

# SPONSOR

the magazine radio and tv advertisers use  
Part 1

16 MAY 1955

50¢ per copy • \$8 per year



## IT'S THE NAIL ON THE HEAD!

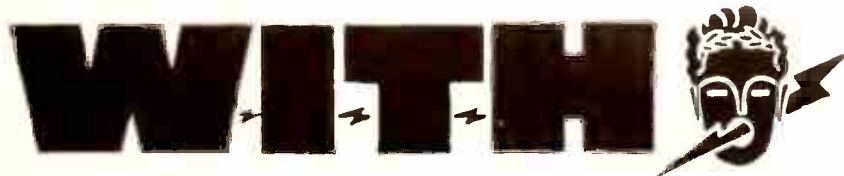


1. 90.9% of Baltimore families listen to radio during an average week.
2. 71.2% of the Baltimore homes are reached by radio on an average day.

*These are the big facts proved by Pulse's new "CPA" (Cumulative Pulse Audience) survey.*

And here's what another authority proves about W-I-T-H: W-I-T-H has the top Nielsen circulation in the home county. Combined with low, low rates, W-I-T-H delivers more listeners-per-dollar than any other radio or TV station in Baltimore. It's the big bargain buy! Get the whole story from your For-joe man.

—in Baltimore



Tom Tinsley, President • R. C. Embry, Vice-president • Represented by Forjoe & Co.

### THE P & G STORY: Part 1

page 31

Free & Peters' new spot radio cost estimator

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Bekins' Van & Storage: 17 years of air use

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Will fee tv hurt the sponsor?

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B&M beans' tv test: state tax hurts sales

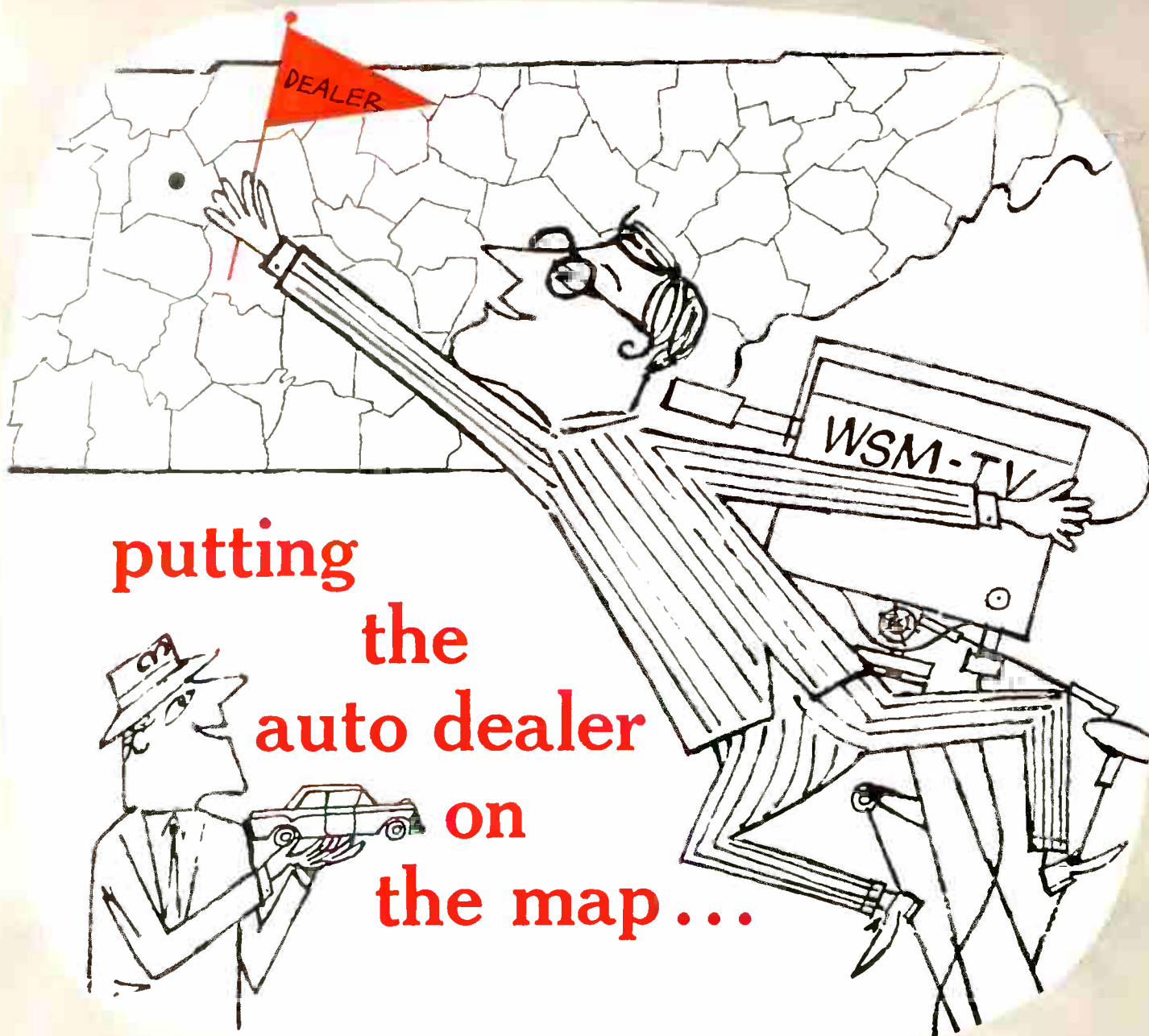
page 40

Chicago admen view four-network radio presentation

page 42

### NARTB CONVENTION SECTION

Starts page 44



putting  
the  
auto dealer  
on  
the map...

Hardcastle Motor Company of Goodlettsville, Tenn., decided recently to take an experimental flyer on Channel 4 daytime advertising—"just to see what would happen." Purchased: the 12:15 p.m. news program with Ralph Christian, one day a week.

So what *did* happen? Here's what Owner-Manager Dock Hardeastle reports:

*"After just our first and second broadcasts we*

*received calls, letters and showroom visits from people all over Middle Tennessee and Southern Kentucky. After the second broadcast alone, our salespeople were answering telephone calls for more than thirty minutes. One customer purchasing a car on an outright sale said he didn't know we existed before he saw our program on television. We are amazed at the action we have obtained with this limited schedule on a daytime TV news presentation, and as a result we have extended our contract indefinitely."*

For further proof of the daytime selling power of Channel 4,  
contact WSM-TV's Irving Waugh or any Petry man.

CHANNEL 4 **WSM-TV**

Clearly Nashville's #1 TV Station!

# REPORT TO SPONSORS

16 MAY 1955

## How P&G pushes new brands

Growing policy among advertisers of diversifying consumer product lines, then leaning on radio and tv to push new brands across quickly is well exemplified by ad Goliath P&G. Firm's new products, such as Gleem and Pin-It, are among reasons P&G has bought heavily into nighttime network tv. For the details on P&G media strategy, new product development, see article this issue: "The P&G Story. Part 1. Why P&G plunged into nighttime tv," page 31.

-SR-

## No probe-caused changes seen

Although "government relations" is theme of this year's NARTB Convention, many broadcasters themselves feel current Congressional and FCC probes of air industry will have only small effect on industry. Special pre-convention survey by SPONSOR of some 900 radio and tv outlets (see story page 44) showed this pattern: 28% of stations felt that government probes would cause "no change"; 20% felt they would cause "minor restrictions"; 4% said "major changes." Others had no clear idea of outcome, or felt probes were ill-advised.

-SR-

## More barn dances on tv?

Will there be more barn dance programs on tv, especially when color tv comes? Barn dance shows lend themselves to low-cost color treatment because of costumes, fact that existing barn dance shows on radio are usually done in theatres, have many colorful sets in existence. Latest barn dance to go on tv is WSM, Nashville's "Grand Ole Opry," which will showcase on NBC TV in 11 June one-shot. ABC TV has regular barn dance Saturday nights, "Ozark Jubilee" and WLS' "National Barn Dance" was carried on ABC TV for a time few years back.

-SR-

## Most admen ignore fee tv

There is little evidence admen are analyzing long-term effects on advertising in event fee tv is approved. Reason may be no one is sure what form it would take if FCC okayed it. However, effect of fee tv as competitor for audience would be serious if it grew as big as some say it will. Burning question regarding effect of fee tv on free tv is answered by admen in story beginning on page 38. See "Will fee tv hurt sponsors?"

-SR-

## Keep live tv pitches simple

Live "demonstration" tv commercials are cheaper than film, but only cause costly damage to sponsor's prestige and copy points if somebody blows a cue, checkups by Schwerin Research Corp. shows. Says Horace Schwerin: "Chances of error increase with the complexity of the 'manual of arms' the presenter must go through." Example: live commercial for baking mix supposed to dissolve easily lost 40% of memory value of same pitch on film when live demonstrator got confused, poured too little mix into too much water.

-SR-

## Tv mail pull: Half a ton!

Big mail pulls in tv are not merely a phenomenon of tv's earliest days. WPTZ, Philadelphia, pulled total of 204,657 postcards (half-ton of mail) as result of 12 on-the-air announcements in "Let Scott Do It" morning show. Hook for mail pull was a new 1955 Pontiac Catalina. Cards came from 4-state area.

## REPORT TO SPONSORS for 16 May 1955

**Radio audience found stable** Stability of radio audience in television areas of varying set saturation is shown in new Politz study of 3 markets. Survey was sponsored by WJR, Detroit; WHAS, Louisville; WGY, Albany-Troy-Schenectady, all outlets repped by Henry I. Christal Co. Study found that weekly cume radio audiences in areas of high saturation (Detroit, Albany-Troy-Schenectady) were 76 to 81%, almost as high as 83% radio figure for Louisville, where tv saturation is only moderate (50%). Study is follow-up to "Importance of Radio in Tv Areas Today," published in 1953, also undertaken by Politz and sponsored by all 12 Christal stations.

-SR-

**Intense viewer a problem** Some tv viewers are so intense that "interruption" of commercial is a minor traumatic experience, says the assistant advertising manager of an important paper firm. Because of this, more intense the audience appeal of show, the less likely commercial will register, he adds. The adman is among those answering question "Can a show with too much audience appeal backfire on the sponsor by distracting too much from the commercial?" in this issue. See "Sponsor Asks," page 110.

-SR-

**Big radio success for Hub auto firm** Used car sales for Boston auto dealer jumped 600% in first month through use of what adman Norman Wexler (Silton Brothers Agency) calls "corny, but effective" spot radio drive. Gimmick was simple; auto firm was run by a Mrs. Joe Levin, only woman auto dealer in town. Agency established her as "Ma Levin" with saturation radio schedule of e.t. jingles, offered free doughnuts and coffee to all comers. "Ma" now spends over \$3,000 weekly in spot, is being imitated widely by jealous Hub City used car dealers. Successes of this type explain good health of local-level radio.

-SR-

**Puerto Rican video booms** Television is big success with the residents of the U.S.'s Spanish-speaking island territory in the Caribbean, Puerto Rico, according to WAPA-TV, San Juan, President Jose Ramon Quinones. His estimate: 75,000 tv receivers on the island—more than total number of Puerto Rican telephones. Set sales run about 6,000 monthly, are spurred on by island government's lifting of 20% tax on electrical imports. WAPA-TV has just celebrated year of commercial operation.

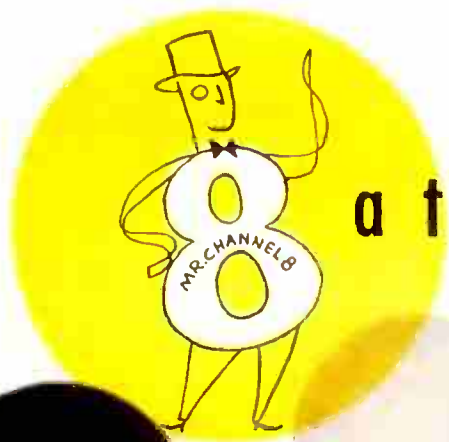
-SR-

**New radio-only rep firm** Two radio-only national rep firms now are in operation. Latest entry (1 May) is Simmons Associates Inc., headed by David N. Simmons, recently v.p. of Blair, with headquarters at 270 Park Ave. in New York, telephone Mu. 8-2821. First client, one of nation's top radio outlets, may be announced this week. First exclusively radio rep firm was Henry I. Christal Co., now serving 12 stations. Only exclusively tv rep is Harrington, Righter & Parsons serving 9 stations.

-SR-

**CIO radio web show a hit** Network radio's opportunity to sell more institutional clients is indicated by success of most recently launched show of its type, CIO news. For over year, CIO has sponsored John Vandercook on ABC Radio, finds its audience is still building; Nielsen reports show makes up to 30 million audience impressions monthly. CIO, via Henry J. Kaufman, Washington, D.C., uses commercials which stress labor union public relations, CIO views of national affairs. Show pulled 6,000 requests with 3 announcements for booklet on Congressional voting.

(Sponsor Reports continues page 149)



a tip from the **BIG TOP**

**316,000  
WATTS**

# WGAL-TV

LANCASTER, PA.

NBC • CBS • DuMont

It takes real showmanship, the best acts, to draw the biggest crowds under the Big Top. WGAL-TV follows the same principles in presenting the best programs to reach the largest audience—and that **SELLS** your product. This super-powered station's 316,000-watt signal sends your message from its mountaintop transmitter location to the vast *Channel 8 Mighty Market Place*. Yes, WGAL-TV is the one station that reaches this rich market with a population of over three million people who have more than \$5¼ billion to spend. For peak sales results, **buy WGAL-TV.**

STEINMAN STATION • CLAIR McCOLLOUGH, PRES.

Representatives:

**MEEKER TV, Inc.**

NEW YORK LOS ANGELES CHICAGO SAN FRANCISCO



## Channel 8 Mighty Market Place

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

# SPONSOR

advertisers use

Volume 9 Number 10  
16 May 1955

## ARTICLES

### **Why P&G plunged into nighttime tv: Part I**

What is the story behind the air practices of the biggest advertiser in the country? SPONSOR presents it in three parts; this issue covers P&G's current nighttime tv splurge; later articles will go into its spot and daytime air approach

31

### **New spot radio cost estimator for top execs**

Sample schedule costs from Free & Peters' "Spot Radio Guide." Gives cost and coverage figures for spot radio campaigns as needed by top management

31

### **Should an interstate mover use radio and tv?**

Seventeen years of air advertising has helped make Bekins a household word on the West Coast. Moving firm with 1,000 vans, puts \$330,000 into radio and tv

37

### **Will fee tv hurt sponsors?**

As the public debate on subscription tv reaches a fever pitch, SPONSOR polled admen for their views. Most feel that it poses little threat to commercial tv, think public acceptance of pay-as-you-see will be low

38

### **Blow-by-blow story of a tv test**

Though sales of B&M beans and brown bread slowed temporarily in the second half of April due to sharp order-cutting by wholesalers (to beat an inventory tax), a quick pick-up on the tv test products was expected in early May

40

### **Chicago admen view 4-net radio presentation**

Admen were impressed with radio's broad coverage, but raised questions about future of network nighttime radio where it competes with tv for market

42

## **NARTB CONVENTION SECTION**

### **Preview of the Convention**

As the 33rd NARTB Convention meets, here is a rundown of the issues which most concern broadcasters, as determined by SPONSOR survey of 900 stations

44

### **What film syndicators are planning**

Increased activity among film syndicators, feature film firms is reflected in 40% more representation this year than last; 75% will show new packages

50

### **What admen should know about the NARTB**

Which of the myriad activities of the NARTB most affect admen? SPONSOR explores the group's government relations, tv code, publicity, legal operations

86

## COMING

### **The P&G story: Part II**

Procter & Gamble's approach in buying spot radio and television and how it works with its seven agencies will be the subject of the second in a three-part series on the nation's largest advertiser

30 May

### **Blow-by-blow story of a tv test**

SPONSOR continues its six-month report on the results of a tv-only test in Green Bay, Wis., for the B&M baked beans and brown bread products

30 May

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# KTHS (LITTLE ROCK)

## Barrels Away at STAVES, Too!

KTHS, Little Rock, is 50,000 watts—Basic CBS. It is listened to regularly by hundreds of thousands of people in towns and villages *far beyond the Little Rock Trading Area!*

Consider *Staves* (Ark.) for example. With only 167 persons, it's not much of a market in itself. But as one of *many* towns, villages and farms reached by KTHS, it is important. Actually, it would take about 21,000 *Staves* to equal the population in the KTHS interference-free daytime coverage area!

Let your Branham man give you all the big KTHS facts.



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

# KTHS 50,000 Watts

## CBS Radio

### BROADCASTING FROM LITTLE ROCK, ARKANSAS

Represented by The Branham Co.

Under Same Management as KWKH, Shreveport

Henry Clay, Executive Vice President

B. G. Robertson, General Manager

Only **4**  
STATIONS

are powerful enough  
and popular enough  
to register audiences  
in radio survey ratings  
of both Los Angeles and  
San Diego.

Of these top four,  
KBIG is

- the only independent
- the least expensive
- the lowest cost per thousand families



**JOHN POOLE BROADCASTING CO.**  
6540 Sunset Blvd., Hollywood 28, California  
Telephone: HOLlywood 3-3205  
Nat. Rep. Robert Meeker & Assoc. Inc.

# Timebuyers at work



**Jay Wasserman.** *Benton & Bowles, New York, buys radio and tv in Canada and the U.S. for his P&G account. "It's interesting to watch the progress of Canadian tv, particularly in light of our own history. They've got about 30% penetration now, comparable to the U.S. say around 1950 or 1951. It's growing rapidly, in some ways quite differently from the way it did here. The Canadian Broadcasting Corporation, of course, has the last word on what programs and commercials go on the air, whereas the industry itself decides that here. They've got 23 stations, a tv network, but the big shows are generally piped in from the U.S., like Dragnet, I Love Lucy. P&G sponsors two network tv shows up there: On Camera, a live show, and My Favorite Husband, on film."*



**Jim Nerille.** *Dancer-Fitzgerald-Sample, New York, says that competition among the tv stations often results in better buys for the clients. "The gradual disappearance of the one-station tv market has resulted in a greater independence of choice for both the viewing public and the advertiser for the public, in that stations must now program to people who have a choice of channels where before the choice lay in viewing or not. Stations must now compete for an advertiser's budget where before the choice lay in going into a market or not. Falstaff, a heavy spot program user, has frequently gotten better time periods as a result." He points out that the loss of ratings as new stations come in is sometimes offset by growth of total audience.*



**Marjorie Freeman.** *N. W. Ayer, New York, is currently placing commercials for the new colored telephones and extensions that the telephone company sells. "The appeal of such extra extensions is generally to the woman who might like to have a phone in the kitchen or upstairs. To get this audience, I like to buy daytime radio, which has retained its loyal women's audience. Shows like a morning Godfrey program or early afternoon soap operas are tops in tv markets too. The best daytime radio hours, I think, are between 10:00 a.m. and 12:30 p.m., when the woman generally cleans house, and after lunch, before the kids come home from school, say, perhaps until about 4:00 p.m. And the cost is low, because daytime is Class 'B,' of course."*



*the ABC affiliates in America's 13th market*

**MINNEAPOLIS—  
ST. PAUL**

**WTCN-TV**

Channel 11

Now a full time operation ★

Now under a single management ★

Now a better buy than ever ★

**WTCN-Radio**

Announce the appointment of

**The KATZ  
Agency, Inc.**

As national  
advertising  
representatives

Effective  
May 1, 1955

**Doub**

Greatest double play of the season is the addition of the St. Louis Cardinal baseball broadcasts to the KMOX lineup. Combining CBS Radio Network and top-rated local personality programs with St. Louis' most compelling summer attraction, KMOX is winning greater audiences than ever before.

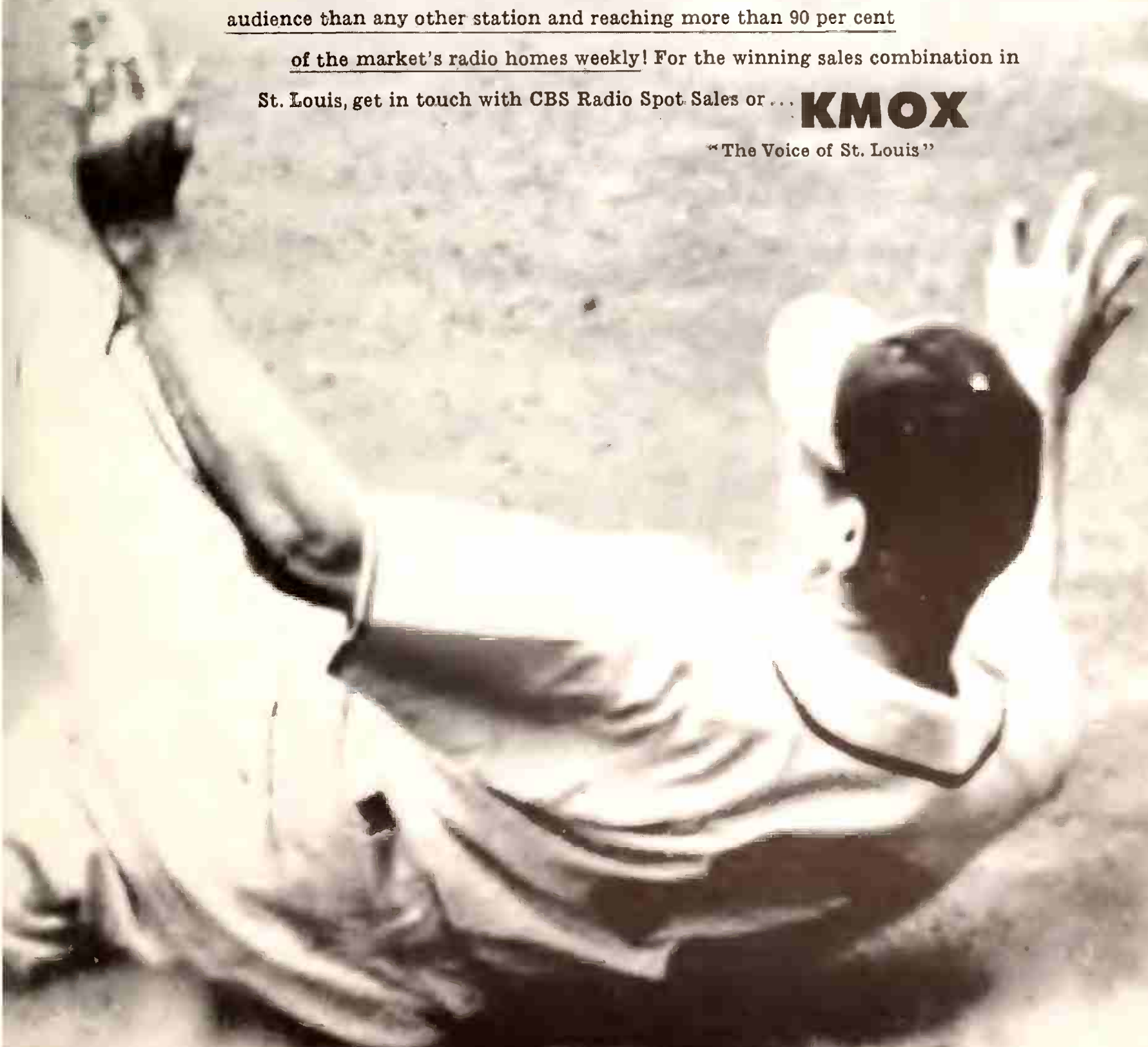
The scoreboard shows KMOX leading all other St. Louis radio stations with: highest-rated news programs, highest-rated music program, highest-rated farm features, highest-rated sports programs, highest-rated local personalities . . . and now Cardinal baseball too!

This programming makes KMOX the most listened-to radio station in St. Louis month after month, year after year . . . delivering a 44 per cent larger audience than any other station and reaching more than 90 per cent of the market's radio homes weekly! For the winning sales combination in St. Louis, get in touch with CBS Radio Spot Sales or . . .

**KMOX**

"The Voice of St. Louis"

lay!



# No Trick When You Know How



It's no trick capturing the largest share of audience when you're selling on KSDO . . . San Diego's music and sports station.

According to HOOPER, KSDO is first in listeners in this rich, billion dollar market.

May we show you how to turn the trick for your clients on KSDO?



# AGENCY AD LIBS



by Bob Foreman

## Is there anybody who isn't a tv critic?

These pages shall serve today as a tribute to a type of tv critic of which there is a sad paucity. I refer specifically to my middle child—11-year-old Betsy—who in all other respects is rather normal, gets good grades in school, swims well, makes passable woven-leather belts in handcraft. But when it comes to her tv preferences, she simply hasn't any. She likes everything. The grainiest of British features, the most saccharine of m.c.'s, the most boring of situation comedies and chub footed of dramatics—Betsy enjoys 'em all, minute after minute, hour after hour.

I realize that anything is better than going to bed or doing homework which are the two most prevalent alternatives. Nevertheless, I salute her and wish that some of her constant adulation of the medium could be injected into the veins of thousands of jaundiced critics who never seem to find anything to their tv liking.

Unlike any other facet of show business—or any other business for that matter—television is judged by just about everybody. Motion pictures have their friends and foes. So do Broadway plays. Likewise the ballet, nightclub floor shows, etc. But, for these, the critics are far fewer than the appalling multitude who “knows what's wrong with tv” and are more than willing to tell you.

This latter group includes the vast viewing public, which not only exerts a critical influence by mere selection of program but which also carries a ready comment about on the tip of its tongue. As you know, cab drivers, bartenders and stenographers are as vocal about the relative merits of spectacles as they are about the camera work on baseball games and the wisdom of slotting *Medic* opposite *Lucy*, to name a few of the dozens of tv subjects about which they are able to reveal their wisdom.

Never before has such an intensive and detailed knowledge been made available by laymen.

However, the home viewer, pure and, of course, simple, is not half so avid a critic as is the fellow who has some connection with the program. By connection I mean those who are in some way personally interested by dint of the fact that they or their brothers-in-law are distributors of the sponsor's product or are friends of the producer's sister or any other of the seemingly tenuous but frighteningly powerful reasons to hold an “inside opinion.” Critical acumen in-

(Please turn to page 114)



## FIRST AGAIN . . . by a bigger margin than ever!

### The ARB ratings tell the story!

From 7:00 AM until midnight, *seven days a week*, KSTP-TV leads all other Minneapolis-St. Paul television stations in average program ratings\* . . . and by a bigger margin than ever! During the important evening hours from 5:00 PM until midnight, KSTP-TV leads its nearest competitor in average weekday ratings by more than *seven* points.

In this rich, Northwest market which includes more than 600,000 television homes and commands

a spendable income of FOUR BILLION DOLLARS, KSTP-TV has long been the leader. It is the Northwest's *first* television station, *first* with maximum power, *first* with color TV and, of course, *first* in audience.

The listener-loyalty which KSTP-TV has won through superior entertainment, talent, showmanship and service means *sales for you!* That's why—dollar for dollar—KSTP-TV is your *first* buy and your *best* buy in the great Northwest.

\*Weekly average, ARB Metropolitan Area Report, March, 1955.

# KSTP-TV

CHANNEL  
100,000 WATTS

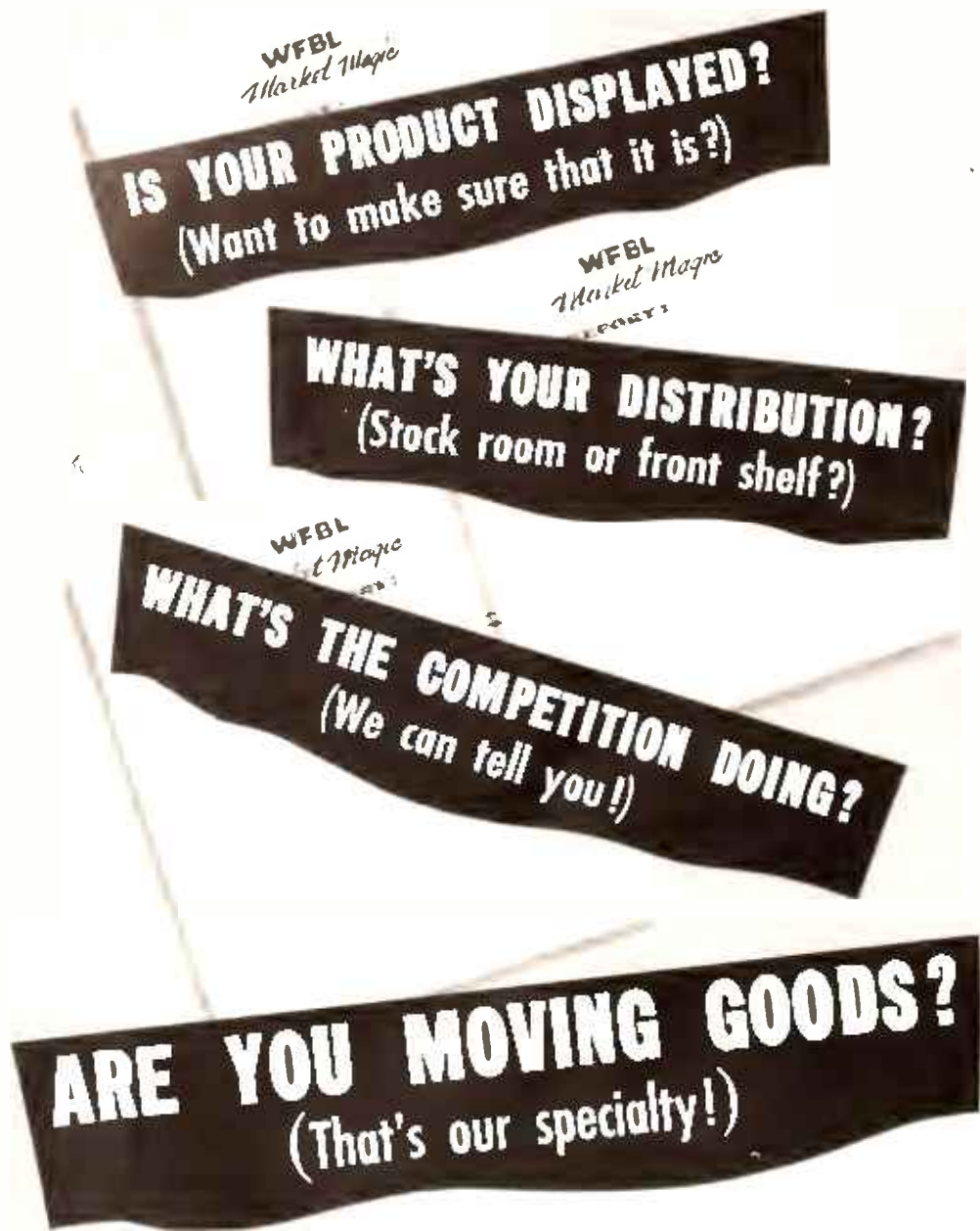


MINNEAPOLIS • ST. PAUL

Basic NBC Affiliate

*"The Northwest's Leading Station"*

EDWARD PETRY & CO., INC. • NATIONAL REPRESENTATIVES



contact

FREE & PETERS  
for details

★ *WFBL has been  
Syracuse's  
Number One  
radio station  
since 1922*

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

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

## HE'S ANTI-ROBOT

I know some account men to whom a time buying machine would be a boon,

But just the same I hope one doesn't get built very soon.

As Mr. Flanagan so generously states, A C&W man can always get a job selling figs or dates,

But what about the men from Compton. or Ted Bates?

Besides, show me a machine that can do more than evaluate,

Whereas us human-type buyers can create!

Ratings and coverage and all that guff, Just ain't enough.

And anyway, they'd have to hire a man to plug it in the socket

And to keep the clients' children from taking the slide rule out of the pocket.

Electronic machines that work on vectors,

Ain't no substitute for Media Directors.

Some mornings when I'm not too keen I almost feel like a machine.

So copperplate me if you must

And guarantee me not to rust

On my forehead you can even install a knob.

But please don't take away my job.

On your idea, Mr. Flanagan, pooh!

Would you like *us* to invent a machine to replace you?

JEREMY D. SPRAGUE

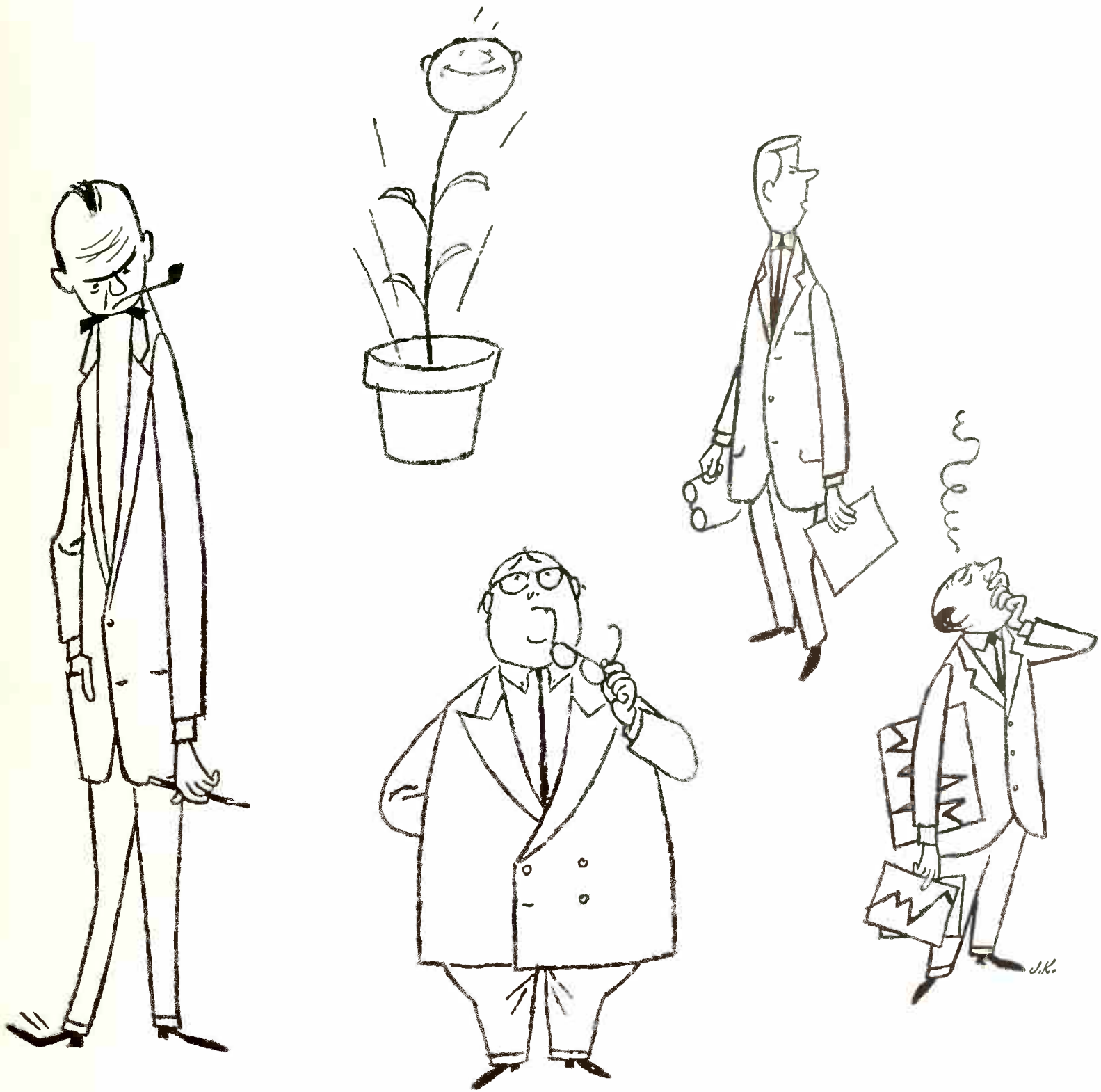
*Timebuyer*

*Cunningham & Walsh  
New York*

• Human timebuyer Sprague is answering Tom Flanagan's satire in the 2 May SPONSOR which suggested that a time buying machine exists, just as surely as the idea of a flying machine existed in the minds of the Wright brothers.

## RESEARCH

I was very happy to see the comment in your 18 April issue under "Sponsor Speaks" alluding to the "mathematical curtain" drawn over some of the basic details of radio and television audience research services by companies issuing them. I should like to state for the record that we at ARB are in complete accord with the  
(Please turn to page 17)



## What have they in common?

**Our clients** come in a wide variety of sizes. But they have one thing in common.

No matter what size they are now, they want to grow and to keep on growing.

We've always felt that the size of a client's ambition was a lot more important than the size of his advertising budget.

**YOUNG & RUBICAM, INC.**

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

**Television is reaching the saturation point  
in the nation's number 2 market** In  
metropolitan Chicago a  
92.8% of all homes  
television hon

**1 out of every 3 families is tuned to Channel 2** WBBM-TV commands an aver  
of more than 1/3 of the Chicago televi  
audience throughout the w

**The best programs in Chicago are on Channel 2** WBBM-TV's lo  
and CBS Televisi  
Network shows  
the largest audienc

**The nation's top advertisers are on Channel 2** Fourteen out of the nation's fifte  
biggest advertisers are on WBBM-TV. Last ye  
advertisers invested 20% more on WBBM  
than they did the year bef

**The reason is Showmanship on Channel 2** ...The kind th  
turns advertising in  
Salesmanship. The kind y  
find only on WBBM-





Chicago's Showmanship Station, 100,000 watts  
Represented by CBS Television Spot Sales



**A. S. E. can switch channels**

**in the blink of an eye...**



**to keep your**



**picture clear...**

To help keep network TV pictures clear as they go from city to city, the Bell System is installing Automatic Switching Equipment (A.S.E.) on all major multi-channel radio relay routes.

Here's how it works:

Even the most carefully engineered microwave radio systems are affected by some fading caused by atmospheric changes. The only way to avoid this interference in television pictures carried from city to city by radio relay is to switch the signals to another path.

Manual switching is not fast enough to beat sudden fades. To make the

change-over automatic, the Bell System designed A.S.E. which switches radio relay channels in a split second.

Now—when fading threatens—it is recognized by an electronic device that sends a warning signal back to the control station. The picture is then switched automatically to a protection channel. The entire operation could take place several times a second without disturbing your program in any way.

Advances of this sort in equipment and technique assure that the television public will have the benefit of the best possible service now and in the future.



**BELL TELEPHONE SYSTEM**

*Providing transmission channels for intercity television today and tomorrow*

**49TH & MADISON**

*(Continued from page 12)*

views you express and, as a concrete indication of our feeling, we have recently taken the following steps:

1. Each ARB metropolitan area report now contains on the first page a statement revealing the exact number of completed diaries actually tabulated to make the ratings shown on the succeeding pages. This is the only basis on which sample size can be judged.

2. After extended research on diary methods, we have come to the conclusion that no possible series of so-called "correction factors" can adjust diaries not properly engineered in the first place. Such correction factors cause much of the existing confusion concerning ratings. It is far better, through careful placement and interviewing throughout the diary period, to obtain an accurate record from sample homes in the first place and then present the unadulterated findings. In this way audiences are not artificially created or dispersed by mathematical formulae.

3. One of the purposes of our recent working agreement with the C. E. Hooper Company was to consolidate two television rating services which were telling essentially the same story. We feel that this will greatly benefit all industry users of ratings by giving one service the benefit of the thinking and experience of both organizations.

We hope you will continue in your efforts to clarify this situation.

**JAMES W. SEILER**  
*Director*  
*American Research Bureau*  
*Washington, D. C.*

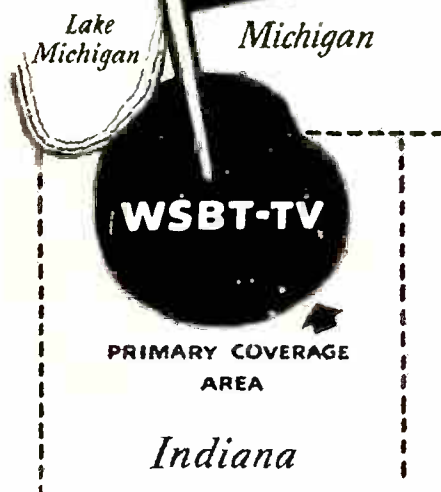
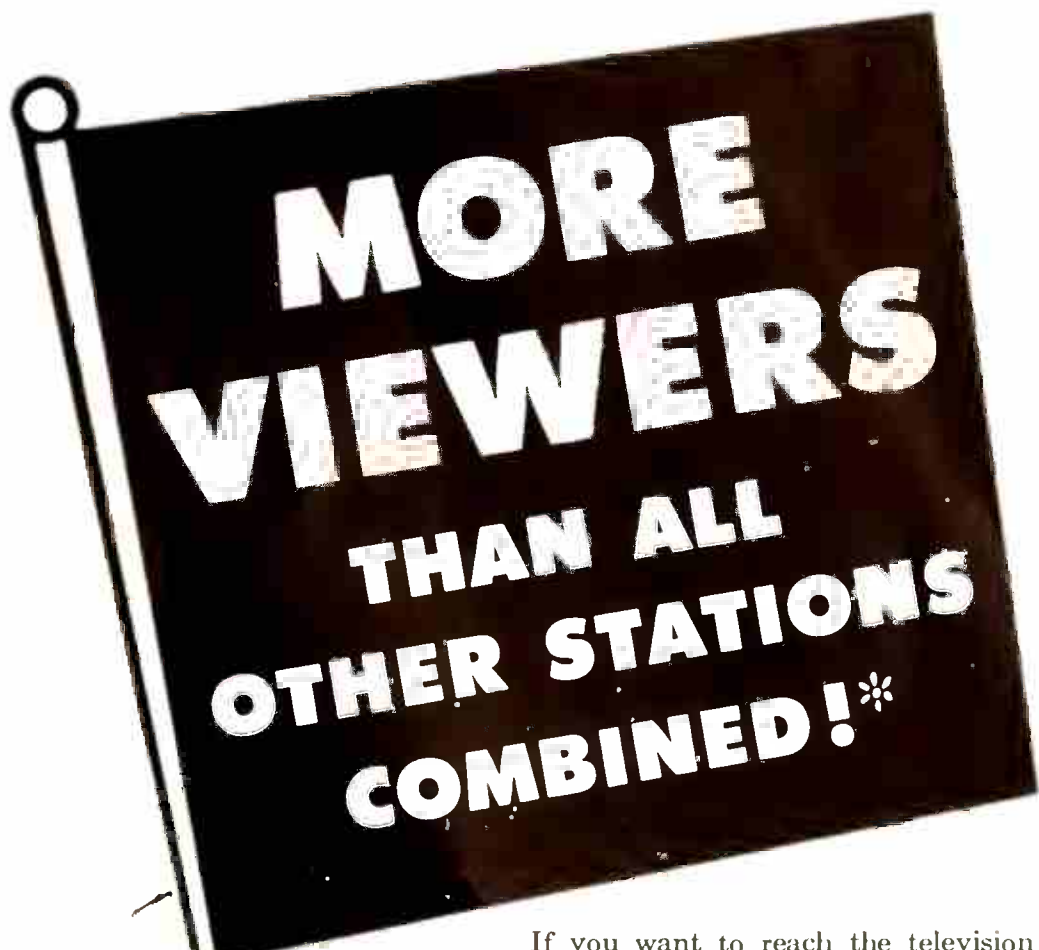
**BILLINGS**

I have been trying unsuccessfully for some time to get the gross billings on radio, television, newspapers and magazines for 1954 and 1953. I am writing your magazine in hopes that you can help me out. I would also like to take this opportunity to congratulate your entire staff for a fine magazine.

**R. D. MCGREGOR**  
*General Manager*  
*KBYZ*  
*La Junta, Col.*

• The gross billing figures on radio (network time charges) 1954: \$137,641,169; 1953: \$160,534,544. Television (network time charges) 1954: \$320,154,274; 1953: \$227,585,656. Magazines (general and farm) 1954: \$604,121,055; 1953: \$603,113,826. Newspapers, 1954: \$594,000,000; 1953: \$601,000,000.

*(Please turn to page 143)*



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

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

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

**A BIG MARKET... A PROSPEROUS MARKET**

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

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

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



A CBS BASIC OPTIONAL STATION

ASK PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVES

New and renew



Brown  
Boice (3)



James C.  
Douglass (3)



Ray J.  
Maurer (3)



Michael  
Madar (3)



Richard  
Gibbons (4)



Edward Esty  
Stowell (3)

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

NAME	FORMER AFFILIATION	NEW AFFILIATION
William F. Ryan	KFMB, KFMB-TV, San Diego, promotion, mdsg & publ	Dick Bradley Adv, San Diego, acct exec & creative supvr
John F. Singleton	Tatham-Laird Chi, space buyer	Same, media supvr
Wymouth Symmes	Faris & Peart, NY	Same, media mgr
Jerome S. Stolzoff	Bjow-Bcirt-Toigo, NY, acct supvr	Same, vp
Edward Esty Stowell	Benton & Bowles, NY	Same, exec vp
William H. Thomas	JWT, NY, dir of r-tv	Fitzgerald Adv, New Orleans, dir of r-tv
Bradley A. Walker	Fletcher D. Richards, NY, first vp & gen mgr	Same, vice chmn of bd
Howard Ed Walpert	WHUM-TV, Reading, Pa, sls mgr	Arndt, Preston, Chapin, Lamb & Keene Adv, Phila, acct mgr
William Weber	Lennen & Newell, NY, art dir	Same, vp
Thomas D. Wharton	Western Elec, NY, publ rels dir	Hcge, Middleton & Neal, Greensboro, NC, publ rels dir
R. Glenn Wilmoth	D-F-S, NY, media res dept	Same, SF, media dir
Ralph L. Wolfe	Geyer, Det, vp	Warwick & Legler, NY, gen exec
Parker Wood	Brooke, Smith, French & Dorrance of the Pacific Coast, vp	Same, exec vp
Thomas P. Wright	Tucker Wayne, Atlanta, acct exec	Same, vp
Mike Wurster	BBDO, NY	Kiesewetter, Baker, Hagedorn & Smith, NY, media dir
Edward J. Young	KDKA-TV (formerly WDTV), Pittsburgh, dir	Adv Syndicate of Amer, Pittsburgh, vp

### 4. Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
A. S. Bland	Grove Labs, St Louis, sls mgr	Same, product mgr
William O. Dillingham	Pabst Brcwing, Newark, gen mgr; Hoffman Bev, exec vp	Same, Chi, exec vp for sls
Parker H. Erickson	Crosley & Bendix Home Appliances, Avco Mfg, Cin	Same, exec vp
Gene K. Foss	Grove Labs, St Louis, mdsg mgr	Same, Fitch div, product mgr
Richard Gibbons	Foote, Cone & Belding, Chi, acct exec	Cillette Co, Toni div, Chi, adv brand mgr
F. E. Howell	Crosley & Bendix Home Appliances, Avco Mfg, Cin	Same, vp & gen mgr
Abe Imhoff	Paper-Mate, NY, sls dept	Same, gen sls mgr
Fred Kalty	Paper-Mate, NY, SW sls mgr	Same, MidW sls mgr
Michael McCabe	Hoffman Beverage Co, Newark, gen sls mgr	Same, vp for sls & mktg
Everett W. Olson	Webcor, Chi, adv & prom	Same, dir of pub rels & adv
Royce Russell	Brooke, Smith, French & Derrance of the Pacific Coast, pres	PerfectTan Co, SF, pres
Leslie A. Sauers	Lever Bros, Pepsodent div, sls mgr	Grove Labs, St Louis, sls mgr
John F. Van Deusen, Jr.	Cunningham & Walsh NY, mdsg exec	Grove Labs, St Louis, product mgr

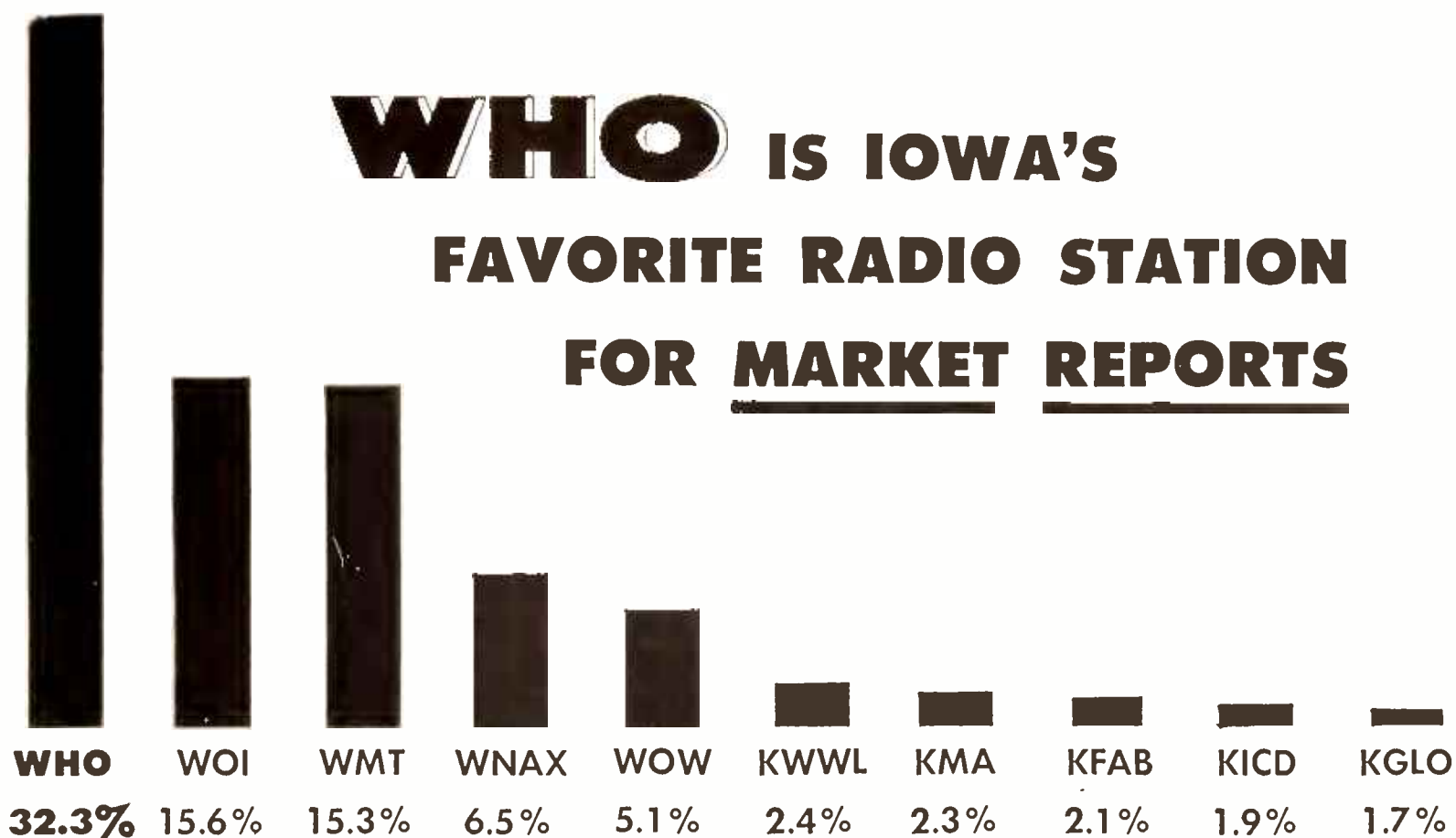
### 5. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Armour, Chi	Dash Dog Food	Henri, Hurst & McDonald, Chi
Crosley & Bendix Home Appliances div. Cin	Crosley & Bendix home appliances	Earle Ludgin, Chi
Lakeside Mfg, Milw	Hot top trays and carts	Biddle Adv, Bloomington, Ill
Lever Bros, Pepsodent div, NY	Dove soap	Ogilvy, Benson & Mather, NY
Monarch Finer Foods, Chi	Canned foods, dietetic foods, coffee, tea	Stromberger, LaVene, McKenzie, LA
Parker Pen, Janesville, Wis	Fountain pens, pencils	Tatham-Laird, Chi
Pillsbury, Minnpls	Creamy fudge, Fluffy white frosting	Leo Burnett, Chi
Fillsbury, Minnpls	Hot Roll Mix, brownie mix, cookie mix	Campbell-Mithun, Minnpls
Remington Rand, NY	Business machines, office supplies, electric shavers	Y&R, NY, tv agency
Remington Rand, NY	Typewriters	Compton, NY, tv agency
Southern Airways, Atlanta	Airplane service	Day, Harris, Mower & Weinstein, Atlanta
Trexax, Culver City, Calif	Floor waxes & polishes	Richard N. Meltzer Adv, SF, LA
Virginia Electric & Power, Richmond	Electric power	Cargill & Wilson, Richmond

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

KERO, Bakersfield, Calif, appoints George P. Hollingbery Co natl reps	WMBV-TV, Green Bay, Wis, increased tower from 583 to 825 ft, wattage from 110,000 to 240,000
KFEL-TV, Denver, put up for sale 26 Apr by Gene O'Fallon, owner	WMIN-TV, WTCN-TV, Minnpls, on 16 Apr was bought by Consolidated TV and Radio Besters; will continue without change the combined program schedule of the two half-time facilities although it will operate full time as WTCN-TV
KHQA-TV, Hannibal, Mo, gone up to 316,000 wts	WTCN (TV) Minnpls-St Paul, appointed Katz Agency natl reps
KPOJ, Portland, Ore, appointed Avery-Knodel natl reps	WTVI, St Louis, moved sales and executive offices and studios to 5915 Berthold Ave on 9 Apr; changes call to KTVI
KRON-TV, SF, prepared to handle color film and slides, making it possible to originate any type of local program in color	WWDC, Washington, began operating from new WWDC Park, 8800 Brookville Road, Silver Spring, in addition to present studio (1627 K St, NW) on 27 Apr; sales offices remain at present location
KSTL, St Louis, has appointed Everett-McKinney natl reps	WXYZ-TV, Det, began transmitting 316,000 watts on 30 Mar; previously was 200,000
Radio station WPXY, Punxsutawney, Pa, has gone off the air; mail should be addressed to WNBT, Wellsboro, Pa	
Telrad, Inc, management organization, has assumed operation, has assumed operation of KGA, Spokane, Wash and KCSJ (TV), Pueblo, Col	
WHIL, Medford, Mass, appointed Broadcast Time Sales natl reps	
WICS, Springfield, Ill, appointed Robert S. Keller net sls rep effective 15 Apr	

# WHO IS IOWA'S FAVORITE RADIO STATION FOR MARKET REPORTS



THIS chart is reproduced from Dr. Forest L. Whan's 1954 Iowa Radio-Television Audience Survey—one of the Nation's most respected studies of listening habits, used constantly by hundreds of leading agencies and advertisers.

Only a small part of the Survey is devoted to analyzing Iowa's various *stations* or their individual audiences. These parts do prove, however, the enormous *preference* this state gives WHO . . .

Write us or Free & Peters for your free copy. It will tell you more about where and how to advertise in Iowa, than you could learn in six months of personal travel and investigation.



