

SP D 12-56 92
 MR WILLIAM S HEDGES
 NBC RM 604
 30 ROCKEFELLER PLAZA
 NEW YORK 20 N Y

RECEIVED
 AUG 1956
 SCIENCE

SPONSOR

magazine radio and tv advertisers use

6 AUGUST 1956

50¢ per copy • \$8 per year

Which Kansas City radio station is getting the lion's share of national business?



WHB

The same station which is getting the lion's share of listeners!—WHB

The buying action of these and other national advertisers, and their advertising agencies, is the most graphic kind of confirmation of the power and the dominance indicated by WHB's audience-share superiority. Talk to WHB General Manager, George W. Armstrong, or the man from Blair.

ANACIN • ANSCO FILM • ALLSTATE INSURANCE COMPANY • B. C. HEADACHE POWDERS • BAYER
 SPIRIN • BAKER'S HAIR TONIC • BUDWEISER BEER • BUSCH BAVARIAN BEER • DR. CALDWELL •
 AMEL CIGARETTES • CARLING'S RED CAP ALE • CHESTERFIELDS • CLARK CANDY COMPANY • CLARK
 UPPER GASOLINE • CONTINENTAL AIRLINES • CONTINENTAL TRAILWAYS • COPPERTONE LOTION •
 AFFODIL FARM BREAD • DODGE TRUCKS • DRANO • EX LAX • FORD MOTOR COMPANY • GRIESE-
 BECK BROTHERS BEER • GENERAL MOTORS ACCEPTANCE CORP. • GOLD MEDAL FLOUR • GOETZ
 BEER • HOUSEHOLD FINANCE CORP. • IMPERIAL MARGARINE • INSTANT MAXWELL HOUSE COFFEE •
 INSTANT SANKA • JELLO • KOOL-AID • KRAZY KORN • KROGER STORES • L & M CIGARETTES •
 LIFE MAGAZINE • LIPTON TEA • M.G.M. PICTURES • MAPLE DEL SYRUP • MILLER BEER • MILNOT
 NASH CARS • NUMBER SEVEN POLISH • OCEAN SPRAY • OLD SPICE • PACKARD CARS • PALL
 MALL • PEPSODENT TOOTHPASTE • PRINCE ALBERT TOBACCO • RAINDROPS • READER'S DIGEST •
 HEEMAIRE • RYBUTOL • SALEM CIGARETTES • SANTA FE RAILROAD • SARAKA • SATURDAY EVENING
 POST • SEITZ PACKING COMPANY • SIMMONS MATTRESS • SIMONIZ (BODY SHEEN AND KLEENER) •
 INCLAIR GASOLINE • SLENDERELLA • SLUMBERON MATTRESS • SUNKIST FRUITS • SWIFT FROZEN
 FOODS • HERBERT TAREYTON CIGARETTES • TOP VALUE STAMPS • TURTLE WAX • UNITED AIRLINES •
 EL SOAP • VICEROY CIGARETTES • WESTINGHOUSE • WINDEX • WISK DETERGENT

Latest!

METRO PULSE

WHB first all day and
 night. WHB first 360
 out of 360 1/4 hours. In
 and out of home, Mon.-
 Fri. 6 a.m.-midnight.

Latest!

AREA PULSE

WHB 1st all day. WHB
 1st 263 out of 288 1/4
 hours. 25 second place
 1/4's, none lower, Mon.-
 Sat. 6 a.m.-midnight.

Latest!

AREA NIELSEN

WHB first all day and
 night with 42.7% share
 of audience. WHB First
 every time period. Mon.-
 Sat. 6 a.m.-6 p.m.

Latest!

HOOPER

WHB 1st all day with
 45.6% share of audi-
 ence Mon.-Fri. 7 a.m.-
 6 p.m., Sat. 8 a.m.-6
 p.m.

 "The Storz Stations"—Todd Storz: President

WDGY, Minneapolis-St. Paul
 Represented by
 Avery-Knodel, Inc.

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

WHB, Kansas City
 Represented by
 John Blair & Co.

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

WQAM, Miami*
 Represented by
 John Blair & Co.

*Transfer subject to FCC approval

THE LONG LOOK AT 15%

page 27

Has the ARF solved
 the tv set
 count problem?

page 30

Flav-R Straws, brand
 new product, rides
 a television tiger

page 34

Daytime tv picture:
 shows firm, takers lag

page 36

Tv taps the toy market
 for Darling Stores

page 40

Woolworth: network
 radio's radical

page 42

Is the DST hassle
 behind us?

page 44

HIGHEST PULSE*!

- **WXEX-TV leads in more 1/4 hours than other two Richmond area stations combined...from 7A.M. to midnight, 7 days a week!**
- **WXEX-TV has 10 of the top 15 shows!**

*MAY-JUNE, 1956

WXEX-TV

Tam Tinsley, President

NBC BASIC—CHANNEL 8

Irvin G. Abeloff, Vice Pres.

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

REPORT TO SPONSORS 6 AUGUST 1956

Latex expects 100% coverage

Facet about deal between International Latex, C & C Television Corp. that intrigues Madison Ave. especially: it is predicated not on number of markets delivered but number of homes with signal coverage of combined stations. Latex declines "for competitive reasons" to cite number of stations participating in campaign, sketches its coverage expectations thuswise: as of 1 August it will have over 50% of all tv homes; within 60 to 90 days, 70%; and by end of year, 100%. Latex project calls for 10 announcements a day, 7 days a week over 5 years. Latex sale is first effected by C & C, whose arrangement with stations to barter time for use of 742 RKO films in perpetuity has aroused critical reaction in film and rep circles.

-SR-

FTC's crimp on in-store aid

Ad agency appraisal of Federal Trade Commission's citation of nine major tv advertisers and all tv nets as violating Robinson-Patman Act by offering point-of-sale assistance is this: Situation is akin to "sheriff shooting at the wrong man." When station trades time with chains for special in-store displays in behalf of sponsor's product it acts strictly on own. This relationship is not made condition of sale in contract between station and advertiser. It's a plus thrown in like programing and other promotion. However, if cited manufacturers concede FTC objective, results could be far-reaching; such as barring advertiser from accepting any form of merchandising help from media not extended to all his outlets.

-SR-

ANA's talent cost concern

Celler House Anti-Trust Sub-committee won't be only group this fall concerned with probing matter of rising talent costs in tv. Final morning session of ANA's October 22-24 Chicago convention will deal exclusively with this subject. Addition of topic to ANA agenda practically coincided with call Richard McElroy, ANA v.p., received from member of Celler investigating staff, regarding ANA members' attitude toward talent costs.

-SR-

BBDO's stake in du Pont split

Reported imminent breakup of du Pont ad budget among several agencies is not expected to affect BBDO's association with "Cavalcade of America." Estimated du Pont ad spending this year will run well over \$8,000,000 with around \$2,750,000 going for tv network ("Cavalcade") and somewhat over \$1,500,000 to tv spot. As du Pont products rapidly increased, particularly since end of war, ad expenditures have been going up at parallel pace, with BBDO as sole intermediary. "Cavalcade" was created within BBDO by late Arthur Pryor Jr., in 30's.

-SR-

Pin-pointing the agency

Bruited split-up of du Pont account bears out trend voiced by some ad men in SPONSOR's recent "Ad agency in transition" series. Marketing revolution, these experts held, would tend to make advertiser more and more selective in choice of agency. All-around marketing knowledge of an entire field, say, like package foods, would not suffice. If the product is cheese, the advertiser would center his search for an agency with know-how in marketing of dairy products.

REPORT TO SPONSORS for 6 August 1956

**Spot radio sales
up 30% in June**

Spot radio billings for June totaled \$11,389,000, gain of 30% over same month last year, reports Station Representatives Assn. in survey of monthly buying figures. SRA members see all-time high in agency requests for availabilities, consider June totals "unusually significant" because heavy fall-winter schedules are usually placed in August, September.

-SR-

**What's ahead for
spot radio?**

SRA predicts there's "a fair chance that '56 will establish a new high record in spot radio sales." Sales at 6-month point total \$65,-647,000, up 19.9% from first 6 months of '55. Pres. Adam Young, Jr., says reps look to largest automotive spot drives in history this fall when new models debut.

-SR-

**Allocation
fight on?**

Initial skirmishes over FCC's de-intermixture proposals have already started, possibly portending full-scale battle in fall. Broadcasters who would lose vhf assignments have attacked proposal, ABC says proposal doesn't go far enough, even for interim plan. Latter filed petition asking FCC to reconsider refusal to cut minimum mileage separations, submitted follow-up plan to earlier proposals urging 193 markets among top 200 with at least 3 u's or 3 v's.

-SR-

**WLW's ABC
soapers**

Though decision of NBC affiliate, WLW, Cincinnati, to carry ABC Radio soapers was cited as more NBC trouble on top of Westinghouse defec-tion, actually ABC strip will not displace NBC shows. ABC soapers, "Whispering Streets," "When a Girl Marries," "My True Story," started on WLW 23 July, are now running (on delayed basis) 2:30-3:30 p.m., displaced WLS shows. Powerful Cincinnati outlet also carries ABC's "Breakfast Club," MBS' co-op mystery strip at night on delayed basis. ABC soapers have long had strong ratings in morning.

-SR-

**62% of fall net
shows drama type**

In terms of tv program categories, drama will hold a still greater dominant position among sponsored network shows this fall. As the count stood 1 August, dramatic shows of various type registered 62%. Other categories figured: audience participation and quiz shows, 11%; comedy variety, 10%; musical shows, 10%; documentary and anthologies, 4%; sports, 3%; interview, 1%. Of the dramatic shows, 23 specialized in adventure, 19 as straight drama, 17, situation and 3, unalloyed crime and mystery.

-SR-

**Tv wonders where
the sponsor went**

Although fall daytime tv shows are set, networks are still looking around for clients. Compared to August last season, sales are way down. See page 36 for new fall daytime schedule and notes.

-SR-

**Woolworth
renews net
radio splash**

Million-dollar annual network radio budget: that's Woolworth's big-gest single ad expenditure by far. It has renewed hour-long CBS Sun-day music show through all of '57 on 206 U. S., 48 Canadian stations. Budget includes time, talent, promotion. Ad Mgr. J. C. Remington says chain "learning to creep," running step may be tv. See page 42.

-SR-

**MGM in 1st tv
feature sale**

High expectations that "Wizard of Oz" sale to CBS will pave the way for tv acquisition of more top Hollywood features. MGM's color adap-tation slated for 4 network showings at reported price of \$900,000.

(Sponsor Reports continues page 111)



**12th in
manufacture
of
instruments**

wgal-tv

LANCASTER, PENNA.

NBC AND CBS

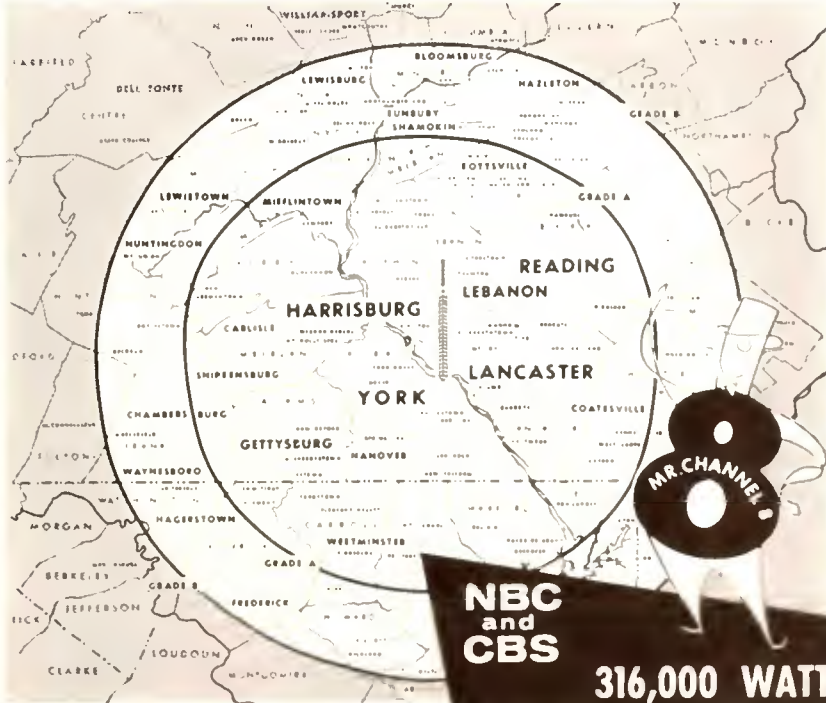
Among the television markets foremost in the manufacture of instruments and related products, the Channel 8 Multi-City Market ranks twelfth, based on production figures for America's top 100 counties (SALES MANAGEMENT "Survey of Buying Power" —May 10, 1956). This is just one phase of the widely diversified industry which makes the WGAL-TV Channel 8 market a *buying* market for your product.

STEINMAN STATION
Clair McCollough, Pres.

Representative

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

CHANNEL 8 MULTI-CITY MARKET



SPONSOR

advertisers use

6 August 1956
Volume 10 Number 6

ARTICLES

The long look at 15%

Why are some admen taking this long look now, after 40 years? Where does television fit into the picture? Here's a report designed to give perspective

27

Has the ARF solved the tv set count problem?

Industry is awaiting Advertising Research Foundation's second county-by-county tv set count, slated for September release. It will combine Census Bureau data, Nielsen Coverage Service No. 2, ARF's own statistical research

30

The search for Bridey Applebaum

Paralleling another recent experiment in hypnosis is this screwball account of an 11-year-old farm girl who recalls another existence as a timebuyer

32

Flav-R Straws, brand new product, rides tv tiger

Straw with built-in flavor filter is spending \$10,000 weekly on spot tv, but production lags far behind demand after only three months of marketing

34

Daytime tv picture: shows firm, takers lag

The latest program shakeups on the net television scene show NBC's morning face changing. ABC and CBS add sponsors; experience no major upheavals

36

Tv taps the toy market for Darling Stores

Chain of 50 New York area stores buys new kid show after upping sales 50%. Franchise operation plans to open new markets, using tv as its wedge

40

F. W. Woolworth: network radio's radical

Report on first year in network radio shows why chain renews once again. \$16,000 weekly tab for "Woolworth Hour" is shared by suppliers

42

Is the DST hassle behind us?

Will the movement back to Standard time this fall be the last Daylight Saving snafu now that the Ampex Videotape Recorder is about to enter the picture?

44

COMING

SIXTH ANNUAL CANADIAN ISSUE

For the first time, SPONSOR brings out its annual Canadian tv-radio roundup as a separate publication. Packed with solid facts of interest to both Canadian and U.S. advertisers, it will appear simultaneously with regular issue

20 Aug.

Winter headaches you can start to lick

Can you foresee what air media problems will bring on migraines next February? Well, those problems can be licked if advertisers start working on them now

20 Aug.

DEPARTMENTS

AGENCY AD LIBS
AGENCY PROFILE, E. J. Owens
FILM CHART
FILM NOTES
49TH & MADISON
MR. SPONSOR, Kenneth Zonsius
NEW & RENEW
NEWSMAKERS
NEW TV STATIONS
P.S.
ROUND-UP
SPONSOR ASKS
SPONSOR BACKSTAGE
SPONSOR SPEAKS
TV RESULTS
TIMEBUYERS

Editor and President: Norman R. Gearty
Secretary-Treasurer: Elaine Couper
Vice President-Genl. Manager: Bernard
Executive Editor: Miles David
Managing Editor: W. F. Miksch
Senior Editors: Alfred J. Jaffe, Evelyn
Jane D. Pinkerton
Assistant Editor: Robert S. Solotaire
Contributing Editors: Bob Foreman, Joe
Editorial Assistants: Lois T. Morse, Je
Holland
Art Director: Donald H. Duffy
Photographer: Lester Cole

Advertising Department: Advertising
Arnold Alpert; Charles W. Godwin, S
New York Headquarters; Edwin D. C
Western Manager; Jean Engel, Pro
Manager; Charles L. Nash, George Be

Circulation Department: Dorothy C
Subscription Manager; Emily Cutl

Office Manager: Catherine Scott Rose

Accounting Department: Laura Olen
Fazio

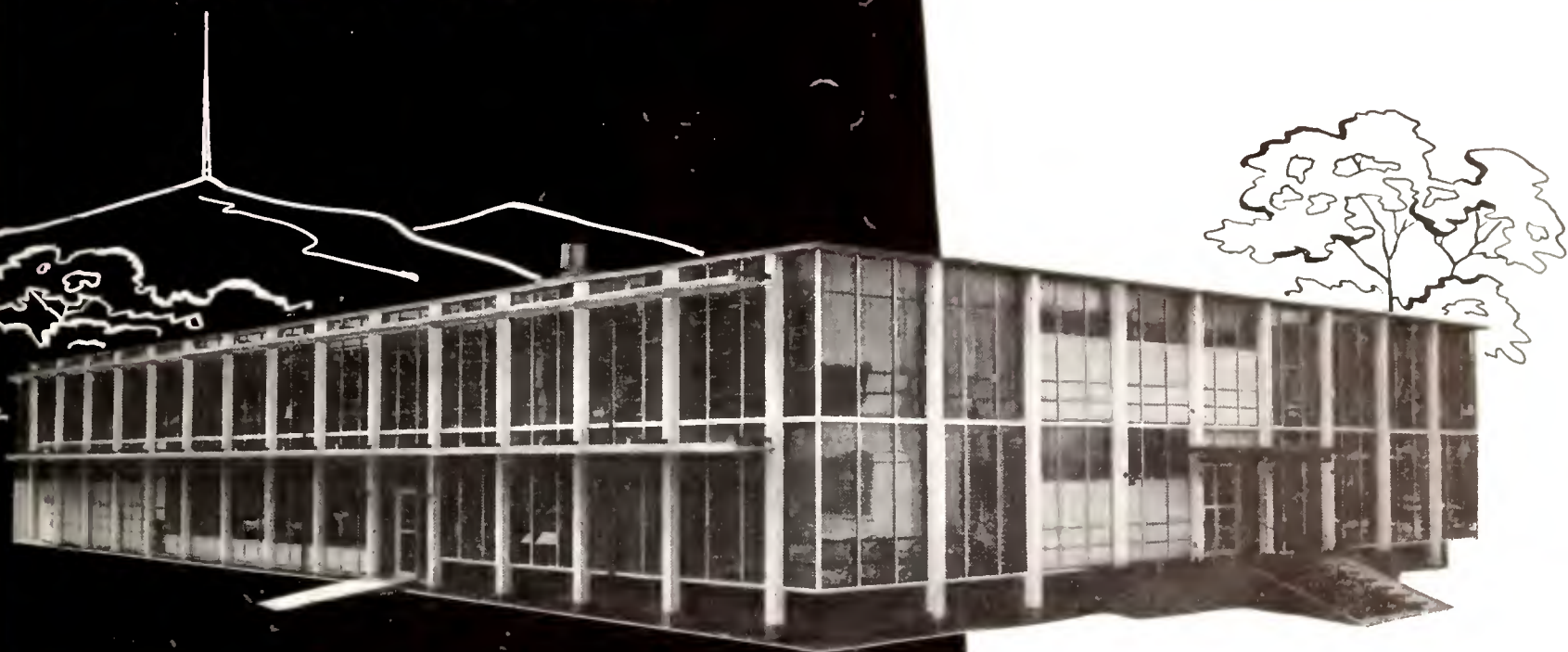
Published biweekly by SPONSOR PUBLICATION
combined with TV. Executive, Editorial Circula
Advertising Offices: 40 E. 49th St. (49th & M
New York 17, N. Y. Telephone: MURRAY HILL
Chicago Office: 161 E. Grand Ave. Phone: 8
7-9863. Los Angeles Office: 6087 Sunset B
Phone: HOLLYWOOD 4-8089. Printing Office: 31
Ave., Baltimore 11, Md. Subscription: United
\$8 a year. Canada and foreign \$9. Single on
Printed in U.S.A. Address all correspondence
E. 49th St., New York 17, N. Y. MURRAY HILL
Copyright 1956, SPONSOR PUBLICATIONS IN

COVER MORE OF ARKANSAS

with

KTHV

CHANNEL 11 LITTLE ROCK



FACILITIES: Finest and most complete in the Central South. Superb new building . . . two large studios . . . 20' revolving turn-table . . . fully-equipped kitchen . . . four camera chains and other up-to-the-minute technical equipment!

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

CBS: Primary CBS affiliation—Channel 11—316,000 watts!

Let your Branham man give you all the *new* KTHV facts!

Ⓢ 316,000 Watts • Channel 11

Henry Clay, *Executive Vice President*
B. G. Robertson, *General Manager*
AFFILIATED WITH KTHS, LITTLE ROCK
AND KWKH, SHREVEPORT

Only **3**
STATIONS

are POWERFUL enough
and POPULAR enough
to register audiences
in radio surveys of
All Three Major Markets
of Southern California.

Of this top trio
KBIG is

- ✓ First in San Diego
(America's 19th market)
- ✓ Second in San Bernardino
(America's 32nd market)
- ✓ Third in Los Angeles
(America's 3rd market)
- ✓ The only independent
- ✓ The least expensive
- ✓ The lowest cost-per-
thousand listeners.

Any KBIG or Weed Account Executive
would like to show you the
documents.



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Los Angeles 28, California
Telephone HOLLYWOOD 3 3205
Nat. Rep. WEED and Company

Timebuyers at work



James Hackett, Frank B. Sawdon, Inc., New York, tells SPONSOR that the saturation of a market with radio is dependent on three factors: 1) market, 2) product, 3) budget. "Actually," says Jim, "these factors are interdependent; but, taken individually, this is my reasoning. Each market is different; therefore, the market must be examined. Secondly, the product itself is a determinant of how many stations and/or announcements are necessary to saturate. And, of course, a great deal hinges on the number of dollars you have to do the job." He gives his answer in light of the Robert Hall account which uses radio from coast-to-coast. "Its broadcast media experience," Jim concludes, "has convinced me that there's no standard formula that can be applied for saturation."



Lynn Diamond, Emil Mogul, New York, tells SPONSOR that "at Emil Mogul agency the golden rule is that every market is different and it's proven to be a profound, basic truth. I have been buying on the Rayco Auto Seat Cover account for more than three years and Rayco is in 75 markets." Lynn says that 20 of these markets are tv-only and another 20 are radio-only. "In some markets we have more than one radio or tv buy and all decisions are made on an individual market basis. There isn't any one answer for U markets as opposed to V or combined U-V markets. Local preferences and habits may vary. "How is this market different" is always the major question. Thanks to Rayco's unique media-research plan, results can be (and are) carefully checked on a week-to-week basis all year round."



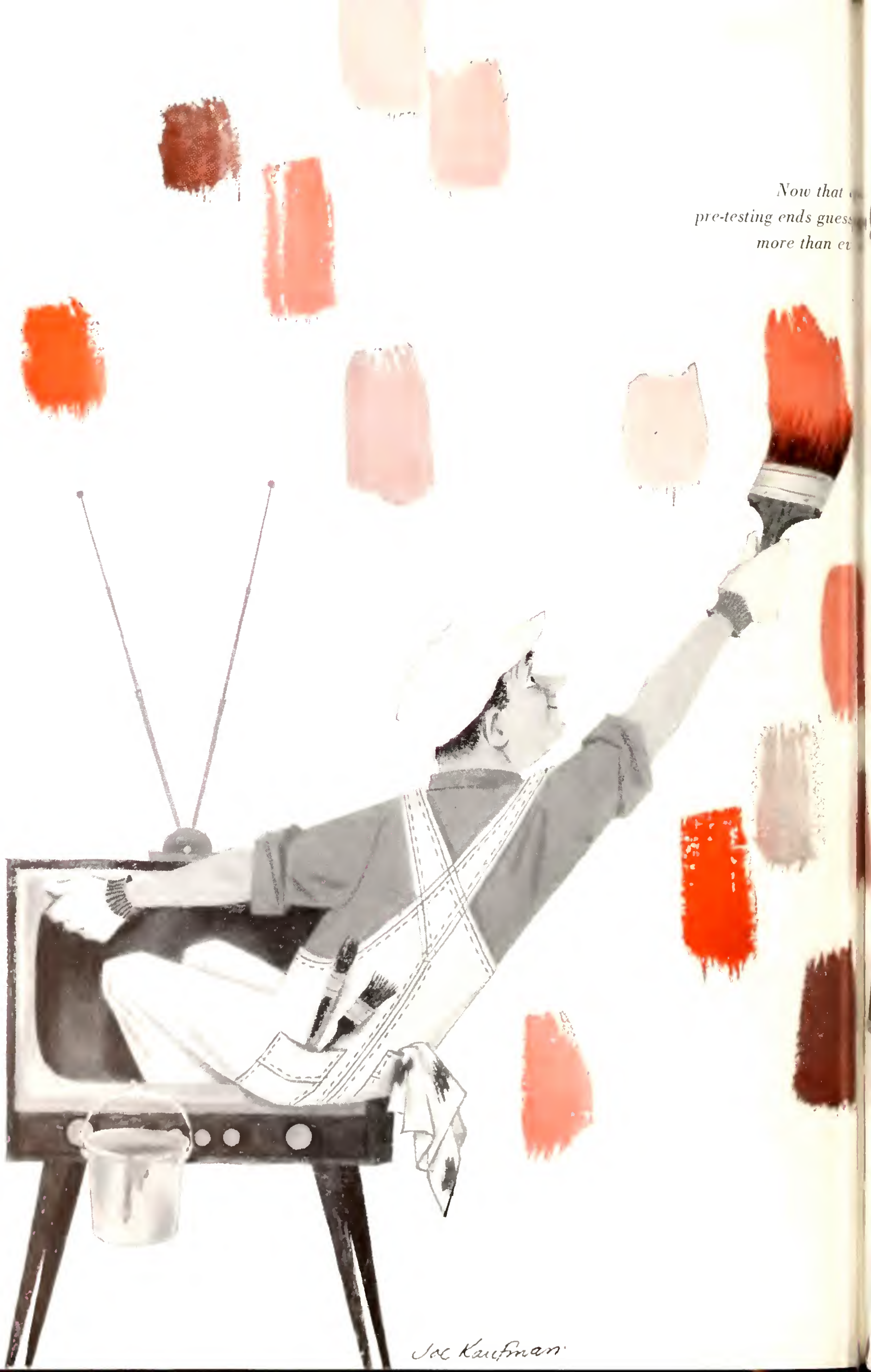
S. Harold Labour of the S. Harold Labour Advertising Agency, New York, recently told SPONSOR that small-market stations would do well to highlight the very fact that can bring sales their way, viz. low cost. "I've received many promotional pieces from such stations; but only yesterday did one really get my attention. It was from an outlet near Seattle and caught my eye not only because I have a client interested in the type of show mentioned, but because all the facts including cost were prominently displayed. I also feel that big manufacturers and their large-city agencies are overlooking these areas. It's a grave mistake because, when you total the coverage received in these locations, potential audience is very great."



WGR-TV
CHANNEL 2 • BUFFALO, N. Y.
An ABC Basic Affiliate since June 1st

The shoe fits... **perfectly**...we wear it... **proudly**

Now that
pre-testing ends guess
more than ex



Joe Kaufman

...good spot to be in!



Like to get an idea how the job is going to turn out before you start? Then you'll agree with duPont, makers of Dueo paint, that our Spot-Check Plan comes in mighty handy. This new spot television sales concept allows you to *pre-test* (on any or all of the 12 major stations we represent) the effectiveness of the medium and the various ways to use it ...providing reliable qualitative sales research *at no extra cost!*

duPont used the Spot-Check Plan in a three-city test to gauge spot television's power to stimulate sales and increase their share of market for paint and auto polish. Not only did the test campaign spur a tremendous boost in brand awareness, but it netted handsome sales increases as well. (In one test city, Dueo paint sales shot up 65% during the 13-week test period!) According to Dick Swyers, BBDO account executive: "The test served as the basis for the entire spot campaign we're now running...helped us make national plans with solid, factual data to back us up." *Good spot to be in!*

Put an end to costly second-guessing...get all details on the Spot-Check Plan from...

CBS Television Spot Sales

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



***KBIS**
1000 WATTS
970 KC

POPULAR
MUSIC
24 HOURS
AROUND THE
CLOCK . . .

**BAKERSFIELD & KERN COUNTY
CALIFORNIA**

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

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

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

***KBVM**
1000 WATTS
1380 KC

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

**LANCASTER & ANTELOPE VALLEY
CALIFORNIA**

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

**AGENCY
AD LIBS**



by Bob Foreman

Competitive situations plague tv slottings

It is, I believe, a cardinal principle in newspaper advertising that the advertisement of Cigarette A never appears adjacent to that of Cigarette B, and, by the same token, all budding make-up men for magazines learn as lesson number one that the Buick color page shouldn't stare out right across the way at a DeSoto.

This principle eased its way over into the field of radio, as we all know, and it became standard practice for advertisers to achieve comparable "protection." At nighttime no competitor could broadcast for a half-hour on either side of your program, and during the daytime hours there was 15-minute protection, both front and back.

Then came television, and here, too, practice was to honor this code. But certain things began to happen.

As television grew and advertisers became more and more enamoured of it, the number of hours available to new advertisers became fewer and fewer until new time periods came close to disappearing.

At the same time two other phenomena took place in the business world. The first was a rash of mergers and the second a philosophy as well as practice of corporate diversification.

Now, while time on the networks was becoming as difficult to come by as pink-period Picassos and manufacturers of soaps were getting into the food business, television was getting more and more costly (not on a cost-per-1,000 basis, to be sure, but in total dollars that had to be budgeted to accommodate it).

As a result of the higher price, a new advertising technique grew into being—one that would have been anathema in the hey-day of radio. I refer to split sponsorship, replete with cross-plug, dual main title and bi-sexual identification.

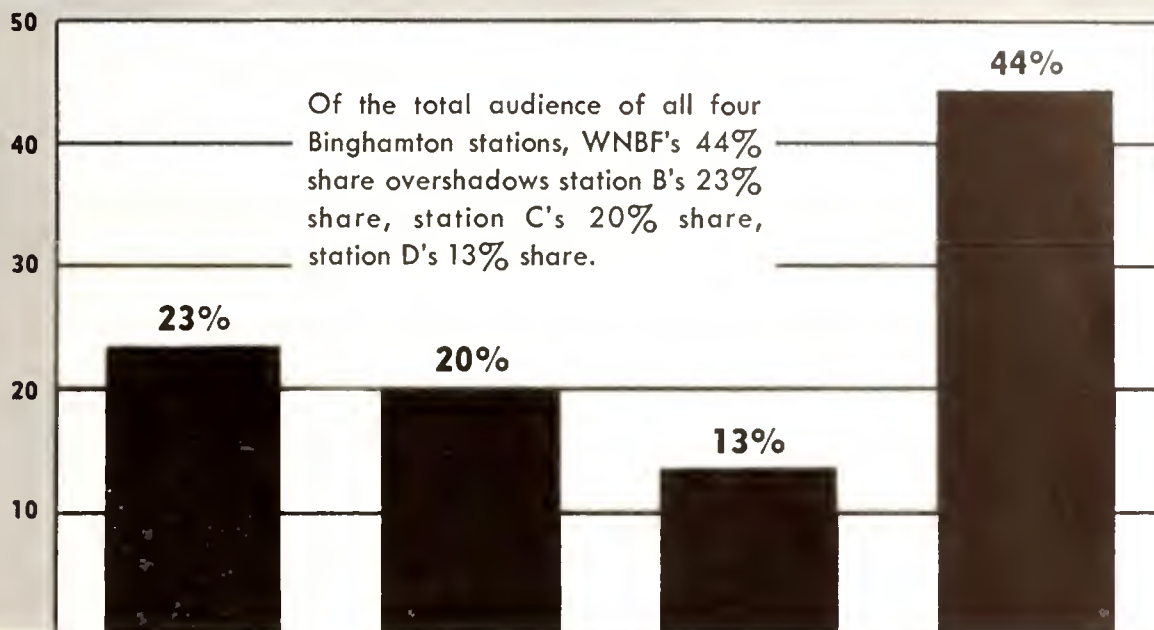
Those (paupers) who couldn't even afford half a show (on alternate weeks) were sold announcements on a network and told these participations were "just like having a program."

Well, friends, we can all see what a nice kettle of porgies we've gotten ourselves into. More and more sponsors with more and more products, totally unrelated in many cases, and

(Please turn to page 58)

*audience
spells*

DOMINANCE *for* WNBFB



SOURCE: Area Pulse, September, 1955

A BILLION DOLLAR MARKET SERVED IN ITS ENTIRETY

ONLY BY



W N B F

BINGHAMTON, NEW YORK
CBS-RADIO

Represented by JOHN BLAIR & COMPANY

operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.

WFIL-AM-FM-TV, Philadelphia, Pa. / WNBFB-AM-TV, Binghamton, N.Y. / WHGB-AM, Harrisburg, Pa. / WFBG-AM-TV, Altoona, Pa.

6 AUGUST 1956

11

49th and MADISON

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

ABOUT FALL FACTS

I was impressed last year with your special supplement; but this year, I think this is a superb job, and really a current bible for the industry.

I don't like to think of the time and effort that went into this except in terms of the time and effort it is going to save people, under which interpretation, SPONSOR has certainly done its good deed for the day.

My congratulations to your entire staff.

IRVING B. KAHN
President
TelePrompTer Corp., N. Y.

Since receiving my copy of FALL FACTS BASICS a couple of weeks ago, I have wanted to write and thank you and compliment you on the splendid job you did with "Timebuying Basics."

It was an excellent job of reporting and editing, and I take my hat off to you and all your associates who had any part in such an outstanding accomplishment.

Every member of the committee who played any part in this activity got a lot of fun and satisfaction out of what we hoped would be a contribution to our industry, and now we pass along a big hand to you folks at SPONSOR for having extended the area of influence of this Seminar so greatly, by giving it this coverage in your FALL FACTS book.

FRANK E. PELLEGRIN
Vice President
H-R Television, N. Y.

HOW MANY FOR COFFEE?

On page 35 of your 9 July 1956 issue of your admirable magazine there is a thumbnail report on Nelli Williams, WRNL, Richmond, which I read with much interest particularly the kicker which says:

"As continuity director, she (Miss Williams) doesn't have to go out for coffee for everybody any more."

Here at Radio Station CKOC in Hamilton, Canada, our Sales Manager (Please turn to page 16A)

KTNT-TV CHANNEL 11
316,000 WATTS
Antenna 1,000 Feet Above Sea Level
Serving Seattle-Tacoma and the Puget Sound Area

the population within KTNT-TV's "A" Contour equals that of Buffalo and Pittsburgh Combined

SWIM SUIT BY JANTZEN

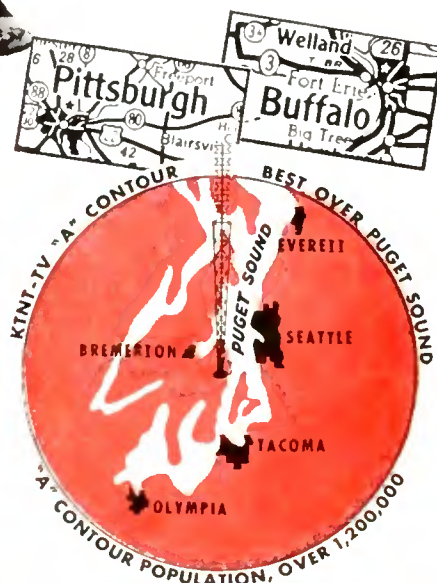
... and more than 2 million people live in the ENTIRE area covered by KTNT-TV

... and what's more—

Only KTNT-TV has all five

Of all the television stations in the rich Puget Sound area of Washington State, ONLY KTNT-TV covers all five of the following major cities in its "A" contour:

- Seattle
- Tacoma
- Everett
- Bremerton
- Olympia



"A" contour area contains OVER HALF of the population of Washington State and accounts for OVER HALF the retail sales of the state.

KTNT-TV
CHANNEL ELEVEN BASIC

CBS Television for Seattle, Tacoma, and the Puget Sound Area
316,000 WATTS
Antenna height, 1000 ft. above sea level

Represented nationally by
WEED TELEVISION



"STAR PERFORMANCE"

BEST DRAMATIC SERIES IN SYNDICATION*

with Dick Powell, Charles Boyer, David Niven, Ida Lupino and 30 other top stars.

**Billboard's Fourth Annual TV Program and Talent Awards.*

BEST... THE ONE WORD HISTORY OF "STAR PERFORMANCE"

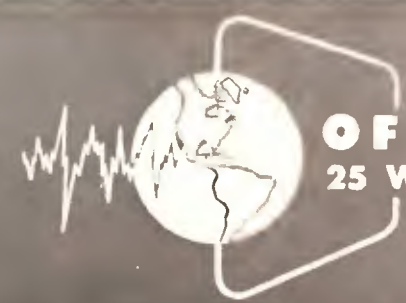
through the years on Network, "Star Performance" as "Four Star Playhouse" has won award after award... Best Dramatic Series... Dick Powell, Best Dramatic Actor (and he did it again in Syndication) plus other winners in the Screen Director's Guild and Screen Writers Guild competitions.

Now is the time to put this solid award winning combination to work for you in your own area. Contact us today!

SOLD Budweiser Beer in 10 Markets
 New York • Chicago • Los Angeles • San Francisco • Philadelphia • Memphis • Denver • Detroit • Atlanta • Dallas-Ft. Worth • Houston • Portland (Ore.) • Indianapolis • Minneapolis • Milwaukee

SOLD To Top Stations in Other Cities, Large and Small, including:
 Phoenix, Ariz. • San Diego, Cal. • Albuquerque, N. M. • Las Vegas, Nev. • Fresno, Cal. • Salt Lake City, Utah • Stockton, Cal. • Rochester, N. Y. • Little Rock, Ark. • El Paso, Tex. • Columbus, Ga. • Redding, Cal. • Bellingham, Wash. • Salinas, Cal. • Meridian, Miss. • Harrisburg, Pa. • Carlsbad, N. M. • Spokane, Wash. and London, England • Sydney and Melbourne, Australia • Dominion of Canada

Phone wire write
 the man from Official today!



OFFICIAL FILMS, INC.
 25 West 45th St., New York 36, N. Y.
 Plaza 7-0100

representatives in: Beverly Hills • San Francisco • Minneapolis • Chicago • St. Louis • Boston • Atlanta • Philadelphia



it
will
mus
to he
ear
!

Live music, her kind of music. Coming from **NBC BANDSTAND** (weekdays, 10 a.m. to 12 Noon, EDT) the new radio show featuring America's favorite bands playing the memory-stirring music of yesterday and the melodic hits of today.

Every weekday morning Bert Parks emcees two full hours of *live* music by the nation's favorite bands—Guy Lombardo, the Dorseys, Wayne King, Freddy Martin, Russ Morgan and the other all-time greats. There'll be name stars from the world of music and the theater—in person. Audience participation features and contests with big money prizes. Johnny Mercer, Dick Haymes and other musical celebrities to act as “Mr. Music.”

Here's a new way to reach housewives in the morning, a program with spontaneity and warmth, and the knack for easy selling. The cost: just \$1,000 per one-minute participation, with 30-second and 6-second units also available.

NBC BANDSTAND started July 30. Miles Laboratories, Warner-Hudnut, RealLemon, Manhattan Soap and General Foods started with it. Like them, whatever you have to say to women, say it with music on **NBC BANDSTAND**.

Exciting things are happening on the

NBC Radio Network
a service of





"We can still get the top shows on KSTP-TV!"

**Stronger signal, new shows
usher in big Fall season**

The highest TV structure in the Twin City area—KSTP-TV's new antenna has added thousands of potential viewers in former fringe areas of this 600,000 TV-home area.

This major improvement—another *first* for the Northwest's *first* television station—will bring a great new lineup of sparkling TV entertainment to more viewers than ever before this Fall.

"Treasure Chest", a new audience participation show, and "T. N. Tatters," the Northwest's top rated local kid show, are new KSTP-TV Fall entries which, along with great new NBC shows, will bring the Northwest its greatest season in television!

Now is the time to get aboard! Put KSTP-TV's showmanship, stars and service to work for you. For further information, contact your nearest Petry office or a KSTP-TV representative.

KSTP-TV

CHANNEL
100,000 WATTS



MINNEAPOLIS • ST. PAUL Basic NBC Affiliate

"The Northwest's Leading Station"

Represented by Edward Petry & Co., Inc.

49TH & MADISON

(Continued from page 12)

Frank D. Fogwell has to go out for coffee for everybody every morning.

I guess it's just that old atavistic cycle working. Maybe Nelli will be back on the coffee-jockey routine when they promote her to executive vice president at WRNL.

DICBY WRIGHT
Sales Promotion Manager
CKOC, Hamilton, Canada

TO A QUERYING ADMAN

This is addressed to the "querying adman" whose letter appeared in the 25 June SPONSOR.

You say that you have for six years presented on your local live tv air an institutional half-hour, good music show on the order of Firestone; that you are considering a change in the fall and that you would like to be advised of any surveys, brochures, post-mortem collections, et al, that list live local production ideas of the past—successful, unsuccessful or merely plucking at the coverlet.

Know this: You did not mention your city, but here in Los Angeles the information you seek pollutes the air and contributes to smog 24 hours a day. Live local ideas hereabouts are written in blood and piled in charnel warehouses like five decades of old telephone books salted down with the tears and sweat of a million idea men. Within a mile radius of where this writer sits there are even now some 30,000 new and original local-live ideas in process of conception. Somebody will do something about 100 of them after leaving the bar; 12 will reach the script state; five will profit from the Fundamental Truth that Talent means more than Idea; three will receive serious consideration from either sponsor or station; and (with good fortune) one may have a 13-week tryout in the summer of 1957.

Know this as well and beware: If you find such a list, remember that the motherly possessiveness of the female meadow lark, who bravely fakes a broken wing to lure the predaceous serpent from her defenseless brood, is as nothing compared to the fierce love of a frustrated idea merchant for his unaccepted, diaphanous program-that-never-was. Put on your local air his Cooking Show With the Novel Twist, his Great Poets A LaTony Wons, his
(Please turn to page 16D)

NO. 1

in Houston

K-NUZ

Hooper May-June 1956

**Monday thru Friday
7 A.M. - 12 Noon**

(Sample Size—12,161)

K-NUZ	21.7
Net. Sta. "A"	12.0
Net. Sta. "B"	10.7
Net. Sta. "C"	13.0
Net. Sta. "D"	13.4
Ind. Sta. "A"	4.9
Ind. Sta. "B"	6.4
Ind. Sta. "C"	14.3

**Monday thru Friday
12 Noon - 6 P.M.**

(Sample Size—15,591)

K-NUZ	22.1
Net. Sta. "A"	15.1
Net. Sta. "B"	7.6
Net. Sta. "C"	11.8
Net. Sta. "D"	7.5
Ind. Sta. "A"	6.8
Ind. Sta. "B"	9.8
Ind. Sta. "C"	10.3

K-NUZ is the Leader -- Yet the rates are Low, Low, Low!
Join the Rush for Choice Avail.

In Houston the swing is to RADIO . . .
and Radio in Houston is . . .

