven agencies with originating most ideas. It has a carefully worked out set of principles to guide its agency relations, based on scrupulous adherence to its role as client. **This issue**

advancement opportunities, for P&G likes to stick with its agencies, seldom makes a change, and there is always the chance that new brands will come your way. P&G trained men, whether in Cincinnati or at the agencies, are regarded as highly competent generally, and are often sought after because of their rounded knowledge of advertising and their solid grounding in basics.

A moving statement comes from an account executive who says that working for P&G has added to his self-respect. He feels that his ability to handle a tough job and the agency and

client recognition of his service has enhanced his dignity as a man.

"As you know," he told SPONSOR, "this can be a political business. But with P&G, it doesn't help to be some big shot's relative. The only thing that counts is performance. They do not want to *like* people; they want to *respect* them."

Invariably, you will find agency men complaining that the need to conform to the P&G system leaves them restive on occasion, but they end up saying: "Well, you've got to admit, it's the smartest way to operate. You can't argue with success."

Right down the line you find this combination of admiration and annoyance in agency ranks. Says a show producer: "On P&G I have the most complete freedom of action, and it's the most restrictive thing imaginable."

Copywriters occasionally complain that under P&G restrictions they can't take off creatively, for the company has its strict copy requirements.

A tv executive of a P&G agency sums it up this way: "The all-embracing P&G system reduces the gamble to very narrow limits. You know you have little chance of missing much if you follow their tried and proven paths. But the penalty may be the loss of the truly creative, the great wild idea that pays off."

In answer to this, a P&G spokesman points out that it was not conservative to be the first in the business to buy a  
(Please turn to page 77)

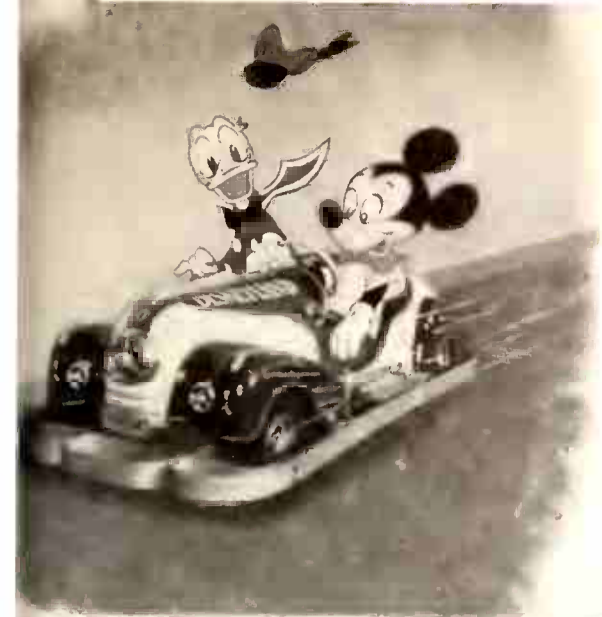
## HERE ARE REACTIONS TO SPONSOR P&G SERIES BY EXECUTIVES CLOSE TO THE ACCOUNT

**P&G ACCOUNT MAN:** "I expected you would wind up with the usual mixture of a few accurate facts and a lot of mistakes. But this is amazingly accurate! It's an astonishing job. I believe it merits some kind of an award."

**P&G AGENCY TV V.P.:** "I enjoyed the articles tremendously. You hit it right on the button. You were 100% right about that 'myth' business. There are no blacks and whites in Cincinnati. P&G is a very complicated operation. I think you managed to give your way through it very well indeed. They made fascinating reading."

**NETWORK EXECUTIVE:** "A first-class piece of reporting. You were certainly accurate in pointing out that they don't know all the answers as so many think."

**FORMER P&G TIMEBUYER:** "Congratulations. I used to buy for P&G. You have captured the spirit of their buying perfectly. It's about time something like this was published. I'd like to see you do a similar job on the other major soap firms."



# Next fall's tv lineup: 55 changes already

Again this issue **SPONSOR** presents

**nighttime lineup for fall. See next page.**

**Lineups will be updated each issue through fall.**

**Daytime network lineup to appear next issue**

**T**his fall will see the most radically changed programming schedules on the tv networks since tv took off its swaddling clothes.

By presstime there were about 55 changes—including new shows, changes in time slots and program-switching from one network to another. This is among ABC, CBS and NBC alone. (Du Mont will be basically a film operation next fall built around its new Electronicam.) New shows account for about 35 of the changes.

In order to keep readers abreast of revisions in the fall picture on the tv networks as they occur, **SPONSOR** will continue to run a complete nighttime fall lineup, bringing it up to date each issue until fall. The first such chart appeared last issue (13 June). (A complete daytime lineup will appear in **SPONSOR**'s next issue, the 11 July Fall Facts Basics.)

Additional information inserted on the chart this issue is an indication of which shows will be in color this fall. On NBC TV, the color "regulars" will be the Saturday, Sunday and Monday hour-and-a-half spectaculars. But that's not all. According to Executive V. P. Robert W. Sarnoff NBC TV plans to do about four hours a week of color programming in fall in addition to the spectaculars. Most of these new color plans are for the daytime. *Howdy Doody*, which is on 5:30-6:00 p.m. every weekday will be in color daily in a move aimed at ABC's *Mickey Mouse Club*. NBC will also televise certain features of *Home* (Monday-Friday, 12 noon-1:00 p.m.) in



**MICKY MOUSE CLUB**, ABC TV, will give network solidly sponsored daytime block (5-6:00 p.m., M-F). For daytime lineup next fall see next issue (11 July)

**YOU'LL NEVER GET RICH**, CBS TV, is new situation comedy starring Phil Silvers (8:30-9 p.m. Tues.). CBS is making most extensive schedule changes

**PERRY COMO SHOW**, NBC TV, is among talent switches on networks. Hour show (8-9 p.m. Sat.) is slotted to counter CBS TV lineup, has multi sponsors

**ELECTRONICAM IS DU MONT HOPE** for next season. It's shown in use here simultaneously getting live image and filming episode on "Captain Video."

Daytime and updated nighttime charts to appear next issue

color on a regular daily basis starting this summer; some segments of this program have already been colorcast.

Several of the NCAA football games will also be televised in color, says

Sarnoff perhaps three or four before the end of the year.

As for CBS TV's color schedule, that network plans "a minimum of two weekly shows in color on a regular basis this fall," according to Jack Van Volkenburg, CBS TV president. Once every four weeks, one of these shows will be Chrysler's *Shower of Stars* (Thursday, 8:30-9:30 p.m.) which continues its color run from this past season. Most of the 10 Saturday night (9:30-11:00 p.m.) *Jubilee* shows set for the 1955-56 season will be in color, says Jim Shattuck, CBS TV network sales manager for color. The Ford

Dealers will bankroll this new series of extravaganzas.

In addition, all or at least segments of *Omnibus* (Sunday, 5:00-6:30 p.m.) are slated for color. Other shows to be colorcast will be announced.

Indicative of booming automobile sales is the fact that four of the five big-production evening shows—the three "specs" on NBC TV, and *Shower of Stars* and *Jubilee* on CBS TV—will be bankrolled by auto sponsors: Ford Motor, Ford Dealers, Chrysler and Oldsmobile.

As for changes in the fall schedule which have taken place since last issue, here is a rundown:

# 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

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

	SUNDAY			MONDAY			TUESDAY			AM
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	AM
<b>7 pm</b>	You Asked For It Sklippy Peanut Btr. Div., Best Foods Guld. Bascom & Bonfigli Hy-L&F	Lasale Campbell Soup Hy-F BBDO	It's a Great Life* Chrysler-Plymouth Dealers McCann-Hy-F Erickson	Kukla, Fran & Ollie co-op Ch-L			Kukla, Fran & Ollie co-op Ch-L			Kukla, Fran & Ollie co-op Ch-L
<b>7:15</b>										
<b>7:30</b>				John Daly, News Miles Labs NY-L Wade	Doug Edwards News* Amer Home Prods NY-L BB&T		John Daly News Tide Water Oil NY-L Buchanan	Doug Edwards News* Amer. Tobacco NY-L SSCB		John Daly News Miles Labs NY-L
<b>7:45</b>	Feature Film* 7:30-9 (Package not set)	Jack Benny alt. with Private Sec'y Amer. Tobacco NY-F BBDO	'Frontiers* (3 weeks in 4) Reynolds Metals NY-F Seeds	Kid film show* (tentatively) Jungle Jim or Shrena, Queen of the Jungle)	Robin Hood* Johnson & Johnson; Wildroot Y&R; BBDO		Warner Brothers Presents* (7:30-8:30) Liggett & Myers; GE; Monsanto C&W; Maxon, Y&R; NL&B, Hy-F Gardner	Name That Tune* Whitehall Div., Amer. Home Prods. BB&T	Dinah Shore Chevrolet Dirs Campbell-Ewald Hy-L	Dinah Shore 7:30 Amer. Derby Geyer; C Mithun Hy-L&F
<b>8</b>										
<b>8:15</b>			Colgate Sunday Hr. (3 weeks in 4) Colg.-Palmolive HY L&F Esty	Tv Reader's Digest Studebaker-Packard NY-L R&R	Burns & Allen Carnation; Goodrich Erwin, Wasey; Hy-F BBDO		Warner Brothers Presents* 7:30-8:30 (cont'd)	Navy Log* Sheaffer Pen; Maytag Seeds; McCann-NY-F Erickson	Milton Berle (9-13 shows) Martha Raye (13 shows) 8-9 Sunbeam; RCA; Whirlpool Perrin-Paus; NY-L K&E	Dinah Shore 7:30 (cont'd)
<b>8:30</b>	Feature Film* 7:30-9 (cont'd)	The Ed Sullivan Show Lincoln-Mercury Dealers NY-L K&E	Spectaculars IN COLOR 7:30-9 (1 week in 4) Sunbeam; Maybelline; Louis Howe Perrin-Paus; Gordon Best; NY-L D-F-S			Sid Caesar (8-9; 3 wks in 4) Amer. Chicle; RCA; Spindel D-F-S; K&E; NY-L SSCB	Wyatt Earp* Parker Pen; General Mills Tatham-Laird; NY-F D-F-S	You'll Never Get Rich* (Phil Silvers*) R. J. Reynolds; Amana Refrig. Esty; Maury, Lee & Marshall	Bob Hope (6-8 shows) Dinah Shore (2 shows) Chevrolet Campbell-Ewald NY-L	
<b>8:45</b>				Voice of Firestone Firestone Tire NY-L Sweeney (stimul) & James	Talent Scouts CBS-Columbia; Lipton NY-L Bates; Y&R					
<b>9</b>										
<b>9:15</b>	Chance of a Lifetime* Emerson Drug, Lenthalie NY-L L&N, C&W	OE Theatre General Electric NY L&F BBDO	Tv Playhouse Goodyear; Philco (all sponsors) Y&R; NY-L Hutchins		I Love Lucy Procter & Gamble; General Foods BB&T; Hy-F Y&R		Make Room for Daddy Amer. Tobacco; Dodge SSCB; NY-F Grant	Meet Millie (Tentative; sponsorship to be set)	Fireside Theatre Procter & Gamble NY-F Compton	Masque Knorr Pharmacia NY-L
<b>9:30</b>										
<b>9:45</b>	Book Club co-op NY-L	Alfred Hitchcock Presents* Hy-F Y&R		Titts TBA* Ciba Pharm. Kiewewetter, Baker, Hagedorn & Smith NY-L&F	December Bride General Foods NY-L B&B	Robert Montgomery Presents 9:30-10:30 S. C. Johnson; Schick NY-L NL&B; K&E	DuPont Theatre* DuPont BBDO	Red Skelton Pet Milk; S. C. Johnson Gardner; Hy-F NL&B	Armstrong Circle Theatre; alt. with Pontiac Hour* 9:30-10:30 Armstrong Cork; Pontiac BBDO; MacM. NY-L J&A	Penny Mill Sheaffer Brown & NY-L
<b>10</b>										
<b>10:15</b>	Book of the Bank Dodge NY-L Grant	Show not decided* P. Lorillard Y&R	Loretta Young Show Procter & Gamble NY-F B&B							
<b>10:30</b>					Studio One Westinghouse NY-L Erickson					
<b>10:45</b>		What a M. Line? Barrington Road NY-L Montefer Y&R Eagle NY-L Larkle*				Robert Montgomery Presents 0:30-10:30 (cont'd)	Name's the Same* Ralston-Purina Guld, Bascom & Bonfigli NY-L	The \$64,000 Question* Revlon Prods. NY-L Weintraub	Armstrong Circle Theatre; alt. with Pontiac Hour* 9:30-10:30 (cont'd)	Wednes Fitch Pabst Me 10 pm W Legler; Var-L
<b>11</b>								See It Now (Sponsorship to be set) NY-L&F	Big Town* Lever Bros.; A.C. Spark Plug SSCB, McC-E, OBM; Brother NY-F	Henny (following till 11 er-

\* Shows in italics are shows which change time slots or network, including new shows and changes starting late this season. Where shows have multiple sponsors, agencies are listed.



• The Borden Co. will sponsor *The People's Choice*, a film series with Jackie Cooper, in the same NBC TV (Thursday 8:30 p.m.) slot in which it bankrolled *Justice* last season.

• Quaker Oats came in as the alternate sponsor of ABC TV's *Ozzie and Harriet* (Friday 8:00-8:30 p.m.), sharing with Hotpoint.

• The R. J. Reynolds-sponsored *Bob Cummings Show* switched from NBC TV to CBS TV in the Thursday 8:00-8:30 p.m. period.

• *Toast of the Town* (CBS TV) title will be changed to *The Ed Sullivan Show*.

• CBS TV has four shows with

sponsorships not yet set: Ed Murrow's *See It Now*; *Meet Millie*; *My Friend Flicka* and *Cochise the Apache Chief* (tentative title). NBC TV on the other hand, has its nighttime sponsors "firmed up" but a few shows unannounced: Campbell Soup's on Friday, Swift's on Saturday.

Not yet on the schedule but definite, nevertheless, is ABC's new *MGM Parade*. This is the network's third movie tieup and its second new Hollywood program for the season, the other being *Warner Bros. Presents*. No sponsorships of *MGM Parade* had been announced at SPONSOR's presstime. While Saturday is still open on ABC, the web hopes to sell a drama hour then. ★ ★ ★

### 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 Electronicam. 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, Scruten; 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, Heinz; 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

SDAY		THURSDAY			FRIDAY			SATURDAY		
BS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
		Kukla, Fran & Ollie co-op Ch-L			Kukla, Fran & Ollie co-op Ch-L					
Edwards Mfg. Ludgin		John Daly, News Tide Water Oil NY-L Buchanan	Doug Edwards News* Amer. Tobacco NY-L SSCB		John Daly, News Miles Labs NY-L Wade	Doug Edwards News* Pharmaceuticals NY-L Kletter				
	Coke Time Coca-Cola NY-L D'Arcy	Lone Ranger General Mills (alt. sponsorship to be set)	Sgt. Preston of the Yukon* Quaker Oats Wherry, Baker NY-F & Tilden	Dinah Shore Chevrolet Dirs. Campbell- Hy-L Ewald	Rin Tin Tin National Biscuit Hy-F K&E	My Friend Flicka* (sponsorship to be set)	Coke Time Coca-Cola NY-L D'Arcy		Gene Autry Wm Wrigley Jr NY-F R&R	
	News Caravan Plymouth NY-L Ayer			News Caravan R. J. Reynolds NY-L Esty			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 Wasey	Bob Cummings Show* R. J. Reynolds NY-F Esty	You Bet Your Life DeSoto Motor Div., Chrysler NY-F BBDO	Ozzie & Harriet Hotpoint Quaker Oats NY-F Maxon; JWT	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 Coma* Dormeyer; Int'l Cellulose Nexzema Chem. J. W. Shaw; FC&B; NY-L SSCB
	Father Knows Best* P. Lorillard NY-F Y&R	Stop the Music* Quality Jewels Neechi NY-L Grey	Climax (3 weeks in 4) Shower of Stars IN COLOR (1 week in 4) 8:30-9:30 Chrysler McCann- Hy-L Erickson	The People's Choice* (Jackie Cooper) Borden Co. NY-F Y&R	Treasury Men in Action* Chevrolet Campbell- Hy-L Ewald	Dur Miss Brooks* General Foods Hy-F Y&R	Life of Riley Gulf Oil NY-L Y&R		The Honey- mooners* Buick NY-F Kudner	
		Star Tonight Brillo Mfg. NY-L JWT		Dregnet Liggett & Myers NY-F C&W	Dollar a Second Mogen David Wine Weiss & Geller NY-L	Crusaders* Procter & Gamble R. J. Reynolds NY-F Esty	Big Story Amer. Tobacco; Simoniz NY-L&F SSCB		Two for the Money P. Lorillard NY-L L&N	People Are Funny* 9-9:30; 3 wks in 4 Fentl; Paper-Mate Burnett; Hy-F FC&B
	Kraft Tv Theatre Kraft Foods NY-L JWT								It's Always Jan* (3 wks in 4) 9:30-10 Procter & Gamble Compton	Jimmy Durante Rhow 9:30-10; 3 wks 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 Vise Sterling Drug NY-F D-F-B	Schlitz Play- house* Schlitz Brewing NY-F L&N	New program* Campbell Soup BBDO		Jubilee* 10 shows, most IN COLOR (1 wk in 4) 9:30-11 Ford Dirs. JWT	Spectaculars IN COLOR 9-10:30 (1 wk in 4) Oldsmobile NY-L Brother
	This Is Your Life Hazel Bishop; Procter & Gamble Spector; Hy-L Compton		Johnny Carson Show* Revlon; General Foods Waltraub; Y&R		Down You Go* Western Union (alt. sponsor) NY-L Albert-Frank- Guenther-Law	The Lineup Brown & Wmson; Procter & Gamble Bates; Hy-F Y&R	Cavalcade 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, Pet Milk FC&B; Hy L Gardner
				Lux Video Theatre 10-11 Lever Bros. Hy-L JWT		Person to Person Amor. Oil Co.; Elgin Watch Katz; NY-L Y&R	Red Barber's Carson* (10:45 or at concl of fight) State Farm Ins. NY-L NL&B		Demon Runyon Theatre (3 weeks in 4) Anheuser-Busch NY-F D'Arcy	Your Hit Parade Amer. Tobacco; Warner-Hudnut BBDO; NY-L K&E

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



**DEPENDENCE ON JUKE BOX FIGURES,  
RECORD AND SHEET SALES MAY BE RISKY**

Mamie Van Doren and Tony Curtis in scene from Universal International's "All American" symbolize youth's passion for juke box. It is juke box "plays," record and sheet sales which are major factors in "top 10" listings of times. Ohio State study finds that teenagers and adults in early twenties buy more records and sheet music and play juke box more often than any other segment of population. Thus shows based on top 10 songs may have inherent youth appeal with less attraction for older adults.

# Does radio play the wrong music?

**Stations which program only "top" tunes may be neglecting majority of daytime audience is provocative finding of Ohio State University study**

**I**s there a radio market that does not know at least one top-10-or-20-tunes-of-the-week-type show? For years many stations throughout the country have adhered to the supposedly surefire formula: build your program schedule around the currently most popular songs and you can't go far wrong.

Now an Ohio State University study reported here exclusively for the first time suggests that this approach to recorded shows may be narrowing audience opportunities, particularly in the daytime.

The study, covering female music preferences in Columbus, Ohio, offers some provocative findings of interest to stations, advertisers and agencies:

1. Daytime music shows that aim at the younger set are shooting for a minority audience, since teenagers never make up more than a very small percentage of the audience

that is at home and available to listen.

2. Proportionately, teenagers and young people in their early twenties buy more pop records and sheet music and play juke boxes more often than other age groups; this tends to give song popularity lists based on sales an inherent bias toward youthful tastes to begin with.

3. The jumpy, noisy pop stuff on which the teenager feeds is at the bottom of the preference list of the average female adult, who makes up the largest segment of the daytime audience at home and available to listen.

4. While currently popular music rates high in female preference, so does the "sweet" number, the lush orchestration, recent show tunes, hymns and spirituals and standards 10 to 20 years old.

5. Stations now concentrating on hit records and teenage-slanted numbers might consider extending the scope

of their musical offerings to appeal to a wider range of audience tastes.

The Ohio State study adds up to "case" against over-reliance on the top-tunes programing philosophy. Does this automatically make every station which stresses top-10 records programing wrong? You can get a ringing chorus of pros and cons as you bring up the subject with programing specialists, SPONSOR found in seeking to put the Ohio State study into perspective. But this seemed to be the concensus among a dozen music specialists (details later): While many stations are over-doing the pop tunes today the pop category still has the broadest appeal. However, they say, you can't generalize as to what is the right strategy. A station may be forced by competitive need to specialize on the teenager, for example, as its strong audience core.

The study was conducted by Patrick E. Welch, a graduate student in radio-television programing in the Department of Speech at Ohio State University. It was based on personal interviews with 2,168 Columbus women and girls over the age of 14. Some 70 Ohio State radio-tv students made up the interviewer group. All interviews were held during the week of 9 May 1955.

Each respondent was asked to select "types" of music she personally "liked" from a list of 18 categories. She was also asked whether she had bought pop records or sheet music or played a juke box during the preceding three months.

The top tunes approach is widely used. Many stations in fact, build their entire program structure around the top 40 or 50 songs of the week.

*Billboard*, *Variety* and *Cash-Box* are the standard disk jockey sources for popularity information. Each runs its own lists of hits in various categories, based in large measure on record and sheet sales along with reported juke box plays.

The Ohio State University study showed that in Columbus a larger percentage of teenagers—81%—played "juke box" records than any of other age group. The next largest age category was the 19-30 group, with 54%. Similarly, teenagers were disproportionately high purchasers of (Please turn to page 92)

### TREND TOWARD WIDER MUSIC RANGE

SPONSOR's "Buyers' Guide" notes trend toward broader musical diet, even classical. Guide shows 78% of stations answering 1955 survey use concert music. Still, reliance on hits is widespread.



## Ohio's Case Against Top 10 Approach

Tables below sum up case against using top 10 tunes. They also show how types of music can be slotted to take into account varying tastes of women, old, young, rich, poor

### 1. It's the youngsters who buy the pop records and sheet music and play the juke boxes

PERCENT WHO HAD:	WOMEN AGED				
	14-18	19-30	31-45	46-60	Over 61
Selected "Juke Box" record .....	81%	54%	27%	13%	2%
Purchased sheet music .....	30	13	12	10	4
Purchased phonograph record .....	67	46	45	23	9
Percentage who had done none of the three, during past three months .....	10%	28%	36%	65%	85%

### 2. But as women get older they tend to like the hot numbers less and less

PERCENT NOTING "LIKING" FOR:	WOMEN IN GROUP AGED				
	14-18	19-30	31-45	46-60	Over 61
Currently popular music .....	86%	76%	64%	48%	29%
"Sweet" popular music .....	38	45	59	66	54
Familiar hymns or spirituals .....	21	30	43	55	75
Recent Broadway show tunes .....	44	52	45	36	21
Big orchestras—pical arrangements .....	32	51	41	36	31
Music popular 10 to 20 years ago .....	20	37	42	37	27
Large choral groups .....	23	41	35	38	37
Marching band music .....	24	33	33	40	46
Musical comedy or operetta music .....	25	40	39	36	31
Symphony orchestras .....	16	34	33	34	39
"Barbershop quartette" music .....	18	25	29	41	40
Western music .....	20	23	30	35	39
Music popular before 1930 .....	14	22	34	34	37
Old-time or "country" music .....	14	20	27	38	45
Latin-American music .....	33	35	27	17	9
"Dixieland" music .....	32	29	22	19	14
Modern or "progressive" jazz music .....	50	36	17	10	4
"Jump" or "Jive" music .....	64	31	20	10	2

### 3. Women with more money don't like hot tunes

PERCENT NOTING LIKING FOR:	WOMEN IN GROUP ESTIMATED AS		
	High income group	Lower middle and low	Upper middle
Currently popular music .....	61%	63%	62%
"Sweet" popular music .....	63	58	52
Familiar hymns, spirituals .....	33	36	48
Broadway show tunes .....	77	57	33
Big orchestras—arrangements .....	65	68	28
Music popular 10-20 years ago .....	44	44	33
Large choral groups .....	47	45	30
Marching band music .....	41	39	31
Musical comedy, operetta music .....	67	50	25
Symphony orchestras .....	56	47	21
"Barbershop quartette" music .....	34	31	30
Western music .....	14	19	38
Music popular before 1930 .....	39	31	26
Old-time or "country" music .....	16	20	36
Latin-American music .....	38	29	23
"Dixieland" music .....	31	25	21
"Progressive" jazz .....	27	21	19
"Jump" or "Jive" music .....	19	18	23

(Figures based on respondents 19 to 60 years of age only, weighted to compensate for variations in sample size of women of different ages)

### 4. Moreover, there are few youngsters available to listen in daytime, when majority of women at home are over 30

NUMBER "AVAILABLE" AS LISTENERS PER 1,000 HOMES:	WOMEN PER 1,000 HOMES, AGED				
	14-18	19-30	31-45	46-60	Over 61
8-10 AM .....	16	169	247	157	106
10-12 .....	10	167	245	160	116
12-2 PM .....	10	159	241	154	115
2-4 .....	19	161	229	150	104
4-6 .....	65	193	245	161	111
6-8 .....	69	214	269	193	127
8-10 .....	71	207	272	194	129

(Figures from a study of Columbus television listening made in April 1954 by Stephen D. Buell and Joseph Ripley, Ohio State University)

SOURCE: Ohio State University study May 1955 in Columbus, Ohio among 2,168 women over 14.



**FRANK SILVERNAIL'S OWN CAPTION** (pick one): 1. "So you missed the spot." 2. "I know markets are people." 3. "I'm happy about the results." 4. "I do not pose for Alka Seltzer pictures." 5. "I think reps are fine."

BBDO's Frank Silvernail (above) is among six veteran timebuyers, active in the industry before 1940, who sum up their tips to timebuyers in this article. Pioneer buyers stress knowledge of station programming, honesty with reps, judgment among other "musts"

# Tips on timebuying from 6 veteran buyers

**SPONSOR** asked half dozen of buyers active since 1940 for their buying suggestions. Their views provide perspective on multi-faceted buyer skills

**W**hat does it take to buy time?

How do you evaluate the dozens of facts that go into a buying decision?

How do you build up the kind of reputation for square shooting—within and without your agency—that lets you work smoothly with the dozens of people who have a hand in a spot radio or tv campaign?

The answers are important to everyone concerned with air advertising: to the buyer or account executive interested in evaluating the work of the buyer assigned to his account; to the buyer himself—and there's no breed in the business more interested in continuing self-improvement.

SPONSOR seeks the answers to questions like these constantly because nothing is more important in the opinion of its editors than exchange of thinking on the technique of spending a client's money. And perhaps the most exciting set of tips on buying we've ever encountered has emerged from a round of interviews with some

pioneers of timebuying. six men and women who've been active in buying or related fields for 15 years or more.

SPONSOR's panel of timebuying pioneers were suggested in a poll of other prominent timebuyers who themselves had long years of industry experience. The panel includes: Frank Silvernail. Vera Brennan, Scheideler, Beck & Werner; Reggie Schuebel, Reggie Schuebel, Inc.; Linnea Nelson, Kudner (consultant); Bill Maillefert, Petry.

Part of the industry's roster of buying veterans who were active in 1940 or before, includes: Ned Midgeley, Ted Bates; Charlie Ayers, formerly with R&R, now ABC; Tom McDermott, N. W. Ayer; Frank Coulter, Y&R; Chet Slaybough, Ted Bates; Margaret Jessup, formerly of McCann-Erickson, now retired in San Francisco; Francis Conrad, formerly with McCann-Erickson, now with ABC on West Coast; Frank Barton, J. J. Lennen & Newell; Jack Latham, Philip Morris; Wilfred (Bill) King, Mathes; Hubbell Robinson, formerly with Y&R, now CBS; Tom Lynch, formerly Donahue & Coe, now with WMCA; Robert McNell, Thompson Koch Advertising; Carlos Franco, formerly Y&R, now Carlos Franco Associates.

The broadcast industry these pioneer timebuyers knew in 1940 was a far different one from today. National spot radio (according to McCann-Erickson) leaped from \$42 million in 1940 to \$133 million in 1954. Add to that another \$189 million in spot tv billings last year, and there's a picture of the industry in 1955.

There are certain comparisons between timebuying *à la* 1940 and timebuying *à la* 1955 that all the pioneer timebuyers interviewed by SPONSOR made. Here are some quotes that sketch the contrast:

"Those were the days when there were no more than maybe 25,000 people in the radio industry as a whole. We knew all the station managers—something that's still helpful, but a great deal more difficult in 1955."

"All the rating services and information available in 1955 should make

for wiser buying decisions. Too often, however, ratings have taken the place of judgement."

"We had to evaluate stations virtually through our personal knowledge of the market, the station management and programing character back in 1940. The buyer today has infinite advantages because he has available to him more exact precise information."

"Then as now the good buyer had to be both buyer and seller—or educator, if you will. But his job of selling the air media to clients or agency men has become far easier because of the growth of timebuyer stature within the agency."

Although the pioneer timebuyers interviewed agreed on fundamental rules for efficient buying, individually they stressed different points in giving advice on good time buying procedure. Here, then, is the background of six pioneers and their tips.

**Frank Silvernail**, manager of station relations at BBDO, divides the old days of timebuying into the "pre- and post Seed Map days." The biggest problem for the pre-1940 timebuyer, he recalls, was the problem of truly evaluating a station's coverage.

"Station managers used to come to New York more in those days," says Frank. "And they'd bring with them mail counts and engineering maps, and the buyer had to figure out the coverage pattern from that. Then P&G offered three packs of seeds for an Oxydol box top and plotted requests per 100 homes for every station that came in. This seed map gave the buyer a more impartial understanding of coverage."

In tracing his career, Frank Silvernail likes to say that he "started out as a guitar player in 1925"—actually, an after-5:00 p.m. job he did while he was in sales promotion. He worked in one form or another of sales promotion until he joined Pedlar & Ryan in 1938 as a timebuyer. From there he went to Y&R in 1941, BBDO in 1943.

Here are his tips on timebuying:

1. *Don't be too slide rule and cost-per-1,000 minded.* Advertisers and account men today tend to be too pat and formula-ridden in their broadcast thinking. It's up to the media people to think more creatively.

2. *See reps and station managers, particularly, whenever they come to you.* Don't keep them waiting—their

(Please turn to page 88)

## "Then and Now" Pictures of Buying Veterans



Linnea Nelson, Kudner consultant, left, at 1940 NAB convention and today



Reggie Schuebel, head of own firm, in 1940 and with grandchildren today



Beth Black, Harry B. Cohen's director of radio-tv buying, in 1940 and today



Bill Maillefert, Ed Petry radio sales manager as buyer before 1940, and now



Vera Brennan, Scheideler, Beck & Werner head buyer, working at Biow 1940; now

### COMING: BUYING BASICS

SPONSOR's annual Fall Facts Basics issue (11 July) will contain a 30,000-word book called "Timebuying Basics" which condenses the 13 sessions of the RTES, New York, timebuying and selling seminar.