**BUY ALL of IOWA—  
Plus "Iowa Plus"—with**

# WHO

**Des Moines . . . 50,000 Watts**  
**Col. B. J. Palmer, President**  
**P. A. Loyet, Resident Manager**



FREE & PETERS, INC., National Representatives

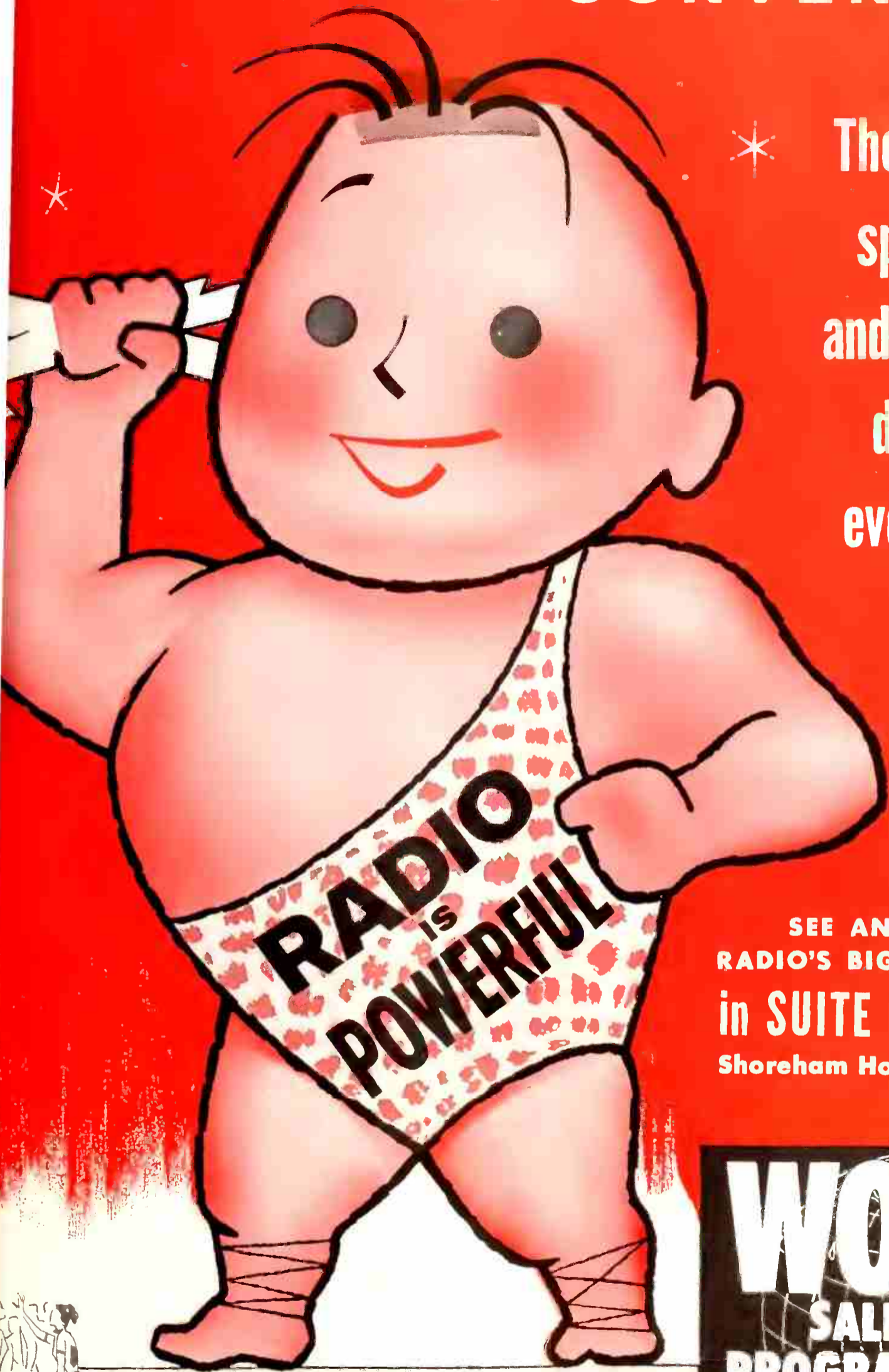
**WORLD INTRODUCES** AT

**"RADIO'S  
BIG LITTLE  
MAN"**

**THE GREAT NEW  
IDEA THAT OPENS A  
BRIGHT NEW FUTURE  
FOR RADIO**



# E N. A. R. T. B. CONVENTION



\* The greatest  
spot selling  
and merchan-  
dising plan  
ever devised  
for radio  
stations!

SEE AND HEAR  
RADIO'S BIG LITTLE MAN  
in SUITE B 201&203  
Shoreham Hotel, May 22-26

**WORLD**  
SALES AND  
PROGRAM SERVICE

WORLD BROADCASTING SYSTEM, INC.  
488 Madison Avenue, New York 22, New York

CINCINNATI

HOLLYWOOD

© 1955 by WORLD BROADCASTING SYSTEM, INC.

CANADIAN REPRESENTATIVES ALL-CANADA RADIO,  
FACILITIES LIMITED, VICTORY BUILDING, TORONTO



# Milwaukee's

## best buy



here's why:



"the voice of the BRAVES"

(the Milwaukee Braves games are not televised)

### am-fm



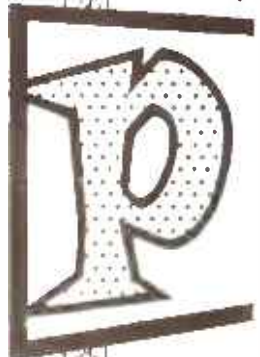
all-star programming

Milwaukee's Most Powerful Independent



24 hours of music news, sports

now 5000 watts



lowest cost per thousand

HUGH BOICE, JR.  
Gen. Mgr.

HEADLEY-REED,  
National Rep.



### Mr. Sponsor

**H. A. Heberd, Jr.**

Advertising and merchandising director  
Stokely-Van Camp, Indianapolis, Ind.

Harry Heberd's rise from Rockville Centre, Long Island, where he was born, to Indianapolis, where he makes his headquarters as Stokely-Van Camp's advertising and merchandising director, was a matter of less than four decades.

"From flounder and scallops (Long Island staples) to fruits and vegetables (of the Stokely line), you might say," Heberd notes.

With Stokely-Van Camp since 1949, Heberd has guided the food company in several radio and tv efforts. For a year, Stokely-Van Camp (through Calkins & Holden, New York) sponsored the agency-produced *John Conte Show* over NBC TV. During the next year, the firm bought participations on CBS TV's *Garry Moore Show*.

About a year ago, Heberd began a new advertising campaign, termed the Best Cook promotion by the agency. The point of this approach is to advertise at the "grass roots level," to get into the hometown and speak the language of that community.

Stokely-Van Camp has a woman representing it in each of 15 markets. This woman, generally a home economist, coordinates the promotion. She approaches a local club or women's organization and asks that group to choose one of its members as Best Cook of that week. The woman so chosen is then pictured in Stokely-Van Camp's newspaper ads, interviewed on its radio and tv commercials.

The food firm has been expanding its use of local radio and tv gradually over the past 52 weeks to the point where they are, today, in some 15 markets, mainly Midwestern and Southeastern, with three or more announcements weekly. This promotion may go national by fall. At this point the firm is spending at the rate of \$600,000 to \$700,000 in air media in 1955.

Heberd, whose father was a banker and hence conservative, tends to be conservative himself in his discussion of advertising. "I will say that this hometown promotion has been responsive," he admits.

In his own home, radio is very well used ("too much so at times," says he), since daughters Penny (age 12), Vicki (age eight) and their parents each have their own radio.

"I like to watch *You Are There* and *See It Now* and all sports events I don't have time to attend," Heberd told SPONSOR. When not watching tv, he spends his time reading "Thomas Wolfe and Marcel Proust, plus the usual trade journals and office carry-over that accumulates."

\*\*\*



# 32 ~~22~~ COUNTIES Report

## Consistent, Clear Reception

During FIRST TWO WEEKS of Operation

YOUR BEST  
**KBET IN TV**  
 CHANNEL TEN . . . SACRAMENTO

### 10 COUNTY BONUS

Right from the start KBET-TV guaranteed 22 county coverage — but within only two weeks . . . more than 2,000 pieces of mail were received from 32 counties reporting the finest reception ever and enthusiastic praise of the programs. This 10 county bonus is yours . . . at no extra cost. Another reasons why "Your Best Bet" is KBET-TV Channel 10 — Sacramento.

- Sacramento's 1st VHF Channel
- Full Power 316 KW
- Antenna 2500 Feet above Sea Level
- Finest Picture
- Best Programs
- Ready for Color



REPRESENTED NATIONALLY BY  
**H-R TELEVISION, INC.**  
 NEW YORK CHICAGO HOLLYWOOD  
 SAN FRANCISCO DALLAS  
 ATLANTA HOUSTON

## YOU CAN'T FULLY COVER CALIFORNIA without **KBET-TV -- Sacramento**

Not only do you reach more than 300,000 TV Families — but also a market with an income of 53% ABOVE NATIONAL AVERAGE. SACRAMENTO alone . . . a dual capital . . . is headquarters of the state government, and a business center of a vast inland empire. Here

is a market of more than two million people with TWICE the buying power of the city of Boston, TWICE the retail sales of the city of Pittsburgh . . . a growing market, increasing at the rate of 2,500 persons per month. For your TV dollars "Your Best Bet" is KBET-TV . . . Channel 10 . . . Sacramento.



## SUGAR DADDY

Cal Sales can afford the sparkler.

His Salinas Factory, the nation's largest, processed 225,000,000 pounds of beet sugar this season. The farmers sold Spreckels 813,000 tons of beets for cash. All this happened within line of sight of the KSBW-TV tower. So call it sugar or lettuce... it's just summer spending money to us.

ASK HOLLINGBERY



CBS, NBC, ABC, DuMONT

## SPONSOR BACKSTAGE



by Joe Csida

### Programing ideas: how to keep them coming

"The straight old-line tv cooking show is outdated. . . . Quite a few stations have already seen the handwriting on the sink. Some, like WRCA-TV in New York, and our own WBZ-TV, integrate their cooking gals into an entertainment show. This is a pretty good way to have your commercial cake and eat it, too. . . ."

And ". . . How long since you've done a spring cleaning on the openings of your standard programs? How long since you've really gone down the line-up of all your shows and looked and/or listened to their openings? How long since you've changed themes? . . . Title cards? . . . Copy? . . . Could some of the openings be revised verbally or visually to increase their 'holding power'—we mean the ability of a program opening to hold the audience and prevent the switch-over to another station. . . ."

The two above quotes are representative of the material in a little multigraphed programing news letter called "Program Cues," written and published by Dick Paek, national program manager for the four tv stations and five am stations owned and operated by the Westinghouse Broadcasting Company.

The two items aren't calculated to shake any planets, either as Dick wrote them for his own program people, or as I present them to you here. They are, indeed, nothing more than the merest droplets in the kind of an ocean of constructive and continuous program thinking and planning too infrequently frolicked in by broadcasters and telecasters. This I know about first hand.

Dick was nice enough to invite me to "guest" at his last Tv Film Program Seminar a few weeks ago, participated in by the program managers, film buyers and other executives of the Westinghouse station family. I have rarely spent a more pleasant or practically profitable evening. For here were a bunch of guys exchanging ideas about film and film scheduling, film promotion, etc., all of which developed from their own respective experiences.

I intend to give away no Westinghouse secrets here, except the biggest secret of all. This is merely that when Chris Witting took over as president of WBC's tv and radio properties about 18 months ago he decided that it made just as much sense for the operation to have a national program manager (which it then didn't have), as that it should have

(Please turn to page 116)

**SOME GIRLS** from an agency named X were blowing feathers at a coffee break, each telling the others what a wonderful time buyer she was.

"I got the fattest slide rule in the business," said Betty. "I figure if a rate per thousand doesn't figure, it doesn't figure."

"Listen, sweetheart," put in Sue, "if that's what you want, there's a station in Iowa. . . ."

"No commercials," broke in Carol. "I follow the ratings. You can't never go wrong with an audience, especially if there's a man in it, I always say."

"Audience! You can't hardly beat this eastern Iowa audience. And it's not only bi-sexual. It's bi-sourceful—farm and industrial," said Sue.

"What about buying power?" asked a fourth lady. "And signal strength? What about coverage and set count? You can't just deep-freeze them."

"They're thawed, honey. Do you know that WMT-TV, repped by Katz, reaches a potential quarter million homes with regional and CBS jewels?" chimed in Sue.

"Nope—and I don't give a damn. Say, how come you're so high on this WMT-TV?"

"It's my passion for truth, dearie. Besides, who do you think is paying for this ad?"



# STEVE DONOVAN



# WESTERN MARSHAL

## The great new two-fisted TV Western Series

Brand-new . . . all-new . . . 39 half-hours of rugged action to capture the biggest audience in town. Each episode is packed full of action entertainment as *STEVE DONOVAN, WESTERN MARSHAL* brings justice to the Western Frontier. Filmed under the supervision of veteran Western TV producer Jack Chertok, the series offers top quality production for viewers and advertisers alike.

And this two-fisted Western delivers double-action impact — not only on television but also at the point-of-sale. Sponsorship makes available to you an unprecedented barrage of merchandising material, personal endorsements, premiums.

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

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

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

\*Nielsen, 2nd Report—Feb. 1955    \*\*Pulse—Feb. 1955 Multi Market

## NBC Film Division

*serving all stations*  
*serving all sponsors*

30 Rockefeller Plaza, New York 20, N. Y. • Merchandise Mart, Chicago, Ill. • Sunset & Vine, Hollywood, Calif. • In Canada: RCA Victor, 225 Mutual Street, Toronto; 1551 Bishop Street, Montreal



# THE PROCTER & GAMBLE STORY

## Why P&G plunged into nighttime tv Part 1 of 3 part

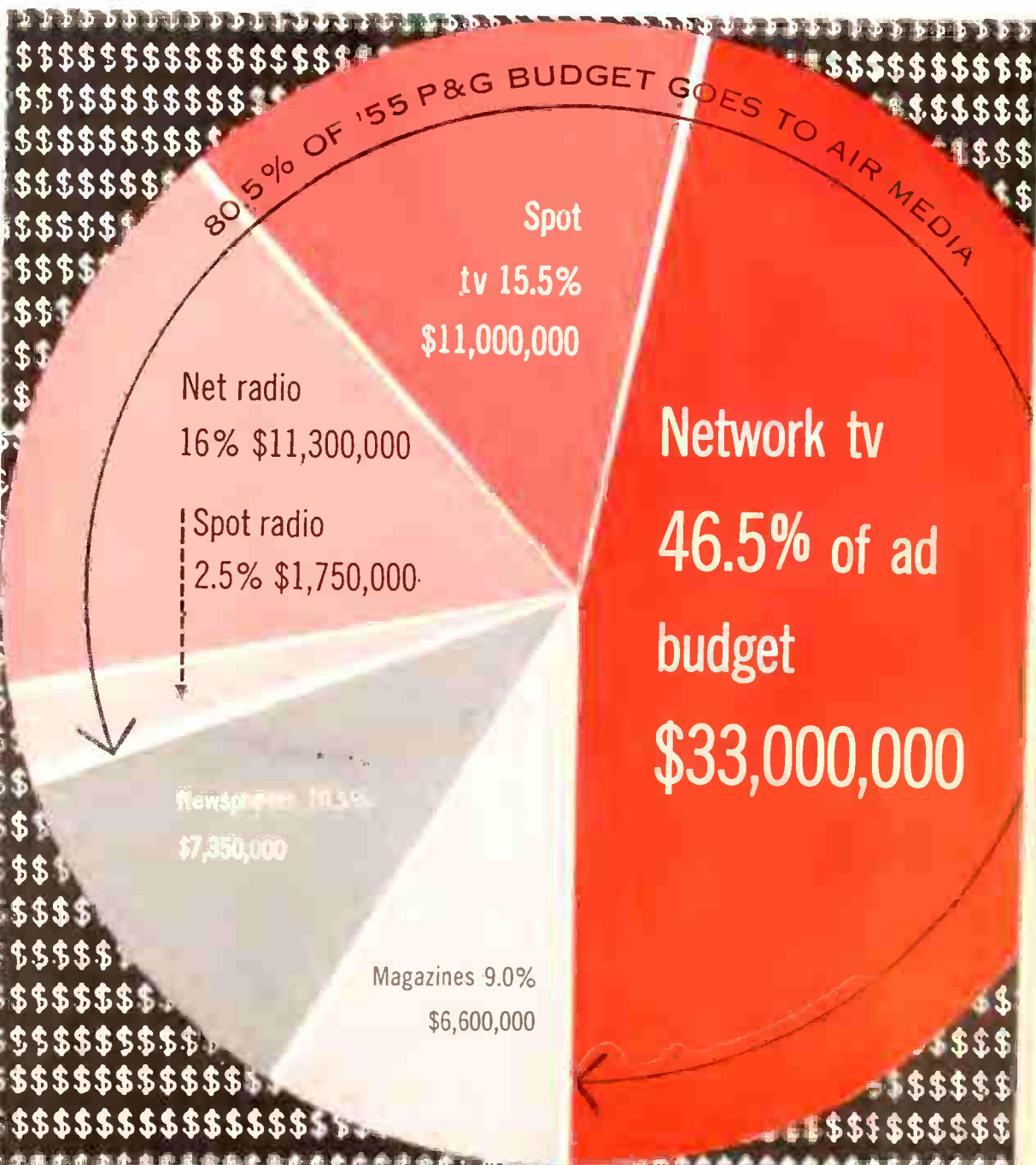
by Herman Land

Ever since soap opera heroines first began to offer America's housewives vicarious opportunities to plumb the pleasures of misfortune, Procter & Gamble has been known as a daytime air advertiser. Yet this season, with a swiftness that startled many, the company jumped dramatically to the forefront in nighttime network television.

True, P&G was no neophyte taking an evening plunge. Since the medium's swaddling clothes days, it's perennial *Fireside Theatre* had followed Milton Berle Tuesdays on NBC TV and in 1953 a second program had been carefully launched, the Sunday night *Loretta Young Show* on the same network. Still, the emphasis of P & G's network advertising continued to be found in the daytime in its eight television and 13 radio programs.

That was the picture when the 1954 season got under way. But by mid-season the company had announced in quick succession sponsorship of six new nighttime tv programs, mostly on an alternate-week basis. The firm now carries eight evening shows.

This brings the current P&G nighttime television expenditure to approximately \$17,000,000 for time and talent about the same as the sum spent for daytime, or 23% of the total ad budget. SPONSOR's estimated ad budget for P&G is in the neighborhood of \$71,000,000. Of this amount, about \$33,000,000, or more than 46%, is al-



SOURCE: 1955 SPONSOR ESTIMATE INCLUDING TALENT COSTS



SPONSOR reporter Herman Land talked at length with P&G executives in Cincinnati. Here, Land (left) queries tv head Bill Craig and P&G's associate advertising media chief Gail Smith

### THREE-PART SERIES WILL DIVIDE ALONG MEDIA LINES

*Part one* deals with the broadcast and business factors that are the chief reasons for P&G's dramatic splurge in nighttime tv

*Part two* covers P&G's slide-rule handling of its far-flung spot operation and describes its relations with seven agencies

*Part three* explores P&G's use of daytime network radio-tv, shows how media are used to meet needs of different products

located to network tv. Some \$11,000,000 goes into spot tv. About \$11,300,000 goes into network radio. Spot radio gets about \$1,750,000. About \$13,950,000 goes to newspapers and magazines.

The country's largest advertiser thus puts about 80.5% of its budget into the air media. (No sampling or direct sales promotion costs are included in this estimate.)

Why the sudden nighttime splash? Is it an effort to establish a series of strategic franchises across the board? Is it, as some maintain, an attempt to establish the company in so spread out

a fashion that no soap competitor can hope to stake out equal claims in the nighttime spectrum? Is it, as some prophets predict, a sign that the soap film is getting ready to give daytime tv a reeling kick, that it has decided to live henceforth with nighttime tv alone?

These were some of the questions SPONSOR set out to answer in this series on Procter & Gamble, first among soap companies and largest advertiser in the United States. There were many other questions, of course. Though bathed in the spotlight as the top broadcast spender, P&G is something

of a mystery among air advertisers. Legends have grown up surrounding its operation, which the company does little either to corroborate or dispel, preferring, along with all the soap firms, to guard its activities like a Pentagon of the Midwest.

Yet, despite its close-mouthed policy, P&G is regarded as a bellwether of the broadcast industry, as the outfit that "wrote the book." There are some advertisers who are said to set their media clocks by P&G's moves.

To attempt to put Procter & Gamble's air activities into sharp focus for the first time, SPONSOR went to Cincinnati to talk to top-level executives. Intensive interviews provided much of the basis for this series. In addition, information and interpretations were sought from former P&G executives, from P&G agencies, competitors, media representatives, network and station sources.

The series will divide P&G's air operation along media lines. This article will cover the current nighttime tv schedule.

Article number two will treat the company's extensive spot activities. It is sometimes overlooked, since its network campaigns usually get the most prominent trade press treatment but

Loretta Young Show, NBC TV, 10-10:30 pm, Tide & Gleem

I Love Lucy, CBS TV, 9-9:30 pm, Lift Home Permanent

Fireside Theater, NBC TV, 9-9:30 pm, Ivory Bar, Crisco, Spic & Span

P&G

HAS EIGHT

SHOWS IN

CREAM TIME

SIX NIGHTS

OUT OF SEVEN.

FIRM HAD

ONLY TWO

AT NIGHT

LAST SEASON

SUN



TUE





P&G is the largest tv spender in the business and spot radio may be in for a big boost in the very near future, too.

The article will attempt to answer questions like these: How firmly do P&G's spot buyers follow rigid rules to obtain maximum frequency? Is it possible to break through the slide-rule mentality? Other subjects to be covered are: how spot is used in test situations and to build toward national distribution; how the company coordinates the work of its seven agencies, and what part they play in the development of P&G campaigns.

The concluding article will deal with one of the subjects most often discussed when P&G is mentioned in ad circles, its developing attitudes toward daytime television and radio. Important negotiations are going on right now which will affect this area of P&G's broadcast operations. Last fall P&G added three daytime radio strips, may cut back now. And in the face of industry predictions that there will be a daytime tv cutback, SPONSOR learns that on at least one network there may be an increase in the daytime schedule amounting to \$3 or \$4 million. The concluding article will explore the media thinking behind the decisions being hammered out now.

**The Madison Ave. view:** The burgeoning of P&G's evening schedule has prompted much discussion and speculation along Madison Ave. SPONSOR asked a number of long-experienced, top-level advertising figures for their opinions of the significance of the P&G moves this season. The views of some of these sources can be summed up this way: P&G was late in recognizing tv's true power, came into daytime belatedly. It is now determined not to be left behind in the nighttime franchise race, is plunging heavily in an effort to lay the ground work for its nighttime tv future. Some observers note that P&G evening shows spread out over six of the week's seven nights. To gather up the tv audience, P&G is alleged to be willing to pay whatever the traffic will bear to get what it wants—and what it wants are ratings. Of its current show crop, two are up there in the first 10. *I Love Lucy* and *The Jackie Gleason Show*, while the rest, with one exception, rate in the thirties. But costs of tv today are so high, this view continues, that very soon the funds will have to be taken out of daytime, which cannot deliver the huge

(Please turn to page 126)

#### PROCTER & GAMBLE AGENCIES

(Man listed with each product is the account executive)

##### YOUNG & RUBICAM

Walter H. Smith, Cheer

##### COMPTON ADVERTISING

John Cantwell, Ivory Soap  
J. R. Cross Jr., Ivory Flakes  
Donald Carret, Duz  
Robert M. Prentice, Crisco  
S. M. Woodward, Drene  
W. B. Stewart, Gleem

##### BENTON & BOWLES

Marcus Becker, Ivo y Snow  
P. T. Griffin, Camay  
Marshall Clark, Tide  
Don Weill, Prell  
T. C. Lovenson, Pin-It

##### BLOW-BEHRN-TOIGO

Charles A. Winchester, Spic & Span  
Warren S. Dubin, Shasta  
A. S. Sulger, Lilt

##### LEO BURNETT CO.

Philip H. Schaff, Joy  
John M. Tyson Jr., Lava

##### DANCER-FITZGERALD-SAMPLE

Fred M. Mitchell, Drefit  
C. H. Wolf, Oxydol

##### H. W. KASTOR & SONS

J. C. Gillis, American Family Products\*

\*These are local products sold in the Chicago-area only.

Is Your Life, NBC TV,  
10:30 pm, Prell Shampoo

Only night in week not  
covered by P&G show

Topper, CBS TV, 8-8:30 pm,  
Pin-It Home Permanent  
The Lineup, CBS TV,  
10-10:30 pm, Cheer

Jackie Gleason, CBS TV,  
8-9:00 pm, Gleem, Spic & Span  
Favorite Husband, CBS TV,  
9:30-10:00 pm, Cheer

WED

THU

FRI

SAT





First copy of "Spot Radio Guide" is given by Free & Peters executives to one of the industry's best-known top timebuyers, Richard C. Grahl of William Esty. Other copies will be distrib-

uted, without charge, as industry service. Seated: Jones Scovern, F&P v.p.; Grahl. Standing: Russel Woodward, F&P exec. v.p.; Bill Morrison, new business manager. Calculator covers top 161 markets

# Spot radio aid for top planners: a cost-and-coverage calculator

**New Free & Peters "Spot Radio Guide" gives admen fast cost estimates**

A "preview" of a new spot radio planning aid appears on these pages.

Admen will find that it greatly simplifies the tedious problems of spot radio cost estimating—a process which reps have long felt kept many members of top corporation management from giving full consideration to spot radio.

Developed by the station rep firm of Free & Peters in conjunction with A. C. Nielsen, the estimator is called "Spot Radio Guide." Copies will be available to admen and radio industry executives without charge.

It literally adds a new dimension to existing formulas for gauging spot radio prices because, for the first time,

is provides figures based on the relationship of spot costs to radio coverage.

Said H. Preston Peters, president of Free & Peters:

"In considering how best to express the potential of spot radio, we sought the help of the one organization, A. C. Nielsen, whose coverage measurements were both recognized by the industry



# F&P SPOT GUIDE MAPS SAMPLE SCHEDULES

Shown below are commonly used schedules and frequencies for both day and night spot radio campaigns. Excerpted from new "Spot Radio Guide," published as industry service by rep firm Free & Peters, they give comparisons of what you gain in coverage for added dollar cost. Prices shown are maximum, unadjusted (no discounts figured) rates on highest-cost stations. Full 161 markets represent 97% of homes.

## SAMPLE SCHEDULES—DAYTIME

Markets	Homes (000)	% U.S.	13 Weeks	26 Weeks	39 Weeks	52 Weeks
<b>20 DAYTIME MINUTES PER WEEK</b>						
50	37.3	82	\$458,234.40	\$ 801,910.20	\$1,202,865.30	\$1,603,820.40
75	40.7	89	558,864.80	978,013.40	1,467,020.10	1,956,026.80
100	42.9	93	644,727.20	1,128,272.60	1,692,408.90	2,356,545.20
125	43.9	95	702,353.60	1,229,118.80	1,843,678.20	2,458,237.60
161	44.7	97	794,447.68	1,390,283.44	2,979,178.80	3,972,238.40
<b>20 DAYTIME STATION BREAKS PER WEEK</b>						
50	37.3	82	\$350,261.60	\$ 612,957.80	\$ 919,136.70	\$1,225,915.60
75	40.7	89	439,088.00	768,404.00	1,152,216.00	1,536,288.00
100	42.9	93	509,454.40	891,545.20	1,337,317.80	1,783,090.40
125	43.9	95	564,990.40	988,733.20	1,483,099.80	1,977,466.40
161	44.7	97	651,499.68	1,140,124.44	1,710,186.66	2,280,248.88
<b>THREE DAYTIME QUARTER HOURS PER WEEK</b>						
50	37.3	82	\$178,766.64	\$ 338,715.78	\$ 508,073.67	\$ 639,796.56
75	40.7	89	229,125.39	434,132.14	651,198.21	820,027.52
100	42.9	93	270,833.29	513,157.84	769,736.76	969,298.20
125	43.9	95	301,677.35	571,599.34	857,399.01	1,079,687.44
161	44.7	97	348,144.03	659,641.32	989,161.98	1,245,989.16
<b>FIVE DAYTIME QUARTER HOURS PER WEEK</b>						
50	37.3	82	\$282,263.15	\$ 564,526.30	\$ 799,745.31	\$1,003,602.08
75	40.7	89	361,775.44	723,550.88	1,025,034.66	1,286,317.75
100	42.9	93	427,631.49	855,262.98	1,211,622.75	1,520,467.52
125	43.9	95	476,332.74	952,665.48	1,349,609.43	1,693,627.52
161	44.7	97	519,701.10	1,099,102.20	1,557,486.45	1,954,492.80

## SAMPLE SCHEDULES—NIGHTTIME

Markets	Homes (000)	% U.S.	13 Weeks	26 Weeks	39 Weeks	52 Weeks
<b>NIGHTTIME RATES FOR 10 ONE-MINUTE ANNOUNCEMENTS PER WEEK</b>						
50	37.3	82	\$324,773.28	\$ 577,374.72	\$ 866,062.08	\$1,010,405.76
75	40.7	89	396,095.44	704,169.44	1,056,254.16	1,232,296.52
100	42.9	93	456,950.52	812,356.48	1,218,534.72	1,421,623.84
125	43.9	95	497,792.88	884,965.12	1,327,447.68	1,548,688.96
161	44.7	97	563,064.84	1,001,004.16	1,501,506.24	1,751,757.28
<b>NIGHTTIME RATES FOR 10 STATION BREAKS PER WEEK</b>						
50	37.3	82	\$275,831.01	\$ 490,366.24	\$ 735,519.36	\$ 858,140.92
75	40.7	89	345,781.80	675,123.80	1,012,685.70	1,254,642.18
100	42.9	93	401,131.50	713,128.00	1,069,692.00	1,247,974.00
125	43.9	95	441,929.94	790,986.56	1,186,479.84	1,384,226.18
161	44.7	97	513,055.53	912,098.72	1,368,148.08	1,596,172.76
<b>NIGHTTIME RATES FOR THREE QUARTER HOURS PER WEEK</b>						
50	37.3	82	\$310,563.11	\$ 588,135.38	\$ 882,653.07	\$1,111,189.08
75	40.7	89	350,561.90	661,222.52	996,333.78	1,254,612.48
100	42.9	93	414,375.00	785,131.62	1,177,697.43	1,483,026.25
125	43.9	95	461,566.30	874,546.66	1,311,820.00	1,651,921.44
161	44.7	97	532,660.44	1,009,251.36	1,513,877.04	1,906,363.68

First mechanized Bekins van (right) began operations in Los Angeles in 1903. Steady advertising, including radio from 1937 on, made Bekins the top West Coast mover. Today firm operates 1,000 moving vans, owns 62 storage buildings in the U. S. west of Chicago



# Should a mover use radio and tv?

**Bekins is West Coast household name with aid of \$330,000 radio-tv budget**

Can a company afford to advertise on the air if its net income is limited to a relatively small percentage of gross by the government?

Should such a company advertise on mass media at all, when it can do nothing to affect people's needs for the

Ken Murray stars in "Where Were You?" sponsored by Bekins in 16 markets



service it is in business to provide?

The Bekins Van and Storage Co., sponsor of two radio programs and one tv show over dozens of Pacific Coast stations, finds that air advertising can increase a mover's business. Though the moving and storage industry as a whole advertised sparingly in the past, Bekins has been increasing its budget steadily over the years. The industry traditionally advertised in newspapers and occasionally in national magazines. Bekins started using radio in 1937, has been on the air ever since. In 1955 close to two-thirds of the firm's \$500,000 budget will be in radio and tv.

Other moving and storage companies have been radio and tv advertisers in the past, although mostly on a far smaller scale than Bekins. In New York, for example, Neptune Van and Storage Co. used local radio in Westchester three years ago. Lincoln has been advertising regularly on WQXR, New York, for the past eight years.

During the past two years particularly the conservative interstate moving industry as a whole has stepped up its advertising effort. Most of the companies are boosting their advertising budgets—one of the five giant interstate haulers, Mayflower, is said to have upped its 1954 budget 600% over 1953 ad expenditures. In the highly competitive 1955 climate, moving and storage companies might look at the strategy that has made Bekins Van and Storage Co. one of the biggest in the business, with 1,000 vans and 62 buildings.

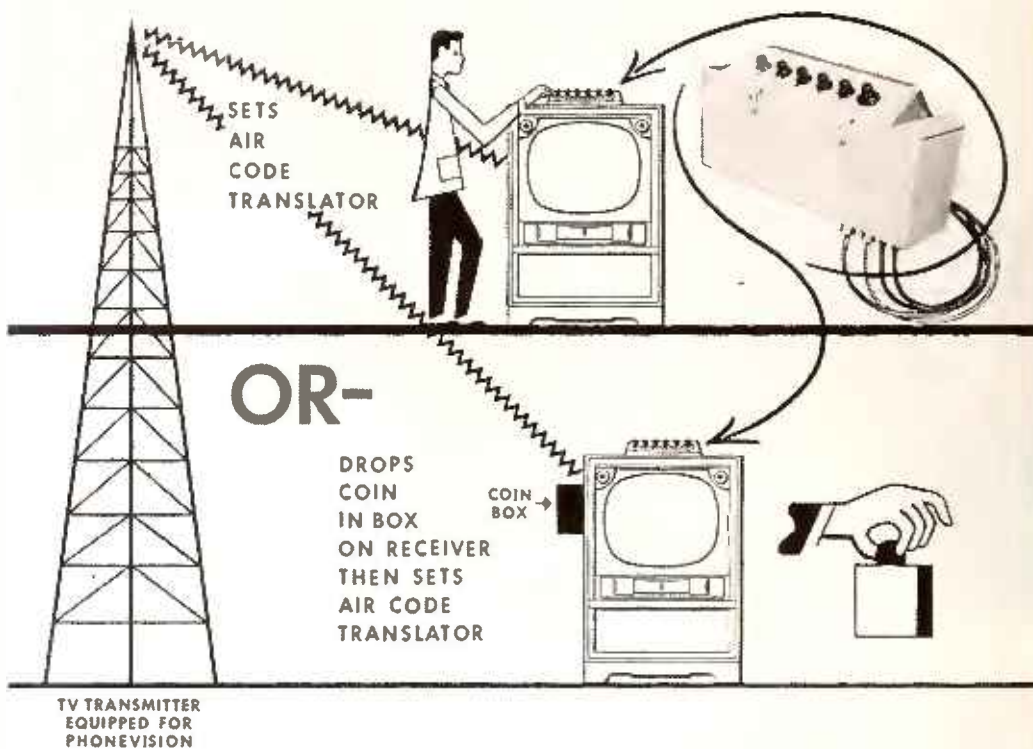
*The company's aim:* To plant the name of Bekins so firmly in people's minds that they will automatically think of the company whenever the idea of storing or moving occurs.

*The company's problem:* "It's not possible to sell anyone on the idea of moving," Milo Bekins, the firm's president explains. "You have to make a continuous effort at reaching the large-

(Please turn to page 121)

# How the Subscriber Buys his Phonovision Programs

SECURES  
DECODING  
INFORMATION  
BY . . . . .



## FEE TV IS BASED ON SCRAMBLED SIGNALS

To unscramble the scrambled video (and audio) signal that an ordinary tv set receives on a fee tv program, the viewer must have a decoding device installed. With Zenith's Phonovision (right), the viewer sets special device or inserts coin. With Skiatron's Subscriber-Vision, he inserts an electronic subscription card to complete a circuit. With Telemeter, he drops coins into a box. Subscribers get billed by week or month with non-coin box approaches as plans stand.

# Would fee tv hurt the sponsor?

**If it gets big enough, yes, say some admen. But most are still unconcerned**

With the fee tv battle now out in the open, with the guns of debate sounding louder in the public ear and with FCC hearings on the question set for early June, the tv advertiser and his agency are face to face with a question of great import:

Is fee tv a monster that will devour sponsored tv?

The advent of fee tv marks the first time that advertising has come up against potentially, at least a situation where the number of media or the amount of media exposure available may be lessened.

In its short history as a thriving industry, advertising's media opportunities have constantly expanded, starting with print and going on to broadcasting.

Now, according to some, the medium with the greatest opportunity for growth may be snatched from advertising's fingers as it (tv) stands on the verge of its biggest potential.

Or, will it be snatched?

SPONSOR recently went to agencies and advertisers to find out.

It found that admen, by and large, view subscription video with little alarm—essentially because they doubt it is destined for a big future.

Fee tv's effect, they said, depends on the degree of acceptance by the public. And that acceptance, it was concluded, won't be widespread.

Why? Simply because admen believe the public won't take to paying for programs when they can see them for nothing. While it can't be said

that admen as a group welcome fee tv with open arms, there were some who foresaw it operating as a spur to creative tv efforts. In other words, program competition between free and fee tv can't hurt, these admen held.

There is also the attitude brought out by columnist Jack Gould of the *New York Times* on 8 May as well as by admen interviewed by SPONSOR—that advertising will somehow find a way to get into the fee tv picture.

While the consensus was that fee tv wouldn't cut into commercial video this was by no means a unanimous view. There was a strong undercurrent of concern that the economies of fee tv might assure its dominance.

Fee tv, said this minority, would be able to outbid sponsored tv for the



CMMDR. E. F. McDONALD

ARTHUR LEVEY

PAUL RAIBOURN

These men head the three organizations contending for FCC approval of their tested subscription tv systems. Cmmdr. McDonald's Zenith Radio Corp. has fought longest for fee tv; Arthur Levey heads Skiatron Tv; Paul Raibourn is board chairman of International Telemeter

top programs. Free tv would have to exist on what fee didn't want and this would serve to draw the tv audience, willing or not, over to the ranks of the paying customers.

Moreover, even if free tv held on to a substantial hunk of its audience, there were dangers. For, explained one adman, there is currently a fine balance between audience and costs on sponsored television. If this balance were tipped a little too much, the value of sponsored tv would be destroyed.

It must be pointed out that, despite the implications of fee tv for advertising, SPONSOR detected no great evidence that the important advertising agencies of the U.S. were involved in any long-term analysis of fee tv's effect.

While it is true that a victory for fee tv would not mean the end of advertising (it did very well before tv came on the scene), its impact on tv departments would certainly be disastrous, not to mention the point that the profit structure of many agencies with heavy tv billings would be turned askew if not wiped out. And the blunt fact is that no one is really certain what form fee tv will finally take.

It may be for this very reason that a wait-and-see air pervades some quarters of the agency business. This attitude is even evident among broadcasters, whose stake (uhf stations aside) in commercial tv is more obvious.

In the two-week period following the NARTB board's stand against pay-as-you-look during the second week of April, only seven members wrote the NARTB reacting to it. Four disagreed with the board and three agreed.

This is not to imply that NARTB's stand does not reflect the feeling of most of its members. It does. They, the networks, movie theatre owners and various anti-toll tv groups stand shoulder to shoulder in opposition to fee tv. Against them are aligned fee tv creators Zenith, Skiatron and Telemeter together with legitimate theatre interests, some ulif and other stations,

sports promoters, educators.

These groups will clash starting 9 June before the FCC. Although some sources predict a decision this year, indications from the FCC are that a decision especially if fee tv is approved would be a complicated, time-consuming affair.

As a group, admen are taking a hands-off attitude toward the hearings. If they were prepared to testify, however, the statements below give some idea of what they might say.

Among those in the don't-worry-it-can't-hurt-us school is Albert J. Goetz, American Safety Razor Co. ad manager.

"I am very dubious about the possibility of box office tv ever pushing aside commercially sponsored tv," he said. "The first effect of the approval of fee tv will be lots of tearing of hair and hand-wringing and the-world-is-coming-to-an-end sort of thing. We had exactly the same kind of thing a few years back when tv came in tv was going to put all the other media out of business.

"So the first immediate reaction to  
(Please turn to page 137)

### **PRO: fee tv forces say they'll offer better shows**

Summed up, these are main fee tv arguments: Subscription tv will make available to the public programming superior to the regular offerings on commercial tv. This programming will consist largely of entertainment and events now available only by attendance in a theater, auditorium or arena. It will be telecast without commercials. It will not replace sponsored video but will act as a "supplementary" service to provide better programs, a wider audience and a sounder economic base for the industry. It will give tv a new source of revenue which would greatly relieve advertising of its heavy burden of carrying all of tv's high costs. This new revenue will make it economically possible for many more stations to stay in operation, stations which could not survive with advertiser support alone. By bringing tv to more people, fee tv would make a bigger audience available for sponsored tv. It could also aid theatre, opera

### **CON: fee tv's opponents say public will suffer**

Fee tv opponents take this position: Subscription tv can offer the people very little beyond what they are already receiving free. It is a scheme for eventually selling to the people entertainment now available free. Fee tv cannot co-exist with free tv. It is pre-emptive by its very nature. If it proves successful, it will take precedence over advertiser-financed tv. It will outbid advertisers for the top shows on the networks and put them on the pay system. Eventually, all the desirable programs will be on a pay-as-you-see basis. Nothing the public really wanted to see would remain free if it could be sold for a higher price. Fee tv would impose a severe economic hardship on the American public, especially those in the lower-income brackets. The 33 million people who invested in tv sets did so with the understanding that the broadcasts were to be free. don't want to pay for tv. To sell the "free air" goes against all American tradition while hurting the public.

# Blow-by-blow story of a tv test

**Tax slows second half of April sales.**

**Condition "temporary," broker says**

*For the first time in television and trade paper history, SPONSOR is able to report results of a tv test campaign as they happen. SPONSOR recently revealed that Burnham & Morrill Co. had launched a campaign using tv only in a market where it had never advertised before and where sales of its oven-baked beans and brown bread were low. Objective: to see if tv alone could boost sales. This is SPONSOR's second major series on media. The first was SPONSOR's two-year All-Media Evaluation Study (recently published in book form). The All-Media Study explored the role of each major advertising medium, urged advertisers to test media. The present B&M campaign is one case of an advertiser turning to a media test in the effort to solve a marketing problem.*

With the 5% state tax on inventory hanging over their heads, Green Bay, Wis., area wholesalers cut orders for Burnham & Morrill television test products sharply during the latter part of April. After the first two weeks of the month when sales at the wholesale level soared 370% over the like period last year, second half of April sales were only 9% above the previous year's.

The tax, which costs the wholesaler 5% on all merchandise in inventory on 1 May, is cited as the reason for the decline. Said Marvin Bower, advertising manager for the Otto L. Kuehn Co. brokerage firm which handles B&M products in the region: "The sales are down relative to gains we have been making but the competition is keener this year than a year ago which means that the jobbers have been watching their stocks closer than ever in order to be sure that their inventories are at the lowest possible point when the state levied their tax on May 1.

"We know, however, that this condition is a temporary one and that the first half of May will show up beautifully because of the orders we already have on hand. This fact also indicates

**Similarity** between Puritan and Burnham & Morrill bean pot is shown here. Housewife can easily mistake two. Puritan cost is also

lower, 29c vs. 37c for B&M. Tv's challenge is to sell B&M despite these obstacles and fact that other beans (see shelves) cost less





that the jobbers ran their stocks down to practically nothing to beat the tax."

Sales for the month of April taken as a whole remained considerably higher than April last year; 1,230 dozen cans of B&M products were sold to wholesalers last year compared with more than twice that many, 2,604, this year. Total sales this year through April show an 82% gain over last year when no television was used.

B&M's chief competitor in the region among oven-baked beans, Puritan, continued to reap indirect benefits from the B&M television campaign. And in addition Puritan has bought into a television show on a co-op basis with Red Owl, a leading chain in the area. A prominent wholesaler described the carry-over of B&M's tv advertising to Puritan sales this way:

"Two of our store managers told me that Puritan was getting a free ride in that when their shelves were cleared of B&M beans, the customers picked up the Puritan beans (1) because they were the only brand of oven-baked beans on the shelf and (2) because the product looked very similar to B&M."

Although the Puritan and B&M beans look alike, there's at least an 8c differential in price, with the B&M 27 ounce size currently selling at 37c compared with 29c for Puritan. Haydn Evans, manager of WBAY-TV, which carries television advertising both for the B&M products and Puritan, commented that over-all success of the B&M campaign thus far "proves that tv does carry a rather large wallop in selling high-grade, high-priced items against lower-priced competition."

Leonard Burns, B&M sales promotion manager for Otto L. Kuehn in upper Michigan, whose southernmost territory is 60 miles north of Green Bay and who operates mainly in territory over 100 miles away said:

"Sales of B&M beans throughout my territory have increased approximately 50%. The brown bread is being handled by just about every store in my territory.

Closer to Green Bay, the brown bread also showed a sharper proportionate increase than the B&M bean products because it had started at a lower level of sales and distribution. A jobber commented: "The B&M brown bread has increased twice as fast as the B&M beans because the stores carry only one line of brown bread whereas they have both B&M and Puritan oven-baked beans." ★ ★ ★

# 14<sup>TH</sup> WEEK OF B&M 26-WEEK TV TEST

*This is the week-by-week inside report of what happens to a previously unadvertised product in a weak market when only one medium is used to stimulate sales*

**Results:** *Brown bread continues to score best sales gains. Note in chart below that brown bread sales were 360 dozen cans this April compared with only 10 cans last year. Reason: brown bread wasn't even well distributed before tv campaign began, must gain sharply now because it is on more shelves. Without sharp brown bread rise, total B&M sales latter half of April would be off. Tax on wholesale inventories slowed gain.*

**Competition:** *B&M's competitor among oven-baked beans, Puritan, is using tv participations in feature movie on WBAY-TV. Ironically copy Puritan uses on air refers to fact that oven-baked beans are now gaining popularity "here in the Midwest," which helps the brand ride the interest B&M has built up for the oven-baked type of bean. Wholesalers continue to report Puritan has benefited from the B&M campaign which is considerably greater in scope than Puritan's recently launched tv effort. B&M has six weekly announcements over WBAY-TV to Puritan's single weekly announcement.*

## Burnham & Morrill sales 15-30 April '54 vs. '55

Sales of two sizes of B&M beans and one size of brown bread at the wholesale level (by dozens of cans)†

### AREA A (50-mile radius of Green Bay)

	18 oz.		27 oz.		brown bread	
	'54	'55	'54	'55	'54	'55
1. Manitowoc, Wis.	100	70	0	40	0	20
2. Oshkosh, Wis.	0	20	0	15	0	50
3. Appleton, Wis.	50	100	25	50	0	150
4. Gillett, Wis.	0	40	50	20	10	20
5. Green Bay, Wis.	230	0	150	0	0	40
6. Menominee, Mich.	0	50	0	0	0	20

Totals A 380 280 225 125 10 300

### AREA B (50-100 mile radius of Green Bay)

7. Fond Du Lac, Wis.	50	30	0	15	0	10
8. Stevens Point, Wis.	50	0	30	0	0	0
9. Wausou, Wis.	30	50	35	0	0	0
10. Norway, Mich.	0	0	0	0	0	30
11. Sheboygan, Wis.	50	60	20	10	0	20
12. Wisconsin Rapids, Wis.	0	0	0	0	0	0

Totals B 180 140 85 55 0 60

Totals A & B 560 420 310 180 10 360

TOTAL ALL PRODUCTS '54—880 dozen cans | '55—960 dozen cans

†Television campaign began 21 January, 1955

# What Chicago agencies say about the 4-network radio presentation

**They're impressed by webs' cooperation, find data useful and enlightening**

Some sharp thinking about network radio has been going on among the top air agencies in New York and Chicago in the wake of a joint sales presentation by the four networks to several dozen agencies in those two ad centers.

Whether the joint venture will add to network billings remains to be seen. But admen were impressed by the picture of four competitors cooperating.

Following the networks' presentation of their story before 10 Chicago agencies recently, SPONSOR went to these agencies, asked for comments. Here are two highlights from reactions to be found later in this report:

George Bolas, radio-tv director of Tatham-Laird, lauded the four-network effort but felt that it, as well as other

radio presentations, are too general these days. What is needed, he said, are specifics—examples of how one advertiser with an average budget, for example, can reach a large enough audience with radio to justify its use as against other media.

Leo Burnett's media director, Seymour Banks, felt the networks' facts showed that radio is a relatively good buy for advertisers interested in broad national coverage but saw a decline in the value of network radio as tv continues to grow. He predicted that radio chain operation "may virtually cease at 5:00 p.m. and, even for daytime, it may exist only in the form of a wide variety of partial sectional nets."

The joint presentation is an out-

growth of the now-famous BBDO policy last year of asking its own radio people to examine radio as if it were a new medium, forgetting about comparisons with pre-tv radio. The agency invited radio to present its case and the four networks responded with their best general data. MBS, for example, with its Ward study (see "Pinpointing the radio audience: new MBS-Ward study shows how," SPONSOR, 4 October 1954), NBC with its Starch study.

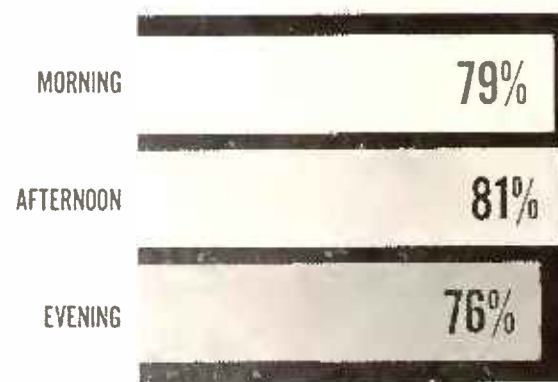
The networks' presentation before BBDO was followed by appearances before other New York agencies. The group also visited N. W. Ayer in Philadelphia. Last month the presentation was given in Chicago with RAB "book-

*(Please turn to page 141)*

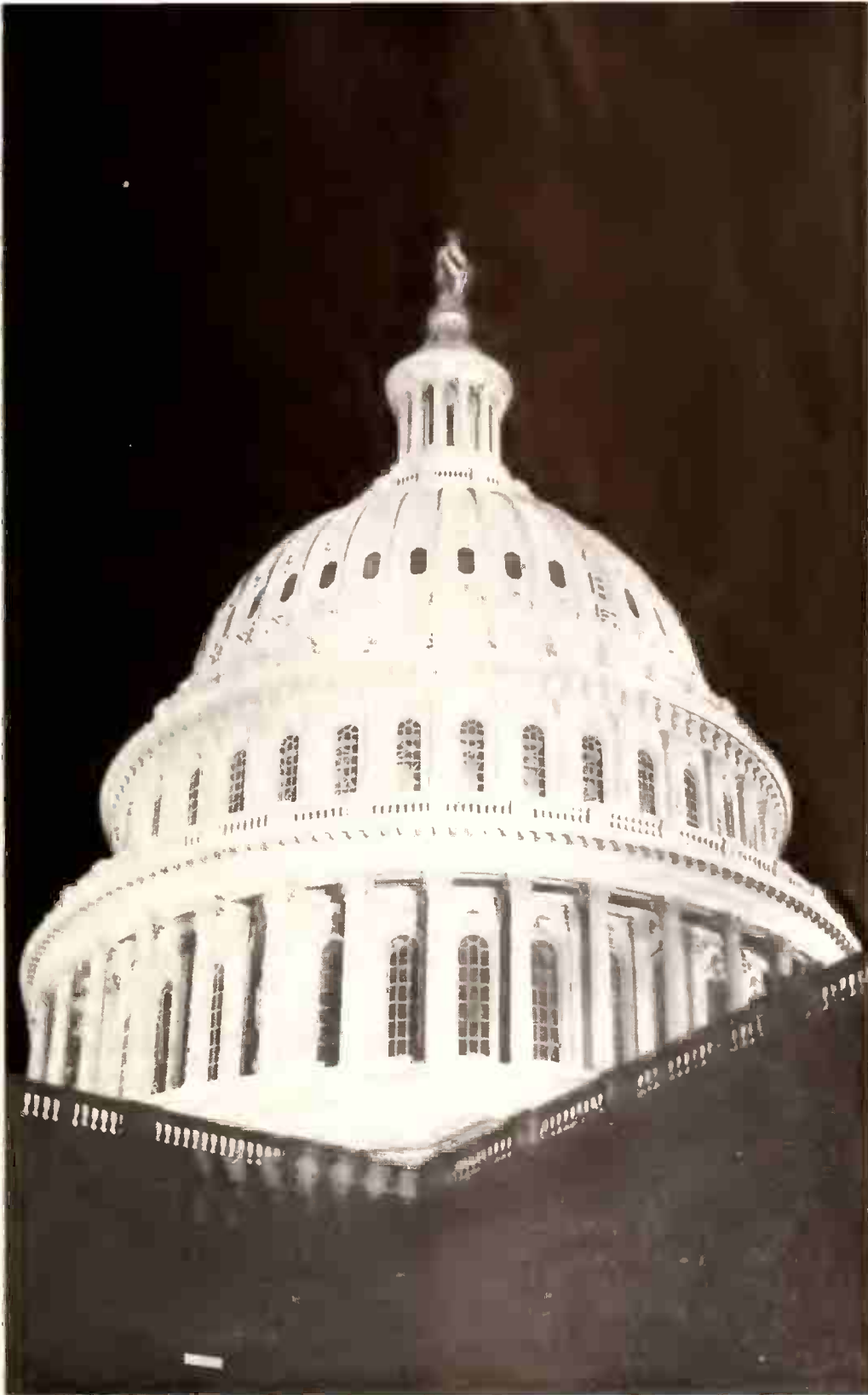
Four-network presentation included CBS charts below. Figures at left show 1954 radio, tv set sales, according to RETMA. Center, ARF-Politz figures break down location of radio, tv sets, according

to rooms with tv sets only, with radio and tv sets, with radio sets only. Right, Nielsen figures for 7-13 March 1954 show number of homes radio can reach in week during various times of day

## FACTORY SALES 1954



The weekly reach is 92%  
20 hours & 46 minutes.



## NARTB SECTION INDEX

**Preview of the NARTB Convention:** As 33rd Convention meets these are the issues which most concern broadcasters as determined by a SPONSOR survey page 44

**Convention agenda:** For a list of events with time and place see agenda page 47

**Tv Pioneers Dinner:** For description of Sunday night (22 May) Television Pioneers Dinner given by SPONSOR for the 108 pre-freeze television stations see page 48

**Film at the Convention:** Report on new properties film exhibitors will be selling at the Convention on page 50

**Map of Washington:** Broadcaster's map of Washington locates hotels, government offices, sights of the city page 53

**Radio program services:** What the radio programming services will be selling at the Convention page 64

**Exhibitors description:** What each of the exhibitors will display page 65

**NARTB and admen:** A description of NARTB activities which have direct and indirect affect on admen page 80

**Reps at the Convention:** List of rep rooms appears on page 84

# NARTB CONVENTION Section

**Focus is on government problems as 33rd Convention promises to draw record turnout of broadcasters to Washington, D. C.**

**SPONSOR at the Convention:** Delegates are invited to visit SPONSOR at the Shoreham, Suite F603-F605. Attending: Norman R. Glenn, Bernard Platt, Jacob A. Evans, Miles David, Elaine C. Glenn, Arnold A. Alpert, Charles L. Nash.



HAROLD E. FELLOWS  
President, NARTB

HENRY B. CLAY, KWKH  
Convention Co-chairman

CLAIR R. MCCOLLOUGH, WGAL-TV  
Convention Co-chairman

# Preview of the

1955 meeting due to be li

## PRE-CONVENTION STATEMENTS OF THREE NARTB LEADERS

**Harold E. Fellows, President, NARTB:** As we meet, there are many problems of wide industry and advertising significance which no doubt will be thoroughly discussed in the corridors of the convention hotels: film programming, the network picture, subscription television, satellites, automation in radio programming, remote control. All of these touch directly upon the future of broadcasting as a free service to the American public supported through the dollars supplied by advertisers. The health of this industry depends upon those advertisers and upon the industry's continued good reputation in the field of media.

I hope that this convention, our regional meetings, and all future conventions will attract the attention and the participation of many agencies and advertisers. Our objectives are common ones, and the attainment of them is a contribution to the prosperity of the American people.

**Henry B. Clay, Convention co-chairman, KWKH, Shreveport:** The biggest problem facing the radio and television industry today is proposed government interference in our industry. The many, many bills in Congress pertaining to the radio and television industry are no less than shocking. If some of the proposals become law, our system of free radio and television would come to an end and that in turn would be the beginning of the end of America's free way of life. It is absolutely essential under our republican form of government that freedom of speech be maintained. Furthermore, any encroachment by the federal government on America's competitive free enterprise radio and television system would be an injustice to the millions of Americans who have invested in receivers anticipating reception of the finest quality in the world, whether in the form of entertainment, information or education. The high quality of radio and television programs in America is a direct result of our established competitive system, and the people of this country were counting on just such programs when they made their investment of hundreds of millions of dollars for receivers.