K-NUZ

Houston, 24 Hour Music and News

National Reps.: F. R. Roe & Co. —
New York, Chicago, Los Angeles, San Francisco,
Philadelphia, Seattle

Southern Reps.: Clarke Brown Co. —
Dallas, New Orleans, Atlanta

IN HOUSTON, CALL DAVE MORRIS
Jack on 5-2311

#1 TV SYNDICATED

Selected By All-Industry Vote

#1 Best Syndicated Film Series!

#1 Best Adventure Series!

#1 Best Actor in Syndicated TV Film!

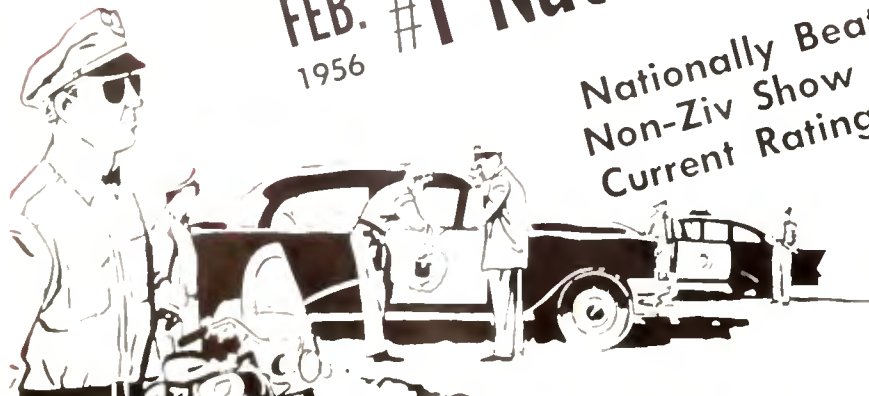
Billboard's 4th Annual TV Program & Talent Awards

HERE'S UNQUESTIONABLE PROOF
FROM LATEST PULSE REPORTS
COVERING ALL TV SYNDICATED
FILM PROGRAMS FOR FIVE
STRAIGHT MONTHS!



JUNE 1956 #1 Nationally Pulse Multi-Market Average 21.9
 MAY 1956 #1 Nationally Pulse Multi-Market Average 21.4
 APR. 1956 #1 Nationally Pulse Multi-Market Average 21.7
 MAR. 1956 #1 Nationally Pulse Multi-Market Average 21.3
 FEB. 1956 #1 Nationally Pulse Multi-Market Average 21.0

Nationally Beats Every
Non-Ziv Show in Every
Current Rating Service!



#1 IN MARKET AFTER

#1 SAN ANTONIO	36.4	#1 Scranton-Wilkes-Barre
#1 YORK, PA.	43.9	#1 NEW YORK
#1 COLUMBUS, OHIO	42.1	#1 ROANOKE
#1 DAYTON, OHIO	39.9	#1 CINCINNATI
#1 DETROIT	34.2	#1 SPOKANE
#1 SYRACUSE	28.0	#1 CLEVELAND

39 ALL NEW PROGRAMS
78 HALF-HOUR FILMS

FILM SHOW IN U.S.!

HIGHWAY PATROL

Starring Academy Award Winner

FREDERICK CRAWFORD

as Head of the Highway Patrol!



MARKET!

MEMPHIS	37.3
DALLAS	26.0
MEMPHISBURG	19.7
MEMPHIS	29.6
HONOLULU	39.1
MEMPHIS	25.6

May, April, Mar., Feb., 1956

AMS

ABLE

RENEWED BY SPONSOR AFTER SPONSOR

Never before on any show such a sensational record of renewals!

- BALLANTINE BEER in 24 markets!
- LION OIL in 10 markets!
- PFEIFFER BREWING in 10 markets!
- KROGER STORES in 6 markets!
- WIEDEMANN BREWING in 4 markets!
- HANDY ANDY INC., Supermarkets of San Antonio!
- KGNC-TV Amarillo KOMU-TV Columbia, Mo.
- WFAA-TV Dallas KTTS-TV Springfield
- KARD-TV Wichita WTVP-TV Decatur
- WDSU-TV New Orleans

plus many more happy ZIV advertisers and stations!

NEW YORK
CHICAGO
CINCINNATI
HOLLYWOOD





"The Giant of Southern Skies"

More Now Than Ever Before . . .

**WFBC-TV
SWAMPS COMPETITION
IN CAROLINA
5-COUNTY* PULSE SURVEY**

- **WFBC-TV had all 15 of the "Top Fifteen Once-A-Week Shows"!**
- **WFBC-TV had all 10 of the "Top Ten Multi-Weekly Shows"!**

THE PULSE, INC. 5-COUNTY AREA TELEPULSE SHARE OF TELEVISION AUDIENCE JUNE 1-7, 1956

Time	TV Sets In Use	WFBC-TV	Station B	Station C	Station D	Other Stations
SUNDAY						
12 Noon-6:00 P.M.	28.8%	56%	22%	13%	5%	4%
6:00 P.M.-Midnight	47.6%	52%	22%	15%	8%	3%
MON. THRU FRI.						
7:00 A.M.-12 Noon	14.6%	61%	31%	8%	0%	0%
12:00 Noon-6:00 P.M.	23.4%	63%	18%	15%	4%	0%
6:00 P.M.-Midnight	44.4%	51%	18%	15%	12%	4%
SATURDAY						
8:30 A.M.-12 Noon	25.0%	61%	35%	0%	4%	0%
12:00 Noon-6:00 P.M.	24.9%	47%	25%	9%	16%	3%
6:00 P.M.-Midnight	52.6%	55%	18%	15%	8%	4%

*The five counties are Greenville, Anderson, Greenwood and Spartanburg, S. C., and Buncombe (Asheville) N. C. . . . counties with Population of 611,400; Incomes of \$787,290,000; and Retail Sales of \$519,606,000.

For further information about this PULSE Survey, and about the *Total WFBC-TV Market*, contact the Station or WEED, our National Representatives.

WFBC-RADIO (NBC AFFILIATE)
is Represented
Nationally by AVERY-KNODEL

NBC NETWORK
WFBC-TV
Channel 4 Greenville, S. C.
Represented Nationally by
WEED TELEVISION CORP.

40 E. 49TH ST.

(Continued from page 16A)

Handwriting Expert Panel, his Nightmares of Famous People, his Quiz Shows Based on Traffic Education Gadgets, his new version of So You Want To Be An Actor—and be your station as remote as KTVA, Anchorage, Alaska, you will hear from his lawyer quoting Screen Writers' Guild Registration Number and asking you to cease and desist.

Dear Querying Adman, when you uncover this roster of broken dreams, their hesitant gestation punctuated by double martinis and station murmurs of "We love it, but we have no time available"—please send both carloads on to me, wrapped in professional copies of "The Blues My Naughty Sweetie Gave To Me" and tied with the strings you have to pull to get by the professional no-girl in the station program department.

Meanwhile, you have kept a half-hour live show with a 25-musician budget on your local air for six seasons—and you ask for assistance. This writer would swap you five hundred (500) live local ideas—good, bad and indifferent—for the secret of your success.

God bless you.

TALBOT JOHNS
Radio-Television
West-Marquis, Inc.
Los Angeles, Cal.

BUYER TO SELLER

Having attended the conclave of the Pennsylvania Association of Broadcasters at the Pocono Manor, I was quite interested in the article entitled "Advice from buyer to seller" (11 June 1956, page 42).

T. S. CHRISTENSEN
Philip Morris, Inc.
New York, N. Y.

TOP OF THE NEWS

We felt that you might be interested in a very recent WHP news coverage story, to add to your article, "Blueprint for radio's future," SPONSOR, 16 April, page 11.

On 26 July, WHP was first on the air with an exclusive short wave telephone broadcast with Philadelphia Mayor Richardson Dilworth from the Ile de France, where Dilworth and his wife were taken to safety from the luxury liner Andrea Doria after it collided with the Swedish ship Stockholm in the Atlantic off Nantucket Island.

On the short wave broadcast, taped by Varner Paulsen, WIP's Program Director, and aired over the station at 1:35 p.m. Thursday, Dilworth described the disaster as a "harrowing experience." WIP stole a beat on first broadcasting news of the shipwreck. Sam Serota, director of special events, contacted various official sources to tape record first hand information on the details and outcome of the catastrophe. Gene Milner broadcast on his *Dawn Patrol* program telephone tape-recorded interviews with members of the Coast Guard in New York, who were directing the rescue efforts.

Mayor Dilworth thanked WIP for getting through to him—and for assuring the people of Philadelphia, and his children, that he and his wife were safe.

GIL SPECTOR
Promotion Director
WIP, Philadelphia, Pa.

Inasmuch as SPONSOR is interested in on-the-spot or feature coverage of news events, we at KMOX felt that you would like to hear about our plans to launch in September an exclusive, newsmaking series of reports from Communist threatened Laos.

The series, entitled "That Free Men May Live," will be taped in remote mountain villages on the doorstep of



KMOX's Dooley, Hyland & Davis at interview

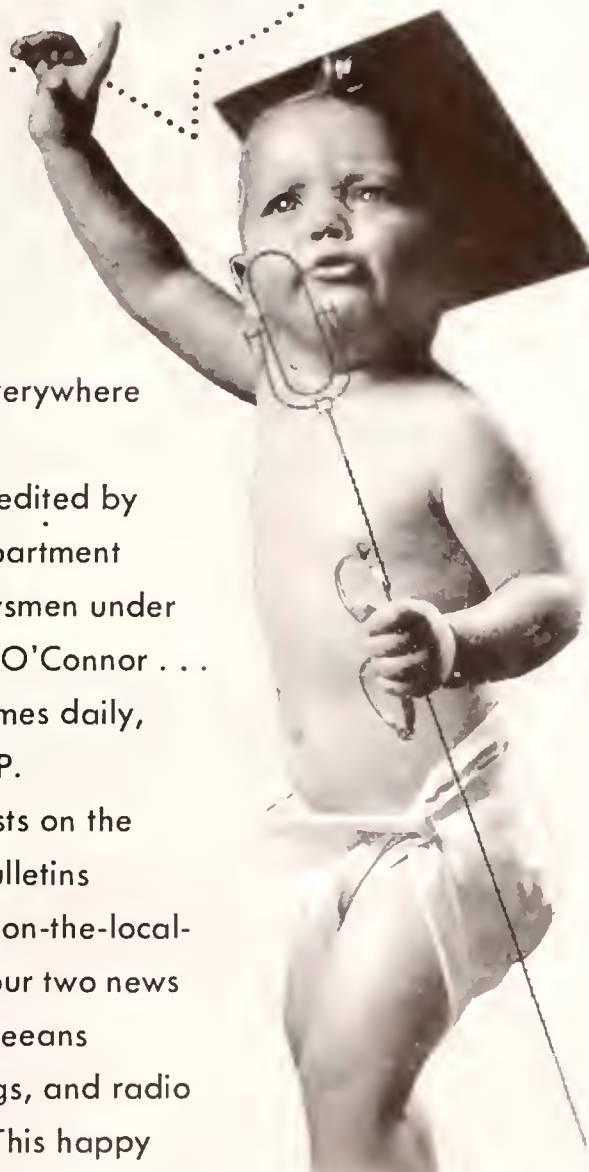
Red China by Dr. Thomas Dooley, young St. Louis physician whose best-seller, *Deliver Us From Evil*, has brought him international recognition.

The KMOX tapes will be carried down from the mountains by jeep or on foot to Vientiane and then flown to St. Louis. A special Christmas broadcast will originate in Hong Kong, where Dr. Dooley will speak to his home city via Trans-oceanic telephone.

PAUL DOUGLASS
KMOX, St. Louis, Mo.
Public Relations Director

I've got
news
for you!

...gathered from everywhere by wire and special correspondents . . . edited by the WEMP news department of four full-time newsmen under the direction of Don O'Connor . . . and presented 38 times daily, every day, on WEMP. Yes, regular newscasts on the half hour, special bulletins throughout the day, on-the-local-scene-reports from our two news trucks keep Milwaukeeans "in touch" with things, and radio dials set at WEMP. This happy habit adds up to the fact that your clients can more effectively get "in touch" with Milwaukee through WEMP. Get the story from our reps.

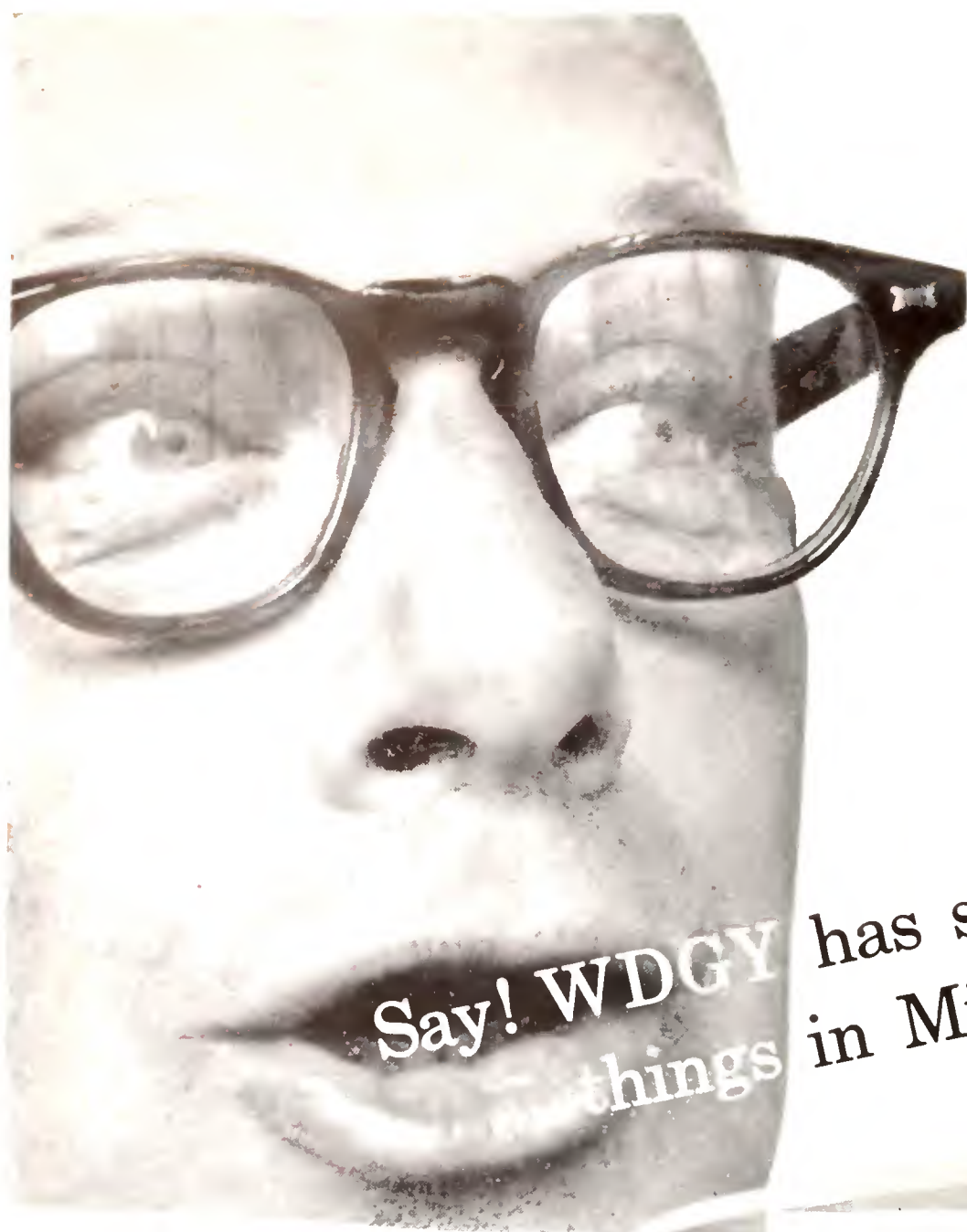


Milwaukee's Best Buy

WEMP

5000 Watts at 1250

1935-1955 . . . 20 years of service to Milwaukee . . . Represented nationally by Hendley-Reed



Say! WDGY has sure changed
 things in Minn.-St. Paul

Newest Nielsen Says It Too!

June, 1956 Nielsen for Minneapolis-St. Paul says it definitely: WDGY is a clear *second* in the NSI AREA, and the TOTAL AREA, too. (6 a.m.-midnight, Monday through Friday.)

Changed things? And how! Now Hooper and Nielsen have WDGY 2nd! Latest Hooper gives WDGY 25.8%* of the daytime audience! Compare this with a pre-"Storz Station" 3.9% and 8th place last January.

WDGY has more audience all day than the next three stations combined! "Storz Station" music, news, ideas are attracting new dialers daily and keeping them. Timebuyers are buying WDGY,** getting results, too. WDGY well justifies a place in your fall time-buying. In fact, it's a must. Talk to Avery-Knodel, or WDGY General Manager, Steve Labunski

WDGY

Minneapolis-St. Paul

50,000 watts—and almost perfect-circle daytime coverage

* June-July, 1956, 7 a.m.-6 p.m., Mon.-Sat.

**WDGY is giving a good "national account" of itself: Here are some of the national accounts who have been selling the TWIN CITIES via WDGY: BUICK • CAMELS • CHEVROLET • CLARK SUPER GAS • COCA COLA • INSTANT FELLS NAPTHA • FORD DEALERS • HIRTS ROOF BEER • LADIES HOME JOURNAL • L & M CIGARETTES • MANCHESTER BISCUIT • MERCURY • PACKARD • PABST BEER • PARSON'S AMMONIA • PONTIAC • SAFEM CIGARETTES • SANI WAX • INSTANT SANKA • SATURDAY EVENING POST • SHELL OIL • SKELLY OIL • STUDEBAKER-PACKARD • TIDY HOUSE SWEET TEN • WAVIRLY FABRICS • WISBONE SALAD DRESSING

— "The STORZ Stations" Todd Storz: President —

WDGY, Minneapolis-St. Paul
 Represented by
 Avery-Knodel, Inc.

KOWH, Omaha
 Represented by
 H-R Rep., Inc.

WHB, Kansas City
 Represented by
 John Blair & Co.

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

WQAM, Miami†
 Represented by
 John Blair & Co.

†Transfer subject to FCC approval

New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Home Prod, NY, for Kolynos	Grey, NY	79	Capt Kangaroo; M-F 8-9 am; var times; 26 5-min partics; 18 July
Home Prod, NY	Geyer, NY	NBC 65	Queen for a Day; M 4-4:15 pm; 3 Sept; 52 wks
Home Prod, NY	Geyer, NY	NBC	It Could Be You; M 12:45-1 pm; 3 Sept; 52 wks
Cigars, Phila	Lefton, Phila	NBC 38	Meet the Champions; Sat 6:30-7 pm; 21 July; 52 wks
Foods, NY	Ludgin, Chi	CBS 103	Garry Moore; Tue 10:15-10:30 am; 3 July; 52 wks
Foods, NY	DFS, NY	CBS 109	Bob Crosby; Tu 3:45-4 pm; 3 July; 52 wks
H. Breck, Springfield, Mass	Humphrey, Alley, Richards Boston	NBC 70	Matinee; M-F 3-4 pm; 30 July; 13 wks
a, NY	McC-E, NY	CBS 149	Jackie Gleason; Sat 8-9 pm; 29 Sept; 52 wks; co-sponsorship
Appliance Kk, Ky, for appliances & receivers	Y&R, NY	ABC	Broken Arrow; Tue 9-9:30 pm; fall
Orillard, NY	L&N, NY	CBS 149	Jackie Gleason; Sat 8-9 pm; 29 Sept; 52 wks; co-sponsorship
en, Morristown, NJ	McC-E, NY	CBS 76	High Finance; Sat 10-10:30 pm; 7 July; 52 wks
ia-Craft, Baravia, Ill	JWT, Chi	CBS 98	Beat the Clock; Sat 7:30-8 pm; 23 June; 13 wks
Reynolds, Winston-Salem for	Esty, NY	ABC	Wire Service; Thurs 9-10 pm; 4 Oct
nel & Salem	Tat-Laird, Chi	CBS 108	House Party; W 2:45-3 pm; 25 July; 52 wks
iz, Chi	SSCB, NY	CBS 98	Godfrey Time; W 10:45-11 am; 4 July; 52 wks
iz, Chi	YGR, NY	CBS 137	Pantomime Quiz-Person to Person; alt F 10:30-11 pm; 6 July; 52 wks
Inc, NY	YGR, NY	CBS 137	Pantomime Quiz-Person to Person; alt F 10:30-11 pm; 6 July; 52 wks
Chi	Tat-Laird, Chi	NBC 98	Best in Mystery—Big Story; Fri 9:30-10 pm; 13 July; 14 wks
Carbide & Carbon, NY	J. M. Mathes, NY	ABC	Omnibus; Su 9-10:30 pm; 1/3; sts Oct



Paul Alexander (3)



Edmund W. Birnbryer (4)



George Dietrich (3)



James W. Evans (3)



Eric Jensen (3)



Glen B. Lau (3)

Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Pitts	FSR, Cleve	NBC 102	Alcoa Hr; alt Su 9-10 pm; 14 Oct; 26 wks
Foods, White Plains, NY	YGR, NY	CBS 162	I Love Lucy; alt M 9-9:30 pm; 9 July; 52 wks
Foods, White Plains, NY	BGB, NY	CBS 126	West Point—Mama; Fri 8-8:30 pm; 27 July; 52 wks
mobile, Lansing	Brother, Detroit	NBC 131	Spectacular; Sat 9-10:30 pm, 1 wk in 4; 29 Sept; 10 programs
Cin	YGR, NY	CBS 136	Brighter Day; M-F 4-4:15 pm; 2 July; 52 wks
Cin	Grey, NY	CBS 162	I Love Lucy; alt M 9-9:30 pm; 9 July; 52 wks
Cin	BGB, NY	CBS 136	Edge of Night; M-F; 4:30-5 pm; 2 July; 52 wks
Cin	BGB, NY	CBS 117	As the World Turns; M-F 1:30-2 pm; 2 July; 52 wks
d Brands, NY	Bates, NY	NBC 70	Tennessee Ernie; Tu & F 2:45-3 pm; 14 Aug; 52 wks
Steel, NY & Pitts	BBDO, NY	CBS 149	U.S. Steel Hr; alt W 10-11 pm; 4 July; 52 wks
ing Drug, NY, for Bayer-Phillips	DFS, NY	ABC	The Vise; Fri 9:30-10 pm; fall; 52 wks

Broadcast Industry Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Alexander	KLS-TV, Salt Lake City, news director	Same, promo director
Austin	Austin TV, NY, pres	Goodson-Todman, NY, gen sales mgr
Baldwin	WRIT, Milwaukee, asst mgr	WNOE, New Orleans, gen mgr
y H. Birch	WBBM-TV, Chi, chief cameraman	Filmack, Chi, exec vp-director
n L. Bradley	KSL AM-TV, Salt Lake City, newsman	Same, news director
Brown	KSFO, San Fran, acct exec	Same, asst comml mgr
iam Davis	CBS TV Spot Sales, Chi, acct exec	CBS TV Spot Sales, NY, acct exec
ge S. Dietrich	NBC Spot Sales, NY, natl mgr rad	Same, natl rad director
ert Downing	Crosley Bcstng, Cinn, asst director merchndng co-ordinator client serv	KYW AM-TV, Cleve, merchndng mgr
ald H. Edgemon	WKRC AM-TV, Cin, pub dir	WBZ-TV, Boston, asst sales promo mgr
es W. Evans	WNHC-TV, New Haven, mgr sales promo-merchndng	WXEX-TV, Richmond, Va, mgr sales promo-merchndng
Jane Gabellini	WAGA Radio, Atlanta, prod dept	Same, pub-promo mgr
t Gaffin	NBC Spot Sales, NY, mgr new business-promo	Same, director new business-promo
ett Geohagen	WPIX, NY	WABC-TV, polit sales mgr
odore Grant	ABC TV, NY, program dept	Same, asst mgr co-op programing
ph F. Greene	ABC Film, NY, client serv mgr	Same, asst to vp-sales
k Harms	CBS TV, NY, assoc prod	WBUF-TV, Buffalo, program mgr
s. "Jake" Jacobson	KLX, Portland, mgr	Telepix, Hywd, northwest sales rep
Jensen	JWT, Chi, acct exec	WLW-D, Dayton, gen mgr
les King	MBS, NY, east stn relations rep	Same, director stn relations
Kirk	WABC-TV, NY, mgr polit sales	Same, acct exec sales
n B. Lau	WPFH, Wlmngtn, sales rep	Same, comml mgr
inia Lee	WWNY, Watertown, NY	KEY-T, Santa Barbara, Cal, mgr promo-adv
l Lyons	NBC Spot Sales, NY, rad sales	Same, Chi, central division mgr
ph B. Matthews	WFMJ, Daytona Beach	WLOW, Norfolk, Va, sales mgr
e Mayo	WAGA Radio, Atlanta, pub-promo mgr	Same, acct exec
ert C. Miller	Cleve, pub relations, other infor not available	KCRC-TV, Cedar Rapids, Ia, sales mgr
es I. Moore	CBS Radio, NY, merchndng mgr Galen Drake progs	Same, spot sales acct exec
l Nassif	CBS Radio Spot Sales, NY, WCBS rep	Same, acct exec
tin L. Nierman	Petry, NY, TV sales	Same, east tv sales mgr
l. "Pat" Patterson	WITN, Washington, NC, sales mgr	Same, vp-sales
Perris	WEWS, Cleve, pub-promo director	Same, local adv sales
ert Perez	KNXT, LA, acct exec	CBS TV Spot Sales, San Fran, acct exec
ny Reiner	IFE, NY, gen sales mgr	TPA, NY, European sales mgr

New and renew

3. Broadcast Industry Executives (continued)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Carl F. Runge	WIST, Charlotte, NC, sales	Same, local sales director
Larry Surls	NBC Spot Sales, NY, tv sales	Same, rad mgr east division
John H. Wickliffe	WLOU, Louisville, Ky, pub director-sales rep	WLIP, NY, sales acct exec
Cleo Wright	Lindsay Robinson, Roanoke, asst adv mgr	WBAL-TV, Balt, sales service-promo super
David Yanow	CBS Radio Spot Sales, NY acct exec	CBS Radio, NY, net sales acct exec
Martin V. Zuzulo	Radio Daily Yearbook, NY, assoc editor	PGW, NY, asst to mgr am promo-research



Ted R. Meredith (4)

4. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Edmund W. Birnbryer	NY, copy, other info not available	Camp-Ewald, Detroit, cpy super-acct exec
John A. Burns	Natl Mktng Consultants, NY, vp	Max Sackheim, NY, mktng director
Tobin C. Carlin	Dad's Rootbeer, Chi, sales director	Mc-E, Chi, reg adv-sales promo specialist
Lee Carrau	KGMB-TV, Hawaii, exec prod	Van der Boom, Hunt, McNaughton, LA, am-tv direct
Ronald P. Cone	Sperry Rand, NY, asst sales mgr	Grey, NY, asst acct exec
Wickliffe Crider	K&E, NY, vp am-tv	Y&R, LA, program ops director
John A. Dey	Grant, Miami	Same, exec vp
B. R. Elam	Fulton, Morrissey, Chi, field merchandng mgr	Same, acct exec
Murray W. Gross	Hudson Papcr, NY, group prod mgr	Mogul, NY, acct exec
George F. Haller	Biow, NY, media super	JWT, Chi, media
Ferdinand Isserman, Jr.	Aubrey, Finlay, Marley & Hodgson, Chi, asst acct exec	Gourfain-Cobb, Chi, acct exec
William Mahu	Biow, NY, vp-acct exec	L&N, NY, vp-acct exec
Robert J. McCarthy	D'Arcy, Houston, acct exec-am-tv director	MacM-J&A, Houston, branch mgr
Ted R. Meredith	Griswold-Eshleman, Cleve, asst media director	Samc, media director
Albert E. Moulin, Jr.	New Orleans radio, other info not available	Sewell Adv, New Orleans, acct exec
Charles E. Patrick	Emil Mogul, NY, acct exec	DDB, NY, acct super
Fred S. Perlstein	Stern & Co, Conn, adv-sales promo mgr	WMS Adv, Hartford, Conn, mgr
George Preston	Albert Frank-Gunther Law, NY, asst acct exec	DFS, NY, asst acct exec
Edmund C. Ridley	Biow, NY, acct exec	Anderson & Cairns, NY, acct exec
John J. Schneider	Biow, NY, vp-acct exec	L&N, NY, vp-acct exec
George Shaver	Mc-E, NY, acct exec	DFS, NY, asst acct cxxx
Wilson A. Shelton	Biow, NY, vp-creative director	Compton, NY, vp-asst creative director
Kenneth D. Stewart	R&R, LA, acct exec	Honig-Cooper, LA, vp-branch mgr
Ellen Stillman	Hermon W. Stevens, Boston, vp	K&E, Boston, acct exec
Tom Tausig	Y&R, NY	Bates, NY, am-tv super
Harold L. Teurs	Elizabeth Arden, NY, adv mgr	Prod Services, NY, vp-acct super



Martin L. Nierman (3)



Manny Reiner (3)



Edmund C. Ridley (4)



John J. Schneider (4)



Ellen Stillman (4)

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

Intercollegiate Bcstng, NY, has appointed Hil F. Best as natl reps
 KANS, Wichita, has appointed Simmons Assoc natl reps
 KBAK-TV, Bakersfield, Cal, has joined CBS TV as a secondary affiliate and on 9 Jan 1957 will become a primary affiliate
 KDIX-TV, Dickinson, ND, will join CBS TV under the extended mkt plan
 KFBI, Wichita, plans to drop nct affiliation
 KQUE, Albuquerque, has appointed Devney natl reps
 KRAM, Las Vegas, has been sold to David H. Margolis subject to FCC approval
 KRSN, Los Alamos, has appointed Devney as natl sales reps
 KWK-TV St. Louis, has appointed Plessner & Johnson as adv agency

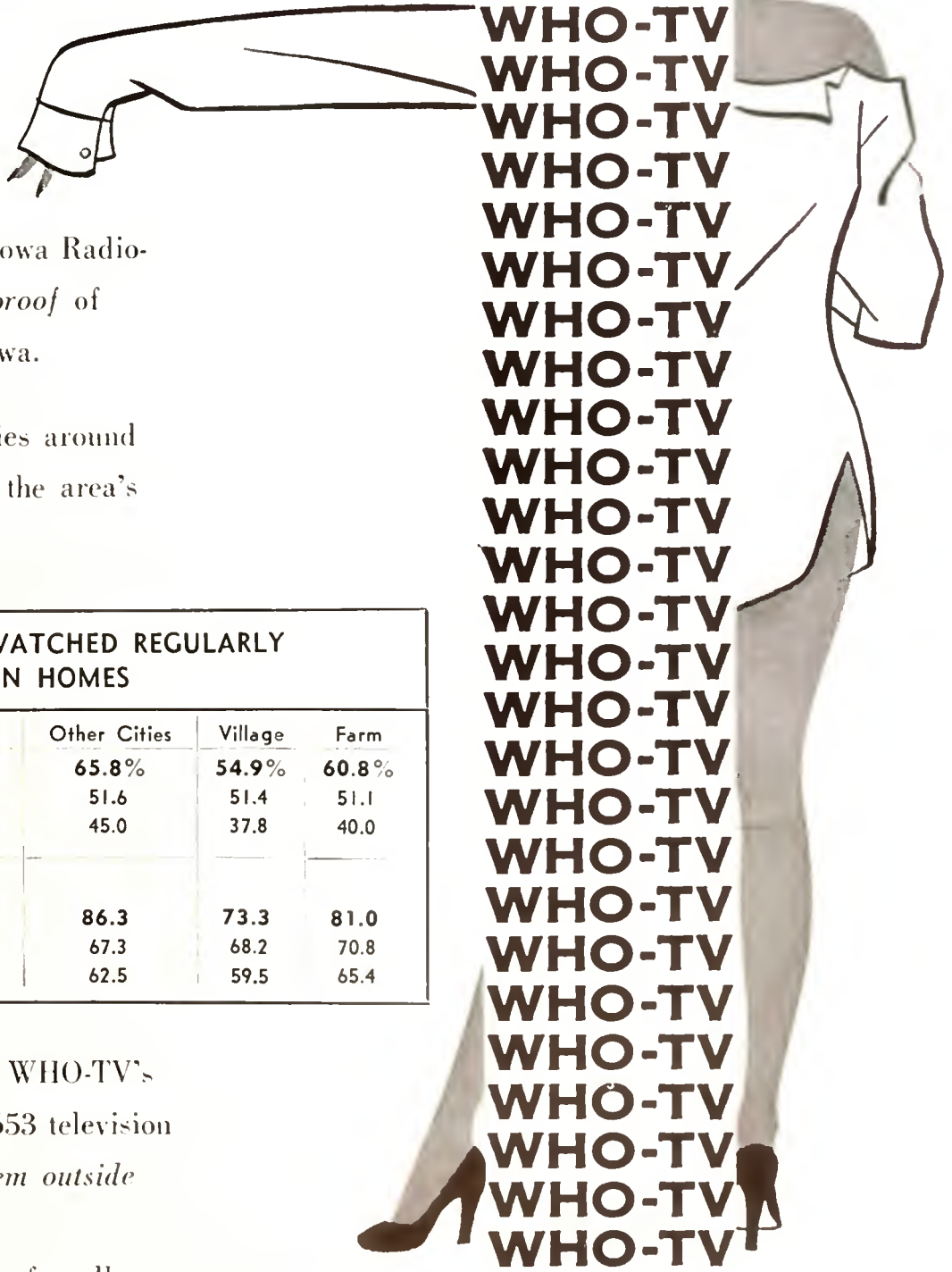
WAFB, Baton Rouge, has become an ABC affiliate
 WEEB, Southern Pines, NC, has become an ABC affiliate
 WELD, Fisher, W Va, has become an ABC affiliate
 WGTH Radio, Hartford, has been sold to Tele-Broadcasters and call letters have been changed to WPOP
 W-GTO, Haines City, Fla, has appointed Adam Young natl reps
 WHUM- AM-TV, Reading, Pa, have appointed Weed as natl sales reps
 WICE, Providence, sale to Providence Radio, Inc has been approved by the FCC
 WJBW, New Orleans, has appointed Robert S. Keller, natl reps
 WUSN-TV, Charleston, SC, has appointed Weed as natl reps

6. New Firms, New Offices (changes of address)

Colorado Nct, Denver, has opened new regional sales offices in KVOD studios
 Edwards Acy, LA, will move to 915 No La Cienega on Sept 1
 Fejzenbaum & Wermen Adv, Phila, has become a corporation
 K&E, Atlanta, has opened a branch office at 795 Peachtree St, NE
 KTVH, Wichita, will move to new studios at 37th & Hillside on 5 Aug
 Don Larson Adv Bev Hills, has movcd to 369 So Robertson Blvd
 Matlack Mount-Thomas, Portland, Ore, will have offices at 510 Portland Trust Bldg
 Ohio Station Reps, Cleve, new firm will be located at 1900

Terminal Tower
 Pctry, NY, has opened new offices at 3 E 54th St. Same telephone
 Radio TV Reps, NY have moved to 7 E 47th St
 Alan C. Russell Mktng Research, NY, has moved to 147 E 50th St. Telephone, EL 5-7691
 TPA, NY, has moved to 488 Madison Ave. Same telephone
 UPA, London, studios are at 21 Upper Grosvenor St, W.1
 Van Praag, Hywd, has opened its new branch office at Sunset & Vista St. Telephone, HO 2-1141
 Aubrey Williams Adv, New Orleans, has new offices at 923 Barracks St
 WMS Adv, Hartford, opened new offices at 33 Asylum St

THIS MAKES WHO-TV's SUPERIORITY VERY OBVIOUS!



Here it is! — data from the 1956 Iowa Radio-Television Audience Survey, with *proof* of WHO-TV's superiority in central Iowa.

The following figures for 31 counties around Des Moines show that WHO-TV is the area's preferred station — *day and night!*

TELEVISION STATIONS WATCHED REGULARLY BY TELEVISION HOMES					
Daytime:	Area	Des Moines	Other Cities	Village	Farm
WHO-TV	60.2%	57.1%	65.8%	54.9%	60.8%
Station A	56.0	68.8	51.6	51.4	51.1
Station B	40.6	38.8	45.0	37.8	40.0
Nighttime:					
WHO-TV	84.7	94.7	86.3	73.3	81.0
Station A	76.4	97.8	67.3	68.2	70.8
Station B	68.3	82.8	62.5	59.5	65.4

These 31 counties are only *part* of WHO-TV's coverage area. Yet they have 224,653 television homes, *with more than 65% of them outside Des Moines' home county!*

Ask Peters, Griffin, Woodward, Inc. for all the facts on WHO-TV — Channel 13, NBC in Des Moines.

WHO-TV

Channel 13 • Des Moines



Col. B. J. Palmer, President
P. A. Lovet, Resident Manager
Peters, Griffin, Woodward, Inc.
National Representatives



46.9%
AUDIENCE
SHARE*

MONDAY thru FRIDAY



“FIRST CALL”

with Jack Slattery

6:30 — 10:00 A.M.

Monday thru Saturday

Share of Audience

“FIRST CALL”—46.9

NET. STA. B—29.7

NET. STA. C—16.5

TOPS IN POPS
 HITS
 PROVEN STANDARDS

*C. E. HOOPER

INC.

1956



MUSIC • NEWS • SPORTS
 CALL

VENARD-RINTOUL-McCONNELL INC.



Mr. Sponsor

Kenneth Zonsius

Director of advertising
 The Goodyear Tire & Rubber Co., Akron, Ohio

“Most of us at Goodyear started out as shoe clerks at one time,” says Ken Zonsius, the tire and rubber company’s director of advertising. “It’s kind of traditional to start at the bottom here.”

He began his career with the company as a clerk, and shortly after World War I was transferred to sales in Chicago. It was in those early days that he formed his friendship with Eddie Owens, Kudner v.p., who has since worked with Goodyear for 40 years. Today, Zonsius directs the strategy for Goodyear’s multi-million-dollar advertising budget.

“We keep a close check on the effectiveness of our tv effort,” says Zonsius, in reference to research which the company does on its *Goodyear Tv Playhouse*, NBC TV, alternate Sundays, 9:00-10:00 p.m.

Goodyear retains the Chappelle Company to do research on the organization’s television commercials. Every Sunday, within an hour after the show, Chappelle interviewers call some 2,799 people in five cities to get reactions. Each of the five test cities has three or more tv stations so that interviewees have a fair choice of programming during the time the Goodyear show’s on the air. Those who did watch the show are asked to name the products that were advertised and what copy points they remember.

“We’ve learned a lot through this research,” says Zonsius. “For example, we know that people get confused if we mention three prices for three different tires in one commercial. Of course, occasionally we still do just that for different reasons; but we know that for best recall, a commercial should incorporate no more than one main idea.”

Zonsius and Goodyear’s three agencies (Kudner, Compton and Y&R) have also found that the most convincing technique for Goodyear’s products is live-action demonstration on tv.

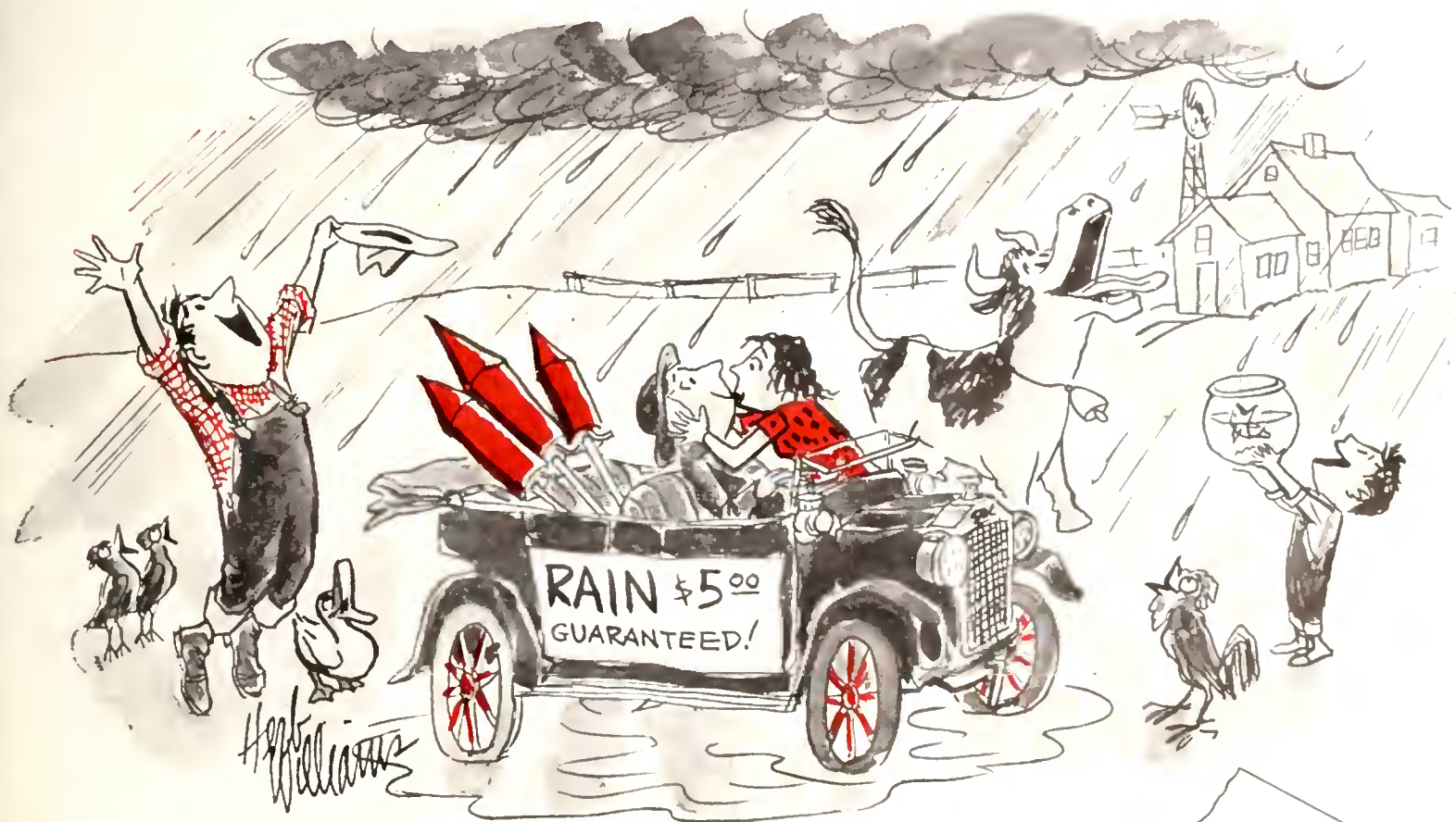
In his fifth year as sponsor of the network-produced *Playhouse*, Zonsius stresses that “the networks understand show business, and it seems that they have a responsibility over the programming the way an editor must guide the editorial contents of a magazine.”