# Snorkel: why it made

**Startling, dramatic demonstrations of its new Snorkel pen on big-na-**

**I**t was the revolutionary new Snorkel pen—and the need for visually demonstrating its unique workings—which first drew the W. A. Sheaffer Pen Co. to television in the fall of 1952. Since then, in less than three years, the company's tv budget has leaped to nearly \$3,000,000, making Sheaffer the biggest network television user among fountain pen companies. Before using television the company had never been an air advertiser of any size.

What made Sheaffer's affair with tv blossom so fast? Most important, the responsiveness of its sales curve which rose to a record high in the company's 42-year history the first year tv was used. And it has continued to rise. Net sales for the fiscal year ending 28 Feb-

ruary 1954 were 8.5% ahead of the year before. For the nine-month period ending 30 November 1954, they were 17.2% higher than in the same period of 1953.

At the time of the last annual report (28 February 1955) sales stood at \$27,072,821, may well hit \$30,000,000 by next year, says the company.

Here is Sheaffer's approach:

On network tv it bankrolls star-name shows aimed at a mass audience—"the beer drinkers rather than the guys who have a Martini before dinner," says Sheaffer Ad Manager, Don A. Reed. Leading salesman for Sheaffer the past two seasons has been Jackie Gleason on his Saturday night CBS TV stanza. Dave Garroway, Arlene Francis and

Steve Allen are currently plugging for Sheaffer on NBC TV's *Today-Home-Tonight* trilogy. But come fall, Sheaffer will change its tv approach somewhat with the sponsorship of a dramatic documentary series about the navy, *Navy Log*, on CBS TV. A quiz it currently sponsors on ABC TV, *Penny to a Million*, will also continue.

In areas not covered by the tv network effort, Sheaffer has employed spot tv announcements and local shows. About \$200,000 went for this supplementary video support last year in about 28 markets.

Sheaffer aims for dramatic presentation and memorability in its tv commercials, which are developed hand-in-hand with its advertising agency, Russel M. Seeds of Chicago. Its experience with one of these, the famous "White Gloves" commercial for Snorkel, has been particularly rewarding. This pitch, with its arresting demonstration of a pair of white-gloved hands filling a "messproof" Snorkel, has won much acclaim including a Sylvania Television Award for 1954. It also sold pens.

Sheaffer has always placed high importance on its dealers, stresses the importance of a close and friendly relationship with them. It selects its national advertising with an eye to local tie-ins, furnishes dealers with merchandising and promotional aids a-plenty to help them benefit from the national effort. In addition, representatives of the company and the Seeds agency pay regular visits to dealers during peak periods of the year to learn the problems behind the counter—which they do by doubling as salespeople.

But it's been Sheaffer's tireless fight in the interests of Fair Trade and against price-cutting that has won the company the most solid dealer support. Last year Sheaffer spent about \$1,000,000 to stand by Fair Trade. Adamant in its determination not to have its merchandise cut below list price at the retail level, Sheaffer has dropped some 600 retail outlets since it started its "war."

**THE FAMOUS "WHITE GLOVES" COMMERCIAL** for Snorkel is something of a classic by now, won much acclaim including a Sylvania Award. The newer Snorkel commercials are getting away from demonstration, put stress on prestige and pride of ownership



**SPONSOR**

# Sheaffer switch to tv

Network tv shows helped Sheaffer sales hit a record high in one year

Sheaffer feels that its Fair Trade battle has resulted in extra sales and extra profits through extra-loyal dealers. Tv has aided by getting across the established prices of Sheaffer products in the commercials. And by applying the sales pressure needed to move the pens at their list price.

Sheaffer has some 34,000 dealers, selectively limited to department stores, jewelry stores, certain drug store, stationery and pen shops. The products are not sold in men's clothing stores, five-and-ten's, discount houses, premium houses "or at Coney Island," specifies Don Reed.

Where does Sheaffer stand in the pen market? Sheaffer is first in the U. S. "fine" or fountain pen market in domestic sales, the trade believes. Parker Pen is second, though, according to one source, Parker and Sheaffer are running neck-and-neck in total sales volume (Parker's big export volume\* accounts for this, it's said). Waterman, Eversharp and Esterbrook are also high rankers, while Paper-Mate reportedly leads the ball-point field.

The men responsible for the planning of Sheaffer's new high-powered ad campaign and the creation of its attention-getting commercials are Don Reed, Sheaffer's ad manager; Freeman Keyes, president of Russel M. Seeds; Russell Young, tv director at Seeds; and Lee Marshall, copy chief at the agency. Pete Karle, assistant ad manager for Sheaffer has been in charge of advertising for the Fineline Division. (to consolidate with Sheaffer 1 July), working with sales manager Gene Troy.

It took much painstaking experiment and testing—behind closed doors at Sheaffer's factory in Fort Madison, Iowa—before a perfected model of the Snorkel pen was completed in January 1952. Sheaffer considered this new pen just as revolutionary as the introduction of the first lever-filling pen in 1913. The Snorkel (originally a breathing apparatus for submarines) features

(Please turn to page 74)



Top Sheaffer executives Walter A. Sheaffer II, president (above, left) and Craig Sheaffer, board chairman, stood behind the development of the Snorkel. Don Reed (far right) is Sheaffer ad manager, felt tv could best tell Snorkel story. For two seasons, Jackie Gleason gave ad support; this fall a documentary drama on CBS TV, "Navy Log," will be used

Good dealer relations have always been stressed by Sheaffer. Local tie-in support for tv effort, plus the company's determined fight to uphold Fair Trade, help win dealer loyalty

## GREAT NEW BALLPOINT

THE QUALITY YOU EXPECT FROM THE MAKERS OF THE FAMOUS SNORKEL PEN

Only \$3.95  
Other models as low as \$2.95

IN THE MORNING WITH DAVE GARROWAY ON

AT NOON WITH ARLENE FRANCIS ON

AT NIGHT WITH STEVE ALLEN ON

dramatic, convincing demonstrations like these.

**INSTANT STARTING**  
When the ballpoint is held in the holder, it starts writing on the spot.

**DURABILITY**  
The Snorkel is built to last. It's made of the finest materials and is designed to withstand the most rigorous use.

**CAPACITY**  
The Snorkel has a large reservoir for ink, so you can write for hours without having to refill.

*In 21st week of 26-week tv test:*

# Are B&M sales gains reaching

**Past two sales periods each hit the 1,700-dozen mark. Is this maximum market**

**W**ith only five weeks to go in the 26-week Burnham & Morrill tv test, sales continue ahead of last year by slightly over 100%. These are the campaign highlights in television weeks 19 through 21 (first half of June).

**I.** CURRENT SALES: Burnham & Morrill sales in the Green Bay, Wis., test area continued ahead of last year in the first half of June. The jump was not as impressive, however, as in the last half of May which was 328% ahead of the same period last year when no television was used. First-half June sales were ahead by only 109.8%.

The reason for the decline in percentage gain over last year is not to

be found in greatly reduced sales, however. Actually the 1-15 June sales of 1,710 dozen cans of B&M products is only slightly below latter-May's total (1,755 dozen). But last year's sales during the first half of June were considerably up over latter-May 1954 (815 vs. 410 dozen). To continue at a 300% gain, therefore, B&M sales would have had to hit over 3,260 dozen cans or almost double the best two-week sales record for 1955 thus far.

Why didn't they? The answer may lie in the fact that there is a plateau beyond which advertising cannot push the product in a short period because of its high cost and relatively unknown status in the Green Bay, Wis., area prior to tv. The figure of about

1,700 dozen cans sold may be about as high as sales will go during any remaining half-monthly period in the 26-week tv test.

During the latter half of June B&M sales would have to shoot over 1,700 to exceed last year's sales during the second half of June. Reason: A special promotion allowance last year in the first two weeks of June brought B&M sales up to 1,765 dozen cans. There will be no similar allowance during the same period this year.

Last year's allowance came to 50¢ off each case of B&M products. It was designed to encourage promotion of the products during the warm-weather months when sales of beans are at their highest.

**UP 101%**

1955 SALES AFTER 21  
WEEKS OF TV: 14,164 DOZEN

1954 SALES FOR SAME  
PERIOD (NO TV): 7,035 DOZEN



**1954**



**1955**



# lateau point?

or sorb now in half a month?

This year B&M will make a similar allowance, starting after the television test is over on 23 July. Television will be on its own from 15 June through 23 July competing against a period last year bolstered by the 50c allowance.

**2. TOTAL SALES:** For the entire 21-week period of television advertising (starting 24 January and running through 15 June), B&M sales are ahead 101.3%. Sales in 1955 totaled 14,164 dozen cans of all test products. Sales for the same 21 weeks last year were 7,035 dozen.

The test products are the 18-oz. size of B&M beans, the 27-oz size and B&M brown bread. These products received little or no advertising last year in the Green Bay area (with the exception of scattered insertions within large co-op newspaper ads by grocers). The only change in marketing tactics introduced to the region this year has been the television campaign which represents a \$12,500 expenditure over the 26-week period. The station used is WBAY-TV, Green Bay, a Channel 2 CBS TV affiliate. Campaign consists of six one-minute announcements weekly aired mainly during daytime.

Commercials are prepared by WBAY-TV, using copy points supplied by B&M and its agency, BBDO, Boston.

**3. AGENCY'S OPINION:** Burnham & Morrill's sales v.p., E. R. Elwell, commented in SPONSOR's last issue on the enthusiastic reaction Green Bay-area sales have been getting at the Portland, Me., headquarters of B&M. Similarly down at the Boston office of BBDO, sales are regarded as incontrovertible evidence of television's effectiveness for the product. Burt Vaughan, BBDO v.p. and head of the Boston office; Richard O. Howe, account supervisor; and Ralph H. Woodfall, account executive, have fol-

## B&M SALES FIRST HALF OF JUNE 1954 vs. 1955

Sales by dozens of B&M beans and brown bread at wholesale level†	18 oz.		27 oz		brown bread	
	1954	vs. 1955	1954	vs. 1955	1954	vs. 1955
<b>AREA A (50-mile radius of Green Bay)</b>						
1. MANITOWOC, WIS.	0	150	25	60	0	0
2. OSHKOSH, WIS.	0	100	0	25	0	0
3. APPLETON, WIS.	30	150	35	100	60	20
4. GILLETT, WIS.	0	30	0	50	0	20
5. GREEN BAY, WIS.	90	150	235	75	20	0
6. MENOMINEE, MICH.	0	70	0	0	0	30
<b>TOTALS A</b>	<b>120</b>	<b>650</b>	<b>295</b>	<b>310</b>	<b>80</b>	<b>70</b>
<b>AREA B (50-100 mile radius of Green Bay)</b>						
7. FOND DU LAC, WIS.	0	0	0	0	0	0
8. STEVENS POINT, WIS.	90	120	60	85	0	60
9. WAUSAU, WIS.	0	100	0	25	0	30
10. NORWAY, MICH.	0	100	0	0	20	30
11. SHEBOYGAN, WIS.	75	70	55	60	20	0
12. WISCONSIN RAPIDS, WIS.	0	0	0	0	0	0
<b>TOTALS B</b>	<b>165</b>	<b>390</b>	<b>115</b>	<b>170</b>	<b>40</b>	<b>120</b>
<b>TOTALS A &amp; B</b>	<b>285</b>	<b>1,040</b>	<b>410</b>	<b>480</b>	<b>120</b>	<b>190</b>

**THREE-PRODUCT TOTAL 1954: 815 DOZEN CANS**

**THREE-PRODUCT TOTAL 1955: 1,710 DOZEN CANS**

†Television campaign began 21 January 1955

lowed the test closely. They are rushed advance copies of each issue of SPONSOR to keep them abreast of sales figures which come to SPONSOR every two weeks as quickly as they can be tabulated by the Otto L. Kuehn Co. of Milwaukee, B&M broker for the Green Bay region.

Ralph Woodfall's observation on the B&M test thus far points up the unique nature of the campaign. He told SPONSOR: "It is unusual to get such a clear-cut case of results from an advertising medium. I don't know how you could cry down television's role as the only factor creating the increases."

It was Woodfall on whom Haydn Evans, WBAY-TV general manager, made his first call when selling the B&M test idea almost two years ago. "It's remarkable," Woodfall says, "how closely the test has followed the blue print set down at that time."

Both agency and client are thinking about the use of television in other markets for the coming year. Said Woodfall: "If this is what television did in a small, poor market, what

would it do in larger and better B&M markets?"

**4. BACKGROUND:** The B&M tv test provided SPONSOR with an opportunity it had long sought to report on a test campaign while it was happening. It is believed to be the first case of a national advertiser testing a medium with simultaneous coverage of the results in a trade publication.

The Green Bay, Wis., area in which wholesale sales are measured and reported to SPONSOR's readers is an especially poor one for B&M. Reason: B&M is an oven-baked bean which up till now in this area was bought by a small circle of consumers only. The lower-priced can-cooked beans (Campbell's, Heinz, etc.) enjoyed the big sales. B&M, moreover, is the most expensive oven-baked bean on the market. Its sales are strongest in New England where oven-baked beans are a tradition.

Readers with questions on B&M's approach are invited to submit them to SPONSOR, 40 E. 49th St. N.Y. ★ ★ ★

## Automotive

"Big Bill" Gardner, Milwaukee Buick dealer, roped in first prize in automobiles for his cowboy type announcement campaign over WEMP, Milwaukee, which made Gardner Buick the number one Wisconsin dealer

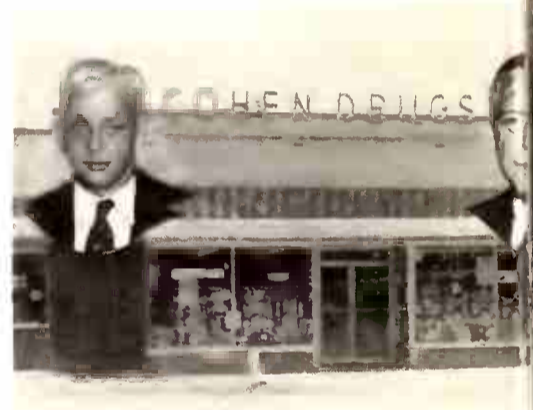


## Mail order towels

John W. Black and his mail staff daily check mail orders pouring in as result of Black's KDKA Pittsburgh announcement campaign. He has more than doubled his sale of special-cloth tea towels since he switched from direct mail to spot radio

## Drugs & Products

Louis Cohen (left), president of the drug chain, and Saul Cohen, secretary-treasurer, WCHS, Charleston. A \$2,700 WCHS sch sold \$170,000 worth of toys for them.



# Local radio's strength: the cash-register proof

**PART TWO**  
OF TWO PARTS

## Seven prize-winning local case histories show dollar pull of radio

There's one statement, above all others, which typifies the local dealer's advertising philosophy: "I buy the medium which produces a dollar sale at the lowest possible cost."

And there's one comment every one of the first-prize winners in the RAB "Radio Gets Results" contest made:

"Radio produced sales for me more than any other medium."

In part one of this article (13 June 1955), SPONSOR analyzed the approach and detailed the results of winners in

six of the RAB categories (see box). The remaining seven first-prize winners are covered in this article.

These case histories, chosen by RAB's panel of judges as illustrative of effective local radio advertising, can be used by agency men to show national clients the support and enthusiasm local dealers will give to radio. Radio is a powerful advertising medium, these RAB winners agree. The thing is to use the medium so as to take advantage of specific market conditions;

listening habits, program preferences, competitive factors.

Here are seven case histories that show local radio's effectiveness in selling seven different types of services and products:

**1. Drug stores & products:** Cohen Drug Stores, Charleston, W. Va., won first prize with a Christmas radio campaign over WCHS, Charleston, W. Va.

The Cohen Drug Stores in Charleston had a serious problem. One of the stores' big sellers during the Christmas season has always been their large stock of small, under-\$1 toys. However, a Charleston competitor, located near the main Cohen Drug Store in the city, was liquidating his toy stock. The advertiser had a twofold problem: maintain his level of sales at his usual price; find an effective and cheap advertising medium, particularly since



## Grocery Store

Gailard Zink has increased his super market's sales volume from \$185,000 to \$225,000 as a result of his daily 15-minute WSLM, Salem, Ind., program. (See 6 RAB case histories in 13 June issue, p. 38)

## Dry Goods

(L. to r.) John O'Connell, merchandise manager of Linn & Scruggs; Bob King, WDZ a/e; John Hoh, president of department store; Nancy Norman, m.c. of store-sponsored show, discuss program format that's increasing store sales



## Amusements

The Feld brothers, owners of Super Music Enterprises, pick pop records to be played on their WWDC, Washington, D. C., radio programs. The Feld-sponsored d.j. shows give them dual commercial value: (1) actual announcements, (2) mentions of Super Music Enterprises where records can be bought by program's listeners

he had previously been unable to relate sales to advertising.

In November, WCHS showed L. W. Cohen, president of the organization, the CBS-produced film, *Tune in Tomorrow*, to encourage his interest in radio. The film plus a sales pitch tailored to his needs convinced Cohen, and he added the first of his specific-toy-campaign radio schedules to his existing sponsorship on WCHS.

First Christmas toy campaign, from 7 November through 23 December consisted of 24 chainbreaks and 18 one-minute announcements weekly. In the midst of this campaign, Cohen became so enthusiastic over the results that he added still more chainbreaks for the middle of December. He again revised the schedule upwards during the third week of December, with two additional one-minute announcements daily.

By the end of the campaign, Cohen reported a sale of \$170,000 in toys—far in excess of his anticipations, from a two-months' total of \$2,737.34 invested in WCHS. Said he: "It has proved to me that our 16 stores could get increased traffic through radio cheaper than through any other medium, reach-

ing more people per dollar."

Previously, this advertiser had used only two radio stations. In January 1955, because of his successful Christmas campaign, he bought 2,500-announcement contracts with four other radio stations, for a total of 10,000 announcements. The stations (WHIS, Bluefield; WBTH, Williamson; WVOW, Logan; WWNR, Beckley) are outside of WCHS' primary coverage area, and will promote others of the 16 Cohen stores.

Cohen added that during his Christmas toy promotion he had kept his other advertising on its usual level, and that he can therefore conclusively pin all the increased sales on radio.

**2. Furniture & floor covering:** Standard Furniture Co., Albany, Kingston, Troy and Schenectady, N.Y., won a first prize with announcement campaigns over WROW, Albany, N.Y.

For 10 years, Standard Furniture Co. wasn't going any place. Then it used radio.

Chester Fineberg, general manager of Standard Furniture Co., a chain of  
(Continued on page 34)

### 13 FIRST-PRIZE WINNERS IN RAB LOCAL CONTEST

#### APPAREL

Oy's Camous Sport Shop KOPB  
Pullman, Wash. (see 13 June issue)

#### APPLIANCES

Caprino TV & Appliances WJTN  
Jamestown, N. Y. (see 13 June issue)

#### AMUSEMENTS

Super Music Enterprises, WWDC,  
Washington, D. C. (covered this issue)

#### AUTOMOTIVE

Garner Buick, WEMP  
Milwaukee, Wis. (covered this issue)

#### DEPARTMENT STORES

Linn & Scruggs, WDZ  
Decatur, Ill. (covered this issue)

#### DRUG STORES

Cohen Drug Store, WCHS, Charleston, W. Va. (covered this issue)

#### FURNITURE

Standard Furniture Co., WROW  
Albany, N. Y. (covered this issue)

#### FINANCIAL

Shelby St. Federal at 1 Loan, WBN  
WFBM, Indianapolis (covered this issue)

#### GROCERY STORES

Zink's Super Market, WSLM  
Salem, Ind. (see 13 June issue)

#### GROCERY PRODUCTS

R. E. Glick & Son, WCAE  
Philadelphia (see 13 June issue)

#### HOUSING

George T. M. Loan, WAWY  
 Norfolk, Va. (see 13 June issue)

#### SPECIALIZED SERVICES

Standard Radio at 1 Radio, KNA  
Seattle (see 13 June issue)

#### MAIL ORDER (Closets)

W. B. K. KDKA  
Pittsburgh (covered this issue)

Decision-makers who want  
strong local impact are

# SOLD



*left to right: Emmett C. McGaughey — Executive Vice President, West Coast, Erwin, Wasey & Co., Ltd. Paul H. Willis — Assistant Vice President, Carnation Company. Norman Best — Vice President, Erwin, Wasey & Co., Ltd. Glenn Bohannon — Radio-TV Media Director, Erwin, Wasey & Co., Ltd. E. A. Gumpert — Advertising Manager, Milk Products Division, Carnation Co. Walter Davison — Western Division Sales Manager, Television, NBC Spot Sales.*

*Candid photo by Elliott Ervitt. Taken at the Carnation Home Service Department Test Kitchen, Los Angeles.*

# ON SPOT



the Carnation Company  
and its agency,  
Erwin, Wasey, are Sold  
on Spot as a basic  
advertising medium!

Carnation, one of America's top-ranking food companies, makes Spot Radio and Spot Television a prominent part of its master advertising plan.

Spot is used as a local selling tool in specific markets. Guided by sales conditions in each market, Carnation buys:

**20-SECOND STATION BREAKS:** to reach nighttime Radio and TV audiences at relatively low cost and, in Television, to demonstrate uses of the product visually.

**MINUTE PARTICIPATIONS:** to benefit from the selling personalities and reputations of *local* Radio and Television talent within their individual markets.

Complete flexibility of timing and market selection . . . low costs with high sales return . . . are Spot's basic advantages for Carnation. Spot can sell hard for you, too!

Ask your agency or an NBC Spot Sales representative. More and more advertisers are Sold on Spot . . . and some Spots are better than others.

representing RADIO STATIONS:

<b>KNBC</b> San Francisco	<b>WAVE</b> Louisville
<b>KSD</b> St. Louis	<b>KGU</b> Honolulu
<b>WRC</b> Washington, D. C.	<b>WRCA</b> New York
<b>WTAM</b> Cleveland	<b>WMAQ</b> Chicago

and the NBC Western Radio Network

representing TELEVISION STATIONS:

<b>WRC-TV</b> Washington, D. C.	<b>KONA-TV</b> Honolulu
<b>WNBK</b> Cleveland	<b>WRCA-TV</b> New York
<b>KPTV</b> Portland, Ore.	<b>WNBQ</b> Chicago
<b>WAVE-TV</b> Louisville	<b>KRCA</b> Los Angeles
<b>WRGB</b> Schenectady-Albany-Troy	<b>KSD-TV</b> St. Louis



**NBC SPOT SALES**  
30 Rockefeller Plaza, New York 20, N. Y.  
Chicago Detroit Cleveland Washington  
San Francisco Los Angeles Charlotte\*  
Atlanta\* Dallas\* \*Bomar Lourance Associates

40 EAST 49TH ST.  
(Continued from page 11)

**RECORD RADIO MONTHS (Cont.)**  
thought you might be interested in the fact that KSON for both the months of March and April has enjoyed the highest gross income from sales in the station's history. More important, perhaps, our net profit in each month has reached a new high despite the fact that we are paying our employees between 75 and 100% higher hourly wages that we did eight years ago.

The reason for the increase in net, in the face of higher wages and salaries is the use of automatic operation in part and remote operation. This has, of course, necessitated an increase in capital investment but it has been well worth it.

As to gross sales, it is simply a mat-

ter of aggressive selling with an alert, wide-awake sales force. Also the fact that we have concentrated in programming to the out-of-home audience.

FRED RABELL  
Owner, Operator  
KSON  
San Diego, Calif.

• Many radio stations report increased local business. For a report on results radio has produced for a variety of local clients see article, "Local radio's strength," SPONSOR, 13 June 1955, page 38 and part 2 this issue, page 40.

**HOW TO SELL SAFETY**

Another big holiday weekend coming up . . . the 4th of July. Another period of slaughter on the highways. I believe the nation's radio stations, and you by getting the word to them, can help by using a different approach. It's an idea which is hard and blunt . . . but, I hope, life-saving.

The majority of radio stations have

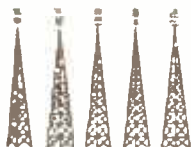
a noon-hour newscast. On Friday, July 1st, all radio stations on one of their noon-hour newscasts can play one chorus of White Christmas and follow it with these simple words: "We are playing White Christmas on this newscast today for those people who are preparing to leave on their long July 4th holiday. Some of you will not be around at Christmas time, and that's the last time you'll ever hear White Christmas!!!"

Very nearly a heartless, cruel approach isn't it? But so is death on the highways . . . and needless, too.

Let's use this idea on this big July 4th weekend and see what happens.

I hope every reader of SPONSOR will accept this plan.

LOWELL E. JACK  
General Manager  
KMAN  
Manhattan, Kansas



**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
TWIN FALLS, IDAHO	KLIX-TV	11	30 May	26.9	660	None	NFA		Southern Idaho Bestg & Tv Co. Frank C. Carman, pres.
SAN ANTONIO, TEXAS	KCOR-TV	41	2 June	17.8	350	KENS-TV WOAI-TV	250,976		KCOR-TV, KCOR Inc. R. O'Connell R. A. Cortez, pres. R. A. Cortez, Jr., v.p. Wm. P. Smytho, v.p. Robert L. Bobbitt, Jr., v.p.

**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
WICHITA, KAN.		3	8 June	100	905	KAKE-TV KEDD KTVH	148,356	Wichita Tv Corp. George M. Brown, pres. Wm. J. Moyer, v.d., gen. mgr.
ROSEBURG, ORE.‡		4	8 June	5.3	640	None	NFA	Southwest Oregon Tv Best, owned by Eugene Tv Inc. Oregon Bestg, C. H. Fisher, pres. Wm. B. Smullin, v.d. & treas.

**III. New applications**

CITY & STATE	CHANNEL NO.	DATE FILED	ERP (kw) Visual	Antenna (ft)***	ESTIMATED COST	ESTIMATED 1ST YEAR OP. EXPENSE	TV STATIONS IN MARKET	APPLICANT, AM AFFILIATE
ORLANDO, FLA.	18	30 May	20.9	228	\$88,737	\$60,000	WDBO-TV	Orange County Besters Inc. R. H. Gunkel Jr., pres. James H. Sawyer, v.p.
ROANOKE, IND.	21‡	30 May	251	763	\$345,222	\$300,000	None	Sarkes Tarzlan Inc. Sarkes Tarzlan & Family, owners
CAGUAS, PUERTO RICO	11	6 June	29.8	1082	\$20,000	\$120,000	None	Supreme Bestg Co. Chester F. Owens, pres. Flora Shields Owens, v.d.

**BOX SCORE**

U. S. stations on air	119
Markets covered	251§
U. S. tv st. (1 May '55)	35,809,000§
U. S. tv homes (1 May '55)	33,900,000§

\*Both new c.p.'s and stations going on the air listed here are those which occurred between 2 June and 10 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 NPC 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 c.p. also represents the new tv operation. Since at presstime it is generally too early to confirm tv representatives of most grantees, SPONSOR lists the reps of the radio stations in this column (when a radio station has been given the tv grant). NFA: No figures available at presstime on sets in market. †Will rebroadcast programs of KVAL-TV, affiliated with ABC, NBC and Du Mont. ‡Allocated to Huntington.

# how to tell summer from winter

There's only one difference between WCCO-TV's summer and winter audience. The difference is that for the past two summers, more people have watched WCCO-TV in the summer than during the preceding winter.

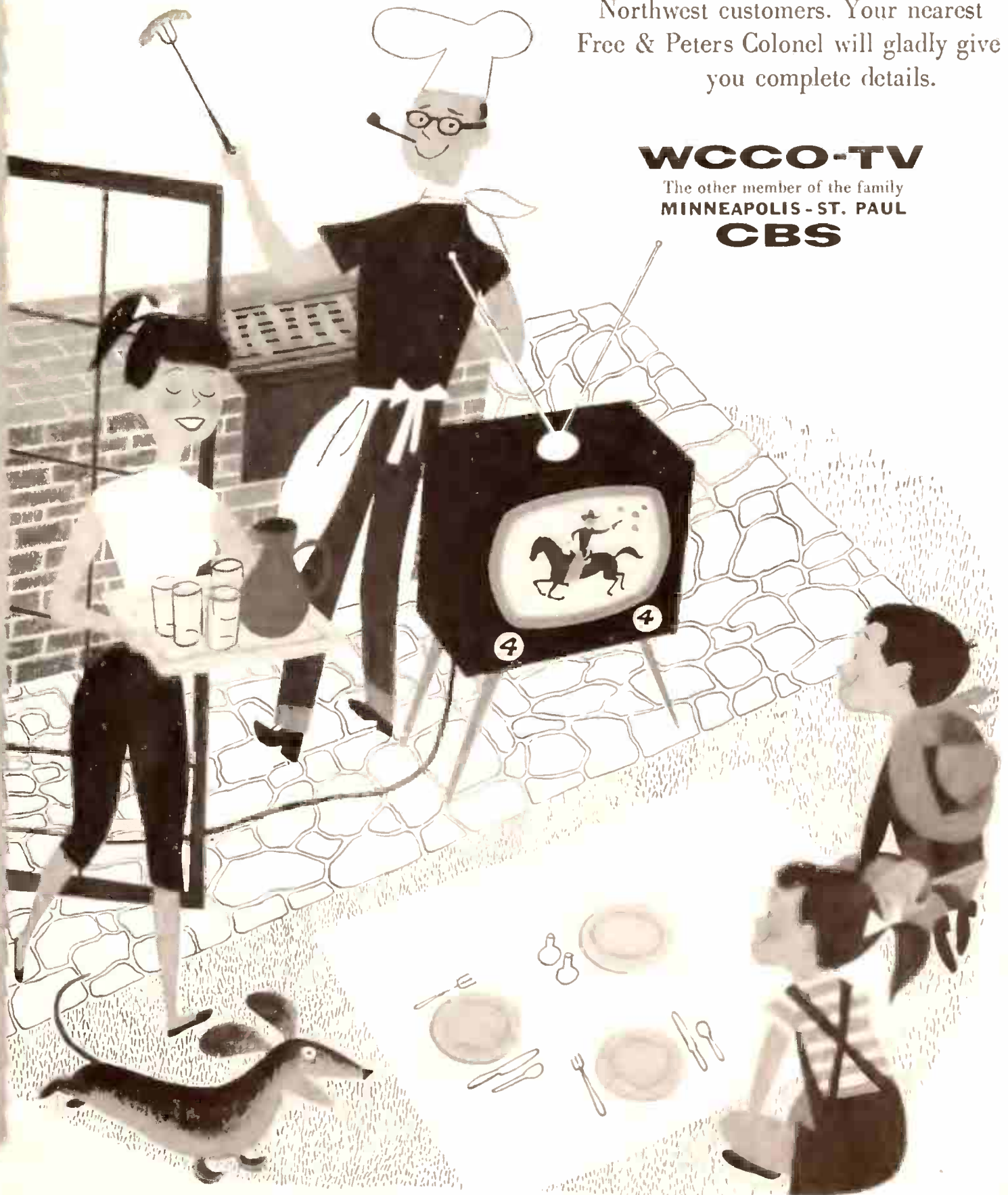
At a time when better-than-average sales are the pattern, Channel 4 has up to 50 per cent more summer viewers than any other Northwest television station.

For WCCO-TV is a sales-potent member of the Northwest family circle—a family increased by a generous share of the 350,000 vacation visitors each summer.

The year around, WCCO-TV puts your message before more

Northwest customers. Your nearest Free & Peters Colonel will gladly give you complete details.

