

SP 0 12-56  
MR EDWARD STEGMAN  
NBC - ROOM 604  
30 ROCKEFELLER PLAZA  
NEW YORK 20 N Y

# SPONSOR

the magazine radio and tv advertisers use

23 JANUARY 1956

50¢ per copy • \$8 per year

# 1049 Ft. TOWER

that's the maximum tower height  
in the rich market of

# RICHMOND

**Petersburg and Central Virginia**

The tower of WXEX-TV is 1049 ft. above sea level—and 943 ft. above average terrain . . . more than 100 ft. higher than any station in this market. In addition, WXEX-TV has maximum power—316 KW. It is the basic NBC-TV station; and there are 415,835 TV families in its coverage area. See your Forjoe man for full details about this great buy.

# WXEX-TV

Tom Tinsley, President

Irvin G. Abeloff, Vice President

Represented by Forjoe & Co.

**TV FILM: 1956  
SPECIAL REPORT**

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How to be a success  
and suffer. Headaches  
of tv station managers

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Your products can  
be color blind

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Must a retailer stick  
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**MOSLER: PRINT  
TO SPOT RADIO**

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These program trends  
can change your  
buying habits

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Marketing glossary  
provides additions to  
adman's vocabulary

page 42

# Tops in Indianapolis



All ratings confirm that  
the one dominant station  
in Indianapolis is

**WISH-TV**  
channel **8**



# REPORT TO SPONSORS

23 January 1956

## Film distribs see big 1956

It looks as if film distributors will have \$100 million year in 1956. This is SPONSOR's estimate for its annual film section, appearing in this issue. Figure represents 25% jump over 1955. Particularly healthy jump is expected in feature film sales. Last year, early part of this year saw release to tv of 1,000-plus features, 300-plus Westerns, about 4,000 shorts. Syndicators with half-hour shows say they don't expect too much competition from Hollywood product, explain it's hard to clear time for long features outside periods already allocated.

-SR-

## Revlon switch due to marketing?

Confusion reigns and everyone's wondering what's what in switch of Revlon from Norman, Craig & Kummel to BBDO. Much talk that Revlon took long look at BBDO's marketing setup, decided to make switch. It's known fact that "\$64,000 Question" worked sales miracles for Revlon. Question is: Was Norman, Craig & Kummel in position to offer best merchandising support to burgeoning account? BBDO, like other top agencies, is long on marketing (SPONSOR, 12 December 1955) with top merchandising specialists available to Revlon. Marketing played key role, according to BBDO insider. More and more account switching for this reason believed to be in offing.

-SR-

## NBC woos dept. store dollars

NBC TV pulled out all stops on department store pitch at 45th annual convention of National Retail Dry Goods Association this month. Department store ad dollars are target for new program effort on net's O & O's to make debut on 13 February. Idea of program, "Window," is to slot department store pitches in 5-minute periods throughout day. Generally agreed presentation was superior, will do much good in breaking down barrier. Many felt it still didn't answer primary question: How to sell buyers who make department stores tick. Top brass buy tv but merchandising heads have tendency to stick with print, won't risk going heavily into new medium until absolutely proven it can do job. NBC TV success might be breaking-point.

-SR-

## CBS TV orders NCS No. 2

CBS Television became first network to subscribe to NCS No. 2. Oscar Katz, CBS TV director of research stated that data has long been needed in station coverage and circulation research, especially because of tv station and set increases since the "freeze."

-SR-

## Big radio buy for Slenderella

Slenderella International, world's largest figure proportioning salon chain, will spend "well over \$1 million in spot radio in 1956." Chain which started with 5 outlets in 1950 (SPONSOR, 21 February 1955) now has more than 100 and is presently adding at a 7 to 8 a week clip. Firm will purchase 619 announcements weekly on 72 stations in 21 markets and will sponsor 16 local programs. Total radio only budget for '56 is \$1,193,683.92. There also will be sizeable budget for tv, print. Agency: Management Associates of Connecticut, Inc.

**REPORT TO SPONSOR for 23 January 1956**

**Film freeze ending** Another sign this will be big year for sale of feature films to tv contained in Republic's decision to release 76 features, some with stars like John Wayne, Susan Hayward, Gail Russell. Republic had not been planning step but decided on immediate release to get in before market is glutted. Total production cost of 76 films ran to over \$40,000,000. You can look for more snowballing in release of features as studios rush to keep up with RKO and Columbia.

-SR-

**Radio, tv not Siamese twins** Kevin Sweeney, president of RAB, took a fast cut at broadcasters and ad agencies for considering radio and tv "Siamese Twins." Sweeney in a Philadelphia speech said broadcasters and agency men continue to confuse "two diametrically different advertising media and in doing so cost radio several hundred million dollars annually." Sweeney further charged that 2 of top 10 agencies "have a basic fixed position that excludes radio from their thinking." He said some broadcasters were openly wondering "why should we bother to pay 15% to these agencies where the very existence of radio as a national advertising medium is challenged."

-SR-

**Spot tv dollar data out soon** TvB release of Rorabaugh data on spot tv dollar expenditures will be out in month or so. Data, covering last quarter 1955, will contain: (1) total spot tv spending, (2) total spending, brand breakdowns by leading advertisers, (3) breakdown by product categories. First report will be only one with quarterly brand figures. Henceforth, such data will appear only on annual basis. Not available to advertisers in released data are market-by-market info, breakdowns of client spending by type of purchase, time of day, etc. N. C. Rorabaugh is banking on agencies to pay for unreleased data since he is supplying facts to TvB at cost.

-SR-

**FM subscriber service** Commercial multiplex service was inaugurated by WFLY, Troy, N.Y., weekend of 15 January. One or more programs of a special type may be transmitted simultaneously to restaurants, hotels, and other subscribers, without interfering with regular programs.

-SR-

**Mike Foster to ABC as v.p.** Michael J. Foster, veteran press relations manager at CBS TV, becomes v.p. in charge of press information and advertising at ABC 30 January. It's first time ABC has had v.p. in this slot. ABC also elected 3 executives to v.p. rank: Robert F. Lewine, v.p. and director of tv program dept.; James A. Stabile, v.p. and director business affairs dept.; Mortimer Weinbach, v.p. and director labor relations and personnel.

-SR-

**Schlitz leaves Biow for McCann?** Unrest's still brewing in the beer industry. Three weeks ago Schlitz left Lennen & Newell for Biow. Move reawakened talk of rivalry between cousins Adolph Toigo, president and 100% owner L&N and John Toigo, executive v.p. of Biow over \$10 million beer account. Biow resigned Ruppert Brewing Co. to accommodate Schlitz. At SPONSOR's press time, Biow announced resigning Schlitz. Account is rumored to be going to McCann-Erickson with John Toigo. Ruppert, a \$2 million account, has not announced its new agency appointment.

**(Sponsor Reports continues page 139)**

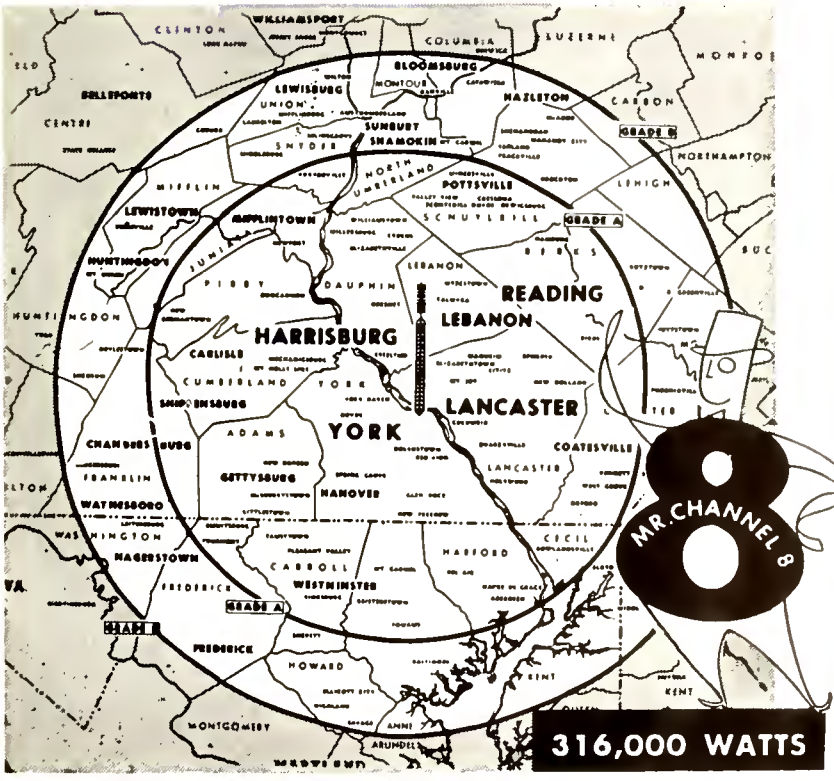




sales results in  
the Channel 8 Multi-City Market

# WGAL-TV

LANCASTER, PENNA. NBC and CBS



Yes, this large multi-city region is especially noted for the sales results it delivers —sales results which are the result of these three outstanding facts. Its 3½ million people own 912,950 TV sets and have a yearly potential buying capacity of \$5½ billion.

STEINMAN STATION  
Clair McCollough, Pres.

Representatives:  
**MEEKER TV, INC.**  
New York  
Chicago  
Los Angeles  
San Francisco

# SPONSOR

the magazine radio and tv advertisers use

23 January 1956  
Volume 10 Number 2

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Syndicated film gross expected to top 1955 by 25%. Big current question: How will the present flood of movies affect syndication? **29**

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### **Film facts and figures**

Want to know how many stations air syndicated film? Where there's room for more syndicated film on the air? You'll find answers here **56**

## COMING

### **Can Armstrong buck the \$64,000 Question?**

Lancaster Pa., cork company is after more than just high ratings. Article will tell how firm uses network tv show to dovetail with print campaign, effect overall media effort against tv's number one program **6 Feb.**

## DEPARTMENTS

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AGENCY PROFILE, Dr. W. Wulfbeck	.....
FILM CHART	.....
FILM TRENDS	.....
49TH & MADISON	.....
MR. SPONSOR Norman C. Owen	.....
NEW & RENEW	.....
NEW TV STATIONS	.....
NEWSMAKERS	.....
P.S.	.....
RADIO COMPARAGRAPH	.....
ROUNDUP	.....
SPONSOR ASKS	.....
SPONSOR BACKSTAGE	.....
SPONSOR SPEAKS	.....
TIMEBUYERS	.....

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# KWKH SHREVEPORT

## Even Gets Into FOREST!

KWKH really beats the bushes to bring you this area's best daytime audience. And *does* it, too—reaching thousands of farms, hundreds of towns and settlements like Forest (La.) in our 80-county SAMS area.

But all these "trees" don't keep us from seeing the *main stem*. Latest Hoopers for Metropolitan Shreveport show KWKH preferred over the second station *morning, noon and night*—up to 104%!

In *listeners-per-dollar*, KWKH tops the second-best station by 89.4%. Get all the facts from The Branham Company.



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

# KWKH

A Shreveport Times Station

TEXAS

**SHREVEPORT, LOUISIANA**

ARKANSAS

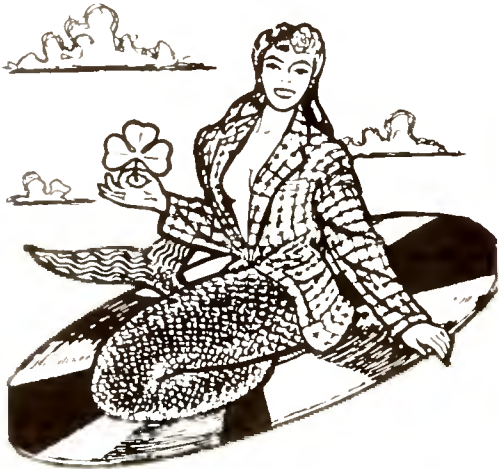
**50,000 Watts • CBS Radio**

The Branham Co.  
Representatives

Henry Clay  
General Manager

Fred Watkins  
Commercial Manager

CASE HISTORY—SOFT GOODS



**Retailer 100 Miles Away Finds KBIG Spots Pay Off**

Kelly-Bilt Clothes, a single-store men's clothier in Oceanside, San Diego County, two years ago tested high-power regional radio with a few spots on KBIG Catalina—a station one hundred miles away!

Enthusied by results, Kelly last year used 675 announcements to promote specific sales events on KBIG. This year he's on a 1000-spot master contract.

Writes Cal Lawrence, account executive of The Dan Lawrence Company advertising agency of San Diego:

"We are most happy to report on the overwhelming success of the schedule. Response has been immediate and from all over California. Within 24 hours after the first spots, telegrams with orders for merchandise were received. Foot traffic and mail orders have come rushing in, most of the latter accompanied by checks and money orders.

"Count us a very happy agency with a very happy client."

In the Los Angeles metropolitan market and its environs, KBIG's "music you like and just enough news" delivers feminine customers, too, to such soft-goods advertisers as Sally Shops, House of Nine and Mode O'Day.

Hard, soft or medium, KBIG will be happy to tailor a k-BIG garment to your measurements.



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

Nat. Rep. Robert Meeker & Assoc. Inc.

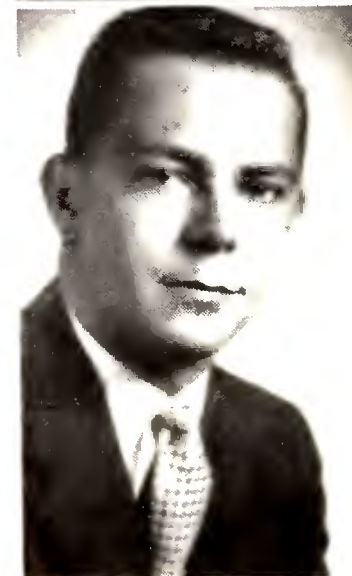
# Timebuyers at work



**Marie Coleman, Donahue & Coe, New York,** stresses that timebuyers are salesmen. Their job isn't finished when schedules are on the air. "We feel that every buy must be insured through thorough merchandising," she explains. "Take advertising for feature films as an example, though it applies to any product. We make sure that stations cooperate with us by mentioning the sponsor's product (film titles, in this case) on circulars they send out. We supply press books to local announcers to give them more information about the films to insure convincing messages and other possible air mentions. But in buying time for any product, the buyer must follow through in asking for and supervising merchandising."



**Val Ritter, N. W. Ayer, New York,** says that a good buy is almost inevitably judged on ratings, but good buyers consider a number of less clear-cut criteria. "A program dictates the atmosphere in which a commercial is viewed or heard. Therefore a buyer must consider not only the time period that will reach a maximum number of potential users for the client's product, but also the tone and appeal of the commercial and whether it will get the greatest carry-over from the program it's in or adjacent to. These are values that can't be decided mathematically. The good timebuyer, therefore, needs to be able to judge programing content beyond show ratings. For example, the same program might attract different types of audiences in different types of markets."



**Louis J. Kennedy, Kenyon & Eckhardt, New York,** says that knowledge of the client's product and good briefings from the account executive are a sound start to good time buying. "But it still helps the buyer a great deal if he has a chance to see film commercials or hear e.t.'s before placing them," he adds. "All too often things come up to prevent a previous screening: late production deadlines or the fact that the buyer's imbroiled in too much work. There's some tendency, therefore, for buyers to choose local personalities more carefully than adjacencies for film commercials. Yet more thought should be given to the fact that a campaign is most efficient when commercials are in tune with the show they're near or in."



Here's a champion performance to warm any advertiser's blood against Winter's onset. The team includes the Ashland Oil & Refining Company. 69,550 football contest entries, and a remarkably persuasive medium called WSAZ-TV. To kick off, let's ask: "What does any advertiser want most when he advertises?"

# action...?

You bet! So listen to this! Ashland Oil picked WSAZ-TV (and only WSAZ-TV) last Fall to promote a contest during the Cleveland Browns televised pro games. Prizes: 32 trips by air to see the Browns tangle with the Pittsburgh Steelers in Cleveland on November 20.

For entry blanks, viewers were asked to visit an Ashland Oil outlet. No strings attached. Fast as you can say "buck-lateral," Ashland dealers in four states were hustling like happy halfbacks to supply blanks.

After seven weeks, when the final whistle blew, 69,550 entries had been received — almost enough to pack Cleveland's Municipal Stadium! From them, 32 winners were drawn before WSAZ-TV cameras at half-time intermissions of the Browns' games. While thousands-&-thousands watched!

Another example of how WSAZ-TV gets *action* in this five-state industrial market with *four billion buying power*, nearly half-a million TV homes! What's more, WSAZ-TV is the *one* medium covering the whole area. Ask your Katz

man to get you into the game, too.

Huntington-  
Charleston,  
West Virginia  
CHANNEL 3  
Maximum Power  
NBC BASIC NETWORK  
affiliated with ABC



TELEVISION

also affiliated with Radio Stations WSAZ,  
Huntington & WGKV, Charleston  
Lawrence H. Rogers, Vice President and  
General Manager, WSAZ, Inc.  
represented nationally by The Katz Agency





# the Time

*Daytime:* the active hours when the world's work is being done; when things are made and moved and bought and sold; when factories hum and stores are jammed; when human needs are filled and the practical business of life goes on.

# the Girl

And this is who's behind it all, behind the making moving, and buying and selling; behind the house that Jack built and the things that fill it. It is she who decides and provides the food and clothes and furniture and stoves and refrigerators. She spends over \$5 million a day on food and drugs alone. What with cooking and cleaning and buying and fixing she happens to be just about the busiest person in the world; always on the move. For advertisers the trick is to keep up with her, and nothing does this so well as radio. Radio with her all day long, wherever she goes, from room to room, from house to car, from car to house, in over 100 million homes throughout the country.





# the Place

The one place on radio you'll find her most of the time is the network with *ten out of the ten most popular daytime programs*. It's the same place you'll find the leading advertisers, too. This month seven new big ones joined the ranks—Campbell Soup, Chesebrough-Pond's, Easy Washing Machine, Pharmaco, Philip Morris, Standard Brands, Sunsweet Prunes; while four old faithfuls—Bristol-Myers, Campana, Hazel Bishop and Lever Brothers added to their daytime schedules—all on the nation's Number 1 Radio Network...



the CBS  
Radio  
Network



## KSTP is there when it happens...

... and within minutes, the entire Northwest knows the whole story! By their expert use of five 2-way-radio news cars, a news plane, tape and telephone recorders and other facilities, KSTP reporters and news-men consistently lead all competitors in fast, accurate presentation of the news.

One of the first full-time radio newsrooms in the nation, KSTP employs 19 experienced reporters, 100 "stringer" reporters in a 5-state area whose job is to report the news quickly, completely, impartially and in good taste.

Within the last few months, KSTP again scooped all competitors—including newspapers—with an exclusive story on a kidnap-murder victim which was carried on national news service wires. This, incidentally, is the *third* time that KSTP has scored a news beat of national

importance. Several national and local awards for news coverage and presentation also attest to the excellence of this pioneering news operation.

In addition to its superior daily news programs, KSTP offers its listeners varied entertainment *24 hours a day!* The Northwest's favorite personalities offer the "best music in town," plus sports, weather news and other popular shows.

Why not put KSTP with its top personalities, balanced programming and unmatched news coverage to work for you? To *sell* the vital Northwest market, your best buy is KSTP... *priced* and *programmed* to serve *today's* radio needs!



# KSTP

## Radio

50,000 WATTS

MINNEAPOLIS • ST. PAUL

Basic NBC Affiliate

"PRICED and PROGRAMMED" to serve today's radio needs!

EDWARD PETRY & CO., INC. • NATIONAL REPRESENTATIVES



# AGENCY AD LIBS



by Bob Foreman

## High tv ratings can be a worry too

Had the phrase "familiarity breeds contempt" not become a cliché long before television it might well have been coined expressly for the medium. Seldom has the familiar been held in such contempt as takes place all too often in tv. What has happened to the comics who were No. 1 a year or two back? What Ex-Number One melodrama is fighting for its life today? Where are the situation shows that were the talk of every tv home only yesterday?

This subject—the staying power of a tv show—is of course of vital interest to just about everyone involved in the business, for by anticipating loss of favor it can often be staved off a season or two or the whole opus can be dropped for a new property before the roof falls in.

Wearability is a factor as far as commercials go—and some go farther than others. The advertiser must attempt to sense when his commercial will have run too often and either alter it or yank it completely because the commercial that has overstayed its welcome may do actual harm to a product.

There are reasons why a program falls from grace. So many in fact. Obviously, there can be no rule of thumb which will enable advertisers, agencies, networks or packagers to tell just how long they have before the crowd will turn away.

The time spot, its competition, the caliber of the writing

*(Please turn to page 112)*

Foreman says Dragnet rating drop made Webb add romance, Marjie Miller, right



# AGAIN

## No. 1 Independent IN DENVER AND COLORADO!



According to an impartial Pulse survey instituted by the majority of Denver radio stations, KTLN again delivers more listeners for your advertising dollar than any other Denver or Colorado radio station.



"Call Me in New York"  
I'm Peggy Stone  
at Radio  
Representatives, Inc.,  
MURRAY HILL 8-4340 —  
or call Lee Mehlig in  
Denver, AComa 2-4811 —  
for the complete  
KTLN story.

# KTLN

Denver's 24-hour Voice  
of Music — Colorado's  
Most Powerful, Most  
Listened-to Radio Station

BILL THOMPSON

OLD TIMER

VOICES OF WALTER SCHUMAN

VOICES

McTAVISH

**KABC, KAVL, KBIG, KBIS, KFAC, KFI, KFWB, KFXM, KGER, KGFJ, KIEV, KMPC, KNX, KOWL, KPOP, KRKD, KWKW, KWSO** are proud to announce that **Frank Crane** and his all-star cast of voices are visiting **San Francisco**.



**FRANK CRANE**  
president of The Southern California Broadcasters Association has a new approach to an important story.

*On Monday, Tuesday, Wednesday; January 30th and 31st and February 1st, the S.C.B.A. is bringing the world's first Ultra-Phonic Sound Presentation, "Unusual Radio Markets," to the Bay area.*

**RADIO-TV DAILY** said, ". . . eye and ear compelling. . ."

**SPONSOR** said, ". . . unusual in conception and presentation . . . one of the most effective in radio history."

*The entertaining and interesting new way in which this presentation is made has brought many comments on its usefulness from those who have seen it.*

**ADVERTISERS AND AGENCIES ARE INVITED TO ATTEND—AT STUDIO A, KCBS, SHERATON-PALACE HOTEL—AT 10:30 AM OR 4:00 PM EACH DAY. FOR RESERVATIONS CALL JIM ALSPAUGH AT YUKON 2-5701.**

KAVR in Apple Valley; KBIG in Avalon; KAFY, KBIS, KGEE, KPMC in Bakersfield; KWTC in Barstow; KBLA in Burbank; KBUC in Corona; KXO in El Centro; KIEV in Glendale; KAVL in Lancaster; KFOX, KGER in Long Beach; KABC, KFAC, KFI, KFWB, KGFJ, KHJ, KLAC, KMPC, KNX, KPOL. KPOP, KRKD, ABC Network, CBS Network, NBC Network in Los Angeles; KOCS in Ontario; KOXR in Oxnard; KCMJ in Palm Springs; KALI, KWKW, KXLA in Pasadena; KCAL in Redlands; KCSB, KFXM, KITO, KRNO in San Bernardino, KGIL in San Fernando; KVEC in San Luis Obispo; KWIZ in Santa Ana; KDB, KIST in Santa Barbara; KCOY, KSMA in Santa Maria; KOWL in Santa Monica; KVEN in Ventura, KWSO in Wasco.

**THE SOUTHERN CALIFORNIA BROADCASTERS ASSOCIATION**

TENNESSEE ERNIE

MEL BLA

PONCHO  
FRANK C

GROUCHO MARX



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

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

## BACKSTAGE BOBBLE

Joe Csida's "Sponsor Backstage" in your December 12, 1955 issue, which was otherwise excellent, was in error in using our registered trade mark "Lp" in the generic form of LP describing any long playing record.

The letters "LP" should be used only in connection with Columbia long playing records, and when so used, only in the following manner:

Columbia "Lp" Long-Playing record.

This should either be followed by or referenced to a footnote: (Lp trademark reg. U.S. Pat. Off.)

We should appreciate your cooperation in the future in protecting our valuable property right in this trade mark and in informing your readers that the article in question improperly used "LP" as explained in this letter.

MILTON R. NEAMAN  
Senior Attorney  
Columbia Broadcasting  
System, Inc.  
New York, N. Y.

● SPONSOR apologizes for the error and happy to oblige.

## TOOTHPASTE FAN

"The wife wonders where the toothpaste went  
'Cause I switched my clan to Pepsodent."

I trust the authors of this jingle will forgive my changing their lines a little. But I couldn't help dancing a jig when I read your story on that Pepsodent Radio Budget.

I hope all advertisers keep an eye on this campaign. Maybe radio isn't as glamorous as our visual buddies, but we can sell merchandise.

By the way, my station has not been bought so this is not a personal expression of gratitude.

BILL HART  
Station Manager  
KGHI  
Little Rock, Ark.

## MARKETING STUDY

I have read with absorbing interest the installments of your Marketing and



Television commercials represent creative energy expended during countless man-hours of hard work.

To let the slightest element in their presentation go wrong is a waste of talent, time and advertising dollars.

That is why WBEN-TV "guides your commercials" from copy checking to control-room shading . . . from film room to studio floor.

And no television station in Western New York is better equipped for this important job. Pioneer since 1948, WBEN-TV has developed skills and techniques to the point of perfection that counts most when "you're on the air."

You buy "QUALITY" when you buy WBEN-TV — and it costs you no more. In considering your next TV move in the Buffalo market, consider — first — WBEN-TV.

Your TV dollars count for more on CHANNEL 4.

## WBEN-TV DELIVERS

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

**WBEN TV**  
CBS NETWORK BUFFALO, N. Y.  
WBEN-TV } Harrington, Righter and Parsons, Inc.,  
Representative } New York, Chicago, San Francisco



**And what do YOU want  
from a Musical Clock?**

The same thing my Central New York  
listeners want:

**GOOD MUSIC — TIME — WEATHER REPORTS —  
NEWS AND LOCAL FLAVOR**

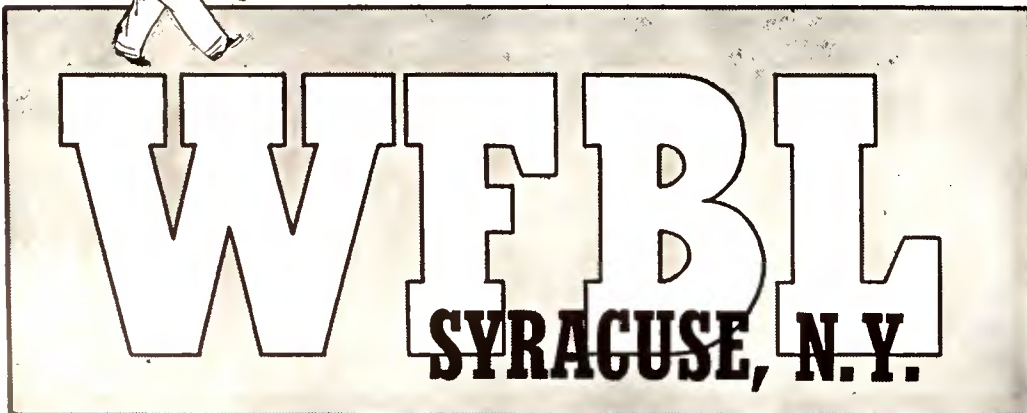
But you want more . . . **SALES RESULTS!**  
That's what I offer on WFBL's Musical Clock,  
Mon. thru Sat., 7 to 9:30 a.m.

**It got RESULTS for 144 advertisers in 1955  
FORWARD '56!**

Am I better than other morning men? Certainly!  
Just place your message on my show and watch the  
sales rise. See Free & Peters.

Best wishes,

*Perry Sullivan*



**Central New York's FIRST Radio Station**

Merchandising study from the point of view of both agency and client, under Ben Bodec's byline.

These articles are excellent and a lot of interviewing and leg work must have been done to obtain the information which you so ably prepared.