When not commuting between Akron and New York to visit the Goodyear agencies, Zonsius likes to commute between his home and his son’s, to visit his two grandchildren. ★ ★ ★

IN INLAND CALIFORNIA (AND WESTERN NEVADA)

BEELINE RADIO

delivers more for the money



These inland radio stations, purchased as a unit, give you more listeners than any competitive combination of local stations . . . and at the lowest cost per thousand! (SAMS and SR&D)

More people live in this mountain-isolated Beeline area than in all of Colorado. They have over \$3½ billion in spendable income.

(Sales Management's 1956 Copyrighted Survey)

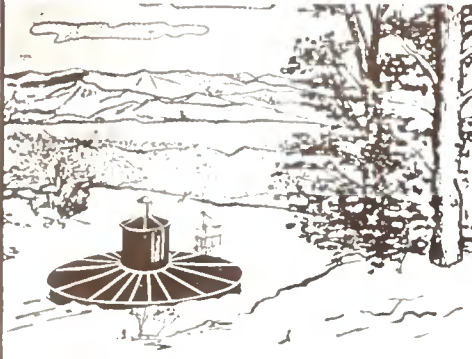


McClatchy Broadcasting Company

SACRAMENTO, CALIFORNIA • Paul H. Raymer Co., National Representative

KOLO-TV

New 10,120-Foot
Transmitter Opens Vast
Reno Region Market



● Spectacular new 10,120-foot Slide Mountain transmitter of KOLO-TV, Reno, third highest in the U. S., opens vast new market in Western Nevada and Northeastern California.

Beaming a six-times-more-powerful signal far across the Sierra, KOLO-TV now blankets 14 Nevada and California counties with over third-billion in spendable income, \$300-million in retail sales.

New call letters (KOLO-TV replaces KZTV), new extended schedule, new multi-network off-air pickup round out big changes at Reno's Channel B.

KOLO-TV (CBS, NBC, ABC) has exclusive signal in most of this lush new market of America's spendingest families.

● Nevada Network, Inc., offers New Statewide Packages, Savings Up to 15 Per Cent.

Currently packaging KOLO-TV and KOLO-AM, Reno, KLRJ-TV, Henderson-Las Vegas, and KORK-AM, Las Vegas, plus KPTL-AM, Carson City and KELY-AM, Ely, Nevada. Nevada Network, Inc., reaches 80 per cent of state's population and sales plus huge bonus in North-eastern California.

Nevada Network package savings run 5 to 15 per cent for combination TV, radio, or TV-radio buys. One order, one billing, one check.

● KOLO-AM, CBS for Reno, Goes to 24-Hour Schedule, Adds Hi-Fi T'mitter. Nevada's most-listened-to radio station, delivering more sales impressions per dollar than any other Nevada medium.

NEVADA NETWORK, INC.

Reno	KOLO-TV and KOLO-AM
Henderson-Las Vegas	KLRJ-TV
Las Vegas	KORK-AM
Ely	KELY-AM
Carson City	KPTL-AM

John E. Pearson Co., Nat. Reps.

SPONSOR BACKSTAGE



by Joe Csida

Ed Sullivan scores with show business savvy

There was no doubt whatsoever about the intensity, the sincerity, the almost apoplectic urgency of Ed Sullivan's beef. He claimed the story was totally untrue, and demanded a retraction. The story, written by Bill Smith, *The Billboard* night club editor, quoted anonymous top acts as charging Sullivan with using his syndicated newspaper column as a whip to lash important acts into playing his new television program, *Toast of the Town* for peanuts.

I think the year was 1948, and, as editor in chief of the showbusiness trade newspaper, I listened as openmindedly as possible to Sullivan's denunciation of the yarn we'd printed. Sullivan claimed that he used no pressure of any kind on any acts to play his show; that naturally he showed his appreciation to any acts who helped him; that the show's budget was extremely limited and that virtually all of it was paid to the acts that worked the show.

I finally invited Ed to write his own side of the story, and promised to print it in the next issue. Which he did. And which I did. The reviews of *Toast*, with no exception which comes to mind, had already stressed the fact that Sullivan was not a performer, not an emcee, and should stick to his typewriter. Previously, reviews of Sullivan's emceeding stage shows at such presentation houses as Loew's State had been similarly unfavorable.

None of these knocks—neither the reviews, nor the story I mention, nor any of a half-dozen much more serious roadblocks—discouraged the newspaperman in his pursuit of a show business career. And any of us who think back upon it now, in the always clear light of second sight, must have known he was going to make it big. He, himself, it was plain, simply refused to believe it could possibly be otherwise.

If this sounds like a success story, with a moral or two, I have not missed my mark. That's what it's meant to sound like. Because the whole development, and the entire current operation of the highly successful Ed Sullivan show holds any number of lessons in showmanship and merchandising for any who care to take a look.

Strangely enough, when a close gander is taken, it strikes an observer that the techniques and approaches employed by Ed and his associates are almost all as old as show business and merchandising themselves. It also occurs to an observer to wonder why (aid techniques being as tried, tested and ob-

(Please turn to page 64)

new records
for Philadelphia
selling...

with Bob Benson's "Starlit Stairway"!

Bob Benson's influence is really stacking up in Philadelphia. And his new "Starlit Stairway" show on WRCV is just the thing to step up your sales! From 10:15 pm to 2:00 am, Monday through Friday, Bob spins the platters Philadelphia wants to hear—relaxing, sentimental-type music that lulls... soothes... while Bob *sells* like crazy!

Showman and salesman, Bob's been one of Philadelphia's leading radio personalities for years. That experience pays off *big* for sponsors on "Starlit Stairway." Among the members of this happy club: L&M Cigarettes, Packard Automobile, Time Magazine, College Inn Foods and Slenderella.

Why not sign up! Applications now accepted at...

WRCV...SOLD BY  SPOT SALES

NBC Radio *leadership* station in Philadelphia
Lloyd E. Yoder, Vice President and General Manager
Hal Waddell, Sales Manager





... NOT SEVENTEEN?

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

*318,000 TV sets in a 17 county area of 400,000 families totaling almost 2,000,000 population... The Nation's 24th Market! This vast Northeastern Pennsylvania Manufacturing and Agricultural market is reached with a Million Watts of Power, a full schedule of NBC picture-perfect programs and the best in local and regional News, Sports, Women's and Children's features. WBRE-TV's leadership shows 33% more coverage than the second station and 60 to 400% more than all others in the market. *RETMA Report of May, 1956

AN **NBC** BASIC BUY : National Representative : The Headley-Reed Co.
Counties Covered: LUZERNE LACKAWANNA LYCOMING COLUMBIA
SCHULYKILL NORTHUMBERLAND MONROE PIKE WAYNE
WYOMING SULLIVAN SUSQUEHANNA BRADFORD UNION
SNYDER MONTOUR CARBON

WBRE
TV Channel 28
WILKES-BARRE, PA.

If your dog surprised you with a family of 17, you might exclaim "IMPOSSIBLE"...But we've checked with good authority and it has happened.



The long look at 15%

Why are some admen taking it now after 40 years? Where does tv fit into the picture? Here's a report designed to give perspective

by Miles David

Within a few weeks members of the Association of National Advertisers will be receiving a questionnaire seeking their views on the subject of advertising agency compensation. Thus one more step will have been taken in what looks like a reevaluation process destined to last many months.

The questionnaire will come from the ANA's recently formed Special Study Committee on Advertising Agency Compensation Methods, chaired by John B. McLaughlin, Kraft Foods director of sales and advertising. Of the 11 members of the committee, nine are major air media advertisers, a fact which underscores the importance of television—and television budgets—as a prime mover in adver-

tiser explorations of the commission system.

Just what lies behind the desire of some major national advertisers to reappraise the 15% commission system after the four decades in which it has been practiced? Where exactly does television and the expansion of agency services fit into the picture?

These are some of the facets of agency compensation which SPONSOR has sought to put into perspective in the question-and-answer report which follows. To make its report, SPONSOR winnowed through dozens of public statements on agency compensation extending back over more than 20 years and spoke privately to admen whose views on the subject cover a wide range.

6 AUGUST 1956



"Time-motion" studies for creative work?

In manufacture, time-and-motion studies using cameras and stop watches (like this one) have long been used. Now a number of national advertisers want to analyze the services of their agencies in the same searching manner if not with the same tools. You can expect growing debate over next few months as to whether it's really possible to get definitive measure of the costs for such individual advertising agency services of a creative nature.

Q. *Is a considerable group of advertisers (1) dissatisfied with the service rendered by their agencies and (2) convinced their agencies are making inordinate profit?*

A. No on both counts. Even those advertisers who are in the forefront of the group which wants a reexamination of the fixed commission system have expressed themselves as deeply appreciative of the contribution their agencies have been making. Moreover, these advertisers level no sweeping charge that undue profits are widespread.

Q. *Then why has so much attention been focussed on the fixed commission system in recent months?*

A. You have to go back to many years for the real answer.

There's nothing new about advertiser criticism of the fixed commission system. The last time it erupted publicly was in the early 1930's when James W. Young, a University of Chicago professor of business history and a JWT vice president, was appointed by a committee of advertisers, publishers and agencies to study agency compensation. His conclusion: the 15% commission system was the "most practicable one for maintaining the true and long-range interests of all advertisers and all publishers."

The Association of National Advertisers countered the 1933 Young study with an analysis by Albert E. Haase, who had been ANA managing director. Among the Haase conclusions: The fixed 15% commission system was outmoded, "should not be advocated as the one and only system of agency remuneration." And "Each advertiser and agent should—as they are amply entitled to do both in law and morals—agree upon a basis of payment which suits the needs of a particular situation."

But the 15% commission system remained basic in ad-



Donald Frost, Bristol-Myers v.p. and advertising director, conceived the approach to evaluating agency compensation shown on the page opposite. He told SPONSOR studies like these can lead to greater appreciation of job agencies are doing. He's an ex-agency man who worked for both Compton and Y&R before joining B-M.

vertiser-agency relationships. Advertisers who were still unconvinced that it was the best system felt they could do nothing to change it. A paragraph in the Haase report sums up the pressures many advertisers felt they faced:

"Had the . . . method not been nurtured to a state of hardness or inflexibility, it would be easy for any agency to make any arrangement with any client that would be mutually satisfactory. As it is, the influence of publishers, the weight of precedent, and fictitious 'ethical' standards are in the way of change."

More than 20 years later in 1955 the Dept. of Justice brought an anti-trust action against the AAAA, the ANPA and other publisher groups. When the suit ended in a consent decree signed by the 4A's last February (and subsequent consent decrees by the ANPA and others), the lid was off the pot as far as a number of major national advertisers were concerned.

Said John McLaughlin of Kraft Foods in a talk before the ANA West Coast meeting this spring: "Prior to the Consent Decrees, advertisers had been 'blocked' from doing anything about [agency compensation]—now the problem has a possible solution through individual negotiation."

The 4A's and the ANPA are both forbidden to attempt to fix agency commissions or prevent agencies from rebating commissions to clients under the terms of their consent decrees. On the other hand, there is no implication that individual agencies or publishers may not do so. Nothing about the commission system has changed as far as individual firms are concerned.

There the matter presumably would rest except for the fact that other pressures have long been at work.

Q. *What are these other pressures creating a desire for reexamination of the commission system among some major national advertisers?*

A. The substantial increase in advertising budgets since the war has put a focus on all aspects of advertising expenditure. Consider the case of a company which was spending a million dollars for advertising in 1946 and is spending seven million today. The commission on its present expenditure alone is now equal to what it was spending for its entire advertising effort 10 years ago.

While few companies have gone through so sharp an expansion in spending, the point is the same for all companies whose spending has grown in pace with or ahead of the economy: Any given 15% segment of their expenditure has become more important, more subject to top management scrutiny.

Q. *How much of a factor is television in this situation?*

A. Television has been responsible in many cases, particularly with the largest advertisers, for tremendous budget expansion. Because the medium has been dynamically successful and because its use on a national scale requires large investment, budgets have risen faster than they would have if television had not begun its rapid sweep to maturity right after the war.

Moreover, the commission most advertisers pay on the talent cost of network television programs, which their agencies in many cases don't produce, provides a particularly visible bone of contention for some clients. (See "Should agencies earn 15% on package shows?" in SPONSOR issues of 5 March and 19 March 1956.)

(Please turn to page 99)

How Bristol-Myers plans to study agency compensation

Objective: To decide if (1) Bristol-Myers believes a change should be made in the present system of agency compensation and (2) what the change should be if one is decided upon.

First step: Study the services provided by the three Bristol-Myers agencies to find out how important each one is. Every executive dealing with the agencies, including men in sales, product and market research as well as the advertising department, will prepare a checklist on agency services. This will list agency services and analyze them three ways: (1) How important is the service? (2) An evaluation of the service in terms of the company's needs. (3) An opinion as to whether the service is properly a function of the agency or the company. All agency services from preparation of commercials and print copy to wholesale and retail trade contacts will be evaluated.

Basic yardstick: Each agency service will be evaluated for its importance in contributing to attainment of B-M's advertising objective which it defines this way: "To establish in the mind of the consumer a thorough knowledge of and favorable attitude toward our products which will lead to the action of purchase in order that we may build sales volume and establish brand franchises."

Enter the agencies: After analysis of agency services is completed, B-M will meet with its agencies to develop an Operating Procedure. It will cover every aspect of service which it is decided the agency should render along with agreement on how the service should be rendered. The Operating Procedure will also define the company's advertising and marketing activities.

Cost accounting: B-M will want to know what is involved in providing agency services and what these cost the agency. This may require new cost accounting procedures by the agencies. B-M wants facts not only because it does not want to give agencies a "blank check" for 15% of its ad budget but also because of way it conducts business. Its brands are set up on basis whereby they must stand on own feet. If agencies provide services for brands with little billings because of billings on other brands, then big brands are in effect subsidizing smaller brands.

15% alternatives: After its internal study and after reviewing agency costs and operation, B-M will discuss possible alternatives to the present compensation system with its agencies. Agencies will be expected to justify the present compensation system if they believe it should be continued—not on basis of precedent but on basis of facts and analysis. Their point of view will be an extremely important consideration. But B-M will not expect its agencies to base their case "on the fiction that they are working for media and, therefore, should be paid by the media on basis established by media."

Decision: Only after all these steps are completed will B-M decide whether change in the compensation method should be made. But it will have been exploring other compensation methods. It will seek guidance from the ANA headquarters staff, the ANA committee on agency compensation; informal bull sessions at advertiser meetings; the trade press; its agencies.

Three musts: System of agency compensation eventually chosen would have to accomplish three things: (1) Maintain the standard of agency participation and performance on the B-M account which "has become such an important part of our advertising function." (2) Retain the basis of mutual respect, confidence and understanding between B-M and its agencies that has been the foundation of its present relationship. (3) Obtain the most effective use of all "our advertising dollars of which the compensation of our agencies is an important and sizable element."

Management approval: Donald Frost, v.p. and advertising director, will prepare final recommendation to be put before the B-M management committee consisting of the company president and top executives in charge of production, product research, market research, sales and finance. Before these executives are in a position to consider any recommendation concerning change of the compensation system or retention of the present system, Frost believes he should see to it that they are made familiar with the many facets of agency operation. He will ask one of the three B-M agencies to make a non-competitive presentation with representatives of all the agencies present.

Note: Summary above of Bristol-Myers approach to analyzing agency compensation is based on speech by Donald Frost, Bristol-Myers vice president and advertising director at ANA West Coast meeting this spring and SPONSOR interview with Donald Frost. At presstime B-M had not yet begun process of internal appraisal mapped out above but SPONSOR's discussions with other major national advertisers showed wide interest in B-M approach had been stimulated. Pinpointed summary above is provided for advertisers and agencies, who want to check with their own thinking on whether to study agency compensation and how.

Has the ARF solved the tv set count problem?

Its county estimates are not accepted as last word but admen welcome them

One of the strangest facts about the television business is that the information it needs most seems to be hardest to get.

It may seem odd to the outsider but that information is none other than: Where are the tv sets located?

It's not that the business hasn't tried. It has. But it has stumbled over one of the basic axioms of research—it costs money to get the facts right.

The industry tried to get around the money log-jam recently by falling back on mathematical techniques. Working through the Advertising Research Foundation, which furnished the brains and the time to develop the technique, the three tv networks, the NARTB and the TvB underwrote a study which came up with county esti-

mates for June 1955. The same underwriters are now sponsoring a similar study to provide county estimates for March 1956. These are expected in September.

Of all the set estimates made, the ARF figures deserved special study by agencies and advertisers since they are the first industry-sponsored data and are thus "official."

Official figures, however, mean nothing if they are not accepted by the buyers and sellers of tv time. SPONSOR undertook to measure this acceptance and this is what it found:

1. Among the top tv agencies, the June 1955 figures are used, by and large, as one of many sources of information on tv set saturation and not as the last word (which the ARF never

claimed they were, anyway). The big agencies have their own data which they are constantly working on and saw no reason to throw their figures away when the ARF's were published. The P&G agencies, which more or less share a set of P&G-approved figures among themselves (and, incidentally, use in buying tv for other clients) were among those most inclined to use the ARF data. The smaller agencies also found the ARF data particularly useful.

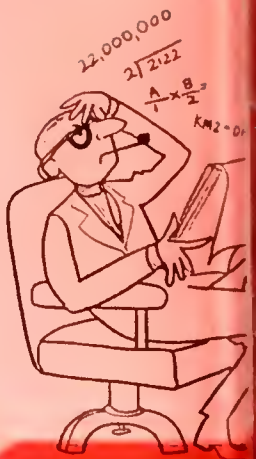
2. The stations were far from enthusiastic about the June 1955 figures since they were lower than previous estimates but felt there was nothing to do but go along with data bearing an industry imprimatur. Some station complaints, especially about figures in

Five steps in turning out ARF's second set of county estimates

1. Census Bureau included question on tv ownership in February 1956 national employment sample, found 35 million tv homes in U. S. (73% saturation). For breakdown of figures see box at right.

2. Nielsen Coverage Service No. 2 gathered data, including tv home figures, during March-April from 1128 individual counties, 737 county clusters. More than 125,000 homes were in sample.

3. NCS data is combined with Census Bureau figures and statistical equations worked out ARF statistician, Lillian Mador who used same basic method as ARF's first county estimates.



rural areas, were felt to be justified by agencies and changes were made accordingly. In many areas, however, these "mistakes" were within the range of standard error calculated for the estimates.

3. Since the June 1955 figures were in the hands of agencies 10 or 11 months later, agencies had to fall back on their own data anyway in order to bring the figures up to date, a crying need in a fast-moving business. Some of the agencies used the figures as a benchmark from which growth curves were projected, others merely referred to them along with other data in making up their minds on how many sets to assign a specific county. One of the underwriters wanted the ARF figures to be current when published but the majority rejected this idea. In the opinion of ad agency statisticians this was a wise move, since growth curves relating to tv set growth are considered statistically treacherous and almost impossible to project without a hefty error, assuming the error can be measured at all.

4. While agencies did not go overboard in using the ARF material, they welcomed the facts that resulted. The
(Please turn to page 96)

Census Bureau survey on tv homes during Feb.-Mar. (figures at right) was underwritten by three tv webs, NARTB, and TvB, through the ARF

Census Bureau count of tv homes

All U. S. households		
	Number (000)	Percent
	48,785	100.0
TV HOUSEHOLDS		
	Number (000)	Percent
United States	35,495	72.8
Standard metropolitan areas		
Inside standard metro areas	24,370	81.7
Outside standard metro areas	11,125	58.7
Urban and rural residence		
Urban	24,994	77.8
Rural non-farm	7,535	68.4
Rural farm	2,966	52.5
Size of household		
One person	2,243	40.1
Two persons	9,598	68.7
Three persons	7,600	79.0
Four persons	7,621	84.9
Five persons	4,664	83.3
Six persons or more	3,769	74.6
Census geographic regions		
Northeast	10,548	82.0
North central	11,631	78.5
South	8,440	61.5
West	4,876	66.0
Home ownership		
Owners	22,865	78.1
Renters	12,630	64.7
One set tv households	33,801	95.2
Multiple set tv households	1,694	4.8



4. Actual figures are worked out by Nielsen personnel and IBM equipment working seven days a week, 24 hours a day turning out both ARF estimates and processing data for NCS No. 2. Equations had been worked out so that total county figures added up to Census Bureau regional totals. Processing of ARF data was under Mrs. Madow's supervision.

5. Release of ARF county estimates of tv homes is due in late August or early September after text of report is approved by ARF Technical Committee and Board of Directors. County percent figures will be applied to March 1956 household data gathered by Census Bureau in separate study.



THE Search

"I want you to keep going"

Sensational is word for Bridey: Closely paralleling another recent experiment in hypnosis, is this account—compiled largely from tape playbacks—of an 11-year-old Bucks County, Pennsylvania, farm girl who recalls another existence as a Madison Avenue timebuyer. The mesmerist who induced her trance and wrote this article was last seen leaving town in the company of two men in white coats. The editors are holding his check.

* * *

Tonight I will attempt an experiment in hypnosis. I hope I can stay awake. My subject will be Estrellda McTeagirt, age 11. It is 2 July, 1956, so tomorrow my shirts should be ready at Sam Poy's Hand Laundry.

I entered the note above on the flyleaf of my copy of Dr. Svengali Deplenerfer's *Hexerei and Hypnosis for The Home Handyman*, lit my lantern, and set out across the fields to the McTeagirt farmhouse. The moon glowed feebly behind a scrim of cloud, and over the Bucks County countryside hung a miasma redolent of rotenone dust, freshly-spread fertilizer and DDT. My tape recorder grew heavier with every step and the oat-stubbles tore at my ankles.

Estrella was waiting for me in the barnyard. She was a pony-tailed, pumpkin-headed little hoyden with all the cobra-like charm of a small-fry quiz contestant.

"Hi, moth-ball," she greeted me. "Let's get the show on the road."

I returned her badinage with a good-natured backhand that sent her reeling against the rail fence, and started my tape recorder. Then I turned up the lantern flame and, rotating it slowly about eight inches from Estrellda's nose, sped her off into the Land of Nod.

"We are going back," I told her,



"GB&G isn't buying tower height we want good adjacencies," said Bridey

Bridey Applebaum

otist told his subject, "back through time—". Instead they went into timebuying

"—back through time and space—"

"Time? Space? Sounds familiar," Estrellda said sleepily.

"Shhh," I said. "We are going back. back through time—"

"Time-bar," Estrellda interrupted.

"That's right, we're crossing the time-bar—"

"Not *bar!*" she shrieked. "*Buyer—B-U-Y-E-R Timebuyer.*"

I had indeed crossed the big bridge! How far back, through how many reincarnations had I led Estrellda? From what dim era had she dredged up this palpably archaic expression? Timebuyer . . . one engaged in timebuying? What a queer practice that must have been! It instantly suggested some rite of a pagan cult.

"Do you buy *time*?" I asked slowly.

"Uh huh."

"Aha! Then you are the priestess of some ancient cult of time-worshippers. You worship time, is that it?"

"Prime time, yes." As Estrellda spoke the line, I noticed a mature, authoritative voice had replaced the adolescent whine of this 11-year-old hobgoblin.

"What is your name?" I inquired.

"Bridey," she said. "Bridey Applebaum."

"All right Bridey. Now you say that you are a . . . er . . . timebuyer?"

"Uh huh."

"And this time you buy, do you buy it from the sun?"

"I buy time from Reps."

"I see. Er, then Reps would be the God of Time?"

"In a way."

I could picture the whole thing. Bridey, the priestess timebuyer, standing in the middle of a Druid circle under an ancient yew—her arms upraised, invoking the Great God Reps for some prime time. And at her feet, a small goat or virgin on the ceremonial altar awaiting sacrifice.

"This time you buy from Reps." I

began, "why exactly do you want it?"

"I don't want it," Bridey said. "It don't belong to me. It's Klein's* time.

"Klein? Is this Klein a god too?"

"We think so at the agency," Bridey said.

Something was definitely wrong. Although I had crossed the big bridge, I wasn't getting anywhere. I decided to try another tack.

ture voice, then went into a lengthy and completely baffling monologue: "Yeah, I got your rate card and availabilities on KONK all right. Only listen, buster, if you think I'm buying spots next to a clinker like *Ali's Caravan*, then you've got rocks in your head!" She slammed the imaginary phone into its imaginary cradle.

"He'll be back with a package deal."

The search for the truth about Bridey

Since the Bridey Applebaum story, investigations were made by certain skeptical individuals who refuse to believe black is white. These "Doubting Thomases" turned up the fact that the subject, Estrellda, is the daughter of a former lady timebuyer who threw up her hands one day in the middle of a media meeting, dashed out and married a Bucks County egg farmer named McTeagirt. They claim, do these skeptics, that what the little girl repeated under hypnosis was nothing but things she had learned at her mother's knee. It only adds to the confusion.

"Now listen carefully. Bridey," I said. "Where are you at this very minute?"

"Excuse me," she said. "That's my phone."

Phone! Telephone? Whatever would a Druid priestess be doing with a phone? Whatever it was, Bridey was doing it. She reached out her freckled hand, lifted an imaginary telephone and clapped it to her head.

"Hallo? Yeah, this is Bridey Applebaum," she said in that strangely ma-

*What subject actually said was not "Klein's," but "client's." Little misunderstandings like this were cleared up later in playbacks of the tape.

she told me smiling triumphantly.

"Who was it?" I asked weakly.

"Rep," she said.

If Bridey talked this way to Rep, The God of Time, how did she address the Great God Klein? I learned how a moment later when she picked up her astral phone again.

"Bridey Applebaum speaking," she said, then listened intently for a long moment. Her eyes took on the glazed look of a freshly pole-axed heifer. When she finally spoke again, it was a whispered aside: "It's *the Klein!* Oh, my god!"

"What's up, Bridey?" I asked. The
(Please turn to page 105)

Flav-R Straws' dilemma: How do you ride a tv tiger?

**Brand new product sees two-year production lag after using tv:
demand is double supply, yet more tv is planned**

by Jane Pinkerton

How lucky is the manufacturer whose tv advertising puts him into a production hole? The answer to this is currently being mulled over around the conference board at Flav-R Straws, Inc.

This six-month old Mt. Vernon, N. Y., company started using tv advertising—and only tv advertising (with two isolated exceptions)—on 1 May. It used television to introduce to youngsters, and to their mothers, a new, unique product: a drinking straw with a built-in flavor filter.

After two and one-half months, Flav-R Straws reports:

- Orders for one-tenth of the U.S. already total twice the maximum production of which its plant is capable.

- It will take two years for the company to supply the minimum demand in the U. S. for only two basic flavor favorites, chocolate and strawberry.

This avalanche of success called for an immediate policy decision.

Should the company postpone its ambitious advertising plans and let supply catch up with current demand? Or should it keep "riding the tv tiger," knowing production will lag even farther behind?

Flav-R Straws has chosen to ride its tv tiger—and a long, tricky ride it will be. For here is what Flav-R Straws plans:

(1) Saturation tv announcement schedules in every major U. S. market.

(2) A projected weekly tv budget of \$45,000 by 1 Jan., compared with the current \$10,000 (and *no* dollars per week before May).

(3) Investment of 100% of the formalized ad budget in tv participations on children's shows.

Why has the company decided to continue to advertise a product for

which television has already created too much of a demand, and too fast?

There are many reasons, but the high spots among them are these: to keep the Flav-R Straws name in front of the public, to maintain the distribution and sales the company has already achieved, to develop new markets, to make a strong competitive stand and to retain the acceptance it's gotten as a brand new product with an entirely new function.

Just what *does* Flav-R Straws make?

It makes a plain old soda fountain variety of paper drinking straw. But it adds two notable and basic features. And both of them are patented.

Feature number one is a built-in flavor filter. A hardcloth filter inserted in the bottom of each straw is impregnated with a flavor concentrate (chocolate during this introductory period). The straw is submerged into



Youngsters make chocolate milk from the straws now. will have choice of some 20 flavors in future, starting with strawberry, vanilla, cherry, coffee. Unique straw has 2 patented features: section which bends, built-in flavor filter. Weekly tv spot cost: \$10,000

milk, and as the milk passes over the filter it is transformed into chocolate milk. Flavor seeps from the bottom, too.

Feature number two is more of a boon to mothers than to kids. Youngsters are inclined to be carried away by the do-it-yourself flavor factor. But mothers applaud the inch-long section of the straw which is accordion-pleated. This means it can be bent in any direction without breaking, and without tipping the glass or container. Saves a lot of laundry bills or bending, too, according to child-harried moms.


Television was selected as a natural for introduction of Flav-R Straws because of its ability to demonstrate product use, to reach large numbers of homes and, particularly, to reach youngsters and their mothers.

"That's when the boom fell, when we used our first tv schedule," says Lee Wagner, executive vice president. Wagner is an expert in tv booms. Founder of *Tv Guide* in New York City, he published the successful weekly seven years until 1954, when he sold it to Triangle Publications.

Tv expert that he was, he couldn't predict what he describes as the "explosion" in Flav-R Straws' offices when they first went on the air.

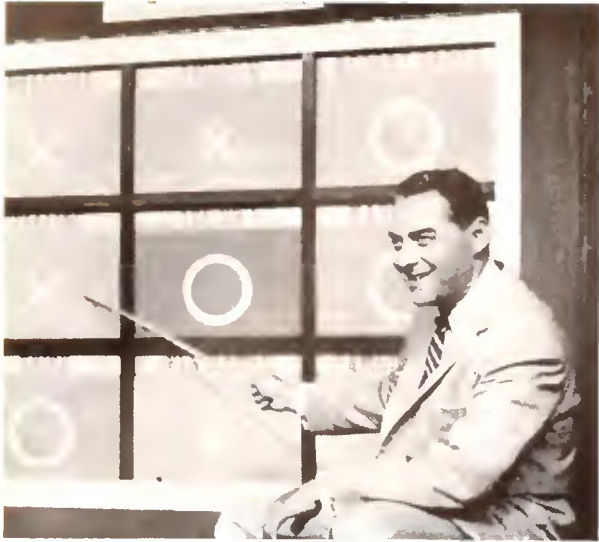
The company was organized formally in February, and for the next three months the executive officers debated details of their television advertising strategy, their distribution and merchandising methods, their production goals, their ambitious future plans.

They opened the consumer ad drive
(Please turn to page 78)



Flav-R Straws pres., Alvin Sheerr, l, and exec. v.p.-ad mgr., Lee Wagner, r, toast to '57 goals: \$13.7 million in sales, \$3 million ad budget, national distribution, \$45,000 weekly on tv. Typical weekly schedule is 19 tv stations in 13 markets

New at noontime NBC's "Tic Tac Dough" tries stunts and prizes as competition for CBS serials



Daytime tv picture: shows firm, takers lag

Latest program shakeups change NBC's morning face; ABC and CBS add sponsors, but no major upheavals

DAYTIME NETWORK PROGRAM SCHEDULES 10 a.m. to 2 p.m.

	SUNDAY			MONDAY			TUESDAY		
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
10 AM									
10:15		Lamp Unto My Feet sust			Garry Moore m-f Campbell Staley Mfg. alt Bristol-Myers	Ding Dong School ↑		Garry Moore ↑ Best Foods	Ding Dong School ↑
10:30	No Net Service		No Net Service	No Net Service m-f			No Net Service m-f		
10:45		Look Up And Live sust			Arthur Godfrey m-f ↑ Stand Brand	Bandstand ↑		Arthur Godfrey ↑ Norwich	Bandstand ↑
11									
11:15		Camera Thru sust		No Net Service m-f	Godfrey (cont'd) Bristol-Myers		No Net Service m-f	Godfrey (cont'd) Kellogg Pillsbury	
11:30	No Net Service		No Net Service			Home m-f Partic (8 1-min annets avail per hr) Brillo ↑			Home Partic (see Mon)
11:45		Eye on New York sust		TBA	Strike It Rich Colgate		TBA	Strike It Rich Colgate	
12									
12:15		Let's Take a Trip sust	TBA	TBA	Valiant Lady Stand Brands	Tic Tac Dough ↑	TBA	Valiant Lady Wesson Oil	Tic Tac Dough ↑
12:30	No Net Service				Love of Life Amer Homo Prod			Love of Life Amer Homo Prod	
12:45		Wild Bill Hickok Kellogg	TBA	No Net Service m-f	Search for Tom'w P&G Gulling Light P&G	It Could Be You ↑ Amor Home	No Net Service m-f	Search for Tom'w P&G Gulling Light P&G	It Could Be You ↑ Lehn & Fink alt Alberto Culver
1									
1:15			TBA		News 1-1:10 sust			News 1-1:10 sust	
1:30	No Net Service	No Net Service		No Net Service m-f	Stand Up & Be Counted ↑	No Net Service m-f	No Net Service m-f	Stand Up & Be Counted ↑	No Net Service m-f
1:45			TBA		As the World Turns P&G			As the World Turns P&G	

Network tv program plans for fall have been later than usual in firming this year. With this fact in mind, SPONSOR has updated the daytime program schedules previously published in the special *Fall Facts* issue (9 July). The most recent schedule is detailed in charts on this pair of pages and the next.

Following are notes on both day and nighttime additions to the '56-'57 network line-ups:

Daytime: Just exactly what will be up for morning and afternoon viewing on the networks this coming fall is pretty well settled at this point. Recent

Monday thru Friday reconstruction of the 10:30 a.m. and noon to 1 p.m. time slots at NBC solidifies the picture there. Now that the juggling is over, the 10:30 morning slot will be occupied by *Bandstand*. *Tic Tac Dough* moves into the noon half-hour and *It Could Be You* follows at 12:30. This added activity finds only four daytime shows unchanged, either completely or in time-slotting, at NBC.

Daytime programing at CBS remains firm Monday through Friday. Show changes occurred early in the summer and were covered in the *Fall Facts* issue.

At ABC there is no later information on the new morning programs which are still on the planning boards. They will probably be two half-hour personality-type shows going in at the 11:30 to 12:30 spots. The network's afternoon shows remain the same.

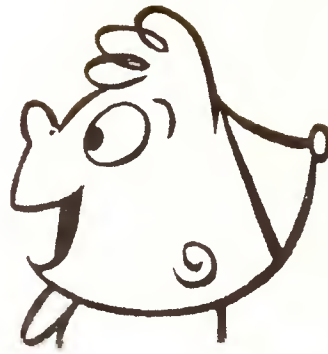
The sponsorship picture is not as strong as in the previous year at either CBS or NBC. As of presstime, CBS has 15 unsold quarter-hour weekday segments as compared to five quarters set for fall at this time last season. Latest daytime sales include two Godfrey segments and one each for Johnny Carson, *House Party* and Bob Crosby.

NOT SHOWN: Good Morning, partic, CBS, M-F 7-8am; Capt. Kangaroo, partic, CBS, M-F 8-9am; Today, partic, NBC, M-F 7-9am

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

	WEDNESDAY			THURSDAY			FRIDAY			SATURDAY		
	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC		
10:30	Ding Dong School †		Garry Moore † Toni	Ding Dong School † Miles		Garry Moore † Lever Bros.	Ding Dong School †		Capt. Kangaroo Partic †	Howdy Doody Cont Bkng alt †		
11:00	Bandstand †	No Net Service m-f	Arthur Godfrey Manhattn Soap Amer Home Prod	Bandstand †	No Net Service m-f	H. Bishop alt CBS-Hytron	Bandstand †	No Net Service	Mighty Mouse Playhouse General Foods	Married Joan †		
11:30		No Net Service m-f	Godfrey (cont'd) Kellogg Pillsbury		No Net Service m-f	Moore (cont'd) Yardley Convert Rice alt SOS		No Net Service	Winky Dink and You sust	Fury Gen Foods		
12:00	Home Partic (see Mon)			Home Partic (see Mon)			Home Partic (see Mon)	Kiddie Specials 11-12:30 Red Goose Shoes 3 times only 8 25 10 6 12 8	Tales of the Texas Rangers General Mills alt Curtiss Candy	Uncle Johnny Coons Swit alt †		
12:30		TBA	Strike It Rich Colgate		TBA	Strike It Rich Colgate						
1:00			Valiant Lady Toni			Valiant Lady Gen Mills						
1:30	Tic Tac Dough †	TBA	Love of Life Amer Home Prod	Tic Tac Dough †	TBA	Love of Life Amer Home Prod	Tic Tac Dough †	No Net Service	The Big Top National Dairy	TBA		
2:00		No Net Service m-f	Search for Tom'w P&G	It Could Be You †	No Net Service m-f	Search for Tom'w P&G	It Could Be You †	Kiddie Specials (cont'd) 3 times only				
2:30	It Could Be You †		Guilding Light P&G	Brillo alt Welch		Guilding Light P&G	Brown & Wm'son alt Brillo					
3:00			News 1-1:10 sust			News 1-1:10 sust			Lone Ranger General Mills alt Nestle	Pre Game Show approx 10 m n t		
3:30		No Net Service m-f	Stand Up & Be Counted †	No Net Service m-f	No Net Service m-f	Stand Up & Be Counted †	No Net Service m-f	No Net Service		NCAA Football Games 1-5 30 approx Sunbeam Loritt & Myrris † † sponsorship each		
4:00	No Net Service m-f		As the World Turns P&G			As the World Turns P&G		No Net Service				

M.c.-without-words Gerald will "Boing-Boing" for UPA cartoon show in late fall debut on CBS



Unsold quarter-hour segments for fall at NBC are 18 which is exactly the same as last year. However, the half-hours yet to be bought reach 15 as compared to five in 1955. Two of NBC's newest shows, *Bandstand* and *Tic Tac Dough* account for ten of these half-hours. NBC's new fall look also reveals an almost complete disappearance of across-the-board sponsors. Only the first segment of the Tennessee Ernie Show finds the same sponsor Monday thru Friday. Last fall NBC had six shows with an across-the-board single advertiser.

The only comparable show sale at

DAYTIME NETWORK PROGRAM SCHEDULES 2 p.m. to 6 p.m.

	SUNDAY			MONDAY			TUESDAY		
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
2 PM									
2:15		Pro Football 2-5pm approx Regional sponsorship American Oil Atlantic Refining	TBA		Johnny Carson Show ↑	No Net Service m-f		Johnny Carson Show ↑ Best Foods alt ↑	No Net Service m-f
2:30	No Net Service	P. Ballantine Marlboro Falstaff Brewing Stand Oil- Indiana Speedway Pet (spons cont'd)	TBA	No Net Service m-f			No Net Service m-f		
2:45					Art Linkletter Lever Bros Campbell	Tennessee Ernie Ford Show P&G Swift		Art Linkletter Kellogg Pillsbury	Tennessee Ernie Ford Show P&G Stand Brands
3									
3:15			Dr Spock. ↑		Big Payoff Colgate			Big Payoff sust	
3:30	No Net Service	Pro Football (cont'd) (spons cont'd) Goebel Brewing Burqermelster General Tire		Afternoon Film Festival 3-5pm Partic Thomas J. Lipton Exquisite Form Coats & Clark ↑		Matinee Theatre Partic Armour Brillo ↑	Afternoon Film Festival 3-5 (see mon)		Matinee Theatre Partic (see Mon)
3:45			Youth Wants to Know sust		Bob Crosby ↑ P&G			Bob Crosby Carnation alt Wesson Oil Best Foods	
4									
4:15	No Net Service		Wide Wide World 4-5:30 Gen Motors alt		Brighter Day P&G	Queen for a Day Amer Home Prod		Brighter Day P&G	Queen for a Day Sandura & Chicken of Sea
4:30		Pro Football (cont'd)	Telescope ↑ alt NBC Opera (6 thru season) 4:20 ↑	Afternoon Film Festival (cont'd)		Secret Storm Amer Home Prod	Afternoon Film Festival (cont'd)	Secret Storm Amer Home Prod	Lehn & Fink alt ↑ P&G
4:45	Medical Horizons Ciba				Edge of Night P&G			Edge of Night P&G	
5						Modern Romances ↑			Modern Romances Alberto Culver alt ↑
5:15		See It Now (1 wk in 4) 5-6pm ↑	Wide Wide World alt Telescope & Opera (cont'd)	Mickey Mouse Club Coca Cola					Comedy Time ↑
5:30	Super Circus ↑			Gen Mills Coca Cola Gen Mills	No Net Service m-f		Mickey Mouse Club ↑ ↑ Armour Carnation	No Net Service m-f	
5:45		TBA (3 wks in 4) ↑	Capt Gallant Heinz			No Net Service m-f			No Net Service m-f

Star to shine in the afternoon.
ABC will hypo "Film Festival"
with "name" host, Donald Woods

ABC is the *Mickey Mouse Club's* tally. This Disney show had seven advertisers signed for fall at this time last year and now has nine—all renewals. Ampar and Pillsbury are the newest renewals. The high-rating kid show is still not sold out, however. The network's *Famous Film Festival* has added Donald Woods to lend star brightness to hosting chores. It has also added one more participating client.

A look at the week-end daytime schedule again finds NBC accounting for most of the late changes. From Sunday noon to three o'clock the line-up is completely up in the air. NBC's

service shows undoubtedly will be schedule but which ones and where are the uncertain factors. *Zoo Parade* and Dr. Spock, both sponsored last season, have no buyers as yet and no set time. On Saturday, NBC has filled in two "to be announced" spots. *I Married Joan* will go in at 10:30 a.m. and *Uncle Johnny Coons* (with Swift taking alternate week sponsorship) is set for 11:30 a.m. Noon to one is open, with *Mr. Wizard* as a possibility for the second half-hour sustaining.

There has been no recent week-end activity in CBS's daytime line-up. ABC
(Please turn to page 94)



NOT SHOWN: Telephone Hr. Bell, CBS Su 6-6:30 pm; You Are There, Prudential, CBS, Su 6:30-7 pm; Meet the Press, Pan Amer alt Johns-Manville, NBC, Su 6-6:30 pm; Roy Rogers, Gen Foods, NBC, Su 6:30-7 pm

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

WEDNESDAY		THURSDAY		FRIDAY		SATURDAY			
NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
No Net Service m-f		Johnny Carson Show †	No Net Service m-f		Johnny Carson Show †	No Net Service m-f			
	No Net Service m-f			No Net Service m-f			No Net Service	No Net Service	NCAA Football Game (cont'd)
Tennessee Ernie Ford Show P&G		Art Linkletter Kellogg	Tennessee Ernie Ford Show P&G	Art Linkletter Lever Bros	Tennessee Ernie Ford Show P&G				
Brown & Wm'son & Minute Maid		Pillsbury	Miles	Swift	Stand Brands				
		Big Payoff sust		Big Payoff Colgate					
Matinee Theatre Partic (see Mon)	Afternoon Film Festival (see Mon)		Matinee Theatre Partic (see Mon)	Afternoon Film Festival partic (see Mon)	Matinee-Theatre Partic (see Mon)	No Net Service	No Net Service	No Net Service	NCAA Football Game (cont'd)
		Bob Crosby Tonl P&G		Bob Crosby SOS alt H. Bishop Gen Mills					
Queen for a Day Borden		Brighter Day P&G	Queen for a Day Reddi-wip	Brighter Day P&G	Queen for a Day Borden				
Helene Curtis & Corn Prod P&G		Secret Storm Amer Home Prod	Miles P&G	Secret Storm Amer Home Prod	Helene Curtis & Corn Prods P&G				
	Afternoon Film (Festival (cont'd)			Afternoon Film Festival (cont'd)		No Net Service	No Net Service	No Net Service	NCAA Football Game (cont'd)
		Edge of Night P&G		Edge of Night P&G					
Modern Romances Sterling Drug			Modern Romances †		Modern Romances Sterling Drugs				
Comedy Time †	Mickey Mouse Club †		Comedy Time †	Mickey Mouse Club †		Comedy Time †			NCAA Football Game (cont'd)
	Ampar alt Pillsbury	No Net Service m-f		Gen Mills †	No Net Service m-f		No Net Service	No Net Service	Football Scoreboard Dow approx 10 min
No Net Service m-f	Bristol-Myers †		No Net Service m-f	Gen Mills		No Net Service m-f			No Net Service



Television attracts traffic and trade: Tv personalities sponsored by Darling visit each unit in chain, chat with kids, always pull throngs

TV taps the toy market

Darling Stores, nation's largest toy chain, sees 50% sales gain in first year

The nation's young fry in the two-to-six-year-old set have two consuming passions: firemen and toys.