**WCCO-TV**  
The other member of the family  
MINNEAPOLIS - ST. PAUL  
**CBS**



She speaks Spanish·  
reads Spanish·  
listens to Spanish radio·  
but, **BUYS AMERICAN!**



**She's** one of over 900,000 Spanish-speaking Mexican-Americans in the Texas Spanish Language Network coverage area. These Mexican-Americans have been buying American products, with emphasis on products that are brought to their attention through Spanish Language radio.

## TEXAS SPANISH LANGUAGE NETWORK

**KIWW**      **XEO-XEOR**      **XEJ**  
*San Antonio*    *Rio Grande Valley*    *El Paso*

Represented nationally by  
**NATIONAL TIMES SALES**  
*New York • Chicago*

**HARLAN G. OAKES & ASSOC.**  
*Los Angeles • San Francisco*

## New developments on **SPONSOR** stories



**See:** Summer Selling section: 1955  
**Issue:** 7 March 1955, page 43  
**Subject:** Advertisers must continue selling in summer

Philadelphia's WPTZ has been sending out a series of mailings to agencies and sponsors plugging away at the theme "Summer can make the difference." The mailings indicate that the advertiser who vacates a market in the summer is just turning the market over to his competitors. Using figures from several sources, the station shows that: (1) summer viewing audiences are large, (2) brand switching is common in the summer months, (3) retail sales are heavy in the summertime, and (4) smart advertisers keep their advertising schedules solidly filled with summer tv.

The colorfully illustrated mailings with a summer motif consisted of five pieces each mailed three days apart. The fifth piece was the tie-up with illustrations from the others.



**See:** Should talent sell?  
**Issue:** 28 June 1954, page 36  
**Subject:** Whether or not stars ought to help sell sponsor's product

When a new department store opened in Levittown, Pa., Vaughn Monroe was on hand to help celebrate the event. He attended as the RCA Victor representative, and sold records behind the counter, also autographed albums of his songs. Monroe then starred in two shows held in the store's large community room. For both shows he made his appearance by bursting through a giant paper copy of his theme song, "Racing With The Moon."

The famed band leader-singer also sold the first RCA television set to a customer, and in general promoted good will for the store, RCA Victor and his own records. Monroe is RCA Victor's spokesman in radio and television commercials. It's a case of a star being asked exclusively to sell.

Vaughn Monroe turns salesman at opening of a Pennsylvania department store







# WE'RE MOVING!

TO CBS

NEW TIME 10 P.M. (EST.) ALTERNATE WEDNESDAYS

EFFECTIVE JULY 6

## BUSSES

SPONSOR: Seattle Transit System AGENCY: Direct

**CAPSULE CASE HISTORY:** KING's disk jockeys were asked by the Seattle Transit System to tell listeners of 10 used, gas, hydraulic busses, now inoperative, which the system wanted to sell for \$200 each. Within 15 minutes following the first announcement, three queries about the busses were received. Within 24 hours all the busses had been sold. Bob Woolson, public relations director of the system, said: "... it was one of the finest selling jobs I have ever seen done in Seattle."

KING, Seattle, Wash. PROGRAM: Announcements



## SUPER MARKET

SPONSOR: Jerry's Super Market AGENCY: Direct

**CAPSULE CASE HISTORY:** Owner Long tells of his success with Dr. Jive: "When I first bought on this program four years ago I had a small store without self-service or cash registers. . . . I have enlarged my store three times. I enjoy a supermarket business with five meat cases, new shelving throughout and three times my original floor space. . . . My gross has tripled the pre-W D K average." Long now uses five quarter-hour programs, 10 announcements, a half hour on Sunday and an hour remote from his store on Saturday. The cost: \$30 a week.

WDAK, Columbus, Ga. PROGRAM: Dr. Jive

## EGGS

SPONSOR: Washington Farmers Cooperative AGENCY: Rime Goranson, Seattle

**CAPSULE CASE HISTORY:** Lynden eggs were selling dead in the Anchorage market when the Washington Farmers Cooperative Association decided to do some radio advertising. Beginning in January with two announcements a week, the campaign was increased to three announcements a day in April. In addition to the announcements, the agency and sponsor are conducting a bicycle concert since advertising on KEM. Lynden sales have increased 3,300%. The schedule cost \$1,029.

KEM, Anchorage, Alaska PROGRAM: Announcements

## FIRST AID KITS

SPONSOR: Elmira Drug & Chemical Co. AGENCY: Runey Adv. Elmira, N. Y.

**CAPSULE CASE HISTORY:** The Elmira Drug & Chemical Company has been a steady WENY advertiser since 1952. They sponsor Charlotte Calls, featuring WENY Home Economist Charlotte Runey. Miss Runey made one announcement on her morning program (heard daily from 9:00 to 9:10 a.m.) offering Johnson & Johnson First Aid Kits to any listener who wrote in requesting one. Within 48 hours 292 requests had been received. Each program costs sponsor \$18.75.

WENY, Elmira, N. Y. PROGRAM: Charlotte Calls

## DRILLS

SPONSOR: Mitchell House Drills AGENCY: Direct

**CAPSULE CASE HISTORY:** A set of house drills costing \$2 were offered on nine Sunrise Salute broadcasts, heard Monday through Saturday from 6:15 to 6:55 a.m. Phil Stevens conducts Sunrise Salute; he integrates sales messages with his ad-lib conversation. Approximately 1,750 orders were received, representing a gross of \$3,500. The time cost was \$564; cost per order, therefore, \$.32.

KMOX, St. Louis, Mo. PROGRAM: Sunrise Salute

## MAPS

SPONSOR: Troy Savings Bank AGENCY: Direct

**CAPSULE CASE HISTORY:** The Troy Savings Bank has been sponsoring the Monday through Friday 7:30-7:45 a.m. newscast for four years. In an effort to check the effectiveness of their radio advertising the bank offered a new street map of the city of Troy. 30-second announcements were made for one week offering the maps free to those who visited the bank and for \$.15 to listeners who would write in. More than 1,400 maps were given out; only 130 were requested by mail. Raymond K. Meixell, asst. to the president, said, "Radio news is the best advertising buy today." Bank spends \$7,020 yearly.

WTRY, Troy, N. Y. PROGRAM: Morning Newscast

## WOMEN'S WEAR

SPONSOR: Field's Apparel Shop AGENCY: Direct

**CAPSULE CASE HISTORY:** Field's had never used radio to any extent in their advertising. In a test of nighttime radio they bought three announcements a night for 30 consecutive nights. The commercials were written and recorded by their buyer and fashion co-ordinator. Overall business increased considerably and many sales were directly attributed to the radio advertising since items in question had not been advertised in any other media. Store manager George H. Lehman reported "most satisfactory results." This campaign cost Field's \$300.

KTUL, Tulsa, Okla. PROGRAM: Announcements



*Announces the appointment of*

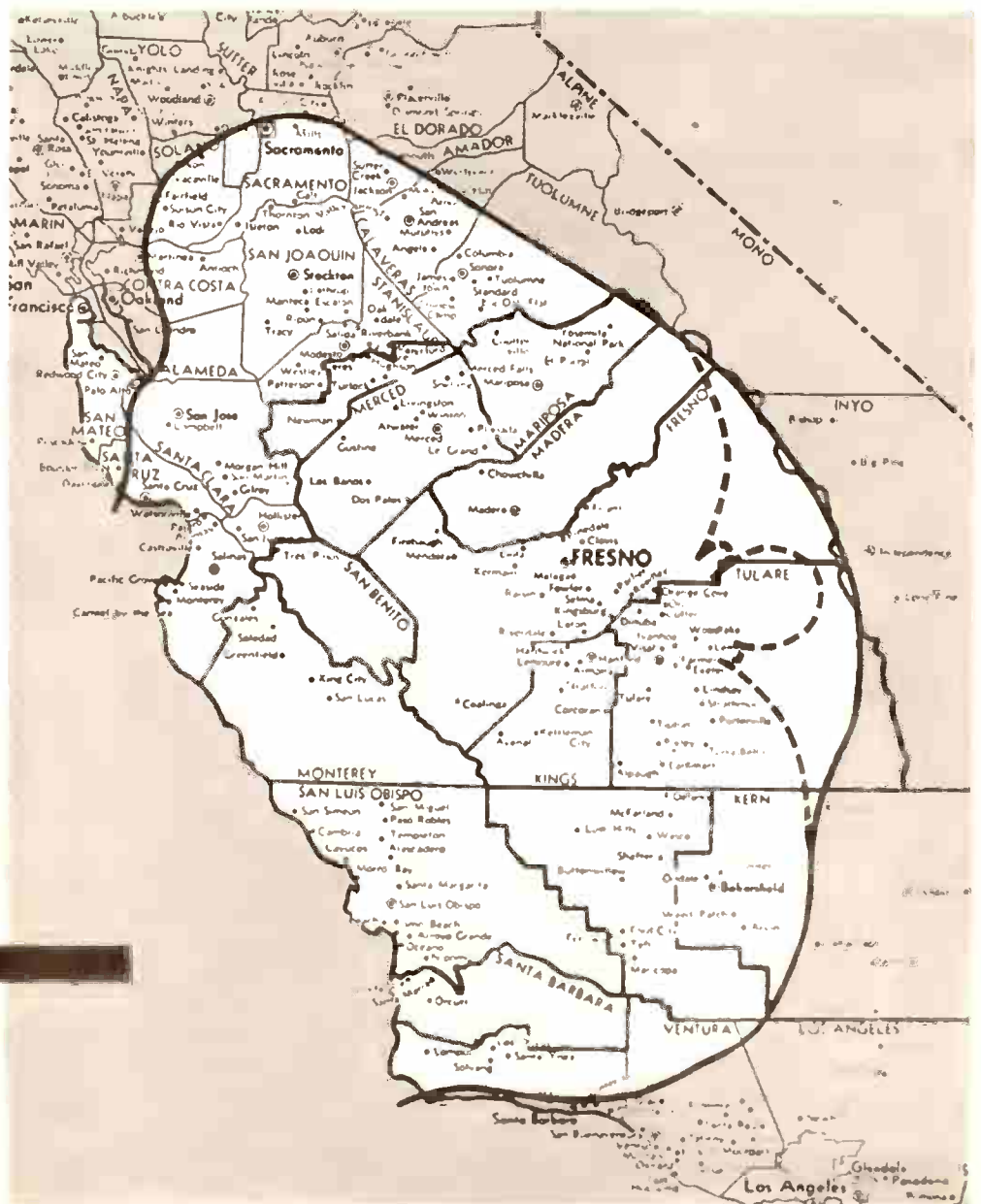


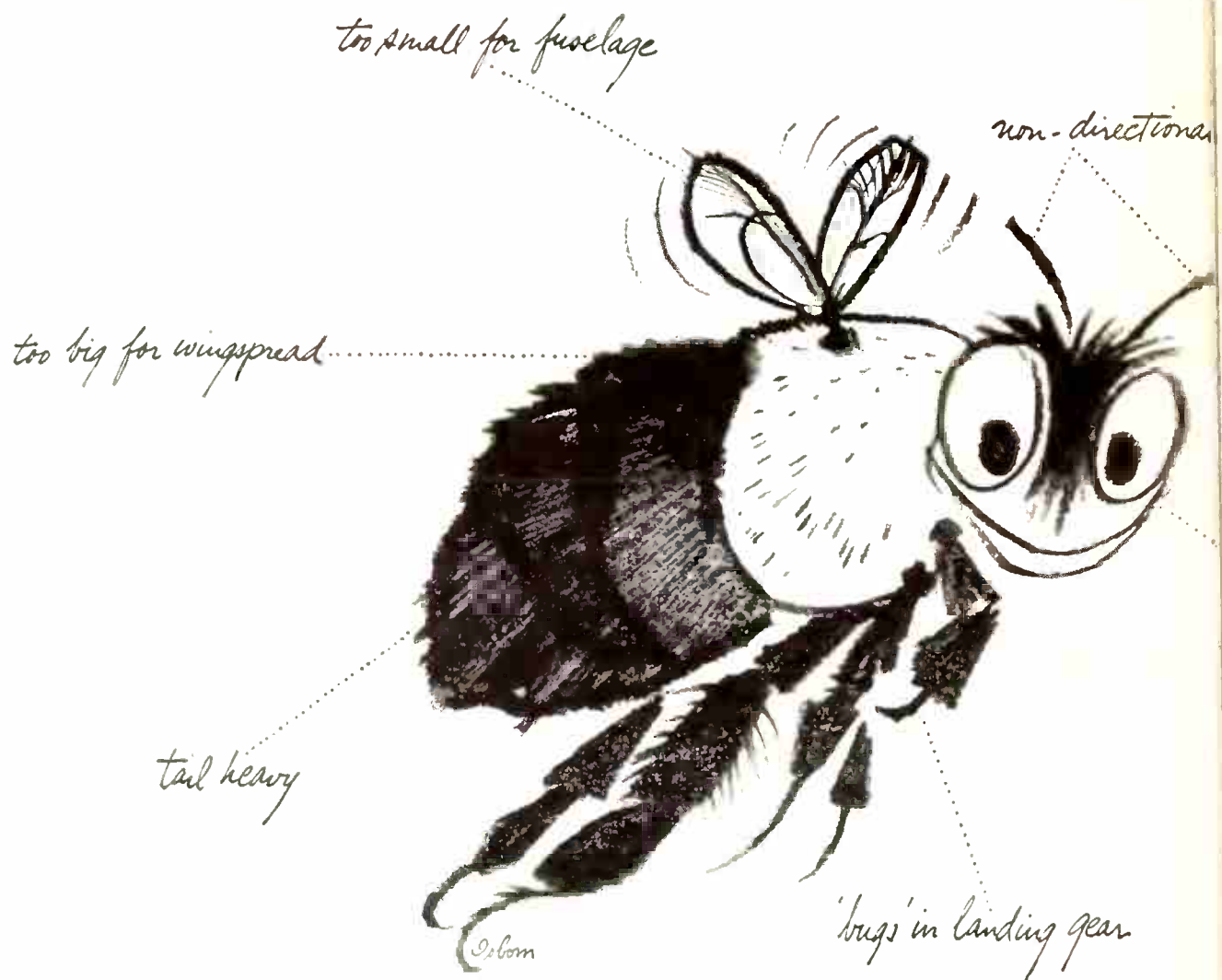
*as exclusive national representative*

**EFFECTIVE JULY 1st**

### *Do You Know Central California?*

- It's the big market that fills the 350 mile gap between San Francisco and Los Angeles with 2,585,773 population!
- 60,263 farms in Central California have an average cash income of \$27,091... over \$1,631,877,000!
- Central California ships 95% of the country's wine... 75% of the olives... produces more farm income than 43 entire states.
- Here is the nation's richest farm market... covered 100% by KFRE.
- Call your John Blair representative for details on the National importance of Central California.





The "experts" who long ago proved that bumblebees can't fly have been examining network radio. It too, they say, is "aerodynamically unsound." But the bees aren't taking it sitting down. And neither is network radio. Why should it, when...

**Network radio is accounting for 130,000,000 advertising dollars a year.** Soft goods dollars, hard goods dollars. Dollars from companies just beginning to advertise nationally. Dollars from companies whose advertising budgets and experience are legendary. In fact 20 of the 25 biggest advertisers are using network radio in 1955. \*12 months through March 1955. Time only.

**Network radio continues to be the most efficient way to reach customers.** It takes an advertiser's message to a thousand people at less cost than any other medium. Less than magazines, newspapers, tele-

vision. And in many new radio formats a network advertiser can reach listeners in the evening at a cost that's lower than before television came along!

**People have 111,000,000 places to listen.** (The story of radio keeps coming back to boxcar figures.) Around the house alone, there are nearly 75 million working radio sets: 25 million radios in living rooms, 22 million in bedrooms, 16 million in kitchens, 4 million in dining rooms, 7 million in other places.

Radios today are scattered in so many different places throughout the home that only 14 million sets—most in living rooms—have to double up with the TV set.

With radio now so handy it's only an arm's length away, is it any wonder that nine radio families out of ten tune in every week. That on the average...

*Light-headed*

*They spend more than 17 hours every week with their radios.* And that's just the listening that goes on at home. Add 26 million sets in automobiles, where the listening's only begun to be measured. Add another 10 million sets in places people go to work, shop, eat, where the turnover is so high nobody even tries to keep track of all the listening.

*They tune most to network programs* — to the kind of entertainment that only networks can support, the kind of programs that make radio worth while: At night, listeners want Amos 'n' Andy, Jack Benny, Bing Crosby, Our Miss Brooks, Edward R. Murrow,

Lowell Thomas. During the day, Arthur Godfrey, Ma Perkins, Wendy Warren.

Even in the biggest television cities, people prefer *network* radio. Of the top radio programs in TV's 24 largest markets, 89 per cent come from networks, 10 per cent originate locally at network stations, and 1 per cent come from independents.


*Their favorite network is CBS Radio.* Listeners spend more time with CBS Radio. Advertisers do, too. In volume of business this year through March, CBS Radio leads its busiest competition by 51 per cent.

# CBS RADIO NETWORK

*Where America listens most!*

*Where advertisers get most  
for their money!*

*Where audiences get most  
for their time!*



**SALES STORY**

Spot Sales Up  
110% in first 3  
Months of '55

Conversions  
Pass 66%  
in 14 Months

67% of UHF  
Homes Devote  
50% or More  
Time to Ch. 36

Fulltime Operation  
+ Good Programs  
+ High Power = Client  
& Viewer Confidence  
and SALES IMPACT!

DEC JAN FEB MAR

NBC ABC DUMONT

**WJHP-TV**

Channel 36

JACKSONVILLE,  
FLORIDA



**agency profile**

**Budd Getschal**

President  
Getschal Advertising Co., New York

"There's need for an agency that handles the \$50,000 to \$200,000 accounts," Budd Getschal, president of his own agency, told SPONSOR.

"Accounts that size are orphans of Madison Avenue. And, if they aren't in a big shop, they're handled by cousins, nephews, uncles, etc. That's why I opened this agency a few years ago."

Among his major air accounts are Sealy Mattress of New York, with a budget 70% in tv, 20% in radio, 10% in newspapers; Darling Stores, retailers of juvenile furniture and toys with 36 outlets in the Northeastern U.S.; Ludwig, Baumann & Spears; Rilling Dermetics. Some 50% of his agency's \$1.5 million billings are in radio and tv. He and 14 staff people service the agency accounts.

"You can figure about 10 people per million billings in a well-operated agency," Getschal explained.

Although he himself comes from a newspaper family, Getschal considers himself among the most air-minded agency men. As he points out, Ludwig, Baumann & Spears, for example, put its entire budget into the air media. And a recent independent study of six weeks' radio advertising by LBS and four of its competitors gave Ludwig, Baumann & Spears by far the highest radio-efficiency ratio: 315.5% against 138.6% for the next closest runner-up.

"Radio is the most underestimated medium," concludes Getschal.

Getschal is a thin man, of medium height. In his early forties, he moves very rapidly, with a hint of nervous tension about him. An amateur photographer during rare free moments, Getschal has one favorite subject: son Douglas, a towhead—age three.

During the summer Getschal spends a minimum of time in his Sutton Place apartment, a maximum of time with his family out at Point Lookout. His mid-town offices have something of a home atmosphere about them, since the agency is located in a brownstone in the Fifties. There's no leisure in his work methods, however.

"What we try to do with advertising is to stress our client's worthwhile exclusive benefit," says he. "In other words, why should consumers choose our client's product beyond others?"

Recently he used his approach in putting a promotion for Darling Stores on *The Merry Mailman*, WOR-TV. Within 10 days of advertising, 15 toy manufacturers had signed up for the plan.

Getschal's ambition for the agency? "I say \$5 million in billings, but actually \$3 million will keep me busy enough." ★★★

SPONSOR

# Let's Face It!

Your Iowa Campaign  
Starts With

# KRNT-TV

## DES MOINES

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 will operate the newest Know-How, Go-Now station. . . . KRNT-TV.

ON THE AIR AUG. 1 . . . FULL POWER!

**KATZ HAS ALL THE FACTS**



**KRNT**

Channel **8** in Iowa

**AM**

**TV**



# SPONSOR Asks...

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

## How can prominent tv entertainers best avoid a "boom and bust" in their popularity on video



### LESS EXPOSURE—AND ON FILM

By Ely Landau

President  
National Telefilm Assoc., N. Y.



I believe that too many entertainers who are out for a fast buck—are over-exposing themselves on tv. The public simply gets tired of seeing the same person every day or every week, particularly if he's a "high-powered" type performer.

I believe that comedians, in particular, should never appear more than twice a month—or even once a month. They should obey the old show business adage, "Always leave them wanting more." Too much of any one performer—no matter how good the performer—is no good.

Secondly, I believe that film will prove to be the answer in helping performers avoid boom-and-bust cycles. There is too much strain on the performer and his writers in "live" tv. It is impossible to work on a week-to-week deadline and still come out on top all the time.

The smart performers—for more reasons than one—will eventually all go on film. They will seek a "level" of popularity rather than a sharp peak, and will be able on film to retain the product of their efforts for many years to come. In that way, they can avoid "bust." With taxes the way they are today, they make a sad mistake trying for the quick "boom" killing anyhow.

My answer is therefore twofold: "Avoid overexposure on tv; film your programs."

### BE AWARE OF CHANGING TASTES

By James G. Cominos

V.P., Radio and Tv Director  
Needham, Louis & Brorby, Chicago



It is axiomatic in show business always to leave the audience wanting more. We have seen many of the top stars apply this truism by appearing fewer times in a single television season than they once did. Some of the top personalities have limited the number of their appearances from the very beginning.

Other entertainers have changed the formats of their programs, sometimes to assume a new role or character themselves, often to allow other performers to share more of the spotlight with them. It seems evident that these are factors to be considered by the entertainer whose show is slipping.

There are other considerations, too. Tv competition is getting more rugged each year—new shows and new stars appear to compete for the attention of the audience. And like other entertainment mediums, television has its trends. Because of the impact of tv and its great circulation, change occurs more readily perhaps than in motion pictures or in the legitimate theatre. Entertainers must be constantly aware of the ever-changing tastes of the audience.

#### Talent's view

For a first-hand answer to the question, SPONSOR went to Garry Moore, who has lived with the problem. His answer is on page 96.

It is true, however, that lower ratings today than a few years ago do not necessarily mean that an entertainer's popularity is failing, for any given rating today indicates more people viewing a program than did the same rating a year ago. While the television pie is being sliced into more pieces today—that is, rating points are spread among a greater number of programs—the pie itself is much larger than it was a year ago. The number of new television homes is growing at the rate of about 350,000 per month.

It is interesting to note that the top ten tv shows in January 1955 reached more homes than the top ten in January 1954 even though the 1955 shows had an average rating lower than those of the year before.

In many enterprises, the successful have profited by their own mistakes. But so fast-growing and ever-changing is the television medium—and so tremendous and instantaneous its impact on the public—that there is little opportunity to profit from mistakes; it is sometimes impossible to survive them.

Entertainers in television should also make it axiomatic to profit by the failures—and the successes—of others.

### GET AUDIENCE SYMPATHY

By Charles B. Ripin

Radio and Tv Director  
Maury, Lee & Marshall, N. Y.



To speak authoritatively on a subject of this nature requires more audacity than I am equipped with. However, I do feel that the past few years of tv have pointed up some salient facts which, if nothing



more, indicate a direction to be followed.

Red Buttons and Red Skelton, both afflicted with "boom and bust" disease, are perfect examples of the entertainer than can "wow" 'em. They both project, they are veteran entertainers with a great talent for what I'd like to call the "cartoon comic" type of situation and entertainment. They develop a passive audience waiting to be made to laugh.

Unfortunately a pie can only be thrown about 39 times before the audience cries, "Halt!" Therein, I believe lies the key to the problem . . . the audience must be made to actively participate with the entertainer. They must be motivated to sympathize with the entertainer. As a sympathetic partner, the audience is willing to "go along," for after all these are few people that can't sympathize with themselves . . . and they are forced to sympathize with a partner.

Sid Caesar has recently shown an appreciation of this thinking by inserting his "family type" sketches. The humor is derived not from "cartoon comedy," but from material taken from real life situations which allows the audience to project itself into the skit and participate with the entertainer.

This close identification of an entertainer with the people in the audience and their lives is what can continue to produce booms without busts, for it touches on the self-interest of the audience. And I have never known anyone—even a collective audience—that didn't have a lot of self-interest.

#### SEEK OUT NEW WRITERS

By *Nicholas E. Keesely*  
Senior V.P. Charge Radio & Tv  
Lennen & Newell, N. Y.



The "boom and bust" for tv entertainers occurs when programs suffer from fatigue, sameness from week to week, cliché-writing, or the stars fail to keep their personalities fresh. Oftentimes, when a program becomes sensationally successful, competition increases and the program is bombarded by the rival network. Thus, the bigger the star, the more pressure placed upon him, and the quicker he is likely to fall.

Also, as the star rises in popularity,  
(Please turn to page 96)



**WBNS** *puts the Columbus market in the palm of your hand*

20 top pulse rated programs  
day and night

CBS for CENTRAL OHIO

**WBNS**

**radio**

COLUMBUS, OHIO

ASK  
JOHN BLAIR

Mr. Station Manager:

*Are you looking for results from  
your trade paper advertising?*

*“Sales  
Results on  
the trip  
were  
excellent”*

*Colorado Television Corporation*

1089 BANNOCK STREET DENVER COLORADO • PHONE TABOR 6386

CHANNEL



JOSEPH HEROLD  
Station Manager

March 2, 1955

Mr. Edwin D. Cooper  
Western Manager  
SPONSOR Magazine  
6087 Sunset Boulevard  
Los Angeles, California.

Dear Ed:

I found, while on a sales trip to New York, that timebuyers do look at the ads in SPONSOR. KBTV ran a full-page ad in the January 10th issue of SPONSOR which coincided with my sales trip to New York. Quite a number of timebuyers mentioned they had seen the KBTV ad and were quite impressed with the story on the program ratings of KBTV.

Sales results on the trip were excellent and I am firmly convinced that our ad in SPONSOR helped to pave the way in connection with many of our sales pitches.

Kindest regards.

Sincerely,

*Joe Herold*  
Joseph Herold,  
Station Manager

JH:rls

# WPAL

1000 WATTS

CLEAR CHANNEL

730

TELEPHONE 3-6428

CHARLESTON, SOUTH CAROLINA



Mr. Norman R. Glenn, publisher.  
Sponsor Publications Inc.  
40 East 49th Street,  
New York 17, N.Y.

Dear Norm:

I know you like "off-beat" letters. So bear with me and you'll find this one fits that classification.

About three years ago we entered into a national promotion campaign, using only SPONSOR, with a series of ads pointing up our "Pal" trademark and outlining the specialized negro programming and high ratings at WPAL. We continued this ad schedule for two years.

During the period in which the ads were running I was constantly amazed at the strong identification of our little dog. After our ads had been running about six months time buyers would say, when I called, "Oh yes, you're from the 'little doggy' station."

All this leads up to the fact that since we've been out our identification has slipped, and we need the push that SPONSOR can provide.

So we'd like to reinstate our schedule of third page ads effective with the first April issue once a month for one year. Lots of new time buyers in the business who ought to get acquainted with "Pal."

Would you be good enough to send me a contract--same rate, I trust.

Cordially,

Laurens Moore  
Executive Vice President

*"Oh yes,  
you're from  
the little  
doggy  
station"*

**H**ere's what an ad schedule in SPONSOR does for your station. You're in the limelight. And that's important. For there are more than 3,000 sets of tv and radio call letters fighting for the timebuyer's, account executive's, and ad manager's attention. Your message gets the full attention of these decision-makers in a top-rated prestige magazine where 7 out of 10 readers are in buying jobs (guaranteed circulation 10,000) and every word of editorial copy is beamed right at them. You can't beat a buy like SPONSOR.

# SPONSOR

THE MAGAZINE RADIO AND TV ADVERTISERS USE

# round-up



## Revlon will give away up to \$64,000—on a \$30,000 budget

Television is growing in the number of stations and sets in this country, but it is also growing in another dimension: It now has a quiz show with a grand prize of \$64,000. Revlon sponsors *The \$64,000 Question* on the CBS TV network Tuesdays, at 10:00 p.m. A contestant can answer a total of 11 questions and walk off with \$64,000, but unlike the radio show *The \$64 Question*, the contestant on the tv version may have any expert he wishes help him answer the jackpot question.

Another variation that makes for excitement: A contestant only gets up to the \$8,000 dollar mark the first week, and must wait one week to decide whether he will go on to the \$16,000 question. Again after answer-

ing that correctly, he must wait another week to decide if he'll go on to the \$32,000 question and a third week to decide on shooting for the \$64,000.

To insure fairness in the question selection, the questions and their answers will be chosen by Dr. Bergen Evans, English professor at Northwestern University, and placed in a vault of the Manufacturers Trust Co. between shows.

Production costs of the show runs Revlon about \$30,000 per week.

Although the show only began on 7 June, it already has been accepted live by 129 stations. Revlon bought the show through its agency, William H. Weintraub Co., and has since refused several bids by major sponsors to go into a co-sponsorship deal. ★★ ★

## New York street and traffic are props in rug commercial

The Steve Allen *Tonight* show on NBC TV came up with a powerful visual punch in plugging Sandran, a vinyl floor covering. During the day, traffic was halted on a street off Times Square while a roll of Sandran was spread across the street. All day long, cars, trucks and pedestrians went over it, then during the *Tonight* show the cameras followed Allen out into the street. With a wet mop he proceeded to show how easily the filth could be wiped off.

The impact was considered sensational, and the dealers were briefed to follow up the graphic demonstration. A "tv special" had been prepared to capitalize on the show's effect, and in-store signs were provided the dealers as a tie-in. Other such graphic commercials are planned for Sandran in the future including one featuring a 3-ton elephant in the *Tonight* studio.

Hicks & Greist, the Sandran agency, reported wide dealer approval. ★★ ★



After Sandran lay hours in busy Times Square street, Steve Allen wiped it clean with wet mop

## Couldn't make the sale—till client almost ran him over

Hard sell generally means plugging a product very pointedly, but when Henry Cheney, sales manager of WOWL, Florence, Ala., speaks of hard sell he means the job of selling he had to do on a client. On his way to service one account, he was almost run down by a car driven by a client he had been vainly attempting to contact. Cheney thought fast, and before the client could gather his wits, Cheney climbed into the car and calmly asked him to sign a contract for a certain time and date. The client agreed without batting an eye, and Cheney made a sale in two minutes that he'd been trying to make for several weeks. P.S. The client who almost knocked him down is an insurance agent. ★★ ★

## One-minute sportscast on WXIX for Blatz

The Blatz Brewing Co. and WXIX, Milwaukee, have combined their talents to produce a show they say is the shortest program in television. Six nights a week, *Sports Flash* is telecast at 9:30. The show features WXIX Sportscaster Hal Walker, who gives the latest scores and reminds viewers that they can get all the details on his later show, *Sports Final*, which is also sponsored by Blatz.

The one-minute show gives the sponsor a chance for a 20-second filmed commercial that follows the 40-second live portion. The show is easily produced since all of the equipment and personnel are on hand for Walker's regular 10:10 p.m. telecast. ★★ ★

## Briefly . . .

When Nebraskans decided they wanted a satellite transmitter in the area, they didn't waste time. Some 7,000 of them subscribed an average of \$22 each to build the satellite of KHOL-TV in Holdrege, Neb. The application is now pending before the FCC.