I don't think you could get two people to agree on the greatest single accomplishment of the industry during the past year, as there have been many goals achieved, such as strengthening the Television Standards of Practice and the Radio Standards of Practice, the establishing of the Television Advertising Bureau and informing Congress about the facts of radio and television regarding many aspects of its operation, thereby thwarting the passage of some ridiculous bills. The industry has made tremendous strides toward educating the American people, the lawmakers and the courts of this country in an effort to obtain free access to public hearings, and we shall continue this fight until it becomes accepted practice to use modern electronic methods of reporting news. One of the greatest strides made last year in this regard was the recognition of these modern methods by the President of the United States in his weekly news conferences. People are beginning to know that there are other methods of reporting news besides the use of a pencil.

**Clair R. McCollough, Convention co-chairman, WGAL-TV, Lancaster:** This year's NARTB Convention takes place in the nation's capital city. Perhaps this is significant inasmuch as many of our foreseeable difficulties in broadcasting for the next year appear at the present writing to center in Washington, D. C. It is possible let us hope that this opportunity for broadcasters to mingle with federal officials of all branches of the government may lead to some peaceful resolution of the various problems implicit in the numerous legislative inquiries that have been launched.

Our convention in Washington, one toward which we have been pointing for some years, promises to bring forth a record number of delegates. For them we are attempting to schedule a program which will give them an opportunity to see and hear top officials, led by the distinguished President of the United States.

On behalf of the committee my co-chairman, Henry Clay, and myself as well as the other members I extend a hearty welcome to all delegates and to the various associate members who have labored so arduously to make this one of the biggest meetings in the Association's history.

The kind of radio and television that advertisers buy in the next few months may well be shaped by events in Washington next week.

Already, a record number of broadcasters and exhibitors are swarming into the nation's capital to attend the 33rd Annual NARTB Convention. And these industryites are bringing with them a record number of industry problems which they hope will be settled, in full or in part, at the meeting.

First, there are the external problems.

Admen who visit the NARTB convention will find that the meeting has an important theme this year: government relations.

Many broadcasters are alarmed at the thought of "government intervention" in radio and tv. Although they generally feel that few, if any, changes will take place in the industry as a result of current Congressional and FCC probes, the NARTB members will have their best governmental foot forward.

As Henry B. Clay, executive v.p. of Shreveport's KWKH and a convention co-chairman, told SPONSOR.

"We hope this convention will result in a better relationship between the industry and government officials—a recognition on the part of the latter that the radio-tv industry is the outstanding method of public communication in the United States and that the people who run it are doing a good job."

Second, there are the internal problems.

Station men today are mightily concerned with the financial health of their industry. They'll be urging stations to take a firm stand on "deal-making" and rate-cutting in radio and tv. They'll be talking about the upward spiral of broadcasting costs. They'll be seeking new approaches to the problems of selling more radio time, of boosting revenue on uhf stations, of developing new low-price programs.

Thus, the NARTB meeting next week

# Brd NARTB Convention

ad of idea-hunting, problem-settling, fence-mending

will be a lively blend of bull sessions and public relations, of on-the-floor debates and off-the-record politicking.

That's the conclusion SPONSOR editors came to as the result of a special "pre-convention" poll of NARTB members last month. Station executives at a total of 900 outlets in all parts of the U.S. were surveyed, and a sizable cross-section replied. The topics and problems cited above were those most often mentioned by broadcasters.

(In addition to this opinion poll of broadcasters, SPONSOR also surveyed exhibitors as to their NARTB plans. Convention officials expect to have the largest radio-tv exposition in the group's convention history; see list, page 65.)

Admen who feel they needn't take more than a casual interest in the NARTB's meeting, the problems that will be threshed out, and the friendly overtures in the direction of Capitol Hill are wrong, broadcasters believe.

Current industry and government in-

vestigations of multi-station ownership, network television, pay-as-you-look video, the financial squeeze on some radio and tv operators—all have potentially deep and lasting meaning for any advertiser or agency who buys broadcast advertising.

Here then are the details of what SPONSOR learned from its national survey of radio and television executives. They combine to form a "preview" of what will be observed in action next week at the Shoreham and Sheraton Park Hotels as the convention gets under way:

**Government probes:** SPONSOR asked broadcasters:

"What is your prediction on the outcome of the Senate and FCC studies of network broadcasting?"

This was the pattern of the replies:  
• 28% felt that there would be "no change in the industry."

(Article continues next page)



President Dwight D. Eisenhower will address convention on "Government Day," Tuesday 24th

## THESE ARE QUESTIONS SPONSOR PUT TO 900 STATIONS WITH TYPICAL REPLIES

**Q.** "What would you like to see accomplished this year at the convention?"

**A.** "Stress should be made at the convention that in order to have a healthy industry and regain the respect of advertisers and agencies, broadcasters must maintain published rates."

"Pass a resolution to the FCC urging that new applicants for radio CP's be screened to see if they are financially able, morally responsible, sufficiently experienced and needed in the interest of public convenience."

"Recognition of the many problems of small-market uhf stations: AT&T charges, network program availability, film costs, advertising revenue."

"An active program mapped out for passage of legislation for a universal Daylight Saving Time across the nation. The annual rescheduling of programs is a prime headache and could easily be avoided."

**Q.** "What problems that you face in your own operation will you be most interested in discussing with other broadcasters?"

**A.** "How to cut costs without affecting the quality and standards of radio."

"Film contracts and allied film problems."

"How to sell advertisers on using daytime spot television."

"The growing problem of off-color records and 'leer-ics'."

"Convincing networks and timebuyers of the practicality of using uhf television on an honest cost-per-1,000 basis."

"How to increase sales volume in the face of rate-cutting competition."

"Procuring a greater share of local advertising budgets; \$800 million won't run this industry."

**Q.** "What are the greatest problems you see facing the industry as a whole?"

**A.** "Senatorial investigations . . . and pay-

as-you-see plans."

"Lack of ideas in top spots in the industry, and the unwillingness of these people to accept ideas from the grass roots."

"How to use tv best for retail selling."

"Build a new fire under those who have given up on radio and continue to sell it short."

"The basic problem is price instability which lowers the respect of advertisers."

"The biggest headache facing the radio and television industry today is proposed government interference in our industry."

"Pay-as-you-see television, and the whole complex problem of uhf and vhf."

**Q.** "What is your prediction on the outcome of the Senate and FCC studies of network broadcasting?"

**A.** "Definitely some network restrictions affecting option time. Also, certain details of network-station agreements will be overhauled. Possibly, line costs will be lowered."

SEE NEXT PAGE FOR MORE QUOTES ►

- 20% felt there would be "some changes in the form of minor restrictions."
- 6% believed the government would issue a criticism of network operations.
- 6% felt the government would do better to leave the networks alone.
- 4% felt there would be "major changes" as a result of the probes.
- 26% answered "no comment."

Here are some examples of individual opinions from station men who felt the investigations would produce nothing in the way of results:

**WHAS.** Louisville's Mark Ethridge will receive special NARTB "Keynote Award." Another award winner at convention will be James Hagerty, Presidential press sec., who gets SPONSOR award for aiding r-tv reporting



ing in the way of results:

"The status will remain at quo. The networks have too much at stake to allow further tampering." (Radio sales manager in Salt Lake City.)

"I'll bet \$2 on the nose of the networks!" (Manager of a uhf outlet in Mississippi.)

"Nothing will come of it; the problems are too basic and go clear down to the allocation patterns." (Rome, Georgia, radio station manager.)

"It will flourish for a while—then die." (Manager of a St. Louis radio station.)

But other broadcasters voiced predictions which, if they came true, would ultimately affect radio and tv timebuying:

"Definitely some network restrictions affecting option time. Also, certain details of network-station agreements will be overhauled. Possibly, line costs will be lowered." (Executive of an Ohio tv outlet.)

"Probably no legislation, but possibly a revision of FCC rules affecting network relations with stations. Certainly, during the hearings a cautious attitude on the part of networks and airing of certain dirty linen." (Manager of a Portland, Oregon, radio station.)

"Some new rules pinpointing responsibilities on networks. They're long past due!" (V.p. of a Tulsa, Oklahoma, radio outlet.)

Not all broadcasters, as the breakdown above of the returns shows, felt that the government should slap down network operators, or that some restrictions on networking should be set up by the government. Here are comments from broadcasters who felt that the investigation wasn't particularly justified:

"I hope the outcome will be that reasonable flexibility will be permitted the networks so that they can continue to help build television into the largest advertising medium. The progress that television has shown in the past 10 years, coming from zero to number three in gross annual revenue, has been due largely to the pioneering, investment and initiative of the national networks." (President of a well-known radio-tv outlet in upper New York State.)

"As an independent broadcaster and a strong proponent of 'free broadcasting,' I hope and predict that the investigations will continue to allow the networks freedom of operation." (Manager of a radio outlet in Wisconsin.)

**Accomplishments:** The goals that station men hope will be achieved at the upcoming NARTB meeting are, in many ways, a direct reflection of the doubts and fears, the hopes and dreams of the radio-tv industry today, admen will find.

QUESTION BOX CONTINUED FROM PREVIOUS PAGE

## GOVERNMENT PROBES WILL MAKE FEW INDUSTRY CHANGES. STATION MEN SAY

"The status will remain at quo. The networks have too much at stake to allow further tampering."

"Headlines for politicians if we're not careful!"

"I hope the outcome will be that reasonable flexibility will be permitted the networks so that they can continue to help build television into the largest advertising medium."

"Nothing will come of it; the problems are too basic and go clear down to the allocation patterns."

**Q.** "What is the industry's greatest need today in the way of selling tools, sources of basic data?"

**A.** "An industry-accepted, periodic count of the number of tv sets in tv markets."

"More listenership-versus-readership statistics which will permit our industry to sell our circulation effectively against newspaper circulation, and our listeners against news-

papers' actual readership."

"More honest appraisal of what uhf broadcasters are doing in their respective markets."

"Acceptance of the basic and thoroughly sound idea that radio circulation rather than program ratings is the right measurement."

"We need new sales techniques; for example, joint presentations to major advertisers in the local market, and nationally. A telling of the radio story with a single voice, rather than a lot of separate, confusing voices."

"A general plan to broaden the base of television advertising. TvB is a start in the right direction."

**Q.** "What conventions do you look back on most fondly, and are the conventions of recent years as much fun as those of earlier years?"

**A.** "St. Louis when Mark Ethridge told off the FCC!"

"Our industry has grown up—more business and less playing seems to be the convention rule these days."

"Conventions are too large, and the opportunity to be with friends has diminished very much. Are they as much fun? The answer is 'no.'"

"St. Louis and Lawrence Fly's remark about a mackerel. No, conventions aren't as much fun as they were once."

"I look back fondly these days on the very early ones, when our one and only 'problem' was ASCAP."

"The last one in Atlantic City, where I sat on a sundeck and didn't attend any of the sessions."

"I enjoyed the L.A. session, particularly the side trips after convention. Generally, conventions today aren't as much fun because of the size and mass production format they have taken on."

"None in particular. Driving there and back each year is the best part."

"You're getting too personal!"

SPONSOR asked broadcasters:

"What would you like to see accomplished this year at the convention?"

The replies from broadcasters divided roughly into three categories: stabilize the rates and pricing in the industry, do more to help sell radio as advertising media, and take care of a host of minor problems that now beset radio and television. By far the greatest number of replies fell into the first or second of these categories.

Here are some individual broadcaster comments on the goal of rate stabilization:

"Constructive holding of the line on time charges should be a major concern. Rate-cutting on both tv and radio continues while newspaper and magazine rates are going up." (Manager of a Montana radio station.)

"Rate-cutting and special deals are lowering the standard of the broadcast industry. Stress should be made at the convention that in order to have a healthy industry and regain the respect of local as well as national advertisers and agencies, broadcasters must maintain published rates." (Sales manager of a leading Midwestern 50 kw. outlet.)

"Re-rate all tv stations, not on 'cost-per-1,000 sets,' but on 'cost-per-million-dollar-minute.' That is, how much does it cost, per minute, to reach each million dollars in annual retail sales in any market." (Manager of a Reno vhf station.)

Comments on a help-sell-radio goal for the NARTB meeting were typified by these:

"Management should be made to realize that radio is not a step-child. The industry should quit hanging itself on surveys." (Manager of a large radio outlet in the East.)

"The NARTB should try to rebuild radio's confidence in itself and educate advertisers to buy radio in sufficient quantity to do the job they need." (V.p. of a Florida radio station.)

"More 'shirt sleeve' practical programming and sales clinics!" (Manager of a Texarkana radio station.)

"Build a new fire under those who have given up on radio and continue to sell it short." (Manager of a large Southern am-fm-tv outlet.)

There were many other problems cited. Chiefly: doing something to ease the squeeze on ulf stations, helping to end arguments over radio-tv research, tighter licensing requirements from the

(Please turn to page 36)



1955 CONVENTION COMMITTEE MEMBERS

1. C. Arnoux, WTAR-TV
  2. Kenyon Brown, KWFT
  3. K. Carter, WAAM
  1. J. H. DeWitt, WSM-TV
  5. E. Hartenbower, KCMO
  6. Ben Strouse, WWDC
- Not shown: J. Moore, WSLB; F. Russell, NBC

# 1955 Convention Agenda

## SUNDAY—MAY 22, 1955

7:00 a.m.-8:00 p.m.	Registration	Shorcham
9:00 a.m.-6:00 p.m.	Exhibits	Shorcham
	Room Exhibits	Shorcham
9:00 a.m.	"Broadcasting"	Goose Creek
	Golf Tournament	Country Club
11:30 a.m.-4:00 p.m.	Quality Radio Group	
	BMI Board	The Woodner
3:00 pm.-5:00 p.m.	ABC Affiliates Meeting	Shorcham
5:00 p.m.-6:30 p.m.	Cocktails—ABC Affiliates	Shorcham
6:30 p.m.	Cocktails—(Broadcasting)	Nat'l Press Club
7:30 p.m.	TV Pioneers Dinner—(SPONSOR)	Willard Hotel

## MONDAY—MAY 23, 1955

7:00 a.m.-8:00 p.m.	Registration	Shorcham
9:00 a.m.-6:00 p.m.	Exhibits	Shorcham
10:00 a.m.-12:00 p.m.	FM Session	Shorcham
10:00 a.m.-5:00 p.m.	Association for Professional Broadcasters Education	
	Community Broad. Assoc.	
12:00 p.m.-2:00 p.m.	Luncheon—State Association Presidents	
12:30 p.m.		
2:00 p.m.-5:00 p.m.	MBS Affiliates	Shorcham
2:30 p.m.-4:30 p.m.	Television Business Session	Shorcham
4:30 p.m.	Daytime Broad. Assoc.	
5:00 p.m.-7:00 p.m.	MBS Affiliates—Cocktails	
7:00 p.m.	BMI-NARTB Dinner	

## TUESDAY—MAY 24, 1955 — OFFICIAL OPENING

7:00 a.m.-5:00 p.m.	Registration	Shorcham
9:00 a.m.-6:00 p.m.	Exhibits	Shorcham
10:00 a.m.-12:00 p.m.	Joint Session	Sheraton Park
	Management and Engineering Conferences	Sheraton Hall
10:00 a.m.	Call to Order	
	Presiding: Clair R. McCollough Co-Chairman, 1955 Convention Committee	
10:05 a.m.	Invocation	
	Dr. Clayton T. Griswold	
10:10 a.m.	Presentation of the Colors	
10:20 a.m.	Keynote address, Mark Ethridge	
11:00 a.m.	Presentation of Keynote Award to Mark Ethridge by Harold E. Fellows	
11:30 a.m.	President Dwight D. Eisenhower Luncheon	Sheraton Park
12:30 p.m.-2 15 p.m.	Presiding: Henry Clay, Co-Chairman, 1955 Convention Committee	Sheraton Hall
	Introductions: Harold E. Fellows	
	Speaker: George C. McConaughy, Chairman, FCC	
2:45 p.m.-5:00 p.m.	Joint Session	Shorcham
	Presiding: Henry Clay	
	Introductions: Ralph W. Hardy	
2:45 p.m.	Honorable J. Percy Priest Chairman—House Interstate and Foreign Commerce Committee	
3:15 p.m.	FCC Panel—Moderator: Harold E. Fellows	
6:30 p.m.	Engineering Reception	Sheraton Park

## WEDNESDAY—MAY 25, 1955

8:00 a.m.-9:30 a.m.	Wages and Hours Breakfast	Shorcham
9:00 a.m.-6:00 p.m.	Exhibits	Shorcham
10:00 a.m.-12:00 p.m.	Management Conference	Shorcham
10:00 a.m.	Call to Order	
	Henry Clay Presiding	
10:00 a.m.	"Radio in '55"—	
	Speaker to be announced	
10:30 a.m.	"Automatic Broadcasting"	
11:15 a.m.	"Selection and Motivation of Salesmen"—A Panel	
12:15 p.m.-2:00 p.m.	Luncheon	Sheraton Park
	Presiding: Henry Clay	Sheraton Hall
	Address: Harold E. Fellows	
2:00 p.m.-5:00 p.m.	Radio Sales—	Shorcham
	Radio Advertising Bureau	Main Ballroom
6:00 p.m.-7:30 p.m.	Government Reception	Sheraton Park
7:30 p.m.	Radio Pioneers Dinner	

## THURSDAY—MAY 26, 1955

8:00 a.m.-9:30 a.m.	Labor Relations Breakfast	Shorcham
9:00 a.m.-3:00 p.m.	Exhibits	Shorcham
10:00 a.m.	Management Conference	Shorcham
	Television	
	"The Tenth Anniversary"	
10:00 a.m.	Call to Order	
	Presiding: Clair R. McCollough	
10:00 a.m.	Introductory Address by Moderator	
10:10 a.m.	The First Years	
10:30 a.m.-11:10 a.m.	Management and Growth	
11:20 a.m.-11:40 a.m.	Television—1955-1965	
12:30 p.m.-2:00 p.m.	Luncheon	Sheraton Park
	Presiding: Clair R. McCollough	Sheraton Hall
	Address: Dr. Norman Vincent Peale	
2:00 p.m.-5:00 p.m.	Convention Business Session	Sheraton Hall
	Television Bureau of Advertising	Shorcham
		Main Ballroom
6:00 p.m.-7:30 p.m.	Annual Convention Reception	Sheraton Park
7:30 p.m.	Annual Convention Banquet	Sheraton Park

Note: Some of locations for events were not set at pre time.



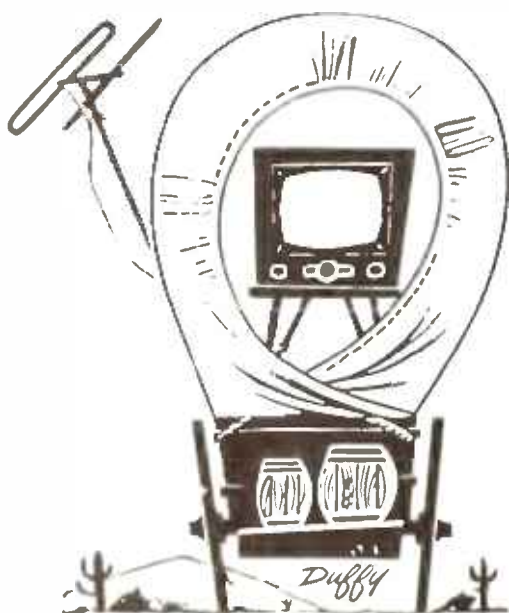
James C. Hagerty, White House Press Secretary, will receive a special "Pioneer Award" for Presidential tv press conferences



George J. Abrams, v.p. in charge of advertising, Block Drug Co., will salute 108 pre-freeze outlets as the Guest Speaker

CONVENTION  
EVENT

# Television Pioneers Dinner



## TELEVISION PIONEERS DINNER

Second annual Television Pioneers Dinner, given by SPONSOR, will be held at Willard Hotel, Sunday, 22 May at 7:30 p.m. For map locating Convention hotels see page 53.

White House Press Secretary James C. Hagerty will be the guest of honor at SPONSOR's second annual "Tv Pioneer Dinner" to be held in Washington on the eve of the NARTB Convention.

The dinner, which salutes executives of the 108 pre-freeze tv stations, will be attended by members of Congress and the FCC, advertising and network executives and leading station representatives.

Date of the occasion has been set for Sunday, 22 May in the Ballroom of the Willard Hotel, 14th Street and Pennsylvania Avenue, at 7:30 p.m.

Hagerty will be awarded a special commendation for his "tv pioneering" in achieving a close working relationship between newsmen of the broadcasting industry and the government's executive branch, and for arranging

the pioneer telecasts of Presidential press conferences.

A number of other government notables are expected to be present, including Sen. Warren G. Magnuson (Dem., Wash.) and Rep. J. Percy Priest (Rep., Tenn.), chairmen respectively of the Senate and House Interstate and Foreign Commerce Committees. Also invited to attend the "Tv Pioneer Dinner": Hon. George C. McConaughy, Chairman of the FCC, and the full FCC Commission.

The principal speaker of the occasion will be a veteran television adman, George J. Abrams, v.p. of the Block Drug Co. He is expected to salute the pioneering television broadcasters for their role in helping to create one of the nation's major advertising forces. ★ ★ ★





Hon. Warren G. Magnuson (above);  
Hon. J. Percy Priest (below)

### Senate Interstate and Foreign Commerce Committee

Hon. Warren G. Magnuson, of Washington, Chairman (Dem.)

- JOHN O. PASTORE, OF RHODE ISLAND (DEM.)
- MIKE MONRONEY, OF OKLAHOMA (DEM.)
- GEORGE A. SMATHERS, OF FLORIDA (DEM.)
- PRICE DANIEL, OF TEXAS (DEM.)
- SAMUEL J. ERVIN, JR., OF NORTH CAROLINA (DEM.)
- ALAN RIBLE, OF NEVADA (DEM.)
- J. STROM THURMOND, OF SOUTH CAROLINA (DEM.)
- JOHN W. BRICKER, OF OHIO (REP.)
- ANDREW F. SCHOLPPPEL, OF KANSAS (REP.)
- JOHN MARSHALL BUTLER, OF MARYLAND (REP.)
- CHARLES E. POTTER, OF MICHIGAN (REP.)
- JAMES H. DUFF, OF PENNSYLVANIA (REP.)
- WILLIAM A. PERTELL, OF CONNECTICUT (REP.)
- FREDERICK G. PAYNE, OF MAINE (REP.)

### House Interstate and Foreign Commerce Committee

Hon. J. Percy Priest, of Tennessee, Chairman (Dem.)

- |                               |                                 |
|-------------------------------|---------------------------------|
| OREN HARRIS (D.—ARK.)         | ARTHUR G. KLEIN (D.—N. Y.)      |
| WILLIAM T. GRANAHAN (D.—PA.)  | WALTER ROGERS (D.—TEXAS)        |
| F. ERTEL CARLYLE (D.—N. C.)   | JOHN R. WILLIAMS (D.—MISS.)     |
| PETER F. MACK, JR. (D.—ILL.)  | KENNETH A. ROBERTS (D.—ALA.)    |
| MORGAN M. MOULDERS (D.—MO.)   | HARLEY O. STAGGERS (D.—W. VA.)  |
| ISIDORE DOLLINGER (D.—N. Y.)  | MARTIN DIES (D.—TEXAS)          |
| SAMUEL S. FRIEDEL (D.—MD.)    | JOHN J. FLYNT, JR. (D.—GA.)     |
| TORRERT MACDONALD (D.—MASS.)  | DON HAYWORTH (D.—MICH.)         |
| CHAS. A. WOLVERTON (R.—N. J.) | CARL HINSHAW (R.—CALIF.)        |
| JOSEPH P. O'HARA (R.—MINN.)   | ROBERT HALE (R.—MAINE)          |
| JAMES I. DOLLIVER (R.—IOWA)   | JOHN W. HESELTON (R.—MASS.)     |
| JOHN B. RENNETT (R.—MICH.)    | RICHARD W. HOFFMAN (R.—ILL.)    |
| JOHN V. BEAMER (R.—IND.)      | WILLIAM L. SPRINGER (R.—ILL.)   |
| ALVIN R. BUSH (R.—PA.)        | PAUL F. SCHENCK (R.—OHIO)       |
| JOSEPH L. CARRIGG (R.—PA.)    | STEVEN R. DEROUINIAN (R.—N. Y.) |

Federal Communications Commission: Left to right, John C. Doerfer (Rep.); Frieda B. Hennock (Dem.); Rosel H. Hyde (Rep.); George C. McConaughy (Rep.), chairman; Edward M. Webster (Ind.); Robert T. Bartley (Dem.); Robert E. Lee (Rep.)





**SELLING: NEW SHOWS, RERUNS, HOOPLA**  
Sales push at NARTB will be mixture of slick "sell" and high-powered movie promotions. *Clockwise:* Sales v.p. Bud Rifkin and President John Simm of Ziv TV look over presentation for firm's "Mr. D.A." series, now going into new production cycle; MCA-TV's Wynn Nathan, v.p. in charge of sales, borrows Ringling elephant to symbolize "mammoth secret plans" for NARTB meet; Screen Gems executives gather to discuss "mockup" of firm's exhibit on top rerun shows (l. to r.: Henry White, advertising director; Frank Young, publicity; John Mitchell, v.p. in charge of sales; Ralph M. Cohn, v.p. and general manager.



CONVENTION  
SELLING PLANS

# Film syndicators

**40% more syndicators, feature film firms are due this year; 75% will show new packages**

**W**ant a preview of what syndicators will be pitching to you for multi-market spotting this fall?

Want a line on what kind of film packages stations and reps will be selling to your timebuyers in the weeks to come?

The answers aren't as hard to come by as you might think.

You'll find most of them, starting next week, at the Sheraton Park and Shoreham Hotels in Washington, D. C.

The occasion will be the 33rd Annual NARTB Convention, the yearly sales highlight of the \$80 million tv film industry.

The number of film companies on hand at this year's convention will top the number exhibiting at last year's meeting by more than 40%. The exhibiting group includes: ABC Film Syndication, CBS TV Film Sales, Flamingo Films, General Teleradio, Guild Films, Hollywood Television Service,

M&A Alexander, MCA-TV, Minot TV, NBC Film Division, National Telefilm Associates, Official Films, Screen Gems, Sterling Television, Television Programs of America, Unity TV, and Ziv.

What these tv film firms will be screening, promoting and selling—and what the convention visitors will be buying and talking about—will have a great effect on spot film tv in the near future.

- *New film shows.* Nearly 75% of the exhibitors will be showing one or more new syndicated film series. Several of these shows are getting their first trade screenings at the NARTB meeting, often coinciding with their release to sales forces for "national" pitching to agencies and advertisers.

- *New features.* The first sales details of several new feature packages, such as NTA's new "Fabulous Forty" and General Teleradio's new group of A-budget pictures, will be revealed in Washington next week. Ultimately,

they will be showing up as new sources of tv availabilities as the cycle of film seller-to-station-to-rep-to-timebuyer is completed.

- *New sales plans.* Some basic shifts in time buying strategy will also be foreshadowed at the upcoming NARTB meeting. Of the exhibitors at the convention, more than 40% intend to announce various new sales plans for tv stations. Mostly, these will be in the form of "library" arrangements aimed at stepping up greatly the amount of film programming stations carry. But a few, like the newest plans of National Affiliated Television Stations (a tieup between General Electric, a group of some 20 tv stations, and NTA) and Vitapix (a tieup between some 55 stations and Guild Films) in effect compete with tv networks.

- *New ideas.* Conversations between station executives and film exhibitors won't be confined merely to buying-and-selling talk. The convention, out to impress Congress and government brass with radio-tv's role in national affairs, hasn't left much time for local tv programming on its agenda, and none at all to tv film. Film men hope to take up the slack in "corridor clinics" and informal bull sessions, passing on new programming ideas and merchandising gimmicks to eager broadcasters. Eavesdropping admen will do well to make note of the topics discussed.

In addition, there will be the usual carnival razzle-dazzle by the tv film sellers at the NARTB convention.

Admen, station executives and visitors will be able to:

- Eat a genuine New York hot-corned-beef-and-pickle sandwich from a huge selection of delicatessen flown daily from Lindy's Restaurant to Washington by National Telefilm Associates. Celery tonic, too, will be provided.

- Sharpen their teeth with special "fang sharpeners" provided by ABC Film Syndication to visitors about to meet toothsome Irish McCalla, the statuesque (40-24-36, and 6' tall) star of the new *Sheena, Queen of the Jungle* film series.

- Be filmed by a newsreel unit while interviewing Congressional notables at the CBS TV Film Sales exhibit. Prints will then be flown gratis to hometown tv stations for screening in local news programs.

- Win (if they're lucky) a brand-new Stetson at the Television Programs of America exhibit as part of the daily

(Please turn to page 60)

## FIRST-TV-RUN FEATURES, NEW ADVENTURE SERIES ARE HIGHLIGHTS

Feature film packages, like NTA's "Fabulous Forty" group, will ultimately show up at agencies as choice tv availabilities, draw audiences with such stars as Yvonne De Carlo in "Captain's Paradise," top. New syndicated shows include many in adventure category, such as Official's "Robin Hood" series (middle) starring Richard Greene, and ABC TV Film Syndication's "Sheena, Queen of the Jungle," starring Irish McCalla (below). Many syndicators (including Official and ABC) plan trade "premieres" of new shows at convention.



# U. S. STEEL HOUR

“TV theatre at its best —”

*VARIETY*



produced by

**The Theatre Guild**

# POCKET MAP

OF WASHINGTON, D. C.

For use by everyone  
at the NARTB Convention



NAVAL  
OBSERVATORY



SHOREHAM 14



NATIONAL  
ZOOLOGICAL  
PARK

19  
WOODNER HOTEL  
1/2 MILE  
AHEAD



## HOTEL GUIDE

(See numbers on map for locations of hotels)

- 1. AMBASSADOR  
14 & K—National 8-4511
- 2. ANNAPOLIS  
10 & H—National 8-9221
- 3. BURLINGTON  
10 & A—19th & 20th 5-4100
- 4. DUPONT PLAZA  
10 & U—19th & 20th 3-6000
- 5. LEE HOUSE  
15th & L—District 7-3400
- 6. MANGER HAMILTON  
14th & K—District 7-2500
- 7. MANGER MAY-ADAMS  
14th & H—Metropolitan 8-2240
- 8. MAYFLOWER  
10th & D—District 7-3000
- 9. RALEIGH  
10th & P—National 8-2911
- 10. ROGER SMITH  
18th & P—National 8-2741
- 11. ROOSEVELT  
2101 18th—12th & 13th 2-0900
- 12. SHERATON-CARLTON  
16th & K—Metropolitan 8-2920
- 13. SHERATON-PARK  
16th & Woodley 14—16th 5-2000
- 14. SHOREHAM  
16th & Calvert—Adams 4-0700
- 15. STATLER  
16th & K—Executive 3-1000
- 16. WASHINGTON  
15th & F—Metropolitan 8-5900
- 17. WILLARD  
11th & Penn—National 8-4120
- 18. WINDSOR PARK  
2300 Conn.—11th & 12th 3-7200
- 19. WOODNER  
3106 15th—11th & 12th 3-4300



IWO JIMA  
MEMORIAL

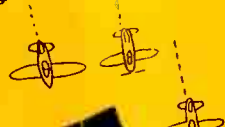


LINCOLN  
MEMORIAL



WASHINGTON  
MONUMENT

BUREAU  
OF ENGRAVING  
& PRINTING



1 MILE  
AIRPORT

210 P.M.C.

# Quick Quiz\*

## FOR BUYERS OF TV FILM COMMERCIALS

\*Slightly biased

- Q.** Who is qualified to make TV film commercials?  
**A.** Advertising men who are experts in visual selling.

**SARRA** has been a specialist in visual selling for more than 20 years.

- Q.** Which technique is best for my commercials?  
**A.** The one which best suits your product and sales story.

**SARRA** has had brilliant success with animation, live action, stop motion — and combinations of all three in color and in black and white.

- Q.** What is the best way to work with the producer?  
**A.** A good producer deserves to be made a member of your team. Whether he works from your storyboard or his, the more you draw on his specialized experience, the better the results.

**SARRA**'s permanent staff of script and storyboard experts are equipped to do the complete job, or they will cooperate with the agency's departments to carry out its ideas.

- Q.** How much of the creative preparation should the producer contribute?  
**A.** As much or as little as required.

**SARRA** has produced more than 2500 film commercials, of which 65% were created by **SARRA**'S own staff.

- Q.** How much should a TV commercial cost?  
**A.** There is no such thing as a cheap commercial. There are good and bad commercials. Good commercials are inexpensive.

**SARRA** commercials are inexpensive because they sell effectively. They are so fresh and interesting they can be repeated for cumulative effect without becoming tiresome.

- Q.** Should the producer be expected to submit a script or storyboard on speculation?  
**A.** No. An established producer's stock in trade is ideas and he is worthy of your confidence.

**SARRA** does not submit material on speculation. **SARRA** charges for the creation of scripts or storyboards but once okayed, they become part of the overall quotation. However, you do not gamble time or money for, of over a thousand storyboards and scripts created by **SARRA**, only 7 have not been produced.

- Q.** How important is the quality of the TV film prints?  
**A.** The print that goes on the air represents your investment of time, talent, and money. It should be the finest available for TV reproduction.

**SARRA** insures good reproduction. **SARRA** has its own laboratory for the sole purpose of making prints of its commercials for TV presentation. These prints are called Vide-O-iginals and whether you order one or one hundred, each one is custom made.

- Q.** Are better commercials made in the East, in Chicago, or on the West Coast?  
**A.** Geography doesn't matter. Facilities and equipment are only as good as the men who use them.

**SARRA** specialists are available in **SARRA**'S own New York and Chicago studios and in associate studios in California. The script and your convenience determine the location.

**SARRA**<sup>INC.</sup>  


SPECIALISTS IN VISUAL SELLING  
New York: 200 East 56th Street  
Chicago: 16 East Ontario Street

# FOOD SALES IMPACT...

## Where it Counts in Western New York

### OVER 454,000 COOKBOOKS SOLD IN FOOD STORES

WHAM Radio has proven itself the lowest cost medium to sell food and allied food products to the rich Western N. Y. market covered completely by WHAM and only WHAM.

When WHAM Radio exclusively sold nearly half a million cookbooks, which was double the promoters' original estimate, the food industry knew they had found a vehicle to carry their sales story to Western N. Y.

### WESTERN NEW YORK A \$415,637,000\* FOOD MARKET

The best recipe for getting your share of the 20 county market that spent an estimated \$415,637,000 for food in 1954\* is WHAM Radio.

Low cost per thousand homes makes it economically sound for any food advertiser to use WHAM Radio.

### ROCHESTER THE HEART OF A DOUBLE MARKET

Long recognized as a first-class test-city, Rochester is the hub of a market that comprises 22 rich New York counties. The average net effective buying income is higher than the national or state average.

*\*Sales Management Survey of Buying Power, 1954*



### MORNING-NOON and NIGHT WHAM SELLS WESTERN N. Y.

In every Western New York village and town . . . and on the farms, too, sales messages for all kinds of products and services go out to the more than a million and a half people who live, work and spend their money here.

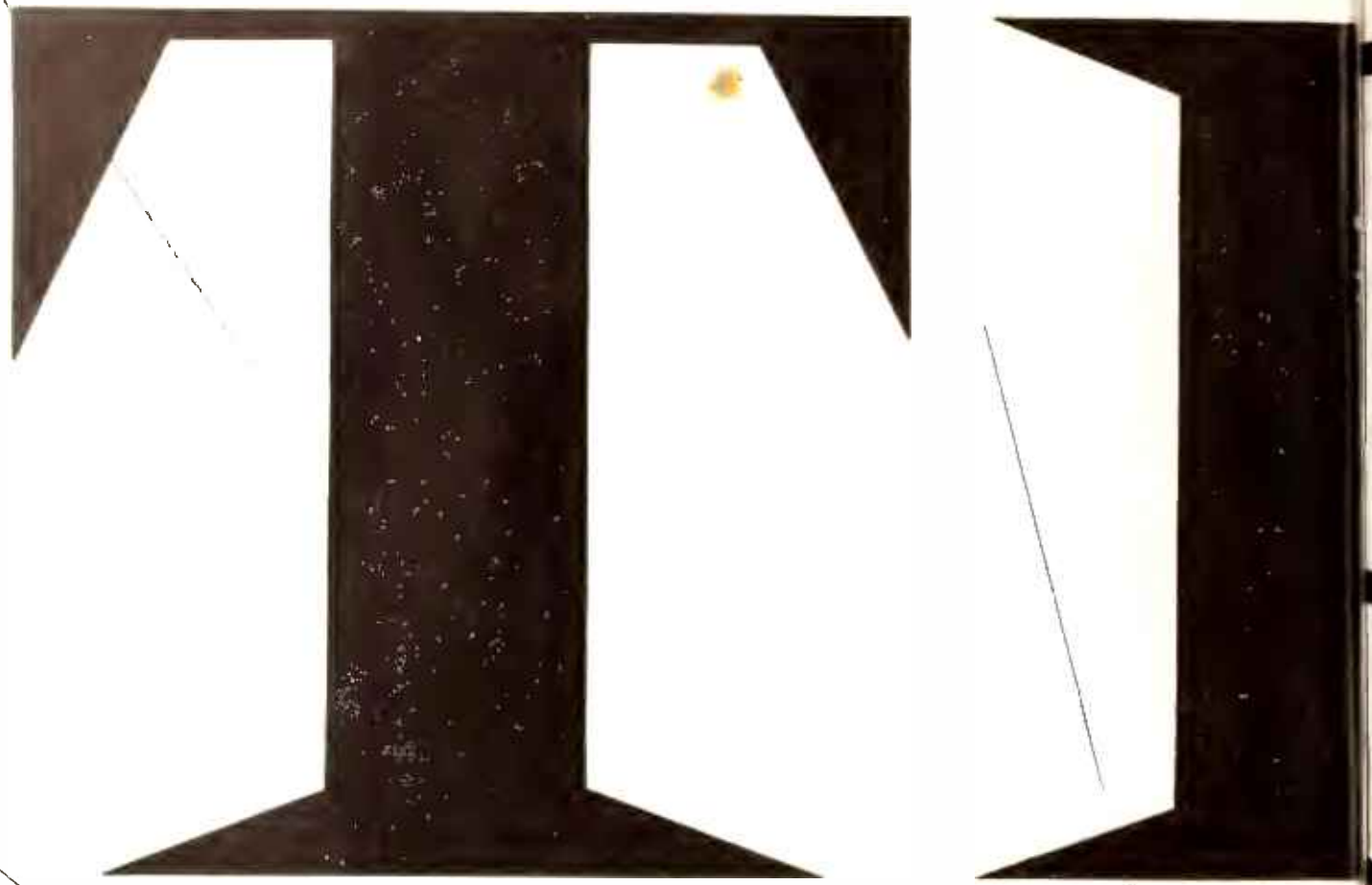
## LET **WHAM** RADIO SELL FOR YOU



The **STROMBERG-CARLSON** Station, Rochester, N. Y. Basic NBC • 50,000 watts • clear channel • 1180 kc  
GEORGE P. HOLLINGBERY COMPANY, National Representative



# HATS OFF TO



## WINNERS!

*Ramar*

*Ellery Queen*

*Lassie*

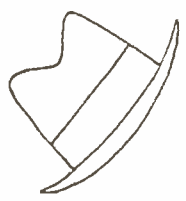
*Your Star Showcase*

*Halls of Ivy*

*Captain Gallant*

*Edward Small Features*

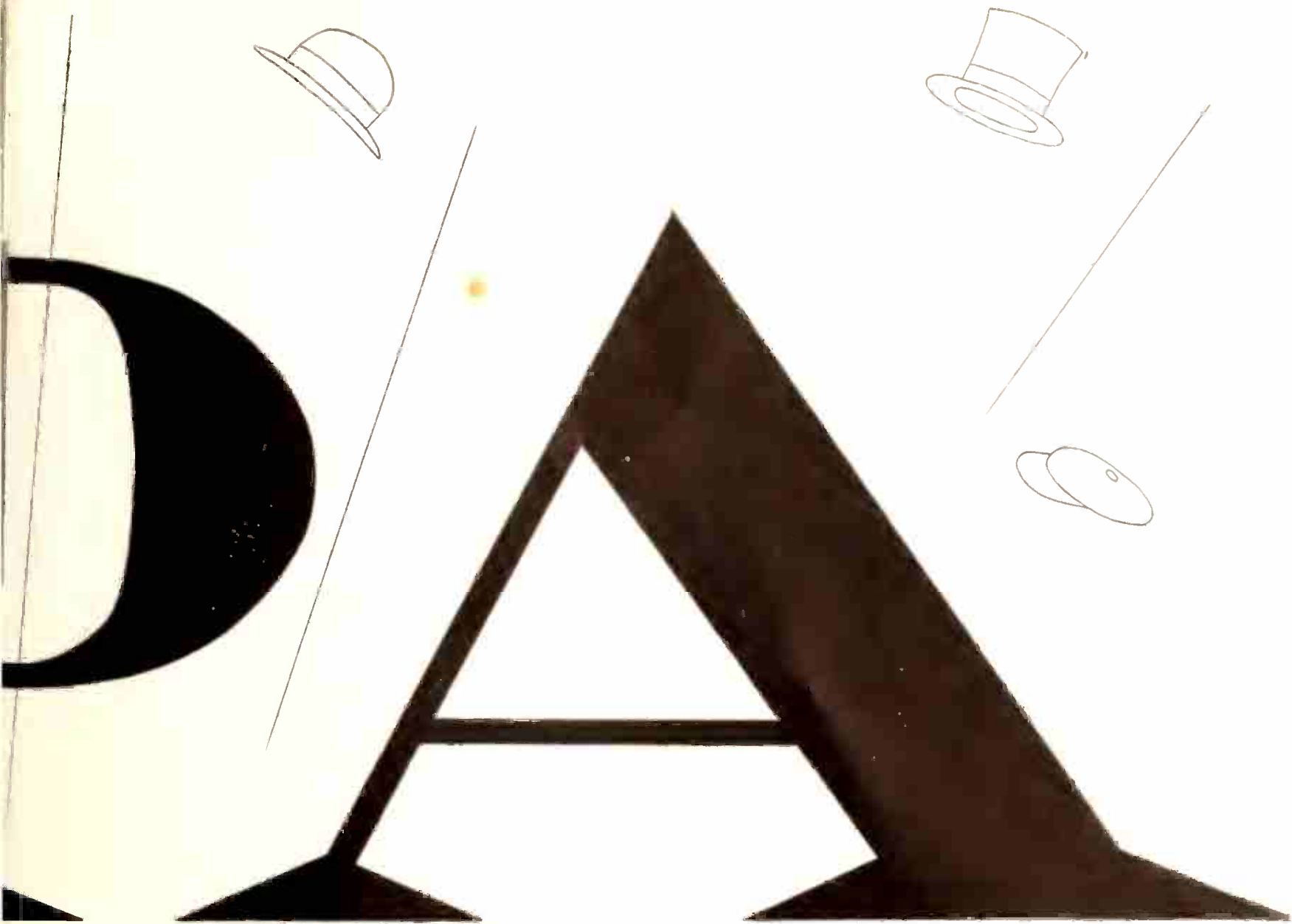
*Science In Action*



at the NARTB Convention

*Television Programs of America, Inc.*





## **Win Yourself a Brand New Stetson!**

It's as easy as this: Just drop in at

Suite B202 and drop your hat check in TPA's "lucky hat."

Three drawings daily! Three Stetson winners daily!

## **Free Hats For Everybody!**

Here's how to use your head: Come up to Suite B202.

Bring your wife . . . bring your secretary . . . bring your mother-in-law.

Get your free souvenir hats. Everybody comes out a winner.

*Suite B202-204 Shoreham Hotel, Washington*

drawings conducted in the "Hats off to TPA!" promotions. Other hats, tied in with TPA shows, will be given free.

- Watch honor guards from the U.S. Marine Corps snap through their paces in a salute to General Teleradio's documentary *Uncommon Valor* tv film series.

- Amass a small mountain of giveaway literature—catalogues, presentations, fliers, booklets, folders, pull-outs from film exhibitors which they can carry off to the nearest quiet corner to peruse.

But underlying all the promotional whoopdedoo will be a keenly competitive struggle, the latest round in the never-ending battle for supremacy in the tv film industry.

"Last season, we had to compete like mad with the networks. This season, the network competition's still there, but now we've got to compete with a growing list of the major Hollywood studios," a vice president of MCA-TV told SPONSOR, adding, "We're going to sell in Washington."

These are highlights of the film ammunition that will be on display at the NARTB Convention:

**The new film shows:** This year, the stress will be on "adventure" in the new syndicated series offerings of NARTB exhibitors. Many of the new shows are in this class, although every-

thing from folk music and situation comedy to the documentaries will be screened.

Here's a roundup of the new shows from film firms, at SPONSOR's presstime:

**Ziv:** With revenue for its first quarter of 1955 running 32% higher than the same period last year, Ziv will roll into the NARTB convention in high gear. Although at least five Ziv shows are currently in various stages of early production, none is likely to be picked for Ziv showcasing. Reason: At the convention, Ziv executives will be concentrating their attention on such recently launched Ziv film properties as *Science Fiction Theatre* and *Eddie Cantor*. In addition, properties like *Mr. District Attorney* that are coming up for the second season of production will also be pushed hard. On display with these properties will be a fancy barrage of promotional and merchandising aids available from Ziv that stations and local advertisers can use with Ziv shows. Many of these promotion kits are brand-new. The Ziv film contingent, headed by President John Sinn, will also put much stress on the high quality of Ziv production and the scope of the new 1.4 million dollar Ziv studios in Hollywood.

**Guild:** The first prints of two Guild properties now in production *Goldbergs* and *Confidential File* will be

screened next week in Washington. If the deadline can be met, Guild President Reub Kaufman hopes to have the first tv prints of three more ready—*Ina Ray Hutton*, *I Spy* and *Brother Mark*. (Newest details of the Guild-Vitapix tieup later in this article.)

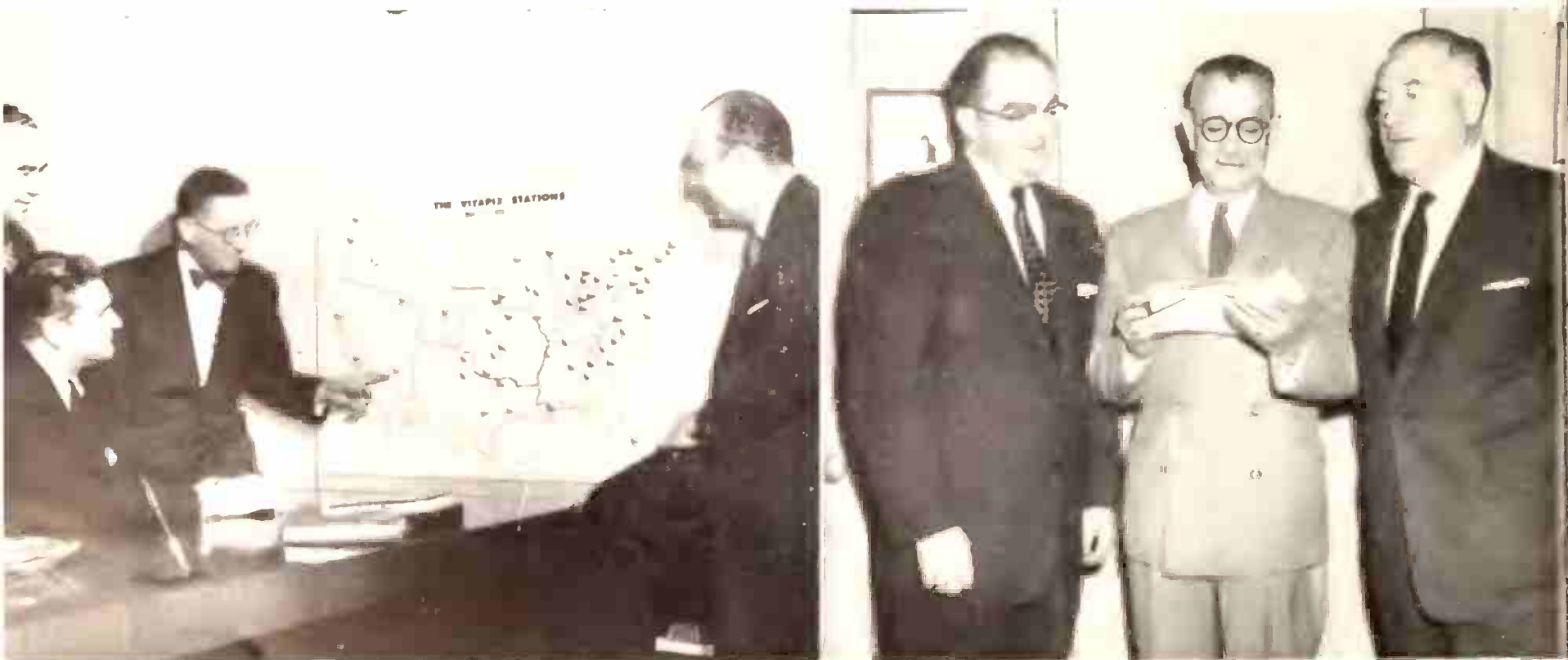
**Screen Gems:** Offshoot of Columbia Pictures, Screen Gems won't be showing any "new" syndicated properties although the firm now sells to more than 372 stations through its 20 big film exchanges. Instead, Screen Gems' sales executives, headed by V.p.'s Ralph Cohn and John Mitchell, will be primarily stressing "new" rerun products, such as *All Star Theater* (originally *Ford Theater*), *Top Plays* (originally *Fireside*), *Rin Tin Tin* and others. The "rerun" aspect doesn't bother Screen Gems in the least; instead, the promotion plans are built around how well the shows are doing at the network level.

**TPA:** Executive v.p. Michael M. Silberman is keeping the wraps on the firm's newest tv film property until the last minute. But he did lift the wrapping slightly. "We'll be showing a new tv film version of a public service program, *Science in Action*, that has been winning awards for the past four years," he said. "We feel stations and advertisers will react well to such a show, since it builds prestige as well

(Please turn to page 63)

**Vitapix:** Latest details of Guild-Vitapix "network" will be revealed at NARTB by top executives Kenyon Brown, Vitapix pres.; Paul O'Brien, treas.; Reub Kaufman, Guild pres.; Ed Hall, v.p.

**NATS:** Convention exhibits of NATS (tieup between GE, NTA and some 20 tv stations) will recruit new members. L. to r.: Ely Landau, NTA pres.; Dr. W. R. G. Baker, GE v.p.; Joe Justman, NATS

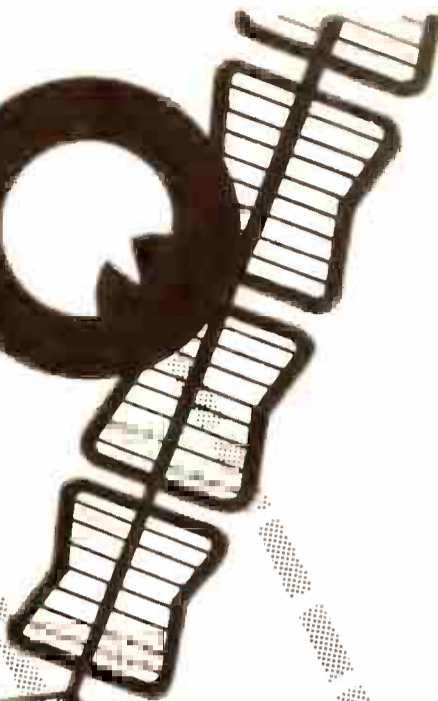


# KVOO

# TV

## CHANNEL

# 2



NOW

# 100,000

## WATTS

AND

## THE TALLEST TOWER IN

## EASTERN OKLAHOMA

(1330 ft. above average terrain)



## TELEVISION BASIC

KANSAS

WICHITA

SPRINGFIELD

TULSA

OKLA.  
CITY

*You can't cover Oklahoma  
without Tulsa*

represented by

# BLAIR-TV



PARTING TO SHOW STREET BROWNS

JUST TAKE TV

# NARTB Convention Visitors:

*(This is an advertisement about advertising)*

If you like the station advertising for WMT, KGNC, WFBM, WLAC-TV, WTIK, WHB, KOWH, WCHS (in order of our appearance on their respective scenes), perhaps, while you're in town, you'd like to visit their agency.

Object: Matrimony

The agency believes at least two things about station promotion:

1. It should be readable, even entertaining, if possible.
2. It should be believable.



Old Leather Lungs

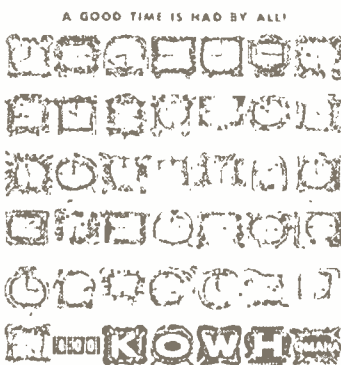
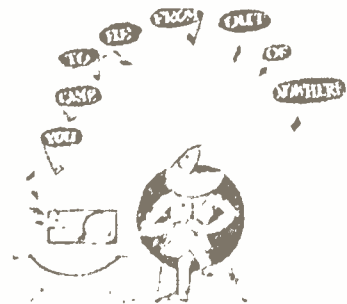
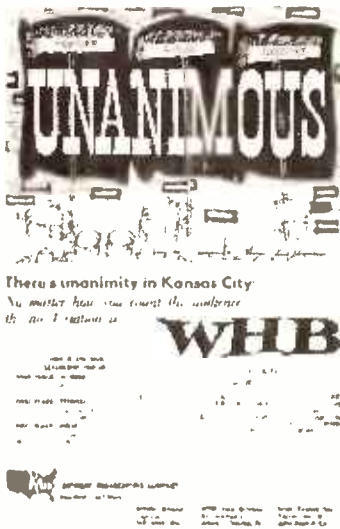
## Henry J. Kaufman & Associates Advertising & Public Relations

1419 H Street Northwest, Washington, D. C.

Phone District 7-7400. Ask for Henry Kaufman, Jeff Abel, Ted Mandelstam, or Harry London.



We do not handle stations whose territories overlap. We spend more time on a station's advertisements than the commission allowed by a trade magazine can adequately compensate for. Therefore, we charge service fees. We think they are reasonable.



as an audience." TPA also hopes to have on hand the first prints of at least two more shows, including *Count of Monte Cristo* and *Black Beauty*.

**NTA:** Pre-ent plans call for screening two new half-hour adventure films—*Police Call* and *New Adventures of China Smith*. Each of these is currently in production, now shooting in a 26-episode cycle. NTA is also a major supplier of feature film and "library plan" footage. The whole works will be tied with the theme that NTA is "the one spot to make all of your film purchases."

**NBC:** The NBC Film Division won't have a formal exhibit, although it will have screening facilities and a "hospitality" room for its list of tv film properties. Two new syndicated properties will be shown at the NARTB meet—*Great Gildersleeve* and *Steve Donovan, Western Marshal*. Carl M. Stanton, v.p. in charge, will head the division's sales contingent.

**Minot TV:** A new police adventure series, *New Orleans Police Department*, will be screened for conventioners. Recently, Minot TV flew a group of editors and executives to New Orleans for a preview of the series.

**Hollywood Tv Service:** Offshoot of another of Hollywood's major studios—Republic—HTS hopes to have prints or clips from *Dr. Fu Manchu* and *Behind the Scenes* for the convention. Many conventioners will be watching HTS closely; Republic President Herbert Yates stated recently in New York that he was thinking seriously of swinging Republic's big-time facilities to 100% tv film production. President Earl Collins and v.p. Dick Yates will head up the HTS exhibit.

**CBS:** Columbia film men will be screening a new half-hour documentary series that combines many of the aspects of public service and high adventure. Just what the title is, CBS executives won't say. At least three other syndicated half-hour shows (mostly reruns of network film programs) will also be featured in the CBS exhibit, whose big staff will be headed by V.p. Les Harris. Heavy stress will be placed on the merchandising support offered.