So says Budd Getschal, president of The Getschal Co., New York advertising agency. Contending that "firemen are the number one interest of kids in this age group," he matches this fact with another: the two-to-six-year-old group represents 36% of all children but gets 50% of all toys purchased.

Add the fact that these youngsters can't read, "but they can and do understand and respond to the dynamic sight and sound selling power of television," and you have the advertising formula of one of the Getschal ac-

counts, the Darling Distributing Corp.

Darling Distributing operates a franchised chain of 50 toy and juvenile furniture stores in the greater New York metropolitan area. In March 1955, it bought its first television advertising. Last month, after 15 months of participations, this "largest toy store chain" in the country contracted for a half-hour sponsorship of an hour-long daily show in New York City, the world's largest marketplace. It's this show, *Freddie the Fireman*, which includes all the elements kiddies love most, starting with a fireman and toys.

Freddie the Fireman, starring Singer Ed McCurdy, is aired every weekday

by WABD, New York, to reach youngsters during the noon hour. The 12 to 12:30 portion of the 12 to 1 p.m. show is sponsored by Darling, at an estimated weekly cost of \$3,000 for time and talent. Darling's participation began with the first show on 16 July.

Sponsor estimates Darling Stores is spending \$150,000 annually on tv advertising, after allocating some 5% of its \$5,000,000 annual sales gross to all media. Tv gets about half the budget, with the remainder divided among occasional newspaper ads, direct mail and brochures.

Darling, with its 50 stores in New York, New Jersey and Connecticut, is

In a shirt-sleeve session . . .

Tv advertising for Darling chain's 50 toy and juvenile furniture stores, as well as sales and marketing strategy, are blueprinted by (l to r): Fred Weintraub, exec. v.p. who supervises advertising, promotion, all external activities; Melvin Falkof, v.p. in charge of internal operations; Isaac Meyer Weintraub, pres. and founder of Darling Distributing Corp., headquartering in Bronx, N. Y.



just about 10 times larger than the next largest juvenile toy and furniture chain, according to Fred Weintraub, executive vice president, who supervises all advertising and promotion for the company.

It was his decision, on the basis of the agency's recommendation a year ago, to begin buying television. Darling bought minute live participations in an established local children's show, *The Merry Mailman* on WOR-TV.

"And our toys started to move immediately," says Weintraub.

"After six months, we added 15 minutes across the board on WABC-TV for another popular children's feature, *Tinker's Workshop*, for the last 15 weeks in 1955. And our toy volume kept going up."

Continuing with the *Tinker* schedule in the winter, spring and early summer of 1956, Darling Stores decided to double its tv advertising—and its

tv expenditure—on the basis of sales results tv has delivered every month of the 15 it has been used.

Weintraub outlines this vivid pattern of tv results:

"Tv, alone, made our fantastic growth possible. When we started with the *Merry Mailman* in March 1955, we had 31 retail stores in our franchise operation. Last spring, this number had jumped to 46. We now have 50, and blueprint plans for many new ones.

"Our toy volume has gone up 50%. We only advertise toys on television, yet all of our other merchandise sales are up, too. In many of our stores, toy volume is up as high as 70%."

Increasing sales on toys, which have a high markup, is only one advertising objective of Darling Stores. Its earlier children's show participations, and its new *Freddie the Fireman* show, are also being used to accomplish these other advertising goals:

- Darling wants to attract store traffic and to build a steady following among mothers and prospective mothers. Tv advertising pulls in customers with special toy offers, at which point Darling takes over with in-store promotions and in-store merchandising.

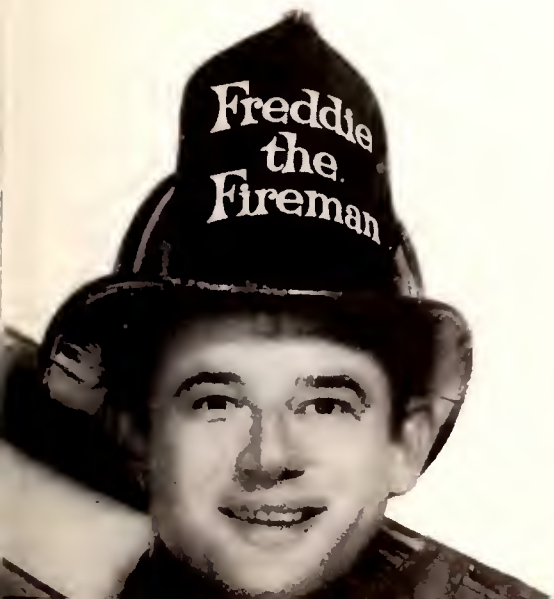
- The chain also wants to make toy-giving a year-round habit, instead of limiting exploitation to Christmas. Tv advertising evens out demand, creating it in July as well as in November. With its advertising, Darling finds that the sales peaks and valleys are evening out. The bulk of toy revenue remains concentrated in the pre-Christmas months, but notable upswings are taking place in such off-beat times as spring and summer. As Weintraub says, "the deep valleys are disappearing" in the sales charts.

- Darling also gains from tv a closer relationship with its suppliers, who make co-op money available to

(Please turn to page 70)

"Freddie" is a father image

Freddie the Fireman, as a show and as a show personality, sums up major virtues and appeals which children seek and to which they respond. So says Getschal agency, which surveyed two- to six-year-old set, comprising 36% of all youngsters but getting 50% of all toys. It found tots like a father image, a strong personality with whom they can identify; a muted approach with "low-decibel noise level;" soft and sincere selling. Other "musts": integrated, effortless delivery, high-quality, constructive content



Woolworth: Network radio's radical

In tv-happy era, chain develops live net radio show, renews it through '57

The estimable and ancient F. W. Woolworth Co., in most people's book, is about as radical as a rag doll.

Yet radical fairly well describes Woolworth marketing since 5 June, 1955. That's when the company which grosses \$767 million a year bought its first continuous, full-scale national advertising. It was, of all things in this tv-happy period, a live network radio show.

The Woolworth Hour, at a time when the conservatives were swinging into the tv program lineup, took the air as a \$16,000 weekly investment. This, alone, made Woolworth a radical in broadcast advertising.

And, as 5 June 1956 rolled around, the 2,000-store variety chain went even

farther down radio's primrose path. It renewed its hour-long Sunday afternoon show on the full CBS Radio network, and on a 48-station Dominion network in Canada, through all of 1957.

Why, you might well inquire, was the show renewed? And, particularly, why did Woolworth renew for the unusually long period of a year and a half?

Simply because the radio advertising program delivered. Sales in 1955 hit a peak at \$767,778,962, and net income was \$34,155,898. Previous year's figures were \$721 million and \$26 million, respectively.

J. C. Remington, Woolworth advertising manager, states: "We're pretty

well sold now that advertising pays, after reviewing the first year of our network purchase. We've done very little advertising in the past, some newspaper and magazine ads here and there. Locally, we've had limited tries on radio and tv.

"Now, after giving ourselves a national test, and a big radio test, we're very proud of what we have accomplished in such a short time. It was an entirely new venture, and all of the company executives are pleased with the results. Their collective pleasure is reflected in our renewal through 1957."

The account executive at Woolworth's advertising agency, Lynn Baker, Inc., New York City, is Mary Bentley, a vice president of the firm. Re-



Network radio president visits *The Woolworth Hour* rehearsal. CBS Radio's Arthur Hull Hayes, r., chats with orchestra leader Percy Faith, l., and singer Gisel MacKenzie. Sunday, 1 to 2 p.m. show brings top-rung performers, jazz instrumentalists to chorale groups to operatic tenors and composers, for airing on 206 U. S. stations, 18 in Canada's Dominion Network.

First-birthday celebrants in June included (l to r): Lynn Baker, pres., Lynn Baker agency, NYC; Mary Bentley, Woolworth a.c.; CBS Radio Pres. Hayes; James Seward, CBS Radio v.p.; J. C. Remington, Woolworth ad. mgr. Musical extravaganza has 45-piece orchestra, name conductor, high paid guest stars, yet the production has been budgeted at only \$16,000 weekly.



porting on the accomplishments of *The Woolworth Hour* after its first birthday, she says:

"The program has done everything we wanted it to do. We have a prestige show which attracts very large audiences. Network radio, as we use it, is a good, low-cost medium for continuity of advertising." As an aside, she notes that the entire show, with a "name" conductor, a 45-piece orchestra and top-ranking guest stars, is perhaps the "best buy" in advertising today.

The best summary of why *The Woolworth Hour* has been renewed is found in an end-of-the-year report directed to Woolworth personnel and to the variety chain's suppliers, who contribute to the cost of the program. According to this report, the program "is a positive selling force as well as great entertainment. It indicates that countless listeners are led by *The Woolworth Hour* commercials to make specific purchases at Woolworth's . . . of merchandise which is presented to them on the air when they are in a relaxed, ready-to-listen mood every Sunday afternoon."

Here is how Woolworth and agency executives summed up *The Hour* for SPONSOR in terms of program content, audience, popularity, copy, sales ability and merchandising:

Program content: *The Woolworth Hour* was developed by the CBS Radio network, the Lynn Baker agency and client company personnel want it to do one thing: reach a lot of people, all kinds of people.

Music was selected as the method. Music is a perennial program favorite with all types of people. Woolworth took this basic premise, and added a few of its own. It decided to bring back to the airwaves good music, using the program subtitle of "The best in music?" It picked a day (Sunday) when people are traditionally relaxed and in a receptive mood and a time slot (1:00 to 2:00 p.m.) non-competitive to television.

The program format is built around a 45-piece orchestra under the direction of Percy Faith, with different top-name guest stars every week. Many of these shows have scored "firsts" in the music world. For example, *Woolworth Hour* listeners heard the world premiere of Elie Siegmeister's clarinet concerto, with Jimmy Abato as soloist in the blues movement. They heard the radio premiere of Duke Ellington's

Night Creature, a concerto for piano and combined jazz and symphony orchestras with Ellington as soloist. Alec Templeton and his new quartet gave a premiere performance, and Alan Hovhaness' concerto, *Forest of Prophetic Sound*, was performed for the first time.

The program gamut is as broad as all music. Four or five singers and/or instrumentalists who are making music news appear weekly to interpret such different styles of music as jazz, chorale, opera, ballet, sacred, comic, folk, chamber and progressive.

Special shows abound. Eddie Cantor appeared as narrator of a Yom Kippur service. A tribute to Jerome Kern and his compositions featured performance of his music from manuscripts held by the Kern estate, and never before performed or heard publicly. On the Christmas show, actor Everett Sloan told the story of Twinkle, the misunderstood angel who couldn't keep his halo straight.

Listen to... THE WOOLWORTH HOUR

"The Return to RADIO of MUSIC you like to Hear"



Network music rings bell—on Woolworth registers

Point-of-sale promotion backs up every single item advertised on show. Four suppliers participate in each Woolworth Hour, sharing costs for commercial time. Variety chain backs its suppliers' copy with in-store signs or T-toppers mounted atop radio-advertised merchandise. Radio copy plugs any of thousands of items stocked, with Woolworth making only one requirement for broadcast: such item advertised has to be carried in each of its stores.

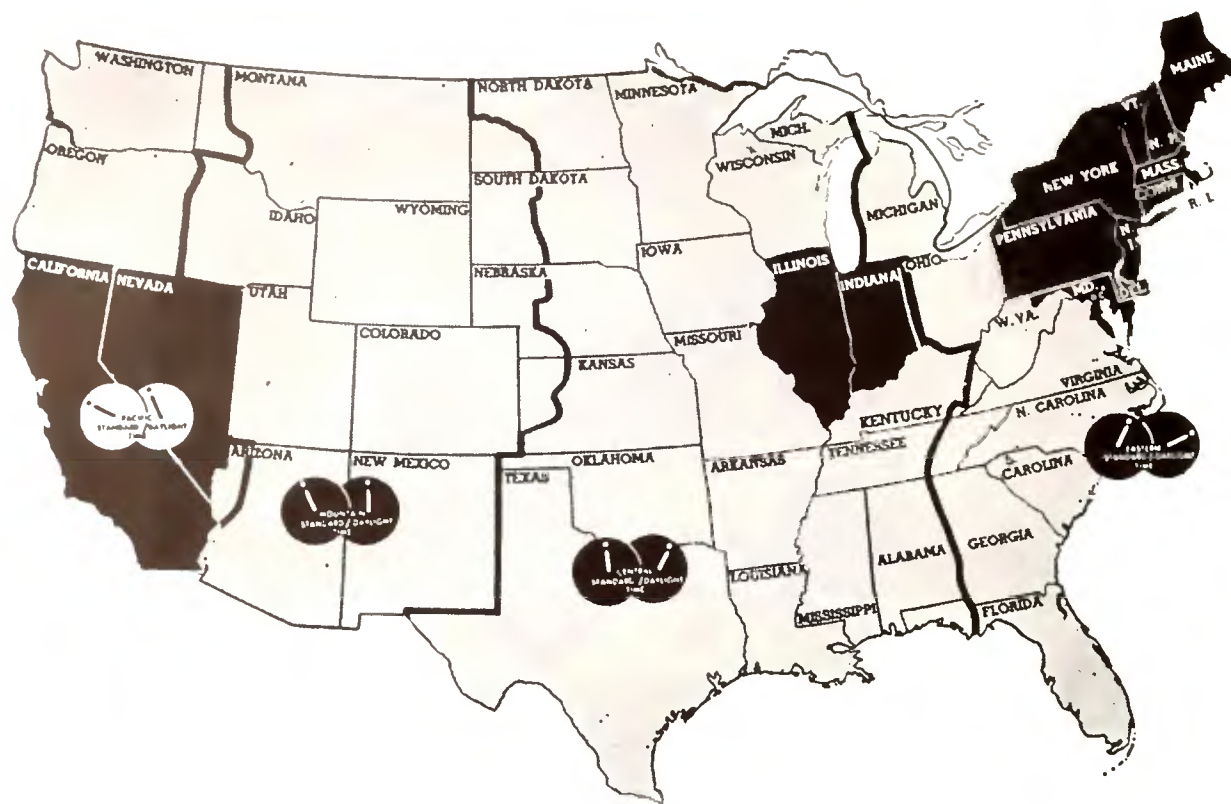
The Easter program this year, one in a series of special holiday programs, presented five name-star headliners and child actor Brandon De Wilde reading *The Apple Tree*. And on 6 May, when Irving Berlin observed his 68th birthday, the show dedicated its musical efforts to him and featured him at the piano.

Audience: The audience has been consistently large and loyal. According to the end-of-the-year report, "on its very first broadcast, it attracted the largest audience of any Sunday afternoon radio program of any type." This audience numbered between five and six million persons.

Woolworth is also mindful of the large amount of non-home listening that takes place during the 1 to 2 p.m. time period on Sunday. Part of its buying strategy is to reach the automobile audience and, during the summer months, the audience tuned to portable radios and out-of-home sets.

(Please turn to page 90)

DAYLIGHT SAVING TIME, 1956: WHO'S ON WHAT?



States on Daylight Saving
 States on Standard Time

Map above shows standard time and daylight saving areas. Some cities do not follow time pattern of states they're in. For exceptions, see listing at right.

Map by F. H. McGraw and Company

Where DST runs through October

Connecticut
 Maine
 Massachusetts
 New Hampshire
 New Jersey
 New York
 Rhode Island
 Vermont

Chicago
 Erie, Pa.
 Philadelphia
 Pittsburgh
 Scranton

Daylight time cities in standard states

Alexandria, Va.
 Akron
 Anaconda, Mont.
 Butte
 Canton, Ohio
 Cleveland
 Frankfort, Ky.
 Lexington, Ky.
 Lorain, Ohio
 Los Alamos, N. M.
 Louisville, Ky.
 Martinsburg, W. Va.
 Moundsville, W. Va.
 Richland, Wash.
 St. Louis, Mo.
 Steubenville, Ohio
 Warren, Ohio
 Weirton, W. Va.
 Wheeling, W. Va.
 Youngstown, Ohio

Standard time cities in daylight states

Cairo, Ill.
 Centralia, Ill.
 Galesburg, Ill.
 Kewanee, Ill.
 Mattoon, Ill.
 Moline, Ill.
 Mt. Vernon, Ill.
 Rock Island, Ill.

Is the DST hassle behind us?

Will video tape make this October last snafu in Daylight Savings snarl?

The situation: A network-slated tv show is on the planning desks. Sponsor X is banking on reaching an adult audience via a live drama re the tender take of gal meets male. It's strictly adult fare, geared to pull sales for a strictly adult product. Great plan. Summertime and romance.

The result: Chaos.

Although it's 10:30 p.m. in the Northeast and fine for the goal in mind around about Oregon-way it's 7:30 p.m. This alone is enough to alienate affections thither and yon. For kiddies exposed to the romantic also have access to the receiver dial. And you can take it from those who've

been working overtime to iron out such problems, there'll be a substitute plan.

At this writing, and prior to this year's announcement of video tape availability, there have been a number of substitute plans. A great number, because although the switch from Standard to Daylight time has been accomplished, the October juggle is yet ahead.

When the changeover comes in October, states will have reverted to the Standard timetable, while eight remain on the present schedule. They include Connecticut, Maine, Massachusetts, New Hampshire, New Jersey, New York, Rhode Island, Vermont. At

that time, the clock differential between these Northeastern states and the West coast will become four hours.

What *are* the substitute plans that can be put into play during this hazardous period? A few are listed below:

1. Kinescoping to keep the New York clock hour.
2. Staying live and spilling over into an earlier period.
3. Changing to a film show for the duration.

The difficulties with the above follow in order:

Kinescoping, it's generally agreed. (Please turn to page 95)



We have a little announcement for a few select friends:

ABC's Morning Drama Bloc outrates all competition, by an average margin of 50% according to Nielsen's latest radio report.† Incidentally, twice as many homes tune to radio in the morning as tune to television according to Nielsen. You're free to draw your own conclusions. The one we draw is this: you get *more* (homes) for *less* (cost per commercial minute) on ABC Morning Radio — *Breakfast Club, My True Story, When a Girl Marries, Whispering Streets, Grand Central Station, The Jack Paar Show*. For full facts, call your ABC Radio representative.

	All Network Sponsored Programs 10:00 AM-12:00 Noon (NYT), M-F (Common Morning Network Option Time)	
	Nielsen Average Audience Rating Per Average Minute	Homes Reached
ABC Radio	2.7	1,277,000
Network B*	2.3	1,088,000
Network C	1.8	851,000
Network D	1.3	615,000

*The true efficiency margin over Network B can only be seen by looking at costs: ABC promo segments (containing one commercial minute) range from \$1,000 to \$1,300, depending on frequency. Network B, on the other hand, charges about \$2,000 per minute in its leading morning program, according to Nielsen.

†Nielsen, June 11. ABC advantage in previous report was 47%.

ABC Radio Network

alphonse normandia

The Radio Leader in Des Moines!

KRNT

A COWLES OPERATION

DES MOINES RADIO-----CBS

72 FIRSTS OUT OF **72**
QUARTER HOURS

In NEW Pulse Survey!

TUNE-IN UP . . . COST PER THOUSAND DOWN!

KRNT Leads Morning, Afternoon and Evening!
... and has for years and years!

KRNT Is Your Basic Buy In Iowa!

KATZ HAS ALL THE FACTS ON THE STATION WITH THE FABULOUS PERSONALITIES AND THE ASTRONOMICAL RATINGS

The TV Leader in Des Moines!

KRBNTV

DES MOINES TELEVISION - CHANNEL 8 IN IOWA

FULL POWER
FULL COVERAGE

★ **337 FIRSTS**
in 462 quarter hours surveyed

★ **9 of top 10**
multi-weekly shows - local news ratings up to 35.4

★ **9 of top 10**
once-a-week shows

SOURCE: Latest A·R·B for Des Moines Metropolitan Area



A COWLES OPERATION

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

PROGRAM	SYNDICATOR	LGTH.	NO. AVAIL.
Space show:			
Commando Cody	Hollywood Tv	30	12
Women's:			
It's Baby Time	Walt Schwimmer	15	52
It's Fun to Reduce	Guild Films	15	65

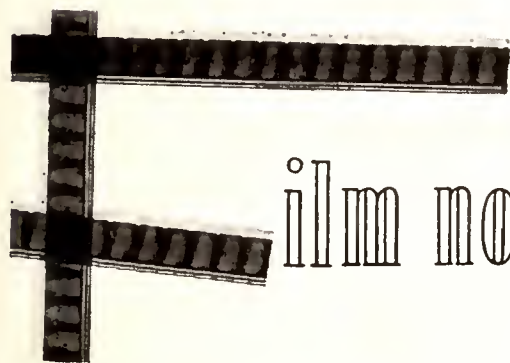
PROGRAM	SYNDICATOR	LGTH.	NO. AVAIL.
Others:			
Candid Camera	Assoc. Artists	15	100
Candid Camera	Assoc. Artists	30	89
Jungle Adventure package	Sterling	var.	over 100
Under the Sun	CBS Tv Film Sales	30	39

Addendum: Following distributors and their syndicated series are additions to film distribution chart

which appeared in *Fall Facts Basics*, 1956, page 97. More recent offerings appear in film chart above.

PROGRAM	LGTH.	NO. AVAIL.
M&A ALEXANDER		
Anniversary Package	var.	18
Boss Lady	30	13
Byline, Steve Wilson	30	39
Hoxie westerns	60	6
Ken Maynard westerns	60	4
Power Plus Package	var.	18
Range Buster western	60	16
Renfrew of Royal Mounted	30	13
Renfrew of Royal Mounted	60	8
HOLLYWOOD TV SVCE.		
Adventure Films	30	85
Bill and Co	61	1
Deluxe Features	80	3

PROGRAM	LGTH.	NO. AVAIL.
Diamond Features	var.	26
Emblem Features	var.	26
Emerald Features	var.	13
Family Features	54	13
Frontier Westerns	54	8
Gold Medal Features	var.	26
Golden Features	54	26
John Wayne Westerns	var.	15
Jubilee Features	var.	26
Lone Star Westerns	54	13
Mystery Features	54	26
Pioneer Westerns	54	26
Plainsmen Westerns	60	26
Preferred Features	54	13
Prize Features	var.	26
Select Features	54	26
Trophy Features	var.	26



film notes and trends

20,000 negatives will be shot during the Democratic and republican conventions this year by United Press Newspictures, and may be transmitting as many as seven telephotos simultaneously, Frank Tremaine, general manager of UPN recently announced. As well as amplifying number of staff members for the operation, equipment and facilities will be expanded in an effort to quickly supply newspictures.

A joint announcement on behalf of National Telefilm Associates and Compton Advertising was made a short while ago by Ely A. Landau, president of NTA. Report encompassed sale of *Sheriff of Cochise* series to Socony Mobil Oil in 67 midwest tv markets for purchase price over \$500,000.

To point up development of the Kagran Corp. in areas of tv film production, distribution, merchandising and related enterprises, the name of the NBC subsidiary has been changed to California National Productions, Inc. Changeover word came from Alan W. Livingston, president of the organization, who also stated that company activities emanating from New York will be under the direction of Robert D. Levitt, general manager.

590% boost in audience as a result of syndicated films is possible, according to figures obtained by Ziv Tv study. President of Ziv Tv Programs John Sinn revealed audience increase may be achieved when "syndicated teleseries replace other local shows."

Among shows and locales which substantiate the report are *Highway Patrol*, which climbed in New York by 33%; *Science Fiction Theatre* in New York, which was boosted 500%. Average rating gain between 1953 and 1956 for the Monday-through-Friday 7:00-7:30 p.m. slots has been just under 300%. Figures based on ARB survey.

Chunky Chocolate Corp., makers of Chunky chocolate bar, has contracted for *Foreign Legionnaire* (known on its network as *Captain Gallant of the Foreign Legion*) in 17 markets. Schedule will get under way in the early fall, according to Al Erlich, advertising manager of Chunky and Michael Sillerman, executive vice president of TPA. Chunky's campaign for the show will include an extensive merchandising and promotion drive. Grey Advertising Agency is the agency.

Upon acquiring *The Mickey Rooney Show* from BPM Associates, Screencraft sold the half-hour show in 12 major markets. The series was originally produced for NBC and polled a 20 plus rating opposite Jackie Gleason in the 1954-55 period. ★★

WMAR-TV
consistently leads
in Baltimore's
3-station market

10 top-rated programs
for June in Baltimore

		ARB Rating
1. I Love Lucy	WMAR	47.0
2. Ed Sullivan	WMAR	43.6
3. \$64,000 Challenge	WMAR	43.5
4. \$64,000 Question	WMAR	41.4
5. December Bride	WMAR	39.8
I've Got A Secret	WMAR	39.8
7. Alfred Hitchcock	WMAR	38.8
8. Line-Up	WMAR	37.3
9. Person To Person	WMAR	36.2
10. What's My Line	WMAR	35.7



WMAR-TV share
of sets in use*

	Sign-on to midnight Sunday-Saturday
January	45.2%
February	39.8%
March	41.2%
April	40.1%
May	47.6%
June	50.5%
6-month average	44.1%

* based on ARB reports



SUNPAPERS, TELEVISION, BALTIMORE, MD.

TELEVISION AFFILIATE OF THE
 COLUMBIA BROADCASTING SYSTEM

Represented by **THE KATZ AGENCY, Inc.**
 New York, Detroit, Kansas City, San Francisco,
 Chicago, Atlanta, Dallas, Los Angeles

New developments on SPONSOR stories



See: Network television basics
Issue: FALL FACTS BASICS, 1956, page 54
Subject: Television's most consistent
 advertisers

A study recently made by Television Bureau of Advertising, Inc., revealed to the industry what accounts have been tv's most consistent advertisers over a seven-year period. Entitled *Network Television Advertisers 1949 to 1955*, the report states in part: "In using the material, it should be remembered that television has undergone considerable growth and change during the seven-year period. What constituted 'Network' in 1949 in many instances might not be so defined today. Moreover, many advertisers who appear to have dropped out of television actually have gone into another form of television, national or regional spot."

The 1955 accounts which were active in network sponsorship for seven consecutive years follows:

Admiral Corp., American Home Products Co., American Motors Corp., American Tobacco Co., Avco Manufacturing Co., Bristol Myers Co., Chesebrough-Pond's Inc., Colgate-Palmolive Co., Allen B. DuMont Laboratories, Ford Motor Co., General Electric Co., General Foods Corp., General Mills, General Motors, Gillette Co., Goodyear Tire and Rubber Co., Gulf Oil Co., International Shoe Co., Kellogg Co., Lever Bros., Libby, McNeil and Libby, Liggett & Myers Tobacco Co., Longines-Wittnauer Co., Mars, Inc., C. H. Masland & Sons, Philip Morris & Co., National Dairy Products Co., Pabst Brewing Co., Philco Corp., Procter & Gamble Co., Quaker Oats Co., Radio Corp. of America, Speidel Corp., Standard Oil of Indiana, Sterling Drug Inc., Swift & Co., Texas Co., Westinghouse Electric Co. ★ ★ ★



See: CIO uses radio to prove "unions
 don't have horns"
Issue: 11 January 1954, page 34
Subject: AFL-CIO newscasters draw diversi-
 fied audience

Special Pulse survey on audience composition of ABC Radio newscasters Edward P. Morgan and John W. Vandercook shows them holding appeal with all age groups, income levels, occupational categories, men and women, union and non-union members. Both are sponsored by the American Federation of Labor & Congress of Industrial Organizations which seeks to appeal to a diversified audience.

Among the highlights of the survey, conducted earlier this summer, were the following:

Both programs had more listeners in the upper quartile income group than in the lowest income group.

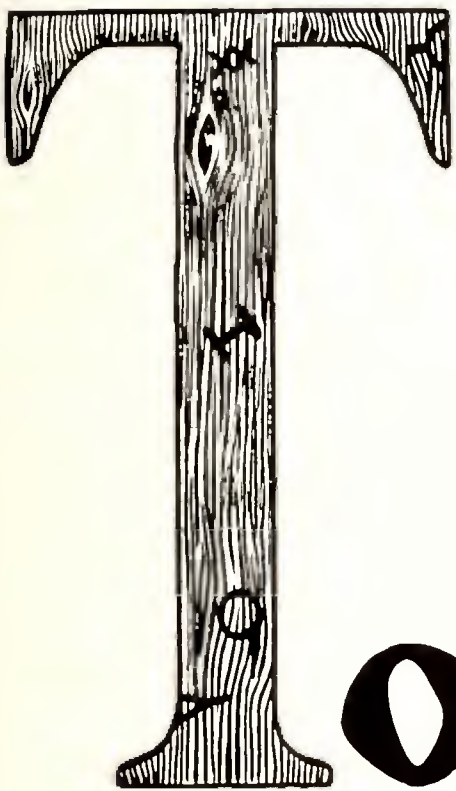
The AFL-CIO newscasters appealed to listeners in all age groups including the teen-age segment.

Morgan and Vandercook reached more men than women; by occupational categories, craftsmen and operatives were the two largest groups reached by the newscasters.

Union members who listened to Morgan composed 51.9% of the audience, while for Vandercook the total was 45.5%.

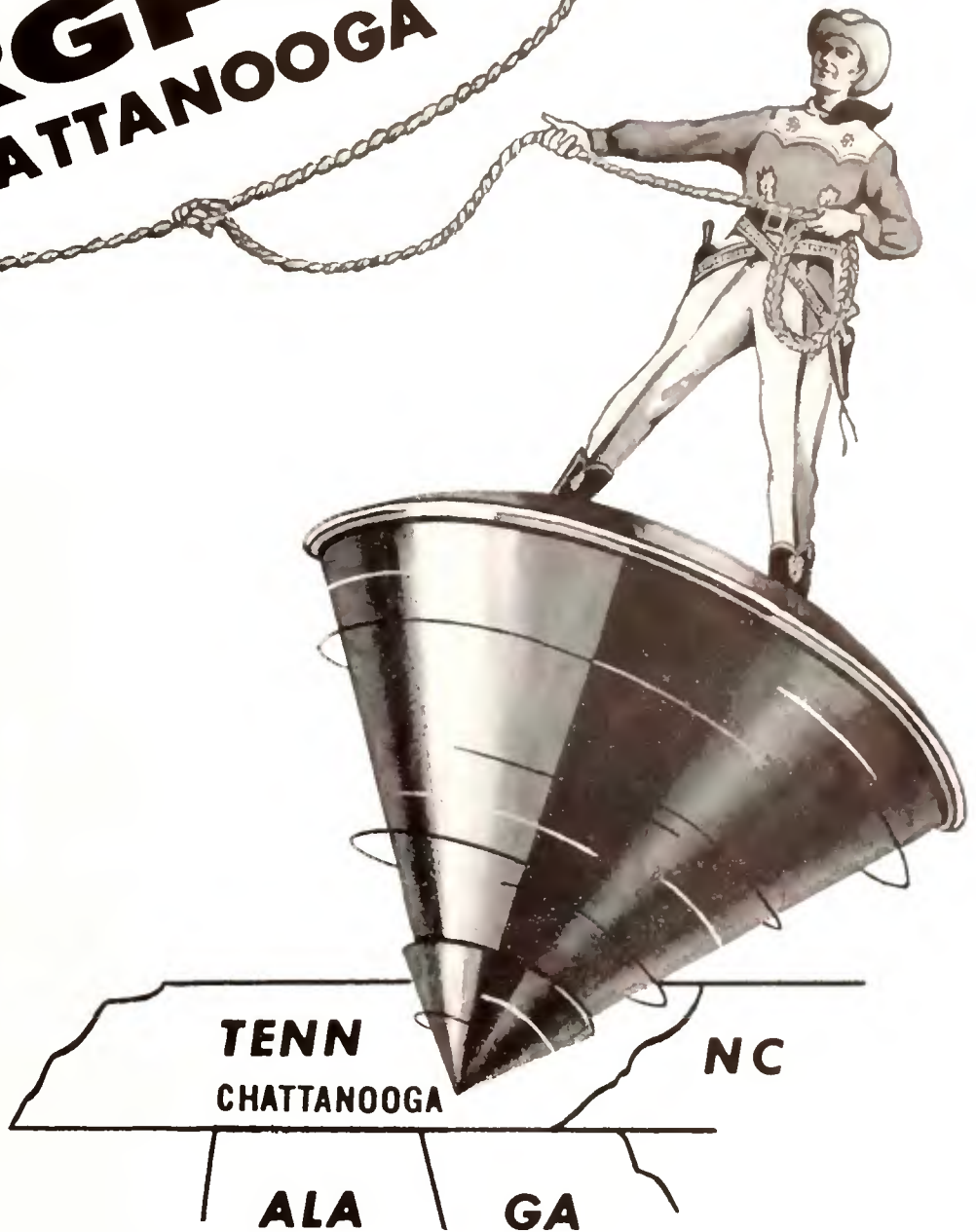
Thus, while the proportion of union members in the audience is higher than the national average, both programs attract a great number of non-union listeners as indicated in the 19-metropolitan-market survey (18,000 households). ★ ★ ★

**WRGP-TV
CHATTANOOGA**



LOPS

**In Power...
In Programming...
In Audience!!!**



WRGP-TV is Chattanooga's only full powered station with highest rated day shows. (See the June ARB Report.) For convincing proof and complete details call H-R TELEVISION, Inc.

NBC & ABC — 100,000 WATTS

R. G. PATTERSON, *President* HARRY STONE, *Sta. Mgr.*

GEORGE P. MOORE, *Sales Mgr. - National Representatives*

H-R TELEVISION, INC.

STUDIOS - 1214 McCALLIE AVENUE ★ CHATTANOOGA, TENN.



FURNITURE

SPONSOR: Nelson Bros. Furniture AGENCY: Gordon Best

CAPSULE CASE HISTORY: *Earlier this year, Nelson Bros. started sponsoring Pee Wee King, aired from 10:00-10:30 p.m. and 10:45-11:15 p.m., Fridays. A letter to the station from the agency stated that "from the very first show . . . Saturday sales at Nelson Bros . . . have been going up 50%." On one Saturday, during a slow season, sales were four times above the normal level. Particularly noteworthy was the fact that business came from many rural areas - areas where business is sought by the firm.*

WISN-TV, Milwaukee, Wis. PROGRAM: Pee Wee King



COATS

SPONSOR: John A. Brown Co. AGENCY: Direct

CAPSULE CASE HISTORY: *John A. Brown Co. received a shipment of finished coltskin full-length ladies' coats, priced from \$99.95 to \$129.95. Using two class A and one class B announcements over a three-day period, the company succeeded in completely selling out its stock, including the three coats worn by Brown's model during the commercials. No other advertising media were used in the drive. Cost to the advertiser amounted to \$247.50.*

WKY-TV, Oklahoma City, Okla. PROGRAM: Announcements

SALAD MIXERS

SPONSOR: Brown Durkin Co. AGENCY: Direct

CAPSULE CASE HISTORY: *Using a five-minute film as its vehicle, company spotted a closing slide telling where to buy its salad mixer (a vegetable grinder for making salads). Film was segmented in the noon Sho-Lunchtime Theater on the station. The first week, 737 mixers were sold. 721 were sold the second week and more than 300 were selling each week after the three-month schedule. Announcements were telecast twice weekly during this successful 90-day period.*

KVOO-TV, Tulsa, Okla. PROGRAM: Participations

RECRUITING

SPONSOR: Berkeley Police Dept. AGENCY: Direct

CAPSULE CASE HISTORY: *The Berkeley Police Dept. has learned that regular ad media can do a good job of attracting new men to fill vacancies. During a recent six-week drive, public service announcements contributed by the station (and other media) produced 365 applicants. Only a fraction of this number was needed to fill vacancies, said Sgt. William H. Krueckel, who added that the department is very happy with the results of the campaign for the recruiting program.*

KRON-TV, San Francisco, Cal. PROGRAM: Announcements

LAUNDRY & CLEANER

SPONSOR: Puritan Laundry & Dry Cleaner AGENCY: Univer

CAPSULE CASE HISTORY: *Puritan Laundry and Dry Cleaner Co. has found that crayons and cowboys can do a good selling job on tv in the early morning Sunday hour. A short while ago, firm began sponsoring Circle 3 Ranch Sundays, 8:00-9:00 a.m. Format features "Rusty" Sost (a western personality), western films and coloring contest for which prizes are awarded weekly. Contest pictures to be colored are available at Puritan stores. Surveys show business has increased considerably.*

KMTV, Omaha, Neb. PROGRAM: Circle 3 Ranch

BANK

SPONSOR: Syracuse Savings Bank AGENCY: Direct

CAPSULE CASE HISTORY: *One participation per week in Magic Toy Shop paid off for this sponsor. The show, which is aimed at pre-school age tots, offered a free barbie to those children who stopped in at a Syracuse Savings Bank office with their parents. An average of 175 barbies per week were given away to parents, many of whom also opened savings accounts at the bank. The bank give-aways were imprinted with pictures of Magic Toy Shop characters. Bank was very pleased with results of drive.*

WHEN-TV, Syracuse, N. Y. PROGRAM: Participation

SUBSCRIPTIONS

SPONSOR: Time Magazine AGENCY: Young & Rubicam

CAPSULE CASE HISTORY: *By using "live" talks by known local tv personalities on KLZ-TV, Time Magazine has given television a successful test for its ability to sell subscriptions. Using both KLZ Radio and Tv, Time tested the broadcast media for four months and recently decided that results merited its entrance into fourteen additional major markets. Daytime announcements geared to women were the vehicles that proved tv can sell subscriptions to this national news magazine at a low cost.*

KLZ-TV, Denver, Col. PROGRAM: Announcements



WHEN YOU BUY ATLANTA...BUY **waga-tv**
AND GET A BIGGER PIECE OF THE MARKET!

There's nothing like WAGA-TV to assure you of a bigger piece of the growing Atlanta market. Greater coverage and more viewers. Compared with other Atlanta TV stations, WAGA-TV reaches an extra 300,000 or more people with an extra \$300-million in spendable income. Full facts about WAGALand are in booklet form, which we'll be happy to send on request.



TOP DOG IN THE NATION'S 21st MARKET



waga-tv 100,000 watts channel **5**
CBS-TV in Atlanta

Represented Nationally by
 THE KATZ AGENCY, Inc

STORER BROADCASTING COMPANY SALES OFFICES

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

SPONSOR Asks...

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

How do you recommend that advertisers buy spot radio at night



Jean Simpson
Timebuyer
Doyle-Dane-Bernbach, N. Y.

WHEN IS THE DIAL ON?

● Sparingly and discriminately if it is to pay off.

Radio is everywhere: but the question is: When is the dial at the "on" position? In well-penetrated tv areas at prime nighttime hours, it ain't.

After establishing the specific aims of the advertiser and pin-pointing the audience he wants to reach, it seems to me that a complete analysis of a market and its stations would be necessary.

With very few exceptions, no matter how you cut it, it's got to be marginal time. Although the 7:00-9:00 a.m. radio period still claims first place, the present trend emphasizes the second big boom time—early evening, roughly from 4:30-7:30 p.m.

Priced and programed right, it is an excellent time for using radio as a wedge into crevices where tv is not a dominating factor. Try sports and news directed at the head of the household while he's driving home, relaxing in his livingroom, tinkering in his den, or eating his dinner with his family. Women and teenagers are available, too.

It's difficult to do battle with tv in

the prime evening hours. The goes-without-saying exception is the 24.3% radio-only homes in the country. And another exception is the advertiser with budget limitations, working with favorable rate differentials, morning and evening tie-up deals and saturation buys which deliver impressions at a low cost-per-1,000.

But late in the evening, around 10:00-11:00 p.m., start picking up air-time for specialized groups. Hit the highly rural areas with up-to-the-minute weather reports. Aim late news bulletins at the industrial worker who rises very early the next morning. Give the sports fans a roundup of the evening's events. Some stations have encompassed the above into a circulating monitor-type programing with excellent results.



Joseph St. Georges
Media Buyer
Young & Rubicam, N. Y.

CONSIDER TWO ASPECTS

● The question makes two rather broad assumptions that seem worth some careful analysis.

First, it assumes that you can make a media recommendation that applies to advertisers in general. Second, it assumes that this recommendation

could encompass the whole subject of nighttime radio. Such a recommendation can, of course, be made; but only if one is willing to deal on such extremely broad terms as to be in danger of supplying little more than pious platitudes.

To be meaningful, any media recommendation must be as individual as an architect's or an engineer's original drawings—designed to make use of the best material available in the solution of a specific problem. Such a recommendation will have to be limited to a single advertiser, product or service, whose marketing problem has been thoroughly studied and painstakingly analyzed.

Against such a set of facts and information, the merits of nighttime radio can be logically evaluated:

Is there a need for an extension of a family audience beyond that provided by other media.

Would the opportunity for frequency and repetition be of value?

Is the advertiser in a position to make use of block programing and to take advantage of the available discounts?

Could full sponsorship, participations or spots be used best?

Is the problem local, regional or national?

Should this be a long-term effort or a "blitz?"

Radio at night can supply effective and economical opportunities in these and numerous other areas. Its uses are as many-faceted as the problems which it is asked to solve. But, only one generalization really seems applicable to its recommendation:

Consider the specific strengths and the specific weaknesses of the medium in the light of the specific problem to be solved. Nighttime radio measured against this problem may prove to be an important value.



Robert Vivian
Timebuyer
Ben Sackheim, Inc., N. Y.

IT'S NOT OUTCLASSED

● Advertisers are looking over a "dark horse" in the current radio-tv sweepstakes. It's nighttime radio—an old favorite which many felt was being outclassed by newer competition.

64% of all U.S. automobiles (some 35 million) are radio-equipped and over 92% of all post-war automobiles have radios.

In addition, automobile radio ownership, high in all sections of the country (It averages 70.4%), is highest in large cities where tv has claimed its biggest victory. In the metropolitan area alone, there are 661,164 automobile radio sets in use in the evening. And this is a bonus audience, given to the advertiser with the regular home audience, without an additional charge!

In the evening, this home audience reaches a peak in quality of listenership. It's a time for relaxation when people are naturally in a more receptive mood. More attention is given to the sales message, which provides added mileage for the advertising dollar.

Of course, audience selection is a concern to many. And that is where nighttime radio really shines. It provides almost unlimited opportunities to reach the right group at the right time.