The fund raising took place this spring and apparently caught on very well. A blind man contributed \$30; a soldier in California sent in a check; a radio station in the area staged a nine-hour broadcast marathon that raised \$12,000 and even the land for the site was donated.

KSON, San Diego, recently used their air waves for something besides broadcasting. To promote the station's large out-of-home audience they sent 50 racing pigeons to timebuyers in Los Angeles with instructions to place a note (or order) in the capsule on the pigeon's leg. The timebuyer noted the time his bird was released, and the station recorded the time each bird returned. For the timebuyer whose pigeon came in among the first three positions, the station had a package of KSON's "impact plan spots" in out-of-home periods.

Photo below shows Muriel Bullis, a timebuyer for Foote, Cone & Belding, San Francisco, sending back her order via pigeon. Not all the birds made it back to KSON safely. Four birds were not seen again, but their fate was darkly hinted at when the station received a box of well chewed bones from one agency.



Order-carrying pigeon heads back to KSON

\* \* \*

Portland, Oregon's KPTV has begun a weekly, half-hour classified ad show called *KPTV Classified* that will be used as a real estate sales tool. Advertisers submit photos plus a brief description of the property, its location, features and cost. The photos are shown on the screen and the locations are roughly indicated on an oversized map of Portland.

The station has indicated that the show has caused much comment, and thinks it might be the forerunner of programs of a similar nature for small budget advertisers. Each participation provides 45 seconds on the air for a cost of less than \$25.

(Please turn to page 96)



**PAL** says:

"Your 'catch-phrase' could be . . . 'We'll buy w-PAL in Charleston'!"

"To really 'catch' the negro audience *en toto* (whatever that means) you almost *have* to use w-PAL."

"And remember, the negro comprises half the population of this entire area."

"Sensational results . . . quick results . . . that's what you get from w-PAL. Wanna try?"

**w-PAL**

of Charleston  
South Carolina

Forjoe & Company



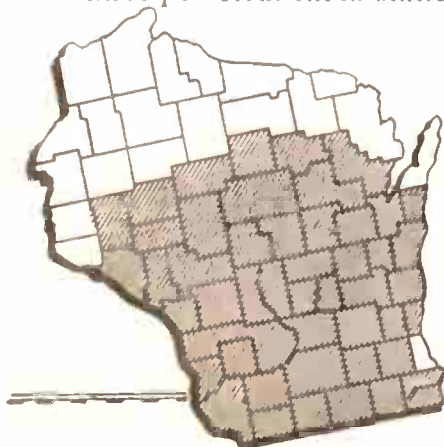
**WKOW Country...**

**Twice as Big  
as Milwaukee**

**Sell it at half the price!**

The 50 county WKOW COUNTRY market with Madison as its capitol city, has retail sales of \$2.6 BILLION annually—62% of the state's total, over *twice* as high as Milwaukee. You can sell it all at bargain rates on WKOW, Wisconsin's most powerful radio station, at *half* the cost of Milwaukee.

Ask your Headley-Reed Co. man for proof of performance and the WKOW COUNTRY Saturation Rate Plan.



**WKOW** CBS  
Affiliate  
MADISON, WIS.

Represented by  
**HEADLEY REED CO.**

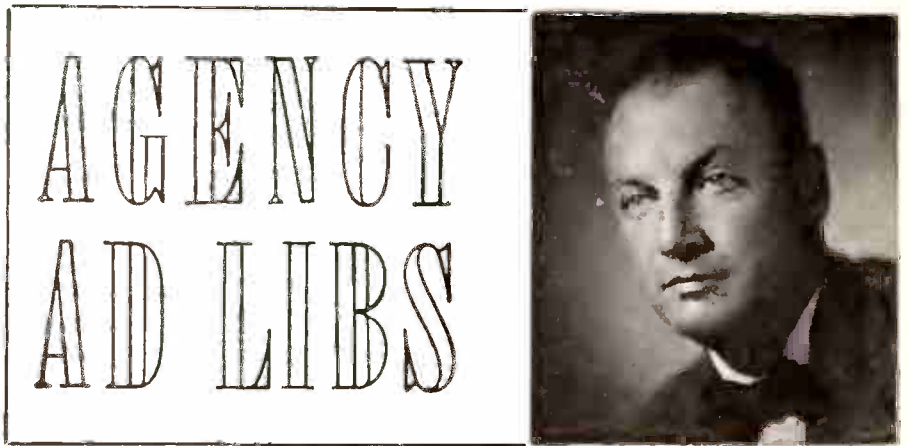


### CLOAK AND DAGGER

Bitter about the beautiful-female-spy myth, takes it out on his wife. Never tells her anything. Has secret charge account at the corner delicatessen. But there is nothing secret about the success of WTOP Radio in the Washington area. 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. There's nothing undercover about where and how you can best tell your sales story in Washington.

## WTOP RADIO

Represented by CBS Radio Spot Sales



(Continued from page 12)

in one channel towns or phony rerun-rating-comparisons). A good many, if not most, of the potential buyers can see through these artifices which tend to unsell the product being offered regardless of its merit.

Finally, the tone of much of this print, both published and sent through the mail, is just too doggone overbearing. A smidgeon of finesse, a dash of restraint, and an iota of good taste might well make the difference between resultful advertising and matter fit for the wastebasket.

Recently I received a letter (as did a few hundred other people) from the sales head of a reputable successful, and intelligent firm of film producers. Their product had long been exceptionally well made and most of it was already sold. But this letter, not offering a thing, was a wise-guy compilation of generalities about how good they were in contrast to their competitors. It made me, for one, think quite a bit less of the writer as well as of the company he represented. In fact, I was so incensed I called him to tell him so which he had to take politely (outwardly), since we had recently purchased a network property from him.

In a somewhat similar vein, a friend of mine who represents one of the networks took the liberty of mailing a newspaper columnist's praise of his network's programming policy to a wide list of agency people. In this article the columnist took a vicious swipe at another network. By sending out this piece of claptrap my pal took an unfair cut at a competitor as well as committed his network to following out the window this column's precepts forever, something he dare not do because less flattering words are bound to follow sometime.

Perhaps this was a bit ungentlemanly as well as unwise and the former is something which ought to be a more important criterion in our business than it usually is.

All of which leads me to my conclusion that a long and critical look at the trade ads in publications and direct mail which are to go to advertisers and agencies might be a healthy thing. More productive too.

(For SPONSOR's analysis of radio and tv trade paper ads and direct mail directed to admen, see these recent articles: "What timebuyers want in radio-tv ads," 13 December 1951; "What agency and client readers want in radio-tv ads," 27 December 1951; "What admen think of direct mail from radio and tv stations," 21 February 1955.)

\*\*\*

# How to make Mr. BIG very happy . . .

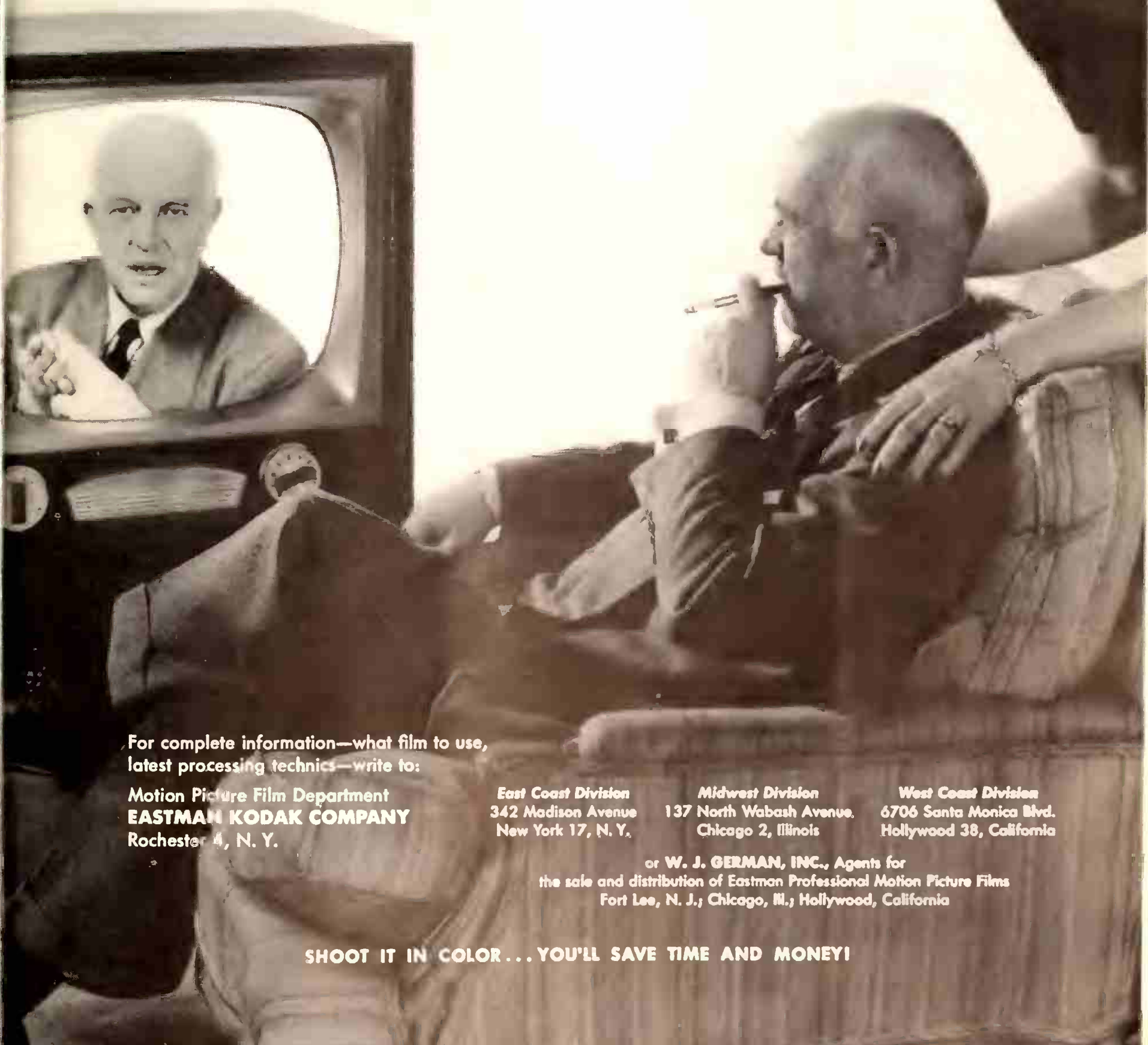
So the boss wants to talk on television . . . And what a headache that can be!

Stop worrying . . . you can make him a hit—whether he's star-stuff or not.

Here's what you do: Rehearse and rehearse. Then film and review and edit—until you're all happy. That's all.

It's safe, sure, inexpensive, when you

**. . . USE EASTMAN FILM.**



For complete information—what film to use,  
latest processing technics—write to:

Motion Picture Film Department  
**EASTMAN KODAK COMPANY**  
Rochester 4, N. Y.

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

*Midwest Division*  
137 North Wabash Avenue.  
Chicago 2, Illinois

*West Coast Division*  
6706 Santa Monica Blvd.  
Hollywood 38, California

or **W. J. GERMAN, INC.**, Agents for  
the sale and distribution of Eastman Professional Motion Picture Films  
Fort Lee, N. J., Chicago, Ill., Hollywood, California

**SHOOT IT IN COLOR . . . YOU'LL SAVE TIME AND MONEY!**

## NIGHT TIME RADIO ?

Pleasing Programming\*

Keeps

'Em

LISTENING

in

**ROCKFORD, ILLINOIS**

an

**\$809 MILLION MARKET**

\*

**CHICAGO WHITE SOX**

NIGHT GAMES

\*

**PABST BLUE RIBBON BOUTS**

Every Wednesday Night

\*

**ROCKFORD CITY COUNCIL  
MEETING**

Every Monday Night

# WROK

**No. 1 in Rockford**

**for over 30 years**

John J. Dixon

H-R

Gen. Mgr.

— Nat'l. Repr.

## SPONSOR BACKSTAGE



(Continued from page 22)

One also has sharply brought home, by the same token, the fantastic revenue potential which the fee tv proponents see in their pay-as-you-watch systems. And when as judicious, experienced, and normally conservative a free-tv executive as Frank Stanton takes the aggressive, just short of dramatically vicious stand as he does against fee tv, it's easy to see that the possibility of fee tv adoption is not something to be pool-pooled. Mr. Stanton referred to the whole fee philosophy as a "betrayal of the 34,000,000 families who have already spent \$13,500,000,000 for their sets. . . ." He said, "This (fee tv) is a hooby trap, a scheme to render the tv owner blind, and then rent him a seeing-eye dog at so much a mile."

Not to be outdone, Zenith's Comdr. McDonald issued a statement to the press saying: "CBS indicates that if subscription tv is approved, that network intends to high-jack the American public into paying for present programming. . . . There is no room in Phonevision for any high-jackers, and Zenith intends to ask the FCC for appropriate safeguards in adopting subscription tv so that neither CBS nor anyone else having the intent to victimize the public will ever be given a chance to do so."

This brief exchange certainly indicates the type of tussel, which is just beginning. Unfortunately all of this, and the millions of other words, which will be issued on both sides of the case, notably in the public prints, will do little to shed light on the basic issues. One difficulty, it seems to me, is that it is so very easy to oversimplify either side of the case.

Ask the average viewer whether he would be willing to pay 50c to see a Broadway production of "South Pacific," "Pajama Game" or "Marty" and he'll certainly say he'd be glad to.

Ask the same viewer whether he'd be willing to pay the same half dollar to see "Toast of the Town," which he now sees free, and he'll obviously scream no!

Can fee tv be restricted to the former, and forbidden to encroach on such shows as have previously been available without charge? Can fee tv be controlled at all? And if so, is it proper to control it in certain areas?

In one fashion or another the FCC will be faced with finding answers to those questions. As SPONSOR has said previously this is the toughest kind of job. A fortunate non-participant can only wish them much divine guidance and huge quantities of luck. Advertisers and their agencies, however, in my opinion needn't worry about it for several years. ★ ★ ★



# KMPC

***the one-station network  
in southern california***



## THANKS . . .

to ADVERTISERS and AGENCIES  
who are making 1955 the best business year in KMPC  
history.

## THANKS . . .

to the RADIO AUDIENCE  
for enabling KMPC to lead all independents and two  
network stations in Southern California — according  
to PULSE, 8-county area survey for March-April,  
1955.

**KMPC** 710 KC LOS ANGELES

50,000 WATTS DAYS • 10,000 WATTS NIGHTS

GENÉ AUTRY, President

R. O. REYNOLDS, Vice Pres. & Gen. Mgr.

Represented Nationally by A. M. Radio Sales

Chicago • New York • Los Angeles • San Francisco

# SPONSOR-TELEPULSE ratings of top sp

Chart covers half-hour syndicated film prog

Rank row	Past rank	Top 10 shows in 10 or more markets Period 1-7 April 1955 TITLE, SYNDICATOR, PRODUCER, SHOW TYPE	Average rating	7-STATION MARKETS		5-STATION MARKETS			4-STATION MARKETS					3-STATION MARKETS		
				N.Y.	L.A.	Boston	Mnpls.	S. Fran	Atlanta	Chicago	Detroit	Seattle- Tacoma	Wash.	Balt.	Buffalo	
1	1	<b>I Led Three Lives</b> , Ziv (D)	22.8	6.8	14.9	28.3	21.7	19.0	18.0	13.7	18.7	16.1	18.0	13.0	28.0	
				wabc-tv 10:00pm	kttv 8:30pm	wnac-tv 7:00pm	kstp-tv 9:30pm	kron-tv 10:30pm	wsb-tv 10:30pm	wgn-tv 9:30pm	wjtk-tv 10:30pm	ktnt-tv 7:00pm	wrc-tv 10:30pm	wbal-tv 10:30pm	wben-tv 9:30pm	
2		<b>Passport to Danger</b> , ABC Film, Hal Roach (A)	22.1		8.4		14.2	13.7			10.4	16.6				
					keop 8:00pm		keyd-tv 7:30pm	kron-tv 10:30pm			wxyz-tv 10:00pm	king-tv 5:30pm				
3	2	<b>Waterfront</b> , MCA, Roland Reed (A)	20.3	7.2	21.9		7.2	20.4	10.9		16.5	20.6	20.4	24.2	20.9	
				wabd 7:30pm	kttv 7:30pm		keyd-tv 7:00pm	kron-tv 8:30pm	waga-tv 7:00pm		wxyz-tv 8:30pm	komo-tv 8:30pm	wtop-tv 9:30pm	wmar-tv 9:30pm	wgr-tv 7:00pm	
4	3	<b>Favorite Story</b> , Ziv (D)	20.2		7.4		1.0	17.5	8.9	17.7		12.2				
					kttv 8:00pm		wjar-tv 10:00pm	weco-tv 9:00pm	kron-tv 7:00pm	waga-tv 7:00pm		wjtk-tv 10:30pm				
5	8	<b>Annie Oakley</b> , CBS Film, Flying A (W)	20.1	11.4	16.8		18.2		15.5		18.3	17.4	24.6	11.2	26.7	
				wbs-tv 5:30pm	kttv 7:00pm		wbz-tv 6:00pm		kgo-tv 6:30pm		wkbb 2:00pm	wxyz-tv 4:30pm	king-tv 6:00pm	wttg 7:00pm	wbal-tv 5:30pm	
6	3	<b>Mr. District Attorney</b> , Ziv (A)	20.0	5.7	15.9		20.2	22.9	16.9	20.2	13.9	14.0	20.6	13.4	14.0	22.5
				wabc-tv 10:30pm	knxt 10:00pm		wnac-tv 10:30pm	kstp-tv 7:30pm	kron-tv 10:30pm	wsb-tv 7:00pm	wkbb 9:30pm	wjv-tv 10:30pm	king-tv 9:00pm	wmal-tv 10:00pm	wbal-tv 10:30pm	wgr-tv 7:00pm
7	6	<b>Badge 714</b> , NBC Film (D)	19.6	7.2	15.1		23.2	22.5	27.9		14.4	14.2	23.7	17.7	12.2	20.0
				wor-tv 9:00pm	kttv 7:30pm		wnac-tv 6:30pm	kstp-tv 9:30pm	kplx 9:00pm		wgn-tv 8:00pm	wjv-tv 7:00pm	king-tv 9:30pm	wrc-tv 7:00pm	wbal-tv 10:30pm	wgr-tv 10:30pm
8	7	<b>Superman</b> , Flamingo, R. Maxwell (K)	19.1	11.1	11.1		19.4	13.8	18.0	23.7	16.9	25.2	20.0	18.0	20.4	25.3
				wrea-tv 6:00pm	kttv 7:00pm		wnac-tv 6:30pm	wmln 5:30pm	kgo-tv 6:30pm	wsb-tv 7:00pm	wkbb 5:00pm	wxyz-tv 6:30pm	king-tv 6:00pm	wrc-tv 7:00pm	wbal-tv 7:00pm	wben-tv 7:00pm
9	9	<b>Liberace</b> , Guild Films (Mu.)	18.5	4.9	9.0		24.4	14.5	24.5	9.2	8.5	7.2	22.9	7.7	14.0	29.0
				wplx 6:30pm	kttv 8:30pm		wb-tv 3:00pm	weco-tv 7:00pm	kplx 9:30pm	wlv-a 8:00pm	wgn-tv 9:30pm	wjv-tv 6:30pm	king-tv 8:30pm	wttg 9:00pm	wbal-tv 7:00pm	wgr-tv 6:30pm
10	3	<b>Cisco Kid</b> , Ziv (W)	18.1	8.4	14.0		14.8	12.7	19.5	11.9	19.7	21.7	20.6		19.4	18.3
				wrea-tv 6:00pm	kttv 6:30pm		wnac-tv 6:00pm	weco-tv 12:15pm	kron-tv 6:30pm	waga-tv 4:00pm	wkbb 5:00pm	wxyz-tv 6:30pm	komo-tv 7:00pm		wbal-tv 7:00pm	wben-tv 7:00pm
Rank row	Past rank	Top 10 shows in 4 to 9 markets			7-STATION MARKETS		5-STATION MARKETS			4-STATION MARKETS					3-STATION MARKETS	
1	3	<b>Foreign Intrigue</b> , Sheldon Reynolds (A)	19.9	3.8	9.9		24.7							13.9		
				wabc-tv 10:30pm	krea 10:00pm		wb-tv 10:30pm							wtop-tv 7:00pm		
2		<b>Janet Dean, R.N.</b> , U.M.&M., Inc. (D)	19.6						17.0				10.0	10.7	19.3	
									kron-tv 10:30pm				ktnt-tv 10:00pm	wbal-tv 7:00pm	wben-tv 7:00pm	
3	2	<b>Life of Riley</b> , NBC Film, Tom McKnight (C)	19.1		11.4			16.9	17.5		15.2		33.0			
					kttv 8:00pm			kstp-tv 6:00pm	kgo-tv 7:00pm		wgn-tv 9:00pm		king-tv 7:30pm			
4		<b>Amos 'n' Andy</b> , CBS Film (C)	16.8	5.3	9.5				2.3				15.9		22.5	
				wbs-tv 4:30pm	knxt 7:00pm				koer 7:30pm				wjv-tv 7:00pm		wgr-tv 7:00pm	
5	5	<b>The Whistler</b> , CBS Film, Joel Malone (M)	16.6		16.2		15.8		22.7				11.9	18.7	11.2	
					kttv 10:00pm		wb-tv 11:00pm		kron-tv 10:30pm				eklv-tv 7:00pm	king-tv 10:00pm	wmar-tv 11:00pm	
6	3	<b>Gene Autry</b> , CBS Film (W)	16.1				19.5		2.3				17.2	23.5		
							wnac-tv 6:00pm		koer 6:30pm				wbbm-tv 5:30pm	king-tv 6:00pm		
7	7	<b>The Falcon</b> , NBC Film (D)	14.9		9.1				5.0				5.0	15.3	13.0	
					knxt 10:30pm				keyd-tv 7:00pm				eklv-tv 9:30pm	king-tv 9:00pm	wtop-tv 10:30pm	
8	8	<b>Doug. Fairbanks Presents</b> , Interstate TV (D)	11.8	17.6	14.3				12.9					14.4		
				wrea-tv 10:30pm	krea 10:30pm				kstp-tv 10:30pm					ktnt-tv 10:30pm		
9	6	<b>Kit Carson</b> , MCA, Revue Prod. (W)	11.5		11.3			0.9					14.7		12.9	
					kttv 5:30pm				wmur-tv 7:30pm				wlv-a 6:00pm		wbal-tv 6:00pm	
10		<b>Victory at Sea</b> , NBC Film (Doc.)	12.9		9.7				16.9					9.9		
					kttv 7:00pm				kstp-tv 5:30pm					komo-tv 6:30pm		

Show type as above: (A) adventure; (C) comedy; (D) drama; (Doc) documentary; (K) kids; (M) musical; (Mu) musical; (W) Western. Films listed are syndicated, half-hour length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film not broadcast in this market 1-7

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

# Film shows

pecially made for tv

3-STATION MARKETS				2-STATION MARKETS			
Columbus	Milw.	Phila.	St. L.	Birm.	Charlotte	Dayton	New. Or.
23.3	21.2	13.3	21.7	25.5	59.5	28.5	49.8
wbns-tv 9:30pm	wtmj-tv 10:30pm	wcau-tv 7:00pm	ksd-tv 10:00pm	wabt 9:30pm	wbtv 9:30pm	whio-tv 9:00pm	wdsu-tv 9:30pm
28.9	13.7			59.5	36.8		
	wtmj-tv 9:30pm	wcau-tv 10:30pm		wbtv 8:00pm	wdsu-tv 5:00pm		
22.2	19.4	22.2		55.5	23.3		
wbns-tv 7:00pm	wlix 8:30pm	wcau-tv 6:30pm		wbtv 9:30pm	whio-tv 7:00pm		
18.0				55.8	54.0		
wbns-tv 10:00pm				wbtv 9:30pm	wdsu-tv 9:30pm		
12.5		15.5		35.3	33.3		
	wtw 5:00pm	ksd-tv 12:30pm		wbtv 2:00pm	wdsu-tv 12:00pm		
19.4	17.4	13.3	21.5	26.5	62.3	21.5	31.8
wlw-c 10:30pm	wtmj-tv 10:30pm	wplz 10:30pm	ksd-tv 10:00pm	wbrc-tv 9:30pm	wbtv 8:00pm	wlw-d 10:30pm	wdsu-tv 10:30pm
17.4	7.5	17.7	26.4	29.0	43.3	19.3	
wlw-c 7:00pm	wtw 8:30pm	wcau-tv 7:00pm	ksd-tv 9:30pm	wbrc-tv 9:30pm	wbtv 10:00pm	wlw-d 7:00pm	
18.0	10.9	22.0	20.9	16.3	38.3	16.3	33.5
wbns-tv 6:00pm	wtw 6:30pm	wcau-tv 7:00pm	ksd-tv 6:00pm	wlw-d 6:00pm	wbtv 5:30pm	wlw-d 6:00pm	wdsu-tv 5:00pm
21.7	31.7	10.2	16.5	23.5			53.3
wbns-tv 7:00pm	wtmj-tv 8:00pm	wptz 11:00pm	ksd-tv 10:00pm	wabt 9:00pm			wdsu-tv 9:30pm
10.7	21.7		16.0	26.8			32.3
wlw-c 6:00pm	wtmj-tv 5:30pm		ksd-tv 5:00pm	wbtv 11:00am			wdsu-tv 5:30pm
16.0				55.5			
	wcau-tv 7:00pm			wbtv 9:30pm			
20.7				41.0			
	wlix 8:00pm			wbtv 6:30pm			
16.9	9.7			22.8			46.5
wtn 7:30pm	wtw 9:30pm			wbrc-tv 6:00pm			wdsu-tv 9:30pm
							14.8
							wdsu-tv 11:30pm
							17.8
							whio-tv 7:00pm
12.5	20.5						39.0
	wfl 10:30pm	kwk-tv 10:00pm					wdsu-tv 10:00pm
24.5	15.5			22.0			
wtmj 5:00pm	kwk-tv 4:00pm			wlw-d 6:00pm			
15.2							
wlix 7:00pm							



the surprise  
tv film show  
of the year

with that

# CHILDREN AND ADULT APPEAL

with the ratings and  
sales results as proof positive

# CAPTAIN ZERO

... rated EIGHTH in the nation's TOP TELEVISION PROGRAMS\* . . . The Exciting adventure, thrilling suspense and breathtaking drama of the greatest historic events wrapped into a supercharged package of startling science fiction reality. . . . FAMILY ENTERTAINMENT endorsed by leading educators. Applauded by Sponsors and Stations.

Sold **NATIONALLY** or **REGIONALLY** or **SPOT MARKET**  
phone — wire — write . . . NOW!

*Atlas Television Corporation*

15 W. 44th Street, MURRAY HILL 7-5535 New York 36, N. Y.

SPONSOR

Film Basics

"1955 Film Basics" coming in Fall Facts issue, 11 July

Admen who deal in film programs and commercials will find latest facts and figures on film usage in tv, audience compositions, size of rerun film audiences, as well as many useful creative and planning tools in SPONSOR's upcoming "Fall Facts Basics" issue, 11 July 1955. Section devoted to film industry statistics, data will be largest gathered for "Fall Facts."

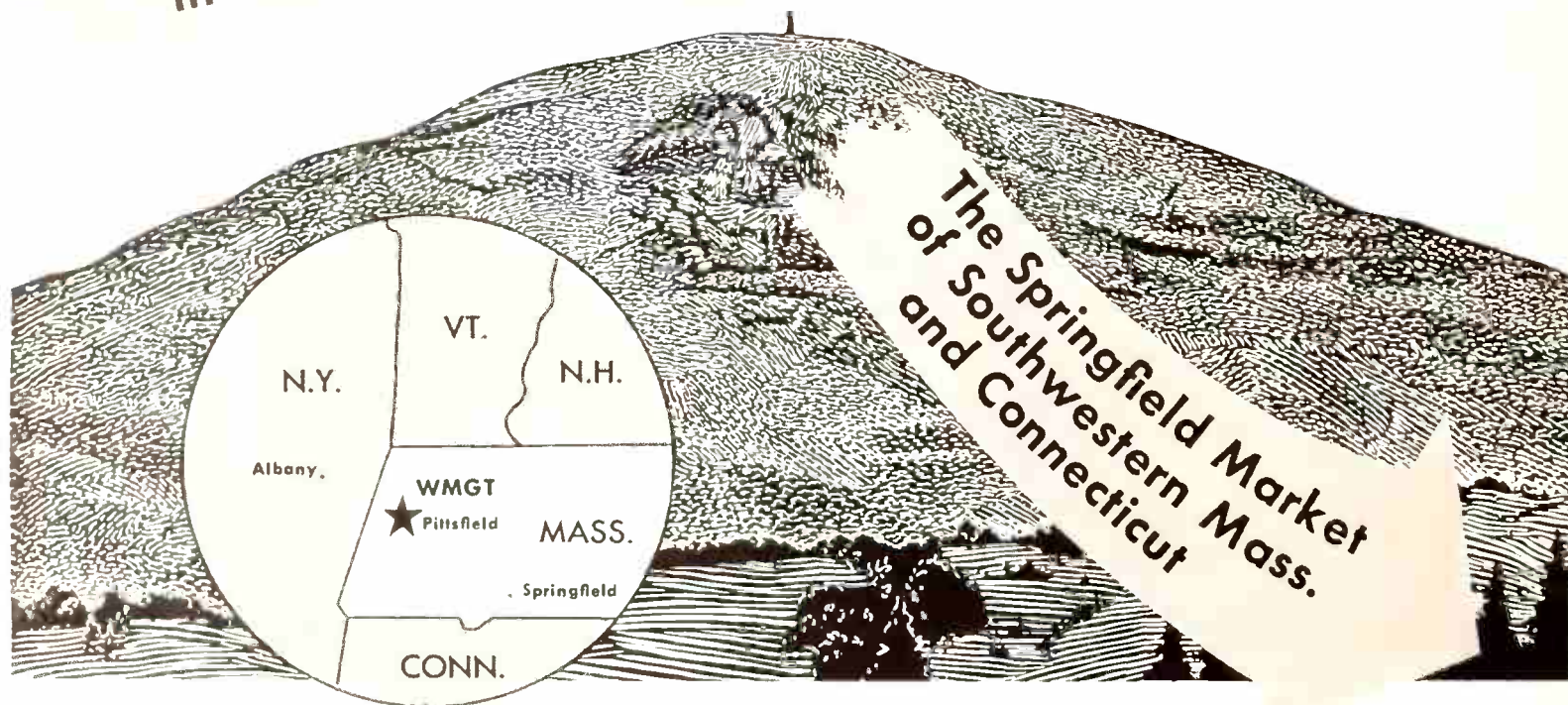
Classification as to number of stations in market is Pulse's own. Determines number by measuring which stations are actually re-ry homes in the metropolitan area of a given market even though itself may be outside metropolitan area of the market.  
May chart will appear next issue

# from the **TOP** of Mt. Greylock . . .

look in any direction and you'll see plenty of people . . . with money to spend

The Berkshire Market of Western Mass. Southern Vt. and N.H.