**ABC:** Most of ABC's promotional weight will be swung behind three of its most recent properties—*Sheena*, *Douglas Fairbanks Presents*, and *Passport to Danger*. Of these, *Sheena*—an outdoor adventure series—is the new-  
(Please turn to page 90)

## NARTB IS FOCUS OF "NEW SHOW" SALES

In \$60 million syndication field, NARTB conclave is highlight of sales year. Among syndicators launching new shows, top to bottom below: (One) TPA, due to launch new public service series amid giveaway promotions of new hats admired by TPA's Michael Sillerman, Peter Zanphir, and Hardie Frieberg; (Two) Guild Films, screening first prints of "The Goldbergs"; (Three) CBS TV Film Sales, who will film station managers, government notables at exhibit for brand-new documentary series; (Four) NBC Film Division, launching station sales of situation comedy series "Great Gilderleeve." Other syndicators due to launch new shows include: Hollywood Tv Goodman, Atlas.



# Radio program services

**New recorded offerings range from packaged contests to automatic tapes**

**New ideas:** World execs Dick Lawrence, sales mgr.; Pierre Weis, general mgr., will reveal huge contest; Thesaurus will feature sports show with Jimmy Powers (center); and National Musitime v.p.'s Bob Winston and Jerry Levy will show super-long-playing tape library (picture at bottom)

**R**adio's transcription service companies will open a whole new bag of musical and programing tricks at the upcoming NARTB Convention.

- **New artists:** The two biggest programing services—World and RCA Thesaurus—will be stressing the addition of many top recording stars to their stable. A few: Peggy Lee, Sauter-Finegan Orchestra, Four Freshmen, George Shearing at World; Nelson Eddy, Gale Sherwood, June Valli, Eddie Fisher and Frank Luther at Thesaurus.

- **New promotions:** World is using the NARTB convention exhibit to showcase a new contest, open to listeners and station management, which will offer thousands of dollars worth of prizes. Thesaurus will be stressing a new merchandising promotion designed to operate at the local level. "Shop at the Store with the Mike on the Door."

- **New programs:** The syndicated radio program field will promote several new radio e.t. program properties at the convention, including RCA's *The Grantland Rice Story* and *Great Days We Honor* (included as part of the Thesaurus), the recently launched *Eddie Cantor Show* from Frederic W. Ziv, and an updated version of *Air Adventures of Jimmie Allen*, which admen will recall from the 1930's, streamlined for the jet age by Harry S. Goodman.

- **New ideas:** To keep in step with the widespread use of music in today's local radio programing (92% of radio stations air local music shows, according to SPONSOR's 1955 *Buyers' Guide*), transcription service firms have added many new gimmicks, ranging from super-long-playing "background music" on tapes (National Musitime Corp.) to a new catalogue of "mood" and "bridge" music (SESAC) and "shorty" tunes for musical fillers (Standard).

Radio program service sales are made directly to stations, seldom if ever to agencies and advertisers. Oc-

asionally, an advertiser will buy a fully-recorded radio program from a transcription producer for multi-market spotting, but the trend has been away from this.

The radio show services—both libraries and complete shows—that will be offered at the NARTB meeting next week ultimately will play a role in shaping spot radio availabilities offered local and national admen.

This is particularly true of the transcribed musical libraries, which contain thousands of well-indexed selections on big 16-inch vinyl disks.

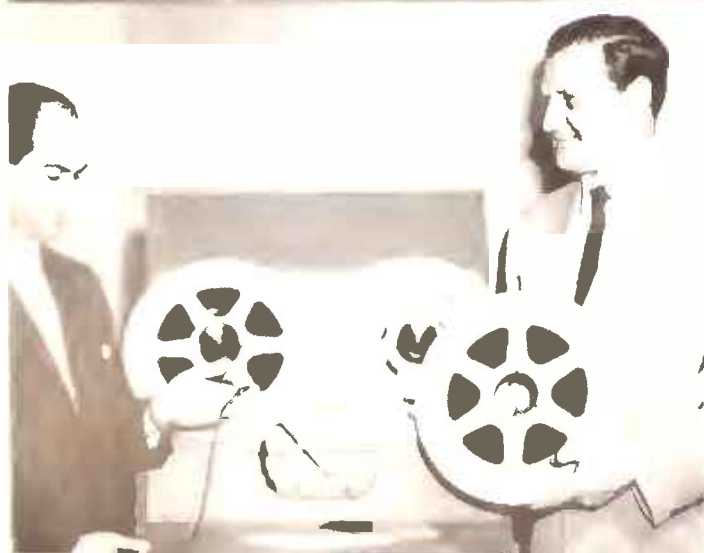
"All of the major record companies send free copies of their latest records, popular and classical, to stations. We provide a recorded music service too, but there the resemblance ends," pointed out RCA Thesaurus' A. B. Sambrook.

"We provide extensive merchandising and promotion aids, a script service stations can use to build local shows, special holiday programing, 'voice tracks' of our recording stars, publicity backing, special jingles to introduce station programs like weather shows, sound effects, mood music and other items."

Some of the music supplied to stations by transcription firms winds up in platter-spinning d.j. shows. But much of it is aired as name-value programs (*The Melachrino Musicale*, *Passport to Daydreams*, *Peggy Lee Sings*, etc.) complete with themes and smooth script continuity. These, in turn, are backed up by stations with local promotion campaigns.

Undisputed leaders in this field are the World Library, a division of the far-flung Ziv program firm, and Thesaurus, the library service of giant RCA. Both will have new programing and merchandising plans to unveil next week at the NARTB convention.

- **World:** Highlight of the World exhibit, according to General Manager Pierre Weis, will be a new national contest, open to listeners and station  
(Please turn to page 104)





**ABC FILM SYNDICATION**  
Shoreham, C-200

ABC will exhibit all their shows and present two hush-hush surprises. Irish McCalla, star of the new *Sheena, Queen of the Jungle* (6 ft. tall, 40-24-36) will be introduced. There will be special giveaways for the wives and a party for the press.

Six representatives will attend: George Shupert, president; Don Kearney, vp in charge of sales; Lee Francis, promotion manager; John Burns, Midwest manager; Nat Donato, New York salesman; Malcolm Kipp, New York salesman.

**ALFORD MANUFACTURING CO.**  
Shoreham, Exhibit Space 17

Alford will show two components of tv transmission: the Type 1,046 streamlined vhf television broadcast transmitting antenna and a Teflon Pin-Supported coaxial transmission line. Attending the convention will be Andrew Alford, president; David P. Flood, engineer; Harold H. Leach, engineer.

**AMERICAN RESEARCH BUREAU**  
Sheraton-Park, 356, 358, 360

ARB will make available complete information and sample copies covering major ARB activities, such as national tv audience measurement of the entire U.S.; metropolitan area tv rating reports for 80 individual markets; metropolitan area coverage studies in 140 markets showing tv penetration, tv stations received, frequency of viewing, station preference, and uhf conversion; reports of tv set distribution by brand; complete research service for special surveys and tabulations.

Among those attending for ARB will be James W. Seiler, president; Roger N. Cooper, Western division manager; Jack L. Gross, manager of the New York office; Lorin S. Myers, manager of the advertiser service department, New York office.

**AMPEREX ELECTRONIC CORP.**  
Sheraton-Park, B-312, 314

Amperex will show power and transmitter tubes, rectifiers for all broadcasting purposes at its exhibit. It will show Amperex Tubes at the Standard Electronics Corp. booth. Sam Norris, president of the company, and Arnold Peterson, salesman, will attend the convention.

**AMPEX CORP.**  
Shoreham, E-202, 204

Ampex will exhibit its automatic programing system, model 350 console

tape recorder, portable lightweight professional tape recorder and portable amplifier-speaker system. Representing the firm at the convention will be Russel J. Tinkham, manager of audio sales; Robert Miner, field sales manager, audio division; William Cara, manager of professional products, audio division; Forrest J. Beard, assistant advertising manager.

**ASSOCIATED PRESS**  
Sheraton-Park, Madison Suite

The AP will demonstrate its AP Photofax (faesimile), which gives on-the-spot reception for news pictures from the Wirephoto network. The following 12 AP men will attend the convention: Oliver Gramling, assistant general manager; Justin Anderson, executive rep; Thomas E. Cunningham, executive rep; Keith Fuller, executive rep; Bob Lee, executive rep; Mark Knight, executive rep; Al Stine, executive rep; Gerald Swisher, executive rep; Jack Weldon, executive rep; Paul Breining, field rep; Jerry Gill, field rep; Frank Stearns, field rep.

**ATLAS TELEVISION CORP.**  
Shoreham, F-200

Atlas will have three film properties available for screening: *Captain Z-Ro*, a combination science-fiction and history children's tv film series which began telecast in January, will be shown continuously; *Hollywood to Broadway*, an interview series starring John Conte and famous Broadway and movie personalities; *Family Theatre*.

Attending: Dr. Henry Brown, president; Robert B. Brown, vice president; Peter Rodgers, Midwestern sales; Jackson Dube, Eastern sales; Maryellen Anderson, sales promotion and sales; Jean Downing, film editor.

**BELL SYSTEM**  
Shoreham, Exhibit Space 11;  
Rooms F-107, E-600, 601

Bell will show some of the latest equipment it has developed for the radio-tv industry. The exhibits will be shown by the Long Lines Department

of American Telephone and Telegraph Co. and the Chesapeake and Potomac Telephone Co. They'll even have a pick-up truck, fully equipped to establish facilities for remote tv, right there on the floor.

The Chesapeake and Potomac Telephone Co. will be represented by James E. Martin and James L. Phillips. Long Lines personnel will include: C. M. Blair, S. D. Dinwoodie, C. W. Floyd, E. C. Laird Jr., E. McCaffrey, R. W. Miller, J. R. Rae and M. G. Wallace.

**BLAW-KNOX CO.**  
Shoreham, G-104

Blaw-Knox will show photographs and sample sections of the towers it manufactures as well as exhibits.

There to explain the exhibit will be the following people: A. H. Jackson, director of engineering; R. A. Troman, manager tower sales; W. S. Roscoe, sales engineer; R. M. Kuhn, sales engineer; John Cummings, sales engineer; Paul F. Vollmer, advertising manager.

**BONDED TV FILM SERVICE**  
Shoreham, F-407

Bonded will show a visualization of three types of film service it supplies to the television industry: advertising agency film syndication service; tele-shippers for the tv stations; station editorial service. These five men will represent Bonded at the convention: C. M. Ross, president; Emanuel Kandel, executive v.p.; Don McClure, general sales manager; Allan Rhone and Martin Ross.

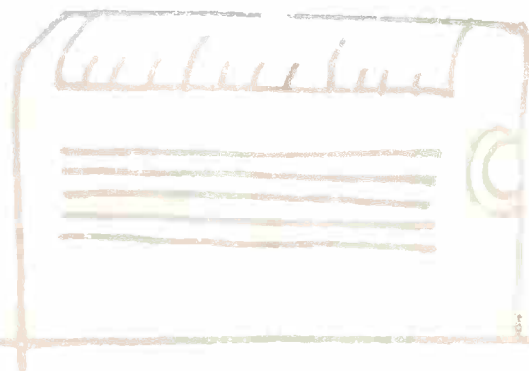
**BROADCAST MUSIC INC.**  
Sheraton Park, 657-661

BMI will exhibit a rare collection of Presidential mementos as a tribute to each of the 33 American Presidents. A display of autographs and letters will also be on exhibit, along with early American songs that have been closely associated with Presidents.

Representing BMI at the Convention: Carl Haverlin, president; Glenn Dolberg, v.p. charge station relations; Sydney M. Kaye, chairman of the board, also v.p. and gen. counsel; Robert Jay Burton, v.p. in charge of publisher and writer relations; Charles A. Wall, v.p. charge finance; Roy Harlow, v.p. charge of station service; Ken Sparnon, BMI field rep; Russell Sanjek, director of projects; Hy Reiter, promotion director; M. H. Shapiro, public relations.

(Please turn to page 69)

**WHY IS  
MORNING  
LISTENING**



**SO MUCH  
HIGHER  
THIS YEAR?**

*meké*





It's become a vocational habit to explain trends in radio by trends in television.

But television doesn't explain an exciting development in morning radio—a sets-in-use increase of 7 per cent over last year. With 7½ million additional television sets, why should radio listening be higher?

The answer, we think, is not in television but in radio. It's especially in the local appeal of Mutual Broadcasting—with its 10 per cent listening gain, the biggest of any network. And it's clear and audible in Mutual's QUEEN FOR A DAY—whose audience today is one third greater than in 1953.

QUEEN FOR A DAY—now hailed on its Tenth Jubilee—is a top-of-the-morning show for listeners and sponsors alike. It's a refreshing lift for 2½ million prospects—cooking, cleaning, shopping, and *listening* housewives.

It's at 11:30 to 12 noon (with three-fourths of the day's shopping still to be done) and five times a week. It offers powerful, low-cost frequency in a market two-thirds unsold by television. Its new sponsor will join Old Gold, now on the show for a fourth successful year.

We'd like to tell you more about morning listening on the PLUS network, and give you all the vital statistics of QUEEN FOR A DAY.

**MUTUAL BROADCASTING SYSTEM**



# The Song Hit **BOX SCORE**

**BMI** presents a four month accounting of the outstanding current song hits in the BMI repertoire as determined by two of the music trade barometers.

## The "HIT PARADE"

	January					February				March				April				
	1	8	15	22	29	5	12	19	26	5	12	19	26	2	9	16	23	30
LET ME GO LOVER (Rumbalero)	2	1	3	2	1	2	3	4										
HEARTS OF STONE (Granite-Regent)				6	5	6	6	2	2	4	5							
THAT'S ALL I WANT FROM YOU (Weiss & Barry)						7	7	7	3	5	6	6	7	7	7			
SINCERELY (Arc)							4	5	6	2	3	4	2	5	4	6	5	
TWEEDLEE DEE (Progressive)								6	7	3	4	1	4	2	2	4	4	4
KO KO MO (Meridian)									5	7	2	5	6	6	5			
OPEN UP YOUR HEART (Hamblen)											7							
BALLAD OF DAVY CROCKETT (Wonderland)												3	3	1	1	1	1	1
DANCE WITH ME, HENRY (Modern)																	6	7

## The "HONOR ROLL OF HITS"

	January					February				March				April				
	1	8	15	22	29	5	12	19	26	5	12	19	26	2	9	16	23	30
LET ME GO LOVER (Rumbalero)	2	2	1	1	1	1	2	4	5	8								
THIS OLE HOUSE (Hamblen)	7	8	8	9														
HEARTS OF STONE (Granite-Regent)	8	6	4	4	3	4	3	2	3	3	5	7	8	10				
THAT'S ALL I WANT FROM YOU (Weiss & Barry)					9	7	7	8	9	7	9	9	10	9	9			
NO MORE (Maple Leaf)					10	10			10									
SINCERELY (Arc)					6	6	5	3	2	2	2	2	2	3	3	3	4	8
EARTH ANGEL (Dootsie Williams)							9	6	6	5	6	6	7	8	10			
OPEN UP YOUR HEART (Hamblen)											10	10	9	7	7	8	9	9
TWEEDLEE DEE (Progressive)								10	8	6	4	4	4	4	4	4	3	7
KO KO MO (Meridian)							8	7	4	4	3	5	5	6	6	10		
BALLAD OF DAVY CROCKETT (Wonderland)											7	3	3	1	1	1	1	1
DANCE WITH ME, HENRY (Modern)																7	7	5

The numbers in the above tabulation indicate the week-to-week positions of BMI-licensed song hits among the seven on the "Hit Parade" and the top ten selections of the Billboard "Honor Roll of Hits."

These songs have achieved success because the writers, composers, publishers and performers have pleased the public taste. BMI salutes their joint achievements.

**BROADCAST MUSIC, INC.** 589 FIFTH AVENUE  
NEW YORK 17, N.Y.

NEW YORK • CHICAGO • HOLLYWOOD • TORONTO • MONTREAL



SPONSOR



**CATERPILLAR TRACTOR CO.**  
Shorcham, Exhibit Space 30

This exhibit will contain a D318 enclosed electric set, an automatic start-stop display, and many pictures of the firm's engines in radio and tv installations. Five special representatives will attend the convention: R. V. Bradley, R. G. Burdick, S. Elsner, A. Schmudde, J. Hoak.

**CBS RADIO NETWORK**  
Sheraton Park, II 600, 602, 604

CBS Radio executives at the convention will be Arthur Hull Hayes, president; J. Kelly Smith, administrative v.p.; John Karol, v.p., sales; Lester Gottlieb, v.p., programs; William A. Schudt, Jr., v.p., station relations; Eric Salline, manager, network sales service; Dudley Henry, manager, sales service, Pacific Coast; Murry Salberg, manager program promotion; Sherril Taylor, co-director, advertising and sales promotion.

Representatives for CBS Radio Owned and Operated stations: Wendell B. Campbell, v.p., station administration; Carl Ward, gen. manager, WCBS, New York; E. H. Shomo, gen. manager, WBBM, Chicago; William D. Shaw, gen. manager, KNN, Los Angeles; Harvey Struthers, gen. manager, WEEL, Boston; Eugene Wilkey, gen. manager, KMOX, St. Louis; Jules Dundes, gen. manager, KCBS, San Francisco.

**CBS TELEVISION FILM SALES**  
Shorcham, A-200-207; Sheraton-Park, E-212, 214

CBS Film will exhibit all their present programs as well as introduce several new properties. Gene Autry, Gail Davis, Dick Jones will be on hand. A CBS color television set will be given away as a door prize. Newsreels will be shot of visitors interviewing Congressional members and prints flown home gratis to be shown in local news programs.

Attending for CBS Film: Leslie Harris, v.p. and general manager; Fred J. Mahlstedt, director of operations and production; Wilbur S. Edwards, general sales manager; Walter Scanlon, sales promotion manager; Howard Kany, manager of News Film; Jack Bush, manager of News Film production.

**CBS TELEVISION NETWORK**  
Sheraton Park Annex, II-400, 02, 04

Representing CBS TV will be: J. L. Van Volkenburg, president; Herbert V. Akerberg, v.p., station relations; Merle

S. Jones, v.p., CBS TV stations and general services; William Hylan, v.p., network sales; Leslie Atlas, v.p., general manager, WBBM-TV, Chicago; Richard Salant, v.p., general executive, CBS, Inc.; Edward P. Shurick, national director, station relations; Bob Wood, assistant national director, station relations; Edward Scovill, central manager, station relations; Robert Jamieson, sales service manager, network sales; Craig Lawrence, director station administration; Sam Digges, gen. manager, WCBS-TV, New York; Edmund C. Bunker, gen. manager, WXIX, Milwaukee; James T. Aubrey, Jr., gen. manager, KNXT, Los Angeles; Clark George, gen. manager, CBS TV Spot Sales.

**CENTURY LIGHTING**  
Shorcham, Exhibit Space 21

Century will show a complete line of studio lighting and lighting control equipment.

Five men will attend the convention: Edward F. Koak, president; Charles Shealin, Dick Murdock, Rallo Williams, Frank Jacobs.

**CHERYL TV CORP.**  
Shorcham, F-202

Cheryl will provide literature about 20 post-war features including *A Walk in the Sun*, *52 Wrestling from Canada* filmed hours available 1 June, and *52 Melodrome* dramatic hours edited to 54 minutes. The latter were originally silent high-budget pictures produced at Paramount with music effects and voice track added.

Si Lipson, president of the firm, and John A. Ettlinger, its national sales manager, will both attend the convention.

**COLLINS RADIO CO.**  
Shorcham, Exhibit Space 34

Collins is planning to exhibit its Type 21E M Broadcast Transmitter, 20V-2 one-kilowatt Broadcast Transmitter with remote control system, 212A-1 Studio Console, 21B-2 Studio Console, 212Y-1 Remote Amplifier, 212U-1 Remote Amplifier, 12Z-2 Four Channel Remote Amplifier, and miscellaneous items of rack-mounted speech equipment. The new item to be shown will be the firm's Tv-Microwave Relay equipment.

Seventeen Collins representatives will attend.

**COMMUNICATIONS PRODUCTS DIVISION, ALLEN B. DU MONT LABS**  
Shorcham, Exhibit Space 9; Suite G-600

DuMont will introduce complete color programming equipment facilities. It will also present a complete line of color terminal equipment and test equipment for handling incoming color signals from network, film or other pickup sources. The DuMont 25 kw. or 50 kw. tv transmitter will also be shown, as well as the transmitter control console, the new DuMont high-quality color monitors, color stabilizing amplifier, color masking equipment, color switching and mixing equipment, the new nine-channel color switch unit, and video control equipment for both monochrome and color tv equipment.

The following people will attend from the Communication Products Division: R. E. Kessler; G. S. Gregory, F. S. Newmar, D. Christie, H. McCrae, H. Mate, D. Quinlan. These men from the Tv Transmitter Department will also attend: J. B. Tharpe, K. F. Peterson, C. E. Spicer, H. Bloomberg, L. C. Radford, Jr., R. J. Myers, B. J. Klindworth, F. A. O'Connell, G. Winston, L. Keys, J. P. Gallagher, E. G. Gramman, J. Shearer, G. Wagner, F. Bonvouloir, F. C. Grace, H. Del Muro, N. Ritter, R. Bollen, L. Litchfield, J. Sims, D. Stewart. These four men will be there from the Research Division: R. Cavanaugh, R. Tingley, J. Haines, R. Deichert, and also, representing the International Division, J. Morrissey.

**CONRAC**  
Shorcham, F-208

Conrac will show its utility video monitors and tuners for "off the air" monitoring of video and audio. Four men will represent the company at the convention: W. J. Moreland, president; J. G. Jones, chief engineer; R. M. Alston, sales engineer; W. B. Goodman, credit manager.

**DAGE TELEVISION DIVISION, THOMPSON PRODUCTS**  
Shorcham, Exhibit Space 3; Sheraton-Park, E-406, 408

The Dage television exhibit will feature the vidicon color camera with special emphasis on a convertible monochrome to color system which permits the telecaster to protect his investment in monochrome. The Dage color for film programming consists of a three-vidicon system. The firm will also show a complete low-power tv station, to show that telecasters can

completely equip a tv station for less than \$52,000.

Thirteen Dage men will attend the convention: Jim Lahey, general manager; Neff Cox, Jr., direct sales manager; J. W. Alinsky, chief engineer; George H. Fathauer, chief development engineer; H. E. Crow, project engineer; H. Garba, design engineer; Charles Abney, sales engineer; Harold Ennis, systems engineer; Cliff Schmidt, engineer; Mort Zimmerman, district sales manager; Wynne Stewart, district sales manager; John Mullen, district sales manager; Joseph Farnum, district sales manager.

**DRESSER-IDECO CO.**  
Shoreham, E-102, 104

Dresser will plan its exhibit around tv and radio antenna towers. To entertain visitors, a former Disney cartoonist will sketch their caricatures.

These men will represent Dresser: J. M. Hogan, general sales manager; J. R. Hayden, industrial sales manager; G. W. Iles, tower sales representative; S. E. Wilson, contract administrator; C. D. Byrd, sales promotion manager; K. H. Brust, manager of California Division; John F. McVey, sales engineer of California Division.

**FLAMINGO FILMS**  
Shoreham, F-207

Flamingo film personalities will appear at the exhibit. Convention representatives will be Sy Weintraub, David Wolper, Ray Hamilton, Ken Rowsell, Charles McGregor, Ira Gottlieb, Bill McDonald, Julian Ludwig, Ken Israel.

**ELECTRO-VOICE**  
Shoreham, F-212

Electro will exhibit new microphones for broadcasting and telecasting, as well as new monitor speakers. Howard Souther, manager, and Louis Burroughs, chief engineer, will represent the firm.

**DU MONT TV NETWORK**  
Sheraton Park, 757-761

DuMont representatives at the convention will include Ted Bergmann, managing director; John H. Bachem, general manager; James L. Cadigan, director of programming and production; Rodney D. Chipp, director of engineering; Robert L. Coe, director of station relations; Edwin D. Koehler, manager, station relations department; Robert S. Woolf, manager, teletranscription department; Leslie G. Aries, Jr., gen. manager, WTTG; Malcolm M. Burleson, chief engineer, WTTG.

**GATES RADIO CO.**  
Shoreham, Exhibit Space 36

Gates will show a complete new line of am broadcast transmitters, from 250 watts to 5,000 watts. Class IV local 250 watt stations will be particularly interested in a brand new BC-250L 250 watt transmitter so designed that it can at any time be increased to 1,000 watts.

Gates will also show a brand new 5 kw. transmitter, BC-5E, which does not have any external components. Still another new model to be exhibited is transmitter model BC-1J, which is a 1000/5000 watt unit designed with high fidelity performance, small in size and simple to operate. There'll also be a series of other new models of radio and television station equipment, including a brand new remote control system with 19 metering functions and 42 control functions, two new audio products, including a two-channel lightweight remote amplifier.

Nine Gates executives will attend: P. S. Gates, president; L. J. Cervone, general sales manager; N. L. Jochem, director of engineering; O. J. McReynolds, Washington district manager; W. W. Warren, Washington sales engineer; J. M. Haerle, New York district manager; E. J. Wilder, New York sales engineer; Richard Spruill, Atlanta sales engineer; J. R. Eickmeyer, Quincy sales department.

**GENERAL COMMUNICATIONS,  
BROADCAST DIVISION**  
Shoreham, Exhibit Space 37

There will be 11 components to this firm's exhibit: minimum manpower tv studio layouts showing automatic and maintenance free equipment; master power supply system for tv stations; individual regulated power supplies; video and audio preselect program switching; color camera switching systems; stabilized amplifiers for video and pulse distribution; dial-operated tv studio program monitoring system; regulated relay power supplies; pre-set light control panels for tv studio lighting; master program and utility monitors; audio control consoles for tv monitors.

These are the six men who'll represent the firm at the convention: Earl D. Peterson, president and director of

engineering; Bill Lenox Dunbar, broadcast equipment; Leslie G. Purnoy, sales engineer; D. A. Puerner, engineering; John C. Hein, engineering; Charles Coleman, Jr., design engineer.

**GENERAL ELECTRIC**  
Shoreham, Exhibit Space 2; Sheraton Park, A-605, 606, 611

GE will be exhibiting their 12 KW high power uhf transmitter; 2-camera portable camera chain; "one-man operation," which includes transmitter control and monitoring equipment, aural and visual switching equipment, vidicon film channel, slide projectors, synchrolite 16 mm film projector; a complete line of switching systems including relay plug-in audio console.

Among those attending for GE will be W. J. Morlock, general manager, technical products department. From the broadcast equipment section: P. L. Chamberlain, general manager; F. P. Barnes, manager of marketing; A. F. Wild, manager of sales; R. H. Jordan, manager of advertising and sales promotion; C. J. Simon, manager product planning; C. W. Michaels, manager of marketing and administration. W. G. Broughton, W. R. Chapin, J. W. I. Cody, J. M. Comer, Jr., J. H. Douglas, H. W. Granberry, C. T. Haist, M. M. Haertig, R. E. Lauterbach, G. F. Oberrender, Jr., J. H. Painter, John Wall, F. R. Walker, Glenn Webster, L. K. Larkin will represent International GE and there will also be representatives from Canadian GE.

**GENERAL PRECISION LABORATORY**  
Shoreham, Exhibit Space 1, Room F-204

General Precision Labs is exhibiting its new 3-Vidicon Color Film Chain, along with the new cost-cutting idea, making use of two cameras: one with the GPL Watson Vari-Focal Lens with zoom and focus run from the control room, and the second camera mounted on a complete remote control pedestal providing remote control of pan and tilt, lens change, focus and iris plus a memory of six pre-set positions switched by push button to correct aim, lens, iris and focus.

Seventeen General Precision Labs reps will attend: Dr. R. L. Garman, Blair Foulds, Dr. F. N. Gillette, N. M. Marshall, E. H. Lombardi, J. W. Belcher, M. J. Volpe, W. E. Smyth, E. A. Hungerford, Jr., R. H. Johnston, E. J. Manzo, R. K. Hunsicker, A. F. Brundage, G. Q. Herrick, L. L. Pourciau, A. C. Haemer, Tom Gullette.

# 2/3 of newspaper "Ad Noting" less than 2.5% 92% radio listening higher than that!

**Pulse checks radio and newspaper habits  
in Salt Lake City from interviews  
with 500 families checking page by page**

*Nobody questions the effectiveness of newspaper advertising to blanket local markets and sell—with low noting ratings, too, except for local advertisers such as department stores and big food and drug outlets.*

In Salt Lake City, taking only the home county for both newspapers and radio rather than comparing the enormous combined circulation of radio covering the entire area of broadcast—Pulse's study of newspaper advertising was administered in exactly the same way programming on the air is measured. Stations KALL, KDYL, KNAK, KSL, and KUTA sponsored the project.

Net result? Two-thirds of the newspaper "ratings" were under 2.5, whereas 92% of the quarter-hour ratings for each of the stations was greater than 2.5.

Pulse interviewers went to the homes of 500 families—submitted for checking the heavily trafficked Thursday night food edition of the "Deseret News," and the equally important Friday morning "Tribune." Homes were revisited if necessary, so that all members of the family joined in the interview. If only one person noted an advertisement it was credited with having been seen. Every precaution was taken to be fair and objective.

96.8% of all homes read one or both papers. Maximum rating was accorded only pages, or spreads, or dominant space by department stores, whose messages in essence are news about merchandise.

In the two big issues, only 15.6% of all advertisements scored percentages better than 9.9. Every advertisement for the interviewing dates of February 10 and 11 was Pulse-rated.

**PULSE, Inc., 15 West 46th St.,  
New York 36**



Among the findings of interest to advertisers generally is the fact that large space often passes unnoticed. A special Sears-Roebuck supplement of 12 pages reached but little more than one out of five families. A nationally famous food product advertiser using two-column reminder blocks in multiple insertions was a signal flop, with less than 1% noting. Color did not enhance scoring.

What is the most significant thing in this test?

*If newspapers and their advertisers can point out the long record of sales successes in spite of fractional noting of a reminder message, certainly radio proponents need not defensively and timidly report their audiences, more than large enough to move millions and billions of dollars worth of merchandise.*



## Attending NARTB Convention?

**Please see me at the Sheraton Park,  
Suite 291, for details of this survey  
and other Pulse activities**

Pulse methods are so accurate, results so reliable, that we can measure even the lowest-rated programming or advertising.

Findings are accurate and representative because Pulse reports the whole sample—does not have to edit, reject, or struggle with the handicap of only 50 to 70% returns, as in diaries. Does not have to adjust for some 10% tape spoilage, plus another 10-20% rejection of sub-standard diaries.

Pulse ratings are computed directly from the basic facts exactly as collected! And householder reaction is natural, because there is no artificial prompting by signal, phone, or the compulsion of reporting for pay or prize!

No "adjustment"—no "quality control" is needed for Pulse data. Subscribers know that Pulse has the best and by far the largest samples in the radio and television industry. 1,250,000 homes interviewed last year—more in '55.

*Sydney Roslow*

Director

"Largest sample outside U.S. Census, the service with the most subscribers"

**1,250,000 FAMILIES INTERVIEWED IN '54—for '55 still more**

**HARRY S. GOODMAN PRODUCTIONS**  
Shoreham, D-211, 213

Goodman Productions will show, for the first time, *A Word from the Stars*, a merchandising contest incorporating film clips from top Hollywood movies with local live emcee. Another first showing will be *Cyclone Malone*, 65 quarter-hour films for children and teenagers. The firm also intends to run off commercials it has made for various advertisers, and plans a "hush hush" giveaway that "will have the whole convention talking."

Four men will represent the firm: Harry S. Goodman, general manager; Everett F. Goodman, sales manager; Stuart M. Wilson, production supervisor; Monty Bailey-Watson, European representative.

**GRAY RESEARCH & DEVELOPMENT**  
Shoreham, F-114

Gray will demonstrate remote control, the Gray Telop III, Automatic Opaque Projector, together with 3B Telojector. The firm will also display transcription arms and equalizers.

Newland F. Smith, v.p., and Chester B. Hayes, general sales manager, will attend.

**GRAYBAR ELECTRIC CO.**  
Shoreham, Exhibit Spaces 19, 20;  
Rooms F-100, 102, 104

Graybar will show FM Multiplexing Equipment and tape programing services for owners of fm stations and operators of functional music distribution systems under special communication authorizations. J. W. LaMarque, general communications sales manager, G. I. Jones, manager of electronics sales, and various district managers and electronics salesmen will attend the convention.

**GUILD FILMS CO.**  
Shoreham, D-200, 202, 800, 802

Guild will have the following new shows available for screening: *Confidential File*, *The Goldbergs*, *I Spy*, *Brother Mark*, *The Ina Ray Hutton Show*. The firm will also show such current programs as *Liberace*, *The Florian Zaback Show*, *Frankie Laine*, *It's Fun to Reduce*, *Life with Elizabeth*, *Joe Palooka*, *Looney Tunes*, Vitapix Westerns, and Wrestling.

Guild will give a surprise souvenir gift to all who screen the firm's new *Confidential File*.

These men will attend the convention: Reub Kaufman, president; David Savage, assistant to the president; Monroe Mendelsohn, director of sales

promotion; Manny Reiner, v.p. in charge of feature sales; Joe Smith, v.p. in charge of syndicated sales; Karl Gericke, assistant sales manager; Arthur Gross, client service director; Curt Kaufman, assistant client service director.

**THE HARWALD CO.**  
Shoreham, C-201

Harwald will show four different products and distribute literature explaining these products: Inspect-O-Film Editor Model K, for handling tv films; Inspect-O-Film Model H, which automatically cleans and inspects 16 mm. movie film; Protect-O-Film No. 100, a non-flammable film conditioner which both cleans and protects 16 mm. and 35 mm. motion picture film or film strips; Protect-O-Film No. 200.

Robert Grunwald, president, and John L. Remke, sales manager, will represent the company.

**HOLLYWOOD TELEVISION SERVICE**  
Shoreham, G-204, A-500, 502

Hollywood will provide advertising brochures and display boards listing approximately 450 features. Westerns and adventure shows currently offered to tv; also display boards showing the firm's "Emmy" Award winner, *Stories of the Century*. There will also be announcements about *The Adventures of Fu Manchu* and *Behind the Scenes*.

Representing the firm will be Earl Collins, president; Richard G. Yates, v.p.; Jake Flax, sales rep; Sam Tabor, sales rep.

**C. E. HOOPER**  
Sheraton-Park, 356, 358, 360

This research company will provide literature about its services. Attending the convention will be James L. Kuipe, president; Fred H. Kenkel, v.p.; and Frank G. Stisser, Jr., v.p.

**HOUSTON FEARLESS CORP.**  
Shoreham, Exhibit Space 22

Houston will exhibit the new improved Cinemobile Crab Dolly; the new PD-7 Pedestal; the new Labmaster photographic processing machine; Cradle Heads for RCA, GE and Du Mont tv cameras. The firm will also provide literature about its products and a special free convention souvenir.

These five men will represent the firm at the convention: A. J. Kjointvedt, sales engineer; K. B. Elliott, v.p.; J. L. Jiruska, eastern regional sales manager; R. T. Smith, sales engineer; J. B. Olsson, sales engineer.

**HUGHEY & PHILLIPS**  
Shoreham, E-105

Hughey will demonstrate a remote lamp failure indicator system, show tower lights, controls and accessories for tv, am, fm and microwave towers.

These five men will represent the company at the convention: J. H. Ganzhuber, v.p. and general manager; and sales reps M. J. Cudahy, H. J. Geist, W. L. Hotz, R. L. Lang.

**INTERNATIONAL NEWS SERVICE TV DEPARTMENT**  
Shoreham, F-209

INS will show Telenews daily news-film, Telenews This Week in Sports, news digest, as well as the INS Facsimile, demonstrating sound transmission with photos. Four men will represent INS: Robert H. Reid, manager of the tv department; John M. Cooper, radio-tv news director; Fred Method, sales; Hugo Seiler, sales.

**KAY LABORATORIES**  
Shoreham, Exhibit Space 12, Sheraton-Park, A-111-115

Kay Lab will exhibit a studio vidicon camera chain complete with a five-inch electronic viewfinder. The firm will also show a vidicon film pickup chain with slide and film projectors and multiplexer. Also, Kay Lab will preview a new remote vidicon camera chain housed in suitcase type packages to be portable, and a completely new RETMA sync generator using extremely stable phantastron counters.

These men will represent Kay Lab at the convention: Richard T. Silberman, president and general manager; Richard H. Applin, factory manager; John P. Day, chief television engineer; Joseph S. Szewzuk, engineer; Fredrick L. Ilorman, field rep; Robert E. Patton, field rep; Martin F. Whitcomb, field rep.

**KEYSTONE BROADCASTING SYSTEM**  
Sheraton-Park, A-711-715

KSB will show coverage maps, advertising display and special 1954 consumer's tabulation. Four KBS executives will attend: Noel Rhys, v.p.; Edwin R. Peterson, v.p.; Blanche Stein, director of station relations; Charles Hammarstrom, a/e.

(Please turn to page 75)



## It will pay you to take a closer look at Keystone

To sell more — you have to *Tell* more to more people! It's as simple as that. Lots of good businessmen have forgotten something very fundamental about advertising media. We'd like to re-discover the principle for them right here and now.

"Look for that advertising medium which reaches the largest number of able-to-buy customers per dollar expended. Then check a little further and see what **PLUSES** you can buy with that same advertising and selling dollar."

If you will apply that measurement to **KEYSTONE'S 814 HOMETOWN AND RURAL RADIO STATIONS** — looking at their overwhelming coverage of this great market of 60 million good customers you'll know that this "closer look" will pay large dividends.

The story of **KEYSTONE'S** market and its **PLUS MERCHANDISING** is told, not by **KEYSTONE** but by contented advertisers whose names you know and respect. We'd like to show you this **SPECIAL** report . . . now! *Send for our new station list.*

• WRITE, WIRE OR PHONE FOR COMPLETE MARKET INFORMATION AND RATES

**CHICAGO**  
111 West Washington St.  
STate 2-6303

**NEW YORK**  
580 Fifth Avenue  
PLaza 7-1460

**LOS ANGELES**  
3142 Wilshire Blvd.  
DUnkirk 3-2910

**SAN FRANCISCO**  
57 Post Street  
SUtter 1-7440



✓ **TAKE YOUR CHOICE**

A handful of stations or the network . . . 5 minute or a full hour . . . it's up to you, your needs.

✓ **MORE FOR YOUR DOLLAR**


No premium cost for individualized programming. Network coverage for less than "spot" cost for some stations.

✓ **ONE ORDER DOES THE JOB**

All bookkeeping and details are done by **KEYSTONE**, yet the best time and place are chosen for you.

THE VOICE OF HOMETOWN AND RURAL AMERICA

# BUILD WITH GUILD

**PAUL COATES'**  
**CONFIDENTIAL FILE**

Exposes rockets, unmasks social problems, reports on unusual personalities that make up America. Tremendous sales impact . . . Los Angeles' highest rated local show. Dynamic, exciting, unique!

**THE GOLDBERGS**  
starring GERTRUDE BERG



They've moved to Hoverville, U.S.A. and there's a fresh new flavor to America's most beloved family show as it embarks on a heart-warming new series of adventures.



**I SPY**  
starring RAYMOND MASSEY

Distinguished actor, Raymond Massey, recounting the true stories behind history's most famous spies. Sets a new trend for impact in mystery, intrigue and adventure.

**BROTHER MARK**  
starring RICHARD KILEY



Television's great new dramatic discovery starring in a new and different type of high-pitch adventure drama with a bright spiritual quality, and authentic European backgrounds.



**The INA RAY HUTTON Show**

Television's first all-girl musical extravaganza. Another thrill-pocked musical-variety treat from the producers of the famous LIBERACE Show.

check these current GUILD Hits:

- LIBERACE SHOW
- FLORIAN ZABACH SHOW
- FRANKIE LAINE SHOW
- LIFE WITH EUZABETH
- JOE PALOOKA
- CONRAD NAGEL THEATRE
- IT'S FUN TO REDUCE
- LOONEY-TUNES
- MPTV FEATURE FILMS
- JOHNNY MACK BROWN WESTERNS
- WRESTLING FROM HOLLYWOOD

**GUILD**  **FILMS**  
COMPANY, INC.

460 PARK AVENUE • NEW YORK 22, N.Y. • MUrray Hill 8-5365  
IN CANADA: S.W. CALDWELL, Ltd., TORONTO



**KLIEGL BROTHERS****Shoreham, Exhibit Space 14**

Kliegl will show tv studio lighting and switch and dimmer control equipment featuring the new 3 2 lens Fresnel, the new 750 Fre-nel, new slide and effects projector, new 3 kw. klieg-light. Herbert More, tv sales rep. and Herbert A. Kliegl, v.p., will attend.

**LANG-WORTH FEATURE PROGRAMS****Shoreham, F-100**

Lang-Worth will stress the role of its Commercial Spot Service in building local radio business.

Representatives at Convention: C. O. Langlois, Sr., president; John D. Langlois, secretary and sales manager; Winnie O'Keefe, v.p.; Hugh Allen, Ed Gardiner, Bob Hall, Spence Caldwell.

**LANGLOIS FILMUSIC****Shoreham, E-100**

Langlois will exhibit television pictures for which it supplied the musical score, and will also demonstrate tv music library on disk for station use. C. O. Langlois Jr., president, and T. A. Roseen, sales manager, will attend.

**M&A ALEXANDER PRODUCTIONS****Shoreham, E-205**

M&A will exhibit its film properties including features, Westerns.

Arthur Alexander, Max Alexander, Larry Stern and Ben Elrod, will be at the convention for M&A.

**MACHLETT LABORATORIES****Shoreham, Exhibit Space 20**

Machlett will show a complete line of transmitting tubes from am, fm and tv service. They will feature particularly a new line of coaxial terminal triodes for high and medium power broadcast and communication applications. R. Nelson, G. Whitney and E. Gilbert, all Machlett sales engineers, and H. J. Hoffman, v.p., will represent the firm at the convention.

**MCA-TV****Shoreham, B-200**

A "mysterious" plan, "Operation A to W" is the theme for MCA's exhibit. (For clues, see story, page 92.)

Those attending the conferences for MCA: David Sutton, Wynn Nathan, Lou Friedland, Frank Mincola, Aaron Beckwith, Robert Greenberg, John Rohrs, Tom McManus, Jr., Raymond Wild, Noel Rubaloff, Dale Sheets, Charles Borwn, George Faust, Lee Savin.

**MINOT TV**

A new police adventure series, *New Orleans Police Department* will be screened at the convention.

Minot representatives at the conference will be Charles M. Amory, president; E. C. Donegoan, v.p.; Leo Brody, salesman.

**MUSICOLOR****Shoreham, C-202**

Musicolor will exhibit some of the apparatus the firm made while waiting for color tv. The big news, however, will be the demonstration of Colorobot, which the firm will present to stations so that they can have something to sell to sponsors before and after they are on the color network. The firm will also exhibit Colorama, studio rear projection, and "Look-It!", "now you can see music."

Representatives at the convention will be: John Burroughs, tv promotion consultant; Otto Fried, consulting engineer; Helen Spencer, A.I.D.; Edwin S. Pierce, I.A.T.S.E.; Maurice Wetzel, lighting consultant

**MUTUAL BROADCASTING SYSTEM****Sheraton-Park, A-200**

MBS will be represented at the convention by Thomas F. O'Neil, president; John B. Poor, executive v.p.; J. Glen Taylor, v.p, policy; Earl M. Johnson, v.p., station relations; Robert A. Schmid, v.p., advertising, research, public relations; James Wallen, v.p., finance; Robert Carpenter, director of station relations; Charles King, station relations, Eastern region; Thomas Duggan, station relations, Western region; Francis X. Zuzulo, director of public relations; Robert Elliott, director of advertising.

**MUZAK CORP.****Sheraton-Park, B-411-415**

Muzak Corp. will maintain a hospitality suite to discuss the opportunities a Muzak functional background music franchise provides for stations. Interviews will be by appointment. Charles C. Cowley, executive v.p., and Ed Hochhauser, Jr., v.p. and director of merchandising, will attend.

**NATIONAL AFFILIATED TELEVISION STATIONS****Shoreham, F-201**

NATS will provide literature to explain its all-channel service, in conjunction with General Electric. Attending will be Joseph Justman, chairman of the board; Berman Swartz, treasurer; Richard Doherty, director of management services; Glenn Lord, General Electric NATS administrator.

**NATIONAL BROADCASTING CO.****Sheraton-Park, D-200, 203, 204**

NBC representatives include Sylvester L. Weaver, Jr., Robert W. Sarnoff, Charles Denny, Hamilton Shea, Thomas McFadden, John Reber, Charles Colledge, Hank Shephard, Raymond Guy, Richard Close, Jules Herbuveaux, Carleton D. Smith, Joseph Goodfellow, James Kovach, John Rogers. Station relations personnel attending convention are: Harry Bannister, Robert Aaron, Hamish McIntosh, William Kelley, Joseph Burhalter, Paul Hancock, Paul Rittenhouse, Raymond O'Connell, Donald Mercer, Ogden Knapp, Alan Courtney, Sheldon Hickox.

**NBC FILM DIVISION****Shoreham, D-212, 214; E-208**

NBC will have two new properties at the exhibit for screening: *Steve Donovan*, *Western Marshal: The Great Gildersleeve*.

Eight NBC Film executives will attend: Carl M. Stanton, v.p. in charge of the Film Division; Edgar G. Sisson, director of the Film Division; H. Weller Keever, national sales manager; Leonard C. Warager, Eastern sales manager; Daniel M. Curtis, Central sales manager; Clifford E. Ogden, Western sales manager; J. H. Smolin, advertising and promotion manager; Frederick Jacobi, publicity manager.

**NATIONAL MUSITIME CORP.****Shoreham, E-100**

National Musitime will exhibit some of its automatic tape station equipment, play its preprogramed tape library music for FM stations.

These three men will represent the firm at the convention: Jerome K. Levy, v.p.; Robert Winston, v.p.; Gordon Myers, program director.

**NATIONAL TELEFILM ASSOCIATES****Shoreham, F-203, 205**

NTA will show some of the "Fabulous Forty," a package of theatrical features starring such names as Alec Guinness, James Mason, Stewart Gran-  
(Please turn to page 78)

IT'S TV'S HOTTEST



NEW! F  
"SCIENCE  
AMAZING  
FIC  
COMPELLING  
THE

A WEEKLY SERIES

- STIRRING TV DRAMA!
  - DARING PHOTOGRAPHY!
  - AUTHENTIC STAGING!
- . . . EVERYTHING to make this the most talked about show on Television!



WILLIAM LUNDIGAN



OTTO KRUGER



DON DE FORE

HOLLYWOOD STARS EVERY WEEK!



HOWARD DUFF



ELLEN DREW



WALTER KINGSFORD



# NEW SHOW!

**DEMAND** THAT ONLY  
A BIG, NEW IDEA  
COULD PRODUCE!

... Distinguished!

# SCIENCE

... Use its Science!

# FICTION

... Use its Fiction!

# THEATRE"

DRAMATIC HALF-HOURS!

Every story is based on scientific facts dramatically demonstrated by your host . . . .  
**TRUMAN BRADLEY**



CINCINNATI  
NEW YORK  
HOLLYWOOD

- OLYMPIA BEER 22 West Coast Markets
- PICTSWEET 13 Markets
- BROMO-SELTZER 17 Markets
- WHITE KING SOAP 5 Markets
- GERITOL 5 Markets
- GENESEE BEER 3 Markets
- BANKS FIRST NATIONAL of Miami • FIRST NATIONAL of Atlanta • NATIONAL BANK of Tulsa • AMERICAN NATIONAL BANK & TRUST CO. of Chattanooga • SECURITY FED. SAVINGS & LOAN Columbia,, S. Carolina.
- UTILITIES ARIZONA PUBLIC SERVICE In Phoenix, Yuma • NEW ENGLAND GAS & ELECTRIC In Boston • CENTRAL MAINE POWER CO. in Portland • NATURAL GAS COMPANIES In Pittsburgh • PROVIDENCE GAS CO. & BLACKSTONE VALLEY GAS & ELECTRIC in Providence • MANUFACTURERS LIGHT & HEAT CO. Wheeling, W. Virginia
- FOODS TOBIN PACKING CO. In Utica, Rochester, Buffalo • MARMAT PACKING In Charlotte • ACME SUPERMARKETS in Syracuse • PEVELY DAIRY In St. Louis • ASSOCIATED GROCERS in Billings • STRIETMANN BISCUIT in Huntington, W. Va. • KOTARIDES BAKING in Norfolk • HATHWAY BAKERIES in Providence • WOODHAVEN DAIRY In Mobile, Alabama • TEXAS COFFEE CO. Beaumont, Texas
- GASOLINE WISCONSIN OIL CO. In Milwaukee • CONTINENTAL OIL CO. In Dallas • BELL OIL CO. Ada, Oklahoma • PHILLIPS PETROLEUM in Greensboro, N. Carolina
- AUTOS FORD 5 Western Markets • PLYMOUTH 2 Big City Markets • PONTIAC 1 Market

AND MANY MORE

VISIT ZIV-TV CONVENTION EXHIBIT MAY 22-26  
RM. A 209, SHOREHAM HOTEL, WASHINGTON, D. C.



enc Olivier, and including  
as *The Man Between*, *Tales*  
na *Captain's Paradise*.

N A will also announce the availa-  
of two new syndicated shows.

*Call* and *The New Adventures*  
*China Smith* starring Dan Duryea.

Seven NFA executives will attend  
the convention: Ely A. Landau, presi-  
dent; Oliver A. Unger, executive v.p.;  
Harold Goldman, v.p. in charge of  
sales; Martin Roberts, director of pro-  
motion and sales service; Edythe Rein,  
assistant to the president; E. Johny  
Grall, Midwestern sales manager; Ed-  
ward Gray, Western sales manager.

#### **NEMS-CLARKE** Shoreham, Exhibit Space 5

Nems-Clarke will show the following  
equipment at the exhibit: phase moni-  
tors, field strength meters, tv rebroad-  
cast receivers, video jack strips, video  
patch cords.

The following men will represent  
Nems-Clarke: K. B. Redding, adminis-  
trative assistant; R. E. Grimm, chief  
development engineer; A. S. Clarke,  
president; J. Gilbert, engineer; R. P.  
May, sales engineer.

#### **A. C. NIELSEN CO.** Sheraton-Park, 690, 692

Nielsen will feature details of the  
Nielsen Station Index local area radio  
and tv audience measurement reports,  
currently available for eight markets.  
Company will have data available on  
stations in Philadelphia, Boston, San  
Francisco, Los Angeles, Chicago, New  
York, Cleveland and Detroit.

Five Nielsen executives will attend  
the convention: John K. Churchill,  
v.p.; E. P. H. James, v.p.; William R.  
Wyatt, v.p.; Murry Harris, public re-  
lations director; David A. Traylor,  
service executive.

#### **OFFICIAL FILMS** Shoreham, C-203, 205

Official will exhibit the following  
properties: *Dateline Europe*, *The Star*  
*and the Story*, *Overseas Adventure*,  
*My Hero*, *Secret File*, *U.S.A.*, *Col.*  
*March of Scotland Yard*, *This Is Your*  
*Music*, *Terry and the Pirates*.

Official will have a delegation of 10  
at the convention: Herb Jaffe, v.p. in  
charge of sales; Herman Rush, v.p.  
and director of Western Division;  
Frank O'Driscoll, Eastern sales man-  
ager; Jack Garrison, Midwestern sales  
manager; Jay Williams, manager of  
station sales; John Newman, director  
of advertising and promotion; Art

Breecher, Jerry Lee, Jeff Davis and  
Dave Abbott.

#### **PHELPS DODGE COPPER PRODUCTS** Shoreham, F-113

Phelps Dodge will show its Styroflex  
and Spirafil coaxial cables. Three men  
from the firm will attend the conven-  
tion: V. Clunet, district manager;  
F. W. Lemly, manager of high fre-  
quency cables; J. B. Lynch, sales  
engineer.

#### **PHILCO CORPORATION** Shoreham, Exhibit Space 27

Philco's Government and Industrial  
Division will display tv film equipment  
for monochrome and color, color tv  
test equipment, and tv microwave for  
color S-T-L and remote pickup.

Attending the convention will be  
J. D. McLean, vice president; A.  
Hagerty, Industrial sales manager;  
F. F. Bartlett, supervisor broadcast  
sales; J. B. DeWolf, supervisor com-  
munication sales; J. R. McKenna, in-  
dustrial product manager; K. C.  
Moritz, regional manager; W. F. Tait,  
assistant industrial sales manager;  
M. A. Williams, regional manager;  
J. F. Dawson, regional sales manager;  
L. J. Boss, regional sales engineer;  
G. L. Ashby, regional sales engineer;  
R. A. MacDonald, regional sales engi-  
neer; J. J. Johnston, regional sales  
engineer; L. Kendall, regional sales  
engineer; C. M. Volkland, regional  
sales engineer; S. H. Wright, regional  
sales engineer; M. L. Gaskill, advertis-  
ing & sales promotion manager; J. W.  
Mintzer, advertising department.

#### **PULSE, INC.** Sheraton-Park, 291, 293

Pulse will be represented by Sydney  
Roslow, director and Irma Roslow, as-  
sistant service director.

#### **RADIO ADVERTISING BUREAU**

RAB will give a new slide presenta-  
tion and conduct a session on Wednes-  
day afternoon at 2:00 p.m. in which  
local and national spot and network  
advertisers will explain why and how  
they use radio.

Representing RAB at the convention  
will be Kevin B. Sweeney, president  
and J. Norman Nelson.

#### **RCA ENGINEERING PRODUCTS DIV.** Shoreham, Exhibit Spaces 24, 25; Rooms F-214, 216; Sheraton-Park, C-400, 411

Among those attending will be  
W. W. Watts, executive v.p.; T. A.  
Smith, v.p. and general manager; J.  
P. Taylor, advertising, sales promotion  
manager; A. R. Hopkins, manager,  
broadcast marketing department; E.  
C. Tracy, sales manager, broadcast  
marketing department; D. Pratt, man-  
ager, broadcast field sales; W. B.  
Varnum, manager, broadcast equip-  
ment sales; P. A. Greenmeyer, man-  
ager, broadcast advertising and sales  
promotion; W. H. Lowther, manager,  
credit department; E. T. Griffith, man-  
ager, customer relations; M. A. Trainer,  
manager, broadcast studio equipment;  
H. Duszak, manager, broadcast trans-  
mitter Equipment; N. McNaughten,  
manager, market planning; J. E. Hill,  
broadcast field sales, Northern Region.

#### **RCA THESAURUS** Shoreham, G-100, 101

RCA Thesaurus will present several  
recorded shows for display including  
"The Grantland Rice Story," "Frank  
Luther's Fun Show," "Do-it-yourself,"  
"Great Days We Honor." A new local  
merchandising, timeselling plan, "Stop  
at the Store with the Mike on the  
Door." Over-all theme will be "Stake  
Your Claim in the Thesaurus Platinum  
Mine" to celebrate Thesaurus' twen-  
tieth anniversary.

Thesaurus will take pictures of visi-  
tors. Prints will be specially mounted  
and handed out in one minute. In ad-  
dition, seven big prizes will be given  
away including an RCA room air con-  
ditioner, hi-fi phonograph and clock  
radio.

Attending for Thesaurus will be  
Frank J. O'Donnell, advertising and  
promotion manager; Donald Axt, man-  
ager, commercial research; William F.  
Reilly, central sales manager; William  
C. Gartland, Western sales manager;  
George Field, Northeastern sales man-  
ager; Wallace Cochran, Southeastern  
sales representative; Gus Hagenah,  
central Northeastern sales representa-  
tive; Robert Fender, Southwestern  
sales representative.

#### **RAYTHEON MANUFACTURING CO.** Shoreham, Exhibit Space 31

Raytheon will display the KTR-  
1000-A color microwave tv relay sys-  
tem; the KTR-100-B, a cheaper model;  
the ACL-3 euelink, and narrow-band  
fm communications link; a color moni-  
tor; a rack mounted audio channel

TMA-75; and an automatic standby relay switch for unattended sites.