Far from being moribund, radio in general—and nighttime radio in particular—continues to be a potent sales force. In metropolitan areas where tv ownership is highest, figures reveal that 92.4% of working men listen to radio each week.

There are more than 124 million radios in use today. More and more advertisers are discovering that they can reach an enormous and receptive audience at low cost, through nighttime programming. ★ ★ ★

1170 on your dial



The right combination
to sell America's

9th Fastest Growing City *

**OKLAHOMA'S
No. 1 Market**



* **7th in Nation in per capita income**

While Tulsa is still the Oil Capital of the World, no longer does oil dominate! Now we boast everything from great chemical plants to steel fabricating mills. More importantly, these industries have brought thousands of people to Tulsa — who are building and furnishing new homes, buying an average of 2 cars per family — "Ad infinitum." To reach this tremendous market, no medium does as good a job as the powerful "KVOO Combination."

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

Available NOW..

39 great NEW half-hours

of the most exciting, modern western police show ever filmed for television!



Desilu present

the Sheriff of Cochise

produced for NTA by Desilu . . . the studio famous for "I Love Lucy," "Our Miss Brooks,"
"December Bride" and "Make Room For Daddy."



SOLD

to SOCONY MOBIL OIL CO.

in

67 MIDWESTERN MARKETS



WRITE-WIRE-PHONE, TODAY! All the details are available to you from

NATIONAL TELEFILM ASSOCIATES, INC.

60 W 55TH STREET • NEW YORK 19 N Y • PHONE PLAZA 7-2100 • CABLE: NATTELFILM

CHICAGO, ILLINOIS
612 N. Michigan Avenue
Phone: Michigan 2-5561

HOLLYWOOD, CALIFORNIA
8721 Sunset Blvd.
Phone: Crestview 1-1191

MONTREAL, CANADA
1434 St. Catherine St.
Phone: University 6-9495

MEMPHIS, TENNESSEE
2605 Sterick Building
Phone: Jackson 6-1565

BOSTON, MASS.
Statler Hotel Office Building
Phone: Liberty 2-9633

MINNEAPOLIS, MINNESOTA
1109 Currie Avenue
Phone: Federal 8-7013

HAROLD GOLDMAN, V.P. CHARGE OF SALES

FOR REGIONAL SPONSORSHIP

2 GREAT NAMES...

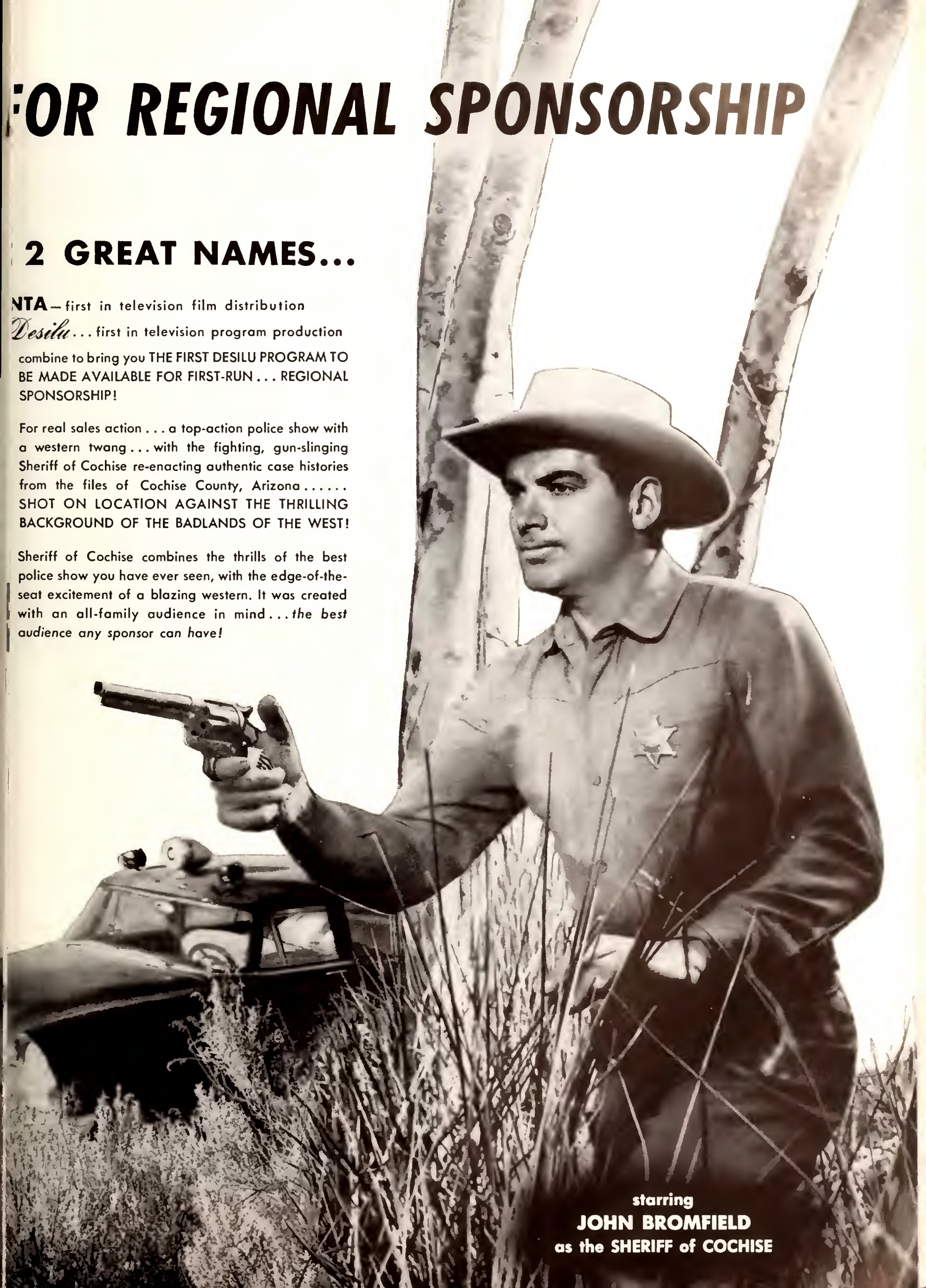
NTA—first in television film distribution

Desilu... first in television program production

combine to bring you **THE FIRST DESILU PROGRAM TO BE MADE AVAILABLE FOR FIRST-RUN . . . REGIONAL SPONSORSHIP!**

For real sales action . . . a top-action police show with a western twang . . . with the fighting, gun-slinging Sheriff of Cochise re-enacting authentic case histories from the files of Cochise County, Arizona
SHOT ON LOCATION AGAINST THE THRILLING BACKGROUND OF THE BADLANDS OF THE WEST!

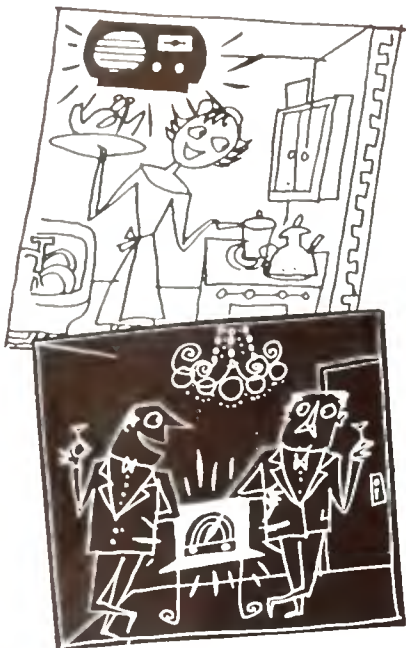
Sheriff of Cochise combines the thrills of the best police show you have ever seen, with the edge-of-the-seat excitement of a blazing western. It was created with an all-family audience in mind . . . *the best audience any sponsor can have!*



starring
JOHN BROMFIELD
as the **SHERIFF of COCHISE**

RADIO SELLS

no matter
what
people may
be doing!



Politz finds...*

... that RADIO is the ONLY medium which commands people's attention while they are DOING SOMETHING ELSE. Radio is a constant, friendly companion in people's lives, present almost wherever they go or whatever else they do, all around the clock.

In Southern New England—where the average per capita income is 13% above U.S. average—67.2% of the total adult population listens to radio on the average day. Almost 4 TIMES as many people listen to WTIC as to any other station serving the area.

* Alfred Politz Research, Inc.
For complete information on this rich Southern New England Market...

call **CHRISTAL**

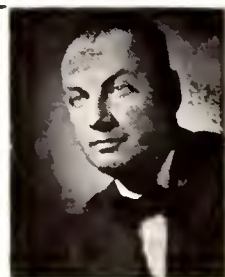
or write directly to



WTIC
HARTFORD
CONNECTICUT

Continued
from
page 10

AGENCY AD LIBS



less and less time to put 'em in. The luxury of adjacency protection becomes a luxury indeed. And to the networks it must be headache number one!

If you've ever had the slightest inclination to feel sorry for their executives, it might well be on these grounds.

Company C buys Company D and decides to schedule the products of its new acquisition in the parent company's costly tv show. Suddenly a network executive realizes that this can't be done because the show is right beside that of Company E which markets a product competitive to that of the recently absorbed Company D. It's happened! Not only once, mind you. I know of several instances.

What takes place all along the line with local stations? Plenty! In moves a new product or advertiser or co-sponsor with a whole list of product categories and protections. Station by station the adjacent chain breaks (two) and identification spots (two more) must be checked. If sold to a competitor, local or otherwise, the sale must be negated regardless of how long-held a "franchise" the incumbent may have.

The same problem is created when an advertiser buys a one-minute or one-and-a-half-minute participation in a "spec." This could upset local spots from Lubbock to Rock Island and back.

One further point and I'll subside, sans solution as usual. There's a little soap maker out Cincinnati way who, next fall, will have more nighttime half-hours and daytime quarter-hours than Mr. Carter has pills. Assuming protection of some kind fore and aft of each of its slots, these folks obviate competition in three times as much television as they actually buy!

The amount they buy and the discounts they achieve by so doing further shilalegh their competition. For this reason alone, I personally am not eager to embark in the soap business. ★★★

Letters to Bob Foreman are welcomed

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

LET'S GET DOWN TO BRASS TACKS!

THERE ARE **5** BIG MARKETS
IN GEORGIA . . .



AND ONLY THE GEORGIA BIG **5** COVERS THEM ALL!

YOU GET ALL 5 IN ONE BUY

Now with **one** buy, involving only **one** bill, you can get dominant coverage of Georgia's five major markets—Atlanta, Augusta, Macon, Columbus and Savannah. The five long-established stations that make up the Georgia Big 5 deliver 83 per cent—yes, 83 per cent of all Georgia radio homes!

REACH MORE RADIO HOMES AT LESS COST PER MINUTE

The Georgia Big 5 gives you larger radio circulation throughout the state than any other station can deliver—and at lower cost, too. It's your **BIG** buy—

your **BEST** buy in the nearly \$3 billion (and growing fast!) Georgia market.

LOCAL IMPACT PLUS NETWORK ECONOMIES

Get the **local** advantages of intense listener loyalty and strong dealer influence . . . **AND** the practical advantages of a network with the five leading stations of the Georgia Big 5. Point of sale merchandising support including sales aids, trade calls, trade mailings and tune-in announcements provides **added sales power** for your spot. Add to this the sales-producing **local impact** of hometown programming. Result: *sales success*.

Let your Avery-Knodel man show you why

YOUR BIG GEORGIA BUY IS . . .

Represented Nationally by

VERY-KNODEL, Inc.

WGST
Atlanta
5,000W ABC

WGAC
Augusta
5,000W ABC



WRBL
Columbus
5,000W CBS
WMAZ
Macon
10,000W CBS
WTOC
Savannah
5,000W CBS



PROPAGATION

The most powerful tv station for Northern Florida and Southern Georgia propagates a signal that reaches an area with more than 375,000 tv families.

WMBR-TV

Jacksonville, Fla.

Operated by the Washington

Post Broadcast Division

Channel 1

Represented by CBS Television

Spot Sales



agency profile

E. J. Owens

Vice president
Kudner Agency, New York

"To use tv most effectively, you just have to be dramatic," says Eddie Owens, Kudner v.p. who's been handling the Goodyear Tire & Rubber Co. account for the past 40 years.

Owens pointed to the "pink elephant" commercial for Airfoam as an example of good tv exploitation. Filmed in color for *The Goodyear Tv Playhouse* (NBC TV alternate Sundays 9:00-10:00 p.m.), this two-minute film shows Lulu Belle, a pink elephant, sitting down on a competitive cushion and flattening it to permanent limpness, then putting her multi-ton weight on an Airfoam cushion, which turns out no worse for wear.

His 40 years on the Goodyear account have given Owens a perspective that virtually spans the history of advertising agencies.

"In the old days," says he, "agencies bought a great deal of space from a paper or magazine and filled that space up with their clients' ads. The biggest job of the agency was 'soliciting' ads to fill up all the space for which they contracted. With advent of radio, we were plunged into showbusiness."

Some 11 years ago, Kudner presented to Goodyear a radio program that Owens felt would satisfy the client's need for a public relations-public service program, and the company has been sponsoring this program ever since: *The Greatest Story Ever Told*, ABC Radio on Sundays. This program, based on the life of Jesus Christ, has won dozens of awards through the past years and continues to reach wide audiences throughout the country.

"The executives of Goodyear always felt that a company of its size and stature needed to do more than sell its individual products on the air," says Owens. "This program gives the company a chance to render such a service."

The firm's tv show, *Goodyear Tv Playhouse*, NBC TV (through Y&R), is shared by many Goodyear products through all three Goodyear agencies (Kudner, Compton and Y&R). Owens estimates that some 10 to 15 commercials annually are used by Airfoam and Pliobond (an adhesive). Airfoam's budget is about 30% tv, Pliobond's is 100%.

An avid baseball fan, Owens has been known to follow the Giants to the Southwest during training season. In New York, he divides his free time between the Yankee Stadium, Polo Grounds and Toots Shor's. He's grateful that his wife's a sports fan too. ★ ★ ★

Breezin' along at the top in San Antonio

is **KTSA**

KTSA is now first in both Hooper and Trendex Cool, man! We're talking about those air-conditioned new ratings for **KTSA**. If you can shake loose to study a different type of figure, cast your peepers at this:

MONDAY through SATURDAY

7 AM - 12 Noon							
	Station B	Station C	Station D	Station E	Station F	Station G	Others
(Trendex)	28.3	3.3	5.0	3.3	18.3	12.5	5.5
(Hooper)	27.4	6.8	7.9	3.1	17.5	12.1	4.6

12 Noon - 6 PM							
	Station B	Station C	Station D	Station E	Station F	Station G	Others
(Trendex)	27.0	3.5	25.9	7.1	15.3	21.2	0.0
(Hooper)	35.2	4.0	10.3	4.8	15.1	13.5	4.0

(TRENDEX, Inc., Monday through Saturday index—June 25-30, 1956)
 (HOOPER, Inc., Monday through Saturday index—July 2-11, 1956)

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

*In operation soon



NOEMAC STATIONS

MUSIC | NEWS

America's largest group of independent radio stations



It's BIG in

THE MOST EXCITING STATION

OMAHA'S

Only

24 HOURS

Get the Full Story from your neighborhood

Omaha...

**5000
watts
FULL
TIME**

**MAY-
JUNE**

HOOPER

23.3%

8:00 A.M. — 6:00 P.M.

**LOWEST
COST
PER
THOUSAND!**

THE NATION!

MUSIC-NEWS STATION

EVERY-KNODEL Man.

Continued
from
page 24

SPONSOR BACKSTAGE



vious as they are) the opposition (network, agencies and advertisers) haven't adopted some of the same. The answer seems to be that they just don't know how.

But let's take a look at some of these techniques, like: Number 1: As often as possible try to come up with something controversial. Ed's handling of the Elvis Presley situation is just about a classic case in point here. Steve Allen tops Ed in his second week, obviously because of hot-as-a-pistol Presley. First Ed questions the wisdom of playing Presley, for publication. Meanwhile, after checking a couple more appropriate straws in the wind, Ed works out a deal to play Presley on three of his shows at record-breaking money, worthy of page one newspaper space all around the country. Ed had mentioned that Presley's fans probably didn't buy cars, but he nevertheless recognized they were an important part of the rating story.

And to protect the show with other audience segments, he permitted a couple more controversial and newsworthy stories re bookings to hit page one in the same week he booked Presley. He was going to present Miss Ingrid Bergman. The ladies who love the soapers, and who panted when Miss Bergman ran away with Rossellini ate it up.

And Technique Number 2, as well as 1: Latch on to the current news whenever possible. The Ringling Bros. and Barnum & Bailey circus folded forevermore as a tent show, while in Pittsburgh. Ed hustled Chicago agent Al Dobrich down to Pittsburgh to book more than a half dozen of the circus' top acts for an early Sullivan show. Obviously neither the nostalgia audience of the Circus story, nor of the Bergman case are Presley fans. But all three groups are well on their way to becoming Sullivan fans.

Other Sullivan techniques, executed masterfully, of course, are the endless and uninterrupted presentation of names of every description from every walk of life. Marilyn marries Mr. Miller, honeymoon in London, and Ed pursues them there to shoot some film of the happy twosome to be shown exclusively on the Sullivan show. Prizefighters, ballplayers, flagpole sitters, professors, anyone with a currently hot story or name makes the Sullivan show; but with it all, a very high quotient of sheer entertainment is maintained.

Add to all this showbusiness savvy, a willingness to travel anywhere, anytime for the sponsor (Ed has made more dealer meetings, sales conventions, and whathaveyous than any five other top tv stars) and you have a pretty unbeatable formula for building a top television show and selling merchandise. My hat's off to Mr. S. I think he's one of the great showmen and one of the great merchandisers of the day. ★ ★ ★

Accidents

... BUT NOT ON FILM! No you'll "air" no fluffs, no goof flips, no slips when you use film spot retakes take care of it. And, what's more, you'll be able to pre-test your opus—show it as like it to selected audiences... their reactions at relatively low cost. Also, you'll enjoy advantage expert programming, deeper coverage, wider scope material! Yes, wise — and economical — to **EASTMAN FILM.**

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

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



will happen

West Coast Division
1066 Santa Monica Blvd.
Hollywood 38, California

Midwest Division
130 East Randolph Drive
Chicago 1, Illinois

or W. J. GERMAN, INC.

Agents for the sale and distribution of Eastman Professional
Motion Picture Films, Fort Lee, N. J.; Chicago, Ill.; Hollywood, Calif.

round-up



Vest pocket studio rolls around Salt Lake for KDYL Radio



Tricycle studio widens kilocycle coverage

There's been plenty of talk about portable radio this summer but KDYL, Salt Lake City, has come up with a light-weight portable studio. KDYL serves up *Radio A'la Carte* from

sponsors' stores and showrooms to attract customers who make their record requests while being warmed up for a sale.

A recent appearance of this portable studio at Courtesy Dodge-Plymouth dealers in Salt Lake helped boost auto sales 41% above the quota. According to Arthur S. Anderson, account executive of David W. Evans & Associates, "*Radio A'la Carte* assisted in keeping from 50 to 75 prospects in the showroom and on the outside car lot on the second night of the sale" beyond the usual closing hour of 7:00 p.m. It was during those after business hours, from 7 to 1 a.m., that the extra sales were made to top the assigned quota. ★ ★ ★

KVOO-TV engineer transmits black & white slides in color

Color transmission of black and white slides is now being broadcast by KVOO-TV, Tulsa. The two-color process is the result of a two-color effects channel developed by the engineering department of the station, according to

John M. Bushnell, the chief engineer.

Named the Bicolorimeter, the device produces any of the three basic primary colors used in color television opposite its complementary color. Mr. Bushnell said, "Actually, this bi-color

CBS Bulletin to spread affiliate's best ideas

Station Breaks, a Promotion Exchange Bulletin, has been inaugurated by CBS. The monthly bulletin, which will be mailed to all CBS affiliated stations, is designed to enable CBS Radio stations to report on successful local promotion, publicity and exploitation campaigns which might be adapted and used by other stations. Sample *Station Break* from the August bulletin is this idea from KOTA, Rapid City, South Dakota:

"An unusually interesting sales promotion idea comes from Arthur L. Jones, Promotion director of KOTA. . . . The station has a mobile transmitter in a station wagon which they call the KOTA Courtesy Car. In order to interest new businesses in radio advertising, the station does a courtesy broadcast on the opening day of every new business in their coverage area. 'This promotion,' according to Jones, 'has made new friends and has kept them on a timebuying basis.'"

channel is a by-product of the original goal . . . to provide a continuous color signal for use by service organizations installing color receivers. This has been achieved and we have been broadcasting the color stripe, a narrow band of yellow-green at the left hand edge of the picture, since early in June. This is transmitted at all times, except during color shows, and allows a color receiver to be checked for color reception from Channel 2 at any time."

For commercial use, the color combinations can be altered on order, but the basic combinations now in operation are: red highlight with cyan background, green highlight with magenta background, blue highlight with yellow background and reverse highlight and background combinations.

Country-western stations are specialty for new rep

Charles "Chuck" Bernard, most recently a sales manager for ABC network's WABC, has struck out on his own to form the station representative firm of Charles Bernard & Co., which will cater especially to the country and western audience. To the best of Bernard's knowledge his outfit is the first to specialize in this market.

In explaining his purpose, Bernard told SPONSOR, "By specializing in the



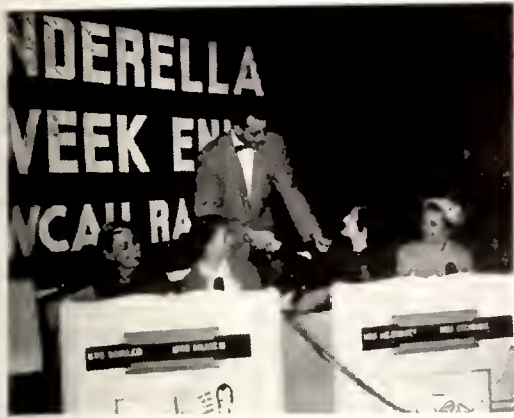
Bernard (in Stetson) & K&E's George Oswald

country-western field and handling a select group of stations we make it easier for the client and timebuyer to purchase this audience. Also, much of the research and promotion we do will apply to all stations and will result in individual savings which can be passed along to the advertiser."

Bernard, who embarked on his new business in May of this year, has so far signed up WARL, Arlington, Va., and WCMS, Norfolk, Va.

Photo shows Bernard with Kenyon & Eckhardt's v.p. George Oswald, Lincoln-Mercury exec. Bernard's first campaign was for L.M. ★ ★ ★

WCAU Radio tours local shopping center circuit



WCAU's Hart & aspiring summer Cinderellas

WCAU, Philadelphia, is going shopping for "Cinderellas!"

For 13 weeks the station is taking one of its most popular radio shows, *Cinderella Weekend*, out of the studio and originating it from theaters in four shopping centers within its coverage area.

By taking radio to the people WCAU is giving listeners an opportunity to actually see one of their favorite shows. In the nine years *Cinderella Weekend* has been on WCAU Radio, its weekly audience has averaged almost 300,000.

Cinderella Weekend features a quiz of four women selected from the audience. The contestants vie with each other in answering questions asked by emcee Bill Hart. Each Friday the four daily winners compete for the grand prize, an all-expense paid weekend in New York City.

A letter to WCAU from the Reader Corporation, a Philadelphia advertising and public relations firm, said, in part, "The attendance at all your shows has been unbelievable and the way that these folks circulate about in the participating stores after the broadcast is a revelation. . . ." ★ ★ ★

Briefly . . .

Bruce Hayward, host on the *Bruce Hayward and Cloud Club Shows* over KXOX, St. Louis is the latest Pied Piper of radio planning to lead a flock of local citizens through Russia's seemingly disintegrating iron curtain. Hayward will leave on 1 August on an air tour that will include Copenhagen, Helsinki, Leningrad, Moscow and East Berlin. Along with his camera and tape recorder Hayward will bring a selection of products manufactured in the KNOX area. ★ ★ ★



ONE WILL DO!

Just one station . . . WBNS Radio . . . will fatten your sales average in Columbus and Central Ohio. WBNS delivers the most listeners . . . twice as many as the next biggest station. The most and also the best. With 28 top Pulse-rated shows, WBNS puts push behind your sales program. To sell Central Ohio . . . you've got to buy WBNS Radio.

CBS FOR CENTRAL OHIO

Ask John Blair

The number one Pulse station covering 1,573,820 people with 2 Billion Dollars to spend.

WBNS
radio
COLUMBUS, OHIO

COM

NOW PLAYING...

**COMEDY BUILDS
AUDIENCE!***

"MY LITTLE MARGIE"



LOOK AT THESE
GAINS IN AUDIENCE
... ALL REGISTERED
WHEN STATIONS
RE-PROGRAMMED
DAYTIME WITH
"MARGIE"!

**CHICAGO	WGN-TV	2210%
CLEVELAND	KYW-TV	910%
BALTIMORE	WBAL-TV	775%
SAN FRANCISCO	KGO-TV	430%
NEW YORK	WCBS-TV	145%

AUDIENCE COMPOSITION

	MEN	WOMEN	CHILDREN
ATLANTA	10	20	70
WASHINGTON	20	30	50

(AGAINST "MICKEY MOUSE CLUB" IN BOTH MARKETS)

*ARB REPORTS - 1955-56
**CHICAGO - ANY QUESTIONS?
CALL THE MAN FROM OFFICIAL!

COMEDY STAYS POPULAR!*



"MY HERO"

LOOK AT THE SHARE
OF AUDIENCE "MY HERO" PULLS

CLEVELAND	65%	PEORIA	73%
ST. LOUIS	60%	BOSTON	58%

*ARB REPORTS - 1955-56

AUDIENCE COMPOSITION

	MEN	WOMEN	CHILDREN
BOSTON	15	18	67
ST. LOUIS	17	32	51



**ALWAYS
LEAVES EM
LAUGHING**

EDDY

in markets of every size

COMEDY SELLS THE WHOLE FAMILY!*



pp **WILLY** 99

LOOK AT THE AUDIENCE
COMPOSITION AND RATINGS FOR "WILLY"

	MEN	WOMEN	CHILDREN
CLEVELAND	20	29	51
ST. LOUIS	14	27	59
CLEVELAND	13.6%	ST. LOUIS	12.1%
Station "B"	4.9%	Station "B"	5.2%
Station "C"	4.4%		

*ARB REPORTS — 1955-56

COMEDY GETS "LION'S SHARE!"*



**"TROUBLE
WITH
FATHER"**

THE "STU ERWIN SHOW" RATES
IN SHARE OF AUDIENCE

CHICAGO	WGN-TV	35%
DETROIT	WXYZ-TV	33%
HOUSTON	KGUL-TV	56%
OKLAHOMA CITY	KWTV	57%
LINCOLN-OMAHA	KOLN-TV	64%

AUDIENCE COMPOSITION

	MEN	WOMEN	CHILDREN
PHOENIX KPHO-TV	15	30	55

(AGAINST "MICKEY MOUSE CLUB")

*ARB REPORTS — 1955-56

IT WAS
GREAT AT THE
PALACE
AND IT'S GREAT
ON TV!

phone wire
write the man
from Official
today!



OFFICIAL FILMS, INC.
25 West 45th St., New York 36, N. Y.
PLaza 7-0100

Representatives in. Beverly Hills — San Francisco — Minneapolis—Chicago—St. Louis — Boston — Atlanta — Philadelphia

TV FOR TOYS

(Continued from page 41)

the chain. Half of the cost of commercials is borne by three suppliers on each daily program. Their toys are mentioned by name and identified as being available in Darling stores as well as in department and toy stores everywhere.

• Finally, the company is enhancing its own prestige and power with prospective franchise-holders.

Of the 50 Darling stores, only one is owned by Darling Distributing Co. All the others are independent retail

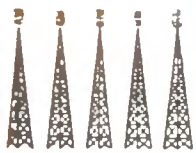
outlets operated by private owners under a franchise agreement with Darling. The Darling management group takes over all functions "except those involving face-to-face dealings with the customers," explains Weintraub.

This means that Darling management, from its headquarters in New York's Bronx, supervises purchases, stock, advertising, promotion, store location, local management practices and all business and bookkeeping matters. Stores, at present, pay no part of the advertising costs.

They share in the tv gains, however. One of the biggest pluses television

has to offer the local retailer is the attraction of a personal in-store appearance by the tv personality. Personal appearances have been a mainstay of Darling's tv merchandising since it went on the air. Its new *Freddie the Fireman* show offers even more merchandising opportunities.

Ed McCurdy as *Freddie the Fireman* appears in Darling Stores throughout the telecast area. And inquiries for merchandising rights have been received for books, records, hats, badges, houses, ladders, fire engines, clothing and candy bars, all of which will be franchised for manufacture. Getschal



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
MIAMI, FLA	WCKT	7	9 July	50	900‡	NBC	WGBS-TV WTHS-TV WTVJ	323,434	Niles Trammell

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
BATON ROUGE, LA.		40	18 July	151	490	WAFB-TV	129,999	Bayou Bestg. Corp.
CORPUS CHRISTI, TEX.		10	11 July	212	700	WBRZ KRIS-TV KVDO-TV	53,500	K-SIX Television Inc.
KALISPELL, MONT.	KGEZ-TV	8	18 July	8.52	220			KGEZ-TV Inc.
NEW ORLEANS, LA.		4	11 July	100	710	WDSU-TV WJMR-TV WCKG	276,417	Loyola University
WILLISTON, N. D.		8	18 July	93.3	1060		--	Meyer Bestg. Co.

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
NEW ORLEANS, LA.	32	21 July	249	338	\$314,875	\$350,000	WDSU-TV WJMR-TV WCKG	WWEZ Radio Inc.
SALEM, ORE.	3	21 July	1.4	927	\$63,300	\$144,000	KSLM-TV	Salem Television Co.
VAIL MILLS, N. Y.	10	14 July	316	1000	\$1,700,000	\$1,690,000		Hudson Valley Bestg. Co.

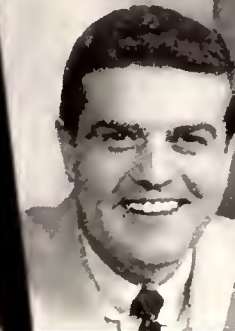
BOX SCORE

U. S. stations on air ————— 157

Markets covered ————— 299

*Both new e.p.'s and stations going on the air listed here are those which occurred between 11 July and 21 July 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 (above ground). †Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. ‡Data from NBC Research and Planning. NFA: No figures available at present on sets in market. †Community would support proposed lower-power station at least three years or until such time as it becomes self-sustaining. ‡Presently off air, but still retains license. *Non commercial. †Above ground.

You may not know these people, but
in Hartford County they're
important TV PERSONALITIES



They make WKNB-TV

the personality **station**

and give you a premium audience at moderate cost.

We have pictured the top-flight local TV personalities in Northern and Central Connecticut. They are successful salespeople who call on 375,000 homes daily through WKNB Television.

Here in Hartford County, 3rd richest market in the United States, WKNB-TV's local programming is a powerful complement to the entire NBC lineup of shows—a strong selling force in a 1 $\frac{3}{4}$ BILLION DOLLAR MARKET.

Let Hartford County's Top TV personalities sell your product in the Hartford County market. Any way you look at it, any time of day or night, WKNB-TV is your BEST BUY in advertising.



National Representative: The Bolling Co., Inc.

Basic



WKNB-TV

channel

30

Studios and Offices • West Hartford 10, Conn.

has no doubt that the promotion, as well as the program, will click with the kids.

Here's why.

"We, and Darling, feel the new show has the most logical character yet developed. It's running on the station which has the highest-rated children's shows in the New York market, and the cartoon library for the show includes the best available."

The cartoon library includes films from such features as *Looney Toons*, *Bugs Bunny*, *Porky the Pig*, *Daffy the Duck*, *Superman*, *Little Lulu*, *Betty Boop* and *Fearless Fosdick*.

Getschal says "a sizeable sample of children was psyched, surveyed and studied" before the show went on the air. The sampling revealed these clues to reaching the two- to six-year-old mind:

"We discovered that kids want a relaxed, unhurried, friendly and fascinating main character. They want a father image. They want someone they like who will like them and communicate his affection."

Getschal uses his four-year old son, Douglas, as a test tot. And Douglas thinks the show is "swell."

Weintraub, of Darling, agrees.

"The only way to make a show like this successful is to encourage strong identification with the leading character. We never use any pressure, and we insist on friendliness and sincerity. We think the best sales personality is the one most readily identified with the father or, in some cases, with the mother."

Darling dislikes, to the point of loathing, the "frenetic" kind of show. According to Weintraub. "We don't want anything noisy, overbearing, wild or tumultuous."

Getschal adds this comment: "You could easily test the mortality rate of a kid show by taking a noise-level reading and rating the show by decibels. A loud show is doomed to failure. But many advertisers have learned this only after spending a lot of money."

McCurdy, in the opinion of his sponsors, is a low-decibel man with a convincing manner.

A folk singer in the guitar-playing tradition, he started as a gospel singer in radio at WKY, Oklahoma City. He joined the Canadian Broadcasting Corp. in 1946, working in radio and then in television. In 1953 and 1954,

his program, *Ed's Place*, "was the top ranking children's tv show in Canada," according to the agency president.

A radio and tv performer in New York for the past year and a half, Ed McCurdy spends most of his time these days playing the role of a fireman. He opens his hour-long show singing a fireman song, wears a fire fighter's outfit, and performs on a firehouse set which includes such stock fixtures as a Dalmation dog and a fire-pole.

He integrates the commercials for

Toy Council in tv

Darling Stores, despite its unique television effort, isn't the biggest tapper of the toy market.

The Toy Guidance Council, a coordinating agency within the toy industry, spends about \$1,500,000 annually on television. The Council represents some 2,500 department stores, 300 major manufacturers and 40 wholesalers. In behalf of its membership, it spends \$1.5 million each year to produce its own film series, *Toyland Express*, and to buy time on tv stations through its agency, Friend, Reiss, New York City.

Last year this 13-week series was sponsored on 65 stations from September to Christmas. This year, concentrating again on heavy pre-Christmas buying period, the Council expects *Toyland Express* will be sponsored on between 80 and 100 stations. The new 1956 series, filmed as 11 15-minute programs, features ventriloquist Jimmy Nelson.

The Toy Council hits the pre-Christmas period because some 60% of all toys are sold in November and December. But its united promotional and advertising efforts since the Council was established in 1938 have begun to spread sales out over the year. In 1938, 78% of all toys were sold in November and December, with total annual sales at \$300 million retail.

Today, annual sales total \$1.25 billion, and children are receiving and playing with toys all year round.



the toy suppliers with mentions of the Darling chain. He demonstrates a variety of toys with appeal for both girls and boys, asks them to get their parents to take them to a nearby Darling store, stresses that all toys in all price lines are available—not just big, expensive ones.

(Please turn to page 76)



it's
set
for
September . . .

MAXIMUM POWER

on Michigan's **TALLEST TOWER!**

There's a dramatic change scheduled for Michigan's television picture in September, 1956 . . . and WWTV is pulling the switch! We're harnessing 316,000 watts of sales power to our 1282' tower to bring bigger and better television service to 48 of Michigan's 83 counties! We're increasing our grade "A" coverage set count by 27% . . . boosting grade "B" by 37% . . . and adding a new bonus in grade "C" for an impressive total of 381,894 sets. (RETMA 4-27-56)

The **HIGH** spot in Michigan Television!

13
WWTV

SPARTON BROADCASTING COMPANY

**CBS-ABC
CHANNEL 13**

CADILLAC, MICHIGAN

**NAT'L REPS.
WEED TV**

RCA INTRODUCES A COMPLETELY

"FAMILY" OF AUDIO

A model to "fit" every station requirement . . .

ALL HAVE "BUILT-IN" POWER SUPPLIES, MONITORING AMPLIFIERS AND SPEAKER RELAYS

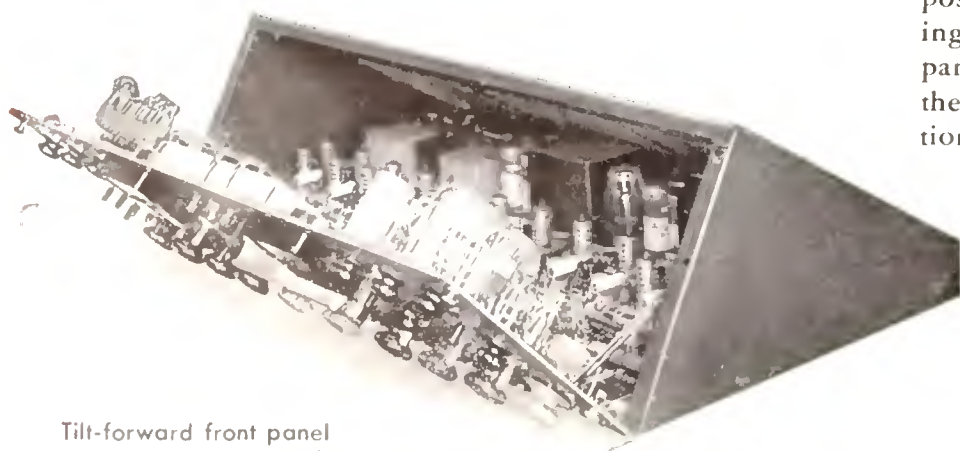
Here is a "family" of three consolettes that give you the widest choice of facilities ever offered. All have printed-wiring amplifiers in modular construction, providing the utmost in circuit uniformity and performance. Each model has its own "built-in" power supply (the BC-6A has two). Each has built-in monitoring amplifiers and speaker relays.

INSTALLATION IS QUICK, EASY...INEXPENSIVE

The "self-contained" feature of all three models makes them easy to install. There is no need for costly external wiring and "hunting" for a place to mount such items as power supplies, monitoring amplifiers and speaker relays. The reduction of external wiring minimizes the chance of stray hum pick-up greatly improving system performance.

CONVENIENT OPERATION

The low height of each consolette affords maximum studio visibility . . . no stretching to observe cues. Relaxed wrist comfort is provided by mixer controls on the right slant . . . at the right position above the desk top. RCA-developed



Tilt-forward front panel permits quick accessibility to mixer pads and spring contacts; makes maintenance easy.

finger-grip knobs provide convenient, positive control and are color coded for "function identity."

EASE OF MAINTENANCE

Routine maintenance time is reduced by the quick accessibility of all components . . . easy-to-clean mixer pads, simple-to-adjust leaf-spring contacts on key and push button switches. This is achieved by a snap-off top cover and a tilt-forward front panel, in addition to strategic placement of components.

RCA MATCHED STYLING PERMITS EXPANDABILITY

Styled with 30-degree sloping panels which match previous equipments such as the BC-2B consolette, BCM-1 mixer, and compatible among themselves, a wide range of augmented facilities is possible. Paired BC-5As provide dual channel operation and extended facilities. Addition of the BCM-1A mixer to any of these consolettes is simple and provides added microphone inputs.

THEY WORK WELL INTO CUSTOM ARRANGEMENTS

Simple functional design and "engineered" compactness makes any number of custom installation arrangements possible. A custom "U" arrangement of two BC-5As flanking a BCM-1A mixer is possible. The 30-degree front panels match the slope of video control equipment making them suitable for use in television studio custom applications as well as in radio.

*Ask your RCA Broadcast Sales Representative
for detailed information*



RADIO CORPORATION of AMERICA

BROADCAST AND TELEVISION EQUIPMENT • CAMDEN, N. J.

W CONSOLETTES

NINE INPUTS

ies for 4 microphones, 2 turntables, 2 remote network or tape. 4 mixer positions. *Built-in supply.* Easily expanded for dual channel use ing." Block building lends "custom touch" ired with existing BC-2B's.....

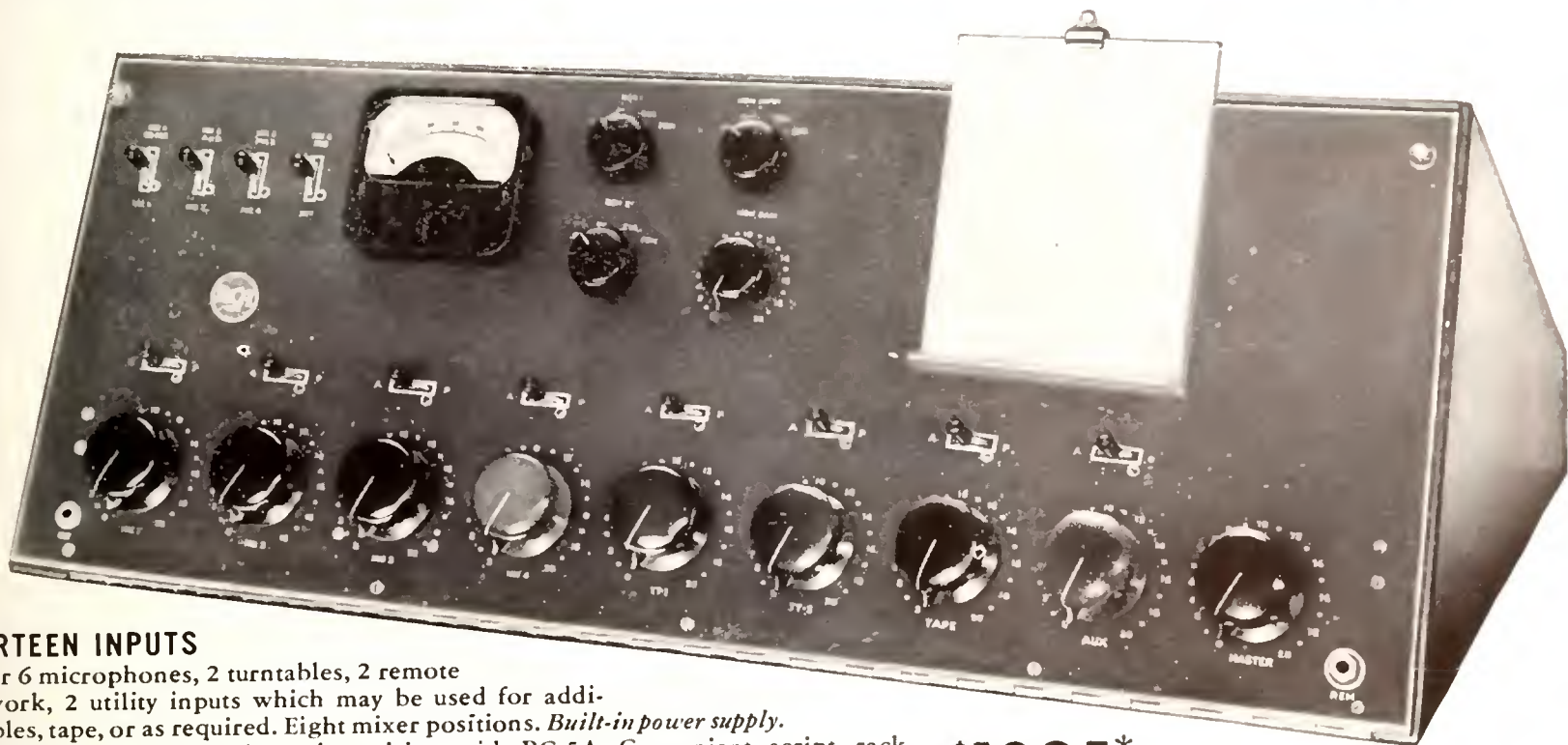
\$875*



THIRTEEN INPUTS

ies for 6 microphones, 2 turntables, 2 remote network, 2 utility inputs which may be used for addi- rntables, tape, or as required. Eight mixer positions. *Built-in power supply.* xpanded for dual channel use by pairing with BC-5A. Convenient script rack.