Albany-Troy-Schenectady Capital District Market in New York State



The Springfield Market of Southwestern Mass. and Connecticut

3 MAJOR MARKETS IN 5 STATES YOU CAN REACH WITH

## **WMGT CHANNEL 19**

AFFILIATED WITH  
ABC and DU MONT  
TV NETWORKS

**3,700 FEET ABOVE SEA LEVEL**

For the thrifty advertiser looking for a lot of TV coverage for a minimum cost — WMGT is one of the "best buys" in the country. It reaches into five prosperous, well populated states — Massachusetts, Connecticut, New York, New Hampshire and Vermont. Want to reach TV families in Albany, Schenectady, Glens Falls, Pittsfield, Springfield and the more than 250 other communities in this rich and diversified area at low cost? Use WMGT.

**GREYLOCK BROADCASTING CO.**  
8 Bank Row · Pittsfield, Massachusetts  
Represented by THE WALKER COMPANY

**Want to know more?**

**WRITE TODAY FOR MARKET DATA FOLDER**



Main grid table with columns for days of the week (SUNDAY to SATURDAY) and rows for various TV stations and programs. Includes station call letters, program titles, and times.

Two "BEST SELLERS" in the Detroit Area!

CKLW-TV channel 9 325,000 Watts and CKLW 800 kc 50,000 Watts advertisement.

CKLW-TV penetrates a population grand total area of 5,295,700 in which 85% of all families own TV sets.

CKLW 800 kc. Radio 50,000 Watts advertisement with logo.

National Rep. Adam J. Yeung, Jr., Inc. J. E. Campana, Pres. Garden Bldg., Detroit

For a "BESTEVER" Vacation advertisement featuring a man and woman.

Notes and explanations to help you use this chart

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

Sponsors listed alphabetically with agency and time on air

Sponsors listed alphabetically with agency and time on air. Includes names of agencies and their respective clients.

Earlman-Kodak, JVT NBC, W 8:30-9 pm

Earlman-Kodak, JVT NBC, W 8:30-9 pm. List of sponsors and their advertising spots.

Goodyear, WJR NBC, Sat 8:30-9 pm

Goodyear, WJR NBC, Sat 8:30-9 pm. List of sponsors and their advertising spots.

Liggett & Myers, CBS, W 7:45-8 pm

Liggett & Myers, CBS, W 7:45-8 pm. List of sponsors and their advertising spots.

Pond's Extract, JVT ABC, Th 9:30-10 pm

Pond's Extract, JVT ABC, Th 9:30-10 pm. List of sponsors and their advertising spots.

"The service with the most subscribers"  
LARGEST SAMPLING OUTSIDE U. S. CENSUS

**SPONSOR**

Daytime 27 June 1955

TV COMPARAGRAPH OF NETWORK PROGRAMS

Daytime 27 June 1955

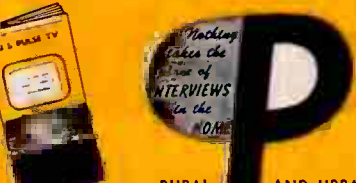
**SPONSOR**

Scientific Sampling from  
U.S. Census Block Statistics  
UNPARALLELED ACCURACY  
25,000 families interviewed per daytime program  
6,000 families interviewed per nighttime program

Sole source  
for accurate  
audience comp. data

Pulse interviewers personally face  
to face, check with a minimum of  
150,000 families each month — all  
different homes. ★ Only Pulse pro-  
vides such incomparable protection.  
★ No wonder more and more agen-  
cies, advertisers, and stations prefer  
Pulse validation, favored since 1941,

This month throughout the U.S., 150,000 homes are  
being interviewed for next month's "U.S. Pulse TV"



RURAL AND URBAN COVERAGE  
PULSE, Inc., 15 West 46th St., New York 36  
Telephone: Judson 6-3316

Table with columns for days of the week (SUNDAY to SATURDAY) and rows for various TV networks (ABC, CBS, NBC, etc.) listing program titles, times, and costs.

← RURAL AND URBAN COVERAGE

# AROUND FARGO,

# WDAY-TV

# WINS "GOING

# AWAY"!



LATEST Hoopers show that WDAY-TV just doesn't have much competition in and around Fargo. Day and night, WDAY-TV gets 5 to 6 times as many viewers as the next station!

Look at the sets-in-use—28% in the early afternoon, 48% late afternoon, 65% at night!

Since the nearest "competitive" TV station is 50 miles away, it's a cinch that WDAY-TV also wins "going away", in most of the rich Red River Valley. Check with Free & Peters.

## WDAY-TV

FARGO, N. D. • CHANNEL 6

Affiliated with NBC • ABC



FREE & PETERS, INC.  
Exclusive National Representatives

HOOPER TELEVISION AUDIENCE INDEX  
Fargo, N. D. - Moorhead, Minn. - Nov., 1954

	TV-SETS- In-Use	Share of Television Audience	
		WDAY-TV	Station B
AFTERNOON (Mon. thru Fri.) 12 noon — 5 p.m.	28	86	14
5 p.m. — 6:30 p.m.	48	88	13
EVENING (Sun. thru Sat.) 6 p.m. — 12 midnight	65	85*	17*

(\*Adjusted to compensate for fact stations were not telecasting all hours)

## SHEAFFER CONVERSION

(Continued from page 37)

a tube that extends out of the pen's nib and into the ink supply to draw ink into the pen, making it "mess-proof" and doing away with the need for wiping off ink.

With "the fountain pen that doesn't have to be dunked to be filled," Sheaffer had in its hands the only really new writing instrument since the ballpoint pen. But the public, it felt, was likely to be skeptical about any "new" or "revolutionary" pens, what with the battle of the ballpoints still raging and extravagant pen claims everywhere. It had to bring the Snorkel to the attention of the public in some big, dramatic way.

A heavy national magazine schedule backed by plentiful point-of-sale material was used at first, but this did not hit hard enough. The need to show the Snorkel in *action* still persisted. So Sheaffer turned to the natural medium for visual demonstration.

In the fall of 1952, Sheaffer launched the Snorkel on tv via segments of *Your Show of Shows*, NBC TV. Sales began to respond almost immediately, and

Sheaffer remained on the Caesar-Coca vehicle through the '52-'53 season.

In June of 1953, Sheaffer signed for shared-sponsorship of Jackie Gleason's Saturday night show on CBS TV for the coming season. That summer they ran on the replacement show with Larry Storch, till Gleason returned in the fall. At the end of the summer, the "White Gloves" commercial made its bow on the air and started to run on the Gleason show.

The results of reaching a huge audience with a startlingly effective demonstration of its new product were soon apparent. The Christmas-selling period of October, November and December 1953 set a record high in sales, about two and a half times as great as for the same period the year before, according to Don Reed. In fact, the unexpectedly large volume of sales caused a stock clean-out in December.

"We were completely out of everything we had in the factory," recounts Reed. "We had shipped all the stock we had on hand to the dealers, including whatever we had in the display cases in the lobby of our building. The salesmen even sold their samples. Were we surprised!"

In order to catch up on inventory,

and also keep up with the demand that continued even *after* Christmas—(an unprecedented situation)—Sheaffer went on a six-day production week from January to mid-March 1954. Meanwhile, says Reed, the dealers were screaming, "Ship more pens or put off that tv show!"

Gleason carried the advertising ball for Snorkel (and a few other Sheaffer pens) till March of this year, bolstered by spot tv announcements on film programs in markets he didn't reach (such as Seattle, Milwaukee, Schenectady, Erie, Utica, Lancaster, Richmond, New Haven, Providence, Houston).

In March, Sheaffer launched a schedule on NBC TV's *Today-Home-Tonight* participation vehicles which will run through June. Commercials on these shows support Sheaffer ballpoints and other low-priced pens in addition to the Snorkel. The personality value of stars Garroway, Francis and Allen was the chief reason for choice of this combo, says Seeds' tv director, Russell Young. The morning, noon and night time periods with their promises of new and varied audiences were another important factor. Another plus: the stars lent themselves beautifully to merchandising and point-of-sale support.

Since the *T-H-T* trio are not televised on the West Coast, Sheaffer uses *Panorama Pacific* a daily 7:00-8:00 a.m. wake-up show seen in Los Angeles, San Francisco and San Diego—to cover that region.

Sheaffer hazards that Gleason plus *T-H-T* plus the spot support reached an estimated 52,600,000 people.

At the beginning of February of this year (1955), Sheaffer, for its Fineline Division, started to bankroll *Who Said That*, a panel quiz with John Daly on ABC TV. This ran for 13 weeks till May, at which time the pen company turned to alternate-week sponsorship (with Raleigh cigarettes) of a new ABC TV quiz, *Penny to a Million*, m.c.'d by Bill Goodwin (Wednesday, 9:30-10 p.m.).

This latter show was selected, says Don Reed, because of its wide appeal to an average general audience; it has empathy, is pitched at a level that makes people feel *they* could get on the show and answer those questions, too, says Reed. It is currently running on about 80 stations.

A word here about Sheaffer's Fineline Division. This division puts out a lower-priced line of pens. Till re-

*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.
	<b>WCUE</b>	<b>32.2</b>
Station B	29.5	28.3
Station C	27.0	21.6
Station D	4.2	9.3

**Wcuc** . . . Akron's only Independent—we're home folks.

TIM ELLIOT, President

John E. Pearson Co., National Representatives



*L. C. Walker*

L. C. Walker, President  
Shaw-Walker, comments:

*"Of our products, we say:  
'Built Like a Skyscraper.'  
Actually, you can say the same  
thing about our business. We've  
been growing since 1899 — and  
we're still on our way up! But  
growth has always been typical of  
business in this area. WOOD-TV's  
continuous expansion reflects  
the sound, steady development  
of Western Michigan as a whole."*



# WOODland-TV is big territory!

Chances are, your desk and chair came straight from WOODland-TV — or, more correctly, from Shaw-Walker, world's largest exclusive maker of office furniture and filing equipment.

The growth of companies like Shaw-Walker is typical of the continuing growth of business and industry, throughout the entire WOODland area.

And this rich, expanding Western Michigan market is all yours with WOOD-TV . . . first station in the country to deliver 316,000 watts from a tower 1000' above average terrain. You get important cities like Muskegon, Battle Creek, Lansing and Kalamazoo . . . plus the primary trading center of Grand Rapids . . . when you schedule WOOD-TV . . . Grand Rapids' only television station!

# WOOD-TV

GRAND RAPIDS, MICHIGAN



GRANDWOOD BROADCASTING COMPANY • NBC, BASIC; ABC, DuMONT, SUPPLEMENTARY • ASSOCIATED WITH WFBM-AM AND TV, INDIANAPOLIS, IND. • WFDF, FLINT, MICH., WEOA, EVANSVILLE, IND. • WOOD-AM, WOOD-TV REPRESENTED BY KATZ AGENCY

client crises must be avoided if possible, or solved before they reach the stage of impasse. A good part of the responsibility for reconciliation of conflicting viewpoints is assumed by P&G.

For the agency it means constant self-examination and scrutiny of recommendations, strong pressure to eliminate careless thinking; it means a close client relationship—batting each step back and forth along the way till it is sometimes hard, SPONSOR is told, to tell what part of the final recommendation belongs to the agency, what part to the client.

Behind P&G's conviction that it is wise to let an agency go ahead and spend its millions even if it doesn't agree with it lies a realistic appraisal of advertising.

"It is our thesis," says Snow, "that there is no such thing as a final answer or one way only of doing things in advertising. The best you can do is come with a plan that seems, after careful study, to make sense. If it does, you can buy it.

"In other words, at P&G we believe that there may be more than one right way to sell a product. The fact is that P&G does occasionally operate under conflicting advertising philosophies at the same time."

P&G cites an example: Prell and Drene are two shampoos aimed at women. They can be presumed to have the same basic appeal. Benton & Bowles, which handles Prell, proposed concentration on the housewife market and urged that the ad money be put into daylight radio and tv and in the women's service magazines.

Compton, on the other hand, declared that the working girl should be important so far as Drene was concerned, as well as the housewife, and proposed neglecting daytime altogether in favor of nighttime tv and screen magazines.

P&G says it bought both presentations; they were in effect between 1950-53. What's more, both paid off.

When its bread-and-butter is at stake, how do you prevent the agency from falling prey to the all-too-human ailment of knuckling under to the man who holds the pay check? How can you be sure that the agency is giving you what it truly believes is good for you *rather than what it thinks you want to hear?*

A P&G spokesman answers: "As a practical matter, when an agency agrees with us, it is also agreeing to

share responsibility for the idea. We give a recommendation a thorough going over, try to see that the agency has really thought the thing through and is not merely going along with us."

There are no rules here; you must rely on intelligence, tact, self-discipline. If there is any principle, it is administrative: get differences ironed out before going up the next step of the scale. How it works is seen in the typical case of an agency proposal for a tv show.

First, of course, the account man has

reached full accord with his tv man. He, or both present the case for the program to the tv section at P&G. The next stage is the inclusion of the media head of P&G and the manager and associate manager of the tv and radio operation. After agreement is reached, the package is presented jointly by agency and the tv section to the brand man, who is the client.

From the agency point of view this system of presentation permits it to eliminate weaknesses before it reaches the top decision-making level in the client organization. From the P&G

## TOPS IN CHICAGO!!

**WGN-TV was the only Chicago station to place in Billboard Magazine's 17th Annual Promotion Competition!**

**ONLY  
CHICAGO  
STATION**

**Best Job of Sales Promotion for TV Film Programs in 1954!**

(Markets 500,000 and over—second in the nation)

**Best Job of Audience Promotion for TV Film Programs during 1954!**

(Markets 500,000 and over—5th in the nation)

**Best Job of Merchandising Promotion for TV Film Programs during 1954!**

(Markets of 500,000 and over—8th in the nation)

Based on their knowledge of station activities, top agency executives, leading advertisers, film distributors and film producers placed WGN-TV above all Chicago stations!

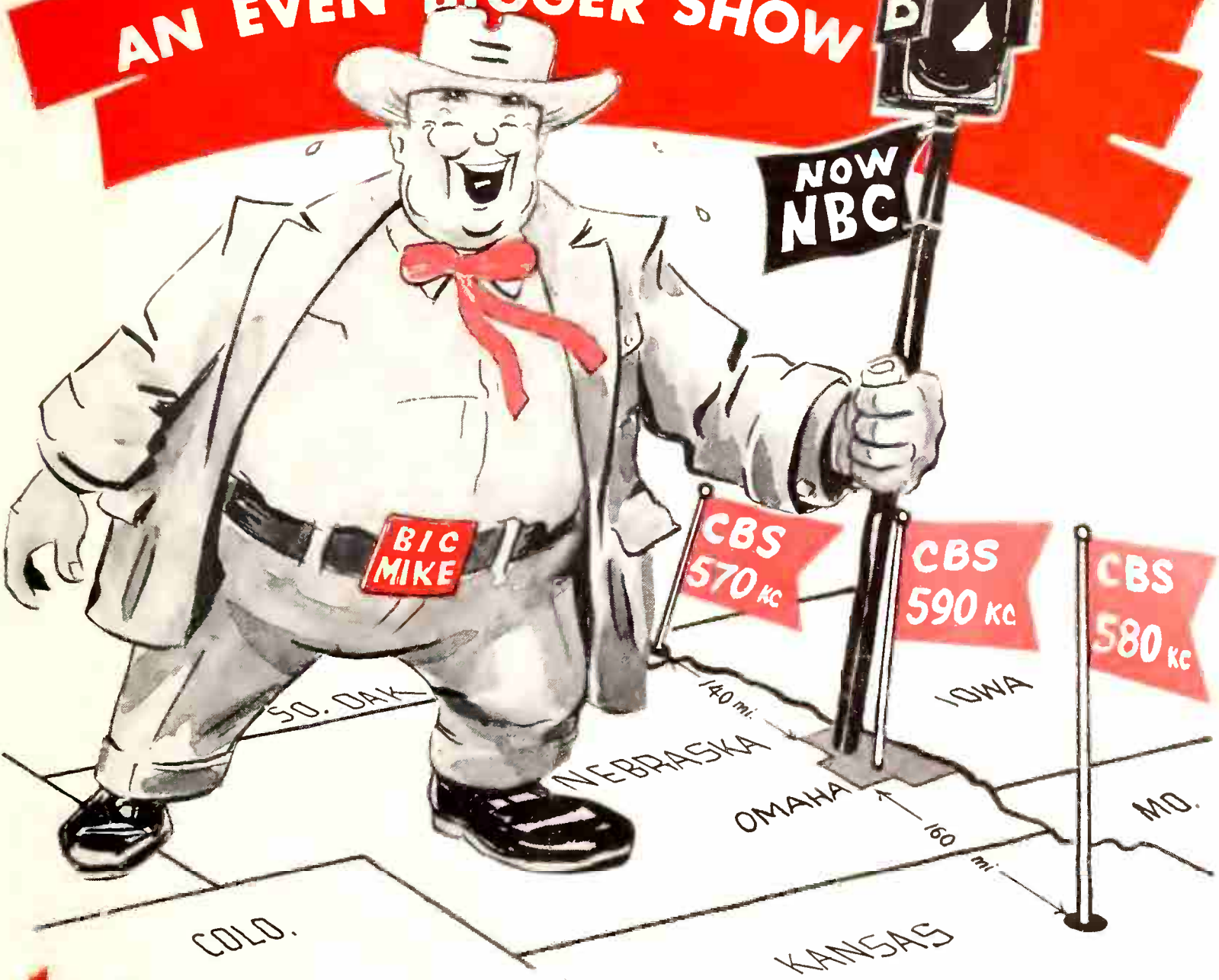
**PROOF AGAIN THAT THE TOP STATION IN CHICAGO FOR YOUR ADVERTISING IS WGN-TV!**

441 N. Michigan Avenue  
Chicago 11  
Illinois

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

**For the best radio buy in Chicago, it's WGN—reaching more homes than any other Chicago medium.**

**THREE IN A ROW!!  
GIVES NBC-KFAB  
AN EVEN BIGGER SHOW**



Big Mike is staking out claim to some 100,000 additional families as a result of KFAB's switch to NBC from CBS. These listeners represent, in round number, those lost to other CBS stations with overlapping primary areas . . . three CBS stations in a 300-mile line. KFAB is the only NBC station in the same area. The situation is even more favorable to KFAB when you compare the "CBS frequencies" . . . 570—WNAX Yankton, 590—WOW Omaha, and 580—WIBW Topeka. It's simple arithmetic that the CBS audience will now be split three ways.

It all adds up to the fact that "three in a row gives NBC-KFAB an even bigger show."

Free & Peters will be glad to tell you how they feel about it. So will General Manager Harry Burke.

THE MIDWEST-EMPIRE STATION

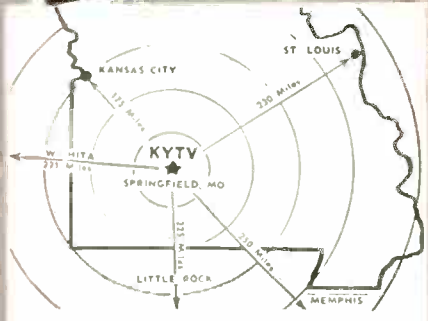
**KFAB**

50,000 WATTS

OMAHA NBC RADIO

**now**  
**MAXIMUM**  
**POWER**  
**100,000**  
**watts**

**KYTV**  
*Channel 3*  
**SPRINGFIELD, MISSOURI**  
**NBC-ABC AFFILIATE**



**In the BIG**  
**MIDDLE of a**  
**BILLION \$\$**  
**MARKET!**

**283,600**  
 FAMILIES WITH  
**\$1,146,950,000**  
 SPENDABLE INCOME  
*(Sales Management May 1954)*

**84,500**  
 TELEVISION SETS IN AREA  
*(Television Magazine Report  
 March 1, 1955)*

The ONE way to reach ALL  
 of MISSOURI'S 3RD  
 LARGEST MARKET!

**R. L. STUFFLEBAM**  
 Commercial Manager

NATIONAL REPRESENTATIVE  
**GEORGE P. HOLLINGBERRY**  
 NEW YORK CHICAGO  
 LOS ANGELES ATLANTA  
 SAN FRANCISCO

ORIGINATING STATION ABC  
 "OZARK JUBILEE"

cently, it was virtually a separate operation from Sheaffer, had its own distribution system (through wholesalers only rather than directly to dealers) and its own advertising and merchandising operation headed by Pete Karle, Sheaffer assistant ad manager, and Gene Troy, sales manager for Finline.

As of 1 July, the divisional lines between Finline and Sheaffer will be erased. Sheaffer salesmen will start to handle Finline products and vice versa. The advertising effort, too, will be a single one, handled by one team.

*Penny to a Million* will still be devoted chiefly to promoting the Finline pens. The regular Sheaffer line—referred to by the company as its "White Dot" pens and which include the Snorkel—will be supported by a new program on CBS TV this fall. Called *Navy Log*, it is a dramatic documentary series about the navy which Sheaffer will sponsor on an alternate-week basis with Maytag. They have ordered about 130 stations for the show (which will run Tuesdays, 8-8:30 p.m.); wherever they cannot get network coverage, they will use spot tv as in the past.

*Navy Log* was chosen because the company feels it will deliver a tremendous and varied audience of adults and teen-agers; also, it has a certain stature and dignity that it is thought will give added prestige to Sheaffer advertising.

Asked about the big switch in their choice of tv vehicles from comedy star Gleason to a dramatic documentary, Reed remarked: "The fact that we used Gleason and were successful with him doesn't mean that he was the optimum thing for us. We have a good feeling about this new show."

Plans are now in the works for merchandising and dealer tie-ins on *Navy Log*, which effort is likely to be carried out with the full cooperation of the U.S. Navy.

The program also furnishes many possibilities for new and dramatic commercials.

Meanwhile, the CBS TV network slot to be occupied by *Navy Log* (probably by mid-September) will be utilized by Sheaffer and Maytag during this summer with another show to start 12 July. Program was not set at SPONSOR'S pres-time.

But whatever show Sheaffer picks to fill its summer slot, it will almost certainly be in keeping with the com-

pany's mass audience objectives: "We try to aim our advertising to a middle-income group—those making between \$4,000 and \$7,500 a year," says Don Reed.

Though prices of Sheaffer pens and desks sets range all the way from \$3.75 to \$110, the bulk of the company's sales—about 60%—fall in the \$8.75-to-\$10 range, largely the Snorkel. Coming up fast in sales of lower-priced items are Sheaffer's new "TIP-dip" pens—the Craftsman and Cadet which, like the Snorkel, also sport a messproof filling feature (a hole in the tip-end of the feed).

About three quarters of Sheaffer's air budget is still behind the Snorkel, the company's best seller. The company's total budget for 1954 amounted to \$3,700,000; of this 75 to 80% goes to tv.

As mentioned earlier, Sheaffer likes its commercials dramatic and memorable. First and most outstanding of the pitches was the prize-winning

★ ★ ★ ★ ★ ★ ★ ★  
 "So great have been the scientific and technological advances, so great has been the expansion of our industrial production facilities in America, that actually our ability to move goods into the hands of customers today is lagging 10 to 15 years behind all types of production."

**ROY W. JOHNSON**  
 Executive V.P.  
 General Electric  
 Syracuse, N. Y.

★ ★ ★ ★ ★ ★ ★ ★

"White Gloves" commercial (in which a young lady wearing spanking white gloves proceeds to fill a Snorkel and wipe it across one glove without staining it). This plug, which debuted in the fall of 1953, is now being gradually "put out to pasture." The commercials now show the pen being wiped across a fresh white shirt cuff or the sleeve of a lacy blouse. They are getting away from concentration on the actual demonstration, lay more stress on elements such as prestige and pride of ownership in the Snorkel.

With the Snorkel, the company had an unusual distinguishing gimmick around which to build commercials, points out Russell Young, tv director at Seeds. But the ballpoints, which are practically all the same, needed dramatizing, too. So Young and Reed and Seeds' copy chief, Lee Marshall, put their heads together and came up with a series of graphic commercials for the company's ballpoints. These are

running currently on NBC TV's *Today-Home-Tonight* as film clips with the star's voice over.

The ballpoint commercials show the pens operating successfully under extreme circumstances. One shows the pen writing on a cigarette paper held between two fingers to demonstrate responsiveness of touch; then the same pen is held against a white-wall tire furiously spinning at 70 miles per hour, to show it can stand extreme pressures.

Another commercial shows a scale scarcely weighted with three or four pennies on one platform, while the ballpoint writes on a piece of paper on the other platform with a touch so light as to keep the pennies evenly balanced. Right after that, the scale appears with a heavy Manhattan phone book pulling one platform way down; the ballpoint presses down on the other one with heavy enough pressure to balance the tome *and* manages to write on the paper.

Each of the Sheaffer commercials is edited into plugs for use by dealers, who are furnished complete sets of commercials on request. Dealers buy their own time on the local air. The commercials are part of a tv tie-in package which also include ID mats for slip cards, suggested scripts for voice-over to identify his store and news releases for the local paper.

Other pen companies have also made more or less extensive use of air advertising. Sheaffer's closest competitor, Parker, has also dipped into network tv. Last season, they sponsored *Four Star Playhouse* on CBS TV, alternate weeks. This fall, they will bankroll an ABC TV network show, *Wyatt Earp* (Tuesday, 8:30-9 p.m.). Their tv expenditure is listed at \$2,000,000 in the Standard Advertising Register (out of a total \$3,500,000 budget).

Paper-Mate, leader in the ballpoint pen market, has a current investment of \$2,500,000 in both network and spot radio and tv. They sponsor *People Are Funny* on both NBC TV and NBC Radio. In addition they run a year-round saturation spot campaign in major markets, which alone gets about \$1,000,000 of the broadcast allocation. Their total ad budget comes to roughly \$4.5 million, according to Paper-Mate's assistant advertising manager, Robert B. McDonald. (Paper-Mate's air success was described fully in SPONSOR, 22 February 1954, page 40). ★ ★ ★

## PROCTER & GAMBLE STORY

(Continued from page 28)

five-a-week nighttime strip when D-F-S proposed it; nor was it conservative to stay with daytime tv when the "experts" were saying that women couldn't watch tv and do their housework at the same time. And, he adds, it surely wasn't "safe" to make Cheer blue or Dreft pink.

No level is free of client supervision, from copy through production of shows and commercials. But this does not mean that P&G people monkey with the actual work of production itself.

On the contrary, they follow a strict hands off policy. Never, for example, will you find a P&G representative telling a show director what to do in a studio, or a P&G copy supervisor arbitrarily rewriting a piece of copy. "We never *tell* an agency to do anything." is the way a P&G man puts it.

This client respect for the creative responsibilities and personalities of agency people wins a warm response from everyone you talk to who works on Procter & Gamble business. It appears responsible in large measure for the fierce loyalty you are likely to encounter in ad houses. Few clients are as respected by the agency people who work for them.

Strangely, this widespread admiration must be expressed in off-the-record conversation. It is somewhat surprising to pursue a rich round of confidential interviews and to pick up practically no company dirt. And, let us admit, it is also somewhat disappointing.

**How to handle agencies:** The agency is presumed to be right, explains Ad Manager Chase. This means that, no matter how argumentative the P&G people get, no matter how critical of an agency's point of view, if after all the client sharpshooting, the agency still insists on its way, P&G will give in 99-44 100% of the time.

The company's main concern, says Chase, is that the agency have a consistent, sensible case, and that it be absolutely convinced of its validity.

Does this mean that P&G renounces the traditional client prerogative of rejecting agency recommendations it dislikes? Chase's answer is worthy of study by other advertisers. "We never reject a recommendation. We take the position that if we reject a recommendation we reject the agency."

For P&G this means that agency-

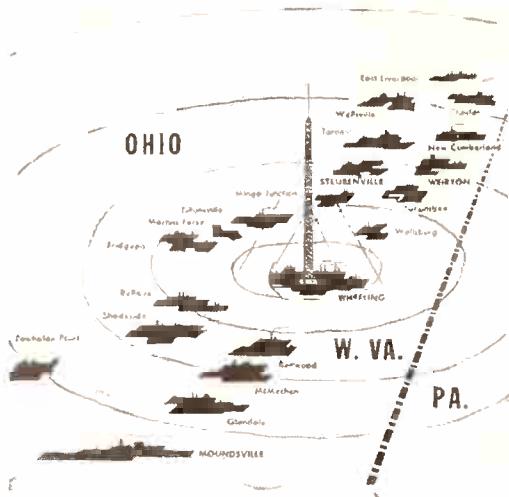
for the  
**TOP tower**  
**TOP power**  
in  
**Milwaukee**  
it's  
**WTVW**  
channel **12**

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.



## Have You Been In The Upper Ohio Valley Recently?

You wouldn't know the Wheeling Area anymore. New plants, new homes, new stores and buildings—in fact—the Upper Ohio Valley has become a beehive of activity—truly the Ruhr Valley of America. Once you check the facts you will learn that the best medium to reach this fast growing market at the lowest cost per thousand is WTRF-TV. Within its coverage area there are 397,000 families, consisting of 1,399,800 people, owning 304,778 television sets. The combined annual spendable income is \$1,980,105,000 or an average of \$5,631 per household, \$357 more than the national average.

WTRF-TV, operating on channel 7 with 316,000 watts, transmitting NBC programs, supplemented by ABC and local originations, is by every accepted standard of measurement the dominant station in this area. Telepulse, Hooper and ARB indicate its widespread popularity—way ahead of any second station. We would like you to see these figures and suggest you call any Hollingbery office, or Bob Ferguson, VP and General Manager, Wheeling 1177.

Remember—things are happening in the Upper Ohio Valley, and things will happen for you when you see . . .

### WTRF-TV

Channel **7** 316,000 Watts

WHEELING, W. VA.

Equipped for network color

point of view, it allows for company participation in the actual formulation of the final presentation. The brand man, knowing that his brand is getting his own department's best thinking as well as his agency's, is most unlikely to object very seriously to the recommendation so long as it fits into his marketing strategy.

To its operational advantages, the system adds the benefit of enabling P&G to put its own considerable broadcast experience and knowledge at the disposal of its agencies and to lend it a helpful hand. Gail Smith, who supervises the radio and tv departments, recalls the origin of its top daytime tv show as a case in point.

Sometime in 1951, Roy Windsor, who heads up tv and radio at Biow-Biern-Toigo, pulled together the idea of *Search For Tomorrow*, a daytime serial. The first agency presentation was made to Smith and Bill Craig, head of P&G television. P&G had just had an unhappy experience with its first tv serial. But as a result of experience with the show, it had gained important knowledge of production problems and costs involved in a five-time-a-week dramatic show.

This knowledge was put to work in enriching the Biow presentation, which was reworked to include the P&G material. It was the new joint presentation that was then submitted to the brand group at P&G. It was bought.

Similarly, you will find the radio, media and copy departments working together with the agency to get proposals to management in shape.

Despite the joint endeavors, company spokesmen repeatedly stress that the basic responsibility for the advertising of the brands rests on the agency.

Even when P&G is studying a question on its own and has made some observations, it will refrain from pressuring the agencies to accept them. It may, however, suggest to the agency in the gentlest manner that research in a certain direction might be interesting.

"For example," says a P&G representative, "we might send a note to our agencies which would say something like 'Have you considered possible changes in the farm market during the past decade, involving such matters as age, incomes, purchasing habits, and so forth?'"

How P&G gets the benefit of combined agency thinking is revealed by

this description of what happens to the recommendation of an agency in the company line-up.