Attending the convention for Raytheon will be Daniel J. Webster, marketing manager; Albert E. Keleher, communications production manager; Richard G. McLaughlin, assistant communications production manager; Edward Alpert, assistant communications production manager; George A. Hinckley, field application engineer; Wilber G. Small, exhibits manager; William J. Monroe, district manager; Harold L. Herndon, district manager; Emile J. Rome, district manager.

**SARKES TARZIAN INC.**  
**Shoreham, Exhibit Space 35**

Sarkes Tarzian Inc. Broadcast Equipment Division will display their new automatic slide projector which has a capacity of 100 slides; a new 16 mm. film projector, 3-2 pull-down long light application.

Attending for Sarkes Tarzian Inc. will be Sarkes Tarzian, president; Biagio Presti, sales manager; Mort Weigel, general manager; Slim Fuller, chief engineer; Gene Keith, engineer; John Guthrie, engineer; Herschel Stanfield, engineer; Gus Abbott, engineer; Chuck Tudor, purchasing agent; Ted Rhodes, production supervisor.

**SCHAFFER CUSTOM ENGINEERING**  
**Shoreham, G-201, 202**

The Schaffer Custom Engineers will display remote control systems and fm multiplex modulators and receivers and will announce successful operation of low cost fm multiplex operation.

**SCREEN GEMS, INC.**  
**Shoreham, D-219, 221**

Screen Gems Inc. will show film clips, promotion material and merchandising products for all of their network and syndication programs. These syndication shows include "Big Playback," "Jet Jackson," "All-Star Theater," "Top Plays of 1955." Also, in production is "Jungle Jim," with Johnny Weismuller.

Representing Screen Gems Inc. at the convention will be Henry Gillespie, Southeastern sales manager; John Mitchell, vice president in charge of sales; Henry S. White, director of advertising; Frank Young, director of press information.

**SESAC INC.**  
**Shoreham, D-208, 210**

Sesac will exhibit their transcribed library's catalog of bridges, moods and themes which contains over 8,500



individual listings in more than 1,400 categories. The catalog is designed for usage by both radio and tv broadcasters.

Representing Sesac at the convention will be Alice J. Heinecke; Evarard S. Prager, assistant to the president; Robert Stone, director of program service; Jim Myers, director of station relations; Max Lerner, legal department; Louis E. Tappe, station relations; Sid Cuber, station relations; David R. Hilsten, Western counsel; Harold Fitzgerald, field representative; M. K. Vickrey, field representative; Glenn Ramsey, field representative.

**SPONSOR**  
**Shoreham, F-603, 605**

SPONSOR will be represented at the convention by Norman R. Glenn, editor and president; Bernard Platt, v.p. and general manager; Jacob A. Evans, v.p.; Miles David, editorial director; Elaine C. Glenn, secretary-treasurer; Arnold A. Alpert, Midwest manager; Charles L. Nash, assistant to the advertising director.

**STANDARD ELECTRONICS CORP.**  
**Shoreham, Exhibit Space 33; Rooms F-101, 103, 105**

Standard Electronics will display their new model TH-614-2 tv transmitter as well as a line of Amperex tubes featuring the AX9905R, which is used in the transmitter.

Representing Standard at the convention will be William H. Zillger, vice president; Harry R. Smith, manager, tv engineering; William H. Rappolt, manager, customers service; Stanley L. Chaikind, manager, marketing; Harry Craig, engineer, tv division.

**STANDARD RADIO TRANSCRIPTION SERVICES, INC.**  
**Shoreham, E-103**

Standard Radio Transcription Services, Inc. will exhibit the following: Own-your-own musical transcription libraries, Standard "Shorty-Tunes," Super Sound Effects, and their Mood Music Library.

Attending the convention for Standard Radio Transcription Services, Inc. are Milton M. Blink, president; Wallace E. Stone, vice president.

**STERLING TELEVISION CO.**  
**Shoreham, C-204**

Sterling will exhibit promotional displays and literature on their film properties.

Attending the convention for Sterling will be Saul J. Turell, president; Bernice Coe, sales manager; Ted Pynch, salesman; Elliott Abrams; Mr. and Mrs. Lee Orgel.

**TELECHROME SALES CORP.**  
**Shoreham, Exhibit Space 32**

Telechrome will demonstrate its complete line of color tv equipment and packages for stations; equipment for converting to network color, local color programming, FCC color signal generation, station and field color test instruments, as well as measuring equipment.

Highlight of the Telechrome exhibit will be the new 3-Vidicon Color Film Chain which multiplexes three light sources—16 mm., 35 mm. or slide.

Three men will represent Telechrome: H. Charles Riker, president and sales manager; J. Raymond Popkin-Curman, director of engineering; John A. Rado, chief engineer.

**TELEPROMPTER CORP.**  
**Shoreham, Exhibit Space 23; Rooms D-215, 217**

TelePrompter will show its cueing equipment, rear-screen equipment, automation and several new TelePrompter developments and accessories. TelePrompter also expects to make two new announcements involving equipment innovations.

The following seven people will represent TelePrompter at the convention: Herbert W. Hobler, v.p. in charge of sales; James Blair, assistant national sales manager; Selma Wickers, director of sales service; Raymond Hagen, Chicago representative; Irving B. Kahn, chairman; Hubert J. Schaffey, v.p. of engineering; Rudy Vlasak, chief technician, Hollywood; Joe Kovalechik, chief technician, Chicago.

**TELEVISION BUREAU OF ADVERTISING**  
**Shoreham, A-500, 502**

TvB will be represented at the convention by Oliver Treyz, president; Norman E. Cash, station relations director; Raymond E. Nelson, national spot sales director; Dr. Leon Arous, research director; Gordon Hellermann, sales development director; Richard A. Moore, co-chairman of the board.

*(Please turn to page 81)*

# What admen should know about NARTB

## These activities affect advertisers, agencies

Are the myriad activities of the NARTB of any concern to the advertiser?

Though few admen realize it, the answer is yes. While most NARTB functions affect stations and networks primarily, they have an indirect effect on advertisers—insofar as anything that has to do with the efficiency of a station affects the price and effectiveness of advertising.

In addition, some NARTB activities directly impinge on advertising. To

**Government Relations, Ralph W. Hardy, vice president:** The government relations activities of the broadcasting industry, always—in theory at least—a two-way street, have become literally so during the past months. The rising crescendo of calls within the government for regulating legislation, which spurred upward with the advent of nationwide television, has continued on apace. At the same time, economic forces within the industry itself have generated direct calls on Congress and the administrative agencies for investigations, hearings and some specific control devices.

Government relations phases of NARTB's work are coordinated by a small and compact department. In actual operations, every member of the NARTB staff and broadcasters all over the country are frequently called upon as "government relations experts."



**RALPH W. HARDY**  
vice president,  
Government Relations



**THAD H. BROWN**  
vice president, Television



**JOHN F. MEAGHER**  
vice president, Radio



**ED BRONSON**  
director, Television Code Affairs



**RICHARD ALLERTON**  
manager, Research Department

what extent they do is brought out at right in a summary of NARTB activities by its department heads. Here are some highlights of the summary which should be of interest to sponsors and agencies.

NARTB's close connections to the Washington scene, for example, bring it face to face with federal attempts to regulate the content of air advertising and to control the time which can be devoted to air advertising, with the current investigations of networks, nbf, the "advertising industry," air programming and juvenile delinquency. Most concerned with these problems is the Government Relations Department under Vice President Ralph W. Hardy, who points out that the NARTB "has been on the front line of defense against arbitrary and discriminatory advertising restrictions."

The NARTB has been fighting outside restrictions on advertising in another way—the voluntary way—via the Television Code and the Standards of Practice for Radio Broadcasters. Both set up criteria for programming and commercials which, if they cannot be legally enforced, still operate as a deterrent.

The Association's Publicity and Informational Services go beyond press releases and publications to members and the press. This group promotes public attitudes in favor of advertising.

One of the great needs of tv advertising—a continuing circulation study—is being worked on through the Research Department. This department has also conducted a survey of beer and wine advertising and prepared a report on the subject for the House Commerce Committee.

Each need arising in the government calls for a specialized treatment in response.

In specific ways, NARTB has been active on legislative problems covering almost every aspect of broadcasting, and, in addition, advertising matters as well. Pressure is still felt in Washington on the content of advertising, and the relative merits of governmental regulation vs. voluntary self-regulation. In general, there is widespread support for the industry's Standards of Practice for Radio Broadcasters and for the Television Code. It is clear from critical comments made both in and out of hearings that many legislators would like to see much more rapid action and more precise "policing" methods to secure more universal adherence to the provisions of the Standards and Code.

Those who would regulate advertising of special types of products and services have not subsided in their pressure on government. NARTB has been on the front line of the defense against arbitrary and discriminatory advertising restrictions. It is generally agreed that the recent nationwide survey on the advertising of alcoholic beverages on radio and television has resulted in a very positive reaction on the "Hill."

The whole distributive function of American enterprise has been charted in direct testimony and cross examination of broadcasting industry witnesses who appear before government bodies. This heavily underscores the need for continuing campaigns to educate both government and public.

NARTB's primary efforts are directed toward maintaining our American

amendments to federal labor laws; (8) investigations on the effect of mass media on juvenile delinquency; (9) revisions of the election laws with particular reference to the allowable expenditures for use of radio and television; (10) legislation affecting the right of radio and television to enjoy free reporting access to public proceedings along with other media; (11) investigations into "false, misleading or fraudulent advertising" on radio and television.

**Publicity and Information, Joseph Sitrick, manager:** The readers of SPONSOR are well aware of the importance of keeping abreast of developments in radio and television. At the same time, they know how difficult it is to keep on top of today's fast-moving and complex activities.

This is one of the principal reasons

ance of the medium. For instance, there have been a number of criticisms voiced recently about tv Westerns and their effect on children. In an effort to get the facts, we made a study of the situation, including a trip to the West Coast to talk first-hand with the producers, writers and stars of these programs. We found, among other things, that Western folklore is a vital part of our cultural heritage, that the distinction between good and bad and right over wrong is a positive influence for good on youngsters and that the off-stage activities of Western stars provide good examples for children in such matters as health, religion and safety.

Another instance is the matter of juvenile delinquency, where we have worked with police departments and educators in attempting to seek out the causes of juvenile delinquency and to



VINCE WASILEWSKI  
chief attorney,  
Legal Department

CHARLES TOWER  
manager, Employer-Employee  
Relations Department

A. PROSE WALKER  
manager, Engineering  
Department

WILLIAM TREYNOR  
manager, Station  
Relations Department

JOSEPH SITRICK  
manager, Publicity and  
Informational Services

system of broadcasting. Confining government regulation to proper areas and proportions and securing maximum freedom with responsibility for the private ownership and operation of radio and television stations call for eternal vigilance.

A topical listing of the kinds of legislative items currently active reveals the scope of Congressional interest. Here is a sample group: (1) regulating by law the amount of program time to be devoted to advertising; (2) changing the provision of the Communications Act with respect to political broadcasting; (3) barring alcoholic beverage advertising from radio and television—and other media; (4) standard time provisions for all America; (5) investigations pertaining to uhf, vhf and network status; (6) revision of federal copyright laws; (7)

NARTB has a Department of Publicity and Informational Services: to keep the industry, the public and the government fully informed of the Association's activities on behalf of American radio and television.

We are working with the television Information Committee and the vice president for television on a number of projects to promote public accept-

determine what radio and television can do to help prevent it.

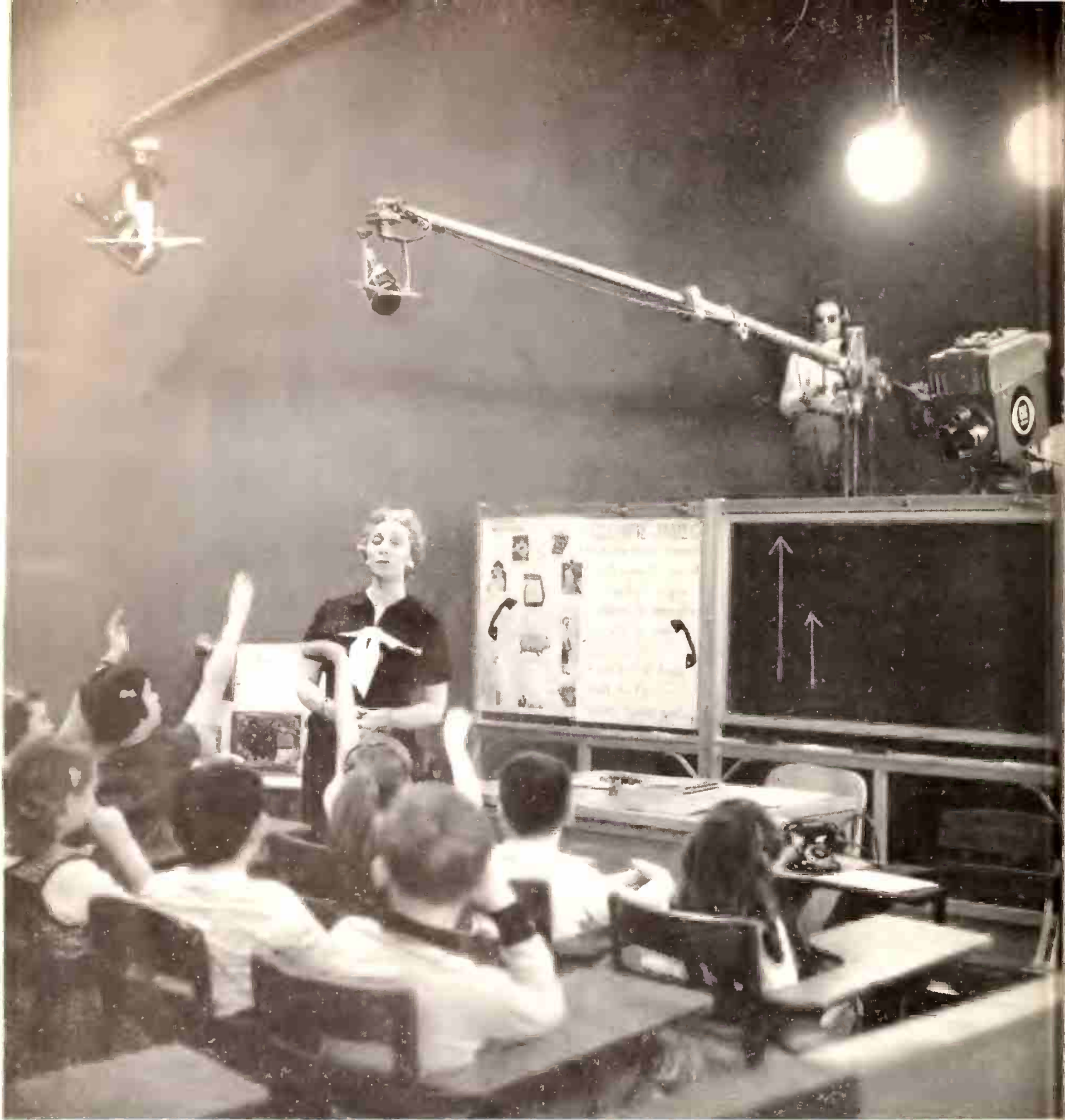
Our findings in these matters are passed along to the industry, the public and a special list of opinion leaders, including government officials, college presidents, school superintendents, civic and professional men and women and many others.

(Please turn to page 96)

C. E. ARNEY, JR., NARTB secretary-treasurer (left)

HOWARD M. BELL, assistant to the president (at right)





**Principal assignment**



**O**ne of the first responsibilities of a major television station is to lend a hand in community affairs *wherever* help is needed. Like this . . .

The New York City Board of Education had 720 teachers who were seeking a small number of appointments as public-school principals. Normally, it would have taken about 40 class visits and some \$12,000 to select those best qualified. But this time WCBS-TV lent a hand.

Two grade-school classrooms were transported lock, stock and blackboard to a WCBS-TV studio. Teachers and pupils went through their paces as usual, except that this time television cameras were looking in. Blocks away, all 720 candidates observed the closed circuit broadcast . . . wrote their reports. And the Board of Education was able to accomplish in a few hours what used to take months.

This extra-curricular assignment is a good example of the sort of activity which has brought these new honors to WCBS-TV in recent weeks:

OHIO STATE AWARDS. *First award for Camera Three; Special award for On the Carousel.*

ALFRED I. DUPONT AWARD. *Special award for public service programming.*

VARIETY SHOWMANAGEMENT AWARD. *Plaque award for Education with Showmanship.*

WCBS-TV's leadership in public service only matches its leadership in other schools. Fifteen million viewers consistently vote WCBS-TV the "most popular" among all New York television stations. Which is why the smartest advertisers rate us "most likely to succeed" at selling their products.



**WCBS-TV** *New York*

## EXHIBITORS

(Continued from page 79)

### TELEVISION PROGRAMS OF AMERICA

Shoreham, B-202, 204

TPA plans to show their latest properties, among them *Black Beauty*, *Count of Monte Cristo*. A "Hats off to TPA Winners" promotion will give away new Stetsons in daily drawings.

Among those attending: Michael Sillerman, executive v.p.; Kurt Blumberg, assistant v.p.; Bruce Eells, West Coast Division v.p.; Vincent Melzac, Washington account executive.

### TOWER CONSTRUCTION CO.

Shoreham, Exhibit Space 7

Tower will show a microwave tower model, radio and tv tower models, and passive reflectors. Three men will represent the firm at the convention: Frank Little Jr., sales manager; M. M. Lasensky, owner; A. C. Tilton.

### UNITY TELEVISION CORP.

Shoreham, E-107

Unity will show sales and promotional material of Unity Catalogue features and other types of motion pictures. The firm will be represented by the following six men: Bill Young, Vic Bikel, Len Firestone, Noah Jacobs, Arche A. Mayers, Jerry Weisfeldt.

### VITAPIX CORP.

Sheraton-Park, B-100

Vitapix activities are covered elsewhere in this issue (see film story starting on page 50).

Vitapix convention representatives will be Edward E. Hall, v.p. and general manager; Edward J. DeGray, director of station relations; Jane Ann McGettrick, secretary.

### WORLD BROADCASTING SYSTEM

Shoreham, B-201, 203

World, which services over 1,000 radio stations, has a "Let's look at the future" theme for the Convention. World feels radio stations need a new stimulant to excite both listeners and sponsors. World's exhibit will present new plans for the future of local radio designed to open "new money-making opportunities" (see story page 64).

World will be represented by Robert W. Friedheim, v.p.; Pierre Weis, general manager; Dick Lawrence, sales manager; Jim Weathers, Western division manager; Ken Joseph, Robert Montgomery, Greg Reeser and Herb Gross.

### FREDERIC W. ZIV CO.

Shoreham, A-208

These are among the radio programs Ziv representatives will be selling at the Convention: *The Eddie Cantor Show*; *I Was a Communist for the FBI* (starring Dana Andrews); *Freedom USA* (starring Tyrone Power); *The Mystery Strip* (*Boston Blackie* and *Philo Vance*); *Mr. District Attorney* (starring David Brian).

Representatives at the Convention: Alvin Unger, v.p. in charge of sales; W. B. Philley, sales promotion director.

### ZIV TELEVISION PROGRAMS

Shoreham, A-209

Ziv will point to its record in pro-

duction and syndication of film programs sold in over 100 markets. Among its "over-100" shows are: *Cisco Kid*, over 125 markets; *Favorite Story*, over 100 markets; *I Led 3 Lives*, over 110 markets; *Mr. District Attorney*, over 100 markets; *Corliss Archer*, over 125 markets; *The Eddie Cantor Comedy Theatre*, "seen in more markets across the country than any other television show"; *Science Fiction Theatre*, over 100 markets. A new show joining the other Ziv properties is *Highway Patrol*, starring Broderick Crawford.

Representatives at the Convention: M. J. Rifkin, v.p. in charge of sales; Al Goustin, Eastern division manager.

## WHERE REPS ARE LOCATED AT THE CONVENTION

### EVERY-KNODEL

Sheraton Park, 489

### JOHN BLAIR & COMPANY and BLAIR-TV

Sheraton Park, C 200

### BOLLING COMPANY

Sheraton Park, 557-561

### BRANHAM COMPANY

Sheraton Park, A 211

### CBS RADIO SPOT SALES

Sheraton Park, H 600, 602, 604

### CBS TV SPOT SALES

Sheraton Park, H 600, 602, 604

### HENRY I. CRISTAL COMPANY

Sheraton Park, 656, 658, 660

### FORJOE

Woodmere

### FREE & PETERS

Mayflower

### HARRINGTON, RIGHTER & PARSONS

Sheraton Park, B 500

### HEADLEY-REED

Sheraton Park, E 400, 403, 404

### GEORGE P. HOLLINGBERRY

Sheraton Park, C 100

### KATZ

Mayflower

### MEEKER TV

Sheraton Park, A 500

### NBC SPOT SALES

Sheraton Park, D 200, 203, 204

### JOHN E. PEARSON

Statler

### EDWARD PETRY & COMPANY

Sheraton Park Annex

### PAUL H. RAYMER

Statler

### VENARD, RINTOUL & McCONNELL

Sheraton Park, B 508, 510

### WEED & COMPANY

Sheraton Park, B 200

### ADAM J. YOUNG

Statler

# the biggest mail count ever recorded

IN PHILADELPHIA RADIO-TV HISTORY

**Let Scott Do It brings in 204,306 adult replies from twelve announcements!**

What pulling power! From just twelve prize-contest announcements—one per day—on his *Let Scott Do It* show—9:00-10:00 a.m., Monday thru Friday—and with *no other* promotion, Alan Scott drew 204,306 replies! It figures, too—this phenomenal pulling power of *Let Scott Do It*. According to the latest ARB and Telepulse, this morning show for homemakers rates almost twice as high as competition.

#### SAVE WITH "45-12 PLAN"

You can *Let Scott Do It* for you under the multiple discount "45-12 Plan." 45% off when you run twelve spots in any seven-day period. That means you get a \$170 live spot for just \$93.50, 34¢ per thousand viewers!

Want to reach *more* housewives at *lowest* cost-per-thousand? *Let Scott Do It!* Call Alexander W. Dannenbaum, Jr., WPTZ sales manager, at LOcusc 4-5500; or Eldon Campbell, WBC sales manager, at PLaza 1-2700, New York.



## WPTZ

FIRST IN TELEVISION  
IN PHILADELPHIA



WESTINGHOUSE  
BROADCASTING COMPANY, INC.

WPTZ•KYW, Philadelphia; WBZ+WBZA•WBZ-TV,  
Boston; KDKA•KDKA-TV, Pittsburgh; WOWO,  
Fort Wayne; KEX, Portland, KPIX, San Francisco

KPIX represented by THE KATZ AGENCY, INC.  
All other WBC Stations represented by  
FREE & PETERS, INC.

## NARTB PREVIEW

(Continued from page 47)

FCC and a uniform law for Daylight Time.

**Problems:** So far, 1955 has been a year of major stresses in the radio-tv industry, and admen will find that these forces will play their part in shaping the outcome of the NARTB convention.

Congress and the FCC, for example, have been probing everything from alleged network or station monopolies to television film contracts and pay-as-you-look television. The NARTB (and many private organizations) have been exploring ways to hold the line on rate-cutting, avoid "bait-and-switch" advertising, and keep radio-tv entertainment and records "clean."

Costs of doing business have soared as everything from the price of vacuum tubes to the price of Jackie Gleason has spiralled upward. Competition for the advertiser's air dollar was never keener. Many old-line concepts of programming and pricing have been scrapped.

These industry problems were obviously behind many of the replies SPONSOR got to a pair of questions in its survey:

"What problems that you face will you be most interested in discussing with other broadcasters?" And,

"What are the greatest problems you see facing the industry as a whole?"

Here, in panorama fashion, are the kind of opinions and thoughts on radio-tv's problems you'll be hearing next week at NARTB's annual meeting. (Identifications are here omitted since most of these broadcasters have been quoted and identified earlier in this report.)

- "How to increase radio sales volume in the face of rate-cutting competition, and the dangers of restrictive legislation."
- "The reluctance of some broadcasters to realize how effective their medium is and can be."
- "Costs!"
- "The growing problem of off-color 'leer-ies' in records."
- "Governmental control of programming and advertising."
- "Convincing networks and time-buyers of the practicality of using uhf

television on an honest cost-per-1,000 basis."

- "The problem of 'mixed' tv markets. They should be changed to all-uhf or all-vhf."
- "The high cost of AT&T line charges."
- "Senatorial investigations . . . and pay-as-you-see plans."
- "The over-abundance of radio transmitters in certain markets."
- "The decline in radio network and national spot sales."
- "Procuring a greater share of local advertising budgets: \$800 million won't run this industry!"
- "Encroachment of Government through lack of vigilance and true 'public service' programming."
- "Excessive talent costs. Many are ridiculous."
- "Lack of ideas in top spots in the industry, and unwillingness to accept ideas from the grass roots."

★ ★ ★ ★ ★ ★ ★ ★

"... there is no evidence that the BBC, after 30 years of conscious effort, has been able to develop any consistently higher standards of discrimination among British listeners and viewers than has been attained in the United States with a competitive system of broadcasting . . . evidence shows that the people served by BBC's monopoly and by America's uncoordinated competitive stations, like and dislike the same types of programs."

DR. BURTON PAULU  
Former Senior Fulbright  
Research Scholar  
BBC

★ ★ ★ ★ ★ ★ ★ ★

**The Good Old Days:** Many a broadcaster was a bright-eyed young buck when he attended his first NARTB convention, years ago.

Today, these same broadcasters have a great deal more dignity for themselves and their industry.

Possibly, they have less fun.

SPONSOR asked broadcasters: "Are the conventions of recent years as much fun as those of earlier years—and why?"

The answers help to shape a picture of the average radio-tv station chief today.

For the most part, he looks back on the earlier NARTB conventions with a certain wistful fondness, as though life was less complicated in those days, the wine more sparkling and the pace of the convention much more relaxing.

Here's what the broadcasters said:

- "They're getting bigger and I'm  
(Please turn to page 90)

THE MOST POWERFUL RADIO AND TELEVISION COVERAGE IN THIS REGION

\* a **DOUBLE Ringer...**  
in the **Detroit Area!**

CKLW radio covers a 15,000,000 population in 5 important states. The lowest cost major station buy in the Detroit area.

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

800 kc. Radio  
50,000 Watts  
National Rep.  
Adam J. Young, Jr., Inc.

**CKLW**

Channel 9  
325,000 Watts  
J. E. Campeau, Pres.  
Guardian Bldg., Detroit



# Is This "COVERAGE"?



YOU'RE HALF NAKED IN NEBRASKA COVERAGE  
IF YOU DON'T REACH LINCOLN-LAND

42 rich counties with a population of 642,250 —  
207,050 families. *KOLN-TV reaches over  
125,000 families unduplicated by any other station!*

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



## The Felzer Stations

WKZO — KALAMAZOO  
WKZO-TV — GRAND RAPIDS-KALAMAZOO  
WJEF — GRAND RAPIDS  
WJEF-FM — GRAND RAPIDS-KALAMAZOO  
KOLN — LINCOLN, NEBRASKA  
KOLN-TV — LINCOLN, NEBRASKA  
Associated with  
WMBD — PEORIA, ILLINOIS

# KOLN-TV

COVERS LINCOLN-LAND—NEBRASKA'S OTHER BIG MARKET

CHANNEL 10 • 316,000 WATTS • LINCOLN, NEBRASKA



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

# EVERY

*but some grow faster than others. And  
it seems that's not enough. People are now  
month—a gain of 40% over radio sales  
it's a unique endorsement: the U.S. finds  
day a new radio set is bought every*

.

*medium grows some each year,  
while the average radio family has 2.2 sets,  
buying nearly a million new radios a  
year. From our viewpoint at CBS Radio,  
radio is so entertaining that every shopping*

# SECOND



*With people buying so many new sets, radio today is all over the house—and as big as all outdoors.  
While television has moved into the parlor, radio has moved everywhere else... into 97 million places where it does not compete  
with television. Less than a fourth of all radios are now in living rooms. Some 18 per cent are in dining rooms and kitchens,  
15 per cent are in bedrooms and "other rooms," 24 per cent are on the go in the family car, 9 per cent are in public  
places.... And wherever people are, whatever they are doing, they listen most to the CBS RADIO NETWORK.*



PULSE SURVEY TELEVISION AUDIENCE INDEX  
SHARE OF TELEVISION AUDIENCE NOVEMBER, 1954

TIME	WREX-TV	STATION B	OTHER TV
SUNDAY 12:00 Noon - 6:00 P.M.	35.3%	63%	19%
SUNDAY 6:00 P.M. - Midnight	50.7%	66%	20%
MON. THRU FRI. 12:00 Noon - 6:00 P.M.	9.1%	62%	38%
MON. THRU FRI. 6:00 P.M. - Midnight	22.8%	61%	21%
SATURDAY 12:00 Noon - 6:00 P.M.	29%	77%	23%
SATURDAY 6:00 P.M. - Midnight	54.6%	64%	18%

WEEKLY AVERAGE SHARE  
AND AVERAGE TUNE-IN

	11 A.M. - NOON	NOON - 6:00 P.M.	6:00 P.M. - MIDNIGHT
WREX-TV	69.67%	59%	61.67%
STATION B	0	17.3	20.67%
ALL OTHER TV	30.3%	23.3%	17.67%
Average	14.5%	27.13	51.59%

"REX" rules supreme in  
this rich industrial and  
agricultural area.

"REX" channels only  
the best CBS and  
ABC network shows  
to his well over  
1,000,000 subjects.

**WREX-TV**

"FIT FOR A KING"  
ROCKFORD ILLINOIS

CHANNEL 13

J. M. BAISCH, General Mgr.  
Represented by HR TELEVISION, INC.

## NARTB PREVIEW

(Continued from page 86)

getting older."

- "Too large. Less fun. More work."
- "Less. We are all getting older."
- "I don't appreciate the parties so much."
- "The answer is 'no.' Conventions are too large and the opportunity to be with friends diminished very much."
- "Our industry has grown up—more business and less playing seems to be the rule."
- "No. Too confused. What with film peddlers and the like."
- "Yes—in the sense that I have no more 'convention hangovers'."

When, exactly, were the halcyon days of convention-going?

SPONSOR asked, "What conventions do you look back on most fondly?"

Answered some of the senior broadcasters:

- "St. Louis when Mark Ethridge told off the FCC!"
- "The pre-war meeting at Atlantic City when RCA ran its first tv demonstration."
- "The very early ones when our one and only problem was ASCAP."
- "St. Louis and Lawrence Fly's remark about a mackerel."
- "Los Angeles . . . 1918 . . . and none of your business why!" ★ ★ ★

## FILM AND NARTB

(Continued from page 63)

est. "We may even do a world premiere in Washington for the trade," said Sales V.p. Don Kearney, who will be in charge.

**Official:** Adventure films rule the roost at Official Films' exhibit. Two new ones—*Robin Hood* and *Scarlet Pimpernel*—are slated for showing. Also due to be stressed strongly in Official's selling will be the reruns of *Foreign Intrigue* for which Official has already signed more than \$200,000 in station business. By summer, Official will have all three cycles (of 39 episodes each) of the made-in-Europe suspense series, according to V.p. Harold Hackett.

**General Teleradio:** Two shows recently landed for the GT stable will be featured in the firm's NARTB activities. *Uncommon Valor*, a documentary series on the Marine Corps, and *Gangbusters*, tv version of the famed

radio series. Production is well under way on a cycle of 26 for each title. Heading up the General Teleradio group will be President Tom O'Neill and V.p. & Director Dwight Martin. Release of *Gangbusters* to syndication, incidentally, has had to wait until a theatrical film version made its rounds.

**Flamingo:** The two newest Flamingo properties *Stars of the Grand Ole Opry* and *Hollywood Preview*—will be slowcased at NARTB. Sy Weintraub, exec v.p., told SPONSOR. Of these, Weintraub felt industryites would find *Preview* particularly interesting. "We are cooperating with Hollywood majors, not fighting them, in this series," he said. "The series will be strictly first-run, and fresh every week since we're building it around film clips from the newest Hollywood movies."

**Sterling:** A new quarter-hour adventure show, *Tropic Hazard*, will be highlighted by Sterling at the NARTB Convention, in addition to other regular film properties in the firm's list. Sterling will also be selling the syndicated properties of TeeVee Company, with which it has merged. New sales gimmicks: Sterling now guarantees buyers that the new film series it handles will be up to the level of the pilot or screening prints, doesn't charge the buyer if it doesn't measure up.

**New feature packages:** Virtually all of the feature film business is done directly between distributors and station film buyers. Stations then offer slottings in the films as availabilities.

In recent months, however, admen have begun to take more notice of feature film packages, and to keep track of who's buying them.

There are two reasons for this:

1. Despite hold-outs by most of the Hollywood majors (who still have hundreds of millions of dollars worth of features locked up in the vaults) feature film packages in tv have been getting bigger and fancier.

2. Timebuyers who have kept close tabs on these packages are sometimes able to move quickly, buying up choice availabilities in feature movie shows almost as soon as a station has signed for a new package. The payoff for the advertiser comes when the show rating, as a result of the strong draw of the new films, takes a hop upward.

Here are some of the new feature packages that will be slowcased at the NARTB exhibits:

**NTA:** In a long-term arrangement



IN THE SCRANTON, WILKES-BARRE, HAZLETON MARKET

# 1955 FIGURES PROVE WGBI-TV YOUR BEST BUY

Look at your latest February 1955 ARB ratings and you'll see a most amazing switch in the great Northeastern Pennsylvania area. You'll see how overwhelmingly the lead has shifted to WGBI-TV.

**WGBI-TV** presents the highest rated show in the entire market.

**WGBI-TV** is first in total quarter hours of viewing 9 A.M. to sign off.

**WGBI-TV** is ahead of the second station during this same period by 43 quarter hours (while on the air) and leads all of the remaining stations *combined*.

**WGBI-TV** carries five out of the top 10 shows and also has the highest rated local newscast and late film theatre.

*Represented  
exclusively by  
BLAIR TV, Inc.*

In any category WGBI-TV's leadership is impressive. If you want to sell in Northeastern Pennsylvania, you had better be on



**WGBI-TV** 

Dominating the Scranton-Wilkes-Barre-Hazleton market. And soon to be the *Highest Powered Station on the CBS Network* with 1 million watts.

that involves a cash outlay of more than \$1 million. National Telefilm Associates last month made deals with two top British production firms (Rank and Korda-Lopert) and several independents for a package of 40 feature films. Many are as recent as 1953 and 1954 vintage, including such titles as *Captain's Paradise*, *The Man Between* and *Breaking the Sound Barrier*; many have only recently completed their first theatrical runs.

Now tabbed "Fabulous Forty" package by NTA, the films will be sold at fairly substantial prices to stations, particularly those in the largest tv

markets. Stations who sign for the group are expected to make a large local publicity splash with them. Availabilities in the group will be far from routine.

"Fabulous Forty" will be a spotlight attraction at the NTA convention exhibit, keyed promotionally to the firm's theme of "What's Cookin' at NTA?" with the use of trailers, brochures, and gimmick giveaways.

**General Teleradio:** The GT firm has already scored major sales successes with its 30-feature package of films acquired from Bank of America. New York admen will recognize it under

the title "Million Dollar Movie" used in its showings on WOR-TV, where it has been sold out at premium rates.

This original package will be featured in GT's convention exhibit. Sales stress will be on the high ratings the package has already racked up in several markets.

In addition, according to V.p. & Director Dwight Martin, General Teleradio will also unveil at the NARTB meeting a similar package of A-budget, first-tv-run movies. At presstime, he told SPONSOR:

"We can't say how many features we'll have, where we're acquiring them, or if they'll be Hollywood or British products. We're completing our final negotiations, and want to spring the package as a big surprise at the convention.

"But I can tell you that it will be one of the biggest and best feature film packages that has ever been brought to tv. I certainly think any spot tv advertiser will want to consider availabilities in these films."

**MCA-TV:** "We are keeping our plans a top secret for the NARTB Convention," said Wynn Nathan, sales v.p. for MCA-TV's film syndication operations. "We've titled the affair 'Operation A to W' and are handling the entire thing as confidentially as you would a military secret."

But, like all military secrets, the leaks have already started.

According to sources close to MCA-TV, one of the major highlights of MCA-TV's "Operation A to W" will be a top-flight film package composed of 123 Gene Autry (the "A" in the slogan) and Roy Rogers features. The films, although shown in theaters, are first-run for tv.

The films have been carefully edited to fit into a one-hour format, making the whole thing as much a "program" package as it is a feature group.

So far, MCA-TV has signed up more than \$1,000,000 in station sales of the package, although the advertising-promotion campaign didn't break until 2 May and the package wasn't assigned to Station Program Sales V.p. Lon Friedland until 25 April.

Among the stations that have already signed for the package are several which have long been hold-outs against local-level film programming and reruns. Included in this group: Walter Damm's WTMJ-TV, Milwaukee.

The Autry-Rogers package was also a highlight of the pre-NARTB meeting



Already the dominant (VHF) station in a 69-county market in S. C., N. C., Ga. and Tenn., WFBC-TV now has the advantage of location in its new building with WFBC-AM and FM. Now more than ever, WFBC-TV, "The Giant of Southern Skies," can give you coverage of one of America's great markets in the Southeast. Ask us or WEED for rates, market data and assistance.



"The Giant of Southern Skies"

NBC NETWORK

**WFBC-TV**

Channel 4 Greenville, S. C.

Represented Nationally by  
WEED TELEVISION CORP.



# If you are playing for keeps...

National Accounts

Follow UNION PACIFIC with HOMER BELL... PICTSWEET and WHITE KING SOAP with SCIENCE FICTION THEATRE... 52 weeks on Denver's Best TV BUY

Local Programs

The SRO sign is out most days on Corky's Club, Denver's highest rated kid show... likewise on MILLION DOLLAR MOVIE, now playing the HYGO Package. And KBTV's sensational 4-PLAN is still the West's greatest spot package buy.

ABC Programs

Time buyers hunting "Uranium" occasionally find spots near Wednesday night fights, Disneyland, and Danny Thomas.

Market Data

There is "Pay Dirt" in KBTV's Market... Spendable Income \$1,753,608,000! Retail sales... \$1,451,810,000!

# KBTV

CHANNEL

## DENVER

1089 Bannock • JOE HEROLD, General Manager



Free & Peters, Inc.  
National Representatives

The Only  
TV STATION  
with  
Grade A  
COVERAGE  
in . . .  
Shreveport  
BOSSIER CITY

AND A  
PROVEN  
TV AUDIENCE OF

88% DAYTIME\*  
12-6:00 p.m.

87% NIGHTTIME  
6:00 to Midnight

Fringing the outskirts and getting to the heart of a market are two different things . . . and once again Pulse has proved that to sell the TV audience in Metropolitan Shreveport with its \$408,148,000 spendable income . . . you need to be on the Shreveport TV station.

\*Shreveport Telepulse January 23-29, 1955.

**KSLA**  
Channel 12

FIRST IN

SHREVEPORT, LOUISIANA

Paul H. Raymer Co., Inc.

NATIONAL REPRESENTATIVES

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

in Atlantic City, 19-21 May, of the entire sales force from the 22 U.S. branch offices of MCA-TV.

Timebuyers will probably see the Autry-Rogers films in several different types of program slottings, according to MCA-TV officials. Because of their hour length, they can be programmed as a weekly *Western Theatre* show, or as an across-the-board strip, or as a feature show.

Other film feature packages that will be stressed at the NARTB meeting:

**Guild Films:** The sizable collection of features acquired from MPTV, including those recently bought up by Walter Mack's Cantrell & Cochrane beverage firm.

**Hollywood Television Service:** The recent "Diamond Group" package of HTS, as well as its 26-feature "Sparkler Group." The Republic Pictures-owned firm now has well over 200 features and 116 westerns in various packages.

**Unity:** The recent "Lucky 13" package of late vintage feature films, mostly top British products.

**New sales plans:** Two selling arrangements will be spotlighted at the NARTB meeting next week. Vitapix and NATS.

**Vitapix:** Some new details of the tieup between Vitapix, a station-owned confederation of tv stations, and Guild Films will be announced at the Washington convention:

1. New Vitapix executives Ed Hall, executive v.p., and Ed Degray, station relations director (both formerly of CBS) will be on hand to discuss Vitapix plans with station men and visitors.

2. Vitapix hopes to sign up another half-dozen stations in as many markets, bringing the total number in the group to about 63.

3. Vitapix stations will have a two-week "first refusal" on all new Guild properties (*Goldbergs*, *Confidential File*, *I Spy*, etc.) and all existing Guild shows (such as *Liberace*) which are coming up for renewal whether or not the show has a sponsor or is already running on another station.

4. The original deal whereby stations gave to Vitapix as "option time" a total of 10 hours of day and night programming may be trimmed back to a total of five hours weekly.

5. Reps who have worried that the

Vitapix arrangement might by-pass them need worry no more. After a 15% deduction for agency commission on multi-market Vitapix purchases, there will be a 15% commission to reps. Vitapix will take 5% of the gross as a service charge. Stations actually wind up with at least 65% of the gross, a bigger chunk than they get from networks.

6. In order to keep from tangling directly with networks, Vitapix is likely to announce that its nighttime programming slots will be in the 9:30 p.m.-and-later periods. Even so, existing network shows probably won't be bumped out by Guild-Vitapix shows.

7. At least one or two new Guild film programs, tailored to adult viewing tastes in these late-night hours, will be unveiled. All Guild properties, however, will be related to the Vitapix setup in any Guild sales pitches.

**NATS:** National Affiliated Television Stations, Inc.—a tieup between equipment maker General Electric, several tv stations, and National Telefilm Associates—will also have some aces up its sleeve for the NARTB convention:

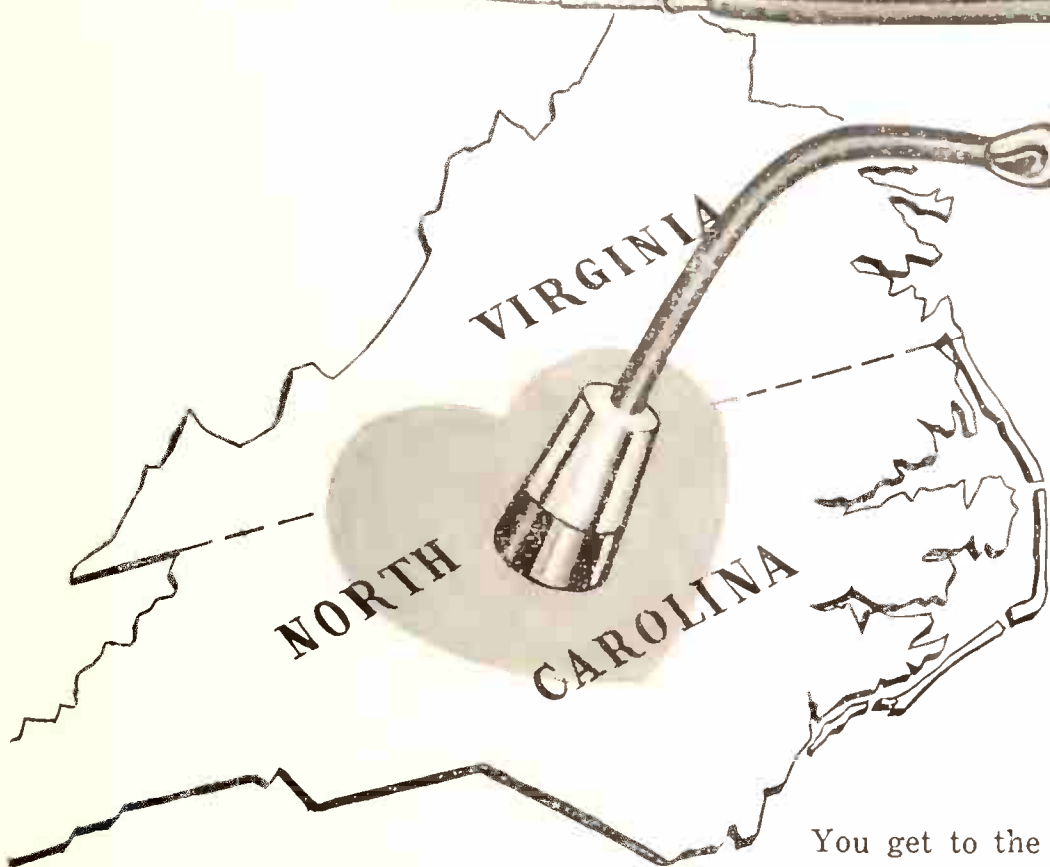
1. NATS will announce the latest total of stations who have signed up. According to a NATS official, the group is "large" and "includes vhf and uhf stations, independents and affiliates." SPONSOR's guesstimate: about 20 outlets.

2. There will be a close liaison between NATS and General Electric. GE will devote part of the space in its own big exhibit to NATS, will also have Glenn Lord on hand as GE Administrator of the NATS plan.

3. NATS executives, at the personal level, will be talking to station executives, and may sign up more outlets for the NATS group. Some new "film network" plans that will parallel the Guild-Vitapix tieup may also be announced.

4. The contractual relationships for film shows between NATS and National Telefilm Associates will be clarified. These may concern new NTA properties like *Police Call* and *New Adventures of China Smith*, as well as the "Fabulous Forty" feature package. Industry sources also predict that the NATS stations will have a "first refusal" arrangement with NTA on new properties. NATS may also announce

# GET TO THE HEART OF YOUR SALES PROBLEM



with  
**wfmy-tv**

You get to the heart of your sales problem—fast, with WFMY-TV. Telecasting to some 325,000 TV homes in the Prosperous Piedmont section of North Carolina and Virginia, WFMY-TV has the true pulse of this mighty industrial area. *No station or group of stations* completely covers the Prosperous Piedmont as does WFMY-TV.

Too, WFMY-TV is the *only* CBS television affiliate serving this \$2.3 billion market where there are over 2 million customers for your product. With full 100,000 watts power . . . plus nearly 6 years experience programming to this 46 county gold mine . . . WFMY-TV gets to the heart of your sales problem—fast!

To get your share of sales in the Prosperous Piedmont, call your H-R-P man today.

## wfmy-tv

### Channel 2

GREENSBORO, N. C.

Represented by  
Harrington, Righter & Parsons, Inc.  
New York — Chicago — San Francisco



Now In Our  
Sixth Year



some new film properties of its own.

5. Details of the financial aid (NATS and GE) are prepared to offer television outlets, particularly uhf-ers in "mixed" markets, may also be revealed.

6. The role of the NATS group in multi-market film spotting by advertisers will also be discussed. It's expected that some form of over-all discount structure for a group purchase will be stressed.

7. The NATS executive group on hand will include: Joseph Justman, board chairman; Ely Landau, executive v.p.; Oliver Unger, v.p.; Berman Swartz, secretary-treasurer; and Dick Doherty, director of management services. The GE liaison group will include: Glenn Lord, administrator; Jim Creamer, financial administrator.

In addition to these two major developments in sales plans, other syndicators are expected to reveal new "library" plans whereby stations will contract for a large library of syndicated shows or features on an unlimited-play basis. These syndicators include: General Teleradio, Guild, Official, Sterling, Unity and Flamingo. \* \* \*

## NARTB ACTIVITIES

(Continued from page 31)

In our institutional promotion of radio and television, we attempt to explain the role and value of advertisers and commercials. In a recent Fact Sheet, "The Benefits of Television Commercials," we pointed out that advertising alone made it possible for us to get outstanding programs in our homes free of charge.

"While the primary motive of advertising is sales," we pointed out, "it is also true that in the process of performing this motive, the majority of advertising imparts learning and understanding. Advertising is the main vehicle through which Americans obtain news and information about products, improvements and services which contribute to their comfort, convenience, safety, health and welfare."

We described further how advertising performs in the public interest by incorporating frequently and without charge appeals for charity, safety, blood donations, civil defense recruitment and many other public services.

**Television Code Affairs, Ed Bronson, director:** The Television Code Review Board of NARTB and the Code Board staff have completed a most successful and active year since convention time last year with the Code enjoying greater industry support than at any time in the past.

The list of Code subscriber stations is 247 at this writing, an increase of nearly 100% over a year ago, while all four television networks continue to subscribe to and support the Code.

The Code Board in this past year has stepped up greatly its program of monitoring television programing and advertising both in the network field and at the local station level.

This monitoring programing is conducted among Code subscribing stations and networks only and is for the information and guidance of the Code Review Board and the individual station or network to which such monitoring may relate.

Supervision of monitoring is by the director of tv code affairs and his assistant, Charles S. Cady. By retaining a private research firm to assist in this activity, NARTB has increased monitoring more than 300% each month and local reviewing has been stepped up nearly 500%.

Much of this monitoring has been devoted to the length and good taste of commercials. While room for improvement still exists in these categories, a great deal has been accomplished in the past year. Also, attention has been given to program quality as it relates to the Code with added impetus being given to watching over children's programing.

The Code has been the subject of inquiry on Capitol Hill, where both the House Committee on Interstate and Foreign Commerce (in connection with the Bryson Bill hearings) and the Senate Sub-Committee on Juvenile Delinquency sought to determine the acceptance and effectiveness of the Code.

An additional and expanding Code Board staff activity concentrates on film used on tv. Producers and distributors have been contacted by the staff in an effort to better acquaint them with the Code, the Code Review Board and the need for care in the development of the product they offer to Code subscribers.

During this past year the Code Board has conducted a pilot study of viewer attitudes covering both programing and advertising, designed and



### MEMO from Ed. Hochhauser, Jr.

Lee Little of KTUC, Tucson says, "After only 4 months, our MUZAK franchise is proving a most profitable supplement to our station operation."

Broadcasters...MUZAK offers you a once-in-a-lifetime opportunity to increase your station's income by putting you in the functional music business.

For over 20 years, functionally engineered "Music by MUZAK" has been a proven management technique of

America's most successful companies—companies concerned not only with plant and office efficiency and productivity, but also with employee morale and sense of well-being.

There's a ready market for MUZAK in your city.

MUZAK Corporation — 229 Fourth Ave. — New York 3, N. Y.

MUZAK, Reg. U. S. Pat. Off. ORchard 4-7400

As a convenience to broadcasters interested in finding out more about MUZAK affiliations, MUZAK has arranged for Hospitality Suite B411-415 at the Sheraton-Park Hotel during the N.A.R.T.B. Convention in Washington. We'd be pleased to see you there. An advance appointment is suggested.



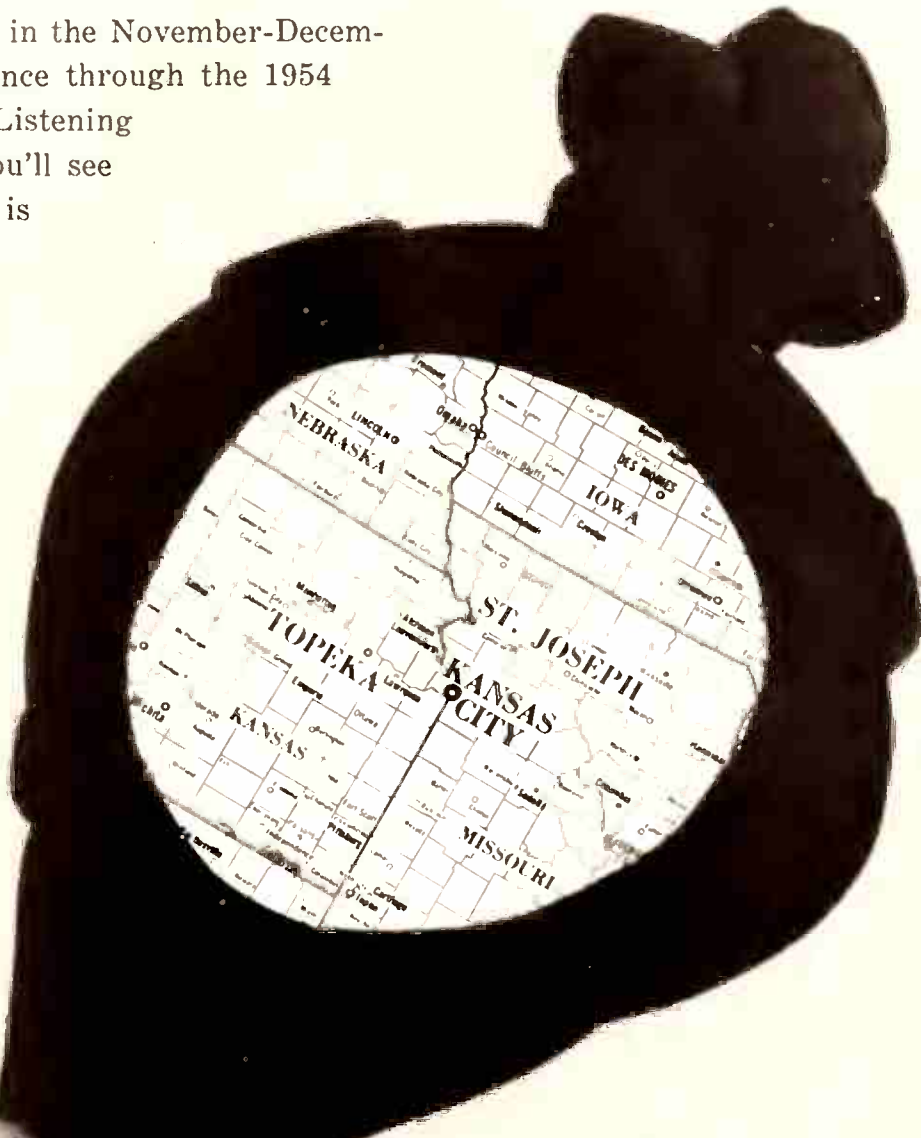
# NOT A SHADOW OF A DOUBT

## ---about radio coverage in Mid-America

As our rotund friend, Mr. Mid-America indicates, it's a big, rich, expanding market, completely covered by one big station — KCMO Radio.

Take a look at radio listening in the November-December, 1954 *Area Pulse*. Or glance through the 1954 composite Conlan "Study of Listening Habits" for Mid-America. You'll see there's no doubt that KCMO is *the* radio buy for Mid-America.

Within KCMO-Radio's 1/2 mv. contour you reach 213 Mid-America counties . . . and with KCMO's 50,000 watts at 810 on the dial you get more Mid-America listening homes than any other Kansas City station. Take Mr. Mid-America's tip: Cover the *whole* market *better* with KCMO-Radio.



*Kansas City's most powerful station for Mid-America*

# KCMO radio

**50,000 watts at 810 Kc.  
Kansas City, Missouri**

National Representatives: The Katz Agency • Affiliated with Better Homes & Gardens and Successful Farming



### THE REPRESENTATIVE

Re-elected regularly on a strong platform advocating prosperity. Is against sharks. Carries a lot of weight in smoke-filled rooms. And in the Washington area, one radio station carries a lot more weight than any other. That station is WTOP Radio with (1) the largest average share of audience (2) the most quarter-hour wins (3) Washington's most popular local personalities and (4) ten times the power of any other station. In Washington, WTOP represents the best for advertisers because it represents the best in broadcasting. See our representative for additional information and availabilities.

## WTOP RADIO

Represented by CBS Radio Spot Sales

approved a new Code Seal (now released for use by subscribers), developed a sound film of the Seal for subscriber use, produced and distributed new promotion material on the Code, and held special meetings with representatives of the advertising profession, such as the American Association of Advertising Agencies, to discuss questions of mutual interest.

**Research.** *Richard M. Allerton, manager:* Broadcasting is a complex business. The most successful stations and networks are those whose programs attract the best audience to whom the sponsor can direct his message. To achieve this success, a manager has many decisions to make about advertising, programing, employee relations and all the rest. The Research Department, working with the other departments of NARTB, attempts to provide management with the basic information it needs to make these important decisions.

Space does not permit a detailed report on our activities for the past year, but the following list is indicative of the projects in which we are involved:

- Annual cost study for radio and television stations. Management finds these factors in the Broadcaster's Profit Equation valuable as a check against its own operations.
- Annual film survey for television, conducted, processed and incorporated in the annual Film Manual prepared by the Television Department.
- Sales practices checklist to help management.
- Surveys on different types of station insurance.
- Survey of the entire industry on beer and wine advertising. The Research Department prepared the report to the Committee on Interstate and Foreign Commerce of the House of Representatives.
- Questionnaire for the Television Code Board pilot study of people's attitudes toward television.
- Methodological tests which, it is expected, will lead to a television circulation study.
- Report to membership on trends of revenue, expense and income of radio stations, a continuing panel study, inaugurated this year.
- Television Accounting Manual, which will be ready sometime later this year.