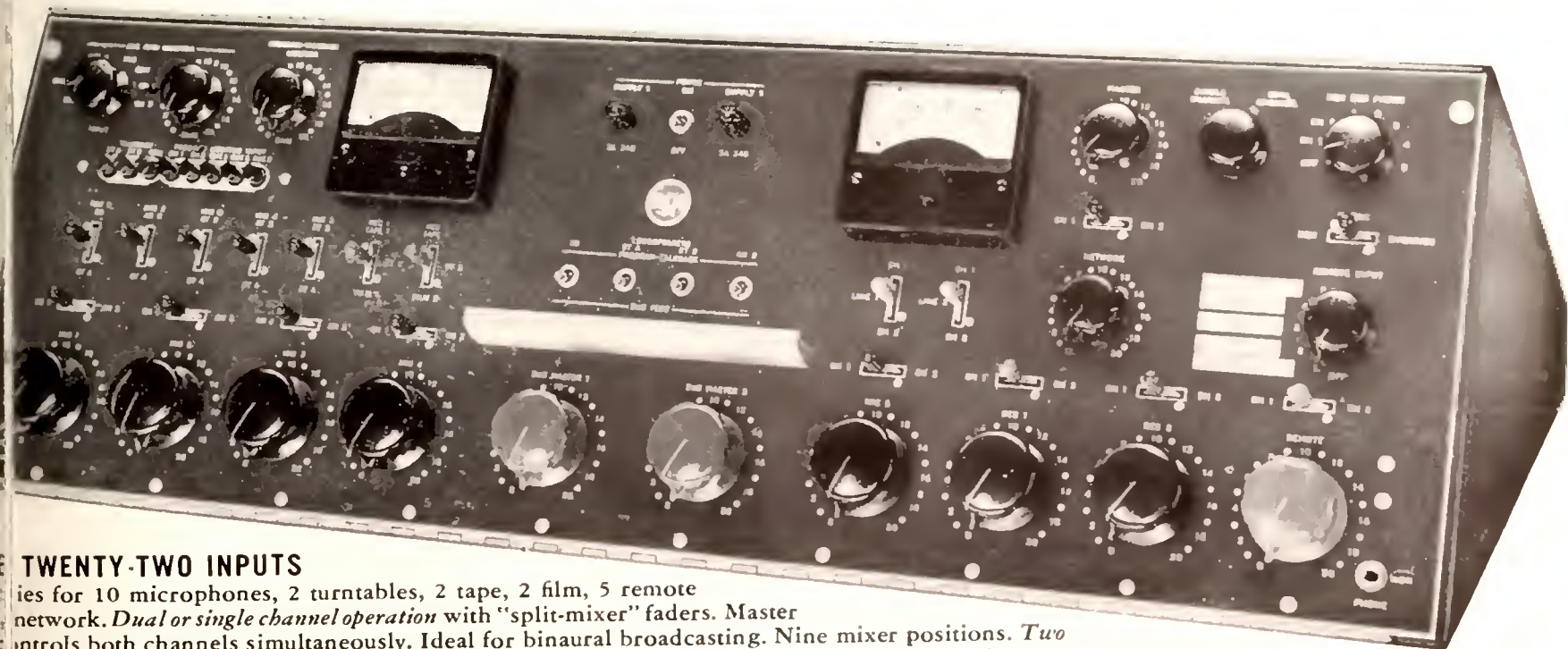
\$1095*



TWENTY-TWO INPUTS

ies for 10 microphones, 2 turntables, 2 tape, 2 film, 5 remote network. *Dual or single channel operation* with "split-mixer" faders. Master ntrls both channels simultaneously. Ideal for binaural broadcasting. Nine mixer positions. *Two power supplies* (one for each channel) for greater reliability. Two monitoring channels, one for pro- onitoring and talkback, one for cueing and feeding background to studios. Convenient script rack.

\$1750*



*Less Tubes—Prices subject to change without notice.

TV FOR TOYS

(Continued from page 72)

Viewers get addresses of their neighborhood Darling stores from the telephone directory yellow pages listing. Phone book advertising, as well as circulars and direct mail, backstop the tv schedule. "Radio has been used occasionally in the past, and more than likely will be added in hefty amounts in the near future," says Getschal.

Darling's radio concept is likewise one of consistency and saturation. "We wouldn't use less than 20 announce-

ments a week. The average would more than likely be 50, with a high of 150 to 200 for special promotions."

A more immediate plan for Darling's future is physical expansion.

Because of the tv success in the greater New York area, Darling Distributing plans to open up new markets very soon. Its ultimate goal: franchising toy and juvenile furniture outlets across the country. Its immediate goal: opening up 20 to 30 stores in the Philadelphia area this fall.

And television will be used as the lever to pry open the market in every

move to a new area by Darling chain.

Tv advertising will follow the New York pattern to accomplish the same objectives.

Freddie the Fireman will be the programming take-off point, but the show itself will not be syndicated nor is it expected to be duplicated. The agency president explains that the techniques of tv will be the same but the program vehicle may be changed from market to market.

These are parts of the blueprint which are still being roughed out by Weintraub, Getschal, and these members of the Darling firm: Weintraub's father, Isaac Meyer Weintraub, who opened his first store in the Bronx in 1913, when he was only 14 years old; David Blank, merchandise manager, and Melvin Falkof, vice president in charge of merchandising, distribution and administration functions.

Darling's planning and selling strategy are outlined in two presentations, and both of these are hinged to the television activity.

The first presentation is aimed at suppliers, and outlines the theories and practices of *Freddie the Fireman*. It's on the strength of this report that man-

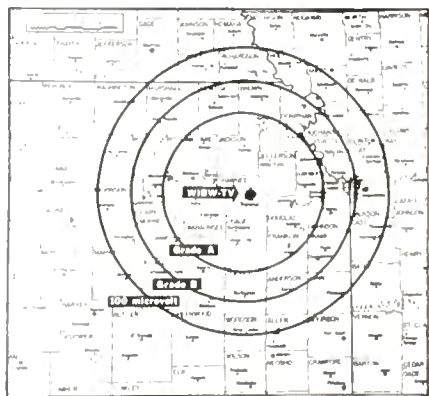
MAXIMUM POWER

Before Labor Day, WIBW-TV will be operating on the top limits of power allowed by the FCC—a smashing 316,000 watts.

MAXIMUM HEIGHT

Already WIBW-TV's antenna is at its limit of height—1010 feet above the rolling Kansas prairie.

MAXIMUM COVERAGE



WIBW-TV absolutely dominates 20 Kansas counties. We lay down a clear picture far beyond Kansas City and St. Joseph, Mo., into a total of 553,205 TV homes. Check the new A.R.B. for the Topek-AREA. See the across-the-board preference for WIBW-TV.

TOPEKA, KANSAS

Ben Ludy, Gen. Mgr.
WIBW & WIBW-TV in Topeka
KCKN in Kansas City

Rep. Capper Publications, Inc.
CBS ABC



★ ★ ★ ★ ★ ★ ★ ★

"The quality of advertising—in the creative sense of impelling people to buy—is advancing constantly. There could be no happier harbinger for the economic future of our nation—for people buying are people producing, and people producing are far removed from the gnawing and insidious temptation to conjure visions of failure."

W. D. "DUB" ROGERS
President
KDUB & KDUB-TV

★ ★ ★ ★ ★ ★ ★ ★

ufacturers of toys are convinced they should offer cooperative advertising allowances.

The other presentation is directed to would-be retailers who are interested in buying a Darling franchise. Again, the tv story is used to bring more retail operators into the Darling chain and to expand the marketing area for the distributing company.

Why the emphasis on television at every level?

Fred Weintraub answers: "Television can be the most potent selling force there is, if the program is right and it appeals to kids. There's no other medium which hits youngsters from two to six, our biggest market." ★ ★ ★



Bridey Applebaum* calls JEPCO

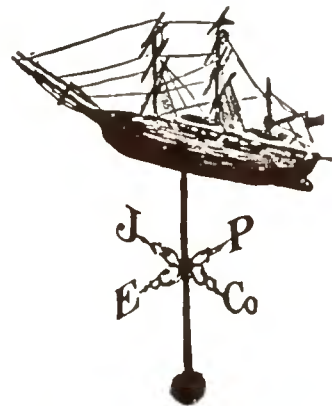
because as all smart timebuyers know, JEPCO believes the sane, rational approach to client service is hard work for maximum client effectiveness.

No time for day-dreaming at JEPCO! Too busy serving clients and stations.

Wanna be hypnotized? Let JEPCO astound you with some interesting facts and figures on the stations we represent and serve.

*See page 32

... JEPCO knows how the wind blows



JOHN E. PEARSON COMPANY

radio and television station representatives

New York • Chicago • Minneapolis • Dallas • Atlanta • Los Angeles • San Francisco

FLAV-R STRAWS

(Continued from page 35)

1 May with the introduction of the straws on WATV, Newark, N. J., and WABD, New York City, aiming at coverage of the entire New York metropolitan area. These two stations carried the tv load for four weeks.

Here's what happened, according to Wagner:

"We had 40% distribution in the market before we went into tv. After a month, we had as near to 100% as you can get. We cracked the world's

largest marketplace. I know many national food products which have tried to do that for 30 years, and haven't been able to.

"We sold 18 million straws in one month, 1,500,000 boxes. Our cases run larger than other food products do. We pack three cartons of 24 boxes each to make one case. In regular food lingo, we would have sold 60,000 cases because of our triple pack.

"Our food broker in New York for years had Sta-Flo starch as his best seller. It's advertised by Godfrey, and it moves like mad. In only one month,

we beat out Sta-Flo to become the item most ordered by food chains.

"It took only 17 days on tv for our first re-orders to come in from the big chains. And they exploded in our face!"

The same thing happened on the West coast. The tv story there actually started last November, when Flav-R Straws was a West coast product.

Frontier Foods of Los Angeles had bought the straw from two inventors. It developed the machinery to produce them, and it put the straw on the market in November in the Los Angeles area.

Wagner says "They used everything—radio, tv, newspaper, co-op, flyers. They spent a lot of money, but they scattered it. The ad campaign flopped miserably."

So miserably, in fact, that Flav-R Straws in January was purchased by two New Yorkers, Alvin Sheerr and Bernard E. Singer, who set Flav-R straws to operating Frontier Foods as its manufacturing subsidiary. Sheerr is president of the firm, and Singer, an attorney, is secretary-treasurer.

Even though the Los Angeles metropolitan area had been saturated with advertising, sales were nil, says Wagner, "although distribution was pretty good."

Flav-R Straws went back into the LA market, after an advertising hiatus of about six months. And when the company returned, it returned with its new look—participations in children's shows on television.

Wagner tells what happened.

"Early in May we sent out a fact sheet and our tv formula. We wanted to revive the coast, which had been as dead as Kelsey. Now it's far outselling any earlier period, and bettering our expectations. After only three weeks of tv there, we were 4,500 triple cases behind in orders."

President Sheerr, at the take-over, anticipated a big demand which would result from the new advertising and merchandising program. But neither he nor his cohorts could predict such an inundation.

When he took over Frontier Foods, he ordered a tenfold increase in production machinery. His plan was to have the new machines in full production by 1 May, the start of the consumer advertising campaign in the East.

Sheerr, a graduate of the Wharton School of Commerce at the University

Eastern Carolina's

*No. 1
TV Station*

WNCT *

*is pleased to announce
the appointment of*

**The George P.
Hollingbery Co.**

*as their exclusive
National Sales Representative with
offices in New York, Chicago, Detroit,
Atlanta, San Francisco, Los Angeles,
Seattle, Minneapolis*

WNCT  *Greenville * N. C.*
channel 9 PRIMARY CBS AFF
316 000 watts full time
A Harlow Campbell Gen. Mgr.



First in every minute of every hour, every day
day and night, according to Jan. '56 Pulse.



See you at the Polls!

When all the shouting is over and the last campaign speech has been made, isn't this what all the struggle is really about?

You and your neighbors are going to march to the polls November 6 and settle things the American way.

Not by fists or by force, not with a penalty if you don't vote, or the secret police checking up to see if you did.

You'll vote because it's the thing to do.

Vote as you please, of course—but vote.

Vote for the party and the candidates you honestly believe will represent you best.

But also vote because you believe in this democracy of ours and you want to keep it the way it is—a country where you can have your say and nobody else can say it for you.

Everybody you know will be there.

We'll see you at the polls.



VOTE NOVEMBER 6th!

WFBL means . . .

MARKET IMPACT THAT SELLS



For sales ACTION it's WFBL in the rich Syracuse area market . . . a market it knows and controls. . . . a market that knows WFBL. . . . a market that respects WFBL selling personalities.

More than a thousand calls a day from attention-holding audience participation programs are a clue to the tremendous pulling power of WFBL. It is programmed for attention that gets ACTION.

Hourly and half-hourly news coverage — music . . . morning, noon and night. WFBL sets the pace in the heart of the buying markets of the Syracuse area.

To reach the whole market for profitable action . . . it takes WFBL in Syracuse

For availabilities contact

PETERS, GRIFFIN, WOODWARD, INC.



WFBL

SYRACUSE, N.Y.

of Pennsylvania, had a sound background in business and finance. He learned the textile field by working in his father's firm, and later established two of his own companies, Sheerr Bros. and Co. and Arms Textile Mfg. Co. These were sold to Crown Mfg. Co. in 1954, when Alvin Sheerr retired from business at the age of 40.

On the golf links, he developed callouses with and a business regard for Lee Wagner, who had likewise retired in 1954, at the age of 42. Sheerr, while golfing on the West coast, inadvertently had exposed his youngsters to the Flav-R Straws available there. Clinton, Patsy and Phyllis, ages 8, 5 and 3, flipped for the straws.

So did their father, it's reported, when he found each straw had less than a calorie in it and he could use them with the skimmed milk on his diet.

This interest as a consumer led to intense interest as a buyer, and he and Singer bought the company. They looked for a sales promotion and advertising man who could work with them at the top levels of the management team. Wagner was their man.

They lured him away from an Arizona golf course, and he hasn't been back since. He's the man most responsible for the tv pattern, and for the accompanying merchandising and promotion.

A former orchestra leader and a lawyer, he was graduated from Syracuse University and the St. Lawrence Law School. He resigned both professions to specialize in circulation and publishing of consumer magazines.

It was at *Tv Guide*, which he founded and built to the point where after two years it outsold *Life*, that he developed his tv advertising know-how and his understanding of how television can best be used to reach and sell the youngster.

These have led to a pattern of television advertising which was tested—and proven—in New York City, and which is now being used in 13 cities in nine states and the District of Columbia. Flav-R Straws will stick with this winning formula as it moves from market to market gaining national distribution.

Here's a checklist of the company's tv techniques.

1. It buys 52-week schedules on every station in any tv market it goes into.

Fifty-two week schedules—with only

of great account..
LEE RICH



Photo by Fabian Bachrach

“Procter and Gamble Uses KMTV To Help Cover the Omaha Market and its Surrounding Area”

says LEE RICH, vice-president & assoc. media dir. of Benton & Bowles, New York

“In Spot or Network advertising, our experience shows that KMTV can aid in selling Procter & Gamble products in the Omaha market.

“KMTV’s network affiliation, coverage, merchandising cooperation and experienced staff can be depended upon to reach prospects in this major trading area.”

KMTV’s low Channel 3 and maximum power, combined with flat terrain, cover a market area in five states. And this huge area is sold on KMTV’s popular local and network programs . . . in color and black and white!

Why not profit from the experience of successful national advertisers. Contact KMTV or Petry today.



KMTV MARKET DATA*

Population	1,536,800
TV Homes	370,021
Retail Sales	\$1,716,560,000
Buying Income	\$2,236,230,000

Survey of Buying Power

COLOR
TELEVISION
CENTER

KMTV

CHANNEL 3

MAY BROADCASTING CO.



• NBC-TV
• ABC-TV

OMAHA

Represented by

Edward Petry & Co., Inc.

four-week cancellation clauses—insure continuity and frequency, and they have the added advantage of gaining attractive discounts for the client. Flav-R Straws is an all-year round product; ergo, it is advertised every month of the year.

The theory of buying every station in the market is equally simple. All children's shows on television get an audience, and the company wants to reach every child in the tv viewing audience in every city. It buys participations on every kid show, cutting back and adding emphasis as needed.

2. It buys saturation announcements at variable frequencies.

Saturation is the order of the day for Flav-R Straws, on any day and in every market. The extent of that saturation varies, however. The company goes into a market with a heavy introductory campaign on each station, but slowly cuts back so the kids won't be bombarded with the same copy over and over again.

Lee Wagner, in explaining this cut-back, pointed out that a typical week's schedule in New York City, in the third month of tv, still includes some 26 par-

ticipations. This represents the weekly high among the 13 cities, with two announcements weekly as the minimum.

3. It buys any children's show, regardless of ratings.

"We don't much care about ratings," says Wagner. "We'd rather have a personality with a low rating but a lot of zing, a guy who is really enthusiastic about our product and can get that enthusiasm across to the kids. Some 'uncles' with a 20 rating, say, will handle our minute in routine fashion. Kids are the first ones to spot a phony pitch, and an insincere commercial. They'll hate our product if the personality on the show isn't convincing."

4. Live commercials are handled from a copy platform.

"We believe in milking the personal popularity of the announcer or the emcee on the show. That's why all we do is give him the copy points and let him go," Wagner explains.

"We've got the world's greatest pitch, as a matter of fact. We taped every commercial which was aired during that first month in New York. We cut out the parts we didn't want, and we kept all the good sections, spliced them together and made a composite of all the things we like personalities to cover in the commercial.

"It's such a good pitch we could open up Anchorage tomorrow by sending out the tape, the copy platform and a case of straws and a cow!"

The copy points are basic in all commercials, but the company suggests that its tv personalities change emphasis frequently and change the entire pitch once a month.

The biggest plank in the copy platform is that using the straw is fun. This is the main appeal the straws have for youngsters, who like to muddle their straws in the milk and see it turn brown. Among the direct appeals to kids are: they can be the first ones on the block, or in the neighborhood, to use the new straw; it's fun to drink flavored milk together; they can make it themselves.

Mothers naturally respond to their youngsters' wishes, and when the wish also happens to make them drink more milk, mothers act even faster. Copy points of particular appeal to mothers are that the straw is sanitary, inexpensive, easy to use, it bends in any direction without breaking and without tipping the milk container.

It costs about 27 cents for a package

SPEAKING OF FIGURES

(Take a look at ours!)



ARB TV National Ratings based on the survey week, May 1 through 7, 1956:

1. \$64,000 Question	53.9	CBS
2. Ed Sullivan	50.6	CBS
3. I Love Lucy	48.1	CBS
4. You Bet Your Life	42.9	NBC
5. I've Got a Secret	40.1	CBS
6. \$64,000 Challenge	39.0	CBS
7. What's My Line?	37.1	CBS
8. Lux Video Theatre	36.7	NBC
9. George Gobel	36.3	NBC
10. Perry Como	35.8	NBC

ARB TV Ratings Columbia, S. C. March 8-14, 1956:

1. The Big Surprise	54.6	WIS-TV
2. Perry Como	47.4	WIS-TV
3. Fireside Theatre	47.4	WIS-TV
4. Truth or Consequences	46.4	WIS-TV
5. Life of Riley	44.3	WIS-TV
6. Father Knows Best	43.5	WIS-TV
7. Big Town	43.1	WIS-TV
8. People Are Funny	43.1	WIS-TV
9. I Love Lucy	43.1	CBS
10. Disneyland (ABC)	42.9	WIS-TV

YOUR CAMPAIGN ON

WIS-TV WILL REFLECT THE SUCCESS OF SOUTH CAROLINA'S GREAT WIDE COVERAGE STATION

* * Miriam Stevenson, Miss Universe '55, who made TV history in South Carolina in her first year on WIS-TV



PETERS, GRIFFIN, WOODWARD, INC.
Exclusive National Representatives

WIS-TV
CHANNEL 10
COLUMBIA, SOUTH CAROLINA

President, G. Richard Shafto
Managing Director, Charles A. Batson

We Have A Discovery, Too, Admiral Byrd!

By John Pepper and Bert Ferguson



Admiral Richard E. Byrd is alleged to have stated, facetiously, that he knew his discovery was the SOUTH Pole, because Eskimos greeted him, "Glub! Glub—You ALL!" Well, we have a discovery in the South, too! . . . the discovery of a quarter-billion dollar Negro market in Memphis! Arouse *your* sense of adventure and explore potentials thru WDIA, top-rated, Negro Radio Station, in Memphis!

Socio-Economic Revolution

In the industrial revolution of the South, Memphis has become a major center of development—and Negroes have become a vital factor in the prosperity of the community. Almost one-tenth of the entire Negro population of America resides in Memphis. Industry, now, uses this Negro labor on a \$250 Million, annual, basis. With a quarter-billion dollar payroll, the earning power of the Memphis Negroes is the highest, per capita, relative to white, of any Negroes in the nation.

As Negro economy has expanded, social consciousness has increased. These colored citizens actively participate in group, civic, and fraternal organizations. They accept responsibility for less progressive members of their race and support welfare work for Negroes. WDIA nurtures most of these public relations promotions and fosters the racial ambition for community recognition.

WDIA, also, encourages individual desire for social acceptance. In fact, WDIA has been instrumental in articulating this pent-up longing of the Memphis Negroes "to be as good as anyone else" . . . and has implemented the sale of a fantastic volume of goods to satisfy their urge for premium-grade foods, stylish clothing, and name-brand cosmetics. Now, at a time, when Mem-

phis Negroes are earning more than at any period in history, they are learning through WDIA, to a large extent, how to upgrade their standard of living. WDIA has succeeded in breaking old customs and establishing new consumer buying habits. Negroes in the Memphis trade area are spending \$250 million dollars a year on more and better consumer goods!

Profit Motive

Foreseeing this economic trend, WDIA converted, in 1948, from the conventional type radio station, to an all-negro program center. Within one year, WDIA jumped from last to first position in over-all audience rating, and augmented its annual gross dollar volume by 600%! If you have a profit motive in mind, take a mental expedition to WDIA!

Reaction Pattern

All buying depends, first, on coverage . . . then reaction to contact. WDIA has coverage that is unchallenged . . . it is the only 50,000 watt station in Memphis. Added to superior facilities, WDIA creates a reaction pattern, which may be judged by the fact that WDIA has the largest number of national advertisers in this radio field.

Here's why. WDIA knows the psychological make-up of the Southern Negroes—understands his evolving position. Therefore, WDIA customizes programming to meet the changing socio-economic needs, providing Negro announcers, disc jockeys, performers, to establish rapport with listeners, through traditional type entertainment and commercials.

Negro listeners respond to their own kind, as colored disc jockeys differentiate between "gospel" and "spiritual" music . . . variate rock-and-roll with bona fide blues . . . and validate the whole with a corresponding lingo. Audiences accept counsel, for stars comprehend the elemental philosophy, which is second nature to the Negroes and function in an advisory capacity, serving both Negroes and advertisers. Most important of all, perhaps, is acceptance of news, which Negro broadcasters slant to their audiences. They include Negro church and social news. They present regional and national news in a simplicity of style, suitable for a virtually non-reading public. The ability to reach is very low among the

Southern Negroes—they depend upon WDIA for their news, their information, and their entertainment. WDIA recognizes these requirements . . . but, at the same time, displays acute awareness of the new status, takes cognizance of the new desire for superior standards.

Negro Spending

Consequently, Negroes in Memphis and surrounding trade area spend 80% of their income on consumer products, such as foods, drugs, gasoline, and soft goods. Among WDIA's national clientele are:

Blue Plate Foods . . . Carter's Little Liver Pills . . . Esso . . . Arrid . . . Maxwell House Coffee . . . Schlitz Beer.

These and many other manufacturers, distributors, dealers, realize that ordinary media do not—cannot—reach this vast Negro market. On the other hand, sales records convince them of the power of WDIA's programming structure and sales-productive personalities.

Charted Waters

If you are interested in adventure, with a profit motive, prepare to explore the Negro market in Memphis—discovered by WDIA. WDIA sails in charted waters. You can embark on the most profitable territory, available in the country. WDIA has, already, developed a receptive audience . . . and its initiative, programming, performance, have marked a definite claim to this extensive and lucrative market.

With WDIA's 50,000 watt coverage, it reaches 1,237,686 Negro customers. The WDIA Negro Staff adds commercial impact to tremendous penetration. Market possibilities are fabulous. Inquire about them, immediately. Drop us a note on your letterhead, that we may make a specialized study of how WDIA may best serve the interest of your line. Ask, also, for a bound copy of, "The Story of WDIA!"

WDIA is represented nationally by John E. Pearson Company.

John Pepper
JOHN PEPPER, President

Bert Ferguson
BERT FERGUSON, General Manager

Harold Walker
HAROLD WALKER, Commercial Manager

of 12 straws, and each straw can be used to flavor two glasses of milk.

Although the dietetic element hasn't been exploited as yet, each straw contains less than a calorie. This makes skimmed milk, a must for adults who diet, infinitely more palatable. The low calorie and sugar-free aspects of the straw also imply fewer cavities in teeth.

Many of the tv personalities have introduced an on-camera "milk break" for kiddies, taking time out themselves to muddle a glass of milk with the chocolate straw and comment on it.

5. Tv personalities are pre-sold on the product.

Under any circumstances, Wagner believes on-the-air personalities should be briefed in detail about the products they are to advertise. But in the case of a brand new item, this is even more of a pre-air must.

As the company moves into new markets, it coordinates the advertising strategy in meetings with their tv station personalities.

These meetings usually take the form of an informal luncheon, at which Wagner is host. He outlines objectives

of the company, passes out cases of the straws, plays the composite taped air pitch and briefs talent on some of the techniques which have worked well in other markets.

Talent invariably is enthusiastic, he says, and each one's personal enthusiasm is communicated to the others so that they have that special "zing" in their treatment of the copy points when they get on camera.

"We also ask our talent to use the straws at home, and to pass them out among their neighbors for comments. We want them to know they're working for a good product, and an unusual one. They find this out in a hurry without our telling them, after using them in their own homes."

6. It buys any daytime hours.

Any show which attracts a children's audience and which offers participating minutes is a standard buy for Flav-R Straws. Its present schedules in the 13 cities range from 9:30 a.m. through 6:30 p.m., with the bulk concentrated toward the middle of the day because that's the most logical time for milk-drinking.

Although Wagner and company officials have pre-set the advertising planning, it is worked out in minute detail with the agency, Dowd, Redfield & Johnstone, New York City. The account is supervised by Mike Raymond, senior vice president of the agency. He's been pushing the concept of tv, and only tv, since he first became associated with the company in April.

A string of timebuyers there is currently preparing estimates and coverage for Flav-R Straws' month-by-month growth, with the end goal of achieving national distribution by January 1957. At that point, the account is expected to be billing some \$3 million annually.

7. The tv advertising is intensely merchandised.

The television advertising is preceded and followed by intensive in-market merchandising and promotion. Pre-tv activities include promotion of the new product to the food trade and to food editors. Emcees also make guest appearances on radio and tv shows and before the public in cities where the straws are being introduced.

Flav-R Straws' biggest merchandising effort, however, is at the point of sale in its three types of retail outlets which are the chain stores, the independent food stores and the dairies.

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

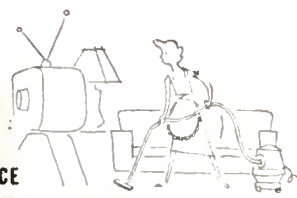


MORNINGS...



63.4%

AVERAGE WEEKLY SHARE OF AUDIENCE
LATEST AVAILABLE TELEPULSE FOR ROCHESTER (MAR 1956)



AFTERNOONS...



54.6%

AVERAGE WEEKLY SHARE OF AUDIENCE
LATEST AVAILABLE TELEPULSE FOR ROCHESTER (MAR 1956)



EVENINGS...



52.0%

AVERAGE WEEKLY SHARE OF AUDIENCE
LATEST AVAILABLE TELEPULSE FOR ROCHESTER (MAR 1956)



WRITE US TODAY FOR
CHOICEST AVAILABILITIES
IN ROCHESTER!

CHANNEL 10 VHF

125,000 WATTS • CBS BASIC • ABC AFFILIATE

OPERATED SHARE TIME BY
WHIC-TV AND WVET-TV

ROCHESTER, N.Y.

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

KMPC 'the most' in Southern California

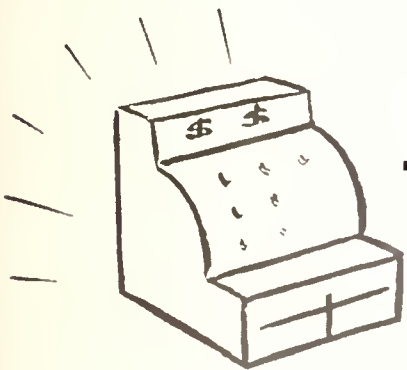


THE MOST in-home listeners of
any Los Angeles independent.

Check your favorite rating service.



THE MOST out-of-home
listeners of any Los Angeles independent.
The Pulse, May-June, 1956.



THE MOST fabulous pay-off for
advertisers. Ask your KMPC
or AM Radio Sales account executive!

KMPC

710 kc LOS ANGELES

50,000 watts days • 10,000 watts nights

Gene Autry, President • R. O. Reynolds, V.P. & Gen. Mgr.

Because of the newness of the product, and the flood of sales which have come from initial tv advertising schedules, the company finds a backlog not only in straw production but in its merchandising efforts. The merchandising blueprints were sketched long since, but it's just now that they're beginning to be put into effect.

President Shcrr has commandered a merchandising team which does the following:

- Designs a front-of-the-store display which takes up only six inches.
- Installs it near the milk or check-

out sections to make for easy pick-ups.

- Paints small footprints on sidewalks and in the store leading youngsters to the Flav-R Straws display.

- Puts printed reminders on the door, on both the outside and the inside of windows and inside the store.

- Builds large, human interest displays with the straws.

- Gains good shelf position.

And the stores are going along with all this in-store promotion even though they aren't getting any co-op advertising allowances.

Why no allowance? Wagner ex-

plains it this way: "We know we had a hot item, and that it would sell. We *didn't* know just how much it would sell, or how fast. There's no reason for us to allot part of our ad budget to co-op for our dealers in an old-school try to get them to buy. They're gonna have to buy anyway.

"Our tv advertising is forcing distribution, as mothers come in and ask for a new product the grocer doesn't stock. And he's gonna have to reorder fast because of the speed with which the shelves are emptied. So why give 'em an allowance for each case they buy?"

Allowance or no allowance, the stores seem more than willing to cooperate in giving their store space for what's considered unorthodox food product promotion. They have good reason to cooperate. Flav-R Straws is a high-profit margin item, according to the manufacturer. The dealer makes maybe 50% more profit on it than he does on a competitive product. He sees a fast turnover on the straws, because of consumer demand. The straws haven't replaced any other product in the store, and aren't taking away sales from anything else.

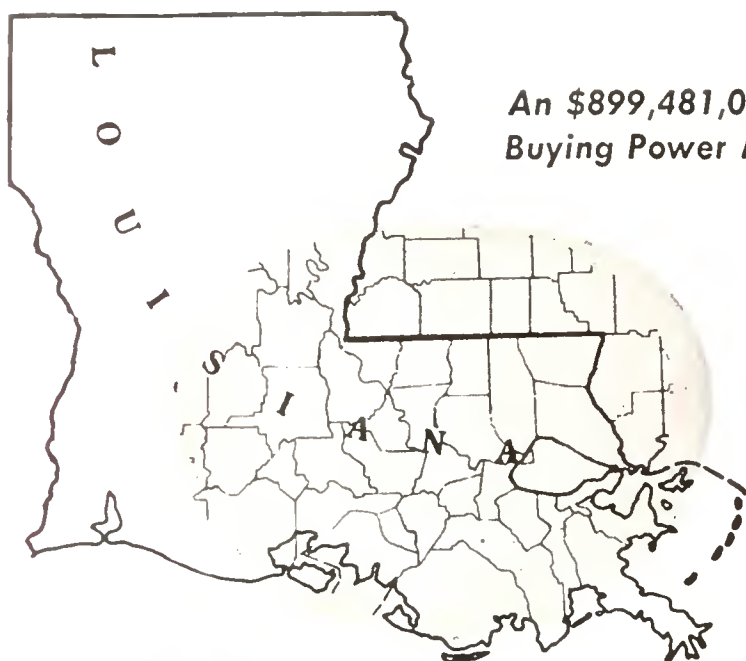
And because they're a basic patent line, there'll never be 15 competitive products coming in to demand space and cooperation from the grocer (as is the case with most food store lines). The shelf life of the straw is long, too. They take up little space, and, unlike most food store items, are unaffected by time, heat or cold.

"The only thing the boxes need is dusting now and then, but with the way they've been moving it doesn't look as though they'll even need this!" says Wagner.

The advertising and selling pattern, and the tv results, have been the same in each market in which Flav-R Straws is buying. These markets are New York, Philadelphia, Lancaster, Pa., Wilmington, Del., Baltimore, Washington, Phoenix, Portland, Seattle-Tacoma, Spokane, San Francisco, Los Angeles and Boston.

Cities slated for September tv debuts are: Buffalo, Rochester, Albany, N. Y., Springfield, Mass., and Pittsburgh, Pa.

Buffalo was opened with the food trade in June. Yet the food broker there, who put in his order for the straws immediately, won't get his first box of straws until mid-September when the tv advertising breaks.



An \$899,481,000
Buying Power Market!

MORE AUDIENCE

than any other TV station in the rich heart of Louisiana



FROM 5:00 P. M. to SIGN OFF

(Monday thru Friday)

WBRZ rated highest in 125 quarter hours out of 149.



FROM 12 NOON to 3:30 P. M.

(Monday thru Friday)

WBRZ rating Tops All Others Combined!

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



WBRZ Channel 2

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

NBC-ABC

Represented by Hollingbery

etrad &
HOTEL



ARE YOU HALF-COVERED

IN
NEBRASKA'S OTHER BIG MARKET?



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

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

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

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

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

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

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

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

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

KOLN-TV

COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET

Avery-Knodel, Inc., Exclusive National Representatives



The Tetzler Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD RADIO — PEORIA, ILLINOIS

The production lag and tv advertising will go hand-in-hand into Flav-R Straws' future for at least two years.

By that time, Wagner figures Flav-R Straws will have been able to accomplish the following moves:

It'll be a world-wide organization, with plants franchised to manufacture the straws all over the world.

It will have a series of plants in the U. S., with the move from the West coast to the East and then to the Midwest. In the meantime, it will import some filter-making machinery from the

West coast and arrange with contracting manufacturers to produce straws on Flav-R Straws machines until its own plant facilities are available.

It will gross \$13,750,000 in the first year, "from a standing start," as Wagner describes it.

It will be producing as many as 20 different flavors, including the basic chocolate, strawberry, cherry, coffee and vanilla.

"But it will take us two years," he predicts, "to catch up with chocolate and strawberry orders in the U. S.

alone—and we still have 39 states to open up and strawberry to introduce!"

Target for the first year: one million cases of straws! "And it's in the bag," says Wagner.

The impact of television has forced management to revise its production estimates to this stratospheric height.

That's why tv, during the first six months of any introductory campaign within a market, will be used exclusively.

Some radio will be used, however. Although the basic budget goes to television, and will continue to, radio will be added for special problems in certain areas and—much later—it will be used to reach adults rather than youngsters.

Radio, at this point, is being used in only one market area, Los Angeles.

★ ★ ★ ★ ★ ★ ★ ★

"The changing pattern of our business population in large and small cities throughout the country has necessitated less readjustment in radio, perhaps, than in any other medium of mass communication. Radio from its inception has been decentralized."

DONALD H. MCGANNON
President
WBC

★ ★ ★ ★ ★ ★ ★ ★

And it's being used at a hefty clip—some 115 announcements weekly divided among three stations, KFWB, KXLA and KPOP.

Wagner, describing this isolated instance of radio advertising, explains how it came about.

"In Los Angeles, almost everyone seems to spend about two and a half hours a day in the family car. This includes the kids, as well as their parents. In addition to this factor, there seem to be relatively few tv kid shows in the market. So we figured we'd aim first for the parents, explaining that their kids will drink more milk if they use our straws.

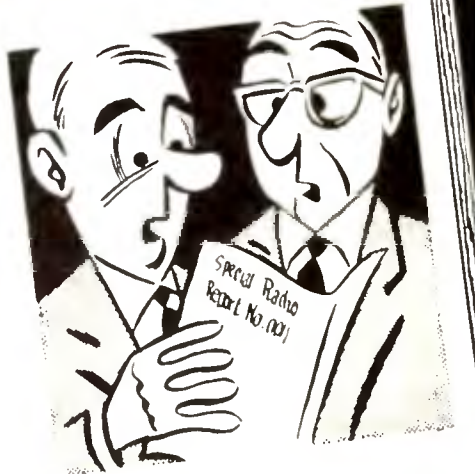
"Eventually, in other markets, we'll go into early-morning and late-night radio to tell our story to parents as a supplement to the daytime tv schedules for kids. We'll probably start doing this next year."

Tv, says Wagner, "can take a deep bow from the instep. When it's handled intelligently and properly, it can move mountains. Flav-R Straws and anything else." ★ ★ ★

RESEARCH EXPLODES AN OLD
TIME BUYING THEORY!

EXPOSED

The Inside Story
of City People
in Kansas!



Take a new look at the Topeka market and you'll like what you find. Bustling, busy Topeka has gained heavily in population . . . 126,000 now in the Standard Metropolitan Area. It's 84th best in consumer spendable income, too! And every accepted survey of the past 8 years has placed WREN on top au-

dience-wise. Topeka and Eastern Kansas is a METROPOLITAN area worth having . . . and WREN covers it for less—much less—than any farm station can hope to. Why not get all the facts from your John E. Pearson man. Audience-wise, market-wise, and price-wise, you're way ahead with WREN in Topeka.

WREN 1956 HEAVEN! SCREAMING!

Get All The
Facts From Your
John E. Pearson Man

WREN

ABC ■ 5000 WATTS ■ TOPEKA, KANSAS



MARQUETTE

ch. 2 WISCONSIN

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

GREEN BAY

Now interconnected by private microwave with
ch. 6 Marquette, Mich.*

MILWAUKEE



HAYDN R. EVANS, Gen. Mgr. — Rep. WEED TELEVISION

* 170 MILES NORTH. CAPTIVE AUDIENCE OF 34,000 SETS.

WOOLWORTH

(Continued from page 43)

Aimed at the relaxed listener on a non-working Sunday, Woolworth's show also seeks to attract the personal listening of people within the home. These are housewives preparing dinner in the kitchen, men working in a basement workshop or in the garage, teenagers pattering around their play or bed rooms.

Popularity: From the beginning, the company reports, the show "had a very large and interested audience. It has out-rated all other musical programs, by far."

To document this assertion, it compared audiences last winter to three long-established musical shows with the tune-in gained by the new Woolworth program. After only six months, the variety chain's "The best in music?" feature netted an average audience of 2,803,000 families.

The *Voice of Firestone*, aired Mondays on ABC, 8:30 to 9 p.m., gained an audience of 1,436,000 families; the *Cities Service Band*, Mondays, NBC, 9:30 to 10 p.m., 1,173,000 homes; the *Bell Telephone Hour*, Mondays, NBC,

9 to 9:30 p.m., 1,688,000 million homes. Woolworth, in six months' time, gained audiences 94%, 90% and 66% greater than the other three shows, respectively.

Popularity was measured also in terms of national program awards. Within the first year of broadcast, *The Woolworth Hour* earned these recognitions: *Downbeat* magazine, conducting its annual poll of the Composers' Guild of America, voted the show "the best original scoring of a regularly scheduled radio series during 1955." *Tv-Radio Mirror* magazine, presenting its Gold Medal award, cited the show as "the best program of its kind on the air." It commended Percy Faith for his program leadership in scoring "the year's highest ratings." The National Federation of Music Clubs, which represents more than 5,800 music groups throughout the country, recognized the program as "the most versatile on the air."

Both large audiences and program popularity continued during the summer months, reports Miss Bentley. Her account, unlike some network sponsors, put just as much effort into summer programming as into the peak-listening

fall-winter-spring period. This effort paid off. The summer audience "continued to listen, and it grew right through the year."

Copy: Woolworth's copy combines what is generally described as institutional with specific item selling. Of the seven commercials aired on each Sunday show, four are in behalf of the chain's suppliers. And the suppliers pay for their network participation.

The other three announcements are in behalf of the Woolworth chain of 2,000+ retail stores across the country. Woolworth themes each of its institutional announcements to the slogan: "Shop your Woolworth store first—for everything." It stresses that "selections are larger and prices are thriftier."

Suppliers submit to Miss Bentley at the agency copy points which they would like included in their radio commercials, "as they know best what they want to say about their product." Their suggestions are worked carefully into integrated commercials which are handled by any of three persons appearing on the show.

"We use three voices, two men's and

San Joaquin Valley TV Families . . .



DO WHAT COMES NATURALLY

Tune to UHF TV Stations!

100%

of the Homes in this, the World's Richest Farm Market can receive...

... KJEO TV channel 47

4600 ft. above sea level

175,000 TV Homes

ARB Area Report
Released in February

O'NEILL BROADCASTING COMPANY
P.O. Box 1708. Represented Nationally by the Branham Co. Fresno, Calif.

a woman's, for a change of pace, for special suitability to the product we're talking about and to keep listeners attentive," she explains.

The trio of commercial voices includes actor Donald Woods, emcee on the program; announcer Jack Brand, and homemaker-type personality Jane Stewart, who acts as "Woolworth's shopping reporter." Miss Stewart concentrates on specific items of interest to the housewife, the working woman and the teen-age girl.

Teens, says Ad Manager Remington, are a significant part of the Woolworth audience in terms of their buying power and their shopping habits. And they, with their parents, like the music featured on the show.

Commercial copy is planned at least three months in advance of the broadcast. Much of it is necessarily seasonal, and tied to such usual national promotions at Valentine's Day, Easter, Mother's Day, Hallowe'en and Christmas.

Sales ability: The final proof of the Woolworth investment, and of its network radio vehicle, is that it sells.

Remington points out, for example, that Woolworth buyers keep a month-by-month count of all merchandise orders coming in from the stores. By this continuing stock control, it knows that on every radio-advertised item one buying trend is evident: the local store is ordering more of the specific item than it ever did in the past.

Suppliers, to be accepted for participation in *The Woolworth Hour*, must, of course, produce a quality item. In addition, the product must be a good value item. The hooker which eliminates a lot of suppliers from radio participation is this: any item, to be advertised on the network show, must be stocked in each of the 2,000 stores. This rules out many items which are popular because of local habits or regional characteristics, or which have a peculiarly rural or urban appeal.