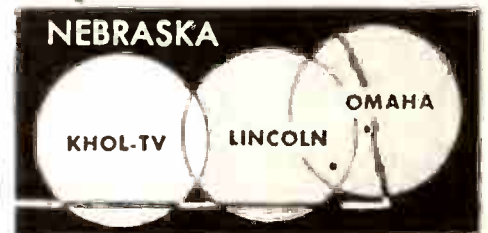
Says the P&G man: "Suppose we are wondering—to take a hypothetical case—whether to use foreign-language broadcasting. We ask Agency A to study the matter thoroughly and make a recommendation. If Agency A's conclusions indicate that the course being followed by a brand handled by Agency B is questionable, that agency is given the benefit of Agency A's findings and asked to reexamine its own recommendations.

The agency studies go on constantly. They cover a wide range of subjects like: Should we start producing color commercials now? Are anthology shows getting more- or less-popular? What is the trend in quiz shows? At times, it is reported, the questions can seem pretty academic.

The careful attitude which seems to cut through the whole structure of P&G's agency relations is one that admen working on its brands feel other advertisers, both large and small, could well try to duplicate. You don't have to be spending in the big leagues in order to get your agency to perform

**Discover this Rich Market**

**Covered Exclusively by KHOL-TV**



- 30% of Nebraska's Entire Farm Market
- 128,000 Families
- With a 1/2-billion dollars to spend

High per capita income based on irrigated farming, ranching, light industry and waterpower.

For information, contact Al McPhillamy, Sales Manager, or your nearest MEEKER representative.

## KHOL-TV

Holdrege & Kearney, Nebr.

CBS • ABC • NBC • DUMONT

well, they point out. These are some tips from P&G agency executives:

First of all, treat your agency with the respect owing to specialists, they urge. Make it responsible for the way its proposals work out in practice. Don't try to force your agency to work your way when it really prefers another. Above all, goes the advice, have confidence in your agency. Remember that to do its job well it must be properly informed. If you do not divulge full information to your agency, it cannot do its best and you are short-changing yourself.

The thing to look for, a P&G man emphasizes, is *consistency*. For example, if a presentation has been made to you urging that a certain show be bought because it allows for integration of commercial and a succeeding presentation proposes a show on the grounds that integration, which is impossible in this case, is not important, you might question whether your agency is really delivering as it should.

An account man, reviewing his experience with Procter & Gamble, believes that the basic P&G approach to developing a campaign for a new product is universally applicable.

- Client and agency sit down *together* and decide upon a marketing strategy covering such questions as prospects, price range, competition, packaging.

- The client obtains the most complete product information possible from his own organization and sees to it that the agency is thoroughly familiar with all latest developments.

- Client and agency together develop the advertising claims.

- Client and agency agree on an introductory plan to develop dealer, salesman and consumer interest.

- The agency's copy and media proposals are tested in local markets while distribution is being built.

- You go national when distribution allows; by this time the copy platform and over-all ad approach are completed.

P&G, with its impressive ad background, goes an important step further in its agency relations.

Advertising Manager Chase puts it this way: "The continued strength of our day-to-day operation depends so much on successful advertising that it is worth adding whatever dimension we can."

**P&G ad structure:** That added di-

mension is evident in the unique P&G ad department, aptly described by one of their agency men as "a built-in agency." The P&G policy is to duplicate the agency structure, department for department. The ad department does not duplicate agency *functions*. P&G emphasizes; its role is supplemental.

Thus, the agency account man finds his duplicate in the P&G brand man, the tv head in Director of Television Bill Craig, the radio head in Director of Radio Bill Ramsey. The agency copy head meets his counterpart in P&G's

Director of Copy E. H. Lotspeich, and the art director in Director of Art Gerhart. Agency time and space buyers are paralleled by P&G Director of Media Paul Huth and his staff. And agency administrators find their corresponding levels in A. N. Halverstadt, P&G's Manager of the Advertising Production Division, and his Associate Manager, Gail Smith.

Contact is maintained on a day-to-day basis on all these levels with the agencies. At the beginning this can be confusing to the ad house, but it soon learns the sense of it. As a soap ex-



Opening ceremonies dedicating expanded facilities at the High Point Furniture Building . . . in the heart of WSJS-TV coverage . . . where the world's greatest concentration of furniture manufacturing boosts the big buying power of the dynamic WSJS-TV market.

**THIS GETS BIG COVERAGE EVERY DAY**

**WSJS TV**

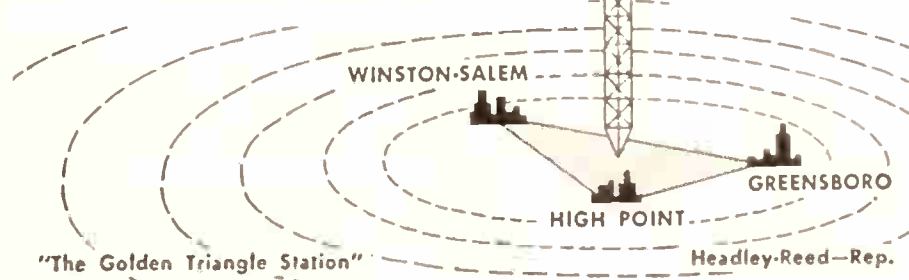
WINSTON-SALEM, N. C.

CHANNEL 12

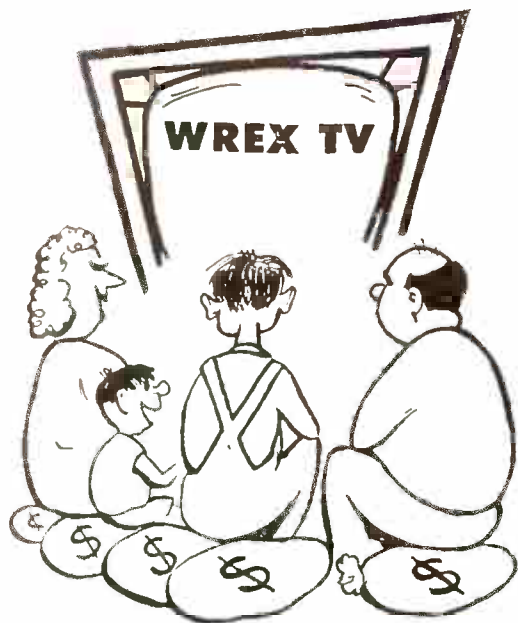
**NBC** For North Carolina's

**GOLDEN TRIANGLE**

Plus Northwest North Carolina



# There's Real Sales Potential Here!



a billion dollar market!



all or part of 12 counties and over 100 communities—23 towns over 5,000 population—77 towns over 1,000 population.



Rockford alone is 31% ABOVE NATIONAL AVERAGE on per capita income and 20% ABOVE NATIONAL AVERAGE on per family income. Rockford is the second largest machine tool manufacturing city in the U. S.



The 44,637 farm households in this rich area have an average income of TWICE THE NATIONAL AVERAGE.

WREX-TV Rockford, Illinois, the 7-city station dominates this tremendous market with 58 top CBS-ABC network shows.

**CBS ABC**  
AFFILIATIONS

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

J. M. Baisch, General Mgr.

represented by H-R TELEVISION, INC.

pert puts it: "At P&G administrative lines are finely drawn; you always know precisely who does what."

Although the various sections are clearly defined on paper, there are no fixed lines of separation in practice. P&G's whole program of personnel development is geared to the concept of the rounded personality who is grounded in all aspects of brand promotion. You find such a cross-fertilization of ideas between men who are formally supposed to be in quite different departments when you observe them in Cincinnati, that you wonder whether departmental divisions are firm at all.

For example, you are likely to find a media man generously handing out copy notions, or an art man critically holding forth on the value of a network time slot. "We don't give a darn where an idea comes from, if it's a good idea," a P&G spokesman explains.

This is one of the reasons why people who have dealt with the company for years regard P&G as "a thing apart in the business world," as one admiring broadcaster puts it.

Says a former employee: "P&G is a democracy run on pure logic. It is a self-perpetuating management that will always do well. You rise there on merit only, not on relationship."

What is true of the ad department, which has now grown to over 100 people, is true of management as a whole. The American Institute of Management comments that the P&G management is "entirely free of nepotism," and declares: "Based upon comparative management audits of approximately three thousand corporations, periodically surveyed by the American Institute of Management, Procter & Gamble emerges as one of America's truly exemplary industrial managements."

P&G's methods of handling its agencies are but reflections of its internal personnel attitude, which is aimed at producing responsible executives from within. A P&G representative states: "Our policy is to give our young fellows the ball and let them run with it. The only way to teach a young man responsibility is to let him grow into it by practicing it. Unless we consciously try to develop the initiative and responsibility of the young men, the executives, who can only get older, will have no one to replace them. Unless we allow able new executives to develop and rise, as a company we're dead."

**P&G Productions:** The policy is illustrated in the way Procter & Gamble Productions, Inc. works. This is a subsidiary corporation set up as a separate legal entity to handle the show side of radio and tv. It buys and sells shows, hires talent, signs contracts, negotiates with producers and agents, as any production outfit might. It is headed by A. N. Halverstadt; under him as associate manager is Gail Smith. Radio is headed by Bill Ramsey, who has two assistants; tv by Bill Craig, who has four.

Ramsey and Craig have over-all responsibility for the shows; the assistant is the "P&G man" directly assigned to specific programs. The P&G Production man has a busy supervisory life. He is sole contact between agency and P&G on show questions. He checks budgets to see that the agency stays within its promised expenditures. He reviews scripts, watches shows, checks casting, keeps an eye on quality of production. He meets with the agency supervisory groups once a month, but visits the agency at least every other week on a more informal basis.

To the agency the P&G man represents a sympathetic ear, a client who

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 Calini—the tops in "live local" programming.

PARTICIPATIONS AVAILABLE

Represented by

MEEKER TV, INC. — ADAM YOUNG  
ST. LOUIS

**WENT**

CHANNEL 50





understands a lot about what goes into shows. To P&G he represents an informed means of keeping its shows at top level all the time. He symbolizes the policy enunciated by Ad Manager Chase: "We try to be an informed buyer of goods and services. To be such you have to know something about what you are buying."

It is a lot of responsibility which is handed the P&G Productions man. An agency producer supplies an illuminating description of a typical script conference on a daytime serial between client and agency. These meetings are held once or twice yearly to take up a basic story sequence just developed by the writer for what may be a six-to-nine-month run. Present will be the writer, possibly the director, the producer and whoever may be directly above him in the tv department, and for the client, tv head Bill Craig and the assistant assigned to the show.

"As the meeting progresses," says the producer, "you notice that the young P&G Production guy is doing all the talking for P&G. He is asking all the questions. Craig sits back quietly, says very little. The young fellow is actually shouldering the responsi-

bility. Occasionally, he will turn to Craig when he is unsure of something, and Craig may toss in a question to cover a point the other may have neglected. Of course, you know that Craig is keeping a watchful eye on things, but it's clear that ball is in the younger guy's hands to run with."

The P&G concern with the human element sometimes upsets departmental lines. For example, when the radio serials *Brighter Day* and *Road of Life* were adapted for tv the question came up of who should be assigned to them for P&G Productions. The decision was made to put the man handling them for the radio department in charge, on the grounds that he had already developed a smooth working relationship with the agency, producer, director and writer.

So we find Ramsey's assistant handling two tv shows which still remain Craig's ultimate responsibility.

**The P&G Club:** The young P&G'er knows that he has a future with the company. President Neil McElroy came out of the ad ranks. Executive v.p. Howard Morgens was recently advertising manager. That the P&G com-

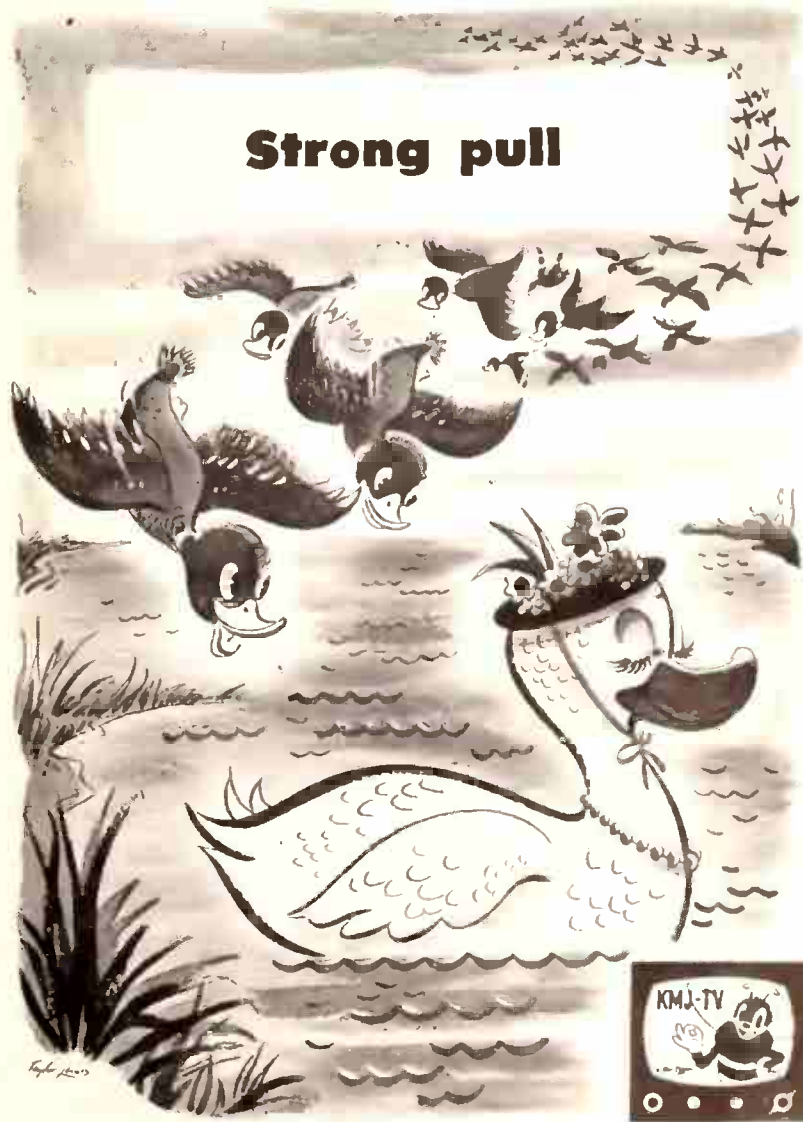
bination of opportunity and security has attractions is evidenced by the low turn-over of personnel.

Occasionally, a P&G ad man does leave—it may be dissatisfaction with Cincinnati, the promise of New York, a desire to do something else, or perhaps failure to live up to P&G's exacting standards.

Since so many of P&G's men have lived their whole business life, or a substantial part of it with the company, they may have difficulty adjusting to the outside world. "They miss its continuity and democracy," a former employee says.

About 15 to 20 P&G ex-patriates meet regularly for lunch in New York in an informal P&G Club. Their reminiscences and gossip are shared in a colorful restaurant on Park Avenue directly across the street from Lever Bros. Their P&G schooling has taken the place of the old school tie.

**The limits of logic:** Like the time-buyer who must be able to justify his purchase to the media department, the ex-patriate will express his admiration for P&G's great broadcasting knowledge. The company, he will tell you,



... keeps viewers tuned to

**KMJ-TV**

FRESNO, CALIFORNIA • CHANNEL 24  
NBC affiliate

**the San Joaquin Valley's  
FIRST TV station in...**

- POWER** now 447,000 watts.
- RECEPTION** Pacific Coast Measurement Bureau Survey (Oct. '54) shows KMJ-TV reception "most satisfactory" in area.
- RATINGS** KMJ-TV carries 24 out of the 35 top-rated nighttime programs in the Fresno area (ARB report, March '55).
- COLOR** KMJ-TV was the first local station equipped to transmit network color shows and has presented them on a regularly scheduled basis.

Paul H. Raymer, National Representative

time for  
**DAYLIGHT SAVING**  
 in  
**SOUTHERN CALIFORNIA**



you have to get up prit-tee early these days, what with **DAYLIGHT SAVING** and all . . . but you still can't beat the **SAVING**, daytime that is, your client will make when they buy **DAYTIME TV** on KRCA at these cost per 1000 strip prices:

7-8 A.M.	weekdays	
	10-sec.	19c
	20-sec.	37c
8-9 A.M.	weekdays	
	10-sec.	24c
	20-sec.	49c
9-12 N.	weekdays	
	10-sec.	12c
	20-sec.	24c
12-6 P.M.	weekdays	
	10-sec.	22c
	20-sec.	43c

don't let the sun set on these prices, be an early bargain bird and check now for details with . . .

**KRCA-4** Los Angeles  
**NBC SPOT SALES**

has done its utmost to eliminate error and uncertainty from the sales department to the media department. And its remarkable career indicates that the thoroughness and conservativeness for which it is noted have paid off.

Still, despite the facade of logic it likes to present to the public, P&G cannot get away in the end from the immeasurables of judgment, imagination and taste. Those working in the program area are definitely concerned with the character and suitability of shows. The public relations division is on top of all scripts to see that nothing creeps in that might hurt the company's reputation.

Even the brand men are reported to be swayed by emotional tides that may run into direct conflict with carefully worked out media proposals. Brand men in charge of the big P&G sellers, for example, are concerned often, as other advertisers, with the prestige character of the shows they sponsor.

Finally, when the charts have all been analyzed, the facts annotated, and the slide rules put away, must not the deciding factor in a show choice be somebody's judgment? Sooner or later you come down to "in my opinion," whether you are the agency men trying to convince the tv department to buy a new show, or whether you are the P&G tv. media and brand people trying to decide whether it looks like a winner.

It was not prescience, but the hard road of experience on which P&G built its radio serial dynasty. Its early tv years have been marked as much by tv failures as successes, even though the media department has the reputation of being able to predict show ratings with fair accuracy.

While it may be true that P&G is more numbers and facts conscious than many other advertisers, it is like the larger national democracy to which it is so well adapted in that decisions are actually the result of the rubbing together of diverse pressures.

It is typical of the company, and serves to symbolize its ability to fuse logic and feeling into a harmonious union that the administrator who is one of the most vehement advocates of strict adherence to ratings and cost-per-1,000 analyses still writes popular songs on the side. In some vague way it is reassuring to learn that he started out as a disk jockey. ★ ★ ★

**LOCAL RADIO'S STRENGTH**

(Continued from page 41)

New York State retail stores, puts it this way: "We are sold on radio because radio has sold for us. It cannot be claimed as mere coincidence that as our radio budget has expanded, so has our business. We believe that the most effective advertising we can do in radio is spot advertising with a saturation schedule. We believe that such a schedule will produce more customers for less cost per dollar than any other media which can be used to produce large volume. We like the low production costs and the high degree of flexibility that radio spot advertising gives us."

He backed up this statement with a radio budget of \$20,400 in 1954, over WROW, which reaches the advertiser's entire Albany-Troy-Schenectady audience.

Some time ago this advertiser changed from an early-morning musical program to a 90-a-week announcement schedule on WROW, to reach potential customers around the clock. Says Fineberg: "We have experienced excellent results on special promotions such as anniversary sales and most

**3<sup>rd</sup> TV MARKET**  
 — IN —  
 Georgia-Alabama Area

---

**AREA POPULATION**  
**1,314,075**

---

**182,127**  
 TV Homes as of JULY 1st  
 (Television Magazine & RETMA)

---

**EFFECTIVE BUYING INCOME**  
**\$1,370,306,000**

---

**COLUMBUS, GEORGIA**  
 FULL  
 POWER  
 100  
 KW  
**4**   
**WRBL-TV** ABC  
 Call Hollingbery Co.

particularly store openings. Advertising campaigns which concentrated more than half of the total advertising budget on radio produced unbelievably large crowds of 5,000 to 8,000 people to attend evening store openings when we opened a new store in a community. Also, we've experienced a growth of trading area business which cannot be accounted for through the use of other media."

Standard Furniture Co. computes its radio budget at 1.4% of sales, and finds that radio "gets into potential customers homes more successfully at a more economical dollar than through any other media." Adds Fineberg, "The radio message, properly done, can carry conviction that is lacking through other media."

His proof of radio's sales impact is the fact that his business has increased seven and a half times since 1945, when he began using radio more heavily than in the previous nine years of the store's existence. Ten years ago, Standard Furniture Co. had one store; today it is a chain of four stores and an outlet store. It has become the second largest furniture operation in its own area and the third in New York State outside of the Metropolitan area.

**3. Automotive:** Gardner Buick, Milwaukee, Wis., with announcement schedules over WEMP, Milwaukee, Wis.

"Big Bill" Gardner went into business as a Buick dealer in Milwaukee two years ago January. In January 1954 he began putting 75% of his advertising budget into minute announcements over WEMP, Milwaukee. Three months later, he was the biggest Buick dealer in the entire state, for new and used car sales. Today Gardner sells more new and used cars than any Buick dealer ever sold in the state. His monthly sales are over 300 cars.

Gardner's idea was to build a radio personality readily identifiable with his business. With the station, he dreamed up a character. "Big Bill" Gardner, acted by one announcer who transcribed all the Gardner commercials. "Big Bill" sounds like a cowboy on the air, and it's no small herd of Buicks he disposes of monthly as a result.

Both Gardner and the WEMP management feel that this Buick's dealer's success with radio has been the most spectacular growth of a new business as a result of advertising in one medium only.

**1. Department, dry goods stores:** Linn & Scruggs Department Store, Decatur, Ill., with a daily woman's program on WDZ, Decatur, Ill.

Traditionally, department stores are newspaper advertisers. In fact, department stores have been among the most reluctant to try the air. Linn & Scruggs, too, puts 81.2% of its budget into newspapers. The remaining 18.8% however, are in radio, specifically, they pay for *Something to Talk About*, Monday through Friday 11:00-11:15 a.m. over WDZ, Decatur.

Linn & Scruggs has sponsored Nan-

cy Norman's fashion, household and beauty hint show consistently since 8 March 1950. J. R. Holt, president of the department store, says: "tangible." Says he: "We find that shoes, lingerie, hosiery, foundations and infants wear produce the most tangible returns." And, he adds, ". . . We renewed our contract, which would indicate that we felt it was bringing us business."

Here's how *Something to Talk About* sells for Linn & Scruggs:

First of all, the m.c., Nancy Norman, integrates all commercials into the program. This is a natural development,

## How to Win Certain SALES GAINS on RADIO

Sales produced by a planned saturation on KXLY Radio (CBS) have never failed to show outstanding gains. Read what Mr. Dave LeFebvre, City Passenger Agent for the Union Pacific Railroad has to say:

"I am pleased to report that we had a 20% increase. There were many new faces in the office who stated they had listened to our advertising on KXLY.

Naturally, it cannot be assumed that this increase was due only to this advertising, but I will go on record in stating that it certainly caused part of the increase.

If such occasion arises I would gladly extend my support or endorsement to substantiate the effectiveness of frequent radio broadcasting."

## KXLY Radio

920 ON THE DIAL — 5000 W. — C B S

W. 315 Sprague — Spokane, Washington

RICHARD E. JONES — Vice Pres. & Gen. Mgr.

Representatives

EVERY-KNODEL, NATIONALLY except

MOORE & LUND in SEATTLE and PORTLAND



## Kids Buy Big in the Carolinas

"Kids' Korral," began as a 30-minute Monday through Friday participating show, 5:00-5:30 P.M., with the birth of WFBC-TV in January, 1954. It has sold thousands of dollars worth of meats, bread, ice cream, candy, apparel and toys to thousands of kids (and their mamas) in S. C., N. C., Ga. and Tenn. Weekly drawing for prizes gave a soft drink an average of 1,000 entries per week with reply cards attached to 6-bottle cartons! Emcee Johnny Wright got more than 1-million votes at 1c each to win "Most Beautiful Man" contest in recent March of Dimes. Advertisers may sample studio audience with product if desired.

For availabilities on "Kids' Korral," write the Station or WEED.



NBC NETWORK  
Represented Nationally By  
WEED TELEVISION CORP.

since the editorial content, as in women's magazines, concentrates upon tips and helpful hints that can be of a category suitable to the commercial. The advertiser's main aim is to sell specific items of merchandise. He feels that in so doing, he is also promoting store traffic. After all, who's ever seen a woman walk into a department store, go to one department and one department only, make her purchase and leave without looking right or left?

Secondly, the store felt that its very sponsorship of the radio program is a form of institutional advertising for the store: the department store is the implied source of the helpful tips, all of which necessarily revolve around categories of products that can be bought at a department store.

Buyers of individual departments in the store are frequently interviewed on

★ ★ ★ ★ ★ ★ ★ ★  
 "The pay-television promoters attack present free tv programming with the statement that it is not in fact free because it is paid for by advertisements reflected in the prices of the products. This argument is as absurd as contending that purchases of automobiles and clothing subsidize the press and that, were there no press, automobiles and clothing would cost the consumer less. Of course, it is elementary economics that advertising produces increased sales which in turn make possible increased production, lower costs and lower prices to the consumer. Moreover, the lower prices are enjoyed by all buyers—those who do not own receiving sets as well as those who do."  
 DAVID SARNOFF  
 Chairman of the Board  
 NBC

★ ★ ★ ★ ★ ★ ★ ★

the show by Nancy Norman. All of them are enthusiastic about the results the program has produced.

Marge Montgomery, buyer of ladies' accessories, cites several direct results of radio commercials, including the following:

"On 12 January, one gross of pink pearls, just arrived, were sold following an announcement on the program. No other advertising.

"In May, five gross of imported straw handbags selling for \$1, were sold from two radio shows. These were never advertised in the paper."

Says Dick Rodgers, buyer in the men's department:

"On 12 January, sold out completely on a stock of new Phoenix stretch hose as a direct result of the radio advertising."

Leone Hise, who buys in the infants' department, had more than six specific results, including the following:

"On 23 June, out of four dozen handmade diaper shirts, most were sold the same day as a result of the program. No other advertising."

Examples of such sales results are too numerous to quote, but Holt feels that a record of consistent five-year sponsorship of the radio program and a 52-week contract for the sixth year are proof of the pudding.

**5. Financial:** Shelby Street Federal Savings and Loan Association, with announcements over WFBM, Indianapolis, Ind.

The Shelby Street bank first tried radio in April 1951 with a \$6,000 budget. Though reluctant to use radio, Shelby Street felt the need because it has 16 competitors in the market. The advertiser's aim was to sell the entire family on the services of Shelby Street. However, the amount of dividends was never mentioned.

During the first year, the bank ran a total of six announcements per week, one-minute and 20-seconds, morning, noon and in the evening.

In less than five years of continuously increased radio advertising, Shel-

Covering the entire Northwest from Spokane

# YOU CAN TELL

the quality of our

## KASH-BOX

Program by the companies we keep:

- Albers Oats
- Brownie Cookies
- Crescent Spices & Toppings
- Darigold Evaporated Milk
- Dr. Ross Cat Food
- Dr. Ross Variety Diet
- Instant Fels Naptha
- Lynden's Products
- Sunny-Jim Products
- Surf Mist Tuna

NATIONAL PRODUCTS THAT KNOW RESULTS FROM KGAI

Reps.: Everett-McKinney, Inc  
New York, Chicago,  
Los Angeles, San Francisco

# KGAI

Box 141 - Spokane, Wash.

by Street Federal Savings and Loan Association has more than doubled its office space and the number of employees. Currently, the bank is engaged in an expansion program which will mean purchase of an adjoining building.

In 1955, the advertiser will continue using only WFBM in Indianapolis, but will run 20 announcements weekly.

Here's how deposits and advertising have stacked up during the first five years:

At the close of the first year on WFBM, Shelby Street savings accounts were up by \$360,289.37, an increase of 10%. The second year—\$841,148.35 increase in savings accounts, or 21% up. The third year—\$1,072,343.12 increase in savings accounts, or 23% up. The fourth year—\$1,418,337.98 increase in savings accounts, or 24% up.

These results came about at a cost of less than \$10,000 a year in radio advertising.

**6. Amusements:** Super Music Enterprises, with d.j. programming on WWDC, Washington, D. C.

The two Feld brothers began adver-

tising their record business as a side business to their lunch counter, and they invested \$75 to promote it on a 20-minute segment of a WWDC d.j. show. The show paid off. Today Irving and Israel Feld own four Super Music record stores, selling 40% of all records in the market, are big theatrical impresarios sponsoring all types of major theatrical and musical productions, use the record shops as ticket agencies for their promotions, and recorded a net profit of half a million dollars last year when they successfully reopened the Carter Barron open-air amphitheater for 12 weeks of entertainment.

Some 65% of the firm's total ad budget today goes back into radio. On WWDC the Feld brothers buy eight hours weekly of d.j. programming, plus 72 announcements each week. The pop records played on the d.j. shows are in stock at Super Music, and the d.j. mentions where they can be bought. Super Music also encourages interviews with entertainment figures who the brothers bring to Washington for firm-sponsored appearances.

Today, Super Music is a \$2 million a year operation.

**7. Miscellaneous:** John W. Black, with announcements over KDKA Pittsburgh.

Last year, John W. Black decided to promote a new use for rayon viscose cloth, previously used strictly for cleaning optical and precision instruments: tea towels.

Says Black: "I hit Mt. Lebanon, a Pittsburgh suburb with direct mail pieces, and got quite a few orders at \$3 a dozen, but since I've been on radio, I've had four times as many orders from the same area even though the price is now \$1 a dozen higher. I went into this with the idea that it was a gamble. So far as I'm concerned now, gambling on radio is pretty nearly betting on a sure thing."

Black first took to radio as the result of a talk with a KDKA salesman who sold him a \$100-weekly announcement schedule, and who suggested a \$4-a-dozen price for the towels. Within the first week, the towels netted \$500 worth of orders. By the third week, Black was getting \$1,700 in orders at a \$300 weekly radio cost.

In December, Black bought time on eight radio stations in other markets and doubled his KDKA schedule. ★★★

*Here's Toledo* home of a great name in glass

Check your automobile windshield—chances are you'll find "L-O-F" in the corner, since Libbey-Owens-Ford is the world's largest manufacturer of laminated safety plate glass. Libbey-Owens-Ford is another reason why Toledo has gained world fame—and another reason why the WSPD area is listed as a billion dollar market.

You can effectively cover this 16 county market with your sales message with WSPD—for 34 years the voice of Northwestern Ohio.

**WSPD** RADIO TELEVISION TOLEDO, OHIO

Storer Broadcasting Company  
1100 MARKET ST. SALES DEPT. CLEVELAND, OHIO

Represented Nationally by KATZ

**Speedy**  
 STORER STATION

1 buy



covers 3



Finding those rich Southwestern Pennsylvania markets hard to sell? It's child's play with WJAC-TV. Powerful WJAC-TV boxes in Johnstown, Pittsburgh, Altoona and everything in between. Hooper rates WJAC-TV:

FIRST in Johnstown  
(a 2-station market)

SECOND in Pittsburgh  
(a 3-station market)

FIRST in Altoona  
(a 2-station market)

You'll corner the market with the one buy that covers three . . .



Ask your KATZ man for full details!

## PIONEER TIMEBUYERS' TIPS

(Continued from page 35)

time's as valuable as yours. And remember, you need them even more than they need you.

3. *Develop reps' confidence in you.* Be honest with them about your plans and budget in a particular market and your campaign aims. The more honest you are with the rep. the more he can help you.