After you have reprinted the series, I would like to have 10 or 12 sets, if possible, to circulate within our organization.

**WILLIAM L. YOUNG**  
*Vice President  
Marketing & Merchandising  
William Esty Company, Inc.  
New York, N. Y.*

● Reader Young is referring to articles published in the 31 Oct. 1955, 12 Dec. 1955, 26 Dec. 1955, and 9 Jan. 1956 issues of SPONSOR. Reprinting will depend on volume of reader requests.

**FARM DATA**

An individual employed in a mid-west advertising agency wrote me recently with respect to some statistics on farm radio. In search for the answers, I wrote Frank Atwood who recently retired as president of NATRFD. He thought the best source of information would be SPONSOR.

The questions asked dealt with listening preferences of farmers. . . .

Since Frank's reference is very general, I wonder if there is a specific issue of your magazine which covered this subject or whether it is contained in several different issues.

**HOLLIS M. SEAVEY**  
*Director  
Clear Channel  
Broadcasting Service  
Washington, D. C.*

● SPONSOR's 4th annual Farm Issue was published 31 Oct. 1955. Copies are available.

**TIMEBUYERS' GUIDE**

Thank you for your "Timebuyers of the U.S." I'm sure this took a lot of hard work to compile and I know we can use it to great advantage.

**HAROLD C. LUND**  
*Vice President  
KDKA-TV  
Pittsburgh, Pa.*

Thanks for the two copies of your fine list of "Timebuyers of the U. S." I think this is a great job and one that will be extremely helpful to all stations.

Could you send me three additional copies?

**RALPH W. NIMMONS**  
*Manager  
WFAA-TV  
Dallas, Texas*



IN INLAND CALIFORNIA (AND WESTERN NEVADA)

# BeeLine

RADIO

delivers more  
for the money



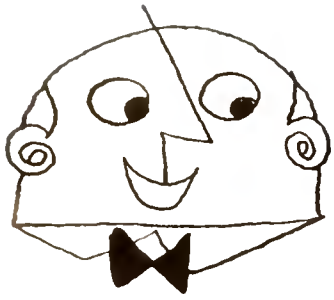
These *inland* radio stations, purchased as a unit, give you more listeners than any competitive combination of local stations . . . and at the lowest cost per thousand! (SAMS and SR&D)

In this inland market — ringed by mountains — the Bee-line covers an area with over 2 million people, more buying power than Colorado, more farm income than Kansas. (Sales Management's 1955 Copyrighted Survey)



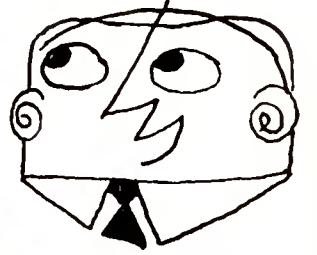
## McClatchy Broadcasting Company

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



“What’s the Kansas City area story?”

“Let’s ask Pulse and Nielsen!”

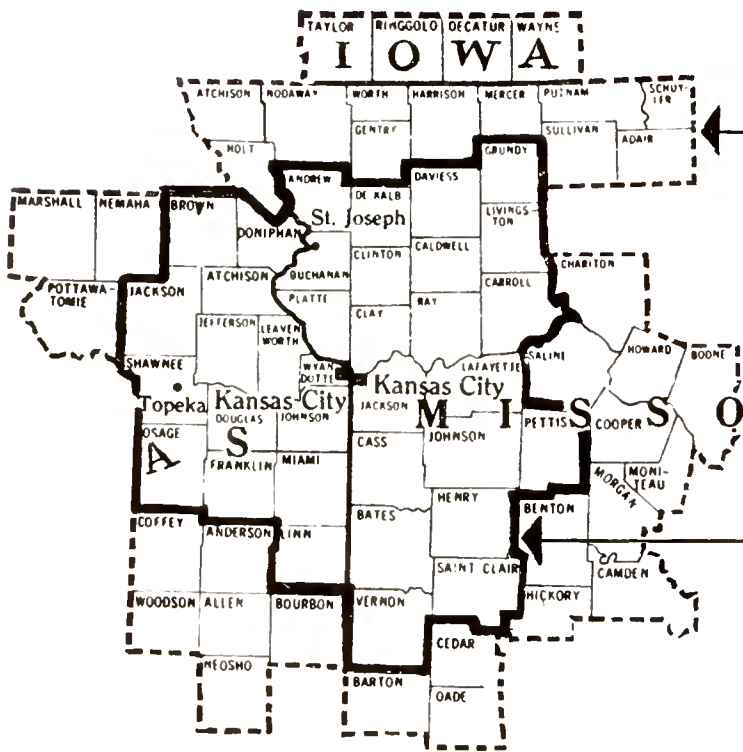


of course!

# WHB

## Dominates

# Its Area, Too!



70-County  
**AREA PULSE**  
 620,400 radio homes  
 WHB is first in *every* time period!  
 Average share of audience 25% ahead  
 of the second station!

**N. S. I. AREA**  
 542,700 radio homes  
 WHB all-day average: 42.9%  
 (second station: 16.6%)  
 WHB first by far in *every* time period!

Latest Kansas City Hooper gives WHB whopping first place with 47.7%. So WHB dominates the metropolitan area as it dominates the whole area. More reason than ever to talk to the man from Blair, or WHB General Manager **George W. Armstrong!**

**WHB** 10,000 watts — 710 kc



**MID-CONTINENT BROADCASTING COMPANY**

President: Todd Storz

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

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

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



# New and renew

# SPONSOR

23 JANUARY 1956

## 1. New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Hazel Bishop, NY	Raymond Spector, NY	CBS 78	Gary Moore; alt Th 10-10:15 am; 5 Jan; 52 wks
Best Foods, NY	D-F-S, NY	ABC	Afternoon Film Festival; M-F 3-5 pm; 1 Jan; 13 wks
Colgate-Palmolive, Jersey City	Ted Bates, NY	ABC	Famous Film Festival; S 7:30-9 pm; 1 Jan; 13 wks
Colgate-Palmolive, Jersey City	William Esty, NY	CBS 136	Crusader; alt F 9-9:30 pm; 13 Jan; 52 wks
Dixie Cup, Easton, Pa	Hicks & Greist, NY	NBC	Queen for a Day; alt Th 4:30-4:45 pm; 16 Feb; 26 wks
Glamorene, NY	Product Services, NY	ABC	Famous Film Festival; S 7:30-9 pm; 5 Feb; 26 wks
Lewis Howe, St. Louis, for Tums	D-F-S, NY	ABC	Famous Film Festival; S 7:30-9 pm; 15 Jan; 4 wks
Maybelline Co, Chi	Gordon Best, Chi	CBS 125	Jack Parr; M 1:15-1:30; 26 Dec; Robert Q. Lewis; M 2-2:15 pm; 26 Dec
W. A. Sheaffer Pen Co, Ft. Madison, Iowa	Russel M. Seeds, Chi	CBS 57	Robert Q. Lewis; M 2-2:15 pm; 9 and 16 Jan
Swift & Co, Chi	McCann-Erickson, NY	NBC 70	Tennessee Ernie; M 12:15-12:30; 23 Jan; 26 wks
Time, Inc, NY	YGR, NY	ABC	John Daly and news; Th 7:15-7:30; 5 Jan
Toni Co, Chi	North Adv, Chi	CBS 77	Gary Moore; alt Th 10-10:15 am; 15 Dec; 19 alt wks
Toni Co, Chi	North Adv, Chi	CBS 121	Person to Person; alt F 10:30-11 pm; 6 Jan; 3 alt wks



John Cantwell (4)



George H. Rogers, Jr. (3)

## 2. Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Tobacco, NY	SSCB, NY	NBC 108	Big Story; F 9-9:30 pm; 9 March 26 wks
Emerson Drug Co, Balti	Lennen & Newell, NY	ABC	Chance of a Lifetime; alt S 9-9:30 pm; 1 Jan; 13 wks
General Electric, NY	BBDO, NY	CBS 150	GE Theatre; S 9-9:30 pm; 25 Dec; 52 wks
Kellogg Co, Battle Creek	Leo Burnett, Ch	CBS 62	Gary Moore; T 10:15-10:30 am; 3 Jan; 52 wks
Lever Bros, NY	JWT, NY	CBS 69	Arthur Godfrey Time; M & W 11-11:15 am; 2 Jan; 52 wks
Mercury Dealers, Chi		CBS 167	Ed Sullivan Show; S 8-9 pm; 1 Jan; 52 wks
Olin Mathieson, NY	Grant Adv, NY	ABC	Chance of a Lifetime; S 9-9:30 pm;
R. J. Reynolds, Winston-Salem, NC	William Esty, NY	CBS 136	Crusader; alt F 9-9:30 pm; 6 Jan; 52 wks
R. J. Reynolds, Winston-Salem, NC	William Esty, NY	CBS 172	I've Got a Secret; W 9:30-10 pm; 4 Jan; 52 wks
Simoniz Co, Chi	SSCB, NY	NBC 108	Big Story; F 9-9:30 pm; 9 March; 26 wks
Sawyer's, Inc, Portland, Ore	Carvell, Nelson & Powell, Portland	NBC 105	Home Show; 9 partics; 6 Jan-4 April
A. E. Staley, Decatur, Ill	Ruthrauff & Ryan, NY	CBS 64	Gary Moore; alt M 10:15-10:30 am; 16 Jan; 7 alt wks
Yardley of London, NY	N. W. Ayer & Sons, NY	CBS 57	Gary Moore; F 11-11:15 am; 30 Dec; 13 wks



Frank Kemp (4)



Evan W. Hayter (4)

## 3. Broadcast Industry Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
James F. Anderson	WOAI, San Antonio, prom mgr	KIWW, San Antonio, general mgr
Lu Bassett	WSAI, Cinn, acct exec	Same, natl sales mgr
Wayne Beavers	KFEQ-TV, St. Joseph, Mo, regional sales director	Same, comm. mgr
Charles C. Bevis, Jr.	KOA, Denver, general mgr	WBUF-TV, Buffalo, general mgr
Ronald E. Buchanan	WIW-C, Columbus, Ohio, sales exec	WBZ-WBZA, Arlington, Mass, sales
Edwin Cahn	Pulse, LA, mgr	Same, Pacific activities director
Donald F. Campbell	Edward Petry, NY, tv acct exec	WSPD, Toledo, NY sales exec
Albert F. Capstaff	NBC Radio, NY	Same, exec producer of Monitor
Harry Dangerfield, Jr.	KDKA, Pittsburgh	KBTU, Denver, sales
William B. Decker	NBC, spot sales, NY, acct director	WBUF-TV, Buffalo, sales mgr
Leonard P. Goorian		WKRC-RC, Cinn, executive producer
Glenn Griswold	KFEQ-TV, St. Joseph, Mo, commercial mgr	KFEQ-AM, KFEQ-TV, St. Joseph, general mgr
David C. Hill	CKDA, Victoria, B.C., sales	Same, mgr
Charles V. Hunter	WJW, Cleveland, sales	Same, sales mgr
Allan Klenman	CKNW, Vancouver, sales mgr	CKDA, Victoria, B.C., sales mgr
Robert E. Lang	Radio Free Europe, director	CBS, NY, news and public affairs div, sales director
John Pindell	KHQ-TV, Spokane, sales mgr	KING-TV, Seattle, local sales mgr
James L. Prendergast	WSJS, Winston-Salem, tv production mgr	Same, tv program director
Jo Ranson	WMGM, NY, publicity director	Same, public service program director
George H. Rogers, Jr.	WKRC-TV, Cinn, program dept	Same, commercial prod mgr
Robert Tyrol	WTIC, Hartford, announcer	Same, sales



Donald P. Campbell (3)



Jo Ranson (3)

In next issue: New and Renewed on Radio Networks; Broadcast Industry Executives; Sponsor Personnel Changes; Station Changes

**Now and renew**



Glenn Griswold (3)



Charles V. Hunter (3)



Edwin Cahn (3)



Norman E. Mork (4)



Harry W. Chesley, Jr. (4)



William B. Decker (3)

**4. Advertising Agency Personnel Changes**

NAME	FORMER AFFILIATION	NEW AFFILIATION
Joseph F. Beck	Scheidler & Beck, NY, vp	Same, exec vp
John O. Bozell	Bozell & Jacobs, Omaha, acct exec	Same, vp
John Cantwell	Compton Adv, NY, merchandising	Same, vp
Harry W. Chesley, Jr.	Philip Morris, NY, vp in charge of mkting	D'Arcy, NY, exec vp & director
Paul Cooke	Compton Adv, NY, production	Same, vp
Val Corradi	D. P. Brother, Detr	Same, vp
Howard Foley	DCSS, NY, copy supervisor	Same, vp
West Gillingham	W. B. Doner Adv, Detr, acct exec	Ralph Sharp Adv, Detr, exec vp
Walker Graham	McCann Erickson, Detr, vp and copy group head	D. P. Brother, Detr, vp
William Graves	Cannon Mills, NY, asst adv-prom mgr	Grey Adv, NY, contact acct exec
Evan W. Hayter		McCann Erickson (Canada) Ltd., Toronto, president
Frank Kemp	Compton Adv, NY, asst media director	Same, vp and media director
Charles W. Kopf	Kenyon & Eckhardt, NY, acct exec	Fred Wittner Agency, NY, vp and plans board mbr
Norman D. Kosran	Ehrlich, Neuwirth & Sobo, NY	Same, adv mgr
Cecilia E. Long	Ronalds Agency, Montreal, acct exec	Same, women's promotion director
Wallace R. MacDonald	BBDO, NY, asst mgr internatl div	Same, Atlanta, acct exec
Jack Miller	KCOP-TV, LA	Jimmy Fritz & Assoc, Hywood, merchandising-promotic
C. Stuart Mitchell	Compton Adv, NY, acct section	Same, vp
James Charles Molica		Erwin, Wasey & Co, LA, acct exec
Norman E. Mork	B-B-T, San Fran, General mgr	Same, vp in charge of West Coast accts
Sheldon Moyer	Kenyon & Eckhardt, Detr acct exec	D. P. Brother, Detr, vp
Fred J. Roth	Kenyon & Ekhardt, NY, acct exec	Donahue & Coe, NY acct exec
Gilbert Supple	Maxon Agency, NY	Harry B. Cohen, NY, cpywritr

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

John Blair & Co, Blair-TV and Hoag-Blair have moved to larger quarters in San Francisco's Russ Bldg.  
 Dixie Advertisers, Jackson Miss, shortly will become known as Godwin Advertising Agency, will also have an office in New Orleans.  
 Fitzgerald Advertising, New Orleans, became a corporation on 28 December.  
 KDKA, Pittsburgh, will move to Building 1 at Gateway Center.  
 KRKD, LA, has moved to 6906 Santa Monica Blvd. New phone number is HO 5-2181.

Arthur Lodge Productions and Boyd & Lodge Films, NY, will occupy expanded quarters at 21 West 46th St.  
 Solters, O'Rourke and Associates, NY, has moved to 1780 Broadway.  
 Vic Maitland & Assoc, a new Pittsburgh agency, will locate in New Gateway Center.  
 WATV and WAAT sales offices, NP, have both moved to 515 Madison Ave.  
 Frank Weston Adv-Public Relations, Providence, has moved to Diamond Hill Road, Cumberland R.F.D., Manville, R.I.  
 WIBG, Phila, has moved offices to the Suburban Station Bldg.

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

KDUB-KDUB-TV, Lubbock, Texas will be represented by the Branham Company.  
 KJR, Seattle, has appointed the Branham Company natl reps.  
 KIOA, Des Moines, joined the ABC radio network.  
 KSO, Des Moines, on relinquishing its ABC affiliation, became independent station 24 December.  
 KWHP, Cushing, Okla has changed its call letters to KUSH.  
 KWTX-TV and KANG-TV, both Waco stations, announced that they will merge operations.  
 KXL, Portland, Oregon, has appointed the Branham Company natl reps.  
 WALB-TV, Albany, Ga, has appointed Venard, Rintoul & McConnell natl reps.

WBBF, Rochester, is now being represented by Venard, Rintoul & McConnell.  
 WBBQ, Augusta, Ga, has appointed Everett-McKinney natl reps.  
 WBEX, Chillicothe, Ohio, has become an ABC affiliate.  
 WFBL, Syracuse, has been sold to Founders Corporation of NY.  
 WBUF-TV, Buffalo, has become an affiliate of NBC.  
 WHBQ, Memphis, has become an affiliate of ABC.  
 WILD, Birmingham, was purchased by the Gordon Broadcasting Co.  
 WSUN-WSUN-TV, St. Petersburg-Tampa, has appointed Venard, Rintoul & McConnell natl reps.



# New surveys again prove preference for WHO!

## Study by Des Moines Chamber of Commerce Parallels Findings of Iowa Radio Audience Survey!

Now another new survey reaffirms what the Iowa Radio Audience Surveys have shown for years!

The new 46-county study has just been released by the Greater Des Moines Chamber of Commerce. It was made for the benefit of Des Moines merchants—to discover why people shop in Des Moines—to show what Des Moines merchants can do to improve their own businesses.

Significantly, this Survey shows that WHO Radio is listened-to-most by 61.4% of the Des Moines Trading Area's families. (The new 1955 Iowa Radio Audience Survey reports 59.2% for the State as a whole!).

Copies of the Iowa Radio Audience Survey are now available. They tell you just about everything you need to know about radio in Iowa. Mail the coupon today for your free copy!

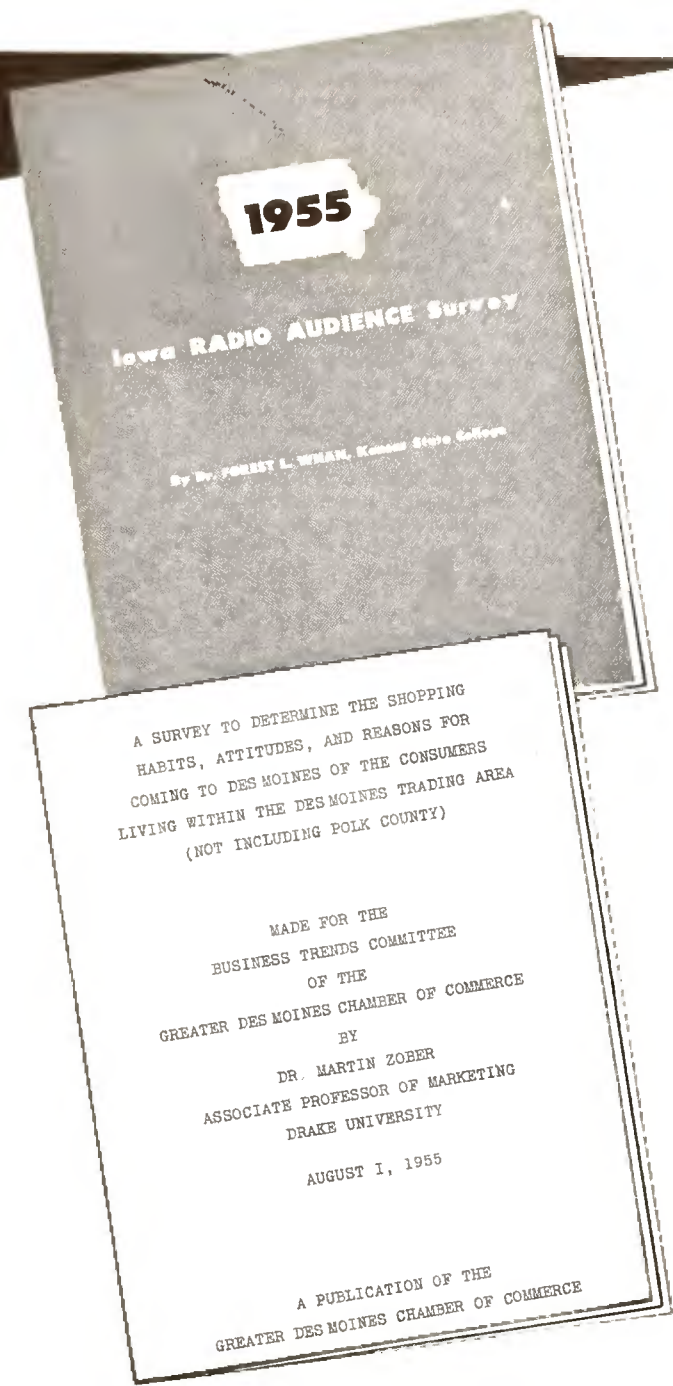


FREE & PETERS, INC.,  
Exclusive National Representatives

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

# WHO

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



Radio Station WHO  
Des Moines, Iowa

Gentlemen: Please rush me a complimentary copy of the Iowa Radio Audience Survey.

Name \_\_\_\_\_

Firm \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

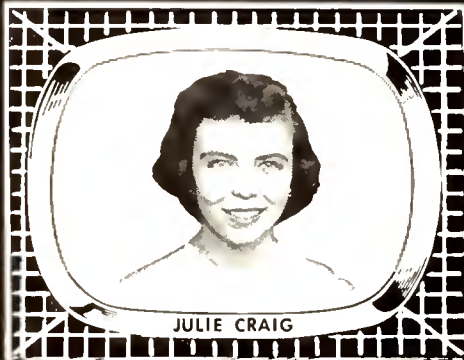
# Personalities THAT SELL

ONE OF THE BEST UHF  
MARKETS IN THE U.S.  
98% Converted, March 1955, ARB



G. B. GORDON

WICS staff newsman whose daily "News Final" carries 24.0 Telepulse (Nov. 1954)—other news programs equally high rating. News work is straight, forthright, and factual—punctuated with film, slides, and interviews.



JULIE CRAIG

WICS Women's Director—does two daily shows aimed primarily to the 'better half' of the Channel 20 audience. Dolly evening "Shopping with Julie" show carries 29.0 rating (Pulse, Nov. 1954). If you want the women of Illinois' State Capital Market, Julie can and will deliver.



DICK O'NEILL

WICS News Editor—specializes in local news coverage. Daily "Local News" show carries 29.0 rating (Pulse, Nov. 1954). Ample use of film, slides, and still photos of local news events keeps the audience that buys your products.

# WICS

## Channel 20

SPRINGFIELD, ILLINOIS

For availability call, write, or wire  
WICS direct or Adam Young Television  
Corp.



## Mr. Sponsor

### Norman C. Owen

V.p. in charge of sales  
CBS-Columbia, Long Island City, New York

Norman Owen's one man who's not afraid to buck a trend, when he's convinced of a theory. As CBS-Columbia's v.p. in charge of sales, he frequently has to make marketing and advertising strategy decisions by Madison Avenue's own yardstick: "Enough facts and a good hunch."

Recently, Owen explained his concept of network radio advertising to SPONSOR: "We've found net radio to be most successful in the past. It has done much to create strong product identification and sales. In 1956 network radio has a most important part in our over-all marketing program."

In practice, this means that CBS-Columbia (through Ted Bates & Co.) is continuing its participating sponsorship of three CBS Radio shows: *Amos 'n' Andy*, Mondays 9:30-9:55 p.m., *Bing Crosby*, Wednesdays 7:30-7:45 p.m. and *Edgar Bergen*, Sundays 7:05-8:00 p.m.

Some 65% of CBS-Columbia's ad budget goes into radio-tv advertising of the firm's radio and tv sets.

"We haven't been advertising radio sets recently," Owen added. "But from now until June we'll be rotating radio set commercials advertising our new transistor line on all our shows."

As far as tv goes, we're now taking a leaf from the automobile industry boom and going out aggressively after the replacement market where an anticipated 2.2 million tv sets can be sold in 1956."

On tv, CBS-Columbia's mainstay is *Arthur Godfrey and His Friends*.

"Godfrey has done a tremendous job for CBS-Columbia," Owen told SPONSOR. "He has created a link in the public's mind between CBS and CBS-Columbia products. His are the kind of commercials that make people come into dealers' stores asking to 'see the sets Arthur Godfrey spoke about last night.' He's the greatest salesman on tv today."

At a 27 December sales convention at the Waldorf in New York, Owen had proof that his sales force is behind the advertising effort.

"Arthur Godfrey came in and the men burst into applause," he recalls.

Now suburbanites, Owen and his wife spend a lot of time writing to only daughter Karen who's at the University of Colorado. ★ ★ ★



# RESULTS COUNT...

1290  
on everyone's Radio



OMAHA'S ONLY 24-HOUR MUSIC, NEWS AND SPORTS STATION!

and you  
get 'em on

# KOIL

—

# OMAHA

RADIO CENTER

AVERY-KNODEL — Exclusive National Rep.

Exclusive National Representatives **AVERY-KNODEL, Inc.**

# Local billings UP

You can bet the local advertisers know . . . better than any survey . . . which station gets results best! So when dozens of new ones buy and re-buy KOIL, there **must** be a reason. Incidentally, the latest pulse shows our ratings are way up, too!

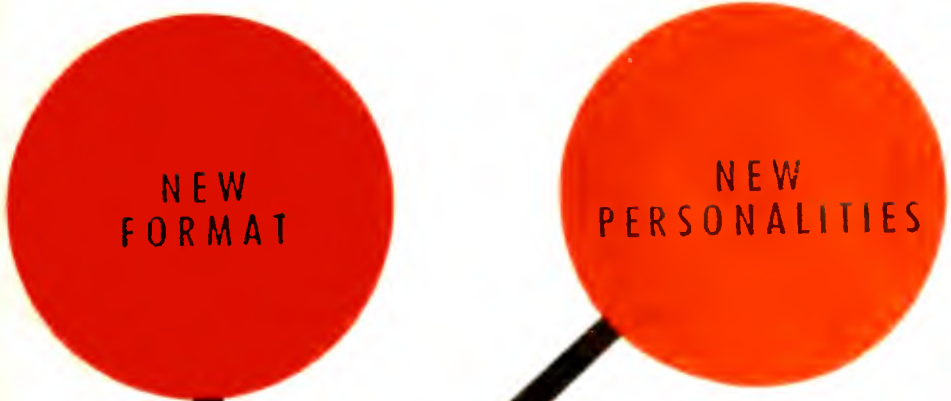
all sales are LOCAL . . . and

# RESULTS COUNT . . . and

\*DECEMBER '55 OVER DECEMBER '54

OMAHA'S ONLY 24-HOUR





\*  
**48%**

on

**KOIL!**

O M A H A



what includes **YOURS!**

you get 'em on  
MUSIC NEWS SPORTS STATION

**KOIL**

RADIO CENTER  
5000 WATTS — FULL TIME

*the proof of the pudding, is in the eating!*

1956 OMAHA AAA

# BASEBALL

again exclusively on **KOIL**

The tremendous popularity of Radio KOIL . . . among listeners and advertisers alike, both local and national . . . is further emphasized by D'Arcy Advertising of St. Louis, again selecting Radio KOIL to carry the complete schedule in spite of strong competitive bids from 3 other Omaha radio stations.

see Avery-Knodel, Inc. . . . for all the details.



Immediately available for sponsorship

**"DUGOUT DOPE"**  
15-min. of  
pre-game color

**1-MINUTE  
ADJACENCIES**  
preceding and  
following game

**"THE SCOREBOARD"**  
All the latest scores  
local and national



**DON HILL** will again broadcast exclusively for KOIL the 1956 Omaha Cardinals AAA Baseball games . . . both home and away.

**RESULTS COUNT . . . and you GET 'EM on KOIL**



# SPONSOR BACKSTAGE



by Joe Csida

## Imagination, ingenuity should top d.j. hit parade

It is a safe bet, with the vast amount of record programming on local radio stations these days, that the largest amount of money spent in local radio by advertisers and agencies is on disk jockey shows. And it is an equally safe guess that if all such programs are carefully planned, sets-in-use and rating figures will go up, and these shows will do an even better job for the advertiser than they've done to date. It is for this reason that the mail response to the column I did a couple of issues back, decrying the lack of imagination and ingenuity in music programming on radio, has been so gratifying. It is also for this reason that I believe pursuing the subject from time to time, may lead to some tangible good from the advertiser, the station and the record company standpoints. To get the ball rolling, two of the letters, one from KFOR in Lincoln, Nebraska; the other from W-GTO in Haines City, Florida will serve nicely.