At the request of the Task Force on Paperwork Management of the Com-

mission on Organization of the Executive Branch of the Government (Hoover Commission), the Research Department surveyed a representative cross-section of the industry to secure their recommendations in respect to government reports. This work led to the Federal Trade Commission instituting a new sampling technique at an indicated saving to the industry of about 80% in the work load of reporting on advertising continuities to the FCC.

**Engineering.** *A. Prose Walker, manager:* The technical requirements of broadcasting are of vital interest to advertisers since the most carefully planned and executed sales campaign is only as good as the medium used for its presentation. While NARTB cannot represent stations in their individual problems, we are concerned with maintaining the proper balance between adequate regulation to protect and the over-regulation which can stifle the growth of a nationwide system of broadcasting.

Included in special Engineering Department activities last year were:

- (1) Membership on engineering standardization committees which effect lower costs to stations through the use of standard parts and techniques, thus making costs lower for advertisers as well.
- (2) Projects with industry committees to encourage the growth of television in small markets, which broadens the advertising market.
- (3) Appearance on behalf of the industry before government agencies such as the Federal Communications Commission and the Air Space Subcommittee, which makes recommendations on the height of broadcast antennas, which, as it affects the extent of coverage, is of prime importance to the advertiser.
- (4) Efforts to obtain FCC permission to use remote control in all radio stations, another economy that keeps ad costs down.
- (5) Preparation of publications dealing with new and different approaches to common problems in engineering to make American radio and television technically the world's finest.
- (6) Information through Association publications on industry-wide technical questions — especially the regulations of the FCC.

The culmination of our activities comes yearly with the NARTB Broad-





right  
on  
time  
in  
Chicago...

*Time on WMAQ, that is. And it's the  
right way to run a railroad!*

Mr. E. E. Gordon, Passenger Traffic Manager of the Chicago & Eastern Illinois Railroad, recently wrote a letter about how right his company's time-buys are on WMAQ:

*"We want to convey our appreciation for the immediate response that we received from advertising our services over your station. Mr. Henry Cooke on the morning program, as well as Mr. Howard Miller in the evening, along with Mr. Joe Wilson's sport broadcast, made a very effective story from the announcement that described our new train service to Florida, that was reflected so successfully in inquiry and ultimately in actual sales. Considerable interest was created as a result of their personal efforts. We are presently contemplating extending the program . . ."*

Messrs. Cooke, Miller and Wilson are three of the many home-grown, top-rated WMAQ personalities ready to make sure for advertisers that

**THE PAY-OFF IS AT THE POINT OF SALE!**

And they're backed to the hilt by WMAQ's strong promotional and merchandising support.

There's a personality and a time that's just right for your product or service. All aboard!

**WMAQ**



**RADIO IN CHICAGO**

50,000 watts Clear Channel

represented by NBC SPOT SALES

a service of 

Engineering Conference, when station engineers meet for a practical down-to-earth discussion of the present-day operation of radio and television stations.

**Legal.** *Vince Wasilewski, chief attorney:* The Legal Department of NARTB has as its primary obligation, of course, the furnishing of legal advice to the Board of Directors, officers and all departments and committees of the Association. In the course of this activity, it consults with all departments of the Association, with, perhaps, the

greatest single activity being in the area of government relations. In this field, it cooperates with and advises members of the NARTB staff concerning legislative proposals and the actions of governmental agencies. It participates in the preparation of testimony for various congressional committee hearings, many of which have a widespread effect upon advertising, either directly, or indirectly.

The Legal Department also keeps informed of developments in the state legislatures, especially as they relate to taxation proposals on advertising and

broadcasting. During the past three months, there have been bills in the legislatures of Iowa, North Carolina and South Carolina proposing either a sales tax or a gross receipts tax on radio and television sales. The NARTB cooperates with state associations of broadcasters in opposing such measures, supplying briefs and background information and strategy suggestions. It appears very likely that, in their search for additional sources of revenue, the state and local taxing authorities more and more will be attempting to impose taxes on advertising and media.

The department makes available to broadcasters various memoranda and publications concerning particular fields of law, such as copyright, libel and slander, information on programing as it relates to the lottery laws, etc.—all of which, we are informed, stations find useful in their dealings with advertisers and agencies.

In addition, attorneys of the Association act as counsel in connection with matters pertaining to the Radio Standards of Practice and the Television Code.

**Station Relations,** *William Treynor, manager:* The NARTB now lists 1,963 members: 1,237 am stations, 323 fm stations, 267 tv stations, three radio networks, four tv networks and 125 associate members.

This represents an 8.1% increase in membership since last year's convention. During the past five years, NARTB has enjoyed a 19.4% rise in overall membership, with additions applying to all categories except fm, where the figures have been proportionate to the number of these stations operating.

The primary functions of the Station Relations Department are membership service and member solicitation. An operating staff of four representatives is employed—manager, assistant manager and two field representatives—whose time is devoted to "in the field" contact with all the broadcasting stations throughout the country. This allows a direct presentation of the multiple management services that NARTB membership affords.

The Station Relations Department distributes a monthly industry events recap, the *Brief Case*. In addition to listing upcoming NARTB and state broadcasters meetings, pertinent "Hill" and executive actions and NARTB ac-



## DELIVERS

The vast buying income of big, rich  
NASSAU COUNTY

<b>POPULATION</b>	1,033,000*	<u>38%</u> increase since '52 <u>148%</u> increase since '40
<b>BUYING INCOME</b>		
Total	\$2,219,351,000	<u>9th</u> among U. S. Counties
Per Family	\$ 7,698	<u>4th</u> among U. S. Counties
<b>RETAIL SALES</b>	\$1,063,285,000	<u>17th</u> among U. S. Counties
Food Store	\$ 311,509,000	<u>12th</u> among U. S. Counties
Auto Store	\$ 178,404,000	<u>20th</u> among U. S. Counties
Household, etc.	\$ 58,304,000	<u>18th</u> among U. S. Counties

\*Sales Manager's Report, May 1955  
\*L. I. Lighting Co. Pop. Est.

**One Station — WHLI — has a larger day-time audience in the Major Long Island Market than any network or independent station!** (also Survey)



**WKMH**

DEARBORN - DETROIT

**WKMF**

FLINT, MICHIGAN

**WKHM**

JACKSON, MICHIGAN

**WSAM**

SAGINAW, MICHIGAN

# HEAP BIG HUNK OF RICH MICHIGAN MARKET!

Big wampum here! 80% of Michigan's 6-billion dollar buying power is covered by Knorr Broadcasting Corporation's 4-power-packed stations. And, folks listen, continuously . . . in their homes . . . in their cars . . . to the stations that broadcast what they love most . . . NEWS, MUSIC and SPORTS!

BUY ANY 2 OR MORE  
OF THESE POWERFUL  
STATIONS AND SAVE  
10% FROM RATE CARD

**WKMH**—Dearborn-Detroit

**WKMF**—Flint, Mich.

**WKHM**—Jackson, Mich.

**WSAM**—Saginaw, Mich.

SAVE  
10%

Represented By Headley-Reed

*The Community Stations*



**KNORR Broadcasting CORP.**

You Buy Michigan's Biggest Buying Power Through...



Publication highlights all bills introduced that affect the broadcasting industry. *Brief Cases* available as a free monthly service to advertisers and advertising agencies upon request.

Another function is assistance in the handling of the physical arrangements for the Association's annual series of district or regional meetings. For the fall of this year eight regional conferences are planned and it is expected that a number of leading advertisers will participate. These regional conferences will be held in Chicago; Saranac Inn, N. Y.; New Orleans; Roanoke, Va.; San Francisco; Colorado Springs, Colo.; Des Moines, and Dallas.

**Television.** *Thad H. Brown, vice president:* A strong, vigorous and unfettered television, accepted as a welcome and desired guest in the American home, becomes a vital and successful advertising medium.

The NARTB Television Department deals with the advancement of television broadcasting on all fronts as a business, as an art form, as an important means of public expression

and communication and—of basic import—as a desirable contributor to the pattern of American family life.

It is within this scope that the policies effected by the Television Board and an informed television membership are translated into action.

It is to these ends that NARTB television activities in research, law, government, employee-employer relations, public affairs and engineering must be guided and correlated.

As a new and potent industry and art form always at the attention of the public, and necessarily licensed by the federal government, television is constantly under close and probing scrutiny. The television broadcaster, therefore, both individually and through this Association, must be especially well-informed and constantly vigilant in the protection of the industry and of the public interest.

All things necessary and proper must be done to promote the rights of licensees and of the public involved in this greatest of all mass means of communication.

By so doing not only are the public and stations benefited but also the sponsors whose advertising funds and

cooperation in encouraging the best customs and practices help provide a strong and healthy medium.

**Radio.** *John F. Meagher, vice president:* The vice president for radio at NARTB is charged with carrying out the directives of the president and Board of Directors in all matters relating specifically to radio broadcasting. Further, he is expected to initiate and develop such additional projects as will lead to increased benefits to radio broadcasters.

In performance of his duties, he works very closely with the various service departments and acts as a coordinator in those situations where more than one department is involved in a particular project. In effect, he serves as liaison between the radio membership, as represented by the Radio Board, and the department heads supervising specific areas of service.

Because it was decided several years ago to establish a separate organization for the promotion of radio as an advertising medium, the activity of NARTB in matters directly related to selling and advertising has been limited. However, the parent organization still retains its responsibility with respect to the advancement of the Standards of Practice for Radio Broadcasters.

It should be recognized that all NARTB endeavors in behalf of radio broadcasters must inevitably result in benefits to the advertiser. All efforts designed to heighten the stature, efficiency and effectiveness of radio broadcasting must ultimately pay dividends to the advertiser.

**Employer-Employee Relations.** *Charles Tower, manager:* The Employer-Employee Relations Department is concerned with the "people" problems of broadcasters. Our purpose is to make available materials and information which will help broadcasters to do a better job in this key area of management responsibility.

In fulfilling this task, EERD is a service department for broadcasters and thus is unlike other departments of the Association. To the extent that we help solve their day-to-day problems, we are successful. If we are not helpful, we fail.

There are many aspects of management's personnel responsibility. We try to help out in some of them. Our major effort is in the field of union-



## it's a matter of record!

WCUE spins more pop platters, more often; plays the sweetest music, all day long. WCUE gives the home folks more news, more often; reports on their neighbors, brings the whole world into their homes. You're right on CUE . . . it's a matter of record.

more **MUSIC**  
more **NEWS**  
more **OFTEN**

# Wcue

Akron's only independent—we're home folks

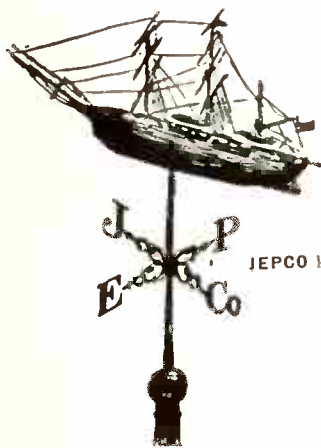
TIM ELLIOT, President

John E. Pearson Co., National Representatives

## ***“My Ideal Rep”***

**says Bill Kennedy of  
Ted Bates, New York**

“gives me straight information on his  
availabilities and his stations.”



JEPCO knows how the wind blows



### **JEPCO**

keeps in constant touch with its  
stations. Its weekly newsletter to all  
its stations is famous throughout the  
industry. Its salesmen are trained to  
know their stations, markets, and  
availabilities. They are trained to  
sell time as conscientiously  
as though they are the buyer.

## **John E. Pearson Company**

*RADIO AND TELEVISION STATION REPRESENTATIVES*

NEW YORK • CHICAGO • MINNEAPOLIS • DALLAS  
LOS ANGELES • SAN FRANCISCO



**Charlie Davis**

Star of

"Alabama Star Time"

11 am to 2:30 pm, Monday-Friday

## Stars Sell on Alabama's greatest RADIO station

# WAPI

Birmingham

One of the station's best-liked announcers, Charlie Davis hosts 3½ hours of recorded music, interspersed with news, weather and comment. He endears himself to his mid-day audience of home makers by giving them music to "sweep by", and to give a lift to doing the dishes. His easy manner and excellent choice of platters (he's a musician himself) keep 'em listening.

You can SELL  
Your Products  
to Alabama folks

If you TELL  
them on programs  
they enjoy hearing

Represented by

## John Blair & Co.

Southeastern Representative:

Harry Cummings

management relations—principally because this is a highly complex area where mutual self-help is essential. Selection, training, compensation, staffing and organizational problems occupy an important share of our interest and of our time. Costs, particularly labor costs, are of real concern to station management and thus are of concern to us, too. In fact, we are interested in all the administrative problems of management—those problems relating to the performance of work by people.

On the national scene, the department concerns itself with laws and regulations governing the relationship between broadcasters and their employees, like the Wage-Hour Law and the Taft-Hartley Act. Where we think these laws and regulations issued pursuant to them are oppressive or unrealistic, we work for improvement in the laws and better interpretation. ★★★

### RADIO PROGRAM SERVICES

(Continued from page 64)

executives. Subject: "What radio means to me." Listeners will compete for a whole raft of prizes (deluxe trips to Europe, Hollywood, etc.). World will provide outlets with plenty of promotional items (car cards, counter displays, stickers, tags, streamers and so on) they can use in boosting and publicizing the contest. Stations will eventually submit entries to show how well they handled the contest locally. The tie-ins of the contest aren't limited to material in the World Library, although of course World is stressed. Instead, according to World executives, "the emphasis will be on stressing the power of radio today through a 'Big Little Man' visual identification symbol."

*RCA Thesaurus:* The main stress at the Thesaurus exhibit will be on a merchandising plan called "Shop at the Store with the Mike on the Door," mentioned earlier. Thesaurus will provide special promotion kits, "voice track" recordings by Thesaurus stars, newspaper mats, tie-in stickers, decals, and other aids. At presstime, Thesaurus had 120 stations lined up to participate in the promotion, and more are expected to jump on the bandwagon at the convention. These stations, in turn, have lined up merchandising displays, tie-ins and cross-plugs with local grocery and drug outlets,

and department stores. There aren't any prizes; the service is a continuing promotion designed to boost audience and revenue—for local radio stations. As in the World promotion, the campaign works to Thesaurus' benefit because promotional announcements and gimmicks have all been prepared using the voices and faces of top-name Thesaurus talent.

*National Musitime* has a tie-up with Lang-Worth, with whom it will share an exhibitor suite at the convention. Much of the Lang-Worth music has been transferred to big (14-inch) double-track tapes which will be handled as part of the Musitime operation.

In addition to the tapes of "background" music—which run as long as several hours at a clip—Musitime sells special automatic Ampex tape playback equipment and other broadcast gear for fm stations. The package price for a tape franchise starts at some \$75 per month; tape equipment starts at \$750 and goes to \$5,000 or so.

With the aid of the tapes and special equipment, stations can operate for hours on end on a semi-automatic basis, freeing station personnel. ★★★

Covering the entire Northwest from Spokane

# KGA

## THE ONLY

### 50,000 Watt Radio

Between the West Coast and the Great Lakes. Gives your sales message the power punch it deserves.

in just 14 weeks:  
**71,495**

letters received on KGA's KASH BOX! That's a 14 week average of

**5,106**

Potential Customers for your product through KGA!  
Contact:

Reps.: Everett-McKinney, Inc  
New York, Chicago,  
Los Angeles, San Francisco

# KGA

Box 141 - Spokane, Wash.

# The **DIFFERENCE**



Represented  
Nationally  
by

THE  
HENRY I. CRISTAL  
COMPANY



# W

5 KW

# S Y R

• S Y R A C U S E • 570 KC

*between*

**A PROGRAM SCHEDULE**

*and*

**A PROGRAM SERVICE**

A howling blizzard last March 27-28 dropped 20 to 30 inches of snow over the 20-county area served by WSYR. Highways were blocked. Schools closed. It was one of those times when Central New Yorkers realized how much they depend upon radio . . . how surely they rely on WSYR.

WSYR's local programs poured forth a steady stream of information about conditions in every city, village and hamlet in the area. The voices were those of familiar personalities who have become, over the years, the trusted daily companions of a great share of the 428,000 radio families in WSYR's coverage area. . . .

. . . Folks like Form Editor Deacon Doubledoy . . . Timekeeper Elliott Gove . . . Newsmen Fred Hillegas, Bob Nelson, Rod Swift and Carl Zimmerman . . . Jim Deline and His Gang . . . Women's Editor Jennie-Belle Armstrong.

WSYR's superior local program service, performed by people who know — and are known by — the communities they serve, is a powerful reason for WSYR's commanding leadership in a market with \$2 billion buying power.

NBC in Central New York

HERE THEY ARE!

**3 TOP RATED  
transcribed  
RADIO SHOWS**



Foley and his Ozark Jubilee network Stars with audience building appeal

**Red Foley Show**

**SURE CURE FOR**



Mirthful, musical variety plus the songs of the old "Pea-picker" himself

**Tennessee Ernie Show**

**LOST LISTENERS**



There's only one "Smiley" and he's at his best in this show

**Smiley Burnette Show**

• Time tested stars . . . appealing formats designed to capture and hold the greatest number of listeners . . . network quality, production . . . at low budget cost . . . everything a sponsor wants . . . at a price he can afford!

FOR COMPLETE INFORMATION . . . about these 3 audience-getting shows, FREE AUDITION DISCS and costs, contact:

John B. Mahaffey • E. E. Siman, Jr.

**RADIOZARK**

ENTERPRISES, INC.

SPRINGFIELD, MISSOURI • PHONE 2-4422

NEW YORK Plaza 1 3366 CHICAGO State 2-7494 MINNEAPOLIS Lincoln 5689 DALLAS Prospect 3723 LOS ANGELES Dunkirk 7-4388 SAN FRANCISCO Sutter 5568

**New developments on SPONSOR stories**



**See:** Sponsor Speaks

**Issue:** 18 April 1955, page 128

**Subject:** Confusion between network and local radio

The tendency to judge radio on the basis of declining network billings while ignoring the more promising local picture has plagued the medium in recent years.

One outstanding example was the headline "Fading Radio" placed by the *Wall Street Journal* over a story about network business earlier this year. Trade reaction was sharp, indicating that radio-men are becoming hep to the problem and fast on their feet in correcting the impression that webs are the sum total of the am medium.

Result: the *Journal* ran a story by the same reporter on 29 April. The headline "Local Radio" was followed by "Many Stations Show Hometown Ad Gains." As if to show they weren't entirely wrong, *The Journal* ended the first headline deck with "Network Sales Dip."

Among those apparently responsible for the *Journal's* presenting the full picture were Hugh Boice, Jr., of WEMP, Milwaukee; Charles Balthorpe of KITE, San Antonio, and the SRA.

Balthorpe's complaint to the financial paper paid off. The story started off with a phrase from a KITE billboard: "We confess, while you were away, we spent many pleasant hours with your wife." The billboard is located on the highway from San Antonio's airport to the city and tells the traveling businessman in an intriguing way that KITE has his wife's ear while he's on the road. The story also mentioned that KITE, among other radio outlets, had more business during the first quarter of 1955 than the first three months of last year.

The *Journal* story summed up the trends that have been taking place in local radio during the past few years, such as the greater use of music, news and weather reports, increased merchandising services, announcement packages at night, efforts to establish am outlets as respected community stations.

Among those quoted in the story were Robert Leder, general manager, WINS, New York; L. R. Rawlins, general manager, KDKA, Pittsburgh; Daniel W. Kops, vice president, WAVZ, New Haven; Tim Elliott, president, WCUE, Akron; James Gaines, vice president, WOAI, San Antonio; Davis Myers, president, WFGM, Fitchburg, Mass.; M. M. Rochester, general manager, KSEL, Lubbock, Tex.

Other stations mentioned were KCBC, Des Moines; KMPC, Los Angeles; WOLF, Syracuse; KFMJ, Tulsa; WKAP, Allentown, Pa.; WCAU, Philadelphia; WHDH, Boston. ★ ★ ★

THIS STORY DREW PROTEST . . . SO 'JOURNAL' FOLLOWED WITH THIS

**Fading Radio**

Listener and Sponsor  
Desertions Spur Some  
Sharp Reshufflings

NBC Readies New Weekend  
Program Format; CBS,  
ABC Billings Also Dip

Soap Opera Holds Its Own

BY JOSEPH M. GUILFOYLE  
Staff Reporter of THE WALL STREET JOURNAL

**Local Radio**

Many Stations Show  
Hometown Ad Gains;  
Network Sales Dip

Akron's WCUE Reports 10%  
Rise Over '54; Tulsa's  
KFMJ Runs 8% Ahead

News, Music and Weather

BY JOSEPH M. GUILFOYLE  
Staff Reporter of THE WALL STREET JOURNAL



In Good Company

**BIG BEAR**  
markets

and

"the little show"

11:15 P.M. MONDAY THROUGH FRIDAY



This great food chain knows that WWJ-TV produces eye-catching programs; knows, too, that the station offers valuable association with other business leaders. That's why Big Bear is sponsoring "The Little Show" following "News by Williams" for Richman Brothers and Norge, and preceding "Tonight" with Steve Allen's gilt-edged roster of participants.

Hour after hour, day after day, one big name follows another on Michigan's First Television Station. You belong in this good company. For program ideas and availabilities, phone, wire, or write your nearest Hollingbery office or WWJ-TV direct.

**P. S.** *The lovely lady's name is Hellen Hartwick — a WWJ-TV discovery.*

*In Detroit . . .*

*You Sell More  
on channel*

**4**

**WWJ-TV**

NBC Television Network  
DETROIT  
Associate AM-FM Station WWJ

FIRST IN MICHIGAN • Owned and Operated by THE DETROIT NEWS  
• National Representatives: THE GEORGE P. HOLLINGBERY COMPANY

## HAMS

SPONSOR: Cardinal Markets AGENCY: Martin Rhode, Sac.

CAPSULE CASE HISTORY: *Cardinal Markets sponsors the Cardinal Theatre on Thursday evenings from 7:30-8:00. The middle 30-second commercial was devoted to the Made-Rite Sausage Co.'s special hams for Easter. Thirty-one markets handled this special and reported that over 5,000 were sold, breaking all records in the area. This was the first use of television by the sausage company; no other media were used. Cost: \$158.*

KBI-TV, Sacramento, Calif. PROGRAM: Cardinal Theatre

## OIL

SPONSOR: Wynn Oil Distributors AGENCY: BBDO, L.A.

CAPSULE CASE HISTORY: *For several years the Wynn Oil Distributors looked for a way to develop an effective advertising campaign in central California. After sponsoring Tabloid News on Tuesday, Wednesday and Friday from 6:55 to 7:00 p.m. for several weeks and then at 6:25-6:30 for a total of 13 weeks, sales increased 70%. The commercials were done live by the local Wynn sales manager. The 13-week schedule cost \$2,730.*

KJEO-TV, Fresno, Calif. PROGRAM: Tabloid News

## CARS

SPONSOR: Capitol Pontiac Co. AGENCY: Direct

CAPSULE CASE HISTORY: *The Pontiac dealer for Springfield, Capitol Pontiac, recently assumed sponsorship of a Saturday night feature film program. The Sunday morning following the first announcement (live commercials are used) over 300 people were in the car lot, although it did not open until Monday morning. The general sales manager reports the placement of 10 orders for new and used cars, a total sales volume of \$20,000 and 19 prospects. The cost of the show (no other advertising was used) was \$450.*

WICS-TV, Springfield, Ill. PROGRAM: Capitol Pontiac Pow Wow

## RUGS

SPONSOR: Persian Rug Renovating Co. AGENCY: Direct

CAPSULE CASE HISTORY: *Vartan Kuchukian, owner of the Persian Rug Co., had a heavy inventory of domestic rugs and decided to use WISE-TV to promote his summer sale. He bought 15 announcements on various nighttime shows during one week. The cost of his television advertising (he did no other advertising) was \$300, while his total sales was \$6,000. Kuchukian commented: "... we did a dollar volume 20 times greater than the amount expended for the advertising!"*

WISE-TV, Asheville, N. C. PROGRAM: Announcements

## RELISHES

SPONSOR: Mrs. Schlorer's AGENCY: Lavenson, Phila.

CAPSULE CASE HISTORY: *Using one announcement a week on Fun House featuring Pete Boyle, Mrs. Schlorer's promotes a contest. Viewers are invited to tear out a Pete Boyle cartoon from the newspaper, color it and mail it to the show. No purchase is required, but a bonus prize is awarded if a label is attached. More than 6,000 entries were received after three announcements and over 50% of them had labels attached. Each announcement cost \$260.*

WPTZ, Phila. PROGRAM: Fun House

## BLUE CROSS

SPONSOR: Minnesota Blue Cross AGENCY: Direct

CAPSULE CASE HISTORY: *Minnesota Blue Cross, to contribute to highway safety, developed a Scotchlite-coated version of their famous emblem to attach to car bumpers as a safety reflector. The emblem was offered on three noon newscasts, two 10 p.m. news reports. The first mail brought in 551 requests. A week later the demand had risen to 565 requests a day. Within a month a total of 25,800 had been delivered.*

WCCO-TV, Minneapolis-St. Paul PROGRAM: Newscasts

## CHARGE ACCOUNTS

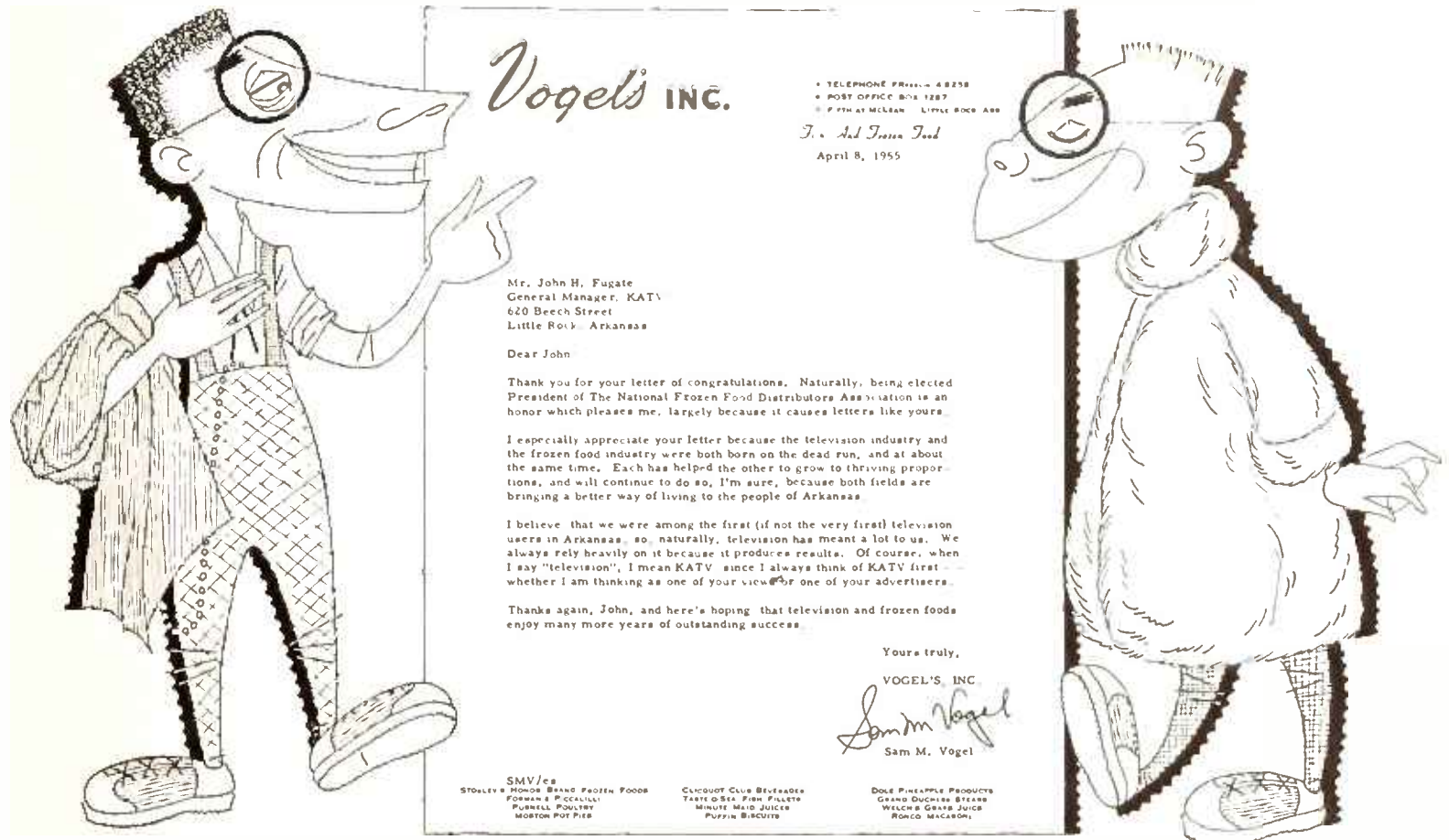
SPONSOR: Sears, Roebuck & Co. AGENCY: Direct

CAPSULE CASE HISTORY: *Sears was skeptical about television advertising when they bought a half-hour of the Saturday night Sunset Valley Barn Dance for six weeks. The commercials were devoted to encouraging people to open charge accounts. The first week over 100 new accounts were opened; the number increases each week. Sears' skepticism has diminished—they have signed for another 12 weeks. The cost of each show, including live talent of over 10 people, is \$435.*

KSTP-TV, St. Paul PROGRAM: Sunset Valley Barn Dance



# Dig these CRAZY words of warmth from the "Big Freeze"



"Aw gee! Does he mean us?"

"Us, he does, son . . . Mr. Sam M. Vogel, President of the National Frozen Food Distributors Association tells us that KATV has had a large hand in expanding the wonderful frozen food industry!"

"Man, those are real cool words from the National President! If KATV can help make a hot item out of such cold stuff . . . just think of what they can do for other advertisers!"

"That's because KATV is the hottest station in a real cool market, son . . . an advertiser just can't go wrong on KATV!"

For the *hottest* deal in Arkansas see:  
**Bruce B. Compton**  
National Sales Manager

Studios in Pine Bluff & Little Rock

# KATV

## CHANNEL 7

John H. Fugate, General Manager  
620 Beech Street, Little Rock, Arkansas

For the *hottest* deal in Arkansas see:  
**Avery-Knodel, Inc.**  
National Reps



# SPONSOR Asks...

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

## Can a show with intense audience appeal backfire on the sponsor by distracting too much from the commercial



### COMMERCIALS MUST FIT IN

By Victor Seydel

Vice President in charge of radio & tv  
Anderson & Cairns, N. Y.



This question obviously cannot be answered in a few words as there are so many facets involved that I doubt if anyone could completely agree.

In many ways this question is paradoxical because any program that has the intense audience appeal indicated by the question probably would have a large and loyal following. The important thing, however, would be to find a solution to the problem if such a situation should exist.

Nevertheless, it is possible that a program with intense audience appeal could create a negative reaction for the client's product. However, I know of no important examples that exist today, as agencies and sponsors have become very conscious of atmosphere and compatibility as they concern the relationship of commercial content to program content.

In my opinion, the industry has made tremendous strides (considering the few short years that have been available) in the creating and producing of top grade commercials that not only sell the client's product, but at the same time, have the necessary ingredients of showmanship. Granted this is not always easy for the agency whose client has a limited budget, but the general tone of commercials, both "live" and film, has shown that the

industry is well aware of the fact that there must be compatibility between commercial and program atmosphere.

### SHOW MUST CONDITION VIEWER

By Murray W. Gross

Assistant Advertising Manager  
Hudson Pulp & Paper Corp., N.Y.



As advertising men, we must consider tv programs as vehicles to deliver a selling message to the viewing audience. The effectiveness of the program is

gauged by the sales which it produces per dollar of cost.

We have all experienced, or have heard of, programs with low cost-per-1,000 homes reached which have failed in their primary objective — mass movement of goods. Assuming the existence of a sound and well-conceived copy platform and a "quality" audience (that is, one composed of individuals who are logical prospects for the sponsor's products) it is obvious that sales success depends to a large extent on the ability of the entertainment portion to condition the viewer so he is receptive to a commercial.

Tv viewers fall into a wide group of categories. Included among these are the dispassionate viewer, the devoted fan, and the intense viewer who is almost in a state of psychic tension. The last of these provides a very poor prospect. The "interrupting" commercial is a minor traumatic experience to him. It shocks him out of the program environment into which he has projected himself, and transports him to

another world. Many individuals do not have the ability to adjust their behavior to this rapid change in environment. Accordingly, if they have just viewed a sordid scene and are then subjected to a commercial, their only thought about the product which they may retain is a sordidness from the program with which they are still emotionally involved.

Even an "integrated" commercial delivered by the leading performer may backfire. This is so when the actor, because of the realism of his performance, has been cast by the viewer in a role which is completely alien to the product which he tries to promote.

Unless the mental set of the viewer is sufficiently flexible so that it can readily adapt to the change from entertainment to commercial, the effectiveness of the selling message is considerably reduced. It appears, then, that the greater the degree of intense audience appeal and emotional involvement, the less the likelihood for proper registration of the commercial message, unless special techniques are developed to overcome this handicap.

### MAKE COMMERCIALS DRAMATIC

By Terry P. Cunningham

Director of Advertising  
Sylvania Electric Products, N. Y.



It has been proven conclusively in a wide number of situations that advertising commercials must be as dramatic and attention-getting in their approach as the entertainment that precedes and follows the

commercial. Today it is vitally important that serious thought be given to the commercial lead-in. We consider this matter so important that we spend a great deal of time figuring out ways to bring in the commercial.

A show with a highly intense audience appeal can distract the audience to such a degree to render the commercial almost ineffective unless very special attention is given to the technique of leading-in to the commercial.

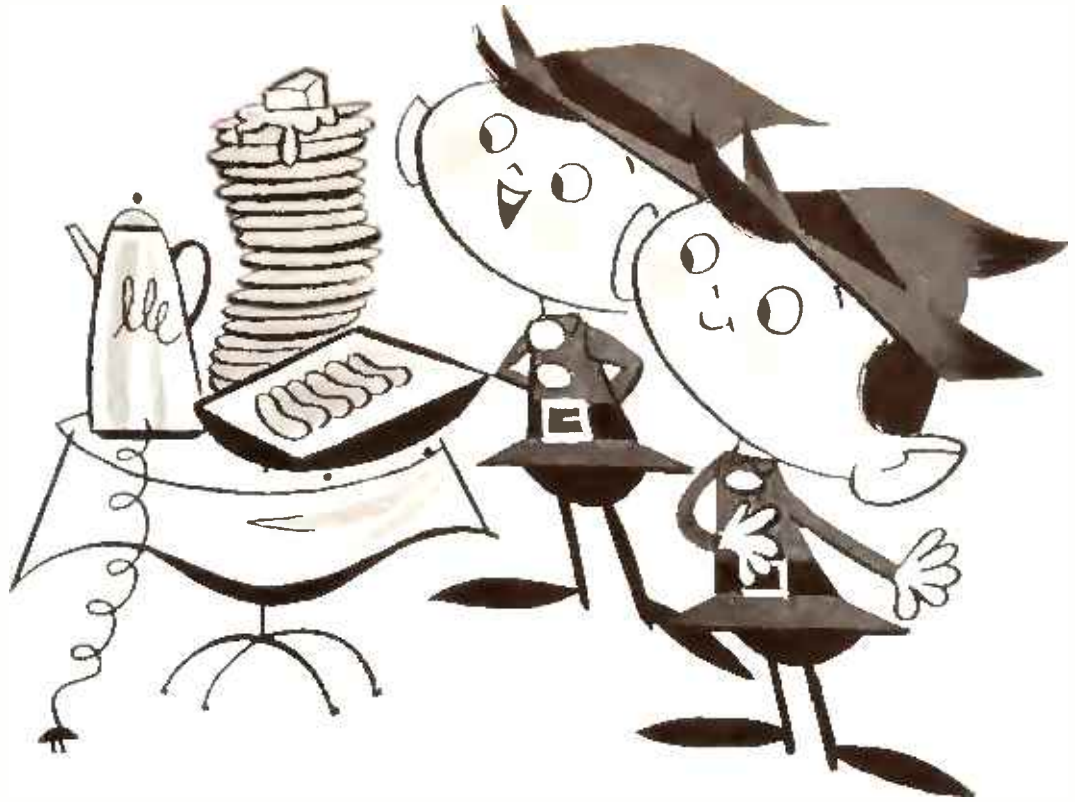
One of the most successful methods we have discovered to date is to study very carefully the last four or five paragraphs of the show script preceding the cut-in for the commercial. Many times these last few paragraphs will suggest a way of sliding into the commercial with a situation similar enough to the show itself as to appear a part of the show script.

This method can be used most frequently when commercials are live. It is a technique used, for example, on *You Bet Your Life* program in an extremely effective way in spite of the fact that most of the commercials are film. On *Beat the Clock*, commercial announcer Bill Shipley will pick up M.C. Bud Collyer's lines as though they were a part of Bud's script. Quite frequently, Shipley will walk onto the center of the *Beat the Clock* set and on some occasions he will actually carry on a conversation about the product with the contestant who is waiting to perform the next stunt.

If there is a sudden drop off with a definite change of pace, you can be very sure you are going to lose a high percentage of attention value. After five years of broadcasting, I am convinced that commercials must be able to compete with your show if they are to produce results.

#### **Commercial must compete**

Though a sponsor may be fortunate enough to have latched onto a topflight show, if he wants it to do the best possible job for him commercially he must blend his sales message into the show, according to SPONSOR's panel. With a topnotch show the commercial problem is heightened, says the forum; it is then necessary to bring the commercials up to the level of the show so that they may successfully compete with the program content.



## **HUNGRY FOR SALES ?**

**— then here's food for thought about Buffalo —**

WGR-TV is proved in survey after survey to be the "favorite" station. In the 24 weekday quarter hour segments from 6 PM to midnight, WGR-TV leads in 21. WGR-TV delivers your audience. (Pulse)

WGR-TV Buffalo, completely serves the nation's 14th largest market. Covers 447,938 "able to buy" homes in Western New York State plus a bonus of 407,619 Canadian set-owning friends.

*Serve yourself some sales . . .  
sell Buffalo thru*

# **WGR-TV**

**CHANNEL**

# **2**

**BUFFALO**

**NBC BASIC**

**REPRESENTATIVES —** Headley-Reed

In Canada — Andy McDermott-Toronto



**GENEVIEVE SCHUBERT**  
Time Buyer  
Compton Advertising, Inc.  
says . . .

"In the last 8 years we have placed lots of television business on WNHC-TV in every season of the year... Spring, Summer, Fall and Winter. The results in the Southern New England coverage area have been very successful. In my opinion, WNHC-TV does the selling job . . . expertly."

**Compare these facts!**

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

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



**agency profile**

**William Bernbach**

President  
Doyle Dane Bernbach, New York

"One of the troubles with television is the fact that techniques become dominant over ideas," says Bill Bernbach.

A youthful-looking man in his forties, Bernbach works in a modern, colorful office. As he talks, he's likely to point to some of the more memorable full-page color magazine ads his agency has developed to prove a point, explaining how this or that print concept was translated into tv.

"It's good advertising to integrate a theme with air advertising, window displays, print in order to multiply the impact. Our approach to advertising lends itself to any medium. Essentially, the idea is, 'Don't trick a reader into looking at an ad.' By the same token, we don't use 'blind leads' in tv."

One particular advertising campaign that Bernbach cites as typical of the agency's philosophy is the Levy's Jewish Rye Bread advertising. The print ads show three slices of this bread, the first one nibbled at, the second half-eaten, the third virtually completely consumed. Main copy idea is that it's so good, everyone's eating it. In the tv commercial, one slice of bread almost covers the screen, until bites of it disappear and reveal the name Levy's.

Today close to \$3 million of the agency's \$12 million over-all billings are in radio and tv. The trend, says Bernbach, is toward continuously increasing use of television.

Bernbach's aim, for the agency, is "to grow only as fast as we can absorb the business." He feels that over-expansion can be a real danger in a service industry. The safe ratio, he feels, is eight to 10 people per million billings.

"As an agency, here's how we feel: We have never given in to a client for the sake of keeping an account. A client tends to forget what he told you to do, but he looks at the results."

Bernbach started the agency about five and a half years ago with two partners, one account (Ohrbach's) and \$600,000 in billings. It was his second venture into agency-founding; a few years earlier, he, Bill Weintraub and Paul Rand had started the William Weintraub Agency.

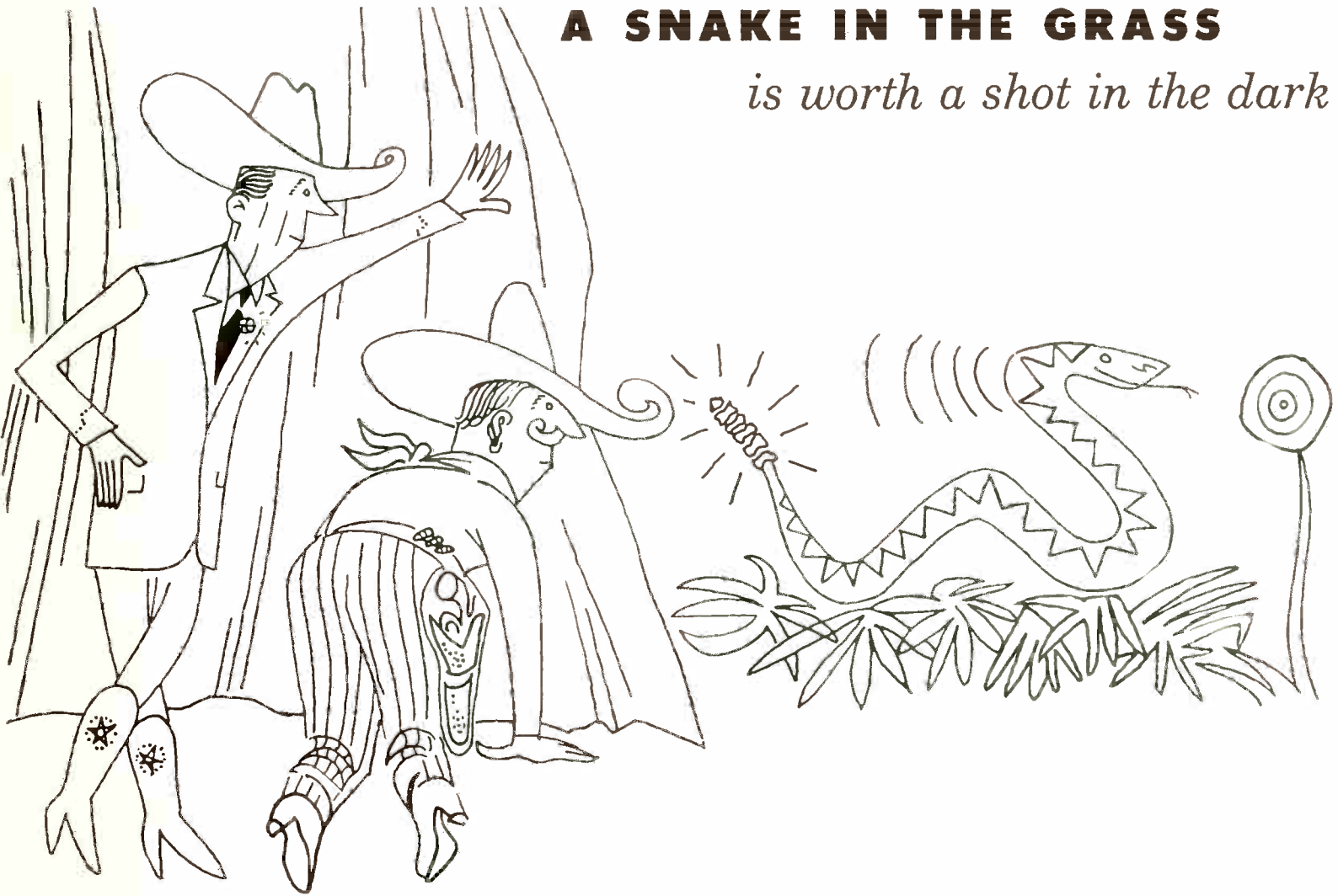
When not hatching advertising ideas for his clients, Bernbach likes to get away completely from writing. "I've found that advertising can be a wonderfully creative outlet. I feel no need for writing not-to-be-finished plays or novels. . . ."

★ ★ ★

SPONSOR

## A SNAKE IN THE GRASS

*is worth a shot in the dark*



**A** cowboy rounding up stragglers at dusk met a rattlesnake on a grassy mesa. He drew and fired just as the rattler struck. Both missed. The snake slipped on the damp grass and fell short by several feet; the shot went wide by two inches.

The snake slithered away among inaccessible boulders. The cowboy called it a night and made camp. At the break of dawn he got up and started a little target practice. Hearing a dry rattling sound around a bend, he cau-

tiously investigated. It was the snake, practicing strikes from damp grass.

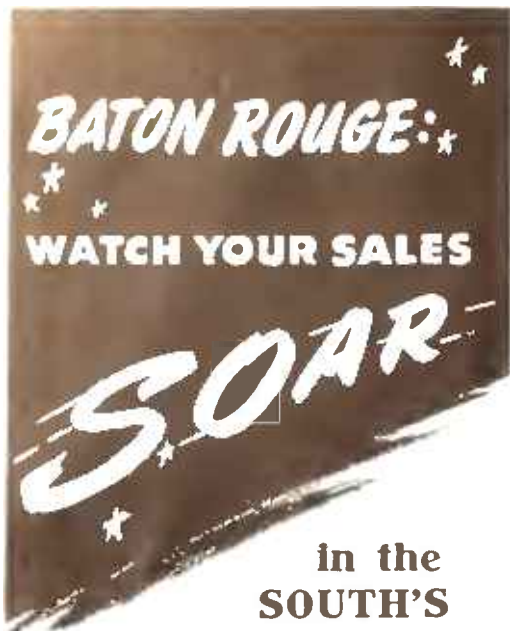
\* \* \*

*Have you checked up on your competition lately?*



NBC and DuMONT AFFILIATE

AM: 10,000 watts, 710 kc. TV: Channel 4 • Represented nationally by the Katz Agency



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

**POPULATION**

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

**RETAIL SALES**

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



RANKS 92nd IN EFFECTIVE BUYING INCOME  
HIGHEST PER CAPITA INCOME IN LOUISIANA



WORLD'S MOST COMPLETE OIL CENTER  
CHEMICAL CENTER OF THE SOUTH  
DEEP WATER PORT



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

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

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

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

**Channel 28  
BATON ROUGE, LA.**

# AGENCY AD LIBS



(Continued from page 10)

creases geometrically when such a tie is present.

It is this group, smaller by millions, but more explicit by all the adjectives in Funk & Wagnalls that causes the majority of headaches superimposed upon those actually necessary to tv.

Give a distributor or dealer or plant manager in Elephant's Breath, Arkansas, a seven dollar a week participation, out of his own budget, in a television program and you have transformed the man into Brooks Atkinson. Suddenly his knowledge of aesthetics, electronics and the procedures of star-booking is worthy of attention at every bar in town. Certainly a letter or two to the home office is in order. If you're within earshot or where the mails can reach you, brother, you're going to hear him out, so be prepared.

Gentlemen, and their ladies, whose whole lives have been devoted to making crisper doughnuts or selling lawn mowers are suddenly taken with their savvy about the quality of tv humor and the intricacies of plotting situation comedy. Their knowledge concerning the relative merits of laugh tracks and the clarity of kinescopes would put both Pat Weaver and Dr. Du Mont to shame.

For years now I've been unable to figure out what I'd do if I ever retired. The prospect of spending a life of leisure was one that held very little appeal. As of this moment, though, I've found the answer; hence, I am now working desperately to achieve a wealthy state of unemployment. Having achieved this, I shall tour the country in a large trailer, dropping in at every possible kind of distributor and local businessman to spend a few hours with him, telling him what the heck is wrong with his product, his method of production and his selling techniques. The less I know about his operation, the more specific my comments will be. I am going to have a wonderful time! ★ ★ ★

**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.



# LOOKING?



If you're looking for the key to the biggest TV audience in Kentucky and Southern Indiana

**CALL YOUR REGIONAL DISTRIBUTORS!**

Ask each, "What Louisville TV station do you and your friends prefer?"

Try it. You'll open the door to a clear picture of viewing habits in this area.

## WAVE-TV

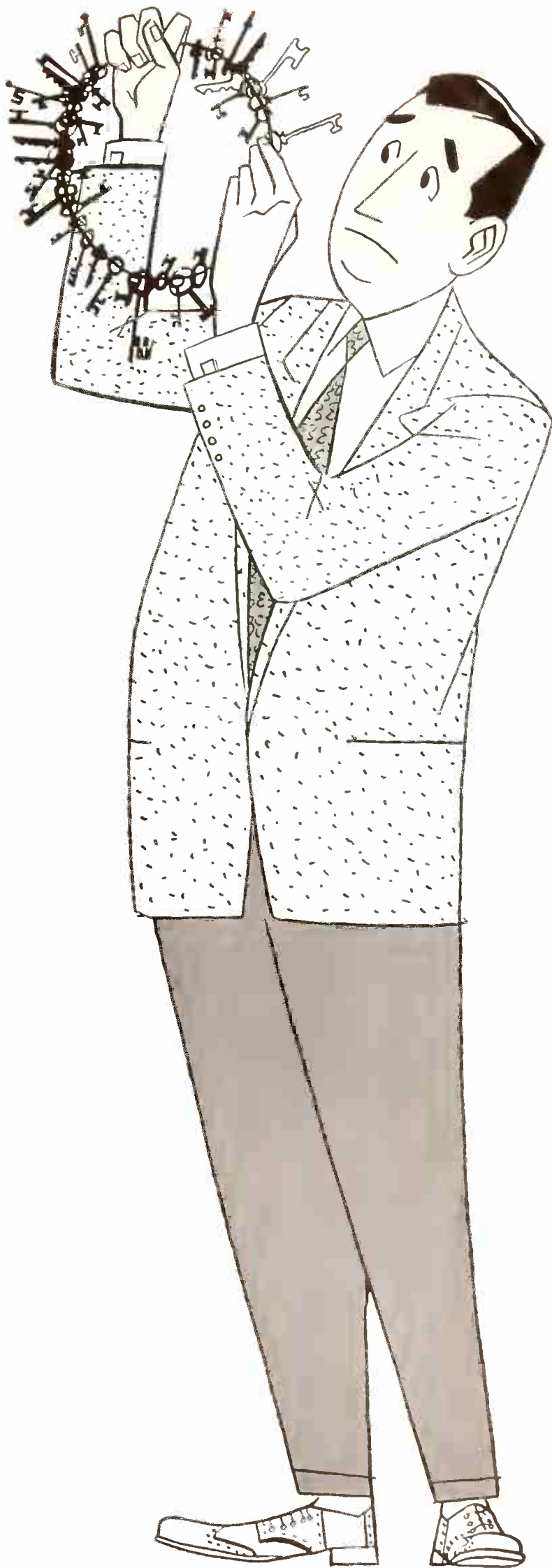
CHANNEL **3** LOUISVILLE

FIRST IN KENTUCKY  
Affiliated with NBC, ABC, DUMONT



**SPOT SALES**

Exclusive National Representatives



# Muncie leads the nation!



**31½ hours per week**

**1<sup>st</sup>** { Muncie is 1st  
in the nation in  
HOURS PER WEEK  
SPENT VIEWING TV  
WLBC-TV is 1st  
choice in  
MUNCIE FOR  
TV VIEWING

They really go far TV in Muncie as proven in a recent nation-wide survey made in 34 cities by the American Research Bureau. The average Muncie family spends 31½ hours per week watching television . . . more hours per week than any other city! WLBC-TV leads in Muncie according to the November A.R.B. Report, telecasting from 7 A.M. to 11:30 P.M.

**CBS - NBC - DUMONT - ABC NETWORKS**



**MUNCIE, INDIANA**

## SPONSOR BACKSTAGE



*(Continued from page 26)*

a national sales manager and a national promotion manager (both of which it had).

Chris fingered Dick for the job, and Dick has evolved some pretty basic approaches as to what the new job calls for.

"Following through," says Dick, "on Chris' idea that the only product broadcasters have to sell is programs, I came to the conclusion that programs, fundamentally, are just one thing: ideas. I've tried, therefore, to create a continuing climate of creativity at all our stations throughout all of our programing personnel, from cameramen, directors and announcers to program chiefs—a climate in which ideas can flourish, both quantitatively and qualitatively.

"Among the specific ways we developed were: First, our own Program Seminars. The first one was for radio only, last November; then this tv and film seminar you attended, plus a one-day session held the next day for program managers and production supervisors of live shows."

Dick is planning two radio and two tv seminars per year as a regular schedule. It might be interesting for me to point out just how far Westinghouse goes in listening to pitches from "outside program men." On 11 April, from 9 a.m. to 5 p.m. exactly 11 tv film programers had an opportunity to address the WBC boys. They were Sy Weintraub of Flamingo, Jake Keever of NBC TV Film Syndication, Milton Gordon of TV Programs of America, Don Kearney of ABC Film Syndication, Aron Beckwith of MCA-TV, Dave Savage of Guild, Ed Hall of Vitapix, Cy Denegan of UMM, Bill Edwards of CBS TV Film Sales, Herb Jaffe of Official and Al Goustin and Burt Lambert of Ziv.

Those 11 represent a pretty substantial picture of the tv film product around at the moment, and you may be sure the Westinghouse guys had as good an idea of what was available and how and why they ought to use it, as any group of station men in the country by the time they got through that Monday evening.

Just to make sure the boys don't miss too much between seminars Dick has just hired Bill Kaland, and one of Bill's jobs is to set up a tv film clearing house, which will be contributed to by WBC headquarters men as well as all WBC film buyers and program managers.

This kind of careful attention to programing obviously rebounds to the benefit of broadcast advertisers. Lots of stations, of course, beside WBC, do it, but lots more could do lots more of it.

\*\*\*

## SPONSORS WARM TO AP

Because . . . it's better  
and it's better known.

# "Plane Down.....

*On my way to find it."*

### Case History No. 8

Jason Pate, General Manager of WASA, Havre de Grace, Maryland, had just finished a sandwich at his desk when the call came shortly after 1 p.m.

A plane had crashed near town—no details.

Pate yelled to News Director Bob Gray to get ready with the portable transmitter. Then he called The AP bureau in Baltimore.

**"Plane down," he reported.**  
**"On my way to find it."**

By 1:25 p.m., WASA had aired the first spot broadcast that a plane, apparently blinded by ground fog, had crashed into the Susquehanna River just off Havre de Grace.