**Beth Black**, director of radio-tv timebuying, Harry B. Cohen, remembers her first radio convention in 1935, when she says she and seven others were the entire agency contingent: Fred Gamble, Hubbell Robinson, Jack Latham, Ned Midgeley, Bob Howard, Charlie Gannon, and John Benson.

"The most outstanding difference between then and now is the immense growth of the industry," she told SPONSOR. "That difference in size in some ways made it a very different business," she noted.

At that time, she added, you couldn't buy minutes or use e.t.'s on network.

"There were far fewer stations, of course," Beth said, "Far fewer." Each buyer had a far more comprehensive knowledge of available facilities, and at his or her fingertips. Now there's need for all the extra research available to buyers. In those days, independents, for example, were just beginning to be a factor, particularly because of the success of WNEW in New York.

"During the war the picture changed again. Because of the print shortage, more money went into radio, and radio became harder to buy."

Taking into account the changed climate in the broadcast industry, Beth has these suggestions to make to timebuyers in 1955:

1. *Become more familiar with programming of individual stations.* It's not a buyer's fault, she feels, if they're not as acquainted with station programming as their predecessors were, because of the growth of radio and the addition of tv. However, adds Beth, there's so much research available about station programming, that the buyer can and should find out before making any choices in a particular market.

2. *Realize that ratings are just a tool, and don't overemphasize them.* Qualitative audience analysis, says she, is at least as important as ratings. Then other factors too must be consid-

ered, like the station's position in the market, the income and age groups it appeals to.

3. *Don't make unreasonable demands on reps.* If you keep telling them that you need information immediately, although you have one week leeway, they won't come through for you when you really need it right away.

4. *Don't make everything a panic.* There's pressure enough in this business without adding to it through an attitude of constant and chronic rush and despair. You'll be more precise and inspire more confidence within and outside of the agency if you learn to take crises in your stride.

5. *Be open with the account men in discussions.* Timebuyers should have an opinion about broadcast campaigns—that's what they're paid for. The buyer today can't, of course, be as intimately involved with all the aspects of agency work as they could in the old days, because radio departments were smaller. Everything is more departmentalized today, and sometimes, if the buyer doesn't have stature, it may be because of the agency set-up.

**Vera Brenman**, head timebuyer.

# KWKW

## EN PRIMER LUGAR

(First in Spanish)

EN

# LOS ANGELES

### Belden Survey Proves—

1st in Audience

1st in Value

Complete Market Study Available  
Member of Sombrero and Spanish  
Language Networks



representatives:  
New York—Richard O'Connell, Inc.  
San Francisco—Broadcast Time Sales  
Chicago—Broadcast Time Sales

Scheideler, Beck & Werner, began her career at Biow Co. in 1934, working for Reggie Schuebel. In 1942 she followed Reggie Schuebel to Duane Jones, then went over to SB&W, when the new agency was formed.

The year 1940, she feels, was not so different from 1955 in terms of the structure of the radio industry. By that time, for example, there were quite a few reps, and the buyer no longer did as much business direct with stations as three or four years earlier.

"It was still a lot more than today, however," Vera told SPONSOR. "On the surface, the main difference between 1940 and today is, of course, the addition of television and the growth of radio itself. But underneath, the changes are more considerable. Someone who had last bought radio in 1940, would need a complete refresher course to do a good job in 1955."

When teaching newcomers to her department, Vera adds some "very 1955" pointers to her timebuying tips:

1. *Don't request deals.* The most important factor in making a timebuying decision is the programming character of a station, hence the type of audience it reaches. So, talk to all stations in a market, and stick to the

rate card.

2. *Be fair about commitments to clients.* If you can't afford the station you want, don't buy skimpy. It might be necessary to stay out of a market altogether.

3. *Make sure the account executive briefs you fully, and try to get in on plans meetings if possible.* This has become easier today than in 1940, because buyers today have far more recognition. Work closely with the account men, and make sure you're up to date on the account's problems, sales and distribution set-up.

4. *Be careful with cost figures.* Put down the highest estimate and explain that these estimates are on the current rate card and subject to change. Double check your figures with someone else.

5. *Don't ask for availabilities without a budget.* Above all, don't ask the rep to wire for availabilities, if you've got 10 days in which to get them. It's not fair to waste the rep's time and effort, and if you get a reputation for always being in a rush, he won't take you seriously again the one time when you really need the availabilities right away.

6. *Don't trick reps or station men.* It's true that you get preference on 52-week contracts, but if all your 52-week contracts start being cancelled after a 10- or 13-week run, don't be surprised if you're the last one on Madison Avenue to hear about good availabilities.

**Reggie Schuebel**, president of Reggie Schuebel, Inc. has built timebuying into an independent and large-scale business. Her organization functions as a radio-tv department for other agencies.

"I won't tell you how long I've been in radio," Reggie Schuebel told SPONSOR kiddingly. "But I'll tell you that I'm a 'radio pioneer,' so you can figure it out yourself."

Although she has bought time for many accounts during her career, some of the most prominent clients stand out: Bulova (she was a e at Biow), Philip Morris, Salada Tea, Hudson, Grove Cold Tablets, Mennen Shaving products, All, Bab-O, Sweetheart Soap, Fanny Farmer, Eversharp.

These are some of the rules that have guided her in her career:

1. *Don't keep people waiting.* She doesn't make appointments with reps, but they can drop in any time and she'll see them. However, if a rep



## FAIRBANKS HITS 48% SHARE-OF- AUDIENCE IN NEW YORK

Throughout last year, "Douglas Fairbanks Jr. Presents" topped all syndicated shows in the nation's top market: New York. Its average rating was 18.5, share-of-audience over 40%. This year, it's doing even better. In January, almost every other viewing home in New York was watching this show! (ARB)

## "DOUGLAS FAIRBANKS JR. PRESENTS"

BIG-TIME TV WITH  
A LOW-BUDGET  
PRICE TAG

ABC FILM  
SYNDICATION, INC.

7 West 66th St., N. Y.

CHICAGO · ATLANTA · HOLLYWOOD · DALLAS

**TIMBER-R-R**  
POWER  
LUMBER  
AGRICULTURE

Sparkling streams,  
Mountain lakes, the  
Pacific Ocean...  
rugged mountains, ski-  
ing, fishing, hunting,  
boating... all part of  
Oregon's 2nd Market,  
served in Eugene by  
KERG.

**CBS Radio**  
5,000 WATTS - 1280 KC  
**KERG**  
EUGENE, OREGON  
WANT MORE FACTS?  
- CONTACT WEED & CO.



## SALT LAKE'S

## 24-HOUR

## "INDEPENDENT"



## ...AND NIGHT



SOON GOING 5,000 WATTS  
HOOPER—FEB. 1955

KNAK	27.8	Independent
STATION "A"	27.2	NETWORK
STATION "B"	14.6	NETWORK
STATION "C"	13.7	NETWORK
STATION "D"	7.2	NETWORK

YOU'RE ON THE RIGHT  
TRACK WITH KAY-NAK  
Lowest Cost Per Listener



REP. NATIONALLY BY FORJAE & CO., INC.

comes with a station manager. It's a rule for the person he's come to see to drop everything he or she is doing, and to have them come in immediately. Station men are generally in town for two or three days only, and in that limited time they have to see as many people as possible. It's only elementary courtesy for timebuyers to give them priority.

2. *Don't spend your time in unnecessary traveling*, (and this from the gal who used to travel all the time to clear station breaks for Bulova.) "There are special problems that require a personal visit to a market," she told SPONSOR. "But travel as such doesn't do what research does. That's no way to study a market—by going through a city in a day."

3. *Know research*. Learn as much as you can about all the tools available to buyers, to the degree that you will be able to evaluate station data critically.

4. *Don't unsell air media*. If an advertiser plans on a budget that's ridiculously low for the area he's trying to cover, try to get him to concentrate on fewer markets instead, but never say, "Don't use the medium." If you can buy in a way to produce top results in one or two markets, he'll add to the budget soon enough all on his own.

5. *Start in a small agency*. If you want to become a timebuyer and a good one at that, your chances will be better if you start in a small shop. There you can get more rounded agency experience, learn something about copy, production, research and other phases of agency operation which, while not directly linked with timebuying, are a necessary part of the knowledge a top buyer should have.

In a big agency, you're likely to start as a stenographer or secretary, then become an estimator and finally rise to buyer status. But the big agency is more departmentalized, and if you want to broaden your experience there, you have to reach out for it. In the small agency, you're automatically requested to do other jobs as well.

**Linnea Nelson**, timebuying supervisor and consultant, Kudner Agency, retired permanently in 1951 after 21 years with J. Walter Thompson. "But one misses one's friends in the business," she told SPONSOR. "To me, this business had become business and hobby combined. I didn't feel that I wanted to be involved on a full-time

basis, but the thought of returning was there most of the time." (See Linnea Nelson's complete guide to young timebuyers in SPONSOR 25 February 1952.)

In August 1952, Linnea was approached by Kudner on the Republican national campaign, and she did work with them as manager of the timebuying division during the campaign period. After that, however, she returned home to Babylon, L. I., once again. Offers kept pouring in, but she refused. Then, early in November 1953, she took part in a radio-tv panel at a CCNY advertising course. A week later she was offered a part-time position as tv analyst by Kudner president Jim Ellis. This time Linnea didn't refuse. She's been with Kudner in a consultant capacity ever since.

Says she, "A lot of things have changed in the industry since 1940. But some of the basics of doing a good job for the client are the same today as they were then."

1. *Take time to listen to a salesman's pitch and watch his presentation*. If you make yourself unapproachable, the salesman's likely to try the client direct.

2. *Pass along detail work when it's suitable for you to do so*. The lack of executive ability to delegate responsibilities can slow down the buyer's work and the process of a campaign.

3. *To lady buyers: Don't ask for special considerations because of your sex*. Remember, you're a business person and that your social contacts with other people in the industry may have been founded on a business relationship.

4. *Be forthright in your dealings with stations and reps*. Don't let your-



"Maybe KRIZ Phoenix shouldn't have advertised pianos."



self be bulldozed into doing something shifty, because it'll only hurt your reputation and your organization's the next time. If you cry "Wolf!" and ask for availabilities though you do not have a budget, you'll soon find reps offering the best buys elsewhere.

5. *Be familiar with all or as many of your agency's accounts as possible.* Know their background and their needs. Sometimes you'll hear of availabilities that may not be worth anything to your own client, but might be just the thing for another one of the agency's accounts.

**Bill Maillefert**, radio sales manager, Edward Petry, started his career in radio with Compton in 1937, stayed on as head radio buyer from 1939 until 1947. During the next three years, Maillefert was general manager of WVET, Rochester, then joined Edward Petry in 1950.

"A buyer," says Maillefert, "tries to reach a large number of people at a reasonable rate. Please note that I didn't say the 'largest number of people' nor did I say at the 'most economical rate.' The timebuyer's responsibility is to expend his client's dollars in such a way that they will

produce maximum sales per dollar."

To the buyers of 1955, Maillefert gives this advice:

1. *Know what factors control station value.* "During your first day as a timebuyer you probably heard about ratings and cost-per-1,000," says Maillefert. "But by now you must have learned that sales are not necessarily the result of the best cost-per-1,000."

To evaluate a station, adds he, the buyer should read station presentations, listen to reps, meet the management when these station men are in town. He feels that travel helps too, because on the spot the buyer can get first-hand reports from listeners and local clients.

2. *Know your client and his product.* A surprising number of broadcast schedules, says Maillefert, are placed by individuals who think they know what they're selling, but who've never even seen or tried the product.

Only when the buyer knows his client's product and the firm's management well, can he know who his most logical prospects are, and what frame of mind he'd like them in when the client's commercial is broadcast.

3. *Know the entire product campaign.* If the buyer knows how the radio schedule dovetails with other forms of advertising for the same product, either running concurrently or otherwise, he can make sounder decisions.

Maillefert suggests that the buyer ask the following questions in order to find out the basic advertising philosophy behind the campaign: "Does the radio schedule play the leading role or is it a supporting actor? Does the radio copy tie into magazine or newspaper ads or tv? How does the radio copy sell?"

Too many buyers, he adds, make their placements without ever learning what their own commercial is all about. Yet, without listening to it, they can't be sure they're buying the right audience at the right time.

4. *Know your agency and learn how it operates.* "This sounds trite," says he. "But you depend upon many people in other departments in your work. How many of them have you gotten to know, and how many of them will cooperate with you when you need to find out something? Lunch discussions with them will help you learn the correlation of the different departments. Other people in your shop have interesting jobs too and they'd probably like to hear about yours." \* \* \*



## RHEINGOLD SPONSORS

## "FAIRBANKS" AGAIN... 3rd YEAR IN A ROW!

In January, almost every other viewing home in New York was watching "Douglas Fairbanks Jr. Presents", (ARB, January '55! Rheingold Beer is so impressed, they're sponsoring Fairbanks regionally for the 3rd consecutive year. Many markets available for first run. 'Nuff said!

## "DOUGLAS FAIRBANKS JR. PRESENTS"

BIG-TIME TV WITH  
A LOW-BUDGET  
PRICE TAG

ABC FILM  
SYNDICATION, INC.  
7 West 66th St., N. Y.

CHICAGO • ATLANTA • HOLLYWOOD • DALLAS

## ATTENTION, RADIO SPONSORS

NOW YOU CAN REACH  
THAT BIG RICH  
CHICAGO BILLION DOLLAR  
NEGRO MARKET

721,500

LATEST FIGURES  
"JAM WITH SAM"



The disk jockey show that  
is the talk of the town

Monday Thru Saturday—  
9:30 P.M.-12:00 M.

**WGES**—5,000 Watts —  
1390 Kc.

PARTIAL LIST OF SPONSORS  
ARMOUR—Carnation—Coca-Cola  
Ebony Magazine—Illinois Bell  
Telephone—Lucky Strike  
Miller High Life

WRITE, WIRE OR PHONE FOR  
AVAILABILITIES

**SAM EVANS PRODUCTIONS**

203 N. Wabash Ave., Chicago, Ill.  
Phone Dearborn 2-0664



**Betty Lee**  
Star of  
**WOMAN'S PAGE**

WAPI 1:05 to 1:15 Monday-Friday  
**NOON EDITION**  
WABT 12 to 12:30 Monday-Friday

What interests women in and around Birmingham? Features, people, news . . . as presented by Betty Lee! A typical young mother and housewife with more than typical experience, Betty Lee knows how to reach and hold women. A leading figure in music and dramatic circles of the city, her public appearances help her to present an arresting account of happenings in the woman's world.

**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

## RADIO MUSIC

(Continued from page 33)

disks and sheets. Says the study: "The table indicates that at least in Columbus, the juke-box-sheet-music-phonograph record of selecting popular musical numbers is one in which extremely great weight is given to the music preferences of teenagers and of women in their twenties . . . but one which does not represent the music preferences of older women."

National corroboration comes from The Market Research Corp. of America. A company spokesman says: "Probably half or more of all disks are bought by teenagers and young married and single adults. After the early twenties, buying seems to taper off as marriage and family years come.

**Who's at home to listen?** But who is your largest potential daytime audience? Certainly not the teenager, who is most likely at school or at work; nor for that matter is the young single woman, who is working—or even the young married. This is made clear in chart 4 which shows the number of available listeners per 1,000 homes in Columbus (see page 33).

All through the day, the *tiniest* segment of the female audience is made up of teenagers. Even during the late afternoon, when many stations deliberately aim at them, their representation is comparatively small. From 4:00 to 6:00 p.m., for example, there were 65 teenagers available per 1,000 homes as against 245 women in the 31-45 age group.

This latter age group is the largest, according to the table. The study makes a significant point: "It will be noted that at all hours of the day, older women outnumber those under 30 years of age and by very considerable margins. . . ."

But you might expect that when it comes to actual listening teenagers make up a very substantial share of the daytime disk shows anyway, since they are such intense fans. Recent audience composition studies suggest otherwise.

Nov.-Dec. 1954 Pulse 30-market study showed that Martin Block's *Make Believe Ballroom* on ABC, 2:30-1:00 p.m., averages only 16 teenagers per 100 homes as against 99 female adults. Even ABC's *Platterbrain* show, carried on Saturday mornings 11:00-11:30 a.m. found female adults out-

numbering teenagers 54 to 18 per 100 homes: there were twice as many children 11 and under than teenagers, incidentally.

WNEW, New York, one of the pioneers of the music-and-news formulas, estimates that the median age of the audience to its *Make Believe Ballroom*, 10:00-11:30 a.m. and 5:30-7:30 p.m., is 32. Median age of those listening through the entire afternoon of popular music is between 28 and 30.

From an advertising standpoint, the listening age is naturally of vital importance. WNEW's research director, Mary McKenna, points out that "The 20-44 age group is the one we are primarily interested in. It is the one with the young housewife and mother whose family is in the building stage, who is at the peak-buying period in her life."

**What women like:** Here is how preference varies with age, according to the Ohio State report:

As the age of women listeners increases, preference for the following decreases: "currently popular," "Dixieland," "progressive jazz," "jump," "Broadway show tunes," "big orchestras," "musical comedy," "Latin-American."

But preference goes up for "hymns," "spirituals," "marching band music," "Western music," "music popular before 1930," "old time or country music."

The youthful slant of much daytime musical programming is evident from surveyer Welch's observation that among the women up to 30 years of age who make up little more than a third of all women over 14—the five most popular types of music are "currently popular," "Broadway show tunes," "big orchestras," "sweet" popular music," "progressive jazz."

**Appeal to different groups:** Concludes Welch: "Undoubtedly, the use

**PULSE Proves**

**WILK**

**Wilkes-Barre Penna.**

the front-running radio station reaching more than a Quarter Million radio homes.

**Call Avery-Knodel, Inc.**

of current 'hit parade' numbers in musical programs of radio stations does reflect the tastes of a considerable body of listeners; however, it might be suggested that for the benefit of the large numbers of listeners who are not represented in the selections, stations might provide certain types of music at some hours during the day, for those with other musical preferences."

Of course, how a station provides the broader appeal Welch refers to depends largely upon the audience characteristics of a given area. The tendency to like a certain type of music more or less as one grows older might not vary much from section to section, but the over-all popularity of music types probably will. A BMI spokesman comments: "You can't make generalizations. Polkas are popular around the Canadian line. But you will probably do well with Spanish music in New Mexico. The important thing is to study the audience in the given market."

Here's the way several stations specializing in music look at the problem of attracting the broadest possible audiences with their music.

At WNEW in New York, the following thinking is applied in making up

the selections for the *Make Believe Ballroom*. Says head of the music library Al Trilling, "We try to exercise our best judgment and taste on top of popularity polls, sales figures and requests. For the *Ballroom* we generally run about one-third current hits, one-third older standards, one-third new recordings."

Behind the widespread use of the old standard is the view expressed by Mary McKenna that the woman in her thirties was a youngster during the period when the big bands held sway. The old standards are nostalgic bits that are therefore of importance in musical programming. "It is also apparent," she says, "that the selections should appeal to the romantic side of women."

A growing number of stations have become acutely aware of the need to fit mood to time of day. For example, William B. McGrath, manager of WHDH, says: "Our *Boston Ballroom*, from 4:00 to 6:00 p.m. is the town's top show, but it could not run all day, for different time periods have different requirements."

Between 10:00 a.m. and noon WHDH runs "ballads and romantic softer music; we try to appeal to the major housewife audience." The early morning show "must move, be sprightly, with good orchestrations, but with few vocals and no jive."

"Dreamy stuff" takes over at night on *Cloud Club*, 10:30-midnight, "and we are careful about the commercials," McGrath adds. "It's Saturday that we really go after the kids. In the morning we do a top-10 show and in the evening we run *Jukebox Saturday Night*. On Sunday afternoon, by contrast, we carry lush orchestrations that are close to classical in character."

Interestingly, on the station's top show, *Boston Ballroom*, which plays practically anything that's new, Rhythm and Blues, the current teenage craze, is strictly taboo.

McGrath sums it up this way: "When people had one radio set, you had to get the family when you got the kids. Now, with multiple sets, a station has to be more things to more people."

Many stations base a large portion of their popular music programming on requests rather than best-seller lists. One of the exponents of this approach is WOLF, Syracuse. Manager Sherman Marshall reports that *Sandman's Serenade*, 10:00 p.m. to 2:00 a.m.



**YOUR STAR...**

**YOUR HOST...**

**YOUR**

**SALESMAN:**

**DOUGLAS**

**FAIRBANKS JR.**

To all moviegoers in the country (and that's just about everybody) "Fairbanks" is a magic name. It promises action... danger... excitement. And "Fairbanks" lives up to that promise as producer-host of every show, star of one out of four in the sponsor-proven TV film series:

**"DOUGLAS**

**FAIRBANKS JR.**

**PRESENTS"**

BIG-TIME TV WITH  
A LOW-BUDGET  
PRICE TAG

**ABC FILM  
SYNDICATION, INC.**  
7 West 66th St., N. Y.

CHICAGO • ATLANTA • HOLLYWOOD • DALLAS

**KSD  
KSD-TV**

*top spots*

**FOR SPOT ADVERTISERS**

**NBC AND NBC-TV  
NETWORKS**

National Advertising Representative:  
**NBC SPOT SALES**

**THE ST. LOUIS POST-DISPATCH  
BROADCASTING STATIONS**

**"BEFORE-TV"  
RATINGS**  
when you buy  
**K-NUZ**  
Radio Ranch, in Houston

**MORNING**

"Laura Lee's Ranch"  
9:45 to 10:00 A.M.

3.3 IN HOME  
.7 OUT OF HOME

4.0 Total Pulse\*

**AFTERNOON**

"Bill's Bandwagon"  
4:30 to 4:45 P.M.

4.0 IN HOME  
.8 OUT OF HOME

4.8 Total Pulse\*

**NIGHT**

"Houston Hoedown"  
8:45 to 9:00 P.M.

2.8 IN HOME  
.6 OUT OF HOME

3.4 Total Pulse\*

**GET THE WHOLE PICTURE....  
COUNT ALL THE LISTENERS!**

**K-NUZ is No. 1**  
IN OUT OF HOME PULSE  
12 noon to 4 P.M. - Mon. thru Fri.  
Tied for No. 2 mornings

**★ PULSE RATINGS**  
OUT OF HOME—Jan. '55  
IN HOME — Jan.-Feb. '55  
First in Houston  
**K-NUZ**  
NAT'L REPS.—FORJAE AND CO.  
IN HOUSTON, CALL DAVE MORRIS  
JACKSON 3-2581

nightly, pulls about 4,000 requests a week. These are used to program the 4:00-7:00 p.m. *Jukebox Serenade*. "There is no jive," says Marshall, "unless it is a top request."

On the theory that you've got to spread a wide broadcast net to catch listeners of varied tastes, WOLF programs two Lombardo, two Crosby shows and one Wayne King show a day, two polka and two hillbilly and Western programs, two hours of older pop numbers and a military band program.

The appeal of the soft, easy-to-listen-to bill of musical fare has been noted with increasing frequency since the advent of tv, and more and more stations are turning to this genre for their programming mainstay, following the advice of such as Ed Hochhauser, Jr., sales manager of Muzak. He says: "The stations that are most successful in tv-proofing themselves are offering the audience that which tv cannot do as well—music that is easy to listen to, relaxing, pleasant."

An interesting example of such programming is heard on WPAT, Paterson, N. J. *Gaslight Revue*, which runs nightly 7:00 to 11:00 p.m., is the station's answer to the big question: "What can we do in the cream tv hours between 8:00 and 10:00 p.m. that tv cannot do as well?"

On *Gaslight* you find no loud or jumpy tunes, says WPAT Program Director Charles Scully, nor any vocals. And except for the hourly and half-hourly short newscasts, no talk. Commercials are doubled up before and after the newscasts, thus allowing for a maximum flow of uninterrupted music that can serve as a pleasant background for an evening at home.

To test listener reaction, says Scully, two announcements per night were run for a week asking for opinions on whether to change the program. The mail pull came to 15,000—all in favor of the present format. Another 15,000 yesses came in answer to a request for listener reaction to the idea of a monthly program guide to cost a dollar a year.

Stations are finding that classical music can be profitable, too. The case of WQXR in New York City has long been known. BMI reports that 1,200 stations replying to a questionnaire of last year reported averaging six hours, 21 minutes per week of concert music. Commented WDOK, Cleveland, "Our concerts have the strongest audience

pull outside of sports."

"Others might find it profitable to become known as the good music station, as we have," said WDAR, Savannah.

"It took six years to give clients a taste of good music," commented WDLB, Marshfield, Wis., "and now they like it."

SPONSOR'S *Buyers' Guide to Station Programming* recently issued shows that 78% of all stations replying to its questionnaire are carrying classical or semi-classical music, an increase over last year when 61% were carrying such fare.

It has long been a common assumption that classical music is most liked by the "upper" income and educational groups. This is borne out by table 3 from the Welch study (page 33), which shows 56% of the high income group indicating a liking for symphony music as against 21% for the lower-middle and low-income group. Similarly, those who had been to college outnumbered those who had just graduated from high school among those who stated they liked symphony music.

"Currently popular music," it will be noted, appeals equally to all female income groups. But there is a great disparity when it comes to "Broadway show tunes," which are liked by 77% of the upper income group, 33% of the lower. In the "big orchestra-arrangements" and "musical comedy, operetta music," the disparity is similar. Interestingly, liking for music generally seems to increase with income level.

**The top-10 approach:** You will find plenty of stations who consider hit-tune programming not only satisfactory but an excellent means of building substantial audiences. The thesis is that popular music has proved itself through experience to be what people want most to hear and that if you build your programming intelligently around a core of the best-liked numbers you have a good chance of winning listeners.

Furthermore, say some station men, in the competitive era of today a sta-

**THE EASIEST WAY  
TO SELL THE BIG NASHVILLE  
NEGRO MARKET  
USE ALL-NEGRO STAFFED  
WSOK**

tion must strive to find its niche in the most effective and economical way possible; for many this has been achieved through the top tunes approach.

Interest in sharing ideas on how to find the most popular numbers is seen in station exchanges of program tips. For example, the AIMS station group—about 35 members—recently exchanged lists of the Top Twenty. A number of these stations go in heavily for hit-number programming.

How one station has put the hit policy to work in a way that it believes effective is illustrated by the practice of WTIK, New Orleans. Manager Fred Berthelson says:

"Our top tune list consists of the Top Forty, as this is the basis of our programming. We survey all the record shops, retail record outlets and other dealers in New Orleans, thereby arriving at the Top Forty Tunes in New Orleans. Our theory is to play three Top Tunes out of every four records played."

Hit-number programming is the vogue across the Canadian border, too. Al MacKenzie, manager of CKXL, Calgary, reports: "Our Top Twenty" selection is compiled each week from listings appearing in *Billboard*, *Cashbox* and *Variety*. Only the two top arrangements of each hit selection are played—with the "sweeter" version getting the nod on more frequent play. Top Twenty list is changed once a week on Thursday." Top Ten shows run daily at noon and 6:00 p.m., Top Twenty daily at 9:05 p.m., Top Fifty on Saturday, 9:00 a.m. to noon.

And in this day of tv competition, some broadcasters say, the teenager is a more important audience than ever, and certainly worth cultivating. "Today a radio station has to specialize," maintains Bob Smith, program director of WINS, New York. Between 7:00 and 9:00 p.m. WINS airs its *Rock 'n' Roll Party*, m.c.'d by Alan Freed. "This is strictly for the teenager," says Smith, who feels that his station started the Rock 'n' Roll fad. "And it is a phenomenal success," he avers. "For months it pulled about 10,000 request letters a week. Now, after nine months, it pulls about 1,000 letters a week, even though the audience knows it is impossible for us to handle more than a portion."

Note that this is a nighttime show. The pop-minded New York station runs a much quieter show in the morn-

ing between 10:00 a.m. and noon, featuring lush orchestrations of standards mixed with standards, all combined to appeal to the young housewife rather than the teenager. "The music tends to get brighter as the day progresses," reports Smith.

**Programs, not records:** One of the chief complaints you run into when talking with people in the radio business concerns the sorry state of programming that many claim is all-too-prevalent. "Many stations have no concept of music programming," says one critic. "They simply play records without any thought of how they hang together."

"Would you put on a two-hour musical show in a theatre without planning it?" queries another. "But this is what is so often done. Loud number follows soft, extremes are thrown together, with no thought of how a mood is either created or destroyed."

This is an old story at BMI where they have conducted clinics on the subject for years. And they are still apparently trying to get the A.B.C.'s of the program across to many stations.

Jack Ellsworth, program director of WALK, Patchogue, N. Y., believes that much of the trouble arises from the fact that unqualified persons are determining show content. In an analysis of radio music Ellsworth states: "The librarian situation at many stations is appalling. Far too many managers will hire a girl, possibly fresh from high school, and place her in full charge of the record library at a salary of \$35 a week . . . more than likely she is far from qualified to select that all-important music for your record shows."

Ellsworth urges: ". . . what every station needs is a well-qualified musical director. Many station managers . . . became fed up with sloppy or just generally unsatisfactory librarian or announcer-pulled shows. They realized that a musical director can be as important as a program director or a chief engineer. These stations have intelligently planned record shows."

**Method of study:** The Ohio State University study is part of a series conducted by graduate students in the Department of Speech under the supervision of Harrison B. Summers. Among recent surveys was one reported at length by SPONSOR on how program preferences vary with audience

## RACKET SQUAD



## RENEWED BY



## NINE OUT OF TEN



## SPONSORS!

It must be good! After just 10 months in syndication, Racket Squad has 90% renewals from a wide variety of big-time advertisers, including brewers, oil companies, appliance manufacturers, chain stores, etc. No wonder . . . look at the ratings and share-of-audience (ARB, Dec. '54):

Columbus	17.7	47.3% share
Dayton	20.0	59.5% share
Seattle	21.5	31.6% share

First-run markets are still available, too. But act fast!

## RACKET SQUAD

Produced by  
Hal Roach, Jr.

BIG-TIME TV WITH  
A LOW-BUDGET  
PRICE TAG

ABC FILM  
SYNDICATION, INC.  
7 West 66th St., N. Y.

CHICAGO · ATLANTA · HOLLYWOOD · DALLAS

characteristics in the 18 October 1954 issue.

Another study that has received national attention raised the question of how closely women watch tv in the daytime.

The Ohio State studies are among the few which deal with preferences. As such they are open to the general criticism that applies to all such research. Hard-headed research men tend to treat findings based on what respondents say they like or do with less confidence than statistical findings on what they actually do in practice.

Still, researchers with whom SPONSOR discussed the Ohio State study tended to be sympathetic to the soundness of its over-all approach. ★ ★ ★

## SPONSOR ASKS

(Continued from page 55)

one of the biggest headaches that we have is to keep his price in line. In more cases than not, this is impossible. Contracts are rewritten at the end of the year, sometimes with fantastic hikes to keep the star happy, but then what they fail to see is that if the ratings don't go up proportionately, so that the show continues to deliver a good cost-per-thousand, the handwriting is on the wall; in many cases, the advertiser has no choice but to make a replacement and thereby "bust" the talent.

There is no pat solution to this problem. Each "bust" has its own extenuating circumstances. It is also true that many shows that come on the air with a bang wear themselves thin within a year. We know from studying audience habits that it is generally true that after shows are on for any length of time, the public loses its enthusiasm and wants a change. This

is why perhaps one of the best things that could be recommended would be a periodic injection of new themes into the format, a consistent effort to avoid sameness, and a sharp awareness for new writers.