Robert Askey, program director of the ABC affiliate in Lincoln, raises a question which has made it difficult for broadcasters to do a top job for advertisers, and which has plagued record makers for some time. I will merely let Bob state the question here, and will check the record manufacturers in the next several weeks to see what can be accomplished. But here's Bob's beef:

Dear Mr. Csida:

As one of the few stations who programed "Passions in Paint" as it was sent to us, I read with interest your article in the Sponsor Magazine of December 12th.

I would be interested in contacting someone at Coral Records concerning shipments of samples to our station. Earlier Coral has proposed a service contract—they give us so many records and we pay them so much money. My counter-proposal of charging them our card rate for air time devoted to their records has been coolly received to say the least.

If there is some way that you can help me break this barrier I would be very appreciative.

Sincerely,  
Robert Askey  
Program Director

Let me know, if you will, how you handled this situation.  
(Please turn to page 116)

*the Viewer's Choice*



### ALL OF THE TOP 15 ONCE-A-WEEK SHOWS are on WREX-TV

Rank	Show	Rating
1	\$64,000 Question .....	57.0
2	I've Got a Secret .....	48.3
3	Waterfront .....	48.0
4	Millionaire .....	46.5
5	Ed Sullivan Show .....	46.4
6	Meet Millie .....	46.0
7	What's My Line .....	43.0
8	Make Room for Daddy .....	42.0
9	Racket Squad .....	42.0
10	Whiting Girls .....	42.0
11	Disneyland .....	41.4
12	G. E. Theatre .....	40.8
13	Honeymooners .....	40.8
14	Badge 714 .....	40.3
15	You'll Never Get Rich .....	39.8

### ALL OF THE TOP 15 SYNDICATED FILMS are on WREX-TV

Rank	Show	Rating
1	Waterfront .....	48.0
2	Racket Squad .....	42.0
3	Badge 714 .....	40.3
4	City Detective .....	32.0
5	Kit Carsan .....	29.5
6	Mayor of the Town .....	27.5
7	Guy Lombarda .....	24.5
8	Big Playback .....	24.0
9	I Led Three Lives .....	22.8
10	Town and Country Time .....	20.8
11	Frank Leahy Football .....	19.5
12	Ames Brothers .....	17.5
13	Highway Patrol .....	16.3
14	Million Dollar Movie .....	16.3
15	Studio 57 .....	15.8

Area Survey by Pulse, Inc., Sept. 1955  
Represented by H. R. Television, Inc.

CBS-ABC Affiliations  
Now Telecasting in Color

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

NBC SPOT SALES  
IS PROUD TO  
WELCOME

KOA-

TV

DENVER

NBC Spot Sales is happy to announce that effective February 1, KOA-TV, VHF channel 4 in Denver, Colorado, joins the roster of great television stations which it represents nationally.

308,800 families, with an effective buying income of nearly 1.7 billion dollars, live in KOA-TV's coverage area. And KOA-TV leads all other Denver TV stations in overall share-of-audience.

A sure way to reach and sell a prosperous and growing market —



**KOA-TV**

*represented nationally by*

**NBC SPOT SALES**

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

**also representing television stations** WRCA-TV New York,  
WNBQ Chicago, KRCA Los Angeles, KSD-TV St. Louis, WRC-TV Washington, D. C.,  
WNBK Cleveland, KOMO-TV Seattle, KPTV Portland, Ore., WAVE-TV Louisville,  
WRGB Schenectady-Albany-Troy, KONA-TV Honolulu, Hawaii.



NBC SPOT SALES  
IS PROUD TO  
WELCOME

# KOAO

## Radio DENVER

NBC Spot Sales is happy to announce the return of KOA-Radio, effective February 1, to the roster of great radio stations which it represents nationally.

KOA-Radio, with 50,000 watts power, serves Denver . . . a top ranking metropolitan area . . . and 302 counties in 12 states. It has been delivering coverage, circulation and results to advertisers for 31 years.

Let dominant KOA-Radio sell for you in the Western Market.



**KOA-RADIO**

*represented nationally by*

**SPOT SALES**

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

**also representing radio stations** WRCA New York,  
WMAQ Chicago, KNBC San Francisco, KSD St. Louis, WRC Washington, D. C.,  
WTAM Cleveland, KOMO Seattle, WAVE Louisville, KGU Honolulu, Hawaii,  
and the NBC WESTERN RADIO NETWORK.

**... NOT SEVENTEEN?**

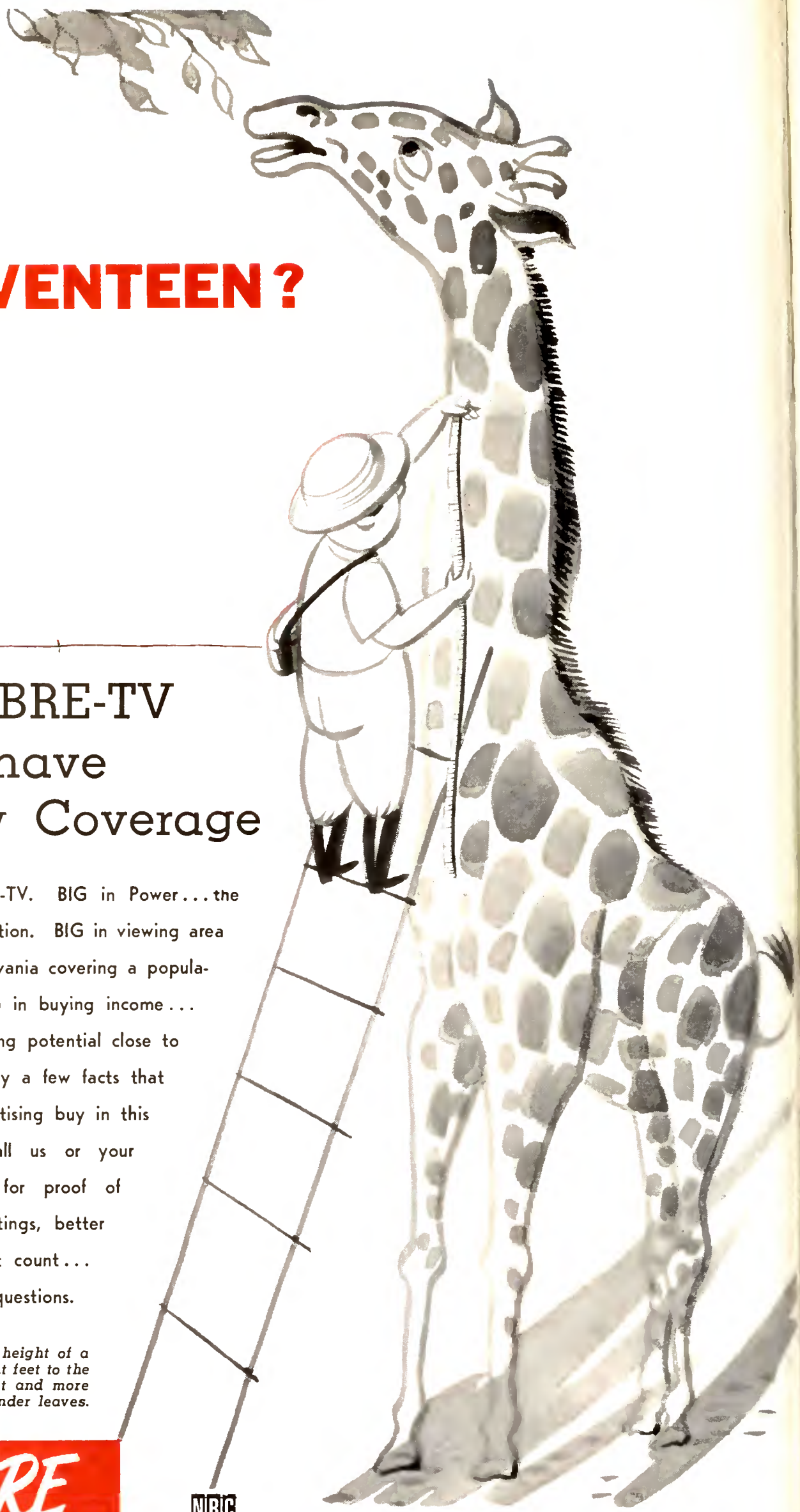
**YES...WBRE-TV  
does have  
a 17 County Coverage**

Everything's BIG about WBRE-TV. BIG in Power...the Nation's First Million Watt Station. BIG in viewing area ... 17 counties of N.E. Pennsylvania covering a population of almost 2,000,000. BIG in buying income... 400,000 families with a spending potential close to \$2,000,000,000. These are only a few facts that make WBRE-TV the BIG advertising buy in this choice consumer market. Call us or your Headley-Reed representative for proof of WBRE-TV's higher program ratings, better picture performance, higher set count... and answers to any of your questions.

*It is a Zoological fact that the height of a Giraffe from the bottom of its front feet to the top of its head has towered 17 feet and more ... the better to reach the choice tender leaves.*

**WBRE**  
**TV Channel 28**  
**WILKES-BARRE, PA.**

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





# FILM'S \$100 MILLION YEAR

- **Syndicated. feature film gross expected to top 1955 by 25%**
- **More national, regional clients are attracted to spot film**
- **Big question: How will flood of movies affect syndication?**

**T**he film distribution business—expanding in all directions—may hit the magical \$100 million mark in 1956.

This assumes a healthy 25% jump in business over 1955, which, as SPONSOR predicted a year ago, was in the neighborhood of \$80 million. Some of the more optimistic quarters (and the film distribution business is nothing if not optimistic) see a possibility of even \$110 million. This includes syndication of film made for tv and feature film product.

Whatever the actual figure, there is no question of this fact: Film syndication is big and it's getting bigger. And it's getting bigger because it offers the advertiser a way to sell goods, an alternative method of buying programing and a flexible way of buying a medium. If it didn't, it wouldn't be there.

The figures above are admittedly general estimates. In this rough-and-tumble industry, sales figures are either used for promotional reasons or not given out at all—mostly the latter. Even stockholder's reports mask sales figures.

However, there are good reasons for optimism in a business bothered by free-wheeling prices, clearances, too much product, lack of capital. The top firms reported sales curves slanting in a clearly northeast direction during 1955 and bigger programing schedules. Ziv's 1955 billings were 42% above 1954; Screen Gems is upping production plans 50%; TPA  
(Continues next page)

ARE YOU UP ON FACTS  
ABOUT FILM PRICES,  
AND CLEARANCES?  
FOR A FILL-IN,  
SEE PAGE 44

WHAT 14  
QUESTIONS DO  
AD MEN ASK BEFORE  
BUYING A FILM? SEE  
ANSWERS ON PAGE 46

## THREE BIG FILM TRENDS



**1** More multi-market buys: Shown above discussing Continental Baking's 70-market spread for "Annie Oakley" are (l. to r.) Wilbur Edwards, CBS Film's sales chief; Lou Hill, acct. exec., Ted Bates; Lee Marshall, firm ad mgr.; John Howell, CBS Film



**2** More mature merchandising: Duncan Renaldo, star of Ziv's "Cisco Kid," shakes hands during personal appearance tour with Claude Richards, l., E. J. Walker, of Arden Meadow Gold Ice Cream & Dairies, Salt Lake City sponsors a long-running show



**3** More feature film: "Notorious," with Ingrid Bergman, Cary Grant, one of 11 Selznick features bought for tv by NTA. During 1955 and this month, over 1,000 features, over 300 Westerns, about 4,000 shorts, cartoons, were released to tv film firms

reports sales 63% over 1954; Guild reports a hike of over 50%; CBS Film Sales registered a 50% jump; ABC Film Syndication, a comparative newcomer, doubled its sales; Walter Schwimmer Co. reports an increase of 40%. And so on down the line.

Film distributors also saw an increase in multi-market spot buys by national and regional advertisers, a happy portent against a background of efforts by syndicators to balance their sales from all quarters. In most cases, this is matter of increasing the percentage of multi-market sales as against local sales to stations and local advertisers. Aside from the concept of being strong in more than one sales area, an important reason for pushing multi-market sales were a few weak spots appearing in syndication sales, especially in product that has been around for some time. Syndicators reacted by bringing out fewer new series for syndication in 1955 (about a dozen compared to 16 the year before) and this served to hold the price line somewhat.

The drive to balance sales also had its effect (in reverse) on a firm like Screen Gems, which has six network shows running and is the envy of its colleagues (whose salesmen have to pound the street selling many shows market by market). Screen Gems is out to up its syndication sales and hopes to divvy up national and local sales 50-50 for the fiscal year beginning 1 July. Its current breakdown is about 65% national (to a syndicator national sales include both network and multi-market) and 35% local. Screen Gems' actual sales target for the next fiscal year is \$7.5 million in billings for both sides of the fence, a total of \$15 million.

Commenting on the multi-market picture, Frederic W. Ziv, board chairman of Ziv Tv Programs, said recently: "The long-term trend has been toward major regional and national advertisers realizing the advantages and flexibilities of syndication, although local-level sales remain the backbone of the business."

Ziv's multi-market sales are now up to 40% of total billings. The firm's multi-market sales in 1955 were 56% above 1954, compared to a 42% increase in all sales.

The increasing interest in spot tv programming by regional and national clients is seen by syndicators as the





**Old:** Success of "Little Rascals," title of famous "Our Gang" comedies, distributed by Interstate Tv, shows there's still gold in ancient movies. Stations have been stripping them, have hit ratings in the 20s and 30s



**New:** Hollywood Tv Service, subsidiary of Republic Pictures, will start syndication of "Adventures of Dr. Fu Manchu" in February. Show is good example of how syndicators pick stories of proven appeal for tv



**Perennial:** Licensed merchandise adds plus to film show promotion. Milton Gordon, l., Michael Sillerman, r., TPA president, exec. v.p. respectively, discuss licensing with Allen Stone of Stone Associates

fruition of persistent sales promotion and what they like to call education. Another factor has been simply that those agencies and advertisers standing on the sideline have watched others plunge into syndication and do well at it. Syndicators told SPONSOR that, in many cases, clients and agencies have shied away simply from fear of trying something new.

National and regional advertisers do not confine their purchases of syndicated shows to full sponsorship in a list of markets, of course. Stations offer and advertisers buy participations in such shows. During 1955 an important trend opened more opportunities for such buys.

The trend: syndicated shows in strips during weekdays. For the most part this stripping was done during the day, mostly between 1:00 and 6:00 p.m. and early and late evening. One reason for daytime stripping was the fact that it is easier to find time, since stripping is a common daytime format. Another is that stations welcomed the chance of offering programs of "nighttime quality" rather than locally-produced kitchen and personality strips.

Particularly active in selling strips are Official and both the CBS and NBC film sales outfits. The network subsidiaries have been successful in pushing the stripping of Westerns, such as *Gene Autry*, *Range Rider* (both CBS) and *Hopalong Cassidy*

(NBC). Official, which claims to have started the trend, has been selling reruns of two network shows (situation comedies) *My Little Margie* and *Trouble With Father* (formerly the *Stu Erwin Show*) plus reruns of the syndicated show *Foreign Intrigue* under the titles *Dateline Europe*, *Overseas Adventure* and *Cross Current*. (Three titles are used because each features a different star.)

Stripping, naturally, requires a big backlog of film. One season's production (39 episodes) would last less than two months for a single run. The *Foreign Intrigue* group, for example, totals 156 titles. As shows now in production pile up episodes, the pressure for stripping will undoubtedly increase.

It appears, however, that stripping will come up against what is probably the most dramatic development in the film business: the heavy-release during 1955 and early 1956 of feature films, Westerns, shorts and cartoons by major studios in Hollywood and abroad plus some independents.

The feature film list alone comes to well over 1,000, the Westerns total well over 300 and the shorts and cartoons tote up to about 4,000. Some are already on the market and sold. The bulk of the features, those included in the sale of 740 RKO features by General Teleradio to C & C Super Corp. and the 104 to be released by Columbia Pictures through

Screen Gems, had not, at SPONSOR's presstime, found their way to tv screens.

What will happen to the syndication business when they do is a matter of dispute. Publicly, most of the syndicators are unworried, their stand being that movies are too long to squeeze easily into time slots where feature films are not now running. A typical comment is that of Harold L. Hackett, president of Official Films:

"An hour and 20-minute picture, when filled with spot commercial content, runs almost an hour and 40 minutes, and except for the two times mentioned (early and late evening), there is hardly any other period when a reasonably good-sized audience can find this amount of free time, away from daily commitments, to view another motion picture. As opposed to this, the half-hour tv program in daytime hours is always capable of obtaining a good audience."

Hackett expected the RKO and  
(Please turn to page 131)

## 1956 FILM SECTION STARTS ON PAGE 43

Admen interested in spot tv film will find program information, help on how to buy syndicated shows, key research data on audiences



# Spot radio change-of-pace gives Mosler right combination

**Safe manufacturer turns print campaign into spot radio effort, gains greater "danger message" impact, softens tough markets**

**M**osler Safe Co. has an odd problem. It's the Cadillac of its field, and chances are it's one of the first makes a businessman thinks of anytime he gets around to thinking of a safe at all. Trouble is, as far as Mosler is concerned, not enough businessmen think of safes often enough—or in time.

To get them to do so, Mosler began, about a year and a half ago, to use spot radio the way a general would use artillery—to soften the market for its infantry of salesmen. Objective: To make businessmen safe-conscious by making them aware of the constant threat to their vital papers. Technique: To dramatize what happens to said papers when fire hits. Last year the company spent more than a fifth of its half-million-dollar budget for this kind of ammunition. Target cities were six of the eight in which the firm has branch offices: New York, Chicago, Philadelphia, Boston, Buffalo and

Washington, key safe sales areas.

Why radio? Langdon Littlehale, advertising manager of Mosler and an old campaigner himself, puts it this way:

"We have four big points to get across. Print ads just don't give you the time to get the whole message across; there's readership fall-off. But in radio I have more of a captive audience. I have time to build my sales story and I can emphasize each point the way I want.

"Can't do that in newspaper or magazine ads. Here! I'll show you what I mean." He took some commercial scripts from a drawer, leafed through them quickly, pulled one out and tossed it across the desk. "That's a take-off on *Dagnet*," he said. "Now listen to it come alive." He flipped the switch on a nearby record player. We listened through the 48 seconds it took for the e.t. to play through the script.

## **WHAT SPOT RADIO DRIVE DOES FOR MOSLER**

- 1. Pounds away at key markets where company's branch office salesmen, with pre-selling accomplished, follow through with direct personal contact to emphasize radio points**
- 2. Dramatizes constant danger without reliable safe, subtly weaves in main sales points, holds audience for full impact**
- 3. Gives change of pace to national promotion when needed, thereby shifting focus for better over-all balance of media**





In the familiar flat, almost toneless conversational style of *Dragnet*, it went like this:

*MAN NO. 1:* And when did you find out about it?

*MAN NO. 2:* When I got to the office the next morning. Still smokin'.

*MAN NO. 1:* Boss sent everybody home?

*MAN NO. 2:* Sure. Nothin' else to do.

*MAN NO. 1:* Never could figure it, though. Always thought the building was fireproof.

*MAN NO. 2:* Doesn't mean a thing. Not if a fire starts inside.

*MAN NO. 1:* Company had plenty of insurance, I guess.

*MAN NO. 2:* Yeah . . . only they couldn't collect fully on it.

*MAN NO. 1:* Why not?

*MAN NO. 2:* Got to have proof of loss!

*MAN NO. 1:* Well?

*MAN NO. 2:* No records.

*MAN NO. 1:* Weren't they in a safe?

*MAN NO. 2:* Sure . . . in the safest looking safe you ever saw. Been there since the firm was founded.

*MAN NO. 1:* Well?

*MAN NO. 2:* Hear it acted just like an incinerator. Accounts receivable. In-

ventory records . . . everything . . . nothing but ashes.

*MAN NO. 1:* How soon you going back to work?

*MAN NO. 2:* Don't know. The firm's going out of business.

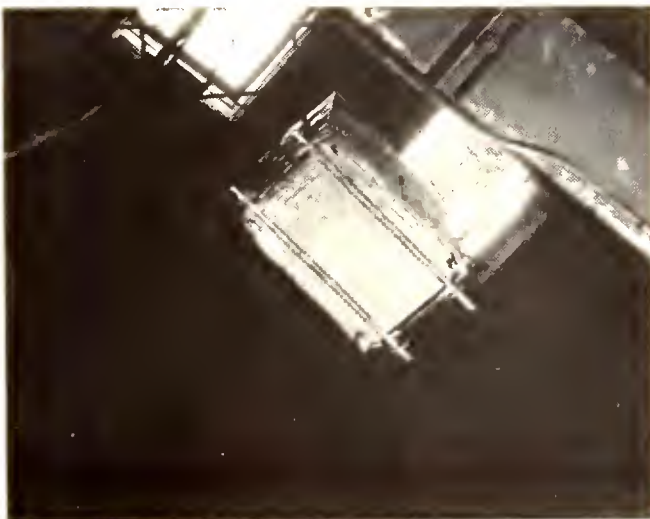
"See what I mean?" said Littlehale. "You just can't get that kind of impact with a print ad."

"It's psychological," explained Arnold Belasco, assistant ad manager of Mosler. "Each one of our selling points is negative: (1) Protect your records from fire, (2) Your old safe is prob-

*(Please turn to page 127)*

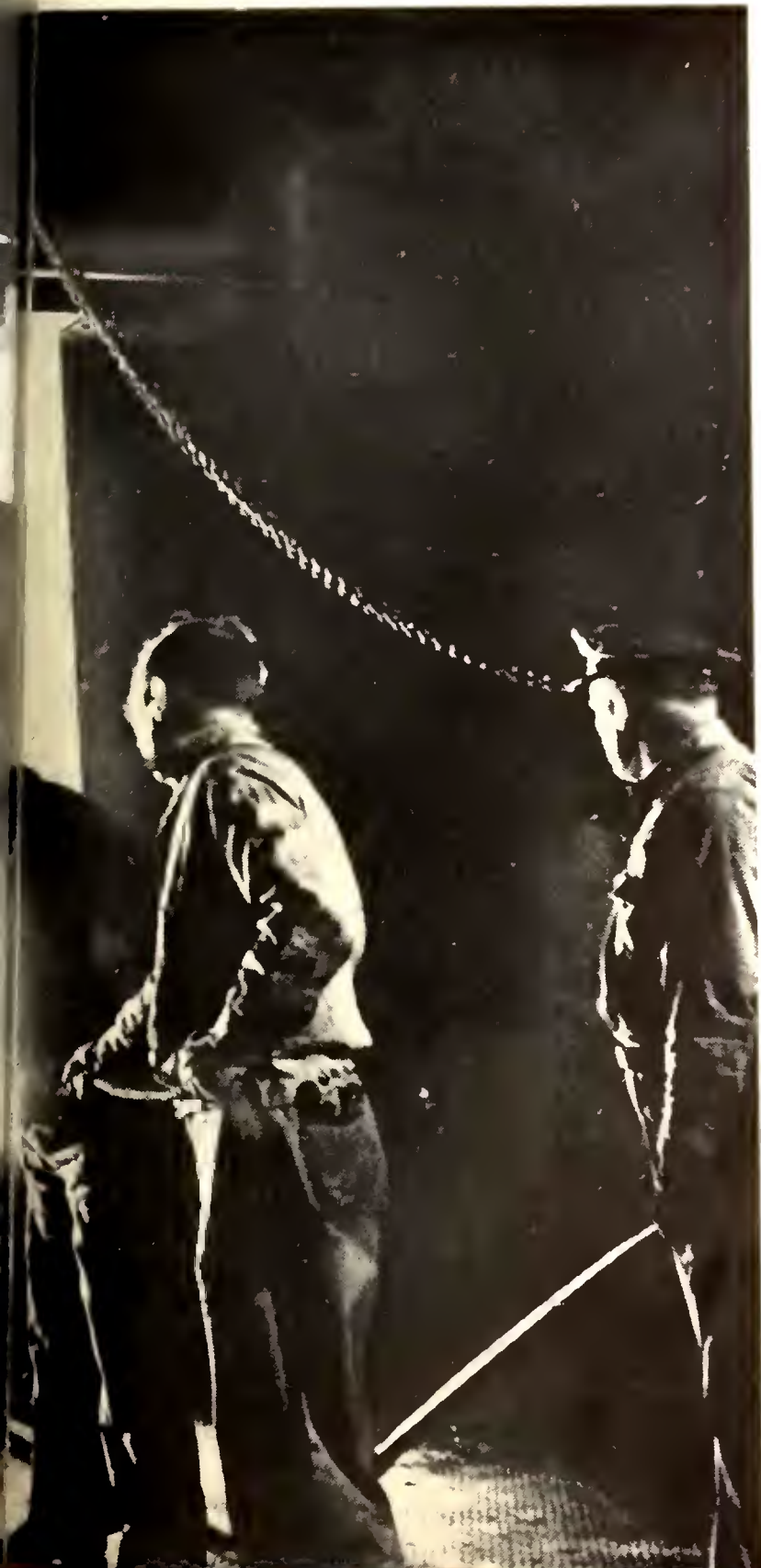
### CAN YOU TELL THIS STORY BY EAR?

Mosler problem was to transfer print copy into radio, implying the reliability of safes given torture tests at laboratories. At left, in simulated performance in fire at lab, safe is heated for one hour to 2,000 degrees F., it is . . .



. . . THEN HOISTED THREE STORIES, DROPPED

. . . THIS SAFE, NOT A MOSLER, DIDN'T PASS







## MOST PRODUCTS SHOW UP WELL

### ON COLOR TV . . . BUT THESE WERE PROBLEMS

PRODUCT	PROBLEM	SOLUTION
<b>preserves</b>	Product turned black due to opaqueness with different flavors showing same coloring	Products thinned with gelatin and lighted additionally 45 degrees from back. Vertical line of light was sent through preserve glasses using "barndoor." Good color achieved
<b>margarine</b>	Product too yellow, appeared like ice cream	Yellow vegetable coloring added to intensify the yellow of the product, gaining desired result
<b>rice</b>	Product not white enough to give good impression	Off-white color of uncooked rice was changed when semi-cooked rice was used. Results good
<b>paint</b>	Colors displayed had tendency to turn gray	Adjusted angle of light to surface for paint samples, eliminating reflected light
<b>copperware</b>	Reflected light made copper coffee warmer appear as gleaming silver	Object placed inside of copper coffee warmer's silver-foil lined barrel so that diffused rather than direct light could be used. Results good
<b>dress</b>	Model's skin darkened against brilliance of satin evening dress with loss of display force	Gown shown in evening situation with dress key-lighted against blue background. Face of model in semi-darkness made darker skin tone normal in display situation. Results good
<b>silverware</b>	Normal light caused black blurring on some of lighter areas	Lighting was changed so that overhead light diffused entirely on displayed product giving an evenness in color. Results excellent
<b>neckties</b>	Tie colors tended to darken against shirts	Ties displayed against dark fabric background rather than against pastel colored shirts
<b>beer</b>	Green label tended to show up as black	Dark green in label painted lighter to decrease high contrast with other colors in label
<b>shrimp</b>	Extreme white gave product unreal appearance	Product allowed to remain unrefrigerated and darken down which allowed good results





MODERN COLOR STUDIO FACILITIES OF NEW ORLEANS' WDSU-TV ARE SHOWN IN PHOTO MADE DURING RECENT COLOR CLINIC

# Are your products color blind?

**Tv clinic diagnoses client-agency color ills, prescribes remedies**

**W**hipped margarine looking like ice cream, copper turning into silver and bright red enamel taking on the dirty gray appearance of a sea-tired battleship.

These are just a few of the problems agencies and advertisers encounter when black-and-white television takes on color.

But the outlook is not all black. A little ingenuity and lessons learned from working with products being telecast in color will make real sense out of the topsy-turvy hues. There's one thing, though. It's not easy.

There has to be a great willingness to test the trial-and-error method to make sure that the beautiful red strawberry jam doesn't look inky-black and the ocean-fresh shrimp doesn't become a ghastly white.

There's been a lot of pioneering

done in what's-my-product-going-to-look-like-on-color-tv, especially by the networks. But now individual stations are examining the field of color television to make sure that when it's fully commercial they won't be left showing a jar of kelly green mustard.