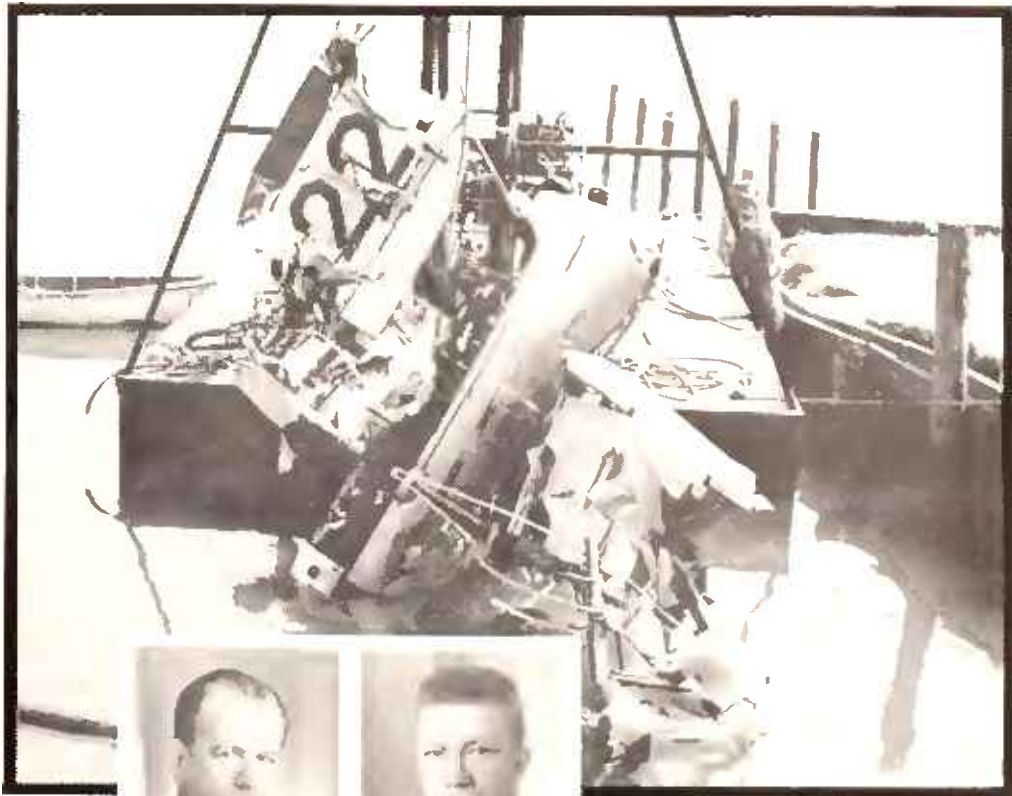
Twenty minutes later, searchers made their first find. Pate hurried to the nearest telephone.

"They've found a C.A.P. cap floating in the river, and several tickets to an air show we had up here," he told The AP. "It could be the C.A.P. plane that was searching for another plane that disappeared yesterday."

Small boats dragged the river for hours. The light was beginning to fade when one of the craft dragging the bottom hooked the wreckage.

Pate called The AP while Gray kept WASA's listeners informed.

A crane hauled the twisted mass near the surface but was unable to hoist it clear of the water. Even so, two persons could be seen strapped in the open cockpits of the two-seater. The victims were identified



Jason C. Pate

Robert Gray

tentatively by C.A.P. personnel.

Pate called The AP, and Gray broadcast another bulletin.

Then, a floating derrick lifted the craft from the water, and positive identification was made.

By 6 p.m., WASA had the story wrapped up for its listeners and,

through The AP, in the hands of every other AP member in the area.

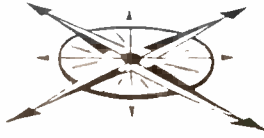
*Jason Pate and Bob Gray are two of the many thousands of active newsmen who make The AP better... and better known.*

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



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

# round-up



## **Salt Lake radio has greater impact than newspaper ads**

Five Salt Lake City radio stations sponsored a Pulse survey to determine the strength of radio advertising compared to newspaper advertising. The results, according to Pulse President Dr. Sydney Roslow, show that radio exerts a far greater impact than newspapers.

Stations KALL, KDYL, KNAK, KSL, and KUTA announced the results to a group of more than 100 radio, agency and business executives. The importance of the survey is "that for the first time a newspaper advertising rating survey was made on identically the same basis as a radio sur-

vey," stated Dr. Roslow.

He cited figures from the survey indicating that radio advertising had a much higher recall than the print ads. Summing up, Dr. Roslow stated, "the point I feel this survey makes is that you just don't get big numbers of readers on an individual newspaper ad." The survey found that though 96.9% of all homes polled read one or both of the papers available, that did not result in any ad being noted by any large proportion of readers.

Dr. Roslow declared "Radio is a dynamic, live medium in Utah." ★ ★ ★

## **Radio success stories given off-beat touch in WMT booklet**

WMT, Cedar Rapids, has an offbeat booklet called "Hearing Is Believing" which gives radio results with a light touch. One story, for example, is called "It Isn't Just the Sentiment," is described as "a moving story about plain, ordinary people . . . good people, wholesome people . . . not a fat-head in the bunch."

Here's how the story goes:

"The average Glenn Miller fan is a quivering wreck after the first three bars of "Sweet Eloise" and a similar thing happens to the average businessman who can't shut his cash drawer without spilling twenties. To meld these emotional phenomena and realize a few coins for our own ditty bag,

WMT's Ford Roberts devised the two-hour Glenn Miller extravaganza. So we line up five record dealers to co-sponsor the show with RCA and it goes on the air. This is on a Saturday afternoon.

"That same afternoon—while the music is simmering—one of the five dealers sells all eight of his Glenn Miller albums at \$24.95. Also, he is clubbing off teen-agers who want to buy the cheaper singles and putting out brush fires, which are caused by the teeth-gnashing of the irate who came late. The other dealers got a good response too, and ah, the bitter irony of it all—so did some dealers who were not even mentioned." ★ ★ ★

## **Norfolk RCA tube sales rise after tv promotion**

"Television Servicemen's Week" was recently heralded in Norfolk by the RCA Tube Department in a nine-day all-tv campaign over WVEC-TV. They put on 80 announcements plus 360 I.D.'s featuring a statuette symbolizing the tv and radio serviceman. The Norfolk campaign was part of a nationwide one by RCA with an identical theme.

The theme of the campaign was the responsibility and integrity of the servicemen. Originally, the campaign was

scheduled to be a co-op venture by five local distributors and RCA, via newspapers. WVEC-TV offered such a com-



Television Servicemen's Week used such I.D.'s

plete package, that the plan was diverted to tv with exceptionally fine results as typified by dealer statements.

Harold L. Bean, sales and promotion manager for the Radio Equipment Co., wrote to the station thanking them for their help. He stated in part, ". . . Therefore, we may assume that the offer of tv spots to our dealers in lieu of advertising in other media provided us with a margin of 20 to 25% over other RCA distributors in the Norfolk area. . . .

". . . We believe that such an accomplishment is noteworthy even in the tv industry, and we are quite proud of it. Therefore, we thought that you and your organization should be notified and credited for the grand job that was done." ★ ★ ★

## **Briefly . . .**

Normally when a radio station has to shut down temporarily for replacement of equipment, they announce something like, "we leave the air temporarily because of technical problems over which we have no control." When KOLD, Yuma, Ariz., went off the air for an hour to install new equipment, Jim Hawthorne, former Hollywood comic who now owns the station, sold the time to a local sponsor. The sponsor, a local mattress dealer, got the benefit of several plugs during the week for "an innovation in broadcasting; one hour of absolute silence."

Other Hawthorne gimmicks to liven up station breaks have produced such gems as "Attention flying saucers! This is KOLD, Yuma. We're friendly!" or "Stop staring at your radio! Turn it on! This is KOLD, in Yuma."

\* \* \*

The unique flexibility of radio was effectively demonstrated recently by Shreveport's KENT when they broadcast a lunch hour bank robbery almost as it happened.

A man entered the bank at one of its busiest hours and told the teller that he had a bottle of nitroglycerine that he would drop if he didn't get the money he demanded. The teller handed over \$1,300, and the bandit fled. As he raced from the bank, two policemen took out after him.

A bank customer called KENT and in a few minutes, Bob Shipley, news director, was on the scene with a remote telephone hook-up to broadcast the news. As Shipley was broadcasting, the police brought the captured thief back to the bank and Shipley

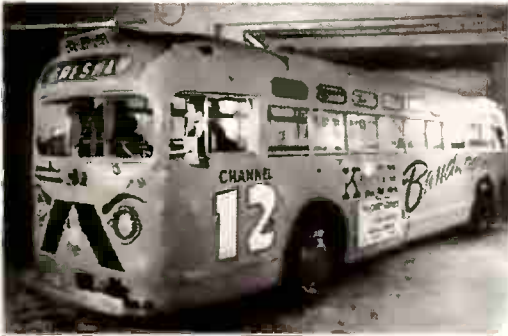
described and identified the man for the radio audience. The entire story was wrapped up within 10 minutes after the robbery had been committed.

The broadcast was tape-recorded, and it was played back after Shipley's regular 12:30 p.m. newscast. Station officials commented that no other medium could have covered the event so thoroughly or rapidly.

\* \* \*

Viewers of KLOR in Portland, Ore. don't have to consult their program guides to find out what they can watch on Channel 12. All they need do is watch the "KLOR Band Wagon Bus."

The station has made arrangements with the transportation company in the



Specially painted bus plugs KLOR tv shows

city to turn one of their buses into a rolling programing reminder. A regular commuter bus, painted light blue and red, carries the station's call letters plus cards promoting individual shows.

\* \* \*

The United States Brewers Foundation has formed a council to "assure continuance of the highest standards of advertising among beer companies" by reviewing commercials that are objected to on the grounds that they are detrimental to the industry at large.

The panel was formed to safeguard the standards of the advertisements over air media as well as those in print. Primarily an advisory group, it will strive to persuade brewers to modify advertisements they consider "inconsistent with the public interest."

\* \* \*

KIRO, Seattle, actually rents floor space in a variety of retail outlets and guarantees the advertiser that he will get all the merchandising support he is promised, according to KIRO spokesmen.

When an advertiser contracts with the station for a certain minimum amount of time, he is guaranteed displays in 65 super markets as well as other merchandising aids in stores and newspaper tie-in advertisements. ★ ★ ★

# THE ONE-TWO STORY

Consistently  
first choice in the  
Columbus Market

20  
top pulse  
rated programs

day and  
night

CBS for CENTRAL OHIO

**WBNS**

**radio**

COLUMBUS, OHIO

ASK  
JOHN BLAIR



## BIG RESULTS FROM CHICKEN FEED

Iowa Farmers call their egg sale receipts "chicken feed" but this income alone exceeds the value of California's citrus crop.

WOI-TV gets big results from "chicken feed" too. Lowest cost per thousand, highest Telepulse, maximum power and coverage add up to Channel 5 dominance in Central Iowa.



IOWA STATE COLLEGE

## WOI-TV

AMES-DES MOINES

CHANNEL 5

100,000 WATTS

CBS ABC DUMONT

REPRESENTED BY

## BEKINS ON RADIO AND TV

(Continued from page 37)

est number of 'average' people so that they will connect Bekins with moving or storing at the right time."

**The company's strategy:** Bekins puts 64% of its budget into radio and tv, mainly program sponsorship, in order to promote its service. Bekins himself guides the company's advertising (through Brooks Advertising Agency in Los Angeles) with the following philosophy: "The sponsor owes it to his audience to entertain them as well as to impress them with his commercial message, and so, wherever possible, Bekins sponsors programs."

Another 24% of the budget goes into newspaper advertising, 12% for direct mail.

Bekins is currently sponsoring two different radio programs on a 25-station lineup covering California, the Pacific North- and Southwest. One program is *Hollywood Music Hall*, a taped half-hour musical show, that the firm has been sponsoring either live or

taped since 1947. The other is the *Frank Goss News* program three times weekly at 5:45 p.m.; both shows are on the Columbia Pacific Radio Network.

In May 1954, when Al Brooks, agency president and account supervisor for Bekins, bought this news program, he said: "Testing and surveys of 16 markets showed that radio delivers audience at a lower cost-per-1,000 than television. This news program is aired at 5:45 p.m., a time calculated to catch the vast number of Westerners driving home from work and their wives who are (or ought to be) busy in their kitchens preparing dinner."

Since October 1954 Bekins has also been sponsoring Ken Murray's *Where Were You?*, a syndicated half-hour MCA-TV package, in 16 tv markets. Bekins bought the show through June and expects to put it back on again in fall. Although it's been on tv for only eight months, Bekins executives say that the show has paid off beyond their expectations in ratings and tangible evidence in the way of mail and or-

ders, as well as promises from many viewers to use Bekins "when we move." The show gets a family-type audience, therefore fits into Bekins' pattern of reaching as many "average people" as possible.

From time to time, the Brooks agency has made map- or booklet-offerings on the air in order to test the mail pull of radio and television. In one test, made in 1950, radio pulled 12,000 requests for a free Household Hints Booklet. Tv (with fewer stations) pulled 6,000.

Al Brooks has personally handled the Bekins account for 18 years. He frequently discusses strategy and specific buys with Milo Bekins, who supervises all advertising for the firm. However, the account has been such a steady one in radio and tv, that the stations have come to regard Bekins as an advertiser who puts on audience-getting shows. This attitude, combined with continuous testing, accounts for the radio and tv ratings Bekins is so happy with. (It's interesting to note, incidentally, that the average Brooks

# NEW AND UPCOMING TV STATIONS

## I. New construction permits\*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ERP (kw)** Visual	Antenna (ft)**	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, RADIO REP*
TUCSON, ARIZ.		9	19 Apr	57.5	190	KOPO-TV KVOA-TV	38,605	Tucson Tv Co. O. E. Ingram & Kathleen Ingram, owners
FORT PIERCE, FLA.		19	19 Apr	17.8	270	None	NFA	Gene T. Dyer, sole owner
RENO, NEV.		4	19 Apr	27.5	—170	KZTV	17,250	Nevada Telecastg Corp. Robert C. Fish, sole owner, pres A. Laurene Tuma, vp
EPHRATA, WASH.		43	4 May	13.2	660	None	NFA	Basin Tv Co. Cascade Bestg, owner Thos. C. Boslic

## II. 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
MT. HALEAKALA, MAUI, HAWAII	12	20 Apr	30	5910	\$80,000	\$42,000	None	Maui Publ Co. Ltd J. Walter Cameron, pres
CAGUAS, PUERTO RICO	11	20 Apr	2.67	1177	\$35,809	\$60,000	None	Amer Colonial Bestg Corp Ralph Perez Perry, sole owner, pres

## BOX SCORE

U. S. stations on air	129
Markets covered	261
U. S. tv sets (1 Apr. '55)	35,504,000
U. S. tv homes (1 Apr. '55)	33,600,000

\*Both new applications and those being on file are the same as those between 22 April and 7 May of 1955, and that the date listed is the date the application was considered to be on the air with commercial operation started. \*\*ERP is the effective radiated power usually is one-half the visual power. †Antenna height above average terrain (not above ground). ‡Information on the number of sets in market was not available as being from NPD Research consists of estimates from the station's representative of the most approximate. §Data from NBC Research and Planning. ¶In this column, representative of a radio station which is granted a permit to represent the new tv operation. Since at presstime it is generally too early to confirm tv representatives of most grants. ††SPONSOR II is the rep of the radio stations in this column (where a radio station has been given the tv grant). NFA: No figures available at presstime on sets in market.

\*Plan to retransmit program of KONA-TV. ‡Data

Get the **NEW**  
**STANDARD**  
for '55



have  
**advertising facts**  
at your fingertips

When you want competitive information about the leading business firms spending 95¢ out of every national advertising dollar — keep the new 1955 STANDARD ADVERTISING REGISTER handy!

Here you'll find 14,000 leading advertisers with 60,000 executives listed by title — the advertising agency handling the account — amount spent — extent of distribution — over 15,000 brand names!

Let us send you all the facts about the new 1955 "Red Book". A line on your letterhead will bring them to you by return mail.

**The Register Contains**

- The Advertiser, Address, Capitalization
- Products with Trade Names
- Corporate Executives
- Advertising Manager
- Sales Manager
- Printing Buyer
- Advertising Agency Handling Account
- Account Executives
- Advertising Media Used
- Advertising Appropriations
- Character, Extent of Distribution

**THE AGENCY LIST**

Standard source of information about 3,000 U.S. and Canadian advertising agencies with data on their recognition, personnel, and over 30,000 clients. Issued three times a year — the AGENCY LIST is part of STANDARD'S complete service or may be purchased separately.

**Free**

Write for colored illustrated booklet giving full information about the STANDARD ADVERTISING REGISTER and Supplementary Services. It's yours for the asking.

NATIONAL REGISTER PUBLISHING CO., INC.  
130 West 42nd St. 333 N. Michigan Ave.  
New York 36, N. Y. Chicago 1, Illinois

account has been with the agency slightly over 12 years.)

Al Brooks first recommended radio to Bekins in 1937. The company experimented with an announcement campaign in Los Angeles, San Diego and San Francisco, liked the results, kept up the effort until October 1941. At this point the firm switched to a program buy. *Bill Henry News*, 5:30-5:45 p.m. on CBS, added two other markets — Fresno and Sacramento. News programs had top listenership over the war years. Bekins kept the show until 1948.

Bekins liked radio, wanted to expand its coverage. In 1947 the firm tried out a half-hour music show, *Hollywood Music Hall*, on the ABC Western Network, and originating out of KGO, San Francisco. This show brought the kind of response Bekins was looking for. The firm expanded the orchestra from nine to 22 men, moved the program to a 25-station CPRN lineup Tuesday evenings.

In 1953 the program was changed to a record show to make it possible for Bekins to fit television into its schedule. However, the program continues on the air between *My Little Margie* and the *Jack Benny* repeat, and the client is satisfied with the level of ratings it maintains.

It actually took Bekins six years to find itself in television. Bekins took the plunge into tv with its two-hour sponsorship of the Pasadena Rose Parade on New Year's Day 1948, over KTTV, Los Angeles. It was a one-shot, of course, and Bekins felt it was too early in tv history to follow it up with regular programming. Two years later, the firm sponsored a Sunday afternoon show, *At Home With the Harmons*, 2:00-2:30 p.m. over KHJ-TV, then KFI-TV. A year on the show at the time indicated that daytime tv audiences in the area were still too meager to justify the cost. Bekins pulled out of tv for close to two years.

In fall 1953, Bekins put *The Hollywood Music Hall* on live over KTLA, Los Angeles, showed kines in 15 other markets. Bekins tried the format as a half-hour tv show through May 1954, but found that the same show delivered at a cheaper cost-per-1,000 over radio. It wasn't until October 1954, when the firm bought *Where Were You?*, the half-hour Ken Murray film, that Bekins felt it had found its niche in television.

Al Brooks feels that there are several reasons why the Ken Murray show is pulling better ratings than the music show before it. Mainly, says he, the program has a broader mass appeal than a musical program has. Further, the fact that it's on film gives the agency more flexibility in placing it, and therefore a chance to get better time slots.

Sometimes Bekins plugs its radio and tv shows in newspaper ads and direct mail, but mostly not. The firm figures the two media have to do the job themselves, with the substantial help being given by many of the stations. In fact, the agency recently sent around a query, and found that almost every station carried program announcements and newspaper ads to promote the tv program.

Several (KTTV, Los Angeles; KPTV, Portland, Ore.; KPHO-TV, Phoenix; KING-TV, Seattle; KMJ-TV, Fresno; KIDO-TV, Boise; KGO-TV, San Francisco; KFMB-TV, San Diego) reported various other promotion such as ads in program listings, publicity mailings to local newspapers. Over and above these promotions, KTTV also arranged for posters on the sides of the Puritas Water Co. trucks in Los Angeles, not to mention 150,000 Puritas Water bottle labels that now bear an announcement of the program. Stations KING-TV and KIDO-TV sent out special mailings announcing the program, and KPHO-TV plugged the show in a widely distributed house organ.

Bekin's 1955 budget represents a 45% increase over the \$375,000 budget in 1954. Several factors contribute to the growing emphasis upon advertising. Bekins' leading regional competitor, the Lyons Van & Storage Co., also uses the air media for advertising, though to a lesser extent. This firm also uses a combination of announcements and programming.

Here, however, are some of the factors that contributed to greater emphasis upon advertising in the industry as a whole:

There are perhaps 4,000 firms today who are engaged in interstate hauling. These are, of course, rigidly regulated by the Interstate Commerce Commission. Some 49 of them, officially designated as Class I movers, gross more than \$200,000 a year. More than 60% of the 1954 revenue of these top 49 was accounted for by five giant com-





**The direction**— of any film is a complex procedure where experience plays an important part in obtaining the desired effects. And so it is in the film processing laboratory.

At Precision, expert guidance through each phase of the processing operation assures producers, cameramen and directors the finest possible results.

All of which leads to another form of direction: West of 5th Avenue on 46th Street in New York to Precision. That's the right direction for you wherever you are and whatever your film processing problem.

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



# P R E C I S I O N

F I L M L A B O R A T O R I E S , I N C .  
21 WEST 46TH STREET NEW YORK 36, N. Y.



*A division of J. A. Maurer, Inc.*

Alfred Van Lines, Inc., of Broadview, Ill. (\$38.3 million gross in 1954); Aero Mayflower Transit Co. of Indianapolis (\$30 million gross in 1954); North American Van Lines of Fort Wayne; United Van Lines of St. Louis and Greyvan Storage, Inc. (subsidiary of Greyhound Bus Lines) of Chicago.

Bekins is one of many regional interstate moving and storage companies. Founded in Los Angeles in 1895 with six horse-drawn wagons and a one-story brick building, Bekins today owns 1,000 vans and 62 buildings. It calls itself the world's largest independently owned moving and storage company. At one time it had been an agent of one of the five interstate giants mentioned above, today handles its own cross-continental relay system.

Since movers, like railroads and truckers, are a highly regulated service industry, they are not allowed by the I.C.C. to take large chunk profits. In fact, the industry's over-all operating ratio is up around 98.5%, that is, every dollar of revenue represents 98.5 cents of expenses. Because of this factor, advertising budgets have been

traditionally low in the moving business.

In 1954, for example, Allied Van Lines spent \$290,000 in national and consumer magazines. This year, because of heightened competition, the company expects to spend between \$350,000 and \$375,000. This, despite the fact that industry sources say the telephone directory still accounts for 70% of traceable household moving and storage business for most firms.

"There is a noticeable increase in the use of radio and television in the household goods moving industry," says James C. Connell, advertising and sales manager of Allied Van Lines. Allied itself does not use network radio or tv, but its agents use spot radio and tv. "The increasing use typifies the industry's growing enthusiasm for the airwaves," says Connell. "So far this year 65 of Allied Van's 640 agents are using spot tv, compared with 42 last year. Similarly, 122 agents are buying spot radio, as against 70 in 1951."

Both North American and Aero Mayflower use network radio; Mayflower spent about \$450,000 in the me-

dium last year, and reportedly spends at the same rate in 1955. In New York, some local and regional movers have used spot radio. "Bud" Brown, ad manager of Neptune Storage Co., New York (which calls itself one of the two largest individually owned moving companies, comparable to Bekins with its fleet of 300 vans) used local radio in Westchester about three years ago. Neptune, however, doesn't promote local household moving today; uses newspapers to stress commercial moving. Lincoln Storage and Moving Co. in New York, continues to place three or more commercials weekly on WQXR, New York, as they have done for the past eight years.

It's not surprising, however, that the two top West Coast outfits, Bekins and its competitor, are far more aggressive in their advertising. In 1954 California ranked No. One among the 48 states for the number of interstate moves, both into and out of the state.

Industry research shows that competition for inter-state and long-distance moving business has increased since World War II for several reasons:

1. Decentralization of industries into less sensitive areas—This has meant a boom in the Far West and Southwest, particularly. Four out of 10 moves last year occurred because of job changes within the same company. Three out of 10 interstate moves resulted from change of jobs to different companies. Furthermore, the people who're moving around these days are not migratory workers, but middle-class persons, imminently qualified for paying the \$318.21 average cost of the 532-mile average move. Eight out of 10 interstate moves last year were made by proprietors, salesmen, business officials and professional people.

2. Decline in government business  
Just a few years ago, whenever a G.I. was transferred from one base to another, Uncle Sam sent along his family and household goods at government expense to keep up his morale. The Eisenhower administration cut this program considerably, by raising the requirements for getting your family moved on Uncle Sam's expense account. This has heightened the competition among the big boys for the civilian business.

A lot of the interstate haulers have felt the pinch from the government cut back. Allied has 26% of its traffic in military business. For the last four

## SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

*Choose any measurement you like —*


NIELSEN      HOOPER      PULSE      SAMS      BMB

For 31 years  
WDBJ has been  
the MOST LISTENED  
TO — MOST RESULT-  
FUL RADIO STATION in  
Roanoke and Western Virginia.

*Ask Free & Peters!*

**WDBJ** Established 1924 • CBS Since 1929  
AM • 8000 WATTS • 960 KC  
FM • 41,000 WATTS • 94.9 MC  
ROANOKE, VA.

Owned and Operated by the **TIMES-WORLD CORPORATION**  
**FREE & PETERS, INC., National Representatives**



*"Ed Murrow's gonna Person-to-Person Gran'pappy this week."*





## The Original ALAN FREED

# ROCK & ROLL PARTY

Radio Program Available to Advertisers and Stations — 5 One Hour Shows Weekly — A 200% rating increase in 6 months on New York's WINS —

Alan Freed's Rock 'N Roll Party currently building phenomenal audiences in Baltimore, Kansas City, St. Louis and many other markets.

For Particulars —

**W. B. GRAHAM  
& ASSOCIATES, INC.**  
369 Lexington Avenue  
New York 17, New York  
Telephone ORegon 9-1872

years, its traffic has been 21 to 26% government-paid. North American used to carry 45% military, now has only 38% compliments of Uncle Sam. Some of the smaller outfits, oddly enough, will be affected even more drastically. Shortly after World War II, Security of New Orleans had 80% government hauls: Atlas carried 50% military business.

These government cutbacks came at a time when operating costs have been rising continuously, while I.C.C. clamped down on profits. In the five years prior to 1953 Mayflower and Greyvan for example watched their net income dwindle though the gross revenue spiraled upwards. In May 1953 I.C.C. approved a 7% rate increase, but the Class I carriers still showed an aggregate net profit of only \$1.3 million for last year's \$140 million gross.

Because of these factors, the industry as a whole has been pushing up its advertising appropriation. \* \* \*

### PROCTER & GAMBLE

(Continued from page 33)

circulation the company wants. This means a parting of the ways between P&G and daytime tv, the theory runs.

With at least one of these points the boys on the eighth floor of Cincinnati's Gwynne Building are in agreement P&G is out for ratings. Said Gail Smith, associate manager of the advertising production division, who directly supervises all media and programming activities: "We're after circulation. That means we want the best ratings we can get. For example, if we had 10 shows, we would want them to rate from one to 10 at the top of the heap."

But as to any so-called long-range media aim, Advertising Production Division Manager A. N. Halverstadt points out: "At P&G there is no such thing as one media philosophy as such. That is because we operate on the brand principle. Each of our brands has its individual operation, its individual marketing and advertising needs. There are as many media points of view, therefore, as there are brands. Naturally, the media people try to serve the various brands the best they can and bring to them a fund of common experience. But that is as far as it goes. We do not have general advertising principles which are

absolutely applicable to all products."

Halverstadt explains that the ad budget for each brand is a fixed percentage based on the past year's volume and estimated volume for the coming year. The products which bought nighttime this season, he maintains, simply had the extra money available for expanded tv coverage, and since they are mostly products which appeal to a wider group than the housewives, needed nighttime exposure. One of them, Pin-It Home Permanent, only went national toward the end of 1954, and entirely "new" money was invested in its promotion.

Whether or not there is a profound media strategy underlying moves of the 100-man plus advertising department, this year's nighttime splurge appears indeed to be the result of a combination of rather mundane factors, such as specific product successes, marketing needs, organizational peculiarities, the dynamics of the competitive situation and the restricted tv scene. It seems to represent an expansion of the need for advertising rather than the beginning of a major shift of money out of daytime tv or other media.

The first, and foremost factor in the move to nighttime, is the ever-rising sales curve. Today Procter & Gamble stands at the peak of a 108-year career which has known little but steady growth. After 65 years of uninterrupted dividend payments, the company's consolidated gross sales for the fiscal year ending 30 June 1954 equaled \$911,050,019, more than double the \$424,349,000 of its nearest competitor, Colgate-Palmolive Co. This year's volume may possibly put P&G into the billion-dollar company ranks.

The significance for television of this continued growth is clear. Since P&G's advertising budgets always rise with sales, there should be an increasing supply of ad funds in the near future. And since the company's allocations to tv is roughly two-thirds, the total tv budget should wax in proportion. Soap, it should be remembered, is the most universal of commodities. The companies seek the largest possible tonnage. This requires great volumes of advertising to the largest possible audiences. Maximum circulation and high ad frequency are the aims; and for this its major medium is tv.

Continued expansion in the use of television seems certain as new brands vie with old and with those of outside competitors for prime tv time. This

# Channel 2 Means Business

*in the land of <sup>M</sup>Milk and Honey*



....serving more than 500 healthy cities and towns in Wisconsin and Upper Michigan.



HAYDN R. EVANS, Gen. Mgr.  
Reo. WEED TELEVISION

*Yep-Bigger 'n Baltimore!*



# El Paso

population jumps  
16% since 1950

A booming market means booming sales! And El Paso is booming in population in business in sales.

And, in El Paso, KROD-TV's popularity is booming, too, with the top CBS, ABC and DuMont network shows and consistently good local programming.

Ask your Branham man about El Paso about KROD-TV.

## KROD-TV

CHANNEL 4

EL PASO TEXAS

CBS - DUMONT - ABC



AFFILIATED with KROD-600 kc (5000w)  
Owned & Operated by El Paso Times, Inc.

Rep. Nationally by the BRANHAM COMPANY

## IN EVANSVILLE INDIANA

WISE  
BUYERS  
CHOOSE

THIRTY  
FIFTY



Complete Coverage WEHT covers ALL of the rich Indiana, Illinois, Kentucky Tri State.

Unduplicated CBS-TV Coverage Fringe area VHF reception of other stations does NOT include CBS network.

Realistic Rates WEHT's realistic cost per thousand, has budget-minded accounts parlaying smart buys into sales every day.

Represented by  
MEEKER TV, INC. — ADAM YOUNG  
ST. LOUIS

**WEHT**  
CHANNEL 50



was essentially the problem as 1954 was drawing to an end—the question was how to get quickly into more likely-looking shows that promised to deliver large audiences.

**The show search:** Finding the new program was the job of Procter & Gamble Productions, Inc., a subsidiary established to service the radio-tv needs of the various brands. As an independent legal entity, P&G Productions signs contracts, buys and sells broadcast properties, coordinates the work of the seven agencies handling the brands, supervises the shows and production of commercials. Its tv head is William Craig, its radio chief William Ramsey. Both are known strictly as "Bill" in the trade. They have seven lieutenants between them.

When Bill Craig, Gail Smith and media director Paul Huth came to New York last fall to hunt for tv shows, they were representing a group of specific brands: Blue Cheer, a washday detergent; Lilt Home Permanent; Prell Shampoo; Pin-It Home Permanent; Gleem Toothpaste; Spic & Span, a cleanser for woodwork and walls.

What complicated their problem was that simultaneously the brand managers of all these products were pressing for good tv exposure.

Note that four out of the six products listed fall into the toilet goods category, which are sold to teenagers, career girls and working mothers as well as the housewife who is home in the afternoon. For this group the demand for evening time was inescapable. However, the two P&G shows then running at night were carrying their full brand complements. Gleem was, in fact, already sharing *The Loretta Young Show* with Tide, which could hardly be expected to move out entirely. Nor was there any room on *Fireside Theater*, which was carrying Ivory Bar, Crisco and Spic & Span.

New vehicles were therefore the only solution. Gleem latched on to Jackie Gleason. Prell got *This Is Your Life*. Lilt copped *I Love Lucy*. Pin-It landed *Topper*. Spic & Span, a product with relatively low frequency of purchase which apparently does not need the same frequency of exposure as the heavy-duty soaps, hitched an occasional ride on *The Jackie Gleason Show*.

The major chunks of tv time went to Cheer, which a P&G spokesman proudly claims to be number two in the detergent field, right behind the

company's own Tide. (Nighttime has become important to volume washday soaps as well as to toilet products. Paul Huth told SPONSOR, because of the need to reach all homes, including those of working women.) The brand is sponsoring two shows: *The Lineup* and *My Favorite Husband*.

After speaking at length with the men most directly involved in the purchase of these shows, Gail Smith and Bill Craig, SPONSOR has the impression that the final schedule is the result as much of accident as design. It is doubtful that there was any blueprint to begin with.

As Gail Smith put it: "We were after circulation," and he emphasized the point with a wave of his omnipresent slide-rule.

The danger of attempting to read a carefully planned media campaign into the present nighttime schedule is indicated by the strong possibility that the P&G lineup will look substantially different next season.

For example, the Jackie Gleason deal was strictly for the short haul, since the show is changing format and going under Buick sponsorship in the fall. Gleem and Spic & Span will have to seek elsewhere.

Pin-it, now sponsoring *Topper*, will have to seek elsewhere if CBS TV agrees with alternate sponsor R. J. Reynolds' desire to substitute the Mickey Spillane series.

The home permanent, incidentally, got its first 1955 exposure via a two-month ride on *Caesar's Hour*, NBC TV.

It is common knowledge, too, that all is not well with *My Favorite Husband* CBS TV, which has not been able to get beyond the middle twenties in



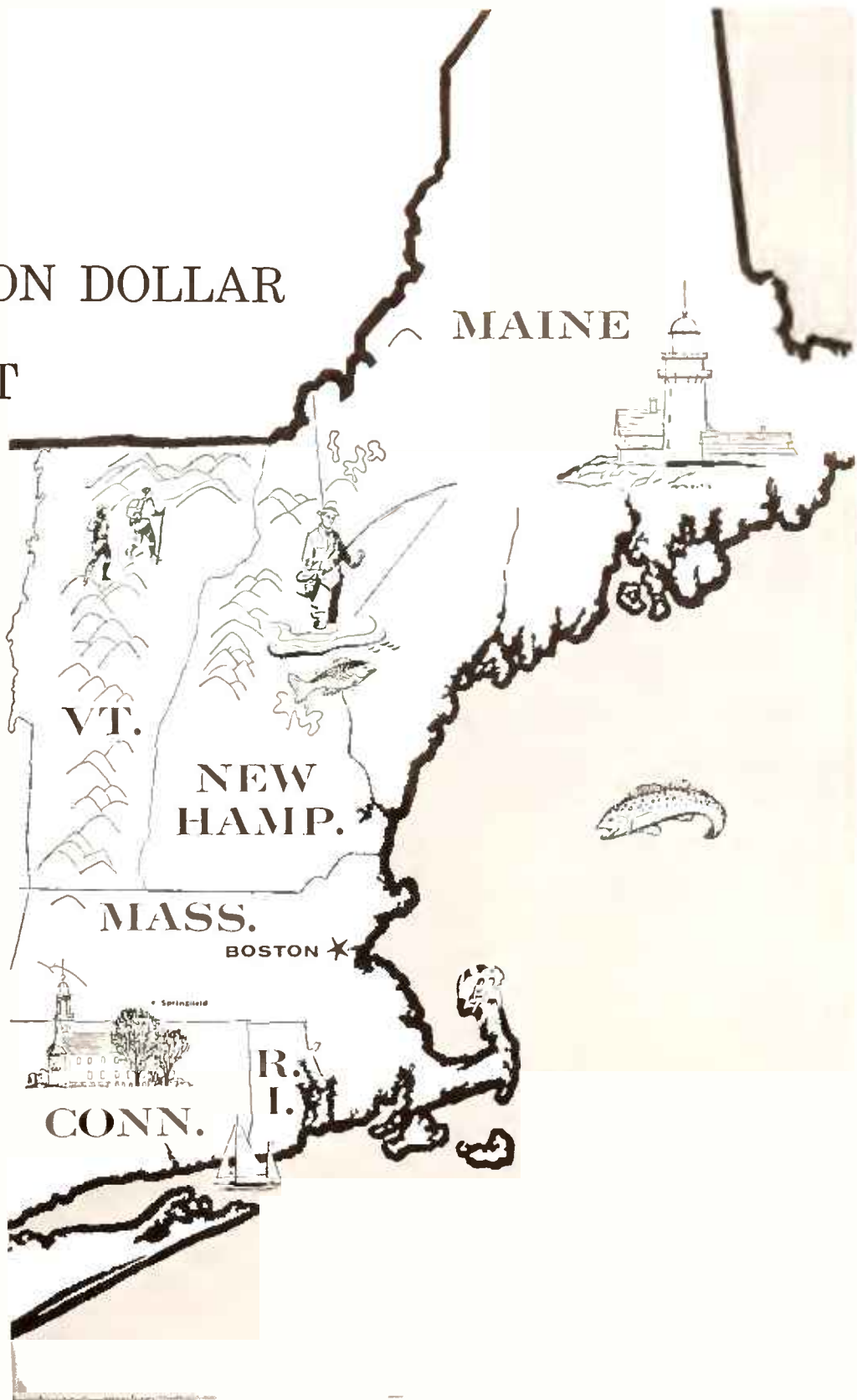
"Now don't tell me you stayed home to listen to KRIZ Phoenix, too?"

In New England...

# TAP A ONE BILLION DOLLAR SUMMER MARKET

on

# WBZ+WBZA



This summer, four to five million people will spend their vacations traveling through New England's six great states. They'll spend about one billion dollars. And 67% of these people will be New Englanders.

In addition to this vacation travel, New Englanders take to the road most every weekend during the summer. Cape Cod, the White Mountains, the beautiful Berkshires, 5000 inland lakes and 2500 miles of ocean coastline make New England a real summer paradise within easy reach of New Englanders everywhere.

There's only *one* media that can reach 'em wherever they go. Radio. And the only radio voice that can reach 'em anyplace in New England is WBZ+WBZA. Special summer programming, plus hard-hitting audience promotion plans, will mean big summer audiences for WBZ+WBZA advertisers. Get the complete summer story from Bill Williamson, WBZ+WBZA Sales Manager at ALgonquin 4-5670 or Eldon Campbell, WBC National Sales Manager, PLaza 1-2700, New York.



## WBZ + WBZA

BOSTON + SPRINGFIELD

51,000 Watts

## WESTINGHOUSE BROADCASTING COMPANY, INC.

WBZ+WBZA • WBZ-TV, Boston; KYW • WPTZ, Philadelphia;  
KDKA • KDKA-TV, Pittsburgh; WOWO, Fort Wayne;  
KEX, Portland; KPIX, San Francisco

KPIX represented by THE KATZ AGENCY, INC.

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

# FIRST IN PUEBLO COLORADO KKTV

CHANNEL 11  
**FIRST IN  
COLORADO  
SPRINGS, TOO**

Covering Colorado Springs and Pueblo  
for CBS, ABC, and DuMont  
television networks

**NATIONAL SALES OFFICE  
KKTV, PUEBLO, COLORADO**

Represented by GEO. P. HOLLINGBERY

**if** there's an  
**AIMS station**  
in the market—  
*it's the BEST*  
**INDEPENDENT!**

Boston	WCOP	New Orleans	WTIX
Cleveland	WDOK	New York	WINS
Dallas	KLIF	Omaha	KOWH
Denver	KMYR	Portland, Ore.	KXL
Des Moines	KCBC	Son Antonio	KITE
Evanston, Ill.	WJMP	Son Francisco	KYA
Evansville, Ind.	WIKY	Seattle	KOL
Houston	KNUZ	Springfield, Mass.	WTXL
Indianapolis	WXLW	Stockton, Cal.	KSTN
Jackson, Miss.	WJXN	Syracuse	WOLF
Kansas City	WHB	Tulsa	KFMJ
Huntington, L. I.	WGSM	Wichito, Kon.	KWBB
Louisville	WKYW	Worcester, Mass.	WNEB
Milwaukee	WML		

Canada  
Calgary, Alberta, Canada  
New Westminster, B.C.

CKXL  
CKNW

Only one  
in each  
market



Membership  
by invitation  
only

**RADIO GROUP**

the ratings race. A possible casualty here could send Cheer as well searching anew.

With the exception of the Gleason program, which P&G shares every week with other clients, all the new P&G shows are alternate-week sponsorships. This means that P&G may not necessarily have first call on a time period should the show on hand prove unsatisfactory. The purchases, in other words, do not necessarily mean that P&G has staked out franchises.

As one timebuyer close to the subject explains it: "These buys are a recognition by P&G that it is no longer possible to build real franchises in tv. The networks as is well known are insisting more and more on control of time periods and shows. Furthermore, it is no longer realistic in the soap business to think in terms of established time periods that deliver lasting sponsor identification over the years, for the simple reason that today product life is short. Sponsor identification for soaps—with rare exceptions—is a foolish goal."

The flexible character of the present P&G schedule is implied in the stated views of Smith and Craig on their program approach this season. For a company that had lavished so much time and attention on its own film properties, *Fireside Theater* and *The Loretta Young Show*, P&G has changed course by (1) buying into rather than helping to create properties, by (2) accepting tv vehicles without the direct control which it maintains over all previous shows. Furthermore, it could not be said that any of the new shows bore the P&G stamp as did those already going for the company. That is, none of them are in the strictly feminine appeal category.

Smith and Craig had to agree there is no program philosophy at work, no fixed standards which say a show has to be of any specific type. The concept is one of reaching the biggest possible family audience without concern for pinpointing the women who are P&G's customers. If P&G gets the home at night, it reasons it has the woman.

This accounts for the variety of program content. It accounts for the appearance of *The Lineup*, a detective show, on the P&G roster. Although the program rates well, somehow it does not seem what one would expect to find P&G sponsoring, especially with a washday product like Cheer. But appearances are deceiving. The show is

opposite the NBC fights on Friday nights, gets a good female audience according to Pulse.

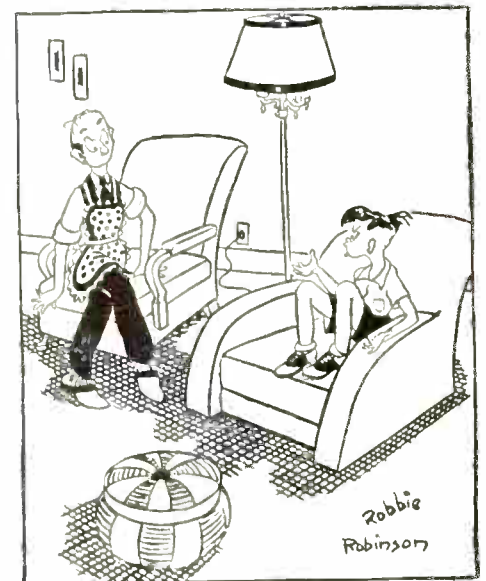
To say that the 1954-55 schedule does not necessarily represent a fixed pattern is not to suggest that P&G's heavy wooing of nighttime tv is a short-term romance. On the contrary, the indications are that P&G is here to stay as a major evening advertiser. Actually next season's schedule may be even heavier than this year's.

Do not be surprised, moreover, to find ABC TV emerging as a serious contender for P&G billings. (Negotiations have been under way for some time, though no deals seemed to have been set at presstime.)

**P&G vs. P&G:** Behind the growing demands of P&G product men for more tv vehicles lie two basic trends: the creation of new brands in the soap field; the expansion of the non-soap product divisions.

"Our business is a business that never stops going ahead," the company endlessly tells its 23,000 employees and 49,000 stockholders. The essence of the soap advertiser's problem is the over-powering reality of product change. It is but eight years ago that the first effective heavy duty detergent, Tide, was introduced nationally. Yet today, total detergent sales are greater than those of washday soaps: soap volume fell 10-15% again last year, while detergent sales continued to mount.

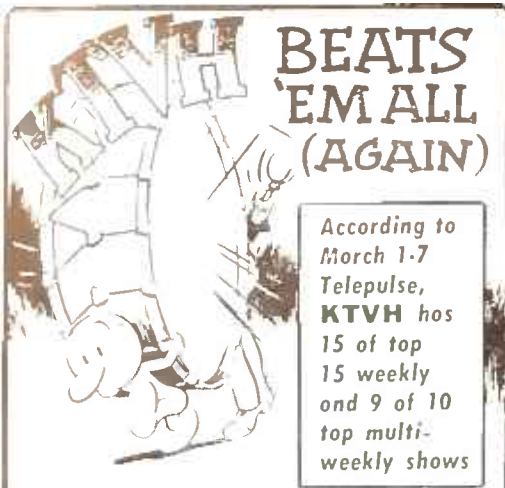
In P&G's case the transition can be symbolized by Duz. Remember when the slogan "Duz does everything" was



"—no need to worry about juvenile delinquency, Dad—I listen to KRIZ Phoenix all day long."







**BEATS  
'EM ALL  
(AGAIN)**

According to  
Morch 1-7  
Telepulse,  
**KTVH** has  
15 of top  
15 weekly  
and 9 of 10  
top multi-  
weekly shows

"Windy" invites you to join the "Blue Ribbon" list of advertisers now taking advantage of **KTVH's** dominance of the TV audience in the rich mid-Kansas area. Do it now—by contacting a **KTVH** representative, today!

**KTVH**

HUTCHINSON

VHF  
240,000  
WATTS

CBS BASIC—DUMONT

CHANNEL  
**12**

Represented Nationally by H-R Representatives, Inc.  
KTVH, pioneer station in rich Central Kansas, serves more than 14 important communities besides Wichita. Main office and studios in Hutchinson; office and studio in Wichita (Hotel Lassen). Howard O. Peterson, General Manager.

### Quad-City Employment is up and Steady!

Employment at the large farm implement plants and at some 300 other factories is keeping pace with increased production schedules. Forecasts of a busy prosperous 1955 in the Quad-Cities have materialized into an active buying market of 1/4 million people.

The Quad-Cities offer you a good marketing opportunity. WHBF is "The Quad-Cities' Favorite".

CBS FOR THE



*Quad-Cities' favorite*

**WHBF** AM  
FM  
TV

TELCO BUILDING, ROCK ISLAND, ILLINOIS

Represented by Avery-Knebel, Inc.

heard from coast to coast? Today, it shares one CBS TV serial with Ivory Flakes, while Tide and Cheer get the big nighttime treatment.

So important has new product development become in the destinies of the soap companies, for example, Procter & Gamble built the Miami Valley Laboratories, staffed it with 110 graduate chemists and engineers, equipped it with the latest and most advanced tools of research. How much the company expects to learn on the new laboratories is clear from Board Chairman Richard R. Deupree's emphasis on the importance of product development:

"I don't know how many of us realize the constant change that is going on in brands on the market. Better than half of the business of the company in household products today is in brands that were not even on the market 10 years ago.

"Some of our newer brands such as Tide, Cheer and Gleem, have shown remarkable strength, but the point I am trying to make is that no brand can stand still. It must either move ahead or drop behind, and we must always be alert to manufacture brands that continue to have a greater appeal to the housewife."

Clearly, as brands come and go, the advertising patterns employed must change accordingly.

Perhaps the most important stimulus to greater brand proliferation is the concept of competing brands within the P&G family. This concept arises, say soap experts, out of these marketing factors:

1. *The almost static consumption level.* It may be true that total soap and detergent sales (excluding hand soaps) have risen, from 1,851,000,000 lbs. in 1909 to 3,959,000,000 lbs. in 1952. But the population has also increased, from 90,700,000 to 157,000,000. The per capita use figures tell the revealing story. In 1909 it was 19.2 lbs. In 1919, it was 21.2. By last year it had only risen a trifle to 21.4. Thus there has been no big increase in per capita use for over a generation. (Figures from The Association of American Soap and Glycerin Producers, Inc.)

2. *Growth comes through competitive advantage.* Leaving aside the factors of population increase, you can only do a bigger business for your brand by luring customers away from another brand. (That's the inevitable

consequence of the per capita sales figure noted above.)

3. *There's little brand loyalty.* Soap advertising over the years has conditioned the American woman to look for new developments. She is a born experimenter, and often wonderfully responsive to couponing. Realistically, you cannot rely on her continued product loyalty, but must assume that sooner or later she will fall for the blandishments of a competitor. It might as well be your brand, therefore, that she succumbs to. So long as you are "losing business to yourself" you are not losing patronage.

4. *Any one brand reaches a saturation point.* There is a level at which additional promotion for a given brand does not produce a sales increase economically enough. You may then be better off to start a new brand from scratch. It may, in other words, be cheaper to obtain the same volume increase with a new brand that starts from zero than to raise sales of the established brand further.

5. *Your competitors add to the pressure.* Naturally, your competitors are subjects to the same marketing conditions and will find it advisable to apply similar solutions. In the end competition simply grows more fierce.

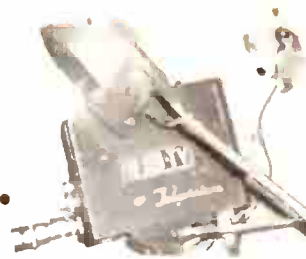
Under such conditions, the aim is high *total tonnage*. Here is how it might work out in a specific instance.

Let us say that in a given market Colgate's FAB is number one, P&G's Tide number two, Lever's Rinso number three. Along comes P&G with a new detergent, Cheer, which it pushes heavily. Cheer catches on, takes customers away from the three leaders. It may be fourth in volume, but its sales together with those remaining to Tide may be enough to give the parent outfit, P&G, total volume leadership of that market.

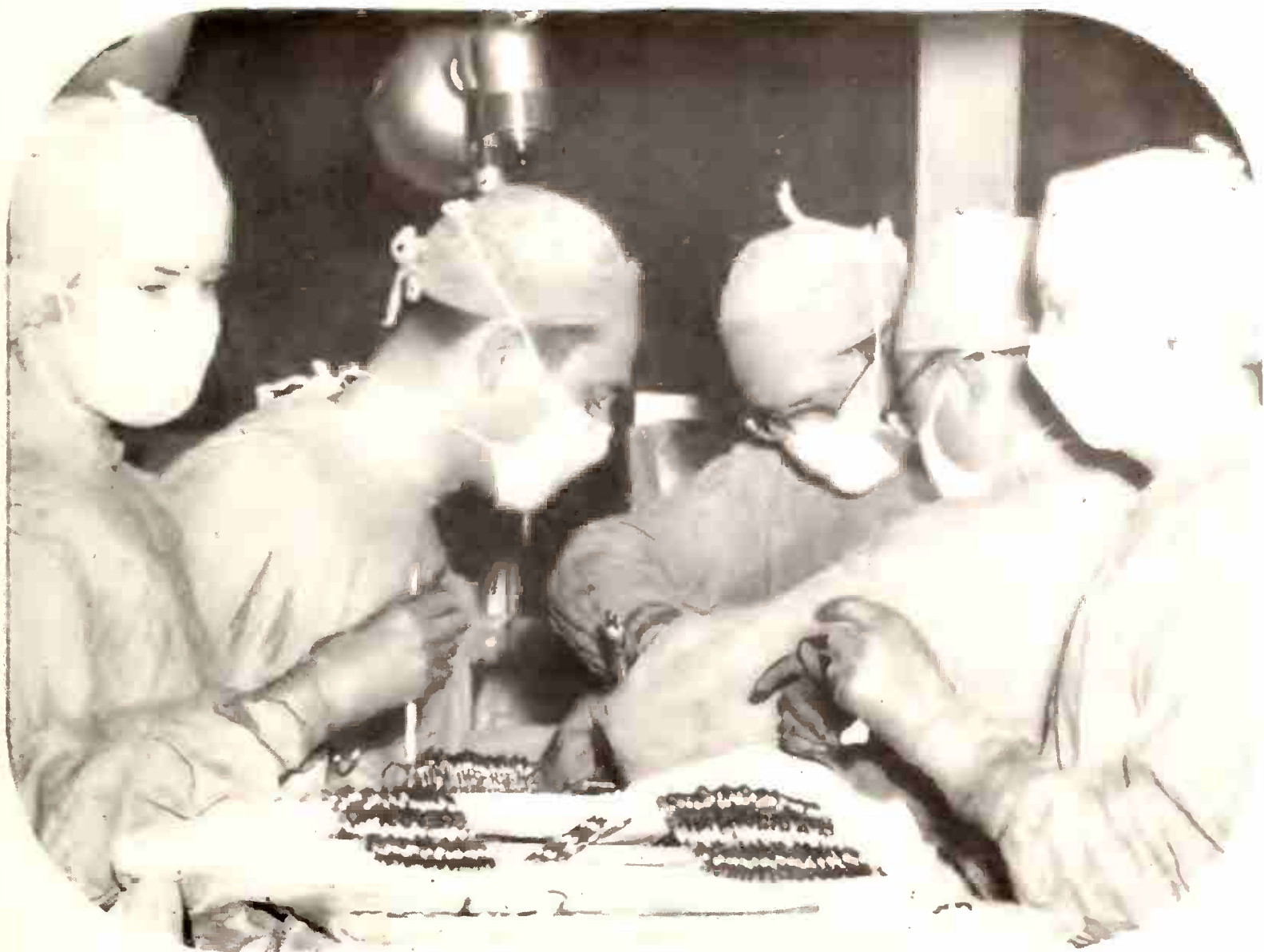
An actual case of this kind might be in the making in the toothpaste field. At the present time, Colgate leads nationally, followed by Gleem, with Pepsodent probably third. P&G will shortly unleash a new dentifrice nationally which is now being market-tested in three areas. Since it is a

THE EASIEST WAY  
TO SELL THE BIG NASHVILLE  
NEGRO MARKET  
USE ALL-NEGRO STAFFED  
**WSOK**

# In the Public Interest...



*Lung cancer operation in Atlanta performed before WSB-TV viewers*



Monday evening, March 28, thousands of Southerners sat tense before their television screens observing the surgical removal of the diseased lower left lobe of a man's lung.

The Fulton County Medical Society and the American Cancer Society, Georgia Division, selected WSB-TV to document this the first

"live" television account of a local operation for a lay audience. Purpose of the program was to emphasize the importance of early detection and treatment of lung cancer.

When adequate and professional television assistance is required by local interests it is worth noting that their first choice is WSB-TV.

**wsb-tv**  
ATLANTA

*The great Area station of the Southeast*

NBC affiliate. Represented by Petry. Affiliated with The Atlanta Journal and Constitution.

...the toothpaste which P&G is expected to push very heavily—the copy platform is very, very strong, was sponsor's impression—it might, along with Gleem, put P&G in the number one volume spot in various markets.

From an over-all tonnage standpoint, P&G is the acknowledged national leader among soap companies, sponsor has an informed estimate that rates its share of the market as high as 65% in the heavy-duty, washing product field.

But the competition never sleeps, and P&G cannot afford to sleep either. As

a former soap man puts it: "The profit per box is tiny. You can get killed before you know it."

The soap firms keep close tabs on each other. They like to play cagy, but will admit when pressed that each has a good idea what the other is doing, every detail of broadcast schedules, and so forth. And they check sales using the same source—Nielsen Food and Drug Index.

**Tv growth:** From P&G's Drug Products Division, established in 1934, will come many of the products of tv's

future. Board Chairman Richard Deupree, summing up last year's experience, explains: "In our Drug Products Division, we have continued to progress and have been particularly fortunate in the marketing of Gleem Toothpaste, which has won a very good acceptance around the country. We have every reason to believe that this Drug Products Division should continue to grow and assume an important part in the earnings of the company."

Of the 29 brands now nationally advertised on tv and radio, seven fall into the drug or toilet goods category. And of six under market test at the present time, two belong in this group.

This testifies to an important shift in P&G interest. That interest is doubtless heightened by the fact that the profit margin for a toothpaste, for example, is considerably higher than it is for a packaged soap. How much of present company sales is represented by the drug division is kept under wraps at Cincinnati, but there is no question that the dollar volume is sizeable.

How inaccurate is the view that P&G is just a soap company is revealed by the lesser known fact that Crisco, along with other shortenings, accounts for about 25% of all P&G earnings.

According to well-informed trade sources, the food division, too, is due for expansion. It is of interest that two of the products currently under market test are in this division.

Another way of seeing the importance of the non-soaps to P&G is to note that of the six test products only two belong in the soap category. The current test products cited to sponsor by P&G are: (1) Zest, a synthetic detergent bar; (2) Dash, a controlled sudsing detergent that may be the company's answer to Monsanto's All (Colgate recently launched its own sudsless, AD); (3) Fluffo, a shortening; (4) Whirl, a liquid shortening; (5) Secret, a home permanent; (6) Crest, a fluoride toothpaste.

While the soap and food divisions can reasonably be expected to have a housewife orientation to a considerable degree, the drug items, as already indicated, naturally lean toward nighttime tv with its wider range of women customers. In addition, P&G has found that soaps and foods, too, need some nighttime exposure. Add the tv pressures of competing soap clients and

(Please turn to page 137)

# PHOENIX **41<sup>st</sup>** metropolitan market

in population and 45th in retail sales



**NOW 34<sup>TH</sup>\***  
IN DRUG STORE SALES

DRUG STORE SALES		Millions
32	COLUMBUS	19.5
33	HARTFORD	
<b>34<sup>th</sup></b>	<b>PHOENIX</b>	<b>18.7</b>
35	SAN BERNARDINO, RIVERSIDE, ONTARIO	
36	FORT WORTH	18.1

\*SRD Consumer Markets '55

Drug Store sales are high above the national average, because Phoenix is a health-and-beauty conscious city. Phoenicians are consistent and generous purchasers of products that promote health, good grooming, comfort and general well-being.