The suppliers, collectively, are enthusiastic about the program and what it moves for them, according to Remington.

Here are some representative quotes from them:

"Eight weeks have elapsed since our announcement. During this period, our sales to you have taken a very definite upward course. We are enthusiastic about your promotion and sincerely appreciate having been a part of it."



NOW . . . WWDC paces the big national trend away from network affiliation. Effective August 1, WWDC goes solidly *independent* . . . to concentrate on the shows that have long made it *the sales-results station* in the 2-million Washington market. Seven of WWDC's local shows are already in the Top 15 Week-end Daytime Shows*, putting it *first* on Saturdays and Sundays . . . and a *close second* in total over-all daytime audience. WWDC is *first* in out-of-home audience, too . . . delivers 22.6%* out of 17 D. C. area stations . . . beats the second station by almost 2 to 1.

*PULSE: March-April '56

Represented nationally by
John Blair & Co.

WWDC Radio Washington

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

**WEHT - TV
CLIMBS FROM 11,000 TO
204,000
WATTS!**

Jack's bean stalk was a stunted century plant compared to this story of growth. April 14th permanent affiliation contracts were signed with CBS. On August 15th WEHT-TV—Channel 50 in the Evansville Market area will boost its power from 11,000 to 204,000 Watts. . . . Involving an expenditure of \$200,000 in RCA transmission equipment.

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

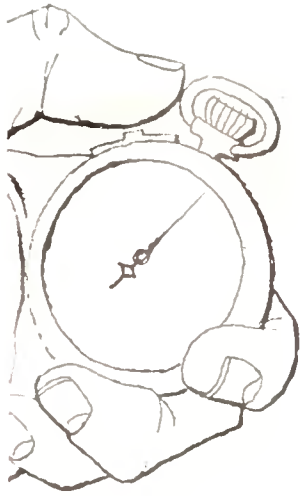
WEHT-TV is your FOLLOW-THRU STATION IN THE EVANSVILLE MARKET. Only WEHT-TV offers (1) Guaranteed On-the-Air promotion, (2) Newspaper advertising, (3) Newspaper Publicity, (4) Letters to retail trade, (5) Daily news letters to hotels and hospitals, (6) Lobby displays, (7) Monthly house organ, (8) Window Banners, Posters and (9) Billboards.

ALSO
OPERATING
WEOA-CBS RADIO



Represented by

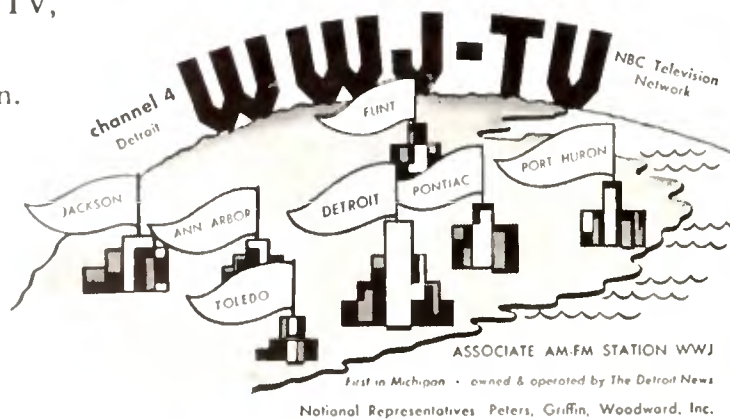
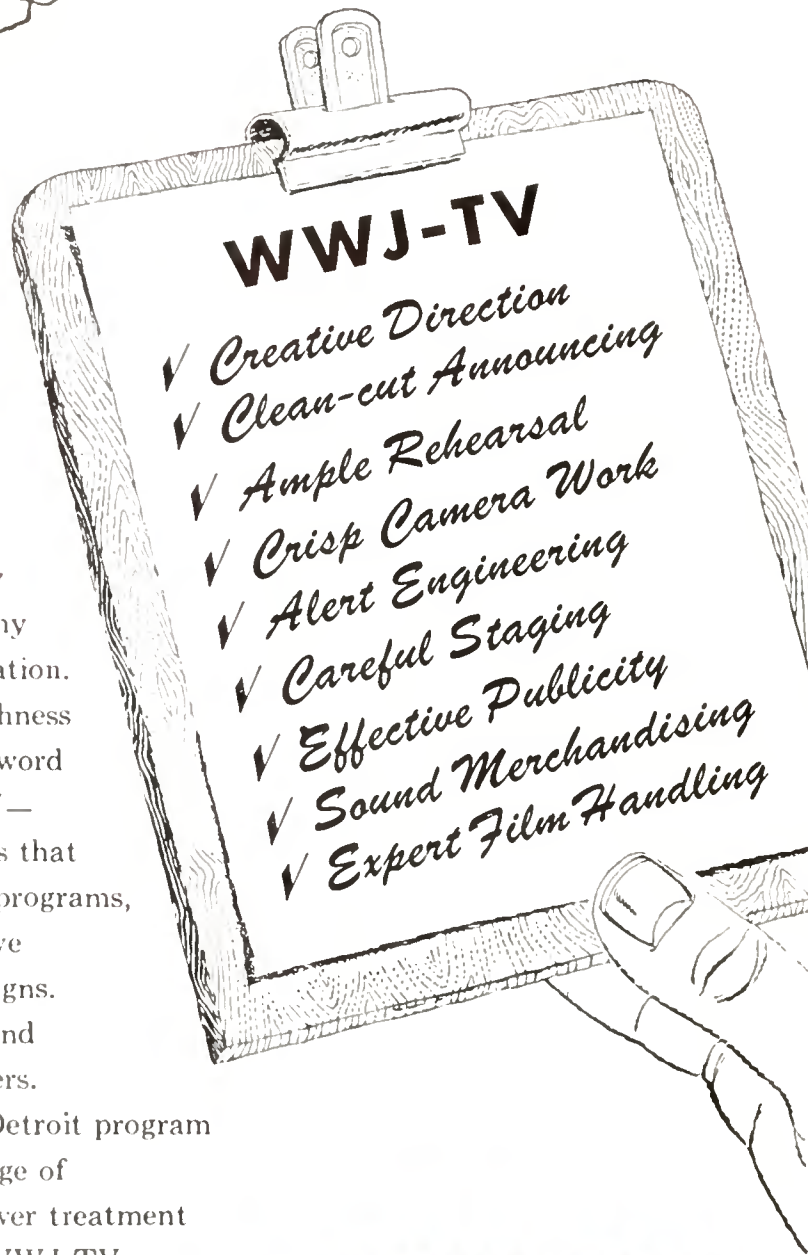
YOUNG TELEVISION



LOOK BEHIND THE CALL LETTERS

It takes more than time to make good television

You can buy "time" on any television station. But thoroughness is the watchword at WWJ-TV—thoroughness that builds finer programs, more effective sales campaigns. So look behind the call letters. Give your Detroit program the advantage of the top-drawer treatment offered by WWJ-TV, Michigan's First Television Station.



Another said: "For the first five months of the year, prior to the broadcast (in which the supplier participated), we showed a dollar loss on our business with your company. For the first eight months we can now proudly boast of a dollar gain. . . ."

Excerpts from still other suppliers' letters:

"The success of this broadcast can only be measured in sales, and it might interest you to know that there was an outstanding increase over 1954."

"We have had the opportunity to examine our sales figures fully in conjunction with our participation. As we interpret them, the figures indicate clearly our cooperative effort was not only fully supported at the store level but was in every respect responsible for dramatically increased sales of our two products."

Store managers are likewise excited about the sales job radio is doing. "It took some time to sell them on the whole idea," says Remington, "but now they're convinced."

Part of that conviction is the success local stores have had in ordering cut-ins from the network show and in buying adjacencies to it. The ad manager reports the company gets orders for "more cut-ins than we can handle," and it has from 40 to 50 local stores using cut-ins every week.

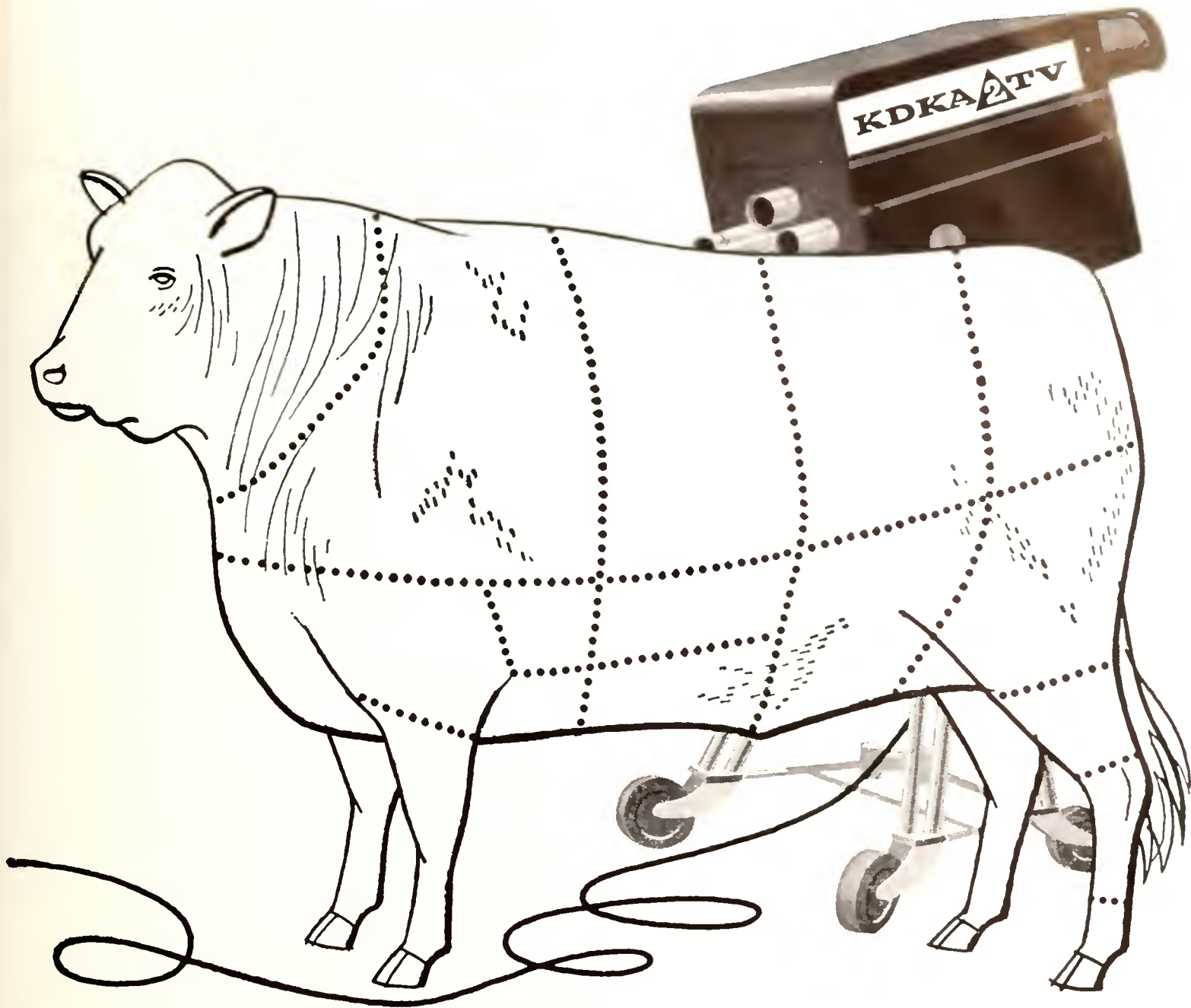
The local store will cut into the network vehicle to give a special plug to a local promotion, or to a new store opening, or to a special line of merchandise not stocked in the full Woolworth chain.

Merchandisability: No small amount of the credit for the program's sales success is the fact that it is merchandised thoroughly, all down the line.

There are four merchandising techniques used to coordinate the national advertising with local store selling. These are in addition to the use of cut-ins and adjacencies.

1. Three months before every broadcast, store managers are instructed in detail as to the merchandise which will be advertised. This gives them time to arrange their own special store displays and to order sufficient stock.

2. Every week after that first alert, the store manager is reminded of the merchandise which is to be promoted on the radio vehicle during the subsequent three-month period. Remind-



BOY, DID THEY EAT ME UP!

*Thorofare Super Markets
sure didn't have any beef
with KDKA-TV!*

Literally none! 300,000 pounds—12 carloads of beef—sold out by noon the day after people watched just 4 commercials on Thorofare's Friday night Startime Theatre program.

Imagine! Thorofare has some 56 super markets throughout Western Pennsylvania. And not one of them had a pound of beef left after 12 noon on Saturday! And when you think that Thorofare's program is on KDKA-TV late in the evening, beginning at 11:15 PM, the whole thing is even more phenomenal.

But it just proves the tremendous selling power

of KDKA-TV in the Pittsburgh market. KDKA-TV, Channel 2, is Pittsburgh's pioneer TV station . . . gives more viewers in the tri-state area than any other station! For information and availabilities, call Lloyd Chapman, Sales Manager at EXpress 1-3000, Pittsburgh, or "Bink" Dannenbaum, WBC Vice President—Sales, MUrray Hill 7-0808, New York.

In Pittsburgh, no selling campaign is complete without the WBC station . . .

KDKA 2 TV

FIRST IN THE PITTSBURGH MARKET



WESTINGHOUSE BROADCASTING COMPANY, INC.



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

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

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

ers go out from Woolworth headquarters, in its own building in New York's lower Manhattan, on special *Woolworth Hour* letterhead stationery.

3. Every store gets in-store display material. All radio-advertised merchandise is so noted. Every item featured on the program is highlighted on the counters by toppers for the T-sign normally used. And each topper bears the legend, "as advertised on *The Woolworth Hour*." This sign remains by the advertised merchandise for four full weeks after the date of the broadcast. Additional in-store display material, such as window banners, are also sent out from headquarters.

4. Headquarters issues a monthly publication, *Sparks from The Woolworth Hour*, for all store managers. The bulletin advises them about the latest program news, gives anecdotes about guest performers scheduled to appear, includes "emphatic reminders about keeping up store displays and the special T-topper signs."

This whole merchandising and advertising program "was radically new to our store managers to begin with," says Remington. "and we have to police the program all down the line."

This "policing" actually takes the form of double-checking and continuous counseling.

Woolworth is in the vanguard of a chain store revolution. It is revamping its marketing policies considerably for two primary reasons.

The first is the trend to self-service. The company by the end of this year will have some 650 self-service stores in its chain. These represent stores which have changed over to this mar-

★ ★ ★ ★ ★ ★ ★ ★

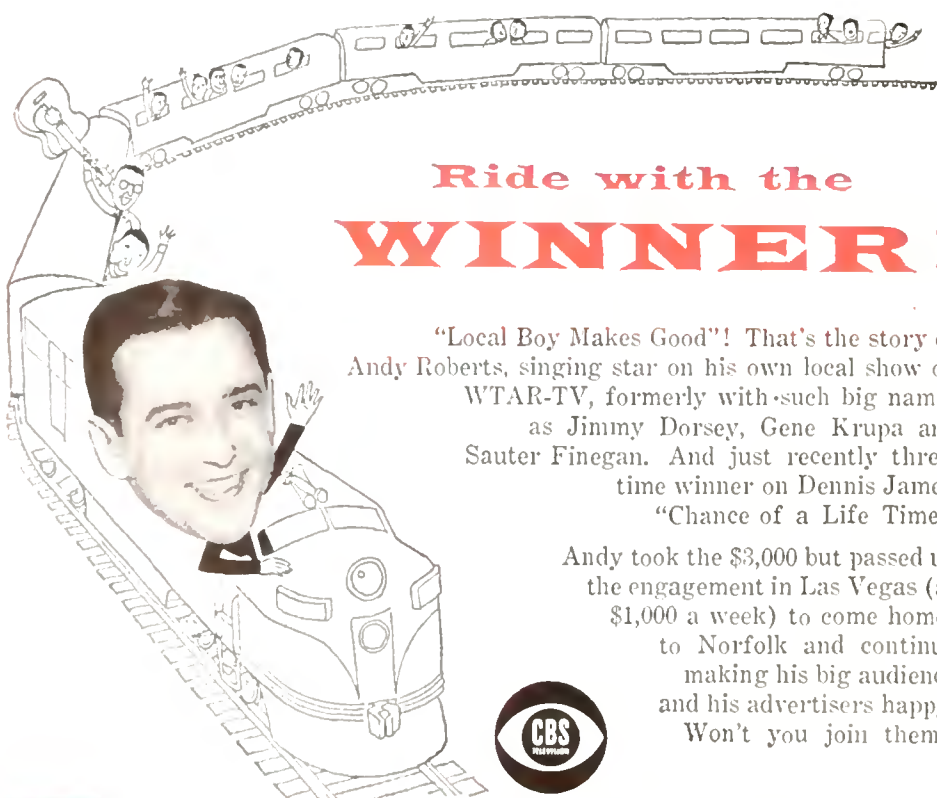
"Of all means of communication, none can satisfy the mind's eye of man like radio."

JOHN F. MEAGHER
V.p. for radio,
NARTB

★ ★ ★ ★ ★ ★ ★ ★

keting pattern, and new ones which started out their variety store life in this modern mode.

The trend in "dime store" selling has always been to display the maximum number of items, whether the customer had a clerk to help her or waits on herself. Much of dime-store buying is done on impulse, and this leads to the second major objective of the company's new marketing policy.



Ride with the **WINNER!**

"Local Boy Makes Good"! That's the story of Andy Roberts, singing star on his own local show on WTAR-TV, formerly with such big names as Jimmy Dorsey, Gene Krupa and Sauter Finegan. And just recently three-time winner on Dennis James' "Chance of a Life Time".

Andy took the \$3,000 but passed up the engagement in Las Vegas (at \$1,000 a week) to come home to Norfolk and continue making his big audience and his advertisers happy. Won't you join them?



Andy Roberts is on
12:05-12:30 P. M. (Mon-Fri.)
Available for
"Class C" participations
Write or call your Petry man
or WTAR-TV, Norfolk

WTAR-TV CHANNEL
3
NORFOLK, VA.

Represented by Edward Petry & Co., Inc.

"Our competition is almost every store in the community," says Remington, "because we sell everything from furniture to garden supplies. We want to tell the public about the wide variety of items which we stock. We don't think they are fully aware of the extensiveness of our lines. And we want them to realize we have quality items in all price lines, not just 10-cent merchandise."

In a recent merchandising experiment, the chain furnished a complete college dormitory bedroom with items from its stores to show the range of available items. Housewares, soft goods and home furnishings, particularly, are the growing departments in Woolworth stores.

This variety of items stocked is reflected in a rundown of some representative suppliers which have offered co-op advertising money to the chain in its network radio efforts:

Buzza-Cardozo greeting cards, Fruit o' the Loom underwear, Fisher-Price toys, Perfect Form bras, Metacraft picture frames, Crown hosiery, David Kalin for Wearever pens, Foster Grant sun glasses, Colgate for Cutex nail products, Buster Brown children's wear and hosiery, Hassenfeld school supplies, Goodman & Co. hair dressing.

"We'd term this first venture in regular national advertising, and in network radio, very successful," says Remington. "It helps us all pull together more as a team, with headquarters' personnel working more closely and more effectively than ever with our suppliers and our store managers.

Mary Bentley, in commenting on one specific toothbrush test which was run to determine the pulling power of radio, says "returns are coming in at a tremendous rate and yet the offer doesn't expire until September." ★ ★ ★

DAYTIME NET TV

(Continued from page 39)

has only one addition: *Super Circus*, will be back on Sunday afternoon, but no sponsor as yet.

Nighttime: Changes and additions combine to fill in almost the whole scheduling picture at CBS and NBC. At ABC, the three new additions include two show titles for times already sold and a sponsor plus an extension for Thursday night's "Ozark Jubilee." ABC's unsold times remain open.

Tuesday at 9 p.m., *Broken Arrow* has been added as the show for General Electric. *Navy Log*, on CBS last season, will step into the Wednesday night 8:30 slot for the previously set sponsors. *Ozark Jubilee* will now run from 10 to 11 Thursday night with American Chicle taking the first half-hour on alternate weeks. *Jubilee's* second half-hour will be co-op.

Big question mark at CBS is where the UPA cartoon series with Gerald McBoing-Boing as master of ceremonies will be scheduled. The most likely spot seems to be Tuesday night at 7:30. For now, *Name that Tune* is due to continue awhile into the fall. With McBoing-Boing set to debut in "late fall," it now looks like Tuesday is the only opening. Wednesday at 7:30 has been programmed with *Pick The Winner* for Westinghouse until after the elections. On 7 November, General Mills takes over with a super-prize quiz for kids called *The Giant Step*. Wednesday night also finds Bristol-Myers joining Arthur Godfrey at 8, filling up the sponsorship roster. *Playhouse 90* has added Bristol-Myers and Singer Sewing Machines alternating on the 9:30 to 10 p.m. segment. The last hour, on an alternate basis is all that is open on the long-long drama. *Beat The Clock*, which was due to vanish after this summer, has been renewed for fall by its new sponsor, Pharma-Craft, on Saturday at 7 p.m.

Steve Allen now has two sponsors for his Sunday 8 to 9 p.m. show on NBC. Jergens along with Brown and Williamson will continue over. The *News Caravan* has lost its long-running advertiser; Reynolds Tobacco has dropped its last two segments on Monday and Wednesday at 7:45 p.m. NBC has gained a sponsor on Thursday night at 9 with P&G joining Bordens on *People's Choice*. As rumored the Jack Carson situation comedy for Friday night has been cancelled before it even started. Walter Winchell will take the 8:30 spot with a variety show. Also on Friday, Toni replaces Simoniz on *Big Story* at 9:30 p.m.

11th Hour Notes: At CBS *The Brothers* on Tuesday 8:30 p.m. adds P&G as alternate sponsor. NBC announces *Noah's Ark* for September debut. However, there is no evening opening in the web's fall schedule. NBC nighttime may be in for some late show juggling. Switch of the Tuesday *Chevy Hour* to Sunday alternating with *Tv Playhouse* at 9-10 p.m. is still a possibility. ★ ★ ★

DAYLIGHT SAVING

(Continued from page 44)

has definite limitations in its quality.

Staying live and spilling over results in the chaos described in our opening.

Changing to a film show can be more expensive than budget allows; can also result in loss of sponsor-identification.

This is merely an indication of network difficulties. But time tie-ups also play havoc with spot schedules, as any timebuyer, station man or rep will tell you.

There's a constant rock 'n' roll of adjacencies throughout the country. And when it's considered that there are Daylight hamlets in Standard states: that there are Standard cities in Daylight states—one comes to the conclusion that spot show and announcement schedules face possible peril. A not-too-well placed series of commercials can result in rating drops. Hence, more expense for the advertiser.

Since announcement of video tape, however, the thought has been: "Will the changeover this October be the last clinker in the Daylight Savings muddle?"

Ampex demonstrated its Videotape Recorder for the first time on 14 April 1956 before CBS TV affiliates, meeting on the eve of the NARTB Convention in Chicago. The affiliates were told CBS had purchased the first three "prototype" units for delivery in August at \$75,000 each.

NBC TV followed suit, quickly ordering three prototype units, also for delivery this month.

Ampex took orders as well for 72 production-line models at \$45-50,000 each, with expected delivery date February 1957. In five days, the company had over \$4,000,000 in orders on its books. (See "Videotape: how it will revolutionize programing," 30 April 1956, page 30.)

Although none of the networks will receive the prototype units in time to overcome the muddle, two look forward to delivery of the units momentarily.

ABC TV has been the only net to

hold out. They maintain that since delivery cannot be in time to solve this year's dilemma, it's best to wait and see how the product develops.

Perhaps an even more significant factor has prevented the network from entering an order for video tape. Frank Marx, v.p. in charge of engineering and general services at ABC, reports that investment in a bank of high-quality film recorders earlier in '56 was substantial; that, for this year at least, ABC is satisfied with its performance in alleviating the Daylight Time burden.

"The 35 mm. high-quality film recorder in Chicago also allows us to make prints for distribution to stations for delayed program playing," says Marx.

The film recorder picks up live, network-originated shows from New York, then feeds them to other ABC outlets. In addition, the network has facilities for "hot kines" on the West coast.

For CBS TV, first investor in video tape, the scene looks promising for the '57 season—but not before.

"In the first place," William Lodge, v.p. in charge of engineering for CBS, told SPONSOR, "we probably won't re-

Young Texan to old man:

"Gee, Dad, I'm sorry . . . I just messed up a Cadillac . . . one of the white ones."

KGNC AM & TV

Amarillo

NBC • Repts: The Katz Agency

ceive the prototypes until early September. And secondly, it takes more than our first three machines to feed all the stations that remain on Standard Time throughout the summer or even those who go Standard while New York remains on DST."

Although plans are not definite, Lodge says that a video tape recorder may be used on the West coast instead of the hot kine. But to date "there are no startlingly different provisions for the other time zones."

NBC TV's v.p. in charge of research and development, Hugh Beville, re-

affirms the points made by Lodge: "I don't think Ampex can deliver in sufficient quantity for another year. Until then, we can't plan on using these tape recorders to solve any time zone differential." Delayed telecasts of kines will continue this season. Beville concludes.

Another executive at that network—although one who prefers to remain anonymous—has told SPONSOR: "We're struggling like mad to solve this whole Daylight Saving problem. This year, of course, we're following methods used in the past. However, we hope

that the use of the three video tape recorders we've ordered will provide enough practice for us to partially conquer the problem next year."

He goes on to say, "I say that it will only partially conquer the problem because video tape at present is only available in black-and-white. As you know, next year's NBC TV schedule aims for one color show per evening.

"In order to straighten out that aspect of the matter, RCA is still working here on its own video tape recorder, with the additional facet of color. Maybe we're being optimistic; but we think we can come up with the solution by the time the next Daylight Saving tangle arrives."

And in his words, it seems that the nets are "optimistic." Although they haven't solved the problem, all three look to a smooth time of it next summer, hoping that video tape proves itself in pre-DST performance. ★ ★ ★



Deft, Daft & Different!

"Lloyd's Unlimited"

3:30 to 6 P.M. • Mondays thru Fridays

The D. J. All Rochester is Talking About

BOB E. LLOYD

You never know what Bob E. Lloyd is going to say or do—but you do know that it will be original and amusing. Rochesterians like him because he makes 'em laugh. Sponsors like him because he makes 'em money. Contact us for details about rates and availabilities.

BUY WHERE THEY'RE LISTENING . . . ROCHESTER'S TOP-RATED STATION

WHEC *of Rochester*
NEW YORK
5,000 WATTS

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

TV SET COUNT

(Continued from page 31)

agencies feel the ARF and the five underwriters did the best job possible, taking into account the budget provided and the fact that a statistical breakdown rather than a field study was used to develop the county figures.

5. It looks like the March 1956 figures will have wider acceptance among both agencies and stations than the June 1955 figures. The reason for this goes to the heart of the technique and sources used by ARF to come up with its county estimates. This bears some background explanation:

Both sets of figures involve the statistical combination of a Census Bureau national sampling with independent county estimates. In the case of the June data the independent county estimates came from NBC and *Television* magazine. While the Census Bureau figures could not be used for getting county data (its sample covered only 450 of the 3,000-odd U.S. counties), the independent county estimates were of unknown reliability. (As a matter of fact, the NBC U.S. total came to about 2 million higher than the Census study, while *Television's* figures were more than 5 million higher.) However, by putting the two through a statistical hopper it was felt that something worth while would come out. It was agreed that the county figures should be so calculated as to add up

to the Census Bureau regional totals. In other words, the Census Bureau figures set an overall ceiling to the set count while the independent estimates helped provide the relationship among the county saturation levels. By matching the two sets of figures, ARF statistician Lillian Madow was able to develop equations reflecting the closeness of the "fit."

Because of the known reliability of the Census Bureau material, Mrs. Madow was able also to calculate the standard error for the percentage of tv saturation figured out for each county. Thus, in publishing the county data—which the ARF frankly describes as an "interim solution" to the tv set count—the association provides a measure of how precise the statistical calculations are.

The question that naturally arises is: Are the figures precise enough to be usable? There is no formula for answering that question. Each user of ARF data must decide that for himself. A number of agencies feel, however, that the standard errors for counties with low saturation (where information is needed most) is too high.

Whether March 1956 figures will be any more precise is not known at this time. But the agencies are looking forward to it for one important reason. This time the independent estimates are coming from A. C. Nielsen Co. field work for Nielsen Coverage Service No. 2. The way most agencies look at it, there is a possibility of greater accuracy than in the first ARF county estimates since the ARF will now be dealing with two field studies (Census Bureau and Nielsen) rather than one. In addition, the agencies which are subscribing to NCS No. 2 will be getting ARF figures in their reports, so NCS subscribers are naturally interested in the ARF figures.

The agencies are also happy with the fact that the second ARF county figures will not be as late as the first. The county saturation percentages are based on a Census Bureau study of February and Nielsen field work during March and April. The percentages will be applied to household figures derived from a Census sampling during March. Since the county estimates will be out sometime in September, agencies can figure on data with a lapse no greater than seven months. This is four months faster than the first set of ARF county estimates.

The greater speed with which the

second set of county estimates will be released is due to the following reasons: At the time the first Census Bureau sampling was made, the underwriters had not decided to sponsor a set of county estimates. When the decision was made, it was decided to use NBC figures alone for the independent county estimates and Mrs. Madow went ahead making her calculations. Pressure was then put on to include *Television* magazine figures and some of the calculations had to be done over.

Finally, the ARF is putting every effort into bringing out its second set

of county estimates as fast as possible. Nielsen personnel and IBM equipment, which also bore the burden of processing NCS data, worked seven days a week, 24 hours a day to turn out the county figures and Mrs. Madow put in long hours in Chicago supervising the processing. She received the first run 23 July. Checking the figures (mistakes can come out of machines, too) followed. All that remains now is approval by the ARF Technical Committee and Board of Directors of the text of the report and the printing. It is possible that the figures will be out



Showmanship with that KENTUCKY FLAIR!

LOUISVILLE'S
WAVE-TV
 CHANNEL 3
 FIRST IN KENTUCKY
 Affiliated with NBC



The charming young lady above has good reason to be smiling! She has just been chosen Queen of the Shelby Tobacco Festival — one of Kentucky's most colorful annual festivals . . .

Here's proof that in a State that's famed for showmanship, Kentuckians tune to WAVE-TV for the finest in *television* showmanship:

PROGRAMMING: Two 1956 Surveys* show that WAVE-TV gets *audience preference!*

COVERAGE: Because of low Channel 3, full power and greater tower height (914' above sea level), WAVE-TV gets 66% *greater coverage than the second Louisville station!* Coverage area includes 70 mid-Kentucky and Southern Indiana counties with a population of almost 2½ million people.

EXPERIENCE: WAVE-TV was first on the air in Kentucky, by more than a year. It has the know-how to help make your commercials and your programs sell!

Let NBC Spot Sales give you all the facts!

*ARB Louisville, Feb., 1956

*Metropolitan ARB, March, 1956

OUT FRONT..



KSL-TV has 7 of the top
10... 10 of the top 15...
15 of the top 20 shows...
plus 3 times more weekday
"quarter hour wins"
than the 2 other
competing stations.

And your sales will
stay out front with
KSL-TV in the Mountain West.

© 1956 ARF

KSL-TV
Salt Lake City

Serving 39 counties in 4 Western States

Represented by CBS-TV Spot Sales

before the end of the month but a September release is more likely.

To say that agencies are 100% satisfied with this schedule would be stretching a point. Despite the fact that tv home growth is slower than during tv's earlier years (particularly 1953 and 1954), it is still fast enough to require up-to-date data and a six-month lapse is not considered up-to-date. The agencies are not interested in the complete saturation picture. They are satisfied with the available data on the inner portions of the large metropolitan areas but the outside areas, the areas with new stations, the areas with low saturation are still growing fast enough to require the agencies to keep on top of the situation.

This year's Census Bureau sampling (the Bureau calls them February-March figures) showed a growth from 32 to 35 million tv homes since June 1955, an increase in saturation from 67 to 73%. The growth, of course, was not even.

While saturation inside metropolitan areas increased from 78.3 to 81.7% the growth outside metropolitan areas went from 49.7 to 58.7%. Regional growth varied, too. While the increase in the Northeast was slight (79.7 to 82.0%) the West showed a greater hike in saturation (62.1 to 66.0%) and the North Central and South went up considerably (71.8 to 78.5% and 53.2 to 61.5%, respectively). Finally, rural farm areas increased 10 per centage points in tv households, rural non-farm increased seven percentage points and all urban areas increased four percentage points.

While the time it takes to bring out the ARF's second county estimates will be less than it took for the first estimates there are some admen and broadcasters who would like to see the figures up-dated, that is, they would like the ARF to bring out September 1956 county figures. Aside from the factor of up-to-date information, another reason cited for up-dating is the feeling that the usefulness of ARF figures as a single widely-accepted source of information would be weakened unless up-dated figures are provided. The reasoning here is the variety of up-dated figures that followed the first set of ARF county figures left the industry in much the same position as before: bedeviled with different county figures because of the different methods used for updating. (It is true, how-

ever, that the differences are less than before since many of the updating efforts were based on the same ARF benchmark.)

The question of projecting growth curves from the ARF county data was broached among the underwriters but rejected. One of the underwriters still feels it should have been done. Some of reasons why it wasn't were explained by a research executive close to the ARF:

"It's a dangerous job statistically," he said. "There are a million and one factors that have to be taken into account. You can choose only a few of them but you're bound to miss the mark by a wide margin if you do. You have to take into account the date stations came on the air, changes in power, changes in network affiliation, uhf vs. vhf factors, the distance of the market from important nearby metropolitan areas, the rate of growth in tv saturation in the past, set shipments in the area and so forth. It would be easier to do if you have four or five county estimates to use as benchmarks but you couldn't do it well with one study and you couldn't do it much better with two."

The underwriters are sponsoring a third national study by the Census Bureau, to be made in August. There has been no decision on whether county estimates will be made from this study. At this writing, it doesn't look like there will be. The underwriter who wanted growth curve projections on the previous county estimates is understood to be reluctant to pay for a third breakdown without such projections but this attitude has not been firmed into official policy.

Will there be a third set of county estimates? Where will the industry be getting its figures on where the tv sets are located if the present underwriters give up paying for county figures? Will the industry continue wanting these detailed breakdowns in the face of the inevitable slowing down in tv home growth as saturation approaches 100%?

The question of a third set of county figures depends, first, on whether the underwriters want to lay out the money. So far, they have put up about \$35,000 among them, a considerable amount of money for figures whose acceptance, at this writing, still leaves something to be desired. Second, there is the question of what figures would be used as the independent county esti-

mates to be combined with the Census Bureau data. NCS fitted nicely into the plans for the ARF's second set of county estimates but there will be no new Nielsen figures available in August. NBC, in the words of a network executive, "has gone out of the circulation business," and its county estimates are only for internal use and discussion with clients. Furthermore, NBC, as well as *Television* magazine, has used the first set of ARF county estimates as a base for updating and there is some question of whether it would be a good idea for ARF to use its own previous estimates to develop new ones. "It's like digging in your own back yard," a research executive said. There is also some question about the accuracy of county set shipment figures released by the Radio-Electronic - Television Manufacturers Assn., though these figures are widely used by networks, stations, agencies and trade publications in up-dating tv set data.

If the underwriters stop sponsoring county estimates, the business will have to wait and see what comes out of the NARTB's experimentation with its circulation study. Last reports were that this plan for a continuing study of tv circulation would bear fruit in 1957.

There are also possibilities that Nielsen or ARB will undertake coverage studies out of which came tv homes estimates. But this is looking forward a year or two—or even longer.

While it is true that pressure for detailed tv home figures will lessen as they approach the saturation level, there is still no sign of a let-up in demand for accurate data from the buyers of tv time. With more than a billion bucks in ad money involved, the agencies must have the facts. ★ ★ ★

LONG LOOK AT 15%

(Continued from page 28)

Q. *Don't the added services which agencies provide today keep agency profits down and satisfy the advertiser that he is getting the maximum from his agency?*

A. There is no question but that the services provided by agencies today are deeply respected by virtually all clients. And they are recognized by virtually all clients. And they are recognized as costly.

But these services have been added rapidly. Moreover, they have not always been added at the direct instiga-

tion of the individual client but as part of the package the agency decides it should provide (1) to do a more thorough job; (2) to bring itself more intimately into the basic marketing orbit of its clients; (3) to keep competitive with other agencies. (See SPONSOR series on the "Agency in Transition, 28 November 1955 through 9 January 1956.)

Even if the question of compensation were not involved, the indications are that many clients at this point in the development of advertising agencies would want to sit down with their agencies and pause to evaluate the services which have been extended to them. If advertising agencies are evolving as "marketing" agencies, there are many clients who would like to shape that evolution along lines which are most meaningful to them.

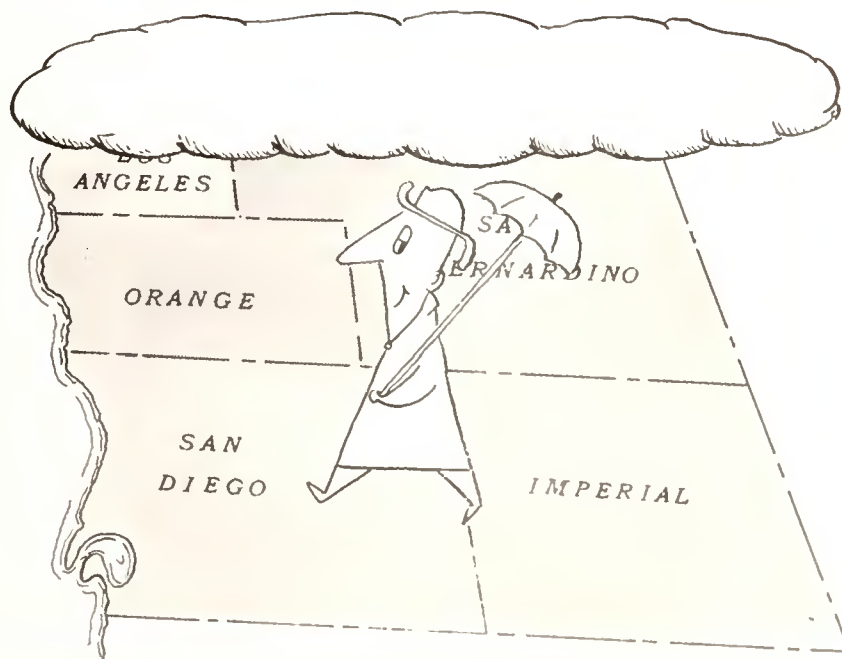
The whole question of expanding agency services intertwines with the question of agency compensation in yet another way. Those advertisers who want to throw open the question of agency compensation state that one reason for a reexamination is the change which has taken place in the relationship between agencies and advertisers. And it is the added agency services which are both a symptom of

**If you're lookin'
for rain
Then get under
the BIG cloud!**

**If you want
RESULTS
Then get on the
BIG station!**

NOW! NON-DIRECTIONAL!

KFMB now delivers—381,737
MORE listeners! An increase
of 27%!
FCC .5MV Coverage Map



... IN SAN DIEGO IT'S

KFMB

5000
WATTS

540
KC.

REPRESENTED BY PETRY

Wrather-Alvarez Bdcstg., Inc., San Diego 1, Calif.

that change and its immediate result.

The changing relationship between advertisers and their agencies was put forcefully before members of the 4A's in a closed session this spring by Edwin H. Ebel, advertising and consumer relations vice president of General Foods and chairman of the ANA board of directors. Said Ebel:

"A great transition has taken place in agency service. The idea of a confidential partnership is spreading. The agency—instead of being a vendor for the publisher—is now a confidential advisor to the manufacturer, with access to his sales figures, profit figures and future plans. This is a relationship between agency and advertiser—not agency and media. Hence it strikes some advertisers that while the agency had made great advancements and has turned completely about in the concept of whom it serves—the present compensation system has not been changed to meet these new conditions, and it's time all concerned took a good look at it."

Q. How widespread is the sentiment among advertisers for examination of the agency compensation system?

A. If you were to make a careful sur-

vey among all national advertisers and were successful in getting a frank exposition of their views, the number who actively want a reappraisal of agency compensation would probably be small. But SPONSOR believes on the basis of having spoken privately over the past few months to dozens of advertising managers that the billings accounted for by the advertisers who want reappraisal would be far out of proportion to their numbers. In other words, it is often the very large advertiser who is most interested in opening the question.

It's apparent that if there were not a considerable body of advertisers who feel this way, that the ANA would not be taking the active role it has on the issue. And sentiment for reappraisal is not confined to the largest advertisers. Some medium-budget clients were particularly outspoken in telling SPONSOR that their managements have always questioned the validity of a relationship in which the agency's income grows in relation to the size of the appropriation.

But it's the decisions which the blue-chip accounts make individually which will have the biggest influence on advertisers, many admen believe.

A more definitive picture of just who among advertisers seek a reappraisal of the agency compensation system may emerge if the ANA committee on agency compensation methods makes public results of a survey among ANA members it plans to conduct later this summer.

Q. Who are the members of the ANA committee on compensation methods?

A. Chairman is John B. McLaughlin, Kraft Foods. Members are: C. J. Coward, General Electric; Donald S. Frost, Bristol-Myers; E. G. Gerbic, Johnson & Johnson; J. Ward Maurer, Wildroot; George E. Mosley, Seagram-Distillers; Edward N. Rothman, Ford Motor; Paul H. Willis, Carnation; Henry Schachte, Lever Bros.; William Brooks Smith, Thomas J. Lipton; Ralph Winslow, Koppers Co.

The committee includes some of the most active members of the ANA, several of whom are past ANA board chairmen. Nine of the 11 committee members are important television advertisers.

Q. Is the intent of the committee to find ways of reducing advertising agency compensation?

A. Frederic R. Gamble, president of the 4A's, seems to feel this is the objective. In a statement this spring shortly after speeches by John McLaughlin and Donald Frost at the ANA West Coast meeting, he said: "Several advertiser speakers have recently referred to the settlements [consent decrees] as a 'reason' for raising the subject of agency compensation. There

NOW EVEN MORE THAN EVER

Stockton's Most Listened to Station

HOOPER RADIO AUDIENCE INDEX

STOCKTON, CALIF.

JANUARY-MARCH, 1956

	RADIO SETS IN USE	C	N	KSTN	A	M	OTHER AM & FM	SAMPLE SIZE
MONDAY THRU FRIDAY 7:00 A.M.-12:00 NOON	14.8	17.9	4.2	47.2	13.0	9.3	8.4	9,707
MONDAY THRU FRIDAY 12:00 NOON-6:00 P.M.	10.8	20.7	7.3	35.0	15.1	9.5	12.4	12,026

**K
S
T
N**

Spring 1956 Hooperatings show KSTN increases dominance of *Stockton Radio Audience.