One such station that has been concentrating its color activity for the special benefit and instruction of its advertisers and their agencies is WDSU-TV in New Orleans. And there was one thing apparent from the start: the fact book hadn't been written on all the problems a station might encounter in the use of color tv.

Take, as an example, a bottle of beer with red and green lettering on the label. Sounds simple enough to show in color. It wasn't. When the color camera was turned on the dramatically lighted bottle, the green had

turned to a glistening black.

WDSU-TV's color experts, calm before the queasy-looking agency men who suddenly thought about a whole new label, took the thing in stride. A little lighter green paint touched on the green lettering solved the problem quickly.

It's apparent, though, that without this trial-and-error method in the new field of color telecasting a lot of clients might take a dim view of the results and decide to stay with black-and-white. This one factor in itself could, when multiplied by many markets, retard greatly the progress of color tv.

Color can be an expensive plaything. Networks and stations have found this out as they experimented with one item after another in the vast field. WDSU-TV went into color

*(Please turn to page 130)*

# How to be a success and suffer

**Seller's market brings new headaches to tv station managers with client-agency demands running far in front of availabilities and facilities**

A few weeks back a tv station manager got an irate note from a national adviser:

"... Our dealer in your market informed us that you're now running commercials for Product X at 8:00 p.m. every night. We've been requesting this time period from you for two years now. Why the H... did you sell it to our competitor? ..."

The reason in this case was that Product X had been buying heavy schedules regularly on the station for over a year. Its schedules were improved by the station because it felt the company was most entitled to the slot because of the amount of time it was buying.

The angry reaction is typical of the headaches tv station managers throughout the country contend with. For most of the stations, the seller's market is continuing strong. But waiting lists for nighttime and good daytime sales don't spell the end of all problems. Managers of successful tv stations have to worry about servicing their many clients, contending with growing pains as demand runs ahead of time availability and facilities, programming budgets and administration.

A sizable minority of tv stations, however, aren't profiting from the

boom—namely most uhf stations and those vhf's struggling along in markets too small to support them. The headaches of men managing these stations are not unlike those of radio station managers today (see previous issue).

However, in its survey of tv station managers, SPONSOR concentrated on the slew of problems that stem from the fact that business is generally booming, since this is more typical of tv stations today. These are the hurdles that most tv station managers face weekly:

**"The 48-hour day":** For most tv station managers "a 48-hour day would solve our biggest headache, particularly if the extra 24 hours came between 7:00 p.m. and 11:00 p.m."

The continuous clamor for prime evening time rings loud in each station manager's ears, and it's up to him to hear complaints from clients who can't get on the air at that time and to set a priority policy.

"You've also got to decide how and when to accommodate heavy-spending seasonal advertisers," said the general manager of a Northwestern station in a two-station market. "There's an obligation to the 52-week advertiser

who's been buying late-afternoon in the hope of getting into Class "A." But then an agency comes along with a big boy who wants to come in with a saturation for 13 weeks before Christmas providing he clears top time. And it's not unusual for the same agency to have two or three long-term advertisers on our station during the same year, which is a sort of club over our heads."

**Competitive products:** It's a bigger headache than in radio, say most station managers who've worked both sides of the street.

"Advertisers like frequency and low-cost insertion," the sales manager of a major network affiliate told SPONSOR. "But in print media they'll allow similar type products in reasonable adjacency, whereas on tv, they'd like the station virtually on an exclusive basis. I guess it's a compliment to the impact of tv, but it's a pain in the neck to us."

Said a West Coast station manager who'd just completed the rounds of Madison Avenue agencies: "All right, one car commercial shouldn't follow another. But 15-minute separations should be ample. If a guy's competitor was on the air at 8:00 p.m.,



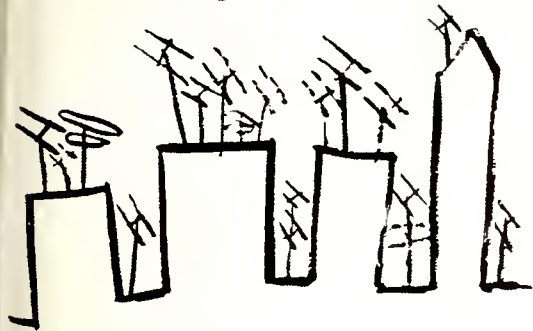
## ADVERTISING HEADACHES

*A series of articles designed to put in perspective the air media problems of:*

- I. Timebuyers .....31 October
- II. Account executives .....14 November
- III. Ad managers .....28 November
- IV. Representatives .....12 December
- V. Radio-tv directors .....26 December
- VI. Radio station execs ..... 9 January
- VII. TV station execs ..... this issue

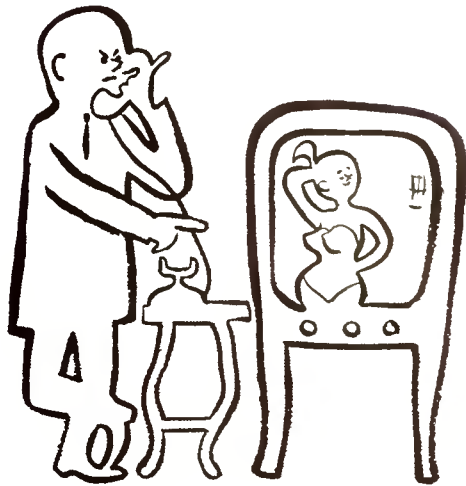


**SOLD OUT**



Prime nighttime's sold out, but advertisers still clamor for it, pressuring station men to give them priorities

"Ten men's meat, one viewer's poison," station execs say about continuous problem of not offending public's taste



If talent's good, everyone bids for it, driving costs sky-high and depleting supply of performers for local shows

Network shows in station time force stations to "bounce" local clients' shows, then sell announcements locally



**ZLOTNICK**

**DRAWING HERE REPRESENT FOUR TYPICAL HEADACHES OF TV STATION MANAGERS WITH BOOMING BUSINESS**

he feels his 8:30 p.m. pitch is lost. It isn't true, but that's what I heard most often on my agency calls."

Recently there have even been complaints over similar types of products coming too close together. Here's how a network affiliate in a Southern market explains it:

"We're real careful to put as much airtime as possible between Maxwell House and Borden's Instant Coffee, for example. But does that solve the problem? Not at all. All beverages feel competitive. A ginger ale wants to be as far from beer or tea as from another soft drink. It's unreasonable. In print you can insert some extra pages. But they all want Class "A" time, and there are only so many time slots between 7:00 p.m. and 10:30 p.m."

"Exclusivity, that's the headache," said the general manager of a network flagship. "A client buys a network participating show that runs for 90 minutes and he objects if a local

**DO YOU  
WANT REPRINTS  
OF THIS SERIES?**

If sufficient requests are received, SPONSOR will make reprints of series (listed on opposite page) available. Send requests to SPONSOR, 40 E. 49th St., New York 17.

cut-in 30 minutes removed is vaguely competitive. Of course, where there's a great deal of personal selling by the star, exclusivity follows. But when most commercials are film inserts why the big hassle?"

**Programing:** It's a migraine, say station managers.

"If I decide to develop a low-cost local show," one station man told SPONSOR. "I've got to pick and develop talent from a pretty limited fund in the first place. Big-name talent's too expensive and generally crowds to the top production centers. Then I have to count on spending a considerable sum promoting the local show to a point where it develops ratings and recognition.

Programing mainly feature films and syndicated film series brings on a batch of worries too. There's always the chance that the cost of film  
(Please turn to page 120)



# Must a retailer stick to saturation radio?

**Von's, a Los Angeles supermarket firm, says no**  
**Sales gains of 30% registered by chain which**  
**spends \$6,000 a year for daily food show**

**M**ost retailers who use spot radio successfully fit it into their ad campaigns as a sort of electronic pogo stick.

That is, they schedule saturation spot drives on peak shopping days and then jump their commercial emphasis around between various departments or types of products in the store, plugging a wide variety of bargains or price items.

It's a perfectly good system, and many a radio case history file is full of the successes of saturation use at the local level.

But for the past four years, the Von's Grocery Company of Los Angeles, an up-to-date chain of 24 supermarkets throughout the metropolitan area of the huge California city, has been going in almost the opposite advertising direction:

- Von's is a major local radio user. But instead of scheduling announcements to blanket a particular day,

**News treatment:** Daily five-minute show by Von's supermarkets on L. A.'s KBIG treats latest in produce as fast-breaking news story, plugs "daily specials," menus, and recipes. L. to r: KBIG

program director Alan Lisser; program writer Margee Phillips; N. H. Bolstad, produce supervisor of Von's chain of 24 stores; Jack Hodges, produce buyer. Show features only produce items





Von's uses a daily five-minute show, *Homemakers News*, costing some \$6,000 annually, in the same time slot each weekday on one of the city's top independents, KBIG.

- Von's doesn't plug a wide variety of food bargains ranging from meats to ice cream and back, by way of frozen soups and brand-name coffees. Just one department—the produce section—is featured, with the theory being that once the housewife has walked in the front door of a Von's store she'll also shop in other food departments.

- Von's doesn't rely on a full knowledge on the part of a housewife concerning the products being featured. Instead, the basic gimmick of *Homemakers News*, as developed by Von's, KBIG, and the store's advertising agency, Mogge-Privett, is an educational job on the use of various produce items—including off-beat ones, like egg-plant—in meal planning. Result: the show resembles a newscast slanted toward homemakers more than it does the more obvious forms of razzle-dazzle selling usually found in saturation radio drives.

Does the system work?

Von's executives feel that the program series has played a definite role since its start in 1952 in building up the chain's general growth, and has done a top-notch job in boosting the chain's produce departments. Specifically, featured products have shown weekly percentage increases from 20 to over 30% in sales.

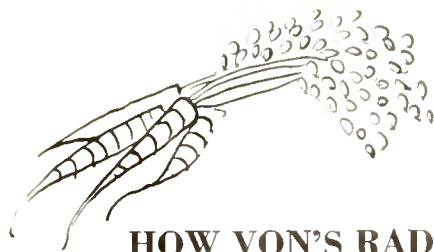
**Why it works:** The produce supervisor of the Von's chain, N. H. "Buzz" Bolstad, has one theory for the success of the firm's newsy, factual capsule show.

"Radio today plays the role formerly filled by grocery clerks in explaining the background and the uses of fruits and vegetables," he says.

"Homemakers who take their job seriously need continuing education, even in these days of supermarket pre-packaged produce. Our daily program gives the homemaker information and ideas in much the same way as the grocer himself did in the days of smaller and more intimate stores."

KBIG's v.p. Bob McAndrews has an additional theory:

"At the time when *Homemakers News* is aired, in a mid-morning spot from 10:25 to 10:30 a.m., housewives have recovered their second breath after the breakfast rush and are thinking about the day's shopping and meal



## HOW VON'S RADIO BOOSTS PRODUCE SALES

- **Year-round sell:** Los Angeles food chain relies on steady pressure of daily five-minute show rather than periodic barrage of saturation announcements

- **Prestige appeal:** Only one department, the produce section, is featured in firm's airselling. Idea is to build appeal of this one department so that the good will generated will apply to other departments

- **Education:** Show lays heavy stress on use of relatively unknown vegetables, like egg-plant, and gives housewives tested recipes for preparing such items

- **Research:** Part of show's annual time-and-talent budget of \$6,000 goes for extensive field research on vegetable raising, marketing, and tips to consumers

- **Tieups:** Occasional specials on daily show are tied to store chain's Thursday-Friday newspaper schedules, and are plugged in produce section with special signs



preparation. Younger homemakers especially require expert assistance in overcoming the proverbial disinterest of the male animal (and both male and female small fry) in things vegetable."

The program's role in helping housewives plan meals around unusual bargain produce specials is also credited by Margee Phillips, the show's writer, as being a prime reason for its success.

"On each program, the homemaker is given one suggestion she can easily remember and use that day for meals," she says. "Occasionally, recipes requiring more detailed instructions than can be given in five minutes are outlined. The listener can request the written recipe. Besides introducing new ideas for old stand-bys, the program directs the listener's attention to less popular produce items as well, and tells her how she can make tasty menus with them, as well as save money."

**Newscast approach:** Von's show deserves the title *Homemakers News*, for it is just that—news.

The store chain's produce buying is covered by all concerned—Charles Stephenson, ad manager; produce supervisor Bolstad and produce buyer

Jack Hodges; writer Margee Phillips; KBIG program director-and-newscaster Alan Lisser—as a fast-breaking daily news story.

Margee Phillips, a graduate of Whittier College and holder of a Master's degree in journalism from UCLA, functions as "news editor" for the show. She reported to SPONSOR:

"Mr. Bolstad calls me after he finishes his daily buying for the day on the wholesale market. Sometimes, when there has been a sudden change, and there is no time to write it down. Mr. Bolstad's 'scoop' is broadcast direct. The material is prepared fresh each morning, much in the same way a news-

(Please turn to page 126)

**Award:** Show, a rare blend of public service and smart selling, has won several awards. Here, John Kemp of Advertising Association of the West presents Merit Certificate to staff



# Will these 19 local programs

Charts below are your key to shifts in program emphasis. They're b...

**TELEVISION:** Major changes have been underway since SPONSOR's survey for the 1955 "Buyers' Guide to Station Programming." The percentage of stations airing local homemaker shows dropped. Feature film, though still programmed by the vast majority of stations, showed a decline. But the

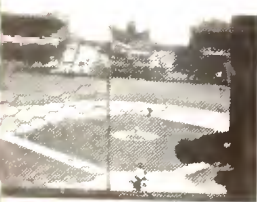
number of stations programming syndicated film shows grew, exactly matching the decline in feature film. Like radio, television stations are emphasizing appeal to specialized audience groups. Note percentage of stations in chart below which program for farm or other special audiences. (1956 data based on replies to date from 320 stations.)

## THERE'S BIG SHIFT UNDERWAY IN TELEVISION PROGRAMING



Feature films

Syndicated films



Sports  
(Play-by-play)



Farm  
(Some time weekly)



Special audiences  
(Some form of specialized programming)

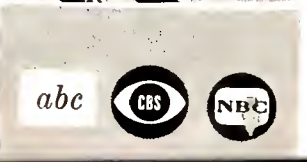
	% STATIONS PROGRAMING		
	1955	1956	'56 VS. '55
Some time daily.....	95%	87%	-8
Morning .....	16	19	+3
Afternoon .....	60	63	+3
Early-evening .....	33	22	-11
Late-evening .....	83	81	-2
Some time daily.....	82	90	+8



Homemaking .... 96% 76%



Children's ..... 92 90



Net affiliation ... 94 97

% STATIONS PROGRA  
1955 1956 '55



1956 "Buyers' Guide to  
 Programming," pub-  
 lished by Sponsor Services,  
 will be out in Feb-  
 ruary. It provides breakdown  
 of hours stations  
 devote to each program type.







# Trends change your buying?

Survey of all U. S. stations made for upcoming 1956 "Buyers' Guide"

**RADIO:** The pattern in radio programming is beginning to stabilize after several years of adjustment to changing listener habits tv created. The big change shown in chart below is in farm programming. Number of stations programming *five* hours or more for the farm audience has been dropping. This does not mean

the total *number* of stations programming for farmers has fallen sharply. And many stations which make a real specialty of farm programming have upped their hours. (Figures below, while in general valid for trend analysis, are expected to change when all questionnaires are in. 1956 data based on 1,961 replies to date from U. S., Canada.)

## RADIO PROGRAMING IS GENERALLY STABLE

	% STATIONS PROGRAMING			
	1954	1955	1956	'56 VS. '55
 Concert music . . . . . <small>(Specialists, 10 hrs. or more)</small>	9%	23%	21%	-2
 Farm . . . . . <small>(5 hrs. or more)</small>	41	31	18	-13
 Foreign . . . . . <small>(Other than Mex.-American)</small>	19	17	20	+3
 Mex.-American . . . . . <small>(U. S. stations only)</small>	7	7	7	...
 Negro . . . . .	25	29	28	-1
 Popular . . . . . <small>(75 hrs. or more)</small>	8	12	13	+1
 Religion . . . . . <small>(10 hrs. or more)</small>	6	17	16	-1

**NOTE:** THESE ARE BUT A FEW OF THE PROGRAMING BREAK-DOWNS COVERED IN "BUYERS' GUIDE."

### LAST-MINUTE REMINDER FOR STATIONS

IF YOU HAVEN'T YET RETURNED YOUR QUESTIONNAIRE TO SPONSOR'S "BUYERS' GUIDE," THIS IS YOUR LAST CHANCE TO DO SO BEFORE PRESSTIME. QUESTIONNAIRES STILL OUT SHOULD BE RUSHED TO SPONSOR AIR MAIL AT 40 E. 49TH ST., NEW YORK 17, N. Y.



Glossary below was gathered when SPONSOR researched just-concluded series on agency marketing services (28 Nov.-9 Jan. issues). Write for **reprints** of series and glossary

# The jargon of marketing

**You're not hep if you can't drop a few of these phrases**

*The expansion of marketing services in the agency field has infiltrated the Madison and Michigan avenue precincts with a new species of vernacular. Some of these trade terms are technical in nature, while others are strictly replacements for good old Anglo-Saxon standbys. To help make it easier for the "advertising man" to dig some of the marketing jargon, SPONSOR has compiled the following list of hep usages.*

**Attitude**, reason the wholesaler, dealer, or consumer, likes, no-likes, or is plainly untouched.

**Auditing of results**, check-up on what's happened in distribution, sales, and other marketing factors.

**Backyard marketer**, he concentrates his sales effort in a limited or local area rather than the nation.

**Brand distribution checks**, like percentages of sales among chains vs. independent outlets.

**Client confidence**, "he likes the way we carry through," is what this one boils down to.

**Communication of prestige**, phrase for "we're the tops in our product or service field."

**Consumer brand preference studies**, how and why the consumers take to one brand.

**Consumer panels**, groups of consumers consulted on various categories of consumer products.

**Continuing profile**, where sales prospects live geographically, income, age, sex, education, occupation.

**External influences**, such as market and competitive forces reported on a product or brand.

**Geographical spread**, the combined markets for the introduction or distribution of a product.

**Grocery store audits**, check of the stock on hand.

**Humanization**, put in its earthy aspect or perspective vs. treating it from a dry, statistical viewpoint.

**In-depth expansion of market**, trying to get more sales volume out of a concentrated, or limited area.

**Intelligence**, often a substitute word for "report."

**Internal influences**, used in marketing forecasting and referring to manufacturer's own distribution and sales planning, potentials and goals.

**Margin-dollar concept**, the narrowest gap between the actual appropriation for sales effort and the ideal amount; what might be termed a "tolerance factor."

**Market mix**, the ideal ingredients for the successful marketing of a product; term introduced by Albert W. Frey, a Dartmouth professor.

**Mass market**, the broad market in contrast to the class or selective one; also used to distinguish the "national" from the "regional" market.

**Pilot market**, where you try the product out on a more or less cursory basis; whereas in a "test market" you're much more thorough in your distribution and sampling efforts, to the end that the results are much more projectible.

**Plan of action**, we're going to do it via these steps and methods as set forth in this prospectus.

**Pre-sell**, the mushrooming of the self-service type of retailing has made this one of the most used terms in the marketer's lexicon referring to advertising media, techniques used to sell the consumer in advance.

**Problem areas**, we've got trouble distributing or selling our product there.

**Product image**, the consumer's own ideas and reaction to the product.

**Purchase and use patterns**, habits of buying and product-using by the consumer.

**Push markets**, the advertiser's list of primary and selective markets; these now frequently conform to the station line-up the advertiser is able to obtain from the tv network plus spot buys in the missing links; in other words, instead of building his tv campaign around a pre-selected list of markets, the advertiser harnesses his list of "push markets" to the tv markets available to him.

**Related-item promotion**, tie-in of one product with another for a single package sale; such as a cheese brand with a cracker brand.

**Stimulation devices and incentive programs**, for the consumer it might be a "this coupon and 5¢" gimmick and for the salesman a prize trip to Bermuda.



# TV FILM

# 1956



- **BIG PICTURE:** Film distribution business may hit the \$100 million mark in 1956. This would be a 25% jump over 1955. Top trends include: more multi-market buys, flood of new feature films released by Hollywood.....PAGE 29
- **FILM FACTS:** In addition to being showmen, horse traders, researchers, prophets, film buyers must know a lot about the syndication business. Here are the facts.....PAGE 44
- **BIG QUESTIONS:** There are 14 most-frequently-asked questions by buyers. They are asked and answered on.....PAGE 46
- **HELP WANTED:** Admen want certain things from syndicators. They include logical pricing, more research.....PAGE 51
- **CASE HISTORIES:** How four typical multi-market film clients bought shows and how they fared with them is described in this story. The clients include two breweries, an oil firm, a baking company, all with differing objectives.....PAGE 52
- **RESEARCH:** This includes a comparison of station use of syndicated feature film this year and last, a tip on where advertiser's can get clearances and some audience composition data....PAGE 56

# SECTION

# There's a lot you have to know to buy syndicated film

**Here are facts on programs, pricing, clearances, merchandising, ratings**

**T**here are few businesses that require as much savvy as the syndicated film business. The buyer of such film must be a combination showman, horse trader, research expert, prophet. Besides that, he should know a helluva lot about the syndication business. There's a helluva lot to know. There's a staggering amount of product available. for one thing. If the syndication business offers nothing else, it offers a variety of programming. It offers, of course, a great deal else.

**Programming:** Heart of the syndication film business is the half-hour show. The half-hour show is long enough to provide a substantial show-

case for almost any advertiser and not so long that it's prohibitively expensive or hard to find time for.

A survey by ABC Film Syndication last summer came up with these facts. There were almost 200 available half-hour series. The total is even larger now. Nearly 150 of them were in six categories—general drama, adventure, mystery, comedy, musical variety and children, in descending numerical order. In addition there were Westerns, sport shows, documentaries, educational stanzas, quiz shows and other types.

There are also, of course, shows of other lengths. While they are less important from the sales point of view, their total number is greater than that

of the conventional half-hour films.

At the beginning of 1955, according to a tabulation of SRDS material, there were well over 6,000 "features" in syndication, not counting shorts. Since that time another 1,000 features and 4,000 shorts have come into or will shortly come into distribution. The total feature list contains films of all descriptions and, unquestionably, a large number are pretty poor program material. However, as tv has grown, the quality of feature films released for video consumption has improved considerably.

Millions are being spent on new made-for-tv film for 1956. While there is no outstanding trend, there

## Variety of syndicated shows



*New show: NBC Film's "Crunch and Des" is one of two recent shows taken from series run in "Saturday Evening Post"*



*Documentary: Guild's punchy "Confidential File" gets added boost from interest shown by civic groups in social problem stories*



*Strip: Term does not refer to costume of Gale Storm in "My Little Margie" but fact stations are stripping Official show and others*



appears to be a continuation of emphasis on stories, as opposed to musicals, and there is a noticeable accent on costume drama.

Here's a sampling of new titles, with descriptions of some of them.

**TPA:** *Tugboat Annie*, a series taken from the well-known stories run in the *Saturday Evening Post*. (This is the second syndicated show which developed from a *Saturday Evening Post* series in recent months, NBC Film having released *Crunch and Des* during 1955's last quarter.) TPA's use of an audience-proven name is no accident. Proved audience appeal is considered a *sine qua non* by most syndicators in deciding on a show. They seldom gamble.

**Screen Gems:** Commitments are in for four new shows. They are *Circus Boy*, *Criminal Code*, *Emergency* and *The Web*. *Emergency* is a hospital story. Also proposed by the firm are *I Shoot the News*, stories about two competitive newsreel cameramen, *Mystery Writer's Theatre*, *Tales of the Bengal Lancers* and *Prowl Car*.

**Official:** *The Three Musketeers*; *Buccaneer*, story of a pirate hunter; *Captain Rogers of Her Majesty's Navy* and *A Knight of the Round Table*, the latter character based on the Sir Lancelot legend with an apprentice knight

written into the story for appeal to the younger set.

**CBS Film:** *Richard the Lion-Hearted*, *Border Patrol*, *Legionnaire*, and *Man from the Islands*.

**Pricing:** Syndicated film would be difficult to price under the best of conditions. In today's competitive market, the factors that determine price are multiplied so that each case sometimes presents a different problem. The film buyer, however, should be familiar with the basic facts behind pricing so that he's well prepared for arguments and counter-arguments when the bargaining sessions begin.

Not all pricing is complicated. When the syndicator sells a show for network exposure, the problem is fairly simple. He sets a profit above his production cost that takes into account competitive prices, potential rating and, in the event he has something special in the way of talent or ideas, how much extra the sponsor will pay for a personality or a promotable program that just fits the sponsor's current sales problem.

A first-run multi-market deal with a large lineup of stations is practically the same as a network sale so far as the syndicator is concerned. In some cases the question of expected

clearances will affect the price. The syndicator takes less, of course, for network or large multi-market sales since his sales costs are lower than they would be for syndication sales. While there are no cut-and-dried discount formulas for buying more stations, in effect the buyer gets a discount for a greater lineup. Here, again, the film distributor is willing to give a discount because of his savings in syndication sales costs.

In syndication pricing, the distributor thinks something like this: He takes his show cost, adds to it his expected sales cost, which may run from 25 to 40% of production cost. He may or may not add a profit for the first run. Then he lists the markets in which he feels he can sell his show and prices each market according to its percent of the total tv saturation. For example, if market "A" represents 3% of the total tv circulation, the syndicator will charge 3% of the total first run gross to that market. (There are other formulas, however, or instances where the formula is varied on the basis of supply and demand.)

One syndicator, whose shows run about \$30-35,000 per episode, figures on a return of \$45-50,000 for the first  
(Please turn to page 62)

## Offers chance to pinpoint audience



**Movie:** "Great Expectations" is one of ABC Film's movie package. Feature films loom big in 1956



**Kids:** Shows for tots are staple of film business. Above, Screen Gems' "Jet Jackson, Flying Commando"



**In person:** Star tours give show extra impact. Above, Preston Foster of MCA TV's "Waterfront"



# 14 questions admen ask before buying

These are basic questions with highlight answers. Use them as a checklist

**Q.** *How can you judge ratings potential of a film show and the type of audience it will pull?*

**A.** Whether it's an established show or a new one, you can see a couple or more sample episodes before you buy. The type of show you buy dictates time periods you'll consider and the audience you'll get. If it's a show which has already been on the air, you can study the ratings and audience composition figures. You have to carefully assess the kind of opposition the show has had. Maybe it's potentially a tremendous audience success but has been in against overpowering competition. If it's a new show, you have to examine the track records of similar shows of the type. Plus the general record of the syndicator. Plus your judgment based on careful inspection of sample episodes and plot outlines. As in any carefully thought out program buy, a big factor should be the particular audience appeal of the show balanced against the type of consumer who buys your products or services.

**Q.** *What kind of clearances can you hope to get?*

**A.** Part of the answer to this one depends on the show you pick. You're ahead of the game if it's a strong property. Your timebuyer will have a talking point with stations. Don't be frightened away from syndicated film because announcement schedules are tough to get into Class "A." Shows are different. SPONSOR studied time clearances of dozens of multi-market film advertisers. Most of these were able to buy Class "A" time cross the country. It's a process of negotiation in which the knowhow of your timebuyer is all-important. Often your show will sell better for you in a programming block appealing to a particular rather than a general mixed audience. Stations are anxious to cooperate with spot film clients. Reason: They're always on the look-out for strong programming to build up their own schedules and ratings against competitors.

**Q.** *What's the right price for each market?*

**A.** This isn't completely standard. Syndicators arrive at prices by different formulas. You may pay more for one market than you think its size warrants but on the over-all price you may find a favorable balance has been achieved. The only way you can judge program costs is against prices quoted for other shows of comparable quality and against the production values. The wise buyer will shop around to get price perspective even if he is sold in advance on a particular property to see how pricing works.

**Q.** *How can you promote a show to the public and among dealers and retailers?*

**A.** If you start by asking this question, you're on the right track. Too many advertisers put a film show on the air and do very little more. But most film shows provide tremendous opportunities for promotion. The film syndicators generally will furnish merchandising material at cost. This can be a good starting point. But it's up to the agency and advertiser to design a promotion campaign which fits their own needs. The big advantage of a multi-market film campaign as opposed to an announcement campaign is that it gives you something dramatic to talk to your trade about. Whether it's by meetings or mailings the objective should be to make sure everyone concerned knows you are now identified with an important program of your own.

**Q.** *Will there be more product available if we want to renew the program next year?*

**A.** If it's a show that's selling well from a well-established syndicator, the chances are good there'll be a second year of production. If you're not buying a big spread of markets, naturally there's a chance the same show won't be available to you the following year. A big multi-market buy to someone else may include your markets and options for renewals aren't the rule. Of course if you're in many markets with the show you don't face this danger. But in any case, once you've got good time there should be no difficulty finding worthwhile shows the second year. There's plenty of product of every type to choose from today if you take the time to look.

**Q.** *Are we protected from overlapping coverage?*

**A.** Make sure your contract stipulates exclusivity in the complete coverage area of stations used if at all possible. In particular, watch out for competing products using the same show in markets adjacent to your own. This is, of course, one situation the syndicator is anxious to avoid. Why antagonize two buyers? But you should negotiate as well to see that your own identification with the show is kept as exclusive as possible, where markets are close.

**Q.** *Can we get the star to make appearances?*

**A.** This is subject to individual negotiation with the syndicator. Already-established appearance schedules at the time you buy will be a big factor in determining what you can hope for. It's best to try



# Syndicated film

## How do you buy syndicated film

To gather the questions and answers set forth below, SPONSOR went to agencies and advertisers, asking: "What are the questions you raise before buying a syndicated film program?" From a list of 30 or more questions, SPONSOR culled these 14 as most basic and most frequently asked. They appear in order of importance. Answers come from admen as well as advice offered by syndicators themselves.

to seek a clear-cut understanding as to what you're going to get. But even the best-intentioned syndicator can't control the situation if the star becomes overloaded with commitments. One tip: If you find that a market near yours is on the star's schedule, you may be able to make an arrangement to pay for a tour of your market, provided the star's willing and doesn't have conflicting prior commitments.

**Q. Will syndicators make commercials for you starring talent in the program?**

**A.** Some will, some won't. Those that do set a low price, provided production is underway. If you don't need new commercials, you may want to buy lead-ins done by the star. Naturally you don't want to have the star doing the commercials if you feel his personality isn't in keeping with your message. This can well be the case even though the audience he delivers is entirely suitable to your product.

**Q. How do you know the quality of a show will stand up after the first few episodes?**

**A.** You don't. Most buyers screen only a few episodes. All may not be in the can at the time of purchase. But conditions have changed since the early days of film syndication. If you deal with an established firm, you have plenty of basis for expecting generally even quality. Naturally some episodes will be stronger than others. But it isn't likely that several shows will be loaded with production values and the rest skimpy. Look at story outlines and budget.

**Q. Are you faced with extra traffic problems in setting up schedules, shipping film?**

**A.** The most time-consuming problem is that of negotiating X number of separate schedules and contracts with X number of stations. There's the threat of time preemptions by network shows particularly. But these disadvantages are balanced by greater flexibility in choice of markets and stations. Also the less expensive time period often bought compensate for extra cost of man-hours expended in getting clearances. Shipping of prints is not a major cost factor whether the shipping is handled by the syndicator himself or by an outside service.

**Q. What research is available to evaluate the film once I have it on the air?**

**A.** Syndicators are very research-conscious these days. They provide potential buyers with various types of competitive data, such as studies showing how par-

ticular program categories have done in various markets. The research services themselves have a great deal of data to guide buyers: e.g. a Nielsen study of shows in various categories which went into syndication after network exposure proved that there's generally a very minor decline in audience even in major markets. Once the program is on the air, the client can get an idea of his share of audience and other factors from various local research services like ARB, Nielsen, Pulse, Videodex.

**Q. When are third and fourth reruns a good buy?**

**A.** With the opening up of new tv markets, reruns are becoming an increasingly good buy for areas that might not have had tv at the time of the show's first and second run. And in top metropolitan markets as well such shows can do a good job. No show saturates the audience the first time around. Pricing of reruns can be less complicated than the pricing of a first-run, since the client has a fair yardstick for estimating his potential audience on basis of its past performance in a specific market.

**Q. Is it best to buy the same film property for all the markets in your tv lineup?**

**A.** Philosophies differ on this. Some admen feel that the best way to take advantage of syndicated film is to key the program buy to the local taste. In that way, they claim, the client is getting maximum benefit from the flexibility syndicated film can provide. Of course, putting the same series into all markets has obvious advantages in terms of promotion, possible price discounts for bulk purchases, unified shipping and traffic. Usually, multi-market film buyers in 20 or more markets tend to buy one property to get the discount and promotion advantages. Smaller clients with scattered markets are often more confined in programs available to them, hence suit programs to each market individually.

**Q. Can I get program rebates if a station pre-empts my time?**

**A.** Usually not. Stations will offer make-goods and syndicators are generally willing to extend contracts to allow for such make-goods. Problems can develop if the syndicator has sold the next cycle of your show to another sponsor in the market where you need a make-good. But adjustments can often be worked out even then. ★ ★ ★

# Texas' T

1,521 ft. above ground



DALLAS-FT. WORTH  
NORTH TEXAS MARKET

CHANNEL 8

# WFAA-TV



# Best Tower

Low 316,000 watts

(1685 feet above average terrain)

### Check These Fabulous Facts:

Population (39 Texas and 3  
Oklahoma Counties) 2,272,600  
Urban . . . . . 1,603,900  
Rural . . . . . 668,700

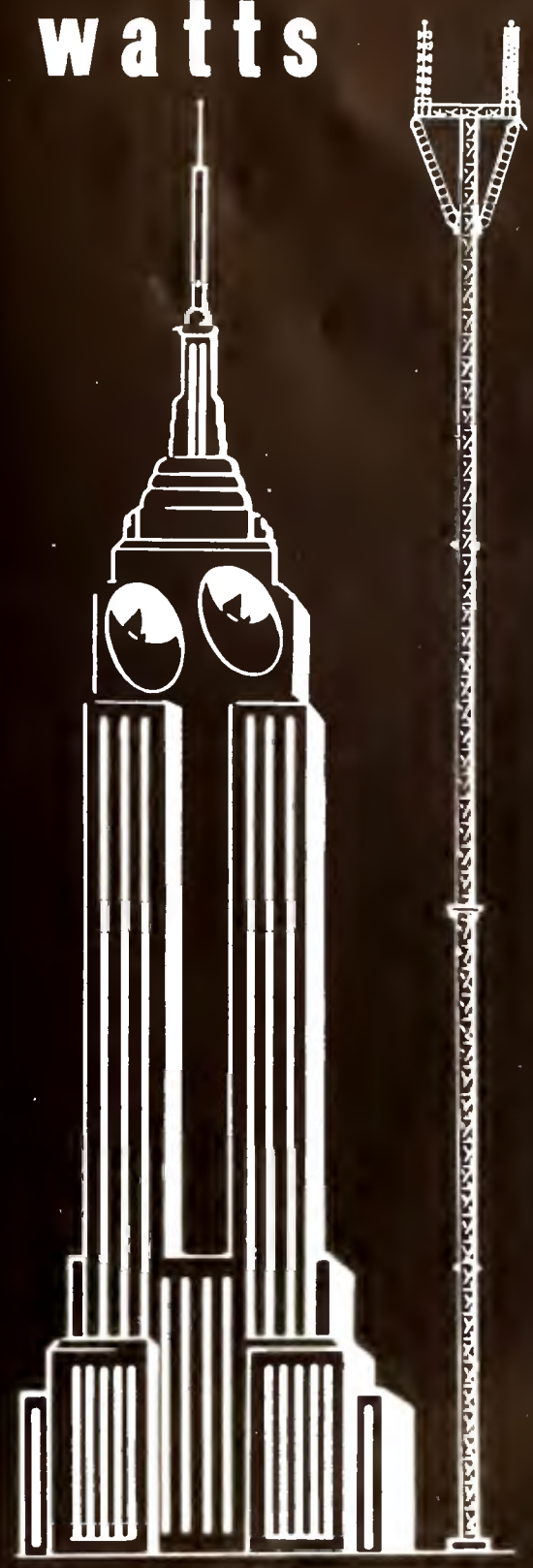
Effective Buying  
Income . . . \$3,477,072,000  
Retail Sales . . \$2,582,192,000

(Source: Sales Management Survey Of  
Buying Power, May 10, 1955)

SET COUNT . . . . . 552,740

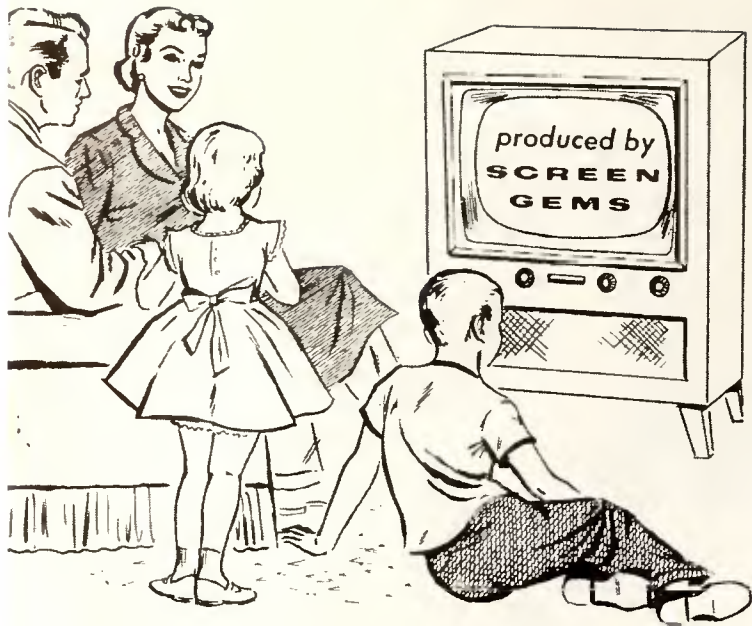
A Television Service of  
The Dallas Morning News  
Ralph Nimmons, Station Manager  
Edward Petry & Co., National Representatives

**NBC - ABC**



# DALLAS

51 Ft. Taller  
than the  
EMPIRE  
STATE BLDG.



**EVERY TV Viewer**

...in **EVERY TV Home**

...in **EVERY TV Market**

**can enjoy at least one of our  
great film programs EVERY week!**

**National Network**

*Ford Theatre presented by Ford Motor Company*  
*Adventures of Rin Tin Tin presented by  
National Biscuit Company*  
*Father Knows Best presented by Scott Paper Company*  
*Damon Runyon Theatre presented by Anheuser-Busch*  
*Tales of the Texas Rangers presented by General Mills*  
*Captain Midnight presented by Wander Company*

**National Syndication**

*Celebrity Playhouse*  
*Jungle Jim*  
*All Star Theatre*  
*Top Plays of 1956*  
*Jet Jackson*  
*Big Playback*

**National Spot**

*Falstaff Celebrity Playhouse presented by Falstaff Brewing*  
*The Patti Page Show presented by Oldsmobile*



**SCREEN GEMS Inc.**

TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.

233 WEST 49TH STREET NEW YORK 19, N. Y.

CIRCLE 5-5044



# What admen want from film syndicators

## **Product's good, plentiful, agency men say; time clearances, film pricing make buying job hard**

**T**he product's fine, admen agree. Never before have so many film properties been available to advertisers, both proved successes with track records on the networks, and new shows. There's a wide range of program types available from historical romances to Westerns to drama to situation comedy. And as budgets have gone up, production values and quality have generally improved as well.

However, after praising syndicators for the job they've done, admen tend

to get to areas in which they feel syndicators could make it easier for agencies and clients to buy their properties. Here are four big points admen made:

**Time clearance.** The syndicators can be very helpful in clearing the toughest hurdle for film buyers—time. And agency men cite numerous examples of cases where syndicators have done just that. The feeling is there's need for more effort on part of film sellers to come up with availabilities to clients

before selling the show. It's an important part of creative selling, admen feel.

A medium-sized agency recently was impressed by a syndicator's effort in New York, reportedly among the toughest markets to clear. The agency has a home furnishings client who needed a merchandisable vehicle in New York where his competitors are strongest, a prestige film property that client salesmen could use to give their product trade stature.

The agency radio-tv man called four major syndicators for a list of available properties, while the media department went to work on checking clearances. After just a few screenings, agency and client both decided on a film property that wasn't in New York at the moment. Time clearance was another problem.

At this point the syndicator went to work. His salesman found out one of the top two stations had an alternate-week sponsor on the air during an early-evening period and would listen to a potential weekly client with a good property. Within hours the station gave the alternate-week client an ultimatum to go weekly, with the under-

*(Please turn to page 70)*

### FILM SELLERS: IMPROVE IN THESE AREAS, ADMEN ASK

*Toughest hurdle for film buyers is time clearance and feeling is that there's big need for more organized effort to aid clients on availabilities. Should be closer liaison among syndicator, station and agency on problem to aid early solution.*

*Price structure must be standardized, agency men agree. Too much variation between markets of comparable size. This type pricing tends to undermine whole film price structure. Should be less of "what traffic will bear" type thinking.*

*Specific promotion on station level should be provided, less of the generalized blanket type. All agencies need promotion help from syndicators. This is agreed. But greater creativity should be put into the individual promotion campaign.*

*Greater research effort would bring greater sales, agency people agree. Also, there ought to be more specific research in markets where client will operate. Research adds credence to film seller's claims, helps impress agency men.*

# 4 multi-market film case histories

**The station lineups range from 44 markets to six, but each client gets low-cost identification plus top programing, support from dealers**

The very flexibility of film syndication accounts for the fact that every advertiser buys it differently. There are the national advertisers with huge network station lineups who buy a few markets via syndicated film for a fill-in. There are the strictly local clients who take a film show and build the weight of an entire campaign around it.

For some advertisers syndicated film is a completely national venture covering over 100 markets. But the most typical syndicated film clients among national and regional advertisers are those buying in from four to 40 markets. The four case histories assembled here concentrate on advertisers in this class. It's a class destined to grow. The trend is to more multi-market film.

**Phillips Petroleum:** Phillips turned to syndicated films over four years ago (through Lambert and Feasley, New York) because its distribution area, though geographically huge, comprises only some 35% of all U.S. tv sets. Before buying a show, the client and agency screened over 200 different properties. Frank Mace, agency account executive, John Bates, radio-tv director, and Phillips' Fred Rice, manager of the oil firm's advertising department, agreed on Ziv's *I Led Three Lives*. Today the client has this show in 44 markets, another Ziv property, *Science Fiction Theater*, in one market.

"The fact that we've renewed our contract year after year and expanded our schedules is one proof that the show has been successful for us," Frank Mace told SPONSOR.

Client and agency both applied several criteria to their choice before making a final decision four years ago.

The best potential Phillips customers are adults, of course and proportionately more men than women, although the company wants to reach both. /

(Please turn to page 76)

## PHILLIPS PETROLEUM CO.

Phillips has regional distribution. Firm picked *I Led Three Lives* for its headline value and broad, national appeal. Schedules were improved while show was on the air, so that it's now on in prime evening time. Alternate week operations cut costs

## GUNTHER BREWING

Client advertises in five markets only, has small budget, seasonal campaigns. Agency overcame this hurdle by picking films to suit local taste: *Waterfront* along the sea coast. *Town and Country* for inland towns. Ratings have been growing nicely

## NATIONAL BISCUIT CO.

Nabisco has many products, each needing individual push in different markets. McCann provides impact by buying alternate-week sponsorship of films on air, when show and time available suits client. Nabisco co-sponsors *Three Lives* in 8 markets

## LIEBMANN BREWERIES

Rheingold bought *Fairbanks Presents* from the start for star's prestige value, show quality. Brewer gets maximum show identification by using star in commercials. Agency buys station option time following strong network lineups for peak audience



your



catalog of hits

**PASSPORT TO DANGER**

Cesar Romero stars in thrill-packed international adventures. 39-1/2 hrs.



**SHEENA, QUEEN OF THE JUNGLE**

Exciting jungle dramas starring TV's most dynamic new personality, Irish McCalla. 26-1/2 hrs.



**THE THREE MUSKETEERS**

Dumas' world-famous story of action, adventure, swordplay, romance in history's most exciting era. 26-1/2 hrs.



**DOUGLAS FAIRBANKS, JR. PRESENTS**

Absorbing adult dramas with Doug Fairbanks as host, producer and star. 117-1/2 hrs.



**ANNIVERSARY PACKAGE**

Finest feature film package available to TV — many Academy Award winners. 15—various lengths.



**RACKET SQUAD**

Mystery adventure with public service appeal. Network and spot tested. Reed Hadley stars. 98-1/2 hrs.



**THE PLAYHOUSE**

Outstanding anthology drama series. Each film features a big-name star of Hollywood or Broadway. 104-1/2 hrs.



**KIERAN'S KALEIDOSCOPE**

John Kieran reveals the most interesting aspects of the world in which we live. Entertaining, educational. 104-1/4 hrs.



Contact your nearest office of

Rating histories and market availabilities on request.

**ABC FILM SYNDICATION, Inc.**

10 East 44th Street, New York • OXford 7-5880

New York • Chicago • Hollywood • Atlanta • Dallas • San Francisco • New England (Westfield, Mass.)






for **AUDIENCE IMPACT... SALESMANSHIP...**  
and **TOP PRODUCT IDENTIFICATION**  
you can't beat...

# MOLLY



starring **GERTRUDE BERG**  
and the famous **GOLDBERG FAMILY**

## 39 NEW half-hour shows

-  **NEW STORY LINE**... warmer and more entertaining than ever before.
-  **NEW SETTINGS**... Molly's new home in the heart of Suburban America.
-  **NEW SITUATIONS**... with Molly making friends with all her new small town neighbors.

## EVERYBODY LOVES MOLLY

...and now that same warm affection can be carried over to your product when you sponsor this great family show. The simple and endearing personality that is MOLLY surrounds your sales messages with the kind of sincere impact that can't be duplicated by any other program... of any type. Now, after

twenty-five years of national sponsorship, the show has a brand-new title and a bright new format. It's ready to go to work for your product immediately in *just the markets you choose*... but you'll have to act fast, before the cities you want are gone! Write, wire or phone today for audition reel and prices.

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

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







## 4 MORE GUILD BEST-SELLERS



### I SPY

Distinguished actor, RAYMOND MASSEY, presents true and exciting stories behind history's most famous spies. 39 half-hour . . . mystery, intrigue, adventure. Sponsored in over 60 markets.

### CONFIDENTIAL FILE

Paul Coates' behind-the-scenes report on America . . . with penetrating close-ups of its people and problems. A new and exciting concept in dramatized journalism. The ½-hour show all America is talking about . . . winning fabulous ratings in over 100 markets.



### 15 minutes with FRANKIE LAINE

and Connie Haines



All the 'star' entertainment quality of a ½-hour show packed into 15 fast-moving minutes. Ideal choice for small advertisers who want the impact of a ½-hour show on a 15-minute budget. Top-rated show in its time-slot over WCBS-TV, New York.

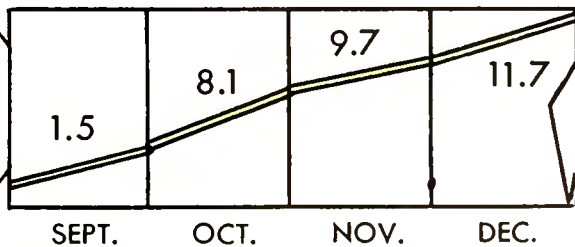
### the LIBERACE show

Television's most widely acclaimed musical series for the third consecutive year. Still a few choice availabilities, and you're in luck if one of them happens to be in your market!



## CHECK THESE SKYROCKETING NEW YORK A. R. B. RATINGS:

WABD  
7:30. P.M.  
Thursdays



NOW #1  
IN ITS  
TIME-SLOT

### "QUITE A SALESGIRL, THIS MOLLY..."

. . . Says Peck Advertising Agency, speaking for its client, Old Dutch Coffee, which reports enthusiastic reaction from all its dealers since it began sponsoring this program last October. Incidentally, ratings for MOLLY's time-slot, which were 1.5 before the show's debut, have now climbed to 11.7 . . . bringing the show's cost-per-thousand down to only \$2.67 per commercial minute.

GUILD  FILMS  
COMPANY INC.

460 PARK AVENUE • NEW YORK 22, N Y  
MURRAY HILL 8-5365  
IN CANADA: S. W. CALDWELL, LTD.

# FILM FACTS AND FIGURES

## 1. Are stations using more or less syndicated film today?

Figures at right, taken from SPONSOR's 1955 and 1956 "Buyers' Guide," show percent of U.S. tv stations using syndicated film. This trend indicates, among other things, less reliance by stations on local programming since network shows are being used more and more, especially in small markets. Oddly enough, increase of web shows in small markets have helped syndicators, since web shows strengthen stations, make them more desirable for many national clients.



## 2. What percent of U. S. stations program feature film today?

Trend indicated by figures at right, taken from SPONSOR's 1955 and 1956 "Buyers' Guide," may be temporary. Decrease is probably due to fact that much feature film has exhausted rerun potentialities. However, flood of new features, especially those to be released by C & C Super and Columbia Pictures, will undoubtedly result in more feature film time on stations and may affect market for half-hour syndicated films. Many new features, however, will replace old.



## 3. Where is there room for more syndicated film on the air?

As interpreted by NBC Film Division, which prepared ratings at right, there is room for syndicated film during the 10:00-11:00 p.m. slots outside Eastern time zone. Because of time differential, web shows are not commonly run after 10:00 p.m. outside Eastern zone. Low ratings in right-hand list of markets, says NBC, reflect use of many local shows. This gives opportunity for syndicator and national spot client to clear time in Midwest, Mountain and Pacific Coast markets. (There's some re-broadcasting of web shows in West at late hour.)

### AVERAGE 10:00-11:00 p.m. SUN.-SAT. RATINGS

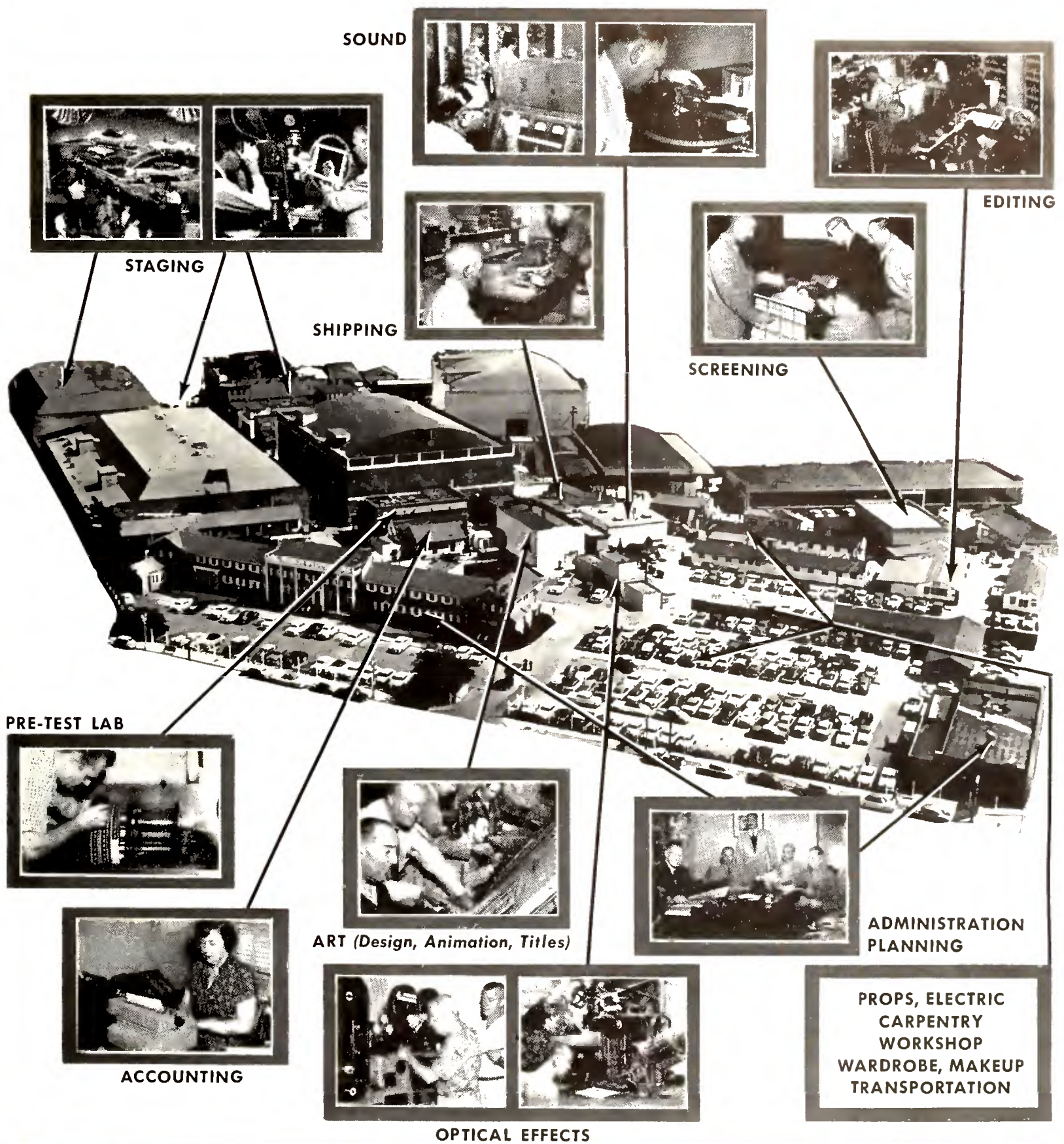
EASTERN TIME ZONE		CENTRAL, MOUNTAIN, AND PACIFIC TIME ZONES	
<i>Atlanta</i>	16.9	<i>Chicago</i>	10.1
<i>Baltimore</i>	17.8	<i>Los Angeles</i>	6.0*
<i>Boston</i>	23.6	<i>Minn.-St. Paul</i>	8.6
<i>Cincinnati</i>	18.0	<i>Mobile</i>	9.9
<i>Cleveland</i>	18.9	<i>San Francisco</i>	11.7
<i>Columbus</i>	15.9	<i>Seattle-Tacoma</i>	9.1
<i>Dayton</i>	22.3	<i>Springfield, Mo.</i>	13.5
<i>Detroit</i>	12.0	<i>Tucson</i>	15.9
<i>New York</i>	7.8*		
<i>Philadelphia</i>	17.4		
<i>Washington</i>	12.5		

Source: ARB, Dec. '55

\*Average ratings are unusually low in New York and Los Angeles because the audience is split between seven stations.



# TOP-RATED FACILITIES...TO PRODUCE YOUR TOP-RATED TELEVISION FILM!



## HAL ROACH *Studios*

CULVER CITY, CALIFORNIA

*"All Operations Under One Roof"*

**HAL ROACH, Jr., President**


**SIDNEY S. VAN KEUREN, Vice President-General Manager**




## 4. How does audience composition vary with the film program type?

Is the audience of an adventure show confined to kids? Do adults watch Westerns? The figures below are your answer to these and other questions. They show that even with a program which you'd earmark as primarily aimed at the younger set, you frequently attain a high percentage of adult audience. The audience composition figures shown here are from American Research Bureau's November 1955 reports in six major U. S. markets: New York, Chicago, Los Angeles, Dallas-Ft. Worth, St. Louis and Atlanta. Figures shown below are the average for as many markets

as the show listed reaches. While the figures are a good general indication of the kind of varied audience you can attain with syndicated film shows, they can't be used as a buying guide for individual shows. A show with high adult audience in the chart below may conceivably pull well with children as well—if you slot it at the right time. Before buying, check markets where the show is aired at a time most suitable for your audience. That will tell you approximately how the show will pull for you in similar time periods and that's what really counts.

COMPOSITION OF AUDIENCE 

	Adult	Young Adult	Child
<b>Westerns</b>			
RANGE RIDER	19	19	61
ANNIE OAKLEY	20	20	60
WILD BILL HICKOK	20	25	51
KIT CARSON	20	22	57
CISCO KID	22	24	54
<b>Adventure</b>			
SUPERMAN	18	22	59
WATERFRONT	31	38	31
RAMAR OF THE JUNGLE	22	30	48
HIGHWAY PATROL	49	40	21
FOREIGN INTRIGUE	41	49	9
<b>Mystery</b>			
BADGE 714	35	48	16
I LED THREE LIVES	31	47	21
RACKET SQUAD	40	44	16
CITY DETECTIVE	36	56	8
MR. DISTRICT ATTORNEY	41	51	8
ELLERY QUEEN	29	43	28

COMPOSITION OF AUDIENCE 

	Adult	Young Adult	Child
<b>Situation Comedy</b>			
ABBOTT & COSTELLO	20	25	55
AMOS & ANDY	44	37	28
GREAT GILDERSLEEVE	25	44	31
MY LITTLE MARGIE	22	35	42
<b>Drama</b>			
DOUGLAS FAIRBANKS PRESENTS	51	54	12
STORIES OF THE CENTURY	30	36	34
STUDIO 57	34	57	8
<b>Children's Shows</b>			
HANS CHRISTIAN ANDERSON	17	20	63
LITTLE RASCALS	14	19	66
<b>Music</b>			
GUY LOMBARDO	31	39	30
LIBERACE	37	53	10
GRAND OLE OPRY	24	40	26
<b>Sports</b>			
CHAMPIONSHIP BOWLING	45	49	6



**tpa**

**programs are**

**tops**

*The Billboard Scoreboard \**

● *Syndicated Film Adventure Shows*

AMONG CHILDREN

1. Ramar of the Jungle (TPA)

● *Web Adventure Shows*

1. Lassie, Campbell Soup, Kellogg (CBS)

AMONG CHILDREN

1. Fury, Gen. Foods (NBC)

**RAMAR...#1**

**LASSIE...#1**

**FURY...#1**



and now, climbing overnight,

**tpa's** newest **top** program

THE  
COUNT  
OF

# MONTE CRISTO

co-starring **GEORGE DOLENZ** and **NICK CRAVAT**

The new, exciting "TPA Tops" costume-adventure series, based on the greatest selling novel of all time. Racking up top ratings wherever it's playing . . .

San Francisco . . . . .	24.1 <sup>1</sup>	outrotng "\$64,000 Question"	
Buffolo . . . . .	18.5 <sup>2</sup>	Son Diego	25.3 <sup>1</sup>
Norfolk . . . . .	41.8 <sup>2</sup>	Albuquerque	20.3 <sup>1</sup>

**sold in 59 top markets** —————

for such top odvertisers os Montgomery Word, United Gos, Maison Blonche, Pepsi Colo, New Englonb Bakeries, W. P. Fuller & Co., Petri Wine.

Some choice morkets still available. Wire us collect today to have your TPA representative call.

*Television Programs of America, Inc.*

brings you the **Top Programs of America**

NEW YORK 477 MADISON AVE. • CHICAGO: 360 N. MICHIGAN AVE • LOS ANGELES: 5746 SUNSET BLV.

\*The Billboard, Dec. 17, 1955

1 November Videodex

2 November Pulse

Philip Wylie's great stories  
from the pages  
of the **POST**

to **TV** screens.



# CRUNCH

This brand-new series of 39 half-hour films is proving as popular with sponsors as the Philip Wylie CRUNCH and DES stories have been with readers of the POST for 17 years. And no wonder! They're wonderful stories of drama, romance, action, comedy, adventure...all realistically filmed on location in colorful Bermuda. Everything about this series adds up to a great popular success!



IN OVER 50 MARKETS  
THE FIRST TEN DAYS!



**and DES** *starring*  
**FORREST TUCKER**

*Your markets may still be available, but don't delay.  
Call or wire for an audition print...today.*

**NBC FILM DIVISION**

**SERVING ALL SPONSORS...SERVING ALL STATIONS**

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

Merchandise Mart, Chicago, Ill.

Sunset and Vine Sts., Hollywood, Calif.

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

## LOT TO KNOW

(Continued from page 45)

run in the 120 top markets. This covers all costs and yields a neat profit beside if sales move briskly and if he sells the large metropolitan markets.

It is important for the syndicator to sell the top markets for a number of reasons. First of all, the top markets account for the lion's share of the return and involve less selling cost. The syndicator does better when he sells the 15 or 20 top markets than if he sells 200 small ones which would not cover his costs. Secondly, selling the top markets is a matter of prestige for it is proof his show has appeal in the most competitive areas.

Ideally, the syndicator prices according to the market. The reason is obvious. If he must cut his take in one market because his film is placed on a station with low audiences, it is not too easy to shift this loss on to other markets since his prices in those other markets then might not be competitive.

However, the fact remains that syndicators often find they must take the station's rating history into account in selling a show to an advertiser.

One syndicator reports that in pricing markets for a multi-station deal, he takes into account the "dollar value of the market to the advertiser."

Prices are further complicated by reruns. A rough rule-of-thumb is that a second run is 75% of the cost of the first (*Liberace* is sold this way) while a third run is 50%. However, if a show's ratings were better than expected during the first run, the syndicator will tend to keep the price up since he then has a good cost-per-1,000 story to tell.

Cost-per-1,000 figures are an important factor in all price negotiations, especially from the point of view of the advertiser. The large advertiser, who can avail himself of expert research advice from his agency, often goes deeply into cost-per-1,000 calculations. They are not always the determining factor, since the merchandising value and specific audience composition appeal of a show have to be taken into account, but cost-per-1,000 remains important.

**Clearances:** Good clearances are half the battle in syndication. While there is an element of gamble in any kind of program buying, there is no

question but that when a show is run during periods of peak listening it will cash in on it to some extent.

The gleaming target for most syndicators is thus "A" time. In aiming for this they, of course, come up against the fact the juiciest periods in "A" are network option time. Syndicators will be the first to admit that network option time is one tough barrier. It is no tougher than it was a year ago but it is not any easier, either.

Nevertheless, syndicators and their customers have been able to pull off excellent clearances as the examples below will show:

Ballantine cleared a list of 24 markets for Ziv's *Highway Patrol*. Of these, only two were not in "A" time.

A recent presentation by ABC Film Syndication listed some examples of clearances in "tight" markets. *Passport to Danger* cleared KDKA, Pittsburgh, at 9:30 p.m. Wednesday while *Douglas Fairbanks Jr. Presents* cleared the same station on the same day an hour earlier. *Passport to Danger* also showed clearances on WAVE-TV, Louisville, at 7:30 p.m. Thursday; WBTV, Charlotte, N. C., at 8:00 p.m. Tuesday, and WFBM-TV, Indianapolis, at 9:00 p.m. Thursday. The presentation also pointed to *Racket Squad*, which had 71% of its clearances between 7:30 and 10:30 p.m.

Lucky Lager cleared a total of 26 Western markets for NBC Film's *Crunch and Des*. All fell between 7:00 and 9:30 and in only four markets did the show run before 8:00 p.m.

ARB and Videodex rating sheets of Guild's *Confidential File* show that of 22 markets only one clearance was outside "A" time.

While the burden of clearing time usually falls on the agency, the syndicator stands ready to pitch in and help. One advantage the syndicator has is that his salesmen are on the scene and can help clear time in face-to-face discussions with station personnel. The syndicator's salesmen are also helpful because of their knowledge of the market, its viewing habits and so forth. This means they can suggest the best alternative viewing periods in the event the period wanted is not available.

Since syndicated sales to advertisers often depend on specific clearances, the syndicator sometimes takes on the major portion of the job. CBS Film

## What's so unusual about 6000 Sunset Boulevard?

*This:* at Song Ad Film-Radio Productions the four principals are not "gentlemen farmers"—farming out music, lyrics, animation. No, sir! Bob, Dan, Del and Larry are themselves musicians, ad men, sales experts, and head up all key departments. All Song Ad creative work is done at 6000 Sunset Boulevard. Your radio or TV commercial campaign gets the best thought of the top men at Song Ads. Just incidentally, they're also top men in the film-radio business!

*Production is booming at 6000 Sunset.  
Call us about your upcoming campaigns!*



## SONG AD


FILM-RADIO PRODUCTIONS

6000 Sunset Blvd.

HOLLYWOOD 5-6181

Hollywood 28, Calif.





**WHBQ** Radio and Television  
**Memphis, Tennessee**

Proudly announces  
the appointment of

**H-R** TELEVISION, INC.  
REPRESENTATIVES, INC.

as national representatives  
effective

February 1, 1956, for radio

March 1, 1956, for television

**WHBQ**  
**MEMPHIS, TENNESSEE**

Sales says it can deliver a 100% clearance list in three months. Walter Schwimmer Co. reports it has often cleared time for multi-market clients.

Besides being on the scene, syndicators can help clear time by making deals with stations. They can offer a station a show it has wanted to run or make some kind of discount deal in selling a group of shows.

The work of timebuyers is, of course vital as well. They are in a position, for example, to throw business from other clients the station's way.

Probably the best way to clear time is to bring in a good show.

Despite the excellent clearances spot tv films can sometimes get, the clearance problem is still the syndicator's biggest headache. He is anxiously awaiting some solution to the tv station allocations problem by the FCC for nothing can help him so much as a truly competitive tv service. The outlook for 1956 is not promising. There will probably be some new CP's in tight markets to relieve the pressure but the number is not expected to be great.

**Merchandising:** One of TPA's criteria in picking a show to sell is whether it is merchandisable. This will not surprise anybody since merchandising is one of the strongest selling points in the syndication business. (For details on this subject, see "How film sponsors promote their shows," SPONSOR, 12 December 1955.)

As mentioned in another article in this issue (see story beginning page 29), the syndicator is maturing in his approach to merchandising, is no longer satisfied with talking an advertiser into buying as much merchandising material as he can afford and letting it go at that. With a lot of experience packed under their belts, syndicators can advise the advertiser on why the Blank Co.'s merchandising didn't work and why the Doe Co.'s did.

There are many angles to merchandising syndicated film. Walt Scanlon of CBS Film Sales lists eight basic ways in which this is done: (1) personal appearances of stars, (2) point-of-sale displays, (3) direct mail, (4) station program promotion, (5) newspaper publicity and advertising, (6) magazine stories about program star and product advertising using the star, (7) radio advertising, (8) motion picture theatre advertising.

In addition, franchised merchandise has become an important element in promoting tv shows, though the idea of such merchandise goes back to pre-radio days. TPA has a tie-up with Stone Associates, which specializes in franchised merchandise and promotion. Low-cost franchised merchandise can be used by the sponsor as self-liquidators while the more expensive products, sold by franchised manufacturers, serves as free advertising for the sponsor.

Ziv has been stressing the value of promoting the show to employees of the sponsor. Employees are not only an obvious audience for such shows but pass along the word to others if the prompting is done properly. However, this aspect of show promotion is frequently overlooked.

Probably the most fruitful side of syndicated program promotion is that aimed at tots. One reason syndicators are so active in this area is that many of their shows run during the late afternoon and early evening periods, which are, of course, particularly good for reaching young people. The young audience offers innumerable opportunities via membership in clubs, comic books, self-liquidating premiums, attendance at personal appearances, all of which can't help but sell the sponsor's product. And that, after all, is what this whole business is all about.

**Ratings and audience:** The large choice of syndicated film available gives advertisers an excellent opportunity to pinpoint his audience. Where a show is already on the air, he can check the rating services for audience composition. Where a show is not on the air, audience composition averages of similar shows can be consulted. Advertisers would be wise not to trust their intuition on guessing what the audience composition of a show will be. They can sometimes be mighty surprised.

However, it can generally be assumed that Westerns will have a high percentage of young viewers. More men than women usually view Westerns but not as many more as might be expected. As a matter of fact, for most show types, Westerns excepted, advertisers will find a healthy share of women audiences. One reason is that women are more consistent as viewers. Another reason is that audience composition figures cover a lot

# Because

So much simpler to have your show on film! No serious upsets then when stars are ill or need rest. No cause for worry about "slips" or "fluffs"! Besides, it's the modern way to rehearse and . . . then film and edit for final perfection. Know in advance—leave nothing to chance . . .

## USE EASTMAN FILM!

For complete information write to

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

## or W. J. GERMAN, INC.

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

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

**Midwest Division**  
137 North Wobash Avenue  
Chicago 2, Illinois

**West Coast Division**  
6706 Santo Monica Blvd  
Hollywood 38, Calif.

**AND BE SURE to film**

**IN COLOR . . .**

**You'll be glad you did**



**stars are human, too...use film**





of daytime shows, which, of course, men can't view.

So far as ratings are concerned, they can compare favorably with network shows of the same type. ABC Film Syndication recently compared local ratings of three pairs of shows, each pair consisting of a syndicated show and a network show. Three categories were covered, drama-mystery, situation comedy and western. Each pair was compared in a group of 10 markets. Rating source was ARB, March 1955.

- A comparison of the syndicated *Racket Squad* vs. the network program, *Public Defender*, showed seven markets in which *Racket Squad* was higher and three markets in which *Public Defender* was higher. The former hit a 42.1 in Memphis.

- *Corliss Archer* (syndicated) was ahead in five markets and *I Married Joan* (network) was higher in five markets.

- *Annie Oakley* (syndicated) came out on top in five markets while *Roy Rogers* (network) was ahead in five.

The comparison above is a very rough one since these programs were not necessarily programed at the same

time or even on the same day. However, while this is not a definitive study of network vs. spot, it shows that syndicated shows can pull audiences.

While the quality of feature film varies widely, they can attract good audiences and capture a major share of the sets-in-use. This is just as true during the day as at night, which is the favorite time for feature films.

Again, ABC Film Syndication supplies some facts on the subject. They are based on ARB ratings.

- A Cleveland feature film show, *Early Bird Theatre*, shown Monday through Friday from 9:00 to 10:00 a.m. captured 77.3% share of audience last July and August.

- A Kansas City program, *Morning Movie*, shown Monday through Friday from 10:30 to 11:30 a.m. captured a 40% share of audience last July.

- Another Cleveland feature film show, *One O'Clock Playhouse*, a strip shown from 1:00 to 2:30 p.m. copped an 81.5% share of audience last July and August.

- An Atlanta Sunday show, *Armchair Theatre*, on from 12:30 to 2:30

p.m., got a 71.9% share of audience last January and February and a 71.6% last July and August.

- In Houston, *Movie Date*, stripped at 11:45 a.m. to 1:00 p.m., captured a 61.1% share last July.

**Color:** No syndicator believes color is just around the corner and few are shooting with color stock. Some syndicators are playing around with color for experimental purposes, but no more. One exception is Ziv, which feels that shows shot in color now represent a long-range investment. In other words, it is felt that shows already shown in black-and-white will have fresh appeal in color.

Last year Ziv's output came to 3.7 million feet of film and 72% of this was shot in color. The firm distributes b-&-w prints to customers and stores the color prints for future use.

CBS Film Sales has been shooting *Long John Silver* in color but, like Ziv, has been storing the color prints and distributing b-&-w prints only. CBS also has 13 Gene Autry episodes in color.

Fred Mahlstedt, director of opera-  
(Please turn to page 70)

# FIRST...IN THIS IMPORTANT SOUTHERN MARKET

The Ark-La-Tex is a vital, prosperous market where 311,235 families own over half as many TV sets. They have money to spend too... over \$1,275,069,000! And, first in TV in this area is KSLA-TV with...

- FULL 316,000 WATTS POWER
- 1,195-FOOT TOWER
- CBS BASIC NETWORK
- PROVEN AUDIENCE LEADERSHIP

**CHANNEL 12 SHREVEPORT**  
COVERING THE RICH  
ARK-LA-TEX AREA

316,000 WATTS - LOUISIANA'S TALLEST TOWER

**KSLA-TV CHANNEL 12**  
FIRST IN SHREVEPORT, LOUISIANA

**CBS**  
TELEVISION NETWORK

**PAUL H. RAYMER CO. INC.**  
NATIONAL REPRESENTATIVES



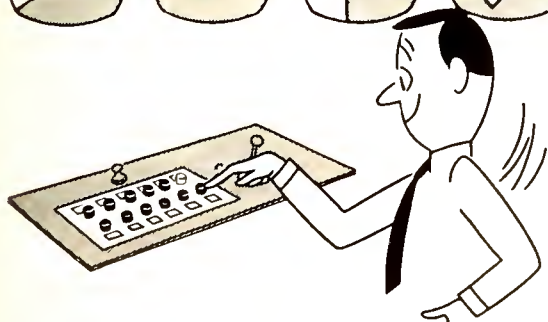
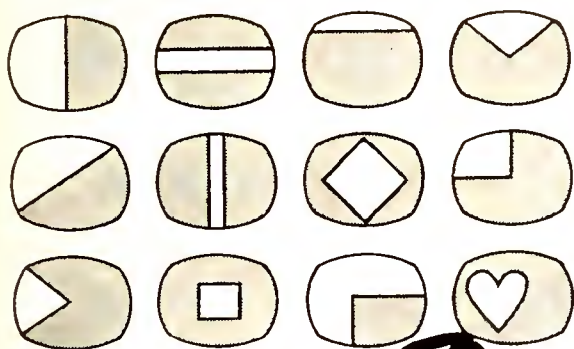


# How to give your TV commercials a "COMPETITIVE EDGE"

**T**elevision audiences today are "conditioned" to many of the brilliant motion picture techniques now also used in TV productions—and they like it! Take away smooth switching—fades, lap dissolves, and transitions they are used to watching—and commercials look flat, dull, and jerky. Add these effects and the same presentations take on sparkle and dimension. In short, *your commercials have a "competitive edge"!*

## Are your presentations out of date?

Are your commercials limited to "direct switching" from scene to scene—or simple fades to black—because an elementary video switcher is used? If so, the sponsor is not getting the full benefit of all the programming ingenuity that could be at his disposal.



Ask  
the Engineer  
—he knows

## How to make commercials "live"

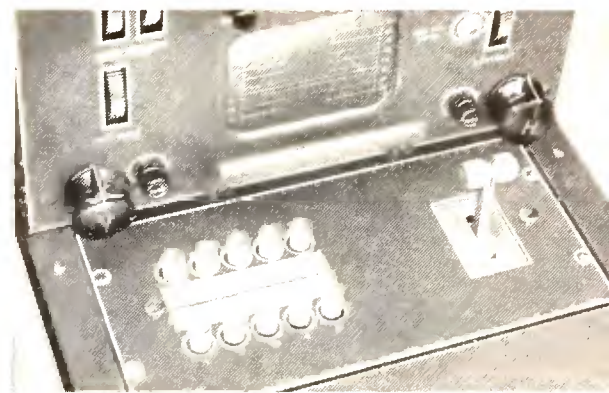
Modern video switching with special effects is your answer. With it, program directors can produce a variety of attention-getting effects in an instant; horizontal and vertical wipes, horizontal and vertical splits, controllable inserts, wedges, and other optical effects. You push the button for whatever you want—and insert the effect wherever you want it. Up goes audience interest. And up goes sponsor satisfaction.

## Which Switcher for you?

RCA has a video-switching system to meet the specific requirement of each and every station.

For example, RCA's TS-5A is ideal for small studio operations—provides fades, lap dissolves, super-positions—handles 5 signal inputs.

Type TS-11A is designed for maximum utilization of facilities—for any size operation. It provides all facilities—includes a



TS-5A VIDEO SWITCHER

program transfer switch for previewing fades, lap dissolves, and special effects. Studio programs can be rehearsed while network or film is "on-air."

Type TS-20 is a relay switching system for the larger installations. It is the ultimate in flexibility for modern programming. You can begin with as few as 6 inputs and 2 outputs and build up to a maximum of 12 inputs and 6 outputs.

## Special effects equipment

Twelve attention-getting effects at your finger-tips . . . You push the button for the effect you want. You swing the "control stick" and put the selected effect wherever you want it. Simple, inexpensive—requires no complicated equipment or extra cameras. Any one of the above switchers coupled with this special effects equipment can give you the extra sales "edge" you want.

For expert help in planning the right video switching and special effects system, call your RCA Broadcast Sales Representative.



**RADIO CORPORATION  
of AMERICA**

ENGINEERING PRODUCTS DIVISION • CAMDEN, N.J.

In Canada: RCA VICTOR Company Limited, Montreal



# HURRY! SELECTED BY TV

LEADING TV STATIONS  
BUY "X":

**KOAT-TV**, Albuquerque

**KGNC-TV**, Amarillo

**KBOI-TV**, Boise

**KCRI-TV**, Cedar Rapids

**KOA-TV**, Denver

**WJBK-TV**, Detroit

**KMJ-TV**, Fresno

**KHJ-TV**, Los Angeles

**KCBD-TV**, Lubbock

**WMCT-TV**, Memphis

**KVAR-TV**, Mesa-Phoenix

**KEYD-TV**, Minneapolis

**WSM-TV**, Nashville

**WCAU-TV**, Philadelphia

**KDKA-TV**, Pittsburgh

**KBET-TV**, Sacramento

**KSL-TV**, Salt Lake City

**WKBN-TV**, Youngstown

... and others

## ZIV's NEW BIG RATING-GETTER

# "The Man Called



**X DANGER**

is his constant  
companion!

**X SECRECY**

is his way  
of life!

**X THE WORLD**

is his field  
of operations!

STARRING

# BARRY SU

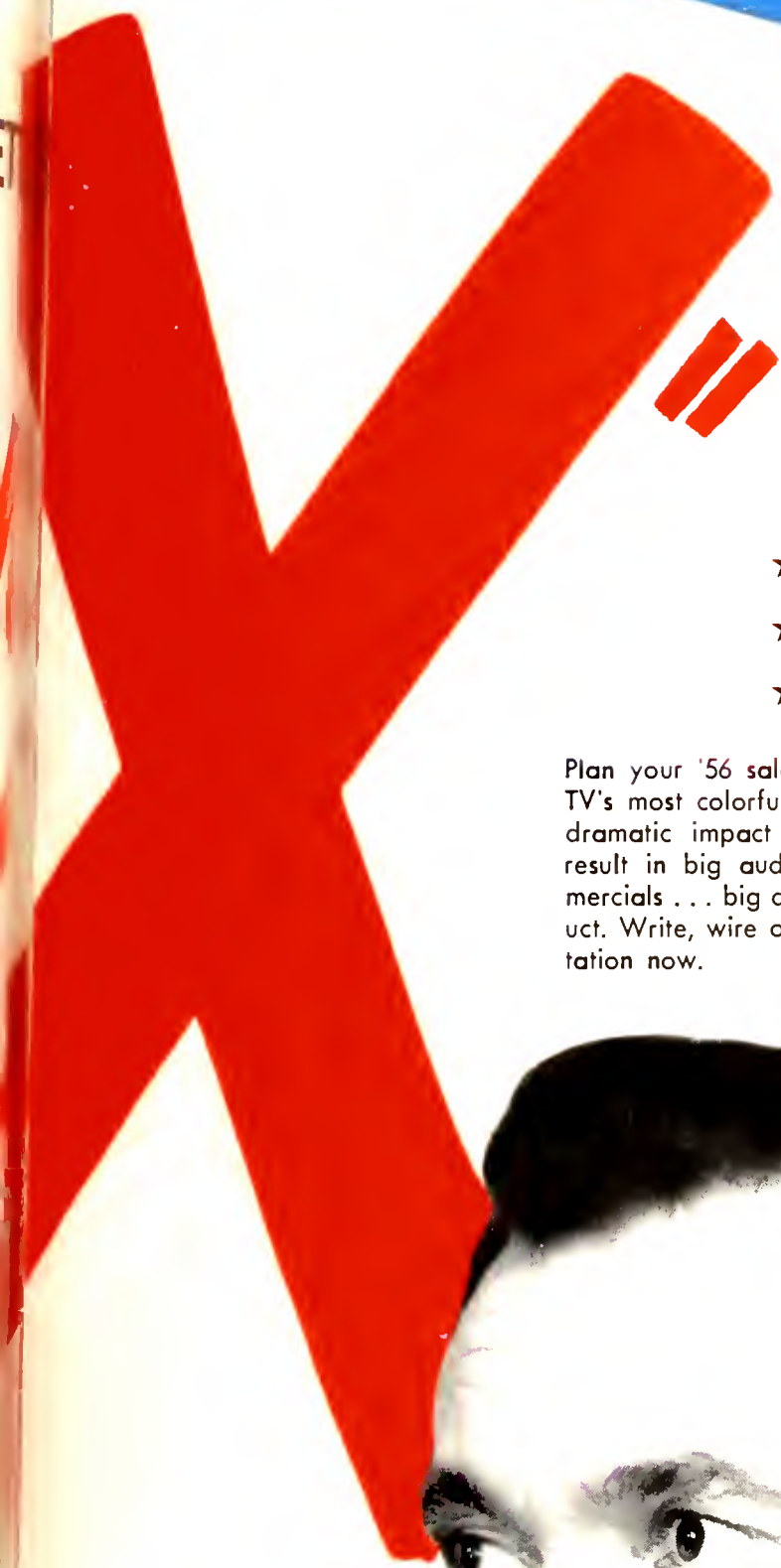
As Master of International



Based on material from the files of  
**AMERICA'S FOREMOST  
INTELLIGENCE EXPERTS**



# SE IMPORTANT SPONSORS:



- ★ ADVENTURE
- ★ INTRIGUE
- ★ SUSPENSE

Plan your '56 sales strategy to include TV's most colorful man of mystery. His dramatic impact on TV is certain to result in big audiences for your commercials . . . big demand for your product. Write, wire or phone for a presentation now.

LIVAN

rie

Chief Analyst,  
D.N.I.  
Special Consult-  
ant to the Joint  
Chiefs of Staff

★ The man who  
penetrated the  
intelligence serv-  
ices of the World's  
Great Powers!



NEW YORK  
CINCINNATI  
CHICAGO  
HOLLYWOOD

- **OHIO OIL CO.** Columbus, Dayton, Toledo, South Bend, Indianapolis, Bloomington, Grand Rapids, Champaign, Louisville, Evansville, Ft. Wayne, Kalamazoo, Lansing
- **BLATZ BEER** State of Wisconsin plus Duluth-Superior area!
- **SAFeway STORES** Oklahoma City, Kansas City
- **TOBIN PACKING CO.** Rochester, Watertown
- **ROYAL CUP COFFEE** Birmingham
- **BROWN VELVET DAIRY** New Orleans
- **PEVELY DAIRY** St. Louis
- **TEXAS COFFEE** Lake Charles
- **GENESEE BEER** Rochester
- **ZIEGLER PACKING CO.** Montgomery
- **SIPES SUPERMARKET** Tulsa
- **EDISON ELECTRIC CO.** Los Angeles
- **DUQUESNE LIGHT & POWER** Pittsburgh
- **MOHR CHEVROLET** Dallas
- **SIMPSON MOTORS (CHRYSLER-PLYMOUTH)** Bakersfield
- **FELD CHEVROLET** Kansas City
- **FULLER-WHITE CHEVROLET** Tulsa
- **BILLINGS MOTORS LTD.** Watertown
- **LEVY JEWELERS** Savannah
- **LAWSON JEWELERS** Bakersfield
- **MARINE TRUST CO. OF WESTERN N. Y.** Buffalo
- **GENERAL ELECTRIC SUPPLY** San Francisco, Seattle
- **PRICES, INC.** Norfolk





tions and production for CBS Film, sums up the attitude of most syndicators: "Real color production is at least two years off, maybe three or four. We'll probably begin to shoot in color next year but you must remember that the number of stations with film facilities is not large. It'll take time until a substantial number of stations have such facilities. As for storing color prints—well, who knows? Maybe there'll be new color techniques when color tv finally arrives."

A number of syndicators, especial-

ly those who don't do their own production, take the point of view that it's not necessary for them to prepare for color, that, as distributors, they are always ready to handle it as soon as there's a market for it.

It may or may not be significant but two deals for syndicated shows in color on a regular basis were made recently. RCA bought two markets for *Judge Roy Bean*, a western distributed in color by Screencraft Pictures. The show will run on KING-TV, Seattle, and WNBQ, Chicago,

which is being converted by NBC into the "world's first all-color tv station."