I have a feeling that the new writer is not being given a sufficient chance, that the "stars" are content to use those with successful histories. It is my opinion that too many entertainers fail to investigate new writers, being content to take that which is "tried and true." It might be wise to budget "experimental" money for writing. Tv stars must be ever so careful to present themselves each week in the best light with the best material and somehow must take an objective viewpoint of themselves and their work.

## MAINTAIN THE PERSONAL TOUCH

By Garry Moore  
CBS TV Star



Intelligent day in and day out programming is the most important element to a television performer who cares to survive the growing tv mortality rate.

On June 24th, the Garry Moore morning show celebrated its fifth anniversary of doing five shows a week, 52 weeks a year. We feel that the success of our show is the personal touch with each member of our audience. We strive to remain intimate, to have intelligent personal contact on an intelligent level with our audiences.

We know how to get the big laughs—but we prefer to get the daily warm chuckles in a cumulative way. Low-keyed chuckles, warm smiles, rather than "hit them over the head" is our

philosophy. No contrived or obvious use of stunts or gimmicks—when gimmicks are employed, they should be spontaneous and unexpected. The show is evenly balanced with no radical ups and downs. We feel it belongs to the public.

It is always pleasurable to get mail from audiences, but on this show the pleasure is really all mine because the mail bags contain so many constructive, usable suggestions. That's what I mean about being close to the audience: they feel that the show is theirs and they do something about it.

Another important ingredient in the success of our show is the lack of flaring temperament in the troupe. There's just no time for it. Everyone on the show is a friend of the next one and we all work well together. There is no running around blindly or shouting. It makes for not only more pleasant working conditions, but also a better show.

So after 1,200 daily shows, our program continues to win new friends—and we're still having a wonderful time. Perhaps that's the basic secret: *we enjoy doing the show*. And fortunately, the audience seems to enjoy it too year after year.

## ROUND-UP

(Continued from page 59)

WGSM, Huntington, N. Y., has a show called *This Is Long Island* which programs strictly for the Long Island listener. A roving reporter, Jack Lynn, tours the towns on Long Island with a tape recorder, soliciting opinions on topics like the polio vaccinations or the radar system used by police to trap speeders. It's one of the many ways in which stations are getting closer to local interests of their communities.

\* \* \*

KXYZ, Houston, feels that its campaign against objectionable comic books, just successfully completed, shows the true power of radio. Fred Nahas, executive v.p. and general manager of KXYZ, devoted three minutes daily of his news commentary, *Tomorrow's History*, to bringing out the case against sordid comic book material. He began in November 1953, featuring statements from psychiatrists, legislators and social workers to back his contention that controlling legislation was needed.

Where your Boast  
Meets the Coast  
and Pays You  
Greater Dividends



COVERING SOUTHERN CALIFORNIA  
WITH 5000 WATTS

Los Angeles  
541 So. Spring St.  
MAdison 5-2551

Long Beach  
3745 Atlantic Avenue  
L.B. 407-907

After appearing before state investigating committees and as a speaker before various supporting public groups, Nahas had the honor to be invited to be present at the signing of such a bill by Gov. Allen Shivers.

KMA, Shenendoah, Iowa, recently sent out cards with a unique angle. Someone at the station took the trouble to figure out the weight of the money spent in the station's market and came up with these figures. A freight train eight and three-tenths miles long would be required to haul the estimated \$1,910,798,000 spent in the area if it were in silver, and the weight of the money would be some 54,594 tons.

Philadelphia's KYW has a unique food promotion service they call, *Luncheon Is Served*. The station serves lunch supplied by food advertisers to 1,000 ladies a week from various women's clubs. After the luncheon, the station's home economist discusses the advantages of each product served and the women are given literature on the product as they leave.

The station offers the service to advertisers who qualify by buying a required amount of time. KYW has a promotion piece in the mail now giving details of the promotion.

KCOH, Houston, recently received the first "Distinguished Service Award" from the Houston Negro Chamber of Commerce. The award was in recognition of the station's efforts in conducting two 13-hour radiothons. The first resulted in the collection of 22 tons of food and clothing

for an old-age home, and the second in \$10,000 in small donations for the Building Fund of a YMCA in Houston.

WCET, Cincinnati, is engaged in a drive to keep itself from going out of business. The station was the first in the country to receive an FCC license to operate an educational (non-commercial) station. The management of WCET figures that they need \$150,000 to stay on the air for the rest of the year. Next year (1956) the station expects to receive funds on which to operate from several schools.

The station, with the help of the Crosley Broadcasting Corp., has launched a drive for public aid.

The Radio Advertising Bureau has a promotion piece in the mails showing the listening habits of teen-age girls. Some of the highlights: (1) any day of the week an advertiser can reach 77.4% of all teen-age girls. (2) 76.3% of teen-age girls have their own personal radio, (3) 65.6% prefer popular disk jockeys. (See "Are you morning-minded or open-minded?" SPONSOR, 13 June, page 36.)

KMAN, Manhattan, Kan., observed its fifth anniversary by running a 300-line ad in the local paper noting that the station had contributed over \$28,000 in local public service time in its short history. Commenting on the advertisement, General Manager Lowell E. Jaek stated, "The public service time a radio station gives to its community seldom is appreciated, and never recognized . . . more stations might capitalize on their public service to the community. Too often it is taken for granted."

KMFB-TV, San Diego, is making sure that viewers in the area don't forget to watch the Lone Ranger. The station has the Lone Ranger watching the viewers. He is on a bill board 24 feet tall, and watches a stream of traffic that the station says numbers over a million each month.



Lone Ranger watches San Diego for KMFB-TV

## CITY AFTER CITY



## RACKET SQUAD



## IS TOPS IN



## ITS TIME SPOT!

Yes, in Atlanta, Detroit and San Antonio (to name a few) Racket Squad rates #1 in its time period. Here are more cities where it tops competition:

DAYTON	22.8	62.1% share
FT. WAYNE	49.4	84.2% share
GRAND RAPIDS	22.9	55.6% share
HOUSTON	30.5	71.4% share

Rating source: ARB, Feb. 1955

Some markets are still available . . . reserve yours, before someone else does!

REED HADLEY, starring in . . .

## RACKET SQUAD

Produced by Hal Roach, Jr.

BIG-TIME TV WITH A LOW-BUDGET PRICE TAG

ABC FILM SYNDICATION, INC.  
7 West 66th St., N. Y.

CHICAGO • ATLANTA • HOLLYWOOD • DALLAS



"Why not run our ads the painless way, Boss—just let those KRIZ Phoenix personalities ad lib them?"

# WSAU-TV

WAUSAU, WISCONSIN



CBS • NBC  
ABC • DuMont

## CHANNEL 7

100,000 watts

1,921 ft. above sea level

540,000 population

\$662,899,000

spendable income

152,000 homes

Represented by  
**MEEKER, TV.**  
New York, Chi., Los Angeles, San Fran.

**Stockholders Include**

**RADIO STATIONS:**

WSAU - WFHR - WATK

**NEWSPAPERS:**

Wausau Daily Record-Herald

Marshfield News Herald

Wis. Rapids Daily Tribune

Merrill Daily Herald

Rhineland Daily News

Antigo Daily Journal

OWNED AND OPERATED BY  
**WISCONSIN VALLEY TELEVISION CORP.**

# Newsmakers in advertising



**Ben R. Donaldson** was named chairman of the Advertising Federation of America at that organization's convention in Chicago the beginning of this month. Donaldson is director of institutional advertising of the Ford Motor Co. As AFA chairman, he succeeds Wesley I. Nunn, manager of the advertising department of Standard Oil Co. of Indiana. Close to 1,000 AFA members attended the Chicago convention. Donaldson was member of Advisory Board of SPONSOR'S All-Media Evaluation Study.



**Henry Schachte** becomes vice president in charge of advertising, marketing and public relations at Lever Brothers on 28 June. For the past two years, he has been senior vice president of Bryan Houston Inc., New York. Prior to that, he was with the Borden Co. as director of advertising. He joined Borden in 1947 after two years at Young & Rubicam as an account executive for Borden. Schachte, too, was a member of the Advisory Board of SPONSOR'S All-Media Evaluation Study.



**Harry Trenner** is the new vice president in charge of sales for the Mutual Broadcasting System, a network for which he was a salesman about a dozen years ago. He re-joined MBS following the sale this month of his owned and operated Station Film Library Inc. to General Teleradio Inc.; was also appointed a vice president of the latter organization. Before setting up his tv film library in 1954, Trenner was with William H. Weintraub & Co. for 11 years, left as v.p. charge radio and tv.



**William Fay** (top) is president of the new broadcasting corporation set up this month by Stromberg-Carlson Co., Rochester, N. Y. **Robert C. Tait** is chairman of the board. Operating licenses for WHAM-AM, WHAM-FM and WHAM-TV have been transferred to the new Stromberg-Carlson Broadcasting Co., which came into being only after many years of consideration. Fay has been v.p. in charge of broadcasting at S-C since 1945. A pioneer in the industry, he started with WGY, Schenectady in 1921; joining WHAM in 1928, he became general manager of that station the next year, continued to rise in the ranks of licensee Stromberg-Carlson. Robert Tait, president of the Stromberg-Carlson Co., has a background of varied business experience. Among the many directorships he holds is one on the RETMA.





# on the fence?

Hardly. These three men are KCMO's walking and talking Farm Department. Headed by Jack Jackson, with George Stephens as Market Reporter and Jack Wise as Farm Reporter, they roam Mid-America for farm news from the grass roots up. Their constant contacts reap a harvest of 55 farm and market radio and television reports every week.

Such successful promotions as KCMO's Community Corn Club Contest and 2 European Farm Tours were planned and carried out by this able trio. Their active work with County Agents, 4-H Clubs, Extension Service Groups and Rural Civic Organizations has landed them a top spot in their field. Jackson, former president of the National Association of Radio and Television Farm Directors, last year was recognized as the nation's outstanding farm director.

These men of the KCMO Farm Department are headquartered right in the big middle of things — Kansas City's Livestock Exchange Building. From there, they offer Mid-America its finest, and only complete, radio and television farm service programming.

**kcmo** RADIO  
TV-FM

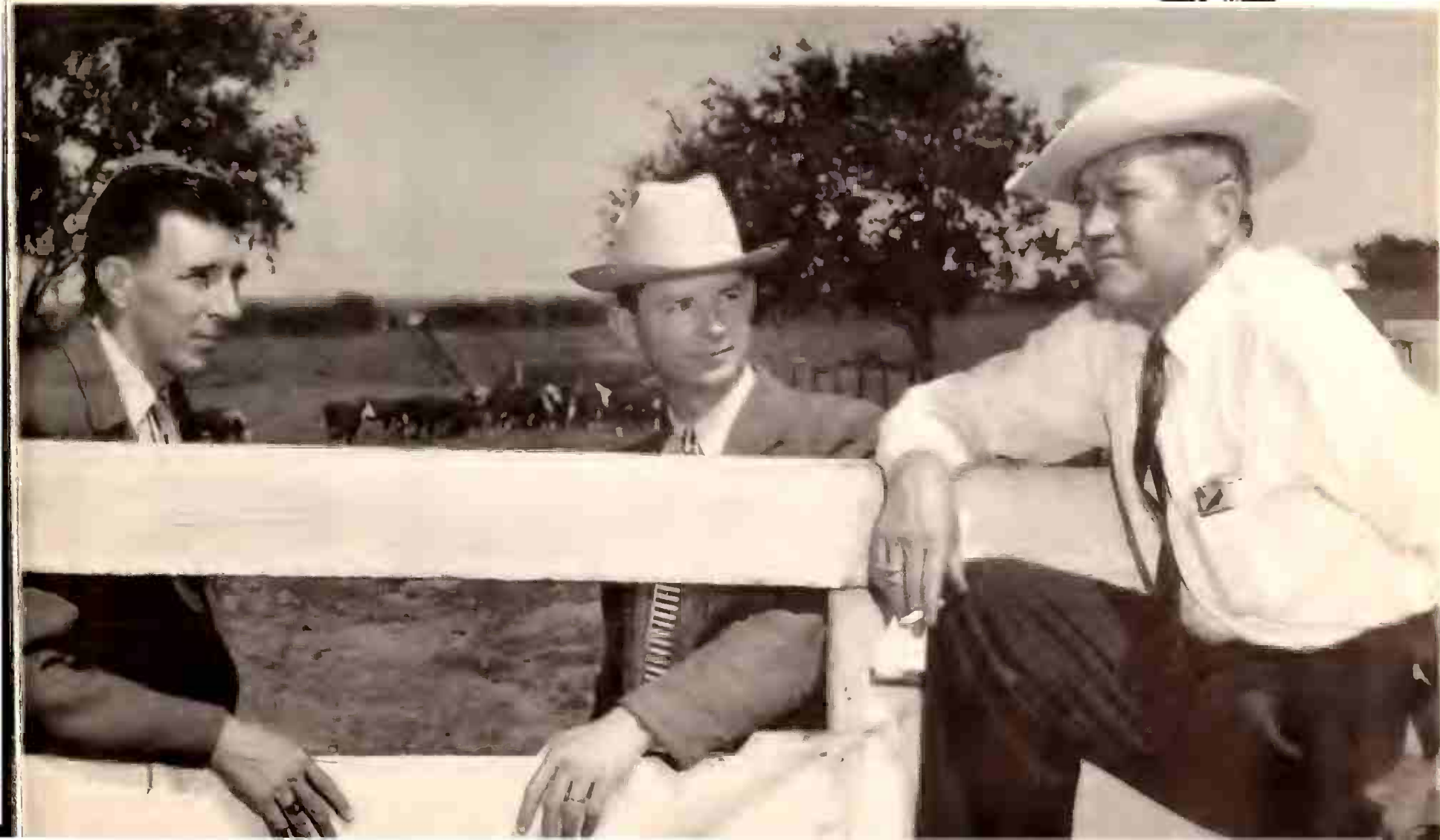
KANSAS CITY, MISSOURI  
REP: KATZ AGENCY

*affiliated with publishers of Better Homes & Gardens and Successful Farming*

GEORGE STEPHENS

JACK WISE

JACK JACKSON



the SHOW is to...  
**KMBC-TV**



Kansas City's  
Most Powerful  
TV Station

Advertisers find attentive, receptive listeners—and more of them—when they swing their schedules to KMBC-TV, Kansas City's most powerful TV station. Serving the Heart of America from a 1,079-foot tower (above average terrain) with a 316,000-watt RCA color-equipped transmitter, the Channel 9 signal goes farther, remains clearer and holds more audience than any other Kansas City television facility. For the facts about the Heart of America's best TV buy, see your Free & Peters Colonel.



Primary CBS-TV Basic Affiliate  
and in Radio, it's **KMBC** of Kansas City  
**KFRM** for the State of Kansas

**ADVERTISERS' INDEX**

ABC Film	89, 91, 93, 95, 97
AIMS	100
Air Trails	10-11
Atlas Tv	65
Blair	49
BMI	100
CBS Radio	50-51
CBS TV Film	8-9
Eastman Kodak	61
Evans Prod.	91
Fox Manor	69
NBC Spot	42-43
Pulse	70
TSLN	46
U. S. Steel	47
CKLW, Detroit	69
KBIG, Hollywood	6
KCMO, Kansas City, Mo.	99
KERG, Eugene, Ore.	89
KFAB, Omaha, Neb.	79
KFRE, Fresno	49
KGA, Spokane	86
KGER, Long Beach, Cal.	96
KHOL-TV, Kearney, Neb.	100
KMJ-TV, Fresno, Cal.	83
KMPC, Los Angeles	63
KNAK, Salt Lake City	90
KNUZ, Houston	94
KOLN-TV, Lincoln, Neb.	16
KOTV, Tulsa	BC
KPIX, San Francisco	21
KPQ, Wenatchee, Wash.	12
KPRC, Houston	IBC
KRCA, Los Angeles	84
KRIZ, Phoenix	90, 97
KRNT, Des Moines	53
KSBW-TV, Salinas	22
KSD, St. Louis, Mo.	93
KWKW, Shreveport	88
KWLY, Spokane	85
KYTV, Springfield, Mo.	76
WAPI-WABT, Birmingham	92
WBAP-TV, Fort Worth	7
WBAY, Greenbay, Wis.	100
WBRE-TV, Wilkes-Barre	23
WENS, Columbus, Ohio	55
WBT, Charlotte, N. C.	24
WCCO-TV, Minneapolis	45
WDAY-TV, Fargo	73
WEHT-TV, Henderson	82
WEMP, Milwaukee	20
WFBC, Greenville, S. C.	86
WFBM-TV, Indianapolis	5
WGN-TV, Chicago	78
WGUE, Akron	74
WILK-TV, Wilkes Barre	92
WITH, Baltimore	IFC
WJAC-TV, Johnstown, Pa.	88
WJHP-TV, Jacksonville, Fla.	52
WKOW, Madison	59
WMGT, Pittsfield, Mass.	66
WOI-TV, Ames, Iowa	13
WOOD, Grand Rapids	75
WOW, Omaha	FC
WPAL, Charleston, S. C.	59
WPEN, Philadelphia	3
WPEH, Wilmington, Del.	19
WRBL-TV, Columbus, Ga.	84
WREX-TV, Rockford	82
WROK, Rockford	62
WSAU-TV, Wausau, Wis.	98
WSJS-TV, Winston-Salem	81
WSOK, Nashville	94
WSPD, Toledo	87
WSYR, Syracuse	102
WTOP, Washington	60
WTRF-TV, Wheeling, W. Va.	80
WTVW, Milwaukee	77
WVDA, Boston	14-15

*Tillie Vision*  
IN THE LAND OF  
**MILK AND MONEY**



THE ONLY CBS PROGRAMMING AVAILABLE TO A MILLION NICE PEOPLE!  
From 7 A.M. to 1 A.M.  
*Yep! Bigger'n Baltimore!*



HAYDN R. EVANS, Gen. Mgr. • WEED TV, Rep.

**29** of the Best  
Independent  
Radio Stations!  
*ALWAYS BEST  
in the MARKET -  
the AIMS station!*

Boston	WCOP	New Orleans	WTIX
Cleveland	WDOK	New York	WINS
Dallas	KLIF	Omaha	KOWH
Denver	KMYR	Portland, Ore.	KXL
Des Moines	KCBC	San Antonio	KITE
Evonston, Ill.	WNMP	San Francisco	KYA
Evonsville, Ind.	WKY	Seattle	KOL
Houston	KNUZ	Springfield, Mass.	WTXL
Indianapolis	WXLW	Stockton, Cal.	KSTN
Jackson, Miss.	WJXN	Syracuse	WOLF
Kansas City	WHB	Tulsa	KFMJ
Huntington, L.I.	WGSM	Wichita, Kan.	KWBB
Louisville	WKYW	Warcester, Mass.	WNEB
Milwaukee	WMIL		

Canada  
Calgary, Alberta, Canada CKXL  
New Westminster, B.C. CKNW



**RADIO GROUP**

**BMI**

**MILESTONES**

BMP'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.

**BROADCAST MUSIC, INC.**  
NEW YORK • CHICAGO • HOLLYWOOD  
TORONTO • MONTREAL

Now Available  
from **SPONSOR  
SERVICES INC.**

12 SERVICES TO HELP YOU  
MAKE THE MOST OF YOUR  
RADIO AND TELEVISION  
OPPORTUNITIES

**BOOKS**

**1 ALL-MEDIA EVALUATION STUDY**

155 Pages

\$4

This book gives you the main advantages and drawbacks of *all* major media . . . tips on when to use each medium . . . yardsticks for choosing the best possible medium for each product . . . how top advertisers and agencies use and test media . . . plus hundreds of other media plans, suggestions, formulas you can put to profitable use.

**2 TV DICTIONARY/HANDBOOK**

48 Pages

\$2

The brand-new 1955 edition contains 2200 definitions of television terms . . . 1000 more than previous edition. Compiled by Herbert True of Notre Dame in conjunction with 37 other tv experts, TV DICTIONARY/HANDBOOK also contains a separate section dealing with painting techniques, artwork, tv moving displays, slides, etc.

**3 BUYERS' GUIDE TO STATION PROGRAMMING**

\$2

The 1955 GUIDE gives you, in one handy source, the programing profiles of radio and tv stations. In addition, you'll find separate directories of stations specializing in classical music . . . after-midnight . . . folk music . . . music and news . . . sports . . . religious . . . farm . . . foreign language . . . Mexican . . . American . . . Negro . . . film, etc.

**5 TIPS ON HOW TO MAKE GOOD  
TV COMMERCIALS**

20c

Anecdote-packed article on how to get most for least. Aimed at beginners, but useful for veterans, too.

**6 WEEK-END RADIO**

25c

Listener's-per-set increases 25% on the week-end; out-of-home listening jumps 10%.

**7 NEGRO RADIO HAS COME OF AGE**

40c

20 pages of facts and tips on how to use Negro radio successfully.

**8 HOW IS RADIO DOING IN TV MARKETS**

20c

Results of Politz Study.

**9 HOW 6 BIG SPOT CLIENTS USE RADIO**

20c

Pall Mall, Esso, Mennen, Shell, American Airlines, *Life*.

**10 ALL-NIGHT AUTORAMA SELLS 300 CARS**

20c

Car dealer scores by adopting charity "telethon" idea to auto sales.

**REPRINTS**

**4 HOW DIFFERENT RATING SYSTEMS VARY IN  
THE SAME MARKET**

15c

Ward Dorrell, of John Blair (station reps), shows researchers can be as far as 200% apart in local ratings.

**BOUND VOLUMES**

**11 VOLUME FOR YEAR 1954**

\$15

Every information-packed issue of SPONSOR for 1954, bound in sturdy leatherette. Indexed for quick reference, bound volumes provide you with a permanent and useful guide.

**12 BINDERS**

1—\$4 2—\$7

Handy binders provide the best way to keep your file of SPONSOR intact and ready to use at all times. Made of hard-wearing leatherette, imprinted in gold, they'll make a handsome addition to your personal reference "library."

**ORDER FORM**

SPONSOR SERVICES  
40 East 49th St.  
New York 17, N. Y.

Please send me the  
SPONSOR SERVICES  
encircled by number  
below:

1 2 3 4 5 6  
7 8 9 10 11 12

Name \_\_\_\_\_  
Firm \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

Enclosed is my payment of \$ \_\_\_\_\_  
 Send bill later.

Quantity Prices Upon Request

Definitely the...  
No. 1  
TV-RADIO SERVICE

in the

Syracuse is now ranked America's Best Test Market by Sales Management Magazine. The ranking is authentic, because it is based on an audited study of 503 test campaigns by leading national advertisers over a nine-year period.

By authentic standards, WSYR Radio and WSYR Television are clearly the superior broadcasting services in the Syracuse market.

Best physical facilities . . . best local programming services . . . best customer services . . . these important advantages give the WSYR Stations their distinct leadership in Syracuse and throughout the \$2 billion Central New York market.

N B C   A F F I L I A T E S

**W S Y R**

**TV**

100 KW  
CHANNEL 3

• **RADIO**

5 KW  
570 KC

Represented Nationally by  
HARRINGTON, RIGHTER AND PARSONS, Inc.

Represented Nationally by  
The HENRY I. CRISTAL CO., Inc.

S Y R A C U S E , N . Y .

**REPORT TO SPONSORS for 27 June 1955**

*(Continued from page 2)*

**ABC mood expansive** Will ABC one day be part of company with stake in all aspects of entertainment business? Management of American Broadcasting-Paramount Theatres, which has made big strides since ABC-United Paramount Theatres merger, has shown interest in broadening activities base by launching record company. AB-PT also owns 35% of giant amusement park in California, Disneyland, which is scheduled to open 17 July; and it's part owner of Microwave Inc., developer and manufacturer of electronic equipment and tubes. Gross time sales for 1955-56 season at ABC TV have passed \$58,500,000 mark, way ahead of 1954 gross (PIB) billings of \$34,500,000.

-SR-

**Esty protests crowding** Crowded condition of morning radio reflected in recent letter from Esty timebuyer Dick Grahl to reps. Grahl said some radio stations, particularly in morning time, are running competitive announcements with less than 30-minute intervals between them. Grahl pointed out it was long-standing request of agency that 30-minute gap be kept.

-SR-

**Tv census out September** Tv industry this fall will have first media-supported "set-census" in over year. With ABC, CBS, NBC television webs, TvB and NARTB paying tab, Advertising Research Foundation has worked out deal with U.S. Census to gather data in periodic updating of census figures. Check-up is being made in projectable sample of 25,000 U.S. homes, will show multi-set homes, total set count, income and geographic tv ownership data. (Release target date: September.) Checkup will be repeated next January. Because of sample size, study won't be able to give advertisers most-needed timebuying guidance of all: number of sets in individual markets. NARTB has own tv set and circulation study planned to eventually fill gap (see editorial page 104).

-SR-

**Tv show race hotter in '55** Hotter pace of network television program competition reflected in ARB's Top 10 list for October 1954 through May 1955 season. Last year's Top 10 listing, ARB Director James W. Seiler points out, represented 30% change from year previous but this season's list shows 50% turnover. "You Bet Your Life," NBC TV, emerges as number one show with 50.9 ARB 8-month rating. CBS TV Jackie Gleason is No. 2 with 50.4. "I Love Lucy," which was No. 1 last year with 63.1 season rating, is No. 4 with 49.0 on this season's list. Godfrey "Talent Scouts" and "Friends" shows, fourth and eighth respectively last year, aren't on this year's Top 10. ("I Love Lucy" remains No. 1 in Nielsen for 2 weeks ending 21 May with 46.0, is also No. 1 according to Videodex for week of 1-7 May with 35.5.)

-SR-

**Hooper measures brand exposure** New C. E. Hooper spot radio and tv activity information service will cover 9 cities: New York, Chicago, L.A., Boston, Philadelphia, Washington, Baltimore, Pittsburgh and San Francisco. Objective is to provide measurement of "total audience exposure to television and radio commercials on behalf of a brand" so brands can be compared. This will be accomplished by applying rating against each commercial with Broadcast Advertisers Reports monitoring stations to determine where commercials fall. ARB is also cooperating in enterprise.

-SR-

**Coverage studies in think stage** Both A. C. Nielsen and SAMS are studying possibility of doing new coverage studies. Both measured radio and tv station coverage in 1952 and there hasn't been study since.



**Fee tv or free tv**

In our 16 May issue we wrote about fee tv as follows: "Here is an issue that, in its basic implications, is more important than anything that has yet come before the FCC. The issue is the affect of a system of fee tv on a system of free tv. Can the existing system of commercial television and radio, expressing the broadcast concepts of a democratic nation, live side by side with a system that is not free? Will advertisers be adversely affected by the competition for top-audience sports events and entertainment features?"

Only six weeks have elapsed since we posed those questions. Yet in these weeks much has been said to provide the answers. Statements in print and forums on the air are educating the public. Early in June Ed Murrow's *See It Now* provided a full-scale airing by experts on both sides that did much to clarify the issues.

A New York newspaper recently printed this statement by a spokesman for Skiatron, "Toll tv is inevitable."

How does SPONSOR feel about it?

**Applause**

**Tv's creative season**

Network initiative and network competition has resulted in a real emergence of creative television programming this season. The networks are now vying consistently with top-notch programs—so much so that even the newspaper columnists are complimentary.

Each of the three major networks deserves applause for its own individual contribution:

*NBC* rates commendation for its

We are in sharp disagreement. Toll tv, in our opinion, is far from inevitable. The first-blush enthusiasm of the public for a "theater with box-office in the home" is already changing. We believe that fee tv is doomed—doomed by the public—unless some method is devised that guarantees to the set owner that fee tv will not subject him to constant payments for programing he formerly received free.

Here are some basic reasons why we feel fee tv will prove unacceptable.

1. The programs that the tv viewer wants most are exactly the ones that fee tv firms want most. And fee tv can outbid free tv for them. Consequently the viewer must pay the bill.
2. Despite the critics, the American system of broadcasting is one that the whole world admires. Neither the public nor the government will want to pit it against a money-powerful competitor.
3. The American public has bought 35,000,000 tv sets on the basis of a free system of programing. Without the express preference of the American public for fee tv, neither legislators nor the FCC will break faith by adoption of a fee tv system.
4. Television is widely regarded as the most potent advertising medium of all. Legislators especially are convinced of its ability. With the nation's economy at an all-time high much thought will be given to the effect of a fee tv system on free tv's ability to perform its advertising function.

**Tv set count**

Here's the latest on the status of the tv set count, which SPONSOR considers one of tv's top-priority projects.

A tv set count sponsored by the NARTB is likely to be realized by next spring. Chairman Clair McCollough of the NARTB tv board, who has spearheaded the drive for an industry set count, placed this project at the head of the urgency list at last week's board meeting at Hot Springs, Va. Because of the importance of an industry tv set count, SPONSOR will report progress from here on in.

\* \* \*

**Color acceleration**

Color television has been starting slow, and won't show much progress this summer, but don't be fooled.

With NBC and CBS planning more color programing this fall, watch for accelerated color sets sales among the top income groups. We expect a big push by one or more manufacturers this Christmas.

\* \* \*

**Fall Facts Basics**

We ourselves are getting a liberal education in the process of editing the 100,000 words spoken at the RTES Timebuying and Selling Seminar into a 30,000-word condensation which is to appear in our 11 July Fall Facts Basics. We're calling our digest Timebuying Basics. The other Basics, whose preparation is also giving us a look at facts we never knew before are: Radio Basics, Television Basics, Film Basics.

While you're waiting for Fall Facts Basics we suggest you think about where you are going to keep your fact-packed copy of what will probably be a near-300 page issue. Better make it someplace you can put under lock and key.

breath of vision and extreme courage in backing the big thinking of its president, Pat Weaver, with heavy financial investment. This season's NBC programing, from the spectaculars to the new *Wide, Wide World*, have brought the sense of excitement back to tv.

*CBS* is to be congratulated for the courageous stand it has taken on issues which inevitably brought it into conflict with various pressure groups. It is to be complimented, too, for its

plans to make radical changes in its programing lineup for next fall. This shows a willingness to experiment and to accept wholeheartedly the best ideas from whatever sources.

*ABC* has been making remarkable strides by harnessing the creative potential of Hollywood. But it has done more than to merely build itself. It has opened up the avenue to cooperation between Hollywood and television for the whole industry.

# KPRC-TV

... 5 YEARS OLD THIS MONTH

**And Still**  
**FIRST**  
**In Houston!**



**KPRC-TV**  
Channel 2 • Houston  
Jack Harris, Vice President and General Manager  
Represented Nationally by Edward Petry & Co.

**THE TULSA MARKET  
IS NOW LARGER  
than OMAHA, SAN DIEGO,  
DENVER OR MIAMI**

Tulsa Market area Population NOW 1,287,700\*  
Source: Television Magozine Research Department

**TOP QUALITY, TOO!**

In a survey of 57 largest cities  
**OIL RICH TULSA RANKS\***

**7th** in consumer spendable income  
per family (\$6,666).

**6th** in percent increase in retail  
sales since 1948.

**11th** in percent increase in  
population since 1950.

\*Source: SRDS Consumer Markets

**KOTV**  
channel **6**  


FIVE YEAR LEAD IN VIEWING HABITS  
OVER ANY OTHER STATION IN EASTERN OKLAHOMA

BASIC CBS  
AFFILIATE

Represented By

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

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

**TULSA**