For the most complete and economical coverage of this profitable market, tell YOUR sales story over KPHO, and KPHO-TV. Judged strictly by results, KPHO and KPHO-TV can be your biggest sales-builders, too!

**SOLD**  
reached most effectively through . . .

## KPHO-TV and KPHO

Channel 5  
First in Arizona since '49

Dial 910 - ABC Basic  
Hi Fidelity Voice of Arizona

**YOUR  
MEREDITH  
STATIONS**

AFFILIATED WITH BETTER HOMES and GARDENS • REPRESENTED BY KATZ

Now Available  
from **SPONSOR SERVICES INC.**

**BOOKS**

**1 ALL-MEDIA EVALUATION STUDY**  
155 Pages \$4

This book gives you the main advantages and drawbacks of *all* major media . . . tips on when to use each medium . . . yardsticks for choosing the best possible medium for each product . . . how top advertisers and agencies use and test media . . . plus hundreds of other media plans, suggestions, formulas you can put to profitable use.

**2 TV DICTIONARY/HANDBOOK**  
48 Pages \$2

The brand-new 1955 edition contains 2200 definitions of television terms . . . 1000 more than previous edition. Compiled by Herbert True of Notre Dame in conjunction with 37 other tv experts. TV DICTIONARY/HANDBOOK also contains a separate section dealing with painting techniques, artwork, tv moving displays, slides, etc.

**3 BUYERS GUIDE FOR STATION PROGRAMING**  
\$2

The 1955 GUIDE gives you, in one handy source, the programing profiles of radio and tv stations. In addition, you'll find separate directories of stations specializing in classical music . . . after-midnight . . . folk music . . . music and news . . . sports . . . religious . . . farm . . . foreign language . . . Mexican . . . American . . . Negro . . . film, etc.

**REPRINTS**

**4 HOW DIFFERENT RATING SYSTEMS VARY IN THE SAME MARKET**  
15c

Ward Dorrell, of John Blair (station reps), shows researchers can be as far as 200% apart in local ratings.

**ORDER FORM**

SPONSOR SERVICES  
40 East 49th St.  
New York 17, N. Y.

Please send me the SPONSOR SERVICES encircled by number below:

1 2 3 4 5 6  
7 8 9 10 11 12

Name \_\_\_\_\_  
Firm \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_  
 Enclosed is my payment of \$ \_\_\_\_\_  
 Send bill later.  
Quantity Prices Upon Request

**12 SERVICES TO HELP YOU  
MAKE THE MOST OF  
RADIO AND TELEVISION  
OPPORTUNITIES**

**5 TIPS ON HOW TO MAKE GOOD TV COMMERCIALS** 20c

Anecdote-packed article on how to get most for least. Aimed at beginners, but useful for veterans, too.

**6 WEEK-END RADIO** 25c

Listener's-per-set increases 25% on the week-end; out-of-home listening jumps 10%.

**7 NEGRO RADIO HAS COME OF AGE** 40c

20 pages of facts and tips on how to use Negro radio successfully.

**8 HOW IS RADIO DOING IN TV MARKETS** 20c

Results of Politz Study.

**9 HOW 6 BIG SPOT CLIENTS USE RADIO** 20c

Pall Mall, Esso, Memmen, Shell, American Airlines, *Life*.

**10 ALL-NIGHT AUTORAMA SELLS 300 CARS** 20c

Car dealer scores by adopting charity "telethon" idea to auto sales.

**BOUND VOLUMES**

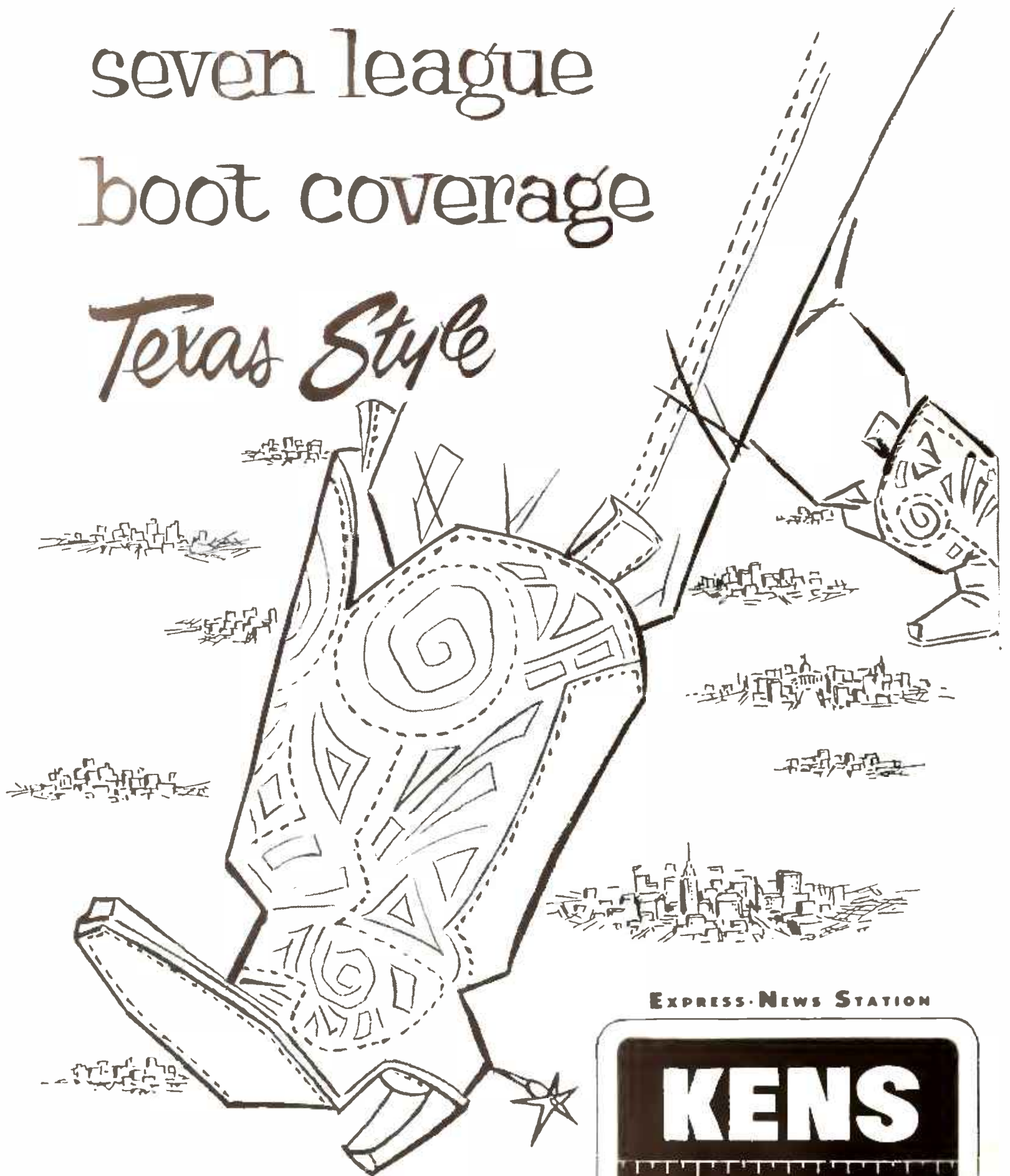
**11 VOLUME FOR YEAR 1954** \$15

Every information-packed issue of SPONSOR for 1954, bound in sturdy leatherette. Indexed for quick reference, bound volumes provide you with a permanent and useful guide.

**12 BINDERS** 1—\$4 2—\$7

Handy binders provide the best way to keep your file of SPONSOR intact and ready to use at all times. Made of hard-wearing leatherette, imprinted in gold, they'll make a handsome addition to your personal reference "library."

# seven league boot coverage *Texas Style*



It takes a giant voice to cover this giant land... the rich 105 counties lying between Houston... Waco... San Angelo... Del Rio... Brownsville.

The powerful 50,000 watt daytime voice of KENS 680 kc. dominates this vast area of 109,737 square miles and its population of 4,271,400 — accounting for a yearly income of nearly \$6 billion!

With CBS and top local programming, the accumulative audience of KENS shows first or in photo-finish-for-first place in ALL rated time segments — Pulse of San Antonio, Nov., 1954

EXPRESS-NEWS STATION



**SAN ANTONIO, TEXAS**

Ask FREE & PETERS, Inc.  
for details.



SPONSOR

## PROCTER & GAMBLE

(Continued from page 133)

those of other clients seeking outlets in the crowded tv medium, and the problem of obtaining good shows and time slots becomes acute.

Obviously, P&G must gear itself media-wise for the new product era its labs are helping to bring about. A network source sees significance in the new P&G alternate sponsorship. "If the shows prove successful," he says, "P&G will be in a position to snap them up for other company brands when and if they become available."

But at P&G headquarters, they shake their heads at such speculation and deny that there is anything afoot except the day-to-day moves brought about by various brand efforts to get maximum circulation. Company executives admit that no clear pattern has yet emerged. There is a common view of P&G as an all-wise company that follows a meticulously detailed media plan with confidence and precision.

★ ★ ★ ★ ★ ★ ★ ★

"Radio is sound because it gets results. Yes, radio gets results immediately, dramatically, economically. One of the more revolutionary changes in the industry which has occurred during the past six years, is the decline of commercial network radio in contrast to a phenomenal increase in the sale of time to local advertisers."

JOHN F. MEAGHER

Vice President

NARTB, Washington, D. C.

★ ★ ★ ★ ★ ★ ★ ★

But like most companies, P&G has not been immune to the shifting tides of tv programming. There is no certainly in Cincinnati in this area and it is apparent that there is divided thinking on programming questions.

In the scales, too, are being weighed the relative merits of nighttime and daytime tv, network and spot radio. Whether the company will ever arrive at a programming and media philosophy on tv as consistent as its daytime serials on radio, no one can say now.

In the meantime, while the "shake-out" years perform their work of selection, the company's guiding star remains the slide-rule. Over and over again you hear the two-beat refrain bouncing off the pale walls of the simply-furnished P&G offices—"circulation" and "frequency."

These are the cardinal P&G precepts. How the company applies them to its spot and daytime network operations will be dealt with in the articles to follow. ★ ★ ★

## FEE TV

(Continued from page 39)

the birth of fee tv will be anguish," Goetz predicted. "But when advertisers discover it is not as bad as it seemed and that there are still apparently quite a few people who are willing to continue watching George Gobel—in other words that they are not losing their entire audience to subscription tv—then another thing will happen: the sponsors with second- and third-rate shows will begin to think very seriously about improving the quality of these shows. The really top-flight entertainment and educational programs on free tv will hold a good part of their audiences, but the second-rate shows will have to improve or go out of existence."

"I am not terribly concerned about box office tv from the point of view of the advertising director of the American Safety Razor Co.," asserted Goetz. "I think that news and news-type programs and sports event telecasts, the type of shows we sponsor, will be less hurt by fee tv than other kinds of programs might be."

Somewhat more concerned about the "inevitability" of fee tv is Roger Pryor, vice president in charge of radio and tv at Foote, Cone & Belding, New York, who feels that "Subscription tv poses a threat to the availability of television as an advertising medium. If it can make possible enough superior offerings of a distinctive and horizon-widening nature for which a sponsor could not afford to pay, then it might very well push aside advertiser-financed tv."

Aside from this view of the possible long-range development of the situation, Pryor made a more immediate appraisal in terms of costs: "Any form of subscription tv will inevitably reduce the available audience for advertisers. Naturally, if a sponsor's audience circulation is reduced, his costs must also be reduced. Therefore, fee tv *must* bring down costs for advertisers because it will divide the audience. The continued coexistence of subscription tv with sponsored tv as we know it now will depend on the advertiser's ability to purchase network tv at prices which will still deliver to him a reasonable cost-per-1,000 in the remainder of the audience."

Pryor pointed out that fee tv "places in the hands of a small group of people a tremendous power without any



## FAIRBANKS HITS 48% SHARE-OF- AUDIENCE IN NEW YORK

Throughout last year, "Douglas Fairbanks Jr. Presents" topped all syndicated shows in the nation's top market: New York. Its average rating was 18.5, share-of-audience over 40%. This year, it's doing even better. In January, almost every other viewing home in New York was watching this show! (ARB)

## "DOUGLAS FAIRBANKS JR. PRESENTS"

CONVENTION HDQRS.  
SUITE C-200  
SHOREHAM HOTEL

ABC FILM  
SYNDICATION, INC.

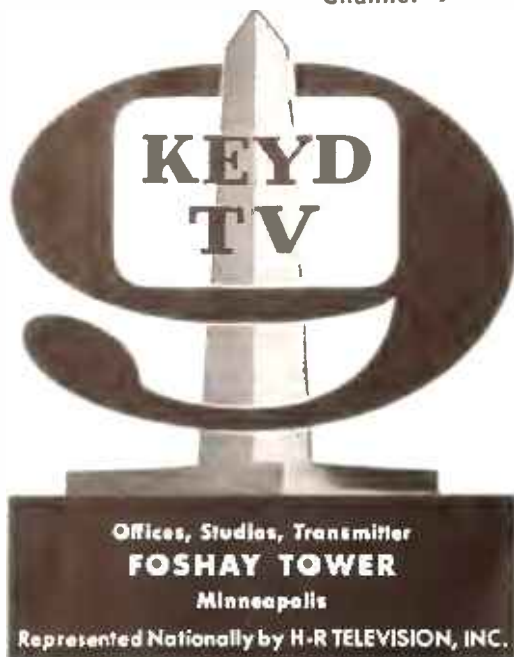
7 West 66th St., N. Y.

CHICAGO · ATLANTA · HOLLYWOOD · DALLAS

**Now it costs less  
to sell  
MINNEAPOLIS  
ST. PAUL**

Maximum power at minimum  
cost — choice availabilities.

ASK 316,000  
H - R watts on  
Channel 9



**ATTENTION, RADIO  
SPONSORS**

NOW YOU CAN REACH  
THAT BIG RICH  
CHICAGO BILLION DOLLAR  
NEGRO MARKET

**721,500**

LATEST FIGURES  
"JAM WITH SAM"



The disk jockey show that  
is the talk of the town

Monday Thru Saturday—  
9:30 P.M.-12:00 M.

**WGES**—5,000 Watts —  
1390 Kc.

PARTIAL LIST OF SPONSORS  
ARMOUR—Carnation—Coca-Cola  
Ebony Magazine—Illinois Bell  
Telephone—Lucky Strike  
Miller High Life

WRITE, WIRE OR PHONE FOR  
AVAILABILITIES

**SAM EVANS PRODUCTIONS**  
203 N Wabash Ave Chicago, Ill.  
Phone Dearborn 2 0664

legislation to control it. I think that much legislation has still to be enacted to protect the public against those who might abuse this power. I also see the possibilities of all kinds of 'bootleg' pay-as-you-go tv. What about people who decide to charge guests a fee to watch a subscription show? What about bartenders who might tack a tv charge onto a customer's bill? Any fairly expert electronic engineer can hook up an almost unlimited number of sets on a single system."

Pryor is certain that some form of subscription tv will be approved: the degree to which it could affect sponsored video would depend entirely on the degree of its acceptance by the public and the extent to which it could monopolize the prime air hours, he points out. This view is shared by most of the admen who see subscription tv in the cards at all.

Goetz's feeling that fee tv will be a spur to improve free tv was echoed by another sponsor.

"Subscription tv may prove to be a very constructive thing for advertising, that will tend to raise the esteem and appreciation of the sponsor in the minds of the consumer," ventured Murray W. Gross, assistant advertising manager of Hudson Pulp & Paper Co. "Right now, many people resent commercials but if they are made to realize that the programs cost money and that it is the commercials that help pay for the program they see free, they may change their attitude. Also, fee tv will bring a competitive factor into the business which will force the sponsor to pay more attention to his own programs. If fee tv proves feasible and economical, it will grow and will be a stimulation and a challenge and a measuring rod for our own efforts."

The view that toll tv might bring the viewer to a new appreciation of commercials was also expressed by William B. Templeton, vice president and director of radio and tv, Bryan Houston, New York, in SPONSOR recently (7 February 1955). Templeton went a step further and considered the ultimate possibility of fee tv that it might get so big that it would do away with commercially sponsored video.

Templeton revealed a staunch faith in advertising's ingenuity, stating that even in such an eventuality, "you still can't lose the sponsor because the sponsor will find some way to compete and present better spectacles. If fee tv does

go over with a bang, you can rest assured that it will be one of the biggest operations in the world because every ad agency man will be in it—with a box top deal."

Less optimistic is the radio and tv director of one of the big agencies, a gentleman who would rather "go South" than face the fee tv in action. He said subscription tv *must* hurt the sponsor and cited as his reason:

"Today, the tv medium has achieved a fine balance for advertisers with the present viewers available there is just about enough of an audience to make a sponsor's investment worthwhile. But if you invite another competitor into the medium, you immediately upset this balance and the advertiser has to get hurt."

He further feared: "Subscription tv is going to give an additional impetus to the big, heavy-moned advertisers who are the only ones who will be able to compete with the lavish, superior box office tv shows. These advertisers will simply pour more money into their

**TRIED by a  
"10 MAN" JURY**



Yes, 10 of the current accounts on Bob Trebor's "DAY-BREAKER" Show have been sponsors for 3 or more years. Several for 4½ years on this 5-year-old show.

The verdict of this 10-man jury is justified! From morning to night WVET gets results in the Metropolitan Rochester-Western New York Market, 3rd largest in America's first State.

5000 WATTS  
1280 KC



BOB TREBOR

**IN ROCHESTER, N. Y.**

Represented Nationally by  
THE BOLLING COMPANY



video efforts in order to accomplish their purpose of competing for the audience. But where will this leave the medium-sized and little guy who doesn't have all that loot? That's right—out in the cold."

One dubiously positive value that this adman sees in the whole thing: "You will sure as hell know for the first time what actual rating a show is getting—the money take will tell the story."

Stanley H. Pulver, media manager for radio and tv, Lever Bros., sees two possibilities for fee tv if it is approved. Says he: "It could possibly wind up as an admixture with commercial tv—that is, fee tv programs would compete with sponsored programs in prime time, or the subscription shows may be placed in such times or circumstances as not to compete or interfere with sponsored tv. But the entertainment would have to be very good indeed in order to get people to pay for it."

In a recent statement to SPONSOR (7 February 1955), Sidney W. Dean Jr., a vice president at McCann-Erickson, New York, set forth his belief that fee tv can peacefully coexist with spon-

sored tv if (1) it gets its own exclusive stations in each market and (2) it develops its own programing for profit from "the many types of able-to-pay but more selective audiences for cultural interests, adult and extension education, and special events."

He saw a huge income potential for pay tv, cited a possible potential of "as much as \$10 billion in a few years. This compares with commercial tv's \$1 billion income from time and program sales. This new source of income should be a major stimulant to creative tv."

The general feeling among the polled admen was that subscription tv, if it ever becomes a reality, is quite some time off. Emanuel Katz, president of Doeskin Products, New York, stated: "Box office tv is nothing to be concerned about for several years to come. Even after it is approved by the FCC and starts to make an appearance, for about the first five years anyway it will have a very limited audience."

One agency executive saw it a little closer, prognosticated: "I think it is a two- to three-year-off proposition—and it will certainly be chaotic!"

Whether or not it comes early or late, here are some facts admen should know about fee tv:

There are three proposed pay-as-you- tv systems. Leader in the field is the Zenith Radio Corp. with its Phone-vision, which it began to develop in 1931. Originally a system which depended on the transmission of a signal over telephone wires (hence its name) in order to unscramble a tv image, it has since evolved into a method whereby a decoding device is installed on a tv receiver; to work this properly, the subscriber must obtain special information by mail, phone or vending machine. The subscriber is then billed periodically for the programs he has seen (which have been electronically computed), or, if he wishes, he can have a coin box on his decoder and really pay-as-he-sees.

Heading Zenith as president is Commander E. F. McDonald, who has been perhaps the most vocal and persistent figure espousing subscription television down through the years. Spearheading the firm's hard-hitting publicity drive for many years has been Ted Leitzell, Zenith's director of public relations. Since 1950, Dr. Millard C. Faught, hired by McDonald as economic consultant to Zenith, has become the most



**RHEINGOLD  
SPONSORS  
"FAIRBANKS"  
AGAIN ...  
3rd YEAR  
IN A ROW!**

In January, almost every other viewing home in New York was watching "Douglas Fairbanks Jr. Presents", (ARB, January '55)! Rheingold Beer is so impressed, they're sponsoring Fairbanks regionally for the 3rd consecutive year. Many markets available for first run. 'Nuff said!

**"DOUGLAS  
FAIRBANKS JR.  
PRESENTS"**

CONVENTION HDQRS.  
SUITE C-200  
SHOREHAM HOTEL

**ABC FILM  
SYNDICATION, INC.**  
7 West 66th St., N. Y.

CHICAGO • ATLANTA • HOLLYWOOD • DALLAS

**RATINGS ARE NICE  
RESULTS ARE BETTER**

Here's a word from a sponsor ...

DAVISON-PAXON  
Atlanta Ga.

"...From 10 spot announcements on WEAS, we have received over 1500 pieces of mail....Best results from any station, net or independent in either Florida or Georgia..."

**WEAS**

50,000 WATTS  
1010 K.C.      DECATUR, GA.

**60%**  
of the homes  
in western  
Montana  
watch TV  
•  
that means  
**KGVO-TV**  
Missoula, Mont.  
Sells 'em  
regularly!

**MAGNIFY YOUR SALES**  
IN THIS STABLE \$140,000,000.00



**MARKET**  
•  
University City  
•  
Rich Lumbering and  
Agricultural Area

167 Mountainous Miles from Spokane

articulate spokesman for the system. Faught sees fee tv basically as an electronic distribution service which would broaden the market for cultural commodities. By giving tv a second source of revenue, he says, it would make many more stations economically possible stations which could not get along on advertiser support alone—and by thus widening the tv audience it would increase tv's usefulness to advertisers.

Another organization which has applied for an FCC go-ahead on its fee tv system is the Skiatron Electronics & Television Corp. of New York. This firm is reported to have spent some \$750,000 and five years in developing its Subscriber-Vision system. This system in home operation works very similarly to that of Zenith; there is also the decoding device but instead of dial-setting, there is an electronically-treated IBM card which the subscriber inserts into a slot; he then

★ ★ ★ ★ ★ ★ ★ ★

“We have been aware for a long time that the economic destiny of television lies in a subscription service. Advertising revenue alone is not going to be able to support all the television stations that are needed for a real, national service. All of the financial trouble that stations have encountered this past year are traceable to that fact—there is simply not enough advertising money to go around.”

H. C. BONFIG  
Vice Pres. in charge of sales  
Zenith Radio

★ ★ ★ ★ ★ ★ ★ ★

pushes one of several buttons which action punches a hole, completes an electronic circuit and results in the unscrambling of coded signals.

Arthur Levey, president of Skiatron, asserts that technical problems of the system have been licked. The firm is all ready to go ahead with its introduction in New York as soon as the FCC gives the green light—which he confidently expects by this fall. He says that they have worked out a plan with Western Union whereby the latter will handle processing of subscribers' applications. Promotion for S-V will stress that “all you have to do is call Western Union and they will take care of your request.”

Prospects would send in \$1 with their application, which is a service charge covering all or part of the programs used during the first month (like a charge for phone service covering so many calls). There is no charge for the decoder or for its installation

to the subscriber—the cost of the decoder is amortized through the service charge, says Levey. The costs of the programs themselves would range from 10c to \$1—the lowest fee bringing in educational programs, the highest such choice items as Broadway plays and championship fights. First-run movies, says Levey, would run at the rate of one or two a month at the most, not posing such a threat to the local theatres as the theatre-owners seem to feel, he contends.

The third company to develop a home box-office system is International Telemeter Corp. of Los Angeles, 80% owned by Paramount Pictures Corp. Telemeter uses a simple coin-box method of operation—the subscriber simply turns to the proper channel on his tv set, inserts a designated amount of coins in the box and the scrambled picture clears up. Installation of the device, according to Telemeter vice president Paul McNamara, would cost from \$10 to \$20, and the minimum monthly program charge would run \$2 or \$3.

(SPONSOR provided further details on the Zenith and Telemeter operations in its article on fee tv, 19 May 1952 issue.) ★ ★ ★

**WLS**  
gives you  
**All 3**  
Market...  
Coverage...  
Programming

Contact us  
or call your  
John Blair man  
**TODAY!**

900 KILOCYCLES • 50,000 WATTS • ABC NETWORK

**KSD**  
**KSD-TV**  
top spots

FOR SPOT ADVERTISERS

•  
**NBC AND NBC-TV**  
**NETWORKS**

National Advertising Representative:  
**NBC SPOT SALES**

**THE ST. LOUIS POST-DISPATCH**  
**BROADCASTING STATIONS**

#### 4-NETWORK RADIO

(Continued from page 42)

ing" the appearances.

Besides Tatham-Laird and Leo Burnett, the Chicago agencies which heard the network radio story were BBDO, FC&B, Earle Ludgin, McCann-Erickson, Needham, Louis & Brorby; JWT, Geoffrey Wade and Weiss & Geller. Presenting the story for the networks were John Curtis, ABC; Frank Nesbitt, CBS; Henry Poster, MBS, and Howard Gardner, NBC.

Here are some comments from Midwest admen who saw the presentation:

**Paul McCluer, general manager, Geoffrey Wade Advertising:** "To a former radio network sales manager, it was refreshing to welcome representatives of the four network sales departments officially united in a common cause. The presentation in our judgment was very much worthwhile, crisp, condensed, and to the point.

"Geoffrey Wade Advertising is still one of the largest buyers of radio network time, and we believe a summary of the presentation should be published and made available to all leading advertisers, as well as their agencies."

**Louis J. Nelson, media director, Geoffrey Wade Advertising:** "Judging by the statistics, there is no doubt that radio has a very broad coverage today. Our problem in living with its decline, however, is the reduced amount of time that the average family is spending with it compared to television viewing."

**John de Bevec, media director, J. Walter Thompson:** "It was a real pleasure to attend the joint presentation on radio by the four networks. The fact that the competing networks worked together, pooling their research and thinking, was in itself unique and resulted in an exceptionally strong story.

"Of special interest to me were the thoughts presented on the variety of ways that radio can be used today. The development of new concepts can do much toward getting increased advertising usage. Radio has become very flexible and the size of its circulation is even greater than has been believed, according to newest research.

"Certainly the facts show radio to be an important vehicle, with many interesting facts."

**George A. Bolas, radio-tv director, Tatham-Laird:** "We certainly believe that the participation by all four networks in a joint radio presentation is a most constructive and helpful step towards achieving a better understanding of the problems and opportunities present in today's radio picture. If there ever has been any honest doubt that competitors could ever collaborate to a common end, this feeling would be dispelled by anyone who had the privilege and opportunity to witness the four-network radio presentation. We can honestly say that it was a rewarding experience for those people in our media and contact departments who attended that session.

"We have used network and spot radio with great effectiveness in the past years and are continuing to use it on a somewhat reduced basis in the future. We know that if you can reach a large enough audience with a well conceived radio sales message, you will have an excellent opportunity to sell enough prospects to return a profit to the advertiser.

"We believe that network radio today is a confused combination of important opportunities and declining values. There is no doubt that daytime

## CITY AFTER CITY



## RACKET SQUAD



## IS TOPS IN



## ITS TIME SPOT!

Yes, in Atlanta, Detroit and San Antonio (to name a few) Racket Squad rates #1 in its time period. Here are more cities where it tops competition:

DAYTON	22.8	62.1% share
FT. WAYNE	49.4	84.2% share
GRAND RAPIDS	22.9	55.6% share
HOUSTON	30.5	71.4% share

(Rating source: ARB, Feb., 1955)

Some markets are still available... reserve yours, before someone else does!

REED HADLEY, starring in...

## RACKET SQUAD

Produced by Hal Roach, Jr.

CONVENTION HDQRS.  
SUITE C-200  
SHOREHAM HOTEL

ABC FILM SYNDICATION, INC.

7 West 66th St., N. Y.

CHICAGO · ATLANTA · HOLLYWOOD · DALLAS

"Oye,  
Don't forget me  
in Los Angeles"

Remember the L. A. Latin

\$454,000,000 Spendable  
Income

500,000 Population  
Spanish Radio Preferred

KWKW Most Listened To  
Station

Belden Market Survey  
Available

**KWKW**

PASADENA · LOS ANGELES

Spanish Language  
Station

AM-FM



representatives:

New York—Richard O'Connell, Inc.  
San Francisco—Broadcast Time Sales

...holding up exceptionally well... still delivering a handsome fit to many advertisers. Nighttime radio is much more difficult to use effectively today due to the obvious inroads of television. All that would be needed to prove the value of daytime radio would be for anyone to try to buy a large list of spots on the largest markets in the country between 7:30 and 9:00 a.m. Advertisers would soon learn that radio may be weaker at certain hours of the day, but it has never been stronger than it is as far as the morning hours are concerned.

Our main criticism of the radio presentations of today is that they are too general. They tend to sell the millions of families with radios, the multiple-set families, the increased car listening and so forth. They point up the tremendous audience that is available to the radio advertiser. The only fallacy of this is that the figures usually presented represent the total audience delivered throughout all hours of the day by totalling the audience of all stations for all hours. Obviously no advertiser in the country can afford to buy radio or any other medium on

that basis. In our opinion, the need is for very specific approaches and suggestions as to how one advertiser with an average budget can reach a large enough group of people through the use of radio to warrant the expenditure being made in that medium as against any other. We believe that this is a job for people exclusively involved in the radio broadcast field, and that they should not expect the advertisers or agencies to switch their expenditures from other productive media back to radio except on specific propositions with specific and pertinent audience data and costs."

## HERE'S A MARKET



# 52% ABOVE U. S. AVERAGE!

From their farms alone, each Kansas farm family wound up the year with \$8,830 in the bank *after taxes!* That's 52% *above* the national average!

What's more, WIBW delivers this entire market—all tied up in a single package. Year in and year out, every Whan survey consistently shows that these big-income farmers listen *more* to WIBW than any other radio station.

We've got the listeners. They've got the cash. Give us the word and we'll give you the sales.

Consumer Markets, 1955.



**TOPEKA,  
KANSAS**

Ben Ludy, Gen. Mgr.  
WIBW & WIBW-TV in Topeka  
KCKN in Kansas City  
Rep: Capper Publications, Inc.

*Otto R. Stadelman, vice president and media director, Needham, Louis and Brorby:* "Gale Blocki (of RAB, Chicago) called me some time ago to tell me about the organized effort of the four networks to present radio to a number of agencies in New York. He was anxious to know if our agency, along with other Chicago agencies, would be interested in seeing the presentation. . . .

"In my estimation the presentation was enlightening and interesting and comments from others seem to verify this opinion."

*Seymour Banks, media director, Leo Burnett Co.:* "Right now, we feel, radio is still in a period of transition not altogether unfavorable to it. Television penetration, having saturated the major urban markets, is now moving strongly into the small town and farm areas. Actually, the small town and farm areas now show the highest rate of tv growth, both in terms of new tv-homes and new stations.

"An analysis of radio ratings in tv and non-tv homes will show a spread of two or three to one for daytime shows to close to 10 or 15 to one for nighttime programs. In other words, daytime programs with ratings of 7 or 8 in non-tv homes will have ratings of possibly 2 in tv homes; and, it is a rare nighttime program other than news—which has a rating of more than 1 in tv homes.

"Thus, current network radio audiences are being sustained strongly from non-tv homes; but the reservoir of non-tv homes is rapidly emptying. When this process is complete, the level of radio ratings and audiences will be substantially lower than they are today.

"Any discussion of radio efficiency

today must realize that the character and size of the audiences are still changing and remarks which may be true today may not be valid a year or two from now.

"One of the most interesting things about radio today is that it is rapidly becoming, if it has not already become, a *personal medium* and therein seems to lie its greatest strength. . . .

"Programming, too, seems to also reveal this trend toward individual patterns of exposure for radio. Daytime radio has come to be more and more dominated by the daytime serials whose primary psychological role, it seems to us, is to give individual women guidance; they are not addressed to the family as a whole. Situation comedies and variety programs, which tend to have a broad family appeal, are shifting to tv. . . .

"Another indication of the individual nature of radio is the rise in listening to non-affiliated stations at all hours of the day, with the chief fare here being a disk jockey or other local celebrities.

"To sum up, right now we feel that daytime radio is still a relatively good buy for an advertiser who is interested in broad national coverage, especially if he can combine radio with tv in simulcast operations. On the other hand, we can certainly see, in the not-too-far distant future, a period when tv penetration will certainly be somewhere in the neighborhood of 80-90% of U.S. homes. Under these conditions, when the non-tv home will have virtually disappeared, network radio will come to have, we feel, an entirely different look than it now possesses. It may virtually cease at 5:00 p.m.; and, even for daytime, it may exist only in the form of a wide variety of partial, sectional networks."

★ ★ ★

40 E. 49TH ST.

(Continued from page 17)

#### GOVERNMENT AND UHF

SPONSOR of April 4th reports on page two that the government has dimmed a "shot in the arm" to the study and correction of inequities of television domination.

First, it should be established that the Uhf Industry Coordinating Committee and the unentrenched television stations have not sought artificial measures of government intervention in

business practices of the industry. However, this segment of the industry is convinced that orderly processes will evolve a genuine nationwide competitive system. Or else, there must be unfortunate regulation to accomplish true competition of service to the American public.

Second, it should be recognized that the investigation initiated by Senator Bricker over a year ago, and Senator Magnuson recently, was neither suggested nor stimulated by broadcasters despite the plight of many operators.

The Senator Potter hearings, the Plotkin and Jones Reports resulted from government realization of a condition that prevented the creation of a nationwide competitive tv system. Broadcasters were not responsible for any of these activities by government. But they did report the existing conditions by unchallenged facts when the appearance of broadcasters was solicited.

Your report that the government has dimmed the prospect of correction of the current situation is quite inaccurate. . . .

Hearings are scheduled to be conducted shortly on the entire phase of competitive nationwide tv. Furthermore, recently the FCC introduced rule-making procedure looking toward isolation of uhf stations from vhf stations in no less than four markets. This recognized tangibly the continually voiced disparity between vhf and uhf when uhf stations are compelled to compete directly with multiple vhf stations.

This seems quite different from your report that the tv problem is receiving dimmed attention. In fact, this forecasts that action may be expected to accomplish competitive nationwide tv before stringent measures of regulation become necessary. And no broadcaster advocates such a result except as a last resort for solution of the current domination by a limited number of facilities.

FRED WEBER  
Vice Chairman  
Uhf Industry Coordinating  
Committee  
Wash., D. C.

● The item referred to read as follows: "Hopes by Du Mont that government action would provide shot in the arm to web were dimmed by cautious FCC statements to Senate Commerce Committee . . . FCC said it was against 'artificial' measures to get network shows to uhf stations." This referred to one proposal for remedy of the problem only, not to any final outcome of studies now underway.



**YOUR STAR...**

**YOUR HOST...**

**YOUR**

**SALESMAN:**

**DOUGLAS**

**FAIRBANKS JR.**

To all moviegoers in the country (and that's just about everybody) "Fairbanks" is a magic name. It promises action . . . danger . . . excitement. And "Fairbanks" lives up to that promise as producer-host of every show, star of one out of four in the sponsor-proven TV film series:

**"DOUGLAS  
FAIRBANKS JR.  
PRESENTS"**

CONVENTION HDQRS.  
SUITE C-200  
SHOREHAM HOTEL

**ABC FILM  
SYNDICATION, INC.**

7 West 66th St., N. Y.

CHICAGO • ATLANTA • HOLLYWOOD • DALLAS

INDIANA'S  
**SELL**  
STATION

**WXLW**

**NEW POWER!  
NEW SOUND!  
NEW SPOT —  
950**

WXLW sells because Hoosiers are sold on WXLW! And now, with on all new 5000 watts of power, the finest sound transmission in the state, and a new location on Indiana radio dials, WXLW saturates the state's multi-million dollar central and southern markets. Dawn-to-dusk WXLW gives listeners what they want: music all day long and news every half hour. Yes, Indiana's top personalities and mike salesmen keep 'em buying. More than a million new Hoosier clients are listening!

**TELL THEM  
ABOUT IT  
— ON  
WXLW!**

"ASK YOUR  
JOHN PEARSON MAN!"

**WXLW**  
INDIANAPOLIS

THE HOOSIER STATE'S  
"GOOD TIME DAY TIME STATION"

# Newsmakers in advertising



**Robert Jay Burton** will be installed as president of the Radio & Television Executives Society for 1955-56 on 18 May. He is v.p. in charge of publisher and writer relations and resident counsel of Broadcast Music, Inc. RTES member for seven years, Burton served the Society as first v.p. in 1954-55, succeeds Roger Pryor of Foote, Cone & Belding as president. RTES election ballots boosted Elliot M. Sanger (WQXR) to first v.p.; Merle S. Jones (CBS-TV) to second v.p. Claude Barrere (BMI) continues as RTES secretary.



**Don Belding**, chairman of the executive committee, Foote, Cone & Belding, was honored by The Advertising Council 5 May for his contribution to Council's 13-year forest fire prevention campaign. FC&B has created all advertising materials since campaign began. Honored with him was Russel Z. Eller, ad manager, Sunkist Growers, volunteer coordinator of campaign. Testimonial took place at California Club in Los Angeles, where Belding heads FC&B office. It's estimated that over \$60 million in broadcast time and ad space have been contributed to project.



**Norman W. Glenn**, vice president, Doherty, Clifford, Steers & Shenfield, has been appointed director of radio-tv programs and production. He is a member of the ARF ratings committee, has been in charge of broadcast planning at DCSS since joining in 1951 and will continue in that capacity. Glenn is also account supervisor for Ladies' Home Journal. Before joining DCSS, Glenn was on network sales staff at NBC. He had previously sold ads for Collier's. He was made a vice president of DCSS in 1953.



**Jane Dalton**, president, American Women in Radio and Television, chaired sessions of group during 4th annual convention in Chicago 5-8 May. Mrs. Dalton has her own program on WSPA, Spartanburg, S. C. Opening session of convention was on "Ratings The Real Payoff," including panelists Oliver Treyz, president TrB, and Hugh Beville, research director, NBC. Banquet speaker was Mildred McAfee Horton, RCA board member and former president of Wellesley College. She hailed global impact of radio, tv as communications media

# But you can buy Loyalty!

By John Pepper and Bert Ferguson



Think how many times you've heard some executive exclaim, "I can't buy loyalty!"

He often means loyalty of personnel. He can also mean loyalty of customers. The principle is identical. Loyalty is supposed to be an elusive intangible which nobody has a right to count on, much less be confident of obtaining with money. But is this true?

We believe you can buy yourself a piece of loyalty that is established, demonstrated and reliable. It is the most *concentrated, intense* loyalty that ever ran up a sales record. And you can buy it at a reasonable price.

**New Social Force:** We use the word "concentrated" deliberately. The loyalty you can buy permeates a market that's all in one place, not scattered around. This is a market of Negro consumers—1,230,724 of them right in our area—who had never been directly reached until radio station WDIA became the first in Memphis to program exclusively for them with Negro voices and music. We call it the "Golden Market."

When you reach these people—as you can, with WDIA—you're getting your sales story across to a Negro market greater than that of New York, De-

troit or Philadelphia. For right here are *ten percent* of all the Negroes in the whole United States. And that's only the first advantage your choice of WDIA gets you.

**Strong Group Feeling:** We used the word "intense" from experience. The fact that WDIA programs entirely with Negro voices and music has had an electrifying result on audience ratings in Memphis. Since 1951, WDIA has held unchallenged the top position on both Pulse and Hooper surveys for "total number of" daytime listening. And that's in a field of eight stations, some of which have been on the air over twenty-five years.

WDIA talks in tones and accents its Negro listeners find familiar and welcome. Its continuity is written with an ear for these accents. WDIA's music is unmistakably Negro music. So, while other groups are changing and shifting around, WDIA's listeners stay tuned in—for good. This is *their* station. As far as they're concerned, it's the *only* station.

**Amazing Results:** It is this combination of tailored programming, group pride and complete acceptance which we imply when we say "loyalty." Yet there's still more to the WDIA picture, and that's coverage. Loyalty boosted WDIA in just one step from a 250-watt station to a 50,000-watt station—the *only* 50,000-watt station in town. Now, you apply that amount of power, with a specialized approach, to the market that concentrates one-tenth of the Negroes in the U.S.A. And—regardless of what you hope, the response may still surprise you.

For there is yet another factor in your favor. And that's the buying habits peculiar to this group of people.



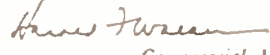
They make money—a quarter billion dollars in 1955. But they *spend* more than the average. They'll actually spend *eighty percent* of it, on consumer goods. Look at Memphis, for instance: forty percent of the people in the Memphis trading area are Negro. This fact in itself is worth remembering. But that forty percent, which WDIA can command for you—is buying way more than its share. They buy 56.8 percent of the salt in Memphis. 53.4 percent of the women's hosiery. 44.5 percent of the girls' dresses. 64.8 percent of the flour. They buy quantity, and quality.

We frankly don't know of a market anywhere with the same potential as this "Golden Market" of WDIA. It has already produced enviable results for such advertisers as

**Swansdown Cake Mixes, Pal Blades, Colgate Dental Cream, Super Suds, Kool Cigarettes, Carnation Milk, Fitch Shampoo, Sinclair Gasoline.**

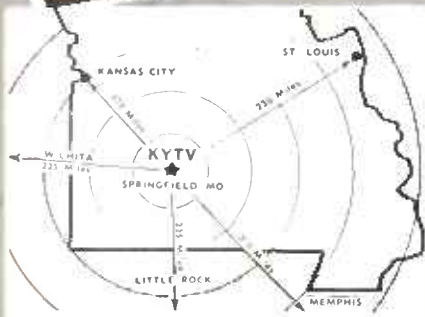
We'd really like best to show you what WDIA has accomplished in the particular line of product that interests you. If you'll drop us a note about it, we'll be glad to send you right back some documentation on WDIA's performance in your own line. We believe the facts about WDIA's unusual market and appeal have a very important bearing on the problems which you encounter in the South.

WDIA is represented nationally by the John E. Pearson Company.

  
 President  
  
 General Manager  
  
 Commercial Manager

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

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



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

**283,600**

FAMILIES WITH

**\$1,146,950,000**

SPENDABLE INCOME

(Sales Management May 1954)

**77,410**

TELEVISION SETS IN AREA

(Television Magazine Report  
March 1, 1955)

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

**R. L. STUFFLEBAM**  
Commercial Manager

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

ORIGINATING STATION ABC  
"OZARK JUBILEE"

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**DICKENS JEROME WRIGHT**  
(President)  
**WPAT, Inc.**

**LIKE MOST  
"Newsworthy"  
BROADCASTING  
EXECUTIVES  
MR. WRIGHT'S  
LATEST  
BUSINESS  
PORTRAIT  
IS BY ...**

*Jean Raeburn*

Photographers to the Business Executive  
565 Fifth Avenue, New York 17 PL 3-1882





## *Did you smear it on the cat?*

*If that's how you tested your Advertising Council campaigns, she licked the right ideas. Just look below at the job done by four of the many hundreds of campaigns you've created since 1942. And by you, we mean all the agency account men, writers, artists, and media people who have given the Advertising Council their time, talent, and space for free. But the job's not finished, so don't give away your cat. You'll need her to test ideas for new Advertising Council campaigns to help solve some of America's most pressing problems.*



*Helped drop death rate for all accidents to lowest figure on record.*



*Created Smokey, the Fire Preventin' Bear, who helped reduce forest fires.*



*Helped raise the number of local citizens' committees working for Better Schools from 17 to 9000 in 4 years.*



*Recruited 350,000 volunteer skywatchers for the Ground Observer Corps.*

*The Advertising Council, Inc., 25 West 45th Street, New York 36, N. Y.*

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 in Inland California more listeners than the 2 leading San Francisco stations and the 3 leading Los Angeles stations combined . . . and at the lowest cost per thousand! (SAMS and SR&D) In this mountain-isolated market, the Beeline serves an area with over 2 million people and over 4 billion in spendable income. (1954 Consumer Markets)

**KOH** • RENO  
**KFBK** • SACRAMENTO

**KMJ** • FRESNO

**KERN** • BAKERSFIELD



## McClatchy Broadcasting Company

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

**REPORT TO SPONSORS for 16 May 1955**

*(Continued from page 2)*

- Do women look at daytime tv?** Ohio U. study of degree to which women pay attention to tv—especially daytime tv—makes point that large percentage of women do other things while tv set is on. Study, however, does not make clear to what extent set was turned on by children in first place. A telephone coincidental survey among Columbus housewives by Joseph Ripley of university's Dept. of Speech, study shows that during 4:00-6:00 p.m. period more than half of women tv "listeners" are in other room while set is on, thus indicating to Shipley that daytime tv is divided-attention medium. Study does not show extent to which children are viewing intensively during those 2 hours.  
-SR-
- WBC plan may ease paperwork** 50% of present mountain of paperwork resulting from today's short-term saturation spot campaigns could be eliminated if buyers, sellers will follow simple plan, Westinghouse Broadcasting Co.'s Eldon Campbell, national sales manager, feels. The plan: Agencies agree once to abide by conditions of standard 4 A's contract. Then they place orders with reps by simple phone or informal notes, forget about contracts.  
-SR-
- SRA's Flanagan plans to retire** Thomas F. Flanagan, SRA managing director, will retire from active duty with SRA within next few months. He will continue serving SRA on long-term consultancy basis.  
-SR-
- One-shots pull tv audiences** While every-week show is still basic form of tv programing, one-shots have shown strong ability to pull audiences. Top 2 shows in latest Nielsen Top Ten (two weeks ending 9 April) are one shots—"Academy Awards" and "Circus Highlights" shows, both on NBC TV. Ratings were 57.5, 57.2, respectively, with audiences topping 18 million homes in both cases. Top every-week show was perennial favorite "I Love Lucy" with sponsors Philip Morris, P&G copping over 17 million homes.  
-SR-
- Du Mont future clouded** Future of Du Mont's network operations is clouded over by 2 factors. P.I.B. figures for March show web's gross billings down to \$628,625, compared to \$1,205,526 for March of 1954. (Four-network tv totals were up 32% during same month compared to previous March.) In addition, efforts are being made by minority stockholder group to force web's parent company, Du Mont Labs, to liquidate network operation.  
-SR-
- Radio strength shown by ABC** Network radio study from ABC Radio designed to show "how the radio of today differs from the radio of yesterday" is making rounds. Radio coverage, says ABC, is 44% greater than that of decade ago; also radio today offers 263% more auto radios. Some 14% more homes use their radios in the mornings than tuned in 10 years ago, and about same number listen in afternoons.  
-SR-
- Admen favor recognition** Though air media have no agency recognition system—are thus not affected by pending Justice Dept. suit against system as practiced by print media—agencies and stations strongly favor some kind of recognition. This was brought out in SPONSOR story 6 November 1953 (see "Should air media recognize agencies?"). SPONSOR postcard survey at that time showed nearly 85% of agency and station executives approved some sort of agency recognition system by air media.



**Before the Convention begins**

This will be a big NARTB Convention. Of that there can be no doubt. The Washington, D. C. locale alone guarantees extra interest, extra excitement, and an extra-big attendance.

This will mark the first appearance of a President of the United States at a broadcasters' convention. Members of Congress and FCC Commissioners will have a fuller opportunity to talk with broadcasters and hear their problems on a grass-roots basis than ever before.

Judging from the number of time-buyers, account executives, and ad managers who have told SPONSOR they will be on hand, the 1955 Convention will be significant also for the number of buyers it attracts.

The agenda will contain many sessions of top importance to sponsors and agency personnel. For example: the Television Code Committee report, Radio Advertising Bureau meeting, Television Bureau of Advertising meeting. And, of course, there's the corridor discussions where things you never learn at home get plenty of airing.

\* \* \*

**Local programing: 1955**

If you were to travel the length and breadth of the nation for a solid year, you couldn't hope to come up with as much information on what stations are programing today as is to be found in the pages of the 1955 *Buyers' Guide to Station Programing*. This SPONSOR Services Inc. publication, which is now in the mails to SPONSOR subscribers, gives a detailed breakdown on programing at 77% of the radio stations and 36% of the tv stations in the United States; in addition it covers 67% of radio and 60% of tv stations in Canada.

Within its pages you can find at a glance how many hours of programing of any type is carried over each of the stations responding to detailed questionnaires. As you pore over the some-50,000 programing facts to be found in *Buyers' Guide*, these are some of the programing trends which emerge:

Music continues to grow on radio. More than one out of 10 stations carries 75 hours or more music hours per week; 92% of radio outlets carry popular music shows today compared with 88% last year.

The musical upbeat isn't confined to strictly pop records. Today 78% of stations carry light and classical concert music compared with 61% a year ago. It's interesting to note that while most of the stations carrying concert music are in metropolitan areas, 18% of farm stations now air this type of music compared with only 5% last year.

In television there are interesting programing shifts as well. The *Buyers' Guide* survey shows that more stations are programing late-night feature film shows—84% this year compared with 74% last year. Farm programing over television stations is showing steady growth as well. The stations with farm shows total 56% this year vs. 47% last.

These are but a few of the facets of radio and television programing *Buyers' Guide* covers. Individual category listings cover folk music, foreign-language programing, Negro and religious programing among many others.

\* \* \*

**Fee tv and free tv**

The Federal Communications Commission will need the wisdom of Solomon, the vision of Joseph, and the courage of Daniel to safely navigate the treacherous shoals of a lengthy, tedious fee tv hearing and emerge with the right decision.

For here is an issue that, in its basic implications, is more important than anything that has yet come before the FCC.

The issue is the affect of a system of fee tv on a system of free tv. Can the existing system of commercial radio and television, expressing the broadcast concepts of a democratic nation, live side by side in the same household with a system that is not free? Will advertisers be adversely affected by the competition for top-audience sports events and entertain-

ment features? Will fee tv outbid free tv whenever a feature or event looks good enough? Might fee tv, with its staggering box office potential, become the tail that wags the dog?

The battle lines are being drawn. On all sides there are polls of the public, pressure politics, and endless debates. This is all in the great American tradition.

There is much to be said for fee tv. Many of the arguments of its proponents are telling indeed. But the basic consideration is whether the American system of commercial broadcasting can remain strong when a fee tv system becomes its competitor—whether we want our system of free tv to remain basically unchanged.

The responsibilities of the Commission are great. Twice in ten years it has seen fit to foster broadcast developments which, in retrospect, we believe the Commission would change if it could. For what happened after the advent of commercial fm and commercial uhf could happen after the adoption of fee tv—only worse.

\* \* \*

**TO LINCOLN UNIVERSITY**

Our thanks to Lincoln University for recognizing SPONSOR along with such publications as Life, Minneapolis Tribune, Christian Science Monitor, Look and others in its annual awards for "significant contributions to better human relation."

For Significant Contributions To Better Human Relations

The Curators of Lincoln University

and

The Faculty of the School of Journalism

salute

**SPONSOR**

IN RECOGNITION of being one of the offices of assistance and service in the field of radio and television data on social radio programing. Sponsor's early summaries and analyses of the present status and media operations of the business and its programs for Negro audiences, along with its contributions to the history of successful practices, have been of considerable worth to advertisers, researchers, directors and station owners. The special Negro radio reports for half a decade have served to make clear the nature of an ever expanding community of Negro radio listenership, the buying strength of the Negro audience and to bring a neglected segment of the American population into the mainstream of the American business.

AWARDED at Lincoln University, Missouri, this Fourteenth day of April, 1955, by our Lord, Nineteen Hundred and Fifty Five. Witness the Seal of the University and the Signatures hereunto. Scaled.



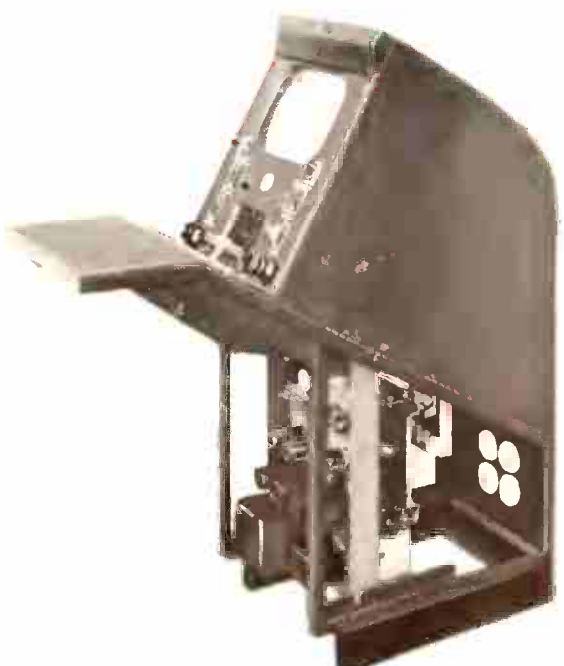
*Lincoln University*  
*Lincoln University*  
*Lincoln University*  
 Secretary of Journalism



Good for  
**COLOR**

# Extra Program Versatility from **NEW RCA TS-11A Switcher**

The TS-11A is a "nine-input" switcher designed to handle composite or non-composite video switching for color or monochrome. Two rows of push buttons feed a manual fader assembly; a third row feeds a preview channel. A program transfer switch is provided to interchange the preview and fader busses with the output busses so that the fader section can be used for previewing fades, lap dissolves and superimpositions. This makes it possible to use the fader channels for rehearsals while the preview channel handles the "on-air" signal. The fader assembly feeds a mixing circuit and three output amplifiers which are a part of the TS-11A, eliminating the need for installing elaborate distribution amplifier systems external to the switcher. The new switcher is free of microphonics and low frequency tilt and bounce, so that a stabilizing amplifier need not be added as part of the switching system.



For further information about this exclusive RCA development get in touch with your RCA Broadcast Sales Representative. In Canada, write RCA Victor Ltd., Montreal.

The TS-11A Switcher is supplied with an RCA console housing (MI 26266-B), a TM-6B master monitor and power supplies to form a complete versatile system.



RCA PIONEERED AND DEVELOPED COMPATIBLE COLOR TELEVISION

**RADIO CORPORATION of AMERICA**

ENGINEERING PRODUCTS DIVISION CAMDEN, N. J.

the SWING is to...



# KMBC-TV

*Kansas City's  
Most Powerful  
TV Station*

Primary CBS-TV Basic Affiliate

The local boys (and girls) are making good in a big way when it comes to top-rated TV talent in the Kansas City market. Here's how the latest Telepulse shows KMBC-TV hometown personalities and production

**Top-rated Newscaster** — network or local  
Lionel Schwan with "News at Nine"

**Top-rated Weathercaster** — network or local  
Jim Burke's "The Weather Story"

**Top-rated Sportscaster** — network or local  
"Sam Molen's Sports"

**Top-rated Local Women's Show**  
Bea Johnson's "Happy Home"

**Top-rated Local Kids' Show**  
"Comiclub" and "Commander 9"

**Top-rated Evening Movie**  
"Premiere Playhouse"

If you'd like to send your product to the top in Kansas City, schedule your television advertising on top-rated KMBC-TV shows. Your Free & Peters Colonel will sell you the time that sells the market. Contact us for a contract.

## KMBC-TV

*Kansas City's Most Powerful TV Station*

DON DAVIS, Vice President  
JOHN SCHILLING, Vice President and General Manager  
GEORGE HIGGINS, Vice President and Sales Manager  
And in Radio, it's the KMBC-KFRM Team



FREE & PETERS, INC.  
Television Station Representatives



in the Heart of America  
KMBC of Kansas City  
KFRM for the State of Kansas