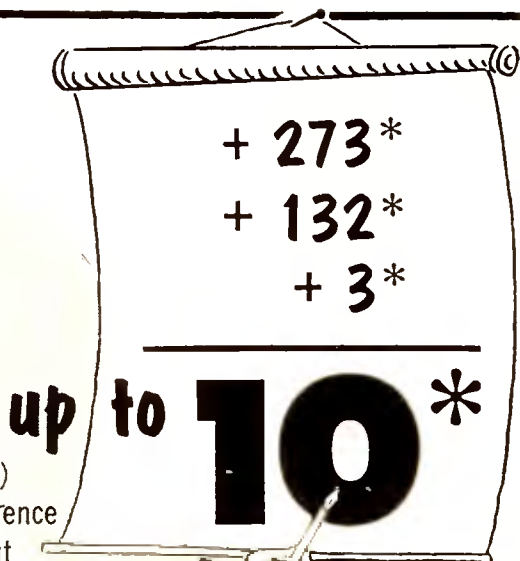
The other buy involves a sale by Ziv of *Cisco Kid* to Foley's department store in Houston. The show will run on KPRC-TV.

Despite the greater cost of color production there was no specific extra charge to the sponsors, although Screencraft reported that the fact the prints were in color had some effect on the price RCA paid. It is quite possible this price situation (not charging extra for color) may be common in the early days of syndicated film in color since a distributor may feel the prestige of a color sale may make it worthwhile to forego a differential.

These two sales suggest that when color does come to the syndicated film business, it will affect the outdoor type show first. Whether there will be an early demand for color in drama or mystery shows is another question.

\*\*\*

It  
all  
adds



The latest ARB report (October, 1955) on the Rochester television audience tells a mighty impressive story about what Rochesterians think of Channel 10!



\*

FIRSTS		SECONDS
273	Of the 461 competitive quarter hours weekly Channel 10 rates first in 273, and ties for first 11 times!	177
132	Daytime, Mondays through Fridays, 7 AM to 5 PM, Channel 10 rates first 132 times--better than 2 to 1!	60
3	Three of the four top-rated programs are heard on Channel 10!	1

WRITE US TODAY FOR CHOICEST AVAILABILITIES IN ROCHESTER!

**CHANNEL 10** VHF

125,000 WATTS • CBS BASIC • ABC AFFILIATE

OPERATED SHARE TIME BY WHEC-TV AND WVET-TV

**ROCHESTER, N.Y.**

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

## WHAT ADMEN WANT

(Continued from page 51)

standing that if he didn't, the time would go to the home furnishings advertiser.

Other agencies mentioned a number of instances when syndicators called to tip them off on forthcoming expiration dates in markets clients might be interested in. Syndicators have occasionally been helpful in getting clients with budget problems potential co-sponsors or alternate-week sponsors. In those instances the burden of clearing the time generally still rested entirely with those clients' agencies.

There should be a way to lock a film show into good time slots before selling the property, agency men told SPONSOR. Admen feel syndicators can do this since they are close to the stations to whom they're trying to sell programming directly. An even closer tie and better lines of communication between syndicators, station and agency could bring a flood of new clients into syndication, admen say.

**Pinpoint promotion:** There's hardly a syndicator today who doesn't provide show promotion kits for the stations a client buys. But this generalized, blanket coverage for all stations

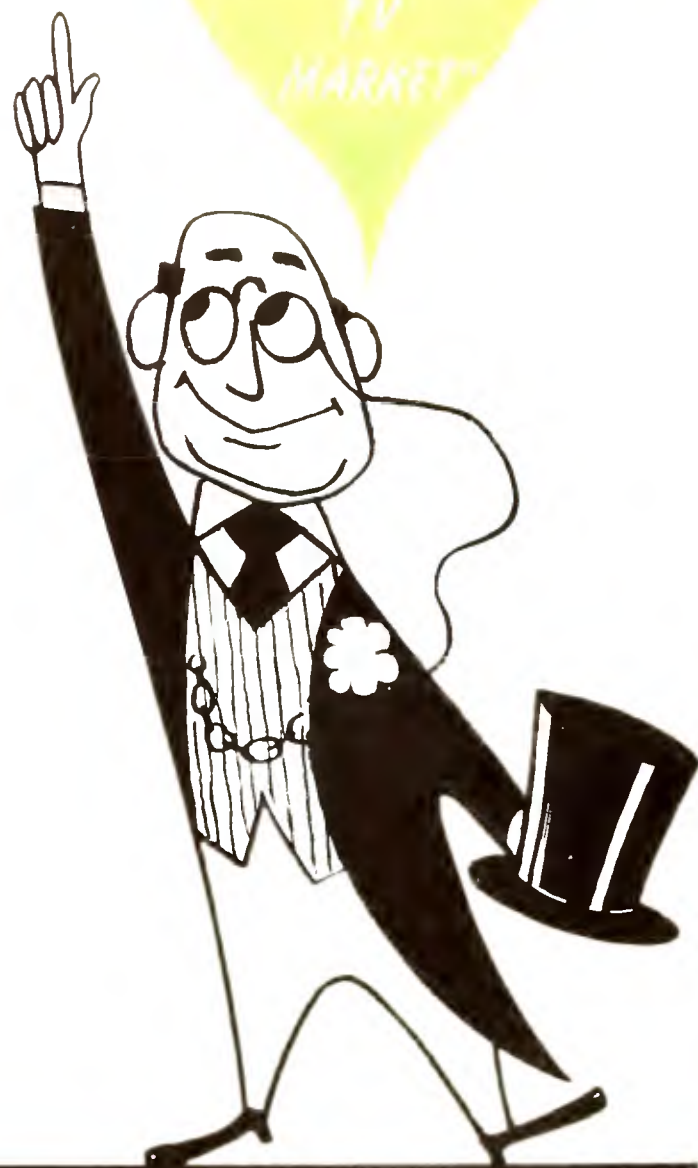


# THE SENATOR FROM SACRAMENTO SPEAKS

the Senator is absolutely right!

1. During its Total Weekly Telecasting Period, KCRA-TV has more "firsts" in the quarter-hour viewing periods than any other Sacramento station—77% more "firsts" than the next Sacramento station!\*
2. During the Nighttime Viewing Period, from 5:00 p.m. to signoff, Monday through Friday, KCRA-TV has more "firsts" in the quarter-hour viewing periods than any other Sacramento station—more "firsts" than the other two Sacramento stations combined!\*
3. During the Daytime Viewing Period, from 9:00 a.m. to 5:00 p.m., Monday through Friday, KCRA-TV has more "firsts" in the quarter-hour viewing periods than any other Sacramento station—57% more "firsts" than the next Sacramento station!\*
4. During the Weekend Viewing Hours (Saturday and Sunday when KCRA-TV is on the air), KCRA-TV has more "firsts" in the quarter-hour viewing periods than any other Sacramento station—21% more "firsts" than the next Sacramento station!\*

\*Source: American Research Bureau, Inc.  
A special Report on the  
Sacramento Television Audience  
November 7 - 13, 1955



**LOOK AT THE RECORD, CALL PETRY AND BUY KCRA-TV!**

**KCRA-TV**

Channel 3

SACRAMENTO, CALIFORNIA • 100,000 Watts Maximum Power • BASIC

Represented by Edward Petry & Co.



AFFILIATE

regardless of the market it's in doesn't do as effective a job as promotion keyed to specific local tastes and problems, especially those of client.

Medium-sized and smaller agencies would find it particularly helpful to work out local promotions for stations and local dealers in conjunction with the syndicator. But large agencies with sizable promotion departments of their own also need all the promotion help that can be given to build show ratings and aid clients.

There are many efforts syndicators already include in show kits, and many

are expanding their promotion. For example, national publicity for a show pays off in paving the way for local telecasts. Most syndicators provide point-of-purchase material to their clients for product tie-ins in retailer outlets. Some send out "tune-in" slides and mats for newspapers. Some syndicators provide recorded announcements of messages by show stars to be played in client offices over the p.a. system and at sales conventions.

The promotion possibilities are infinite, and there are few major syndicators today who aren't listening to

client pressure for more abundant and more creative promotion jobs.

**Logical pricing:** Admen en masse feel there's a need for syndicators to justify and standardize their price structure. They're not referring to the pricing of one property compared with another, since there's generally information about the production budget to justify such differences. They're talking about variations between markets and a need for clarifying the basis for rating one market above another of similar set saturation or population.

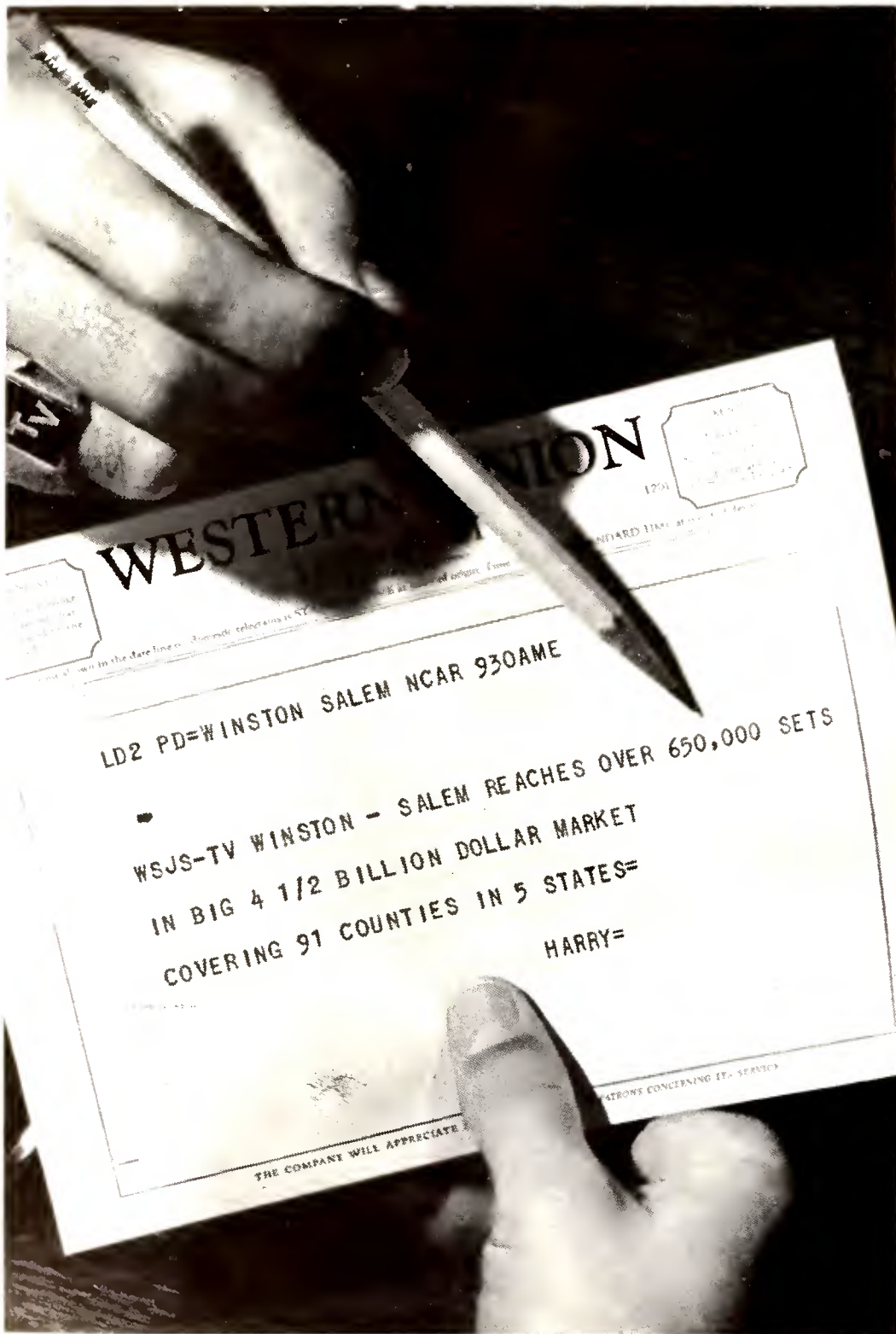
A major stumbling block to buying film for a multi-market campaign is price. There's considerable feeling among buyers that the prices tend to be determined too much by "what the traffic will bear" rather than intrinsic values of the property such as the production budget, number of previous runs and size of the markets considered. Market potential, of course, is no set, inflexible yardstick at best. Some syndicators figure the market's value in terms of sets within the major station's coverage area, some figure it in terms of adjacent markets for which it may be a shopping center.

Agencymen and clients would like to see more standardization and justification for pricing, so that they won't stumble upon the same property in a market of comparable set saturation selling at 20% less than they paid for it. No one appreciates that.

**Research depth:** There's a strong trend among syndicators to back up a sales pitch with audience research and track records for properties with previous runs. Admen would like to see film men key this research more specifically to the markets a client is considering and to his product.

The syndicator can insure a long-term client and a satisfied one if he backs up the showing of his film property with figures on the audience composition, for example, during its previous runs in comparable markets, with studies on viewing habits and competitive programming within the local markets the client is considering. Research of this type lends credence to claims of film syndicators.

Admen feel that the very type of research syndicators need to sell their properties creatively to stations within each market can help advertisers make a sounder choice in programming. ★★★



**WSJS-TV**  
316,000 WATTS



AFFILIATE FOR  
WINSTON-SALEM  
GREENSBORO  
HIGH POINT

CALL  
HEADLEY-REED  
REPRESENTATIVES



# DOMINANT

*..... In Programs*

250 Hours of Sponsored  
Network Shows in December  
. . . Plus Top Local & Film Features

*.... In Power*

100,000 Watts on Channel 6  
Since May, 1954 . . . Penetration  
of Area Already Accomplished

*..... In Audience*

65% Total Weekly Share in  
26-County Area Telepulse (Sept. '55)  
First in Every Program Period.

## The Powerhouse of the Southwest

### CBS - ABC

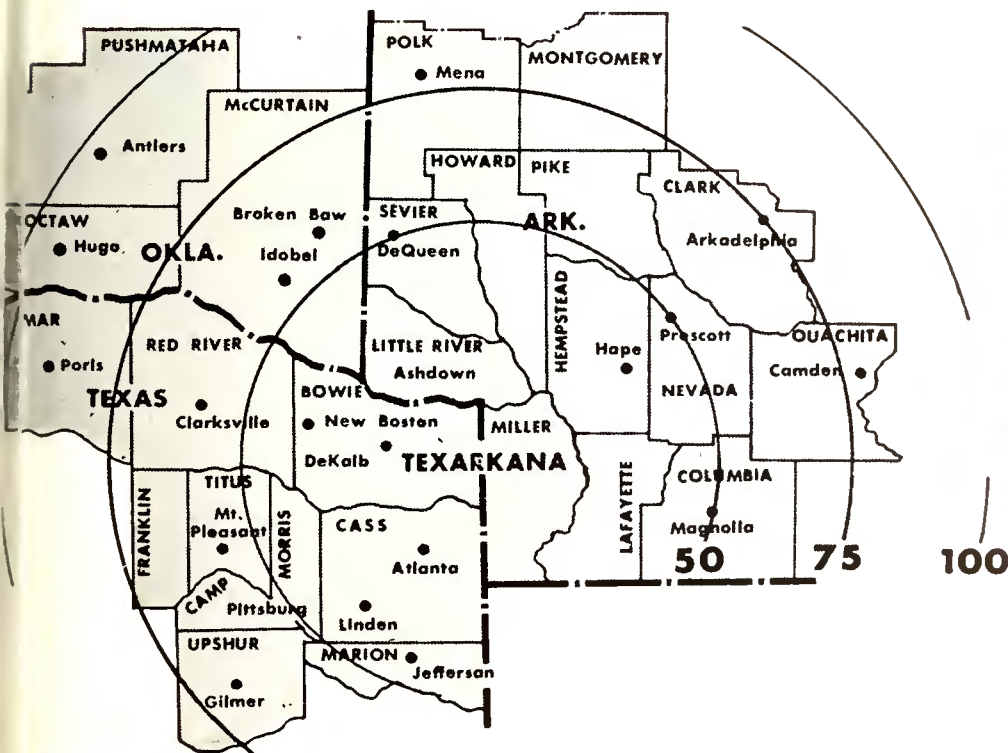
INTERCONNECTED

# KCMC-TV

TEXARKANA  
TEXAS - ARKANSAS

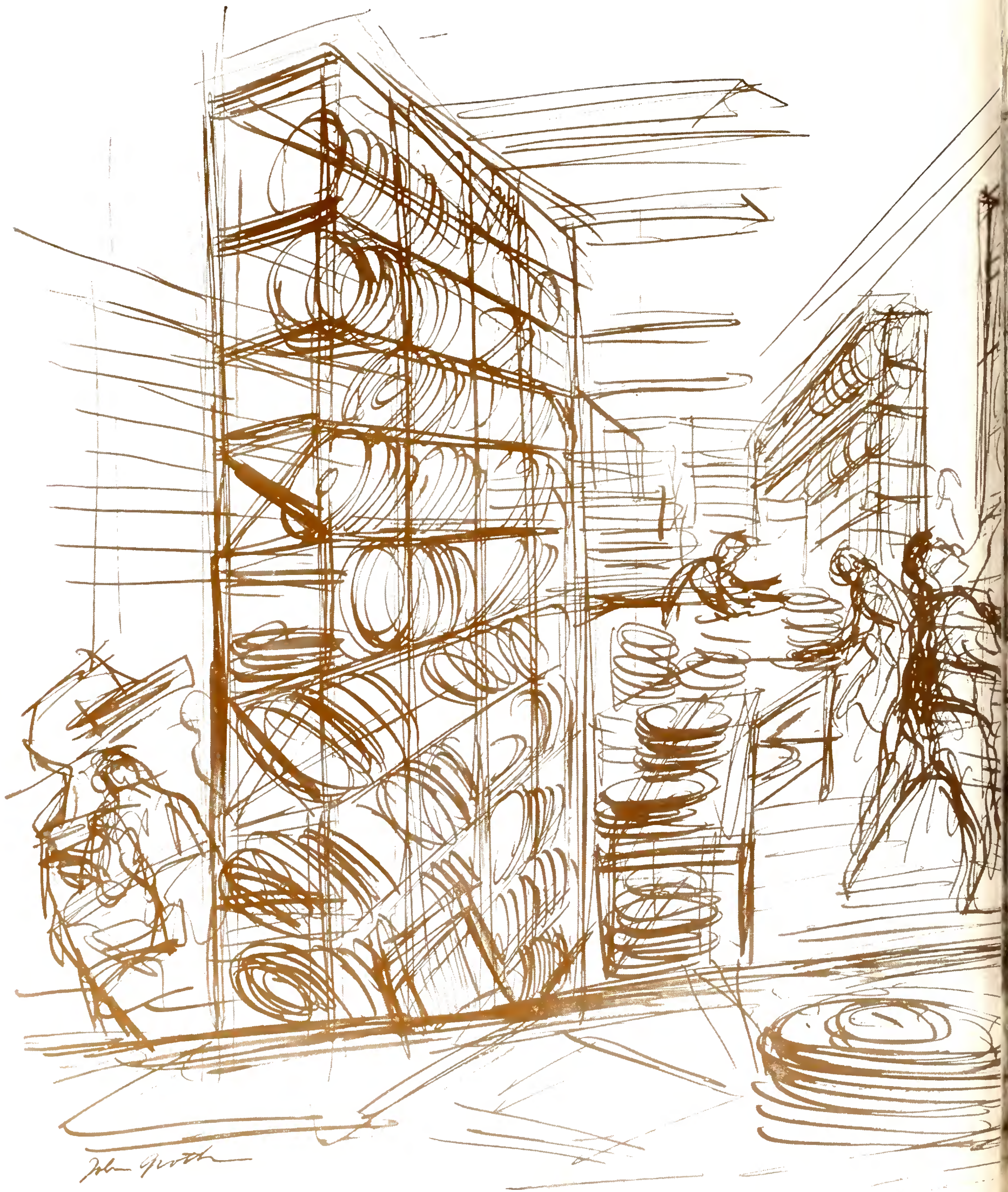
Represented by  
Venard, Rintoul and McConnell, Inc.  
Walter M. Windsor, (General Manager)

## CHANNEL 6





# ***Fastest-moving film in television!***



*John Grotz*





They don't sit around long on the shipping-room shelves at CBS Television Film Sales. For here are the stand-out shows in the syndicated film field... the audience-proven programs of the sparkling variety and dramatic impact that gave CBS Television Film Sales *the biggest year of its life* in 1955.

Whatever your program choice may be—adventure, comedy, drama, Westerns or news—here you'll find the big-name, top-quality productions... every one a time-tested audience-winner.

And there's more to come, because expansion is the word for '56. *Nearly a dozen major new properties* are being readied. Merchandising and promotion departments are being enlarged. Sales service and distribution facilities are better than ever. There's expansion and excitement everywhere you turn, from story conference to shipping room!

And there's a show for *your* needs at fast-moving CBS Television Film Sales. Take a look at the list below, then call our nearest office—New York, Chicago, Los Angeles, Detroit, Boston, St. Louis, San Francisco, Dallas, Atlanta. In Canada: S. W. Caldwell, Ltd., Toronto.

## ***CBS Television Film Sales, Inc.***

Distributors of Amos 'n' Andy, The Gene Autry Show, Buffalo Bill, Jr., Cases of Eddie Drake, Fabian of Scotland Yard, Holiday in Paris, Files of Jeffrey Jones, Life with Father, Adventures of Long John Silver, Annie Oakley, The Range Rider, San Francisco Beat, The Whistler, Red Ryder and Newsfilm—a product of CBS News.



## FILM CASE HISTORIES

(Continued from page 52)

*Led Three Lives* had a proved adult audience in markets where it had previously run. Furthermore, the agency considered it a prestige vehicle dealing with contemporary problems of subversion which, at the time of the initial buy, were particularly in the headlines.

"There was an extra immediacy about this program that other possibly equally good dramas didn't seem to have," John Bates explained.

It was a show with strong promotion potentials both to the viewing public and to the trade. The kind of bulk buy (27 markets initially) that Phillips contracted for made a sizeable promotion investment plausible.

Since buying the program, the agency and client have been evaluating results from a number of indications: (1) ratings, while satisfactory to the client from the start, have been improving as loyal audiences have been built in each market and as time schedules have been improved; (2) the 19 Phillips division managers who con-

tact jobbers and dealers in the show's coverage area have gotten good reactions.

Lambert and Feasley feels that two factors have been important in making their client's use of syndicated film successful: (1) choice of program; (2) time clearances. The timebuying was handled by Bill Hinman, who continued working towards improving the schedules throughout the run of the show. Today, the program is in prime evening time in every single market.

"While we did all the buying, of course, we did get tips from Ziv about expirations in a market that helped us improve our schedule," Hinman told SPONSOR.

He adds that his job was made easier by the fact that he was consulted about possible clearances before the show was actually bought. Also, Phillips had previously bought football games on many of the stations it is still using, and certain times were therefore automatically open to him.

"But we're still improving the lineup," he says. "In Harlingen, Tex., for example, we had put the show on KGBT Sundays at 2:00 p.m. Now we're on Sundays at 8:30 p.m. following *Toast of the Town*, and *GE Theater*."

A few months ago, the client and agency decided that they would have to make up for the extra cost of market expansion in some way beyond the increases in advertising budget which Phillips had allocated each year.

"We decided that we could still get weekly exposure if we could make good arrangements for alternate-week sponsorship on a two-to-one ratio for the commercials," Mace explained. "With such a major-minor advertiser arrangement, we would get two commercials one week, one commercial the next."

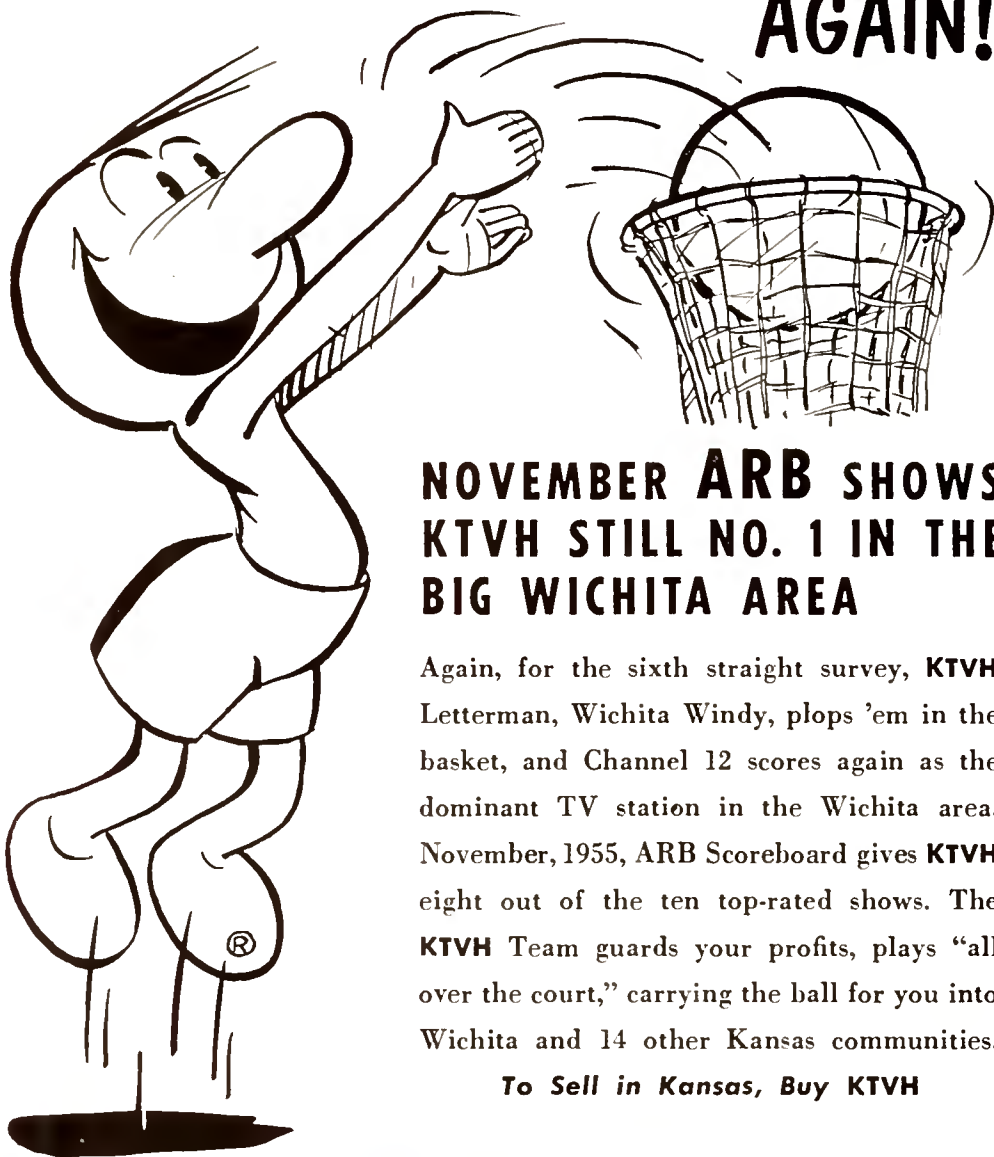
Here's how Phillips went about looking for potential alternate-week sponsors:

1. The agency informed Ziv that they wanted this type of arrangement.

2. Bill Hinman sent out inquiries to all the Phillips tv stations, since they might know of local or regional clients who wouldn't be in touch with the syndicator or with a New York agency.

3. Through the radio-tv department, Lambert and Feasley contacted radio-tv directors at other agencies

# WICHITA WINDY SCORES AGAIN!



## NOVEMBER ARB SHOWS KTVH STILL NO. 1 IN THE BIG WICHITA AREA

Again, for the sixth straight survey, **KTVH** Letterman, Wichita Windy, plops 'em in the basket, and Channel 12 scores again as the dominant TV station in the Wichita area. November, 1955, ARB Scoreboard gives **KTVH** eight out of the ten top-rated shows. The **KTVH** Team guards your profits, plays "all over the court," carrying the ball for you into Wichita and 14 other Kansas communities.

**To Sell in Kansas, Buy KTVH**

**KTVH**  
HUTCHINSON  
KANSAS

CBS BASIC

Represented Nationally by H-R Representatives, Inc.

VHF  
240,000  
WATTS

CHANNEL  
12

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.



# DOMINANT STATION

## OF THE ARK-LA-TEX

### WITH

# MAXIMUM

# POWER



PROGRAMS FOR ALL THE FAMILY

# KTBS-TV

SHREVEPORT  
LOUISIANA



NBC  
and  
ABC

Represented Nationally by  
EDWARD PETRY & CO., INC.

E. NEWTON WRAY, President and Gen'l Mgr.

and explained the problem.

"Our big advantage was that we had already secured excellent time clearances and that we had a proven property," Mace added.

Today Phillips shares sponsorship with some Nabisco products (through McCann-Erickson) on eight stations, with Thom McCann shoes (through Ogilvy, Benson & Mather) in Miami.

**Gunther Brewing:** Bryan Houston agency began considering syndicated films for Gunther Brewing as soon as

the agency took over the account more than a year ago. However, the philosophy underlying their choice of programming was distinctly different from Phillips'.

"We feel that the biggest plus in syndicated film is its flexibility," says John Marsicano, Gunther account executive. "By flexibility we don't mean in terms of choosing markets and stations and time only. We also mean suiting the show to the taste of the individual market."

He illustrated this strategy by com-

paring two markets in which Gunther sponsors two different shows: MCA-TV's *Waterfront* in Baltimore and RCA Recorded Programs' *Town and Country* in Lynchburg, Va.

Since Baltimore is a seaport, the agency and client both felt that this market would be receptive to stories of waterfront problems. Lynchburg, a smaller inland market with an entirely different temperament, seemed likely to seek another form of entertainment. *Town and Country* is a musical variety show with a similar format and approach to the Tennessee Ernie shows, appealing to that type of market.

Currently, Gunther sponsors MCA-TV's *Waterfront* in Baltimore, Washington, D. C., Lancaster, Pa., and Richmond; RCA Recording's *Town and Country* in Lynchburg and Richmond; NBC Films *Badge 714* in Harrisburg, Pa.

"When you're planning to go into a few selected markets only, show availability presents big problems," Marsicano explained.

First-runs of top properties are offered to the large-budget advertiser with a sizeable market list first. Yet the client with two markets obviously also wants a film starring top names.

"We prefer first runs and in the case of *Waterfront*, for example, we got them," says Marsicano. "But we don't object to reruns on principal, as long as there's a decent interval between the original showing and the rerun. The fact that a film was used to sell aspirins in a second run, doesn't mean it can't sell beer in a third or fourth. The main point is that we don't want to use a property that has already saturated the audience."

Broadly, the agency had looked for predominantly male-appeal properties for its clients, since Gunther feels that men are the ones who buy beer in its distribution area. There is little attempt to woo women in Gunther's air media advertising. *Town and Country*, of course, tends to get a more mixed adult audience than *Waterfront*.

"We also wanted a prestige star like Preston Foster, who plays the lead in *Waterfront*," says Marsicano. "We were fortunate in that his annual tour from MCA coincided with our going on the air in some of our markets. This gave our show promotion a terrific kick-off."

While the agency felt that Preston

**KRLD-TV Channel 4 DALLAS**

Now beams its maximum power signal from the top of Texas tallest tower\*  
**TO THE GREAT SOUTHWEST**  
**Top O' Texas Market !**

\* Hill Tower, situated on Dallas County's highest natural elevation, is 1,521 feet from base to tip... 1,685 feet above average terrain. It is the second tallest man-made structure in the world. KRLD-TV began telecasting from its new facilities on December 23, 1955.

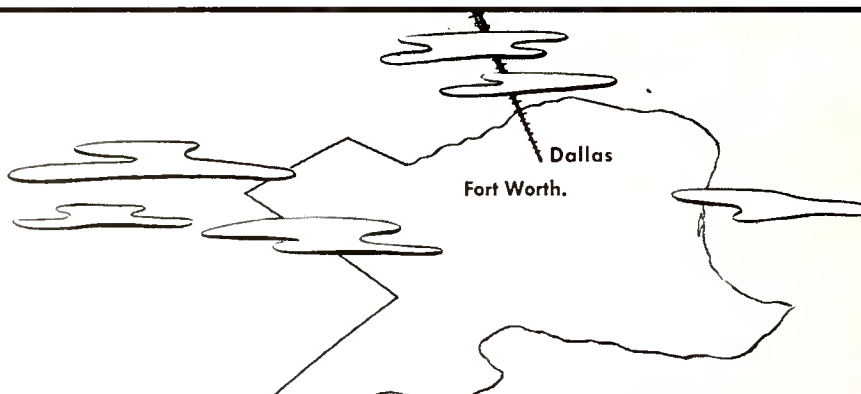
42 flourishing Texas and Oklahoma counties including CITY GRADE COVERAGE TO THE METROPOLITAN AREAS OF BOTH DALLAS AND FORT WORTH, the greatest concentration of people and wealth in the South or Southwest.

**KRLD-TV** The Times Herald Station  
 Owners and Operators of KRLD Radio, 50,000 Watts  
 The Branham Company, Exclusive Representative.

The BIGGEST buy in the BIGGEST market in the BIGGEST State

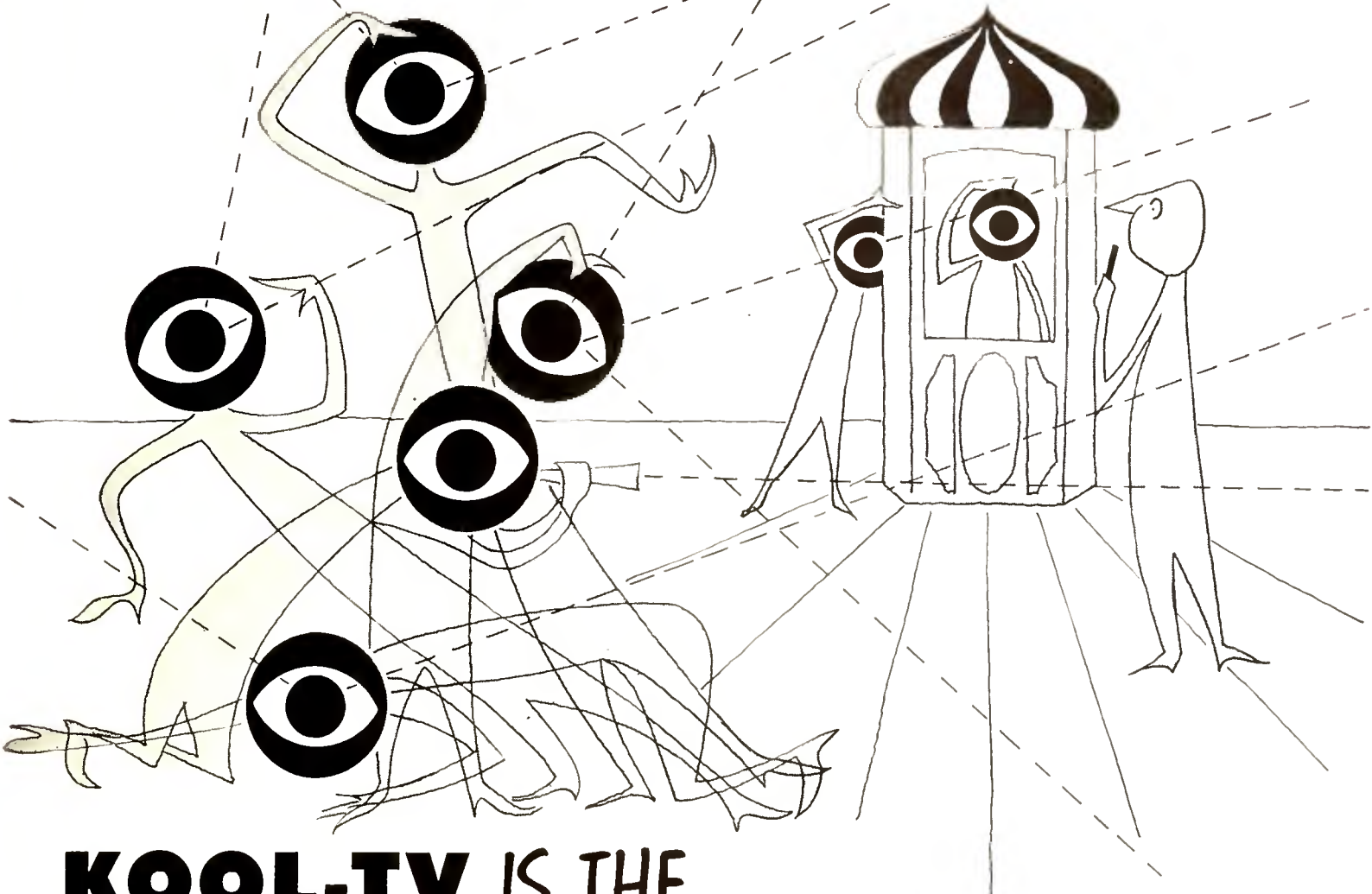
**Channel 4, Dallas**  
**MAXIMUM POWER**

JOHN W. RUNYON Chairman of the Board  
 CLYDE W. REMBERT President





NO MATTER HOW  
YOU LOOK AT IT  
 IN PHOENIX...



**KOOL-TV IS THE  
 \$64,000 ANSWER!**

64.7% of the quarter-hour *firsts* belong to KOOL-TV according to the most recent Pulse. KOOL-TV walked-off with 12 of the top 15 programs . . . leaving the other three Phoenix stations with only *one each*. If you plan to attack the rich Phoenix market, KOOL-TV is your answer. See your Hollingbery representative.

**KOOL**  
 TELEVISION  
 PHOENIX, ARIZONA

NATIONAL REPRESENTATIVES  
 George P. Hollingbery



Percentage of Quarter-Hour FIRSTS	TELEPULSE Nov. 9 - 15, 1955			"TOP 15" once a week programs
	SIGN ON to NOON	NOON to 6:00 p.m.	6:00 p.m. to Midnight	
KOOL-TV	100.0	43.1	65.3	12
STATION B	---	17.8	24.4	1
STATION C	---	27.6	4.6	1
STATION D	---	11.4	4.6	1



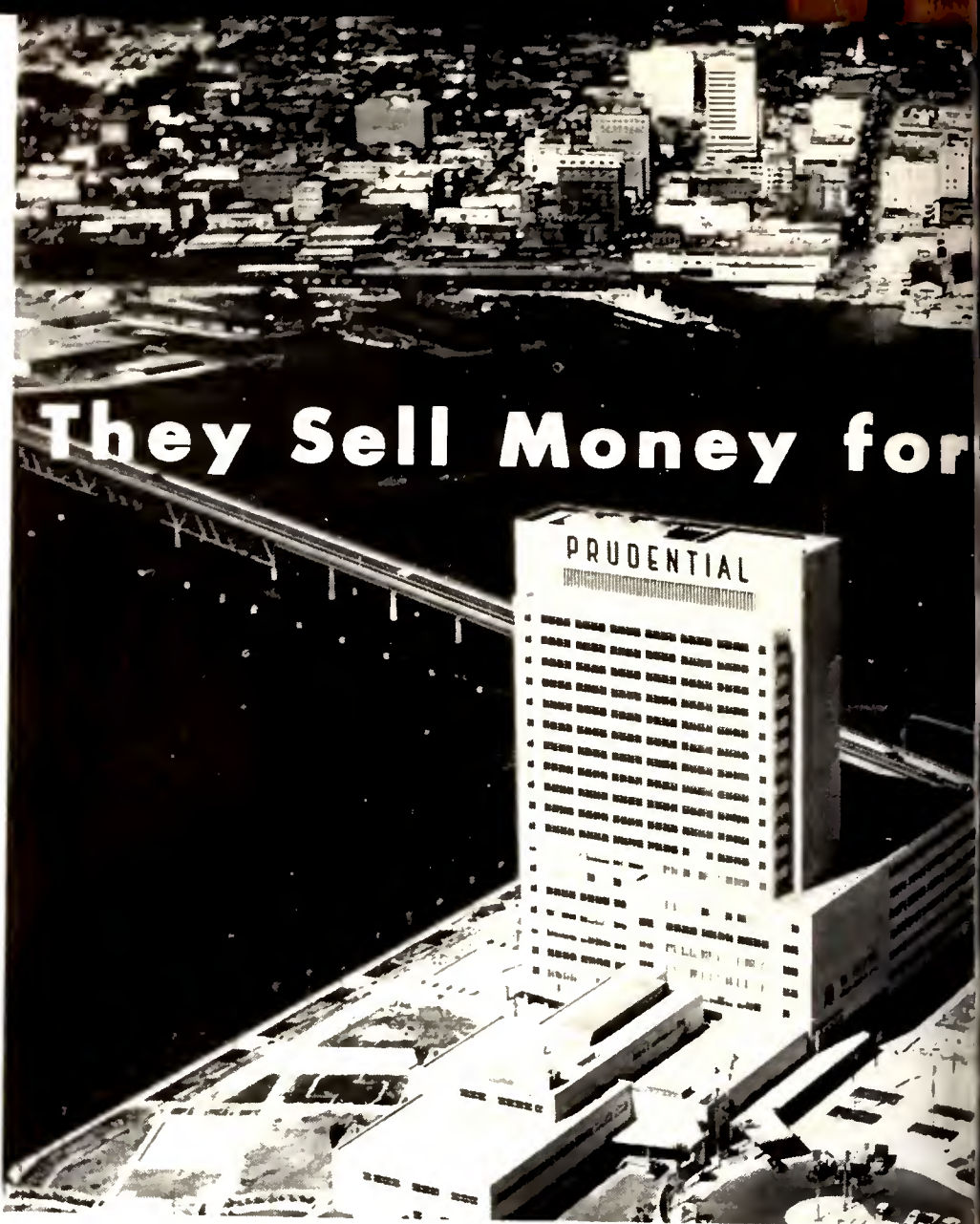


Spending \$350,000 for supplies alone in its home town of Jacksonville annually, Gulf Life has a local payroll of \$2 million, assets of \$128 million, and \$857 million insurance in force among 1.4 million Southerners.



Independent Life pays approximately \$2 million annually to its 400 Jaxon employees, has \$10 million in mortgage loans in its home county, spends \$175,000 annually for printing and stationery alone in WMBR-TV's home town.

United Life Insurance Company operates exclusively in Florida, has \$50,000,000 life insurance in force, 150,000 policy holders, and employs 240 Florida men and women.

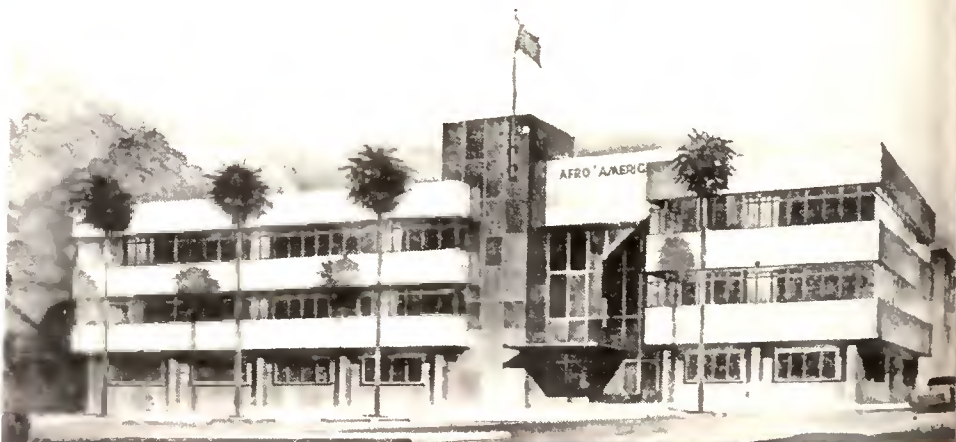


## 9 Home Offices and 33 Regional Branches Make Jacksonville the Insurance Center of the Southeast

FLORIDA'S tourist-attracting sunshine also warms the governmental atmosphere, adding a friendly climate for business and industry. The tax barometer reads "No state income tax." Result: a multi-million dollar industry with annual home office payroll of \$13 million for hustling Jacksonville.

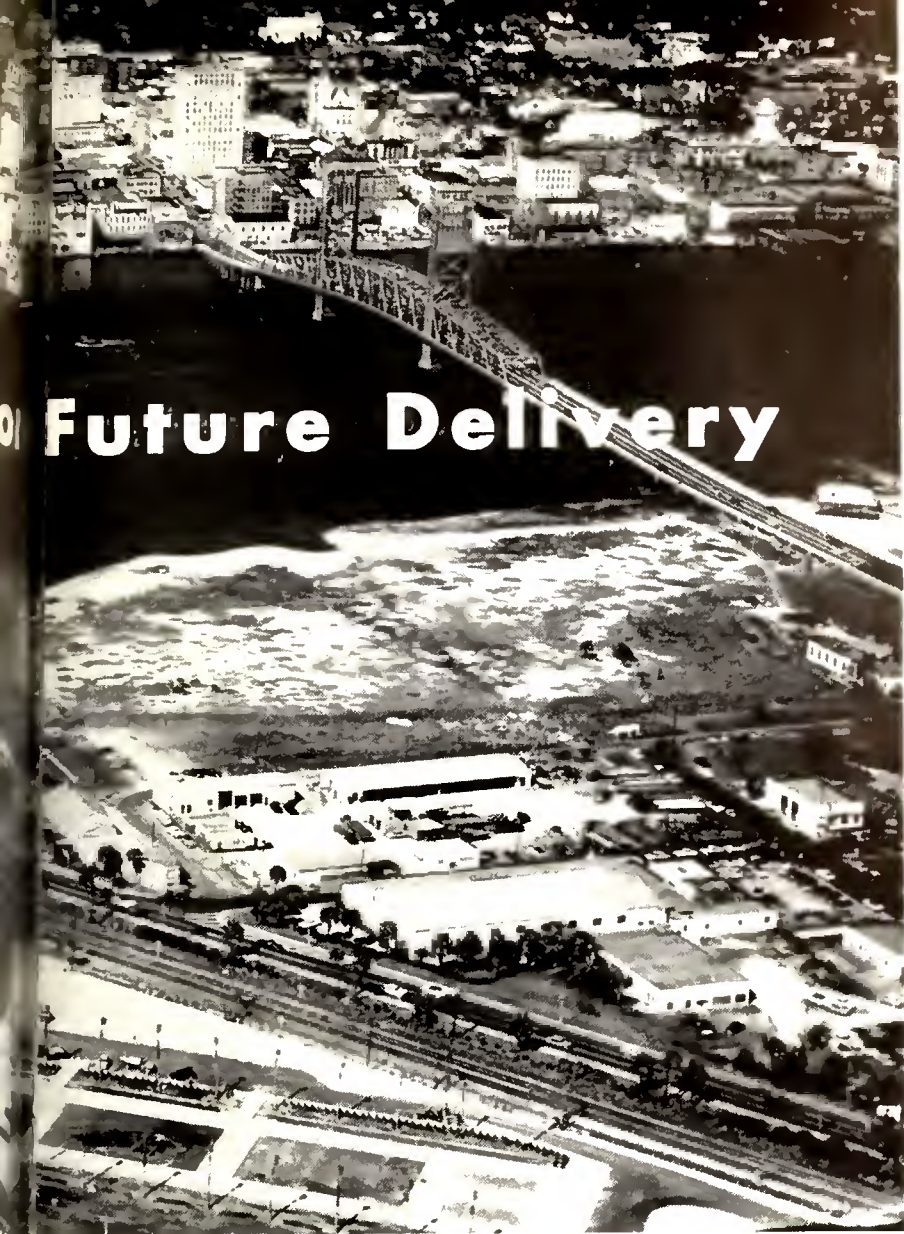
Providing home office employment for more than 3,500 persons, the insurance business is a stabilizing factor in the Jacksonville economy. Home of more than 600 industries, major seaport, site of important Navy installations, Jacksonville is a market of 375,000, marketplace for 700,000 more. You reach most of them via WMBR-TV, the oldest, most powerful, most-watched television station in the area.

The Afro-American Life Insurance Company's million-dollar installation grew from modest (\$700 initial assets) start in 1901. Current assets: \$7,874,000. Annual Jaxon payroll: \$337,144. Insurance in force: \$43,000,000. Jacksonville's Negro population enjoys practically full employment.





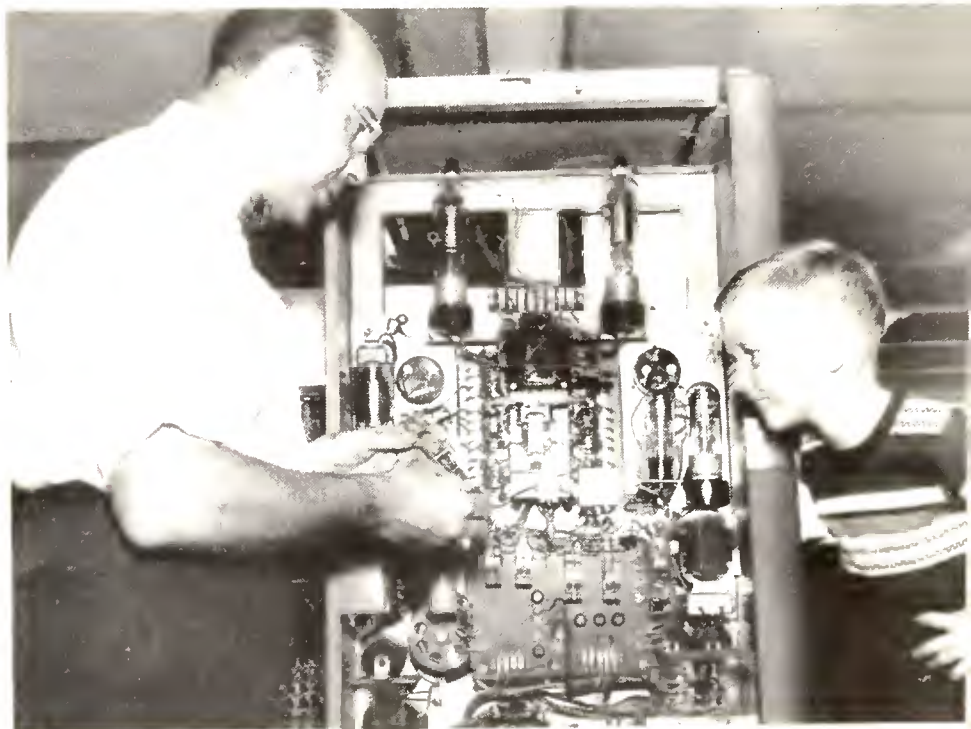
# Future Delivery



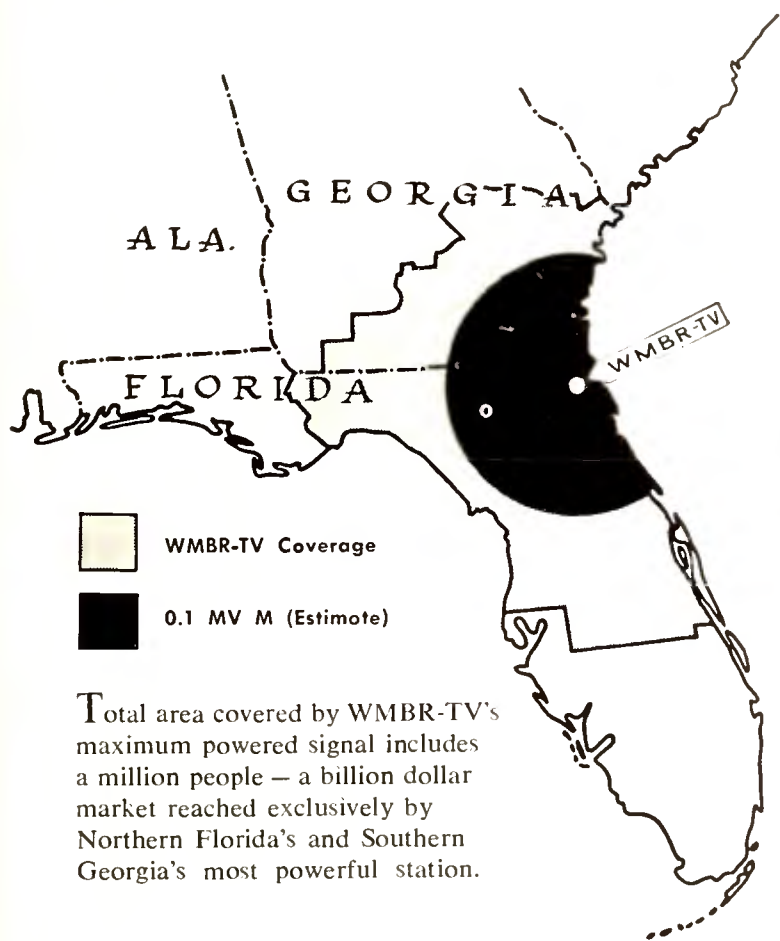
Jacksonville's newest and tallest skyscraper — the \$15 million, 22-story South-Central Home Office of the Prudential Insurance Company. Employing 1,500, SCHO serves 10 states, pays out \$1 million a week in claims.



State Farm's Southeastern office employs 363, writes fire and auto insurance for Florida, Georgia, North and South Carolina. Payroll exceeds \$1,250,000 annually.



Electronic computers like this one figure policy dividends, deduct them from premiums, establish balances — at the rate of 6,000 per hour, which is only a bit faster than folks are moving to Florida (2,600 people per week).



Total area covered by WMBR-TV's maximum powered signal includes a million people — a billion dollar market reached exclusively by Northern Florida's and Southern Georgia's most powerful station.

## WMBR-TV

Channel 4 • Basic CBS  
Represented by CBS Television Spot Sales



Peninsular Life, Florida's oldest chartered life insurance company, was founded in 1901 in Jacksonville, now employs 600, one-third of whom live here. Construction of new home office on semi-suburban site set new standard for commercial building, boosted Jacksonville as insurance center.



# JOAN DAVIS

CLOWN QUEEN OF TV



## "I MARRIED JOAN"

co-starring

**JIM  
(Mr. Magoo)  
BACKUS**



You can tell a girl  
by the company she keeps...  
and for the past two years Joan  
kept one of the nation's biggest  
companies dizzy with sales.  
We've just pried her off the  
network to make I MARRIED JOAN  
available to regional and  
local advertisers. No other  
syndicated film series goes to  
work for you so unquestionably  
pre-sold. When you attach your  
product message to Joan Davis in  
I MARRIED JOAN, you hold  
the attention of all age groups,  
all economic levels, all the time.

### 98 HALF HOURS

The happiest, high-rated  
network show...now tv's  
smash hit syndicated series.

# Interstate

TELEVISION CORPORATION

NEW YORK | CHICAGO | HOLLYWOOD  
445 Park Ave. | 1250 S. Wabash | 4376 Sunset Drive  
MUrray Hill 8-2545 | WAbash 2-7937 | NOrmandy 2-9181

Foster would "give authority to our commercials," it didn't pay to make film commercials for the four markets in which the show is running. Gunther uses its own local announcers in each instance.

However, the client does try to capitalize on the films by using the star in as many point-of-sale posters and local promotions as they can.

Time clearances were a problem the agency solved on its own, although it frequently worked on tips both from the local brewery salesmen and from the syndicator.

"Today syndicators help clients a lot more with time clearances than a couple of years ago," adds Marsicano. "But if you aren't on the air for 52-week runs, it's still tough getting the best availabilities both in shows and in time."

**National Biscuit:** Nabisco (through McCann-Erickson) uses syndicated films to advertise various individual products in a number of regions and individual markets throughout the country in addition to its other network and spot campaigns.

"The number of network cut-ins necessary to plug different products in each market would drive up the cost out of proportion so we need supplementary campaigns. With syndicated film, each product can get top show identification of its own."

Nabisco has been using syndicated film since April 1955 with measurable effects on the sale of its products in the 14 markets where they're on the air.

"We try to buy the show and the time simultaneously if possible," the agencyman explained. "Of course, there's a batch of headaches when you buy market-by-market, but if you don't tie yourself down to one starting date for several markets, you can afford to be a little choosier. There's one thing we feel strongly: We don't buy a show unless we're sure of the time."

As a result of this approach, Nabisco products sponsor such different shows as *Corliss Archer*, *Badge 714*, *Nabisco Playhouse* and, of course, *I Led Three Lives*. The last buy, on an alternate-week basis, appealed to the client partly because of the show value and partly because the established sponsor, Phillips, already