*America's 92nd Market

Music · News · Personalities
Represented by Hollingbery



"I've been thinking—wouldn't I do better over KRIZ Phoenix?"

keep  your eyes on this market

the greater Wheeling market

The booming Greater Wheeling market, comprised of a million and a half people with a combined spendable income of TWO BILLION DOLLARS, is one of the most rapidly expanding industrial areas in America! WTRF-TV, Wheeling, serving 312,400 TV homes, has kept pace with the march of progress. Every accredited method of audience measurement indicates WTRF-TV is by far the most popular TV station in this important market—the number one advertising medium in America's industrial heartland—

the "rich Ruhr Valley of America!"

"a station worth watching"

wtrf tv
NBC
7
CHANNEL

Wheeling 7, West Virginia



For availabilities, call Hollingbery
or Bob Ferguson, VP and GM or
Needham Smith, SM
Wheeling 1177.



NBC

316,000 watts
Equipped for network color

Reaching a market that's reaching

new importance!



SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION



THE ONE THEY
LISTEN TO
MOST...



... IS THE
ONE TO BUY!



In Roanoke and Western Virginia—that's WDBJ!

Your Peters, Griffin, Woodward "Colonel"
has the whole wonderful story!

AM 960 KC
FM 94.9 MC

Owned and Operated by TIMES-WORLD CORPORATION
PETERS, GRIFFIN, WOODWARD, INC., National Representatives

is no need for them to do this, other than that they wish to do so.

"They have stated that a number of advertisers wish to determine the compensation of their agencies. Since each advertiser can increase his agency's compensation any time he wishes, their only point must be the wish to reduce it."

Making the ANA agency compensation committee's first public statement shortly thereafter, John McLaughlin said it was not the spirit or intent of the committee to seek reduction in agency compensation.

Q. Then why study agency compensation?

A. What McLaughlin and other ANA members have indicated they wish is to take each agency service separately and study it in relation to what it costs and the needs of advertisers. Said McLaughlin in the same statement: "... while advertisers feel that agency compensation, generally speaking, has not been excessive, they are at the same time well aware that there are inevitably situations in relation to specific services in which a 15% commission can represent either excessive compensation or, on the other hand, insufficient compensation."

Q. What difference does it make to the advertiser that some services receive a higher rate of compensation than others if an equitable balance is struck?

A. This question gets at the heart of the difference in point of view between most agencies and those advertisers who want to appraise the commission system. These advertisers contend that every penny of the 15% commission is *their* money being spent for them by their agencies. They want to know where it goes, what it buys and be in a position to appraise whether or not they would allocate the funds in this manner if they were spending these sums directly rather than through the agency.

Agency executives, on the other hand, have said over and over again to SPONSOR that in any sound agency-client relationship a fair balance of services vs. costs and profit is inevitably achieved. Moreover, agencies feel that it would be extremely difficult to put a yardstick on creative services.

It's at this point that the question

A. C. NIELSEN* makes WINN FIRST IN

LOUISVILLE

**after only 90 days under NEW
ownership and management**

**WINN leads all Louisville Stations during
the important 3 to 6 p.m. period — never lower
than 3rd place all day and night!**

The magic touch of Louisville's four great radio personalities on WINN produced this spectacular rise—JOHNNY MARTIN, BILL GERSON, JOE COX and PAT O'NAN.

Plus the most imaginative merchandising, the most dynamic promotions, the most creative programs ever produced or seen in Louisville.

WINN is Louisville's only 24-hour-a-day station, and in busy, booming Louisville 119 manufacturing plants work shifts all night long — pipe in WINN's exciting new programming for workers on the job!

40,000

**Louisville Homes for only
\$8.00 on WINN**

172,800

**Louisville Homes for only
\$40.00 weekly on WINN**

Actual homes listening

**BUY WINN TO SELL
LOUISVILLE**

*March 1956

GLEN HARMON, Gen. Mgr.

FORJOE & CO., National Representative

Associated with WALT Tampa —

WMFJ Daytona Beach

HIGHER RATINGS

Feb. 1956 ARB Shreveport Area Survey

LEADING in 22½
morning quarter hours.

LEADING in 45½
afternoon quarter hours.

LEADING in 51
nighttime quarter hours.

GREATER COVERAGE

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

MORE VIEWERS PER DOLLAR

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

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

MAXIMUM POWER

KTBS-TV
CHANNEL
3
SHREVEPORT
LOUISIANA

E. NEWTON WRAY, President & Gen. Mgr.
NBC and ABC

Represented by

Edward Petry & Co., Inc.

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

of whether an agency is "spending the client's money" or operating on a commission "allowed" by media becomes more than a matter of academic terminology.

In practice media do provide the 15% commission. But advertisers who want to appraise the commission system insist agencies are working for *them*, not media. Said Donald Frost of Bristol-Myers in his West Coast ANA speech: "As far as we're concerned, our agencies are working with and for the Bristol-Myers Co.—and if that point isn't clear to them by now, let them go work for the media, and we'll get ourselves another agency that we'll be damned sure is working for us."

Q. *Does this line of reasoning suggest that advertisers should have the right to buy media direct?*

A. In his talk to the 4A's this spring, Ed Ebel put it this way: "Many, if not all, advertisers feel that the right to buy directly from media at net rates should not be foreclosed. Instead they want to be in a position to compensate the agency directly and properly—thereby achieving a sound and mutually beneficial client-agency relationship."

Q. *Are media likely to change their policies and allow advertisers to buy at net prices?*

A. The question is premature. It will take many months if not years before advertisers exploring agency compensation reach a conclusion as to whether they want to change the system—and if so, how. Until then media are in no position to judge what they would do. Thus far, certainly, no major medium has shown any intention to be affected by the consent decrees or the current questioning attitude of advertisers.

Q. *What happens if advertisers decide they wish to change the system of agency compensation but media refuse to change?*

A. Many whom SPONSOR has spoken to over recent months believe media would indeed be extremely slow to change practices which have been traditional for decades. But admen point out that changes in the amount of agency compensation can be accomplished within the framework of the

present agency compensation system.

Q. *Does this imply rebates would be the route used to reduce compensation?*

A. No. It is extremely unlikely that reputable advertisers would seek direct cash rebates in violation of the basis on which individual media are sold through agencies. However, if advertisers and agencies agreed some adjustment was called for, agencies could add additional uncompensated services. Actually, it is by no means clear that the eventual outcome of advertiser-agency discussions will be a reduction in over-all agency compensation.

Q. *Do the air media follow the same practices in granting commissions as the print media?*

A. Where the cost of time is concerned, they do (although the NARTB never acted to establish a recommended industry pattern, hence was not involved in the recent anti-trust action). But talent costs are another matter. NBC TV, for example, prefers to quote the cost of programs on a net basis although it will quote a commissionable price if the agency wishes it. CBS TV more often quotes programs at a commissionable price but has also quoted net prices. In spot, talent prices are sometimes quoted on a commissionable basis, sometimes at net.

This means that if advertisers and agencies were to agree to reduce commissions on television talent costs or compensate agencies on a new basis, there would not be the long-established media machinery standing in the way which prevails in the case of commissions on space and time.

Q. *What are the forces acting to prevent a change in the status quo?*

A. Of great importance is the attitude of agencies themselves. Advertisers respect their agencies more deeply today than at any time in the history of the agency business, SPONSOR believes. If agencies remain steadfast in their opposition to change in the compensation system, SPONSOR's conclusion is that advertisers will hesitate to force the issue. It's probable that advertisers who decide on changes will literally seek to sell their agencies on the values to them of the changes.

The sheer length of time it takes to

thoroughly explore issues as complex as these will be another factor making for retention of the status quo. Even among companies where the advertising executives want to explore changes. SPONSOR was told a number of times "we're just too busy to take time out and explore the possibilities."

(For this reason activities of those who are known to be actively exploring the question take on added significance. If a few break the ground and show others a way to reach a decision, the possibility for change will be greater. For a step-by-step account of how Bristol-Myers will explore advertising agency compensation, see page 29.)

Perhaps the greatest force for maintaining the status quo, many advertisers told SPONSOR, is that it has worked. A statement by one advertising manager stands out as representative of this school of thought:

"The agency business has attracted to it a great pool of creative talent. It Bristol-Myers and other companies would not have been able to do this without the financial incentives it provides. I would not want to risk sacrificing the opportunity to use this kind of talent in selling our product."

Whether advertisers will in the final analysis decide to leave the commission system basically unchanged or whether important modifications will evolve is certainly in doubt at this point. And clues as to which way the tide will turn are months if not years off. It's certain that no matter what happens the process will be evolutionary and orderly—not revolutionary. ★ ★ ★

BRIDEY APPLEBAUM

(Continued from page 33)

Great God Klein really rated for sure.

"Shhhh!" She silenced me and resumed her conversation with Klein. "Yes, sir, that's right sir," she said, "what with the a.e. away on vacation, I get some of his calls regarding bation stuys I mean station buys. No sir, I'm not nervous. Yes indeed, sir, I'm 100% loyal to Old Dog Tray Puppy Biskies. Oh yes, sir, I use Old Dog Tray Puppy Biskies every day. How's that, sir? Er, no, I don't have a dog. But if you think I should, I'll go out and buy one right away, sir. Yes, sir, a big dog—one with a big appetite for Puppy Biskies. A wolf-hound, maybe? You bet, I'm on your team, sir! And don't you worry about those little rating drops you've been hearing about. No, sir, there simply couldn't be such a thing as a *minus* rating. Somebody goofed at Trendex. Yes, sir, I'll tell the a.e. And now I'm on my way to see a man about that dog. G'byeeee."

This time Bridey put down the phone as gingerly as a herpetologist returning Roscoe the Rattlesnake to his cage. Perspiration beaded her unattractive little forehead.

"What a life!" she sighed.

Whatever life I had carried her back to, it wasn't a hilariously happy one. I gathered. My problem: to find out exactly what life it was. The business with the telephone was revising my theories about the Druid priestess.

"Tell me, Bridey," I said. "where are you now?"

"I'm at a desk."

That did it. Desks and telephones ruled out a pagan era. The big bridge was shorter than I'd thought.

"It's not a school desk, is it?" I asked.

"Huh uh. It's bigger than a school desk. And shinier."

"Then it must be an office desk. Do you work in an office?"

"It's an agency. It's high up in the air. It overlooks a street they call . . . er, let me see . . . they call it Madison Avenue."

"And from high up in your agency, you can look down on Madison Ave?"

"No," Bridey said sadly. "I don't rate a window yet."

"I see. And do you know the name of the agency?"

"CB&G. That's Galway, Bay &



"This reminds me — KRIZ Phoenix was advertising some beautiful form-fitting bathing suits."

COVERAGE!

You must use the most **POWERFUL** Station in Northeastern Pennsylvania's Rich 17 County Area to *really* cover the market.

★ **WILK-TV** Reaches better than 85% of the 314,984 sets in its coverage area.

★ **WILK-TV** Reaches more community cable subscribers than any other station in the Wilkes-Barre-Scranton Area!

★ **WILK-TV** Provides clearer "line-of-sight" to all important surrounding population centers than any other Station in the area!

★ **WILK-TV** Carries your message from Reading to New York State from the Lockhaven-Williamsport Area to New Jersey!

GET THE FACTS!

1,000,000 WATTS



**Wilkes-Barre
Scranton**

Call Avery-Knodel, Inc.

another

FIRST

in Montana

KGVO-TV

Missoula, Montana is
programing LIVE via
micro-wave.

**This Assures Even
MORE
Loyal Viewers**

Your Best Buy Will

MAGNIFY YOUR SALES

IN THIS STABLE

Population 145,700
Families 47,900
E.B.I. \$212,747,000
MARKET



University City
Rich Lumbering and
Agricultural Area

GILL-PERNA, rep.

167 Mountainous Miles from Spokane

Grommet. We bill eight million."

"Now then, Bridey, what's on your desk besides the phone?"

"Well, mostly gifts and stuff from reps and stations. There's a personalized ball-point pen. 14 ashtrays with call letters on them, and a metal beer opener inscribed with: WEAK-TV opens new markets. I got most of them last Christmas along with four lace hankies, a bottle of zinfandel and a pair of nylon panties embroidered with the words: STEP IN AND GO PLACES WITH WALTER, YOUR FRIENDLY REP."

"Well, well, wasn't that nice of Walter," I remarked.

"Let me tell you about Walter, the friendly rep," Bridey said bitterly. "He's the jerk that went over my head to the account exec and said I ought to be buying cemetery lots instead of time. That's how friendly he is!"

"Are there other people at desks near you, Bridey?"

"Uh huh."

"Other timebuyers?"

"Uh huh."

"Will you tell me who they are, Bridey?"

"Well, over there's Willard Strudel. What a *rara avis!* I mean, he's a real nut! Strictly a cost-per-thousand buyer."

"Any others?" I pursued.

"Uh huh. That character over there with the false eyelashes and the false—"

"Bridey!"

"Well, why not be truthful about it? Hortense, the charm school kid—toast of the visiting station managers! Hasn't bought her own lunch or dinner in a month of Sundays. And what's more, gets nothing but slots with 20-or-better ratings!"

"One more question, Bridey—"

"I'm afraid I've given you all the time I can spare," she said. "I've got to get cracking on this .5 mv. contour map. Got a little coverage hole out in Kansas I gotta fill."

"Please, Bridey, just one more question. How far back in time have I taken you?"

"How far back?" Bridey looked puzzled. "You didn't take me back at all. I went sideways."

Sideways! My subject had simply slipped sideways in time and entered for this brief spell the soul of some contemporary who happens to work in an agency. There hadn't been any big bridge at all!

"Snap out of it, Bridey," I said, putting down my lantern and turning off the tape recorder. "You are no longer Bridey Applebaum, time-buyer. Be your rustic little self again. Trance-time is over."

She came out of it in a trice.

"How do you feel, Estrellida?" I asked.

"I could have tranced all night," she said. "Only now I'd better go outen them lights in the chicken coop before them hens lay themselves silly."

So ended the great experiment. The disappointment of not quite crossing the bridge coupled with the sense of bafflement that Bridey's conversation had left me with, threw me into a parapsychotic state that lasted for more than a month. Which happens to be longer than Sam Poy will hold shirts for his laundry customers.

Mesmerically speaking, that's how a timebuyer lost me my shirt. ★ ★ ★

LOWEST COST-PER-1000 IN COLUMBUS

lowest cost-per-thousand

in
Columbus, Ohio

WVKO

cost-per-1000
is 49% lower
than closest rival

WVKO

delivers 5.4
average between
8 am and 5 pm

Pulse: Dec.-Jan. '56

WVKO
Columbus, Ohio

Use the slide-rule
and call ForJoe

KASH IN ON THE KASH-BOX JACKPOT STATION

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

5000 WATTS
1280 KC

WVET
ABC

They BUY our Sponsor's products.

IN ROCHESTER, N. Y.

Represented Nationally by
THE BOLLING COMPANY

BMI

"Milestones" for
September

BMI's series of program continuities, entitled "Milestones," focuses the spotlight on important events and problems which have shaped the American scene.

September's release features four complete half-hour shows — ready for immediate use — smooth, well written scripts for a variety of uses.

"V-J DAY"
September 2, 1956

"A RIGHT ROYAL REBEL"
(Queen Elizabeth)
Born: September 7, 1533

"CONSTITUTION DAY"
September 17, 1787

"JUVENILE!"
September 22, 1956

"Milestones" is available for commercial sponsorship—see your local stations for details.

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

WHTN-TV

CHANNEL 13

IT'S A SELLER'S MARKET, but we can give you the BIGGEST BUY yet!


TIME: Now, while we're still new . . . with rates set to offer low cost per impression . . . choice availabilities are still open.

PLACE: Huntington — Ashland — Charleston and Portsmouth Markets. The rich, prosperous, tri-state area of more than 1,250,000 population conservatively measured from mail responses.

SCENE: WHTN-TV with the largest transmitting antenna in the world . . . 316,000 watts of power for maximum effective coverage . . . a built-in audience of more than 200,000 sets . . . popular basic ABC network programs, outstanding local live shows and top-notch films.

ACTION: Get on our "bandwagon" and g-r-o-w with us! After only one month of maximum power, Channel 13 showed 36.8% audience increase over the first audience report.

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

TV's *New Zeez*  Basic ABC

ADVERTISERS' INDEX

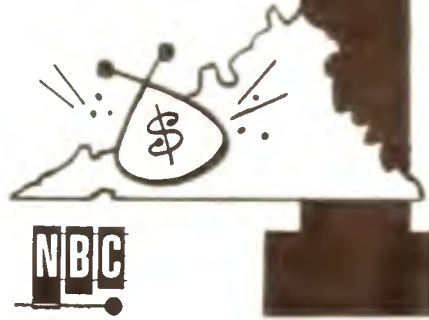
ABC Radio Net	45
Avery-Knodel	59
Broadcast Music, Inc.	106
Channel 10, Rochester	84
CBS Spot Sales	8-9
Eastman Kodak	64-65
McClatchy Broadcasting	23
Meredith Group	IBC
Mid-Continent Group	FC, 18
National Telefilm Assoc.	56-57
NBC Radio	14-15
Nevada Radio-TV Inc.	24
Noemac Stations	61
Official Films	13, 68-69
Pearson Co., John E.	77
RCA Equipment	74-75
Sponsor	72, 102
Steinman Stations	3
Ziv-TV	16B-C
KBIG, Hollywood	6
KBIS, Bakersfield	10
KDKA-TV	93
KDUB, Lubbock	107
KFMB, San Diego	99
KGNC, Amarillo	95
KGVO-TV, Missoula	105
KIFN, Phoenix	107
KJEO, Fresno	90
KMBC-TV, Kansas City	BC
KMPC, Los Angeles	85
KMTV, Omaha	81
KNUZ, Houston	16A
KOIL, Omaha	62-63
KOLN-TV, Lincoln	87
KRIZ, Phoenix	100, 105
KRNT & KRNT-TV, Des Moines	46-47
KSL-TV, Salt Lake City	98
KSTN, Stockton	100
KSTP-TV, Minneapolis-St. Paul	16
KTBS-TV, Shreveport	104
KTHV, Little Rock	5
KTNT-TV, Tacoma	12
KVOO-TV, Tulsa	55
KWKW, Pasadena	108
WAGA-TV, Atlanta	53
WAVE, Louisville	97
WBAM, Montgomery	106
WBAY-TV, Green Bay	98
WBNS, Columbus, O.	67
WBRE-TV, Wilkes-Barre	26
WBRZ, Baton Rouge	86
WCCO-TV, Minneapolis	109
WDBJ, Roanoke	102
WDEF-TV, Chattanooga	110
WDIA, Memphis	83
WEHT-TV, Henderson	91
WEMP, Milwaukee	17
WFBC-TV, Greenville, S. C.	16D
WFBL, Syracuse	80
WGR-TV, Buffalo	7
WHEC, Rochester	96
WHO-TV, Des Moines	21
WHTN-TV, Huntington, W. Va.	107
WIBW, Topeka	76
WILK-TV, Wilkes Barre	105
WILS, Lansing	22
WINN, Louisville	93
WIS-TV, Columbia, S. C.	82
WKNB-TV, New Britain	71
WMAR-TV, Baltimore	50
WMBR-TV, Jacksonville	60
WNBF, Binghamton	11
WNCT, Greenville, N. C.	78
WRCV, Philadelphia	25
WREN, Topeka	88
WRGP-TV, Chattanooga	51
WSLS-TV, Roanoke	107
WSOK, Nashville	95
WTAR-TV, Norfolk	94
WTRF-TV	101
WVET, Rochester	106
WTIC, Hartford	58
WVKO, Columbus, O.	108
WWDC, Washington, D. C.	91
WWJ, Detroit	92
WWTW, Cadillac, Mich.	73
WXEX-TV, Petersburg, Va.	1FC

the station that made **ROANOKE**

VIRGINIA'S NO. 1 TV MARKET

73.2% station share of sets... (ARB)

WSLS-TV
CHANNEL 10
ROANOKE, VA.



Represented Nationally—Avery-Knodel, Inc.

WHERE DOES GARCIA GET HIS DINERO?



From a recent survey of the three major Service Industries in the Phoenix area (Arizona Public Service, Maricopa County, and the City of Phoenix) we found—

Percentage of Spanish-speaking employees to total employees	10.6%
Total yearly payroll of Spanish-speaking employees	\$2,095,896.00
Total weekly salaries of Spanish-speaking employees	\$40,305.69
Average individual weekly salary of Spanish-speaking employees	\$63.87

(Full details of survey on request)

Garcia is a solid citizen with a dependable weekly paycheck. In the aggregate, he numbers 85,000 Spanish-Americans—a sizeable and PROFITABLE market for you!

TELL IT TO GARCIA! SELL IT TO GARCIA! Reach him in his own native language, over KIFN—Central Arizona's only full-time Spanish-language station!

ASK THESE YANQUIS HOW KIFN SELLS!
NATIONAL TIME SALES HARLAN G. OAKES
New York Los Angeles

KIFN

860 Kilocycles • 1000 Watts
REACHING PHOENIX AND
ALL OF CENTRAL ARIZONA

Texas' best buy



K-DUB
stations

KPARTV

ABILENE · SWEETWATER, TEXAS

KDUB-TV

LUBBOCK, TEXAS

OWNED & OPERATED BY TEXAS TELECASTING, INC.
7400 COLLEGE, LUBBOCK, TEXAS

NATIONAL REPRESENTATIVE THE SWANHAM COMPANY

First complete Los Angeles Belden audience study of the 550,000 Spanish-speaking listeners shows that...
BETWEEN 6 a.m. - 8 p.m.



Is FIRST in 48 out of 56
 Quarter-hour segments against ALL
 Los Angeles stations



Is Tied for FIRST PLACE
 in 2 out of 8 remaining segments.



Is a strong SECOND in the
 other 6 quarter-hour segments

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

THE AUDIENCE IS BIG!

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

Complete information including audience, market and product preferences is available



REP BROADCAST TIME SALES
 NEW YORK • CHICAGO • SAN FRANCISCO

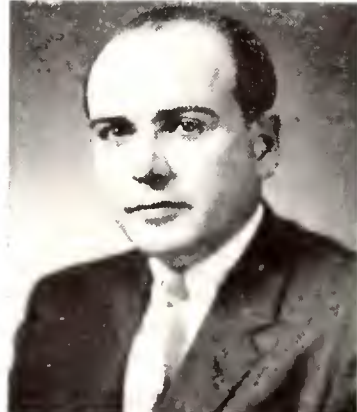
Newsmakers in advertising



Alfred R. Tennyson, director of Kenyon & Eckhardt's commercial productions department since its formation last December, has been elected a v.p. Tennyson joined K & E in May 1951 as a radio and tv producer and was placed in charge of talent and new programs in January 1953. Since 1954, he was head of the agency's tv-radio commercial productions department. Tennyson served with Cunningham and Walsh before joining K & E and before that was night manager of WJLN radio for two years. As an amateur songwriter, Tennyson has had seven pop songs recorded including one recent RCA Victor release.



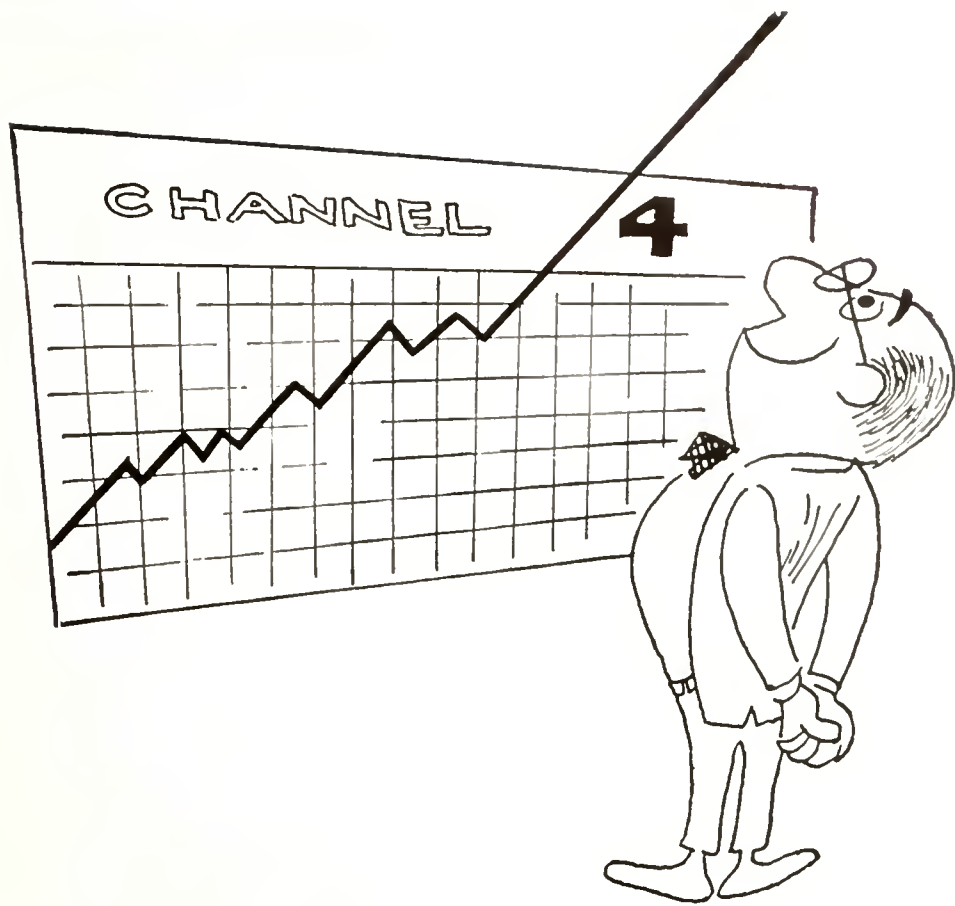
Robert R. Pauley, until recently an account executive at Benton & Bowles, Inc. has joined CBS Radio as an account executive in charge of sales development. Pauley will be concentrating on prospective clients who at present are not radio advertisers. It will be his job to explain the ways in which radio can be used as either a basic or complementary medium. A native of New Canaan, Conn., Pauley attended Harvard College and graduated from the Harvard Graduate School of Business Administration. In 1951, he joined WOR in New York as an account executive. In 1953, he joined NBC and then went to Benton & Bowles.



Ted Grunewald, formerly of Doyle Dane Bernbach and William Esty and for the past three years director of Hicks & Greis's tv and radio department, has been elected H&G's v.p. in charge of radio and tv. Grunewald majored in marketing at N.Y.U., and has contributed heavily to merchandising programs for such accounts as Dixie Cup and Sandran (see SPONSOR, 5 Sept. 1955). Grunewald plans to put continued emphasis on merchandising for other H&G accounts such as Leuyt, Serval and the Walter H. Johnson Candy Co. Shows participated in by H&G clients include Today, Steven Allen's Tonight, Breakfast Club and Queen for a Day.



Joseph Forest, producer of tv commercials at the William Esty agency for the last year, has been appointed v.p. in charge of that agency's television commercial department. Previously he was v.p. and creative director of Transfilm, Inc. for nine years. At Transfilm Forest was involved in many aspects of audio-visual mass communications in addition to television advertising. In 1955 he received the Golden Reel award. He has also been honored at the Milan Fair, the Biennale di Venezia, by the Italian Ministry of Affairs.



WCCO television has more
quarter-hour wins
than all other
Minneapolis - St. Paul
television stations
combined*

**of the 448 quarter hours of programming from 8 a.m.
to midnight, 7 days a week, Nielsen (March) gives
WCCO television 66%; ARB (May) shows 62% are
WCCO television's; Telepulse (May) puts it at 72%!*

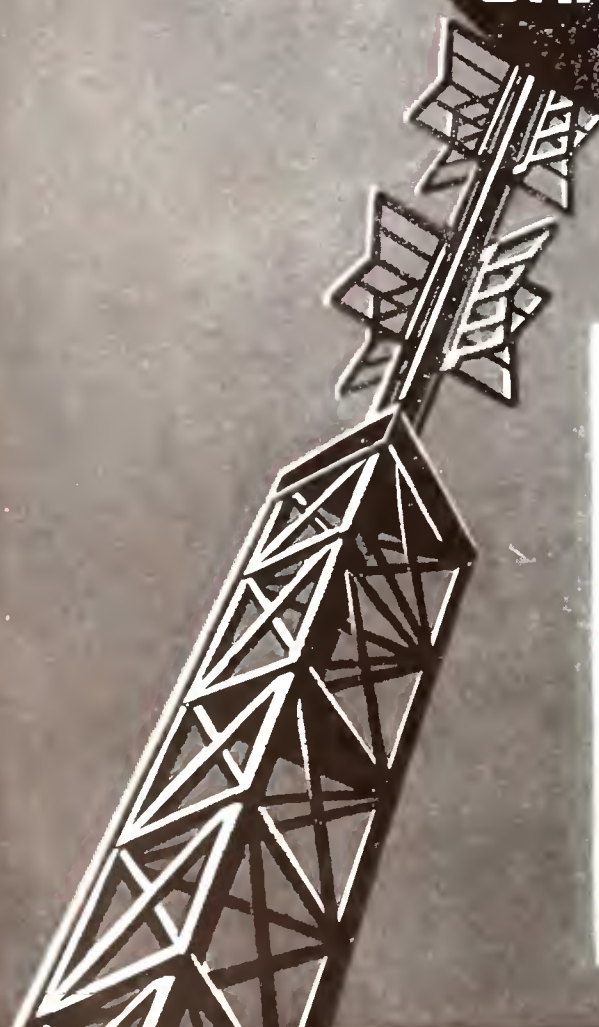
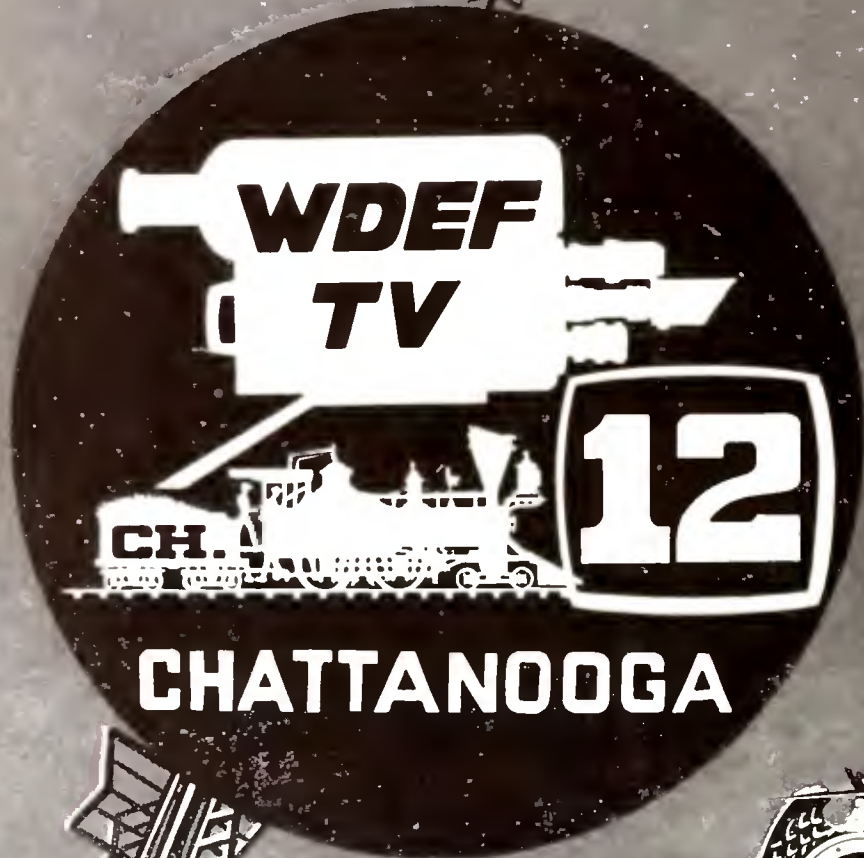
CBS Television for the Northwest

WCCO television

MINNEAPOLIS - ST. PAUL

Represented by Peters, Griffin & Woodward

LEADERSHIP



TOTAL MEASURED QUARTER HOURS	
WDEF-TV	300
Station B	171
TOP TEN NETWORK PROGRAMS	
WDEF-TV	8
Station B	2
TOP FIFTEEN SYNDICATED PROGRAMS	
WDEF-TV	12
Station B	3
A•R•B June 8-14, 1956	
THE BRANHAM COMPANY	

CHATTANOOGA • The 79th Market

REPORT TO SPONSORS for 6 August 1956

(Continued from page 2)

Latest ARF tv set figures ARF second national tv set survey reveals 3 out of 4 U.S. households have tv sets as of February-March 1956. Increase shows more than 3,000,000 in less than year. Multiple-set homes in rise from 3.5 per cent in June 1955 to 4.8 per cent for February-March 1956. See story on page 31 for more detailed figures.

-SR-

Tv sets top 50 million globally Tv receivers in use throughout world have passed 50 million mark according to Television Factbook's current 23rd semi-annual edition. Four-fifths of world sets are in U.S., which also has two-thirds of world tv stations. Canada takes 2nd place in number of stations, 35 now on the air. For up-to-date facts on Canada's am-tv picture see SPONSOR's 6th Annual Canadian issue out 20 August.

-SR-

NBC floats Noah's Ark—but where? Recent announcement of plans to fit new color drama, Noah's Ark, into September evening tv line-up adds to doubts about firmness of NBC TV's fall program schedule. As of now, there is no opening for this film series about adventures of a veterinarian. Proposed switch of Tuesday Chevy Hour to Sunday 9-10 p.m. as alternate with Goodyear/Alcoa Playhouse is still a possibility. If present 8-9 Tuesday night alternate, Washington Square, (still without sponsorship) also moves out, there will be ample berth for Noah's Ark plus another half-hour show.

-SR-

Reruns capture tv audiences Two rerun shows, My Little Margie and Amos 'n' Andy, have run off with top tv daytime ratings in N.Y.C., according to latest American Research Bureau report for first week of July. Margie, with 8.3, and A 'n' A, with 7.2, are headliners in daily, 7 a.m.-6 p.m. period, outdistancing even Mickey Mouse Club, with a 5.7. Shows run continuously on WCBS-TV from 9 to 10 a.m. Each is regular 5-a-week daytime series.

-SR-

Tv zooms budget of new straws New Flav-R Straws, which makes drinking straws with built-in flavor filter, has gone to \$10,000 weekly tv billing from nothing since 1 May, expects to hit \$45,000 weekly by 1 Jan. '57. Future plans: Expansion from current 13 cities to entire U.S.; introduction of perhaps 20 flavors instead of chocolate only. See page 34 for report.

-SR-

New technical gimmicks for tv New technical gimmicks to improve tv coverage of political conventions are being announced in steady stream. Among newest are five-way split screen devised by NBC, two telephoto lenses developed by ABC. Split-screen device will enable viewer to see reaction on 4 separate faces simultaneously while convention speakers are orating. One of new ABC lenses will be used to get panoramic shots of San Francisco.

-SR-

NBC Radio adds to daytime look Less programing plus new shows mark passing of NBC's Weekday pattern. Daily 2-3 slot returns to station time and Five Star Matinee moves in at 3:30. Format for the new half-hour dramatic show calls for complete daily stories with "name" writers. Broadway and Hollywood personality, David Wayne, will host. Oldtime serials revived to fill the 3:30-4 periods.

SPONSOR SPEAKS



Hottest fall yet

When we prepared our annual Fall Facts Basics issue this spring, we were aware that big things were ahead for all branches of the air media this fall. But now at mid-summer the prospects of record advertiser activity loom even larger.

With the steel strike, the one cloud on the nation's economy, behind them, advertisers are tooling up to insure that the economy continues its expansion at a dynamic pace.

It's been usual over the past few years for network and spot television to exceed their previous billings totals with each succeeding year. But this year spot radio, too, after falling behind looks as if it will exceed all previous records. This reflects the state of the economy as well as advertiser reawakening to spot radio values.

We think it's important for the individual advertiser to recognize what is happening throughout business in shaping plans for the fall. The advertiser must be aware that there is not only tremendous opportunity in his own field—as well as tremendous com-

petition—but that this is so for every business. This means good time will be at more of a premium than ever, that the man selling nuts and bolts may be competing for the opportunity to reach audiences with the man selling lemons and limes.

It's vacation time for some: it's hot; everyone would rather go swimming. But this is one year when the soundness of plans made in August and the speed with which they are executed will be particularly important for the months ahead.

* * *

The long look at 15%

To our view the long look some advertisers are taking at the question of agency compensation (see pg. 27), is basically as much an examination of the types of agency services as it is a questioning of what the services should cost. This had to come. Agencies, we think in the main out of zealous desire to serve their clients, have added new services rapidly. Somewhere along the line it was inevitable that clients would stop to evaluate the services. It may be unfortunate that the subject of agency compensation, which to many advertisers was opened by the 4A's and publisher association consent decrees, has become the pivot around which studies of agency services will revolve.

The subject of compensation is inevitably an emotional one. No one in a business where the margin of profit is small wants to face the possibility of reducing that profit or having to retrench in quality of service. Yet we do not believe this is what is really ahead for the advertiser-agency relationship.

We think some clients will evaluate agency services and costs carefully.

There may be evolutionary adjustments in the method of compensation for some services. But we do not believe agency remuneration will be cut on an over-all basis. We think, instead, that agencies will continue to expand the scope of their services and that advertisers will pay for them with fuller confidence that they know the worth of what they are getting.

* * *

No research bargains

The release last week through the Advertising Research Foundation of Census Bureau figures on the status of tv home ownership in February-March 1956 is a reminder that the second set of ARF county figures will be published soon. To the ARF and those who underwrote the Census Bureau studies and the county estimates to follow—namely, the three tv networks, the NARTB and the TvB—the industry owes a vote of thanks for seeking a solution to what is obviously a tough problem.

However, as the ARF itself points out, its county estimates are an interim solution—which suggests that something better is needed. The key to the problem of counting tv sets and pinpointing their location is money. Whatever criticism there was of the ARF figures, there was general agreement among those qualified to judge that the ARF did the best possible job with the money at hand.

Since there is a possibility that a third set of ARF county estimates will not be forthcoming, the still-unborn NARTB tv circulation study may appear as the only source of tv set data on the horizon. In the event the NARTB study comes to fruition in 1957 as promised, SPONSOR hopes the industry will keep in mind that there are no bargains in research.

Applause

Commercial public service

One hundred million people will watch democracy in action on two tv occasions this month. Thanks to the networks, the sponsors and to advertising, they'll witness that unique American political institution, the Presidential nominating convention.

National advertisers will spend an estimated \$20 million to sponsor radio and television coverage of the Democratic convention on 13 August and the Republican convention on 20 August.

Yet despite this mammoth expenditure, it's highly probable that the networks won't end up with a net profit. Their contributions to the American political enlightenment will be financial as well as creative.

Because the networks are a strong commercial institution, they are in a position to invest a countless number of people, man-hours and pieces of equipment. The networks and the convention sponsors, thus make possible this achievement of commercial tele-

vision and radio. They enable America's public to have a closer view at the workings of government than citizens have in any other country.

Such convention sponsors as Oldsmobile, Philco, RCA, Sunbeam and Westinghouse will bring democracy into focus for those 100 million people this month. And they'll also have a magnificent opportunity to sell their concept and their merchandise to keep the advertising-entertainment-information wheel in motion.

new Kansas City surveys show KCMO-TV with biggest audience...

(according to Pulse and ARB for April 1956)

... by Quarter-Hours

... by Shows*

	KCMO-TV	235
ARB •	Station B	154
	Station C	107
	KCMO-TV	266
Pulse •	Station B	142
	Station C	65

	KCMO-TV	9
ARB •	Station B	3
	Station C	3
	KCMO-TV	11
Pulse •	Station B	1
	Station C	3

To win new customers, and hold old customers
... buy KCMO-TV's smart programming ...
telecast with maximum power from the world's
tallest self-supported tower.

*Top 15, including both
network and local shows.

KANSAS CITY

SYRACUSE

PHOENIX

OMAHA

**K
C
M
O**

RADIO
810 kc.
CBS

**K
C
M
O**

TV
Channel 5
CBS

**W
H
E
N**

RADIO
620 kc.
CBS

**W
H
E
N**

TV
Channel 8
CBS

**K
P
H
O**

RADIO
910 kc.
ABC

**K
P
H
O**

TV
Channel 5

**W
O
W**

RADIO
590 kc.
CBS

**W
O
W**

TV
Channel 6
CBS

Represented by KATZ AGENCY INC

JOHN BLAIR & CO. BLAIR TV, INC.

MEREDITH *Radio and Television* **STATIONS**
affiliated with *Better Homes and Gardens* and *Successful Farming* magazines



on
KMBC-TV

*Kansas City's Highest Rated
Daytime Variety Show...
Network or Local!*

NOON on KMBC-TV is the biggest television hour of every weekday for 140,220 Kansas Citians, as reported in the latest Nielsen rating available at press time.

With a cast of eleven top personalities, special guest stars and a big studio audience... this pace-setting KMBC-TV production outrates the Great Godfrey, Art Linkletter, Ernie Kovacs, Garry Moore... in fact *every* daytime network show except Mickey Mouse. You name it and NOON beats it!

And, man, does the NOON gang sell! They sell with live jingles, endorsements, demonstrations. Cost-per-viewer impression is an infinitesimal fraction of a cent! For a productive spot on this spectacular variety show, consult Peters, Griffin, Woodward, Inc. Your Colonel can clear the time that clears the decks for fast sales action via NOON!



See Peters, Griffin, Woodward, Inc. for availabilities.

the SWING is to **KMBC-TV**

Kansas City's Most Popular and Most Powerful TV Station
Basic ABC-TV Affiliate



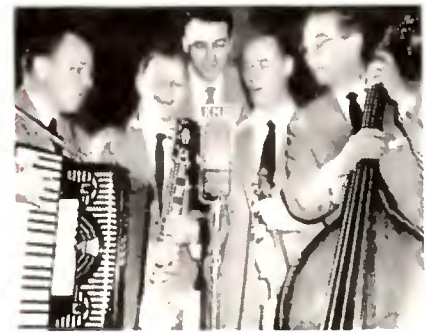
PIANO-PLAYING, KING-OF-THE-REPARTEE REV MULLINS, one of Kansas City's most popular and most powerful TV stars, ramrods the NOON show with a brand of talent that's as Big-Time as anything you'll see on the air!



AUDIENCE PARTICIPATION is spontaneous and enthusiastic under the deft direction of Rev Mullins. Games and giveaways keep this segment of the show moving at a more-than-lively pace.



VERSATILE JOHN BILYEU AND SINCLAIR sing "Honey B" "South Pacific" capsule NOON entertainment.



THE TEXAS RANGERS, famed for their superb showmanship, spark NOON with fast-paced comedy and popular music rendered on a dozen standard instruments plus glockenspiels and partially filled Coke bottles.



JACKIE COOPER beats it out on NOON. Gogi Grant, Margaret Whiting, George Shearing, Gisele MacKenzie, Spike Jones are among others who have done a turn on this top-rated show.



NEWSMAN CLAUD condenses the lat and weather as an gredient in the wit that has built NO Kansas City's daytime variet



DON DAVIS, First V-P and Commercial
JOHN SCHILLING, V-P and General
GEORGE HIGGINS, V-P and Sales M
MORI GREINER, Director of Televisio
DICK SMITH, Director of Radio

...and in Radio, it's **KMBC** of Kansas City — **KFRM** for the State of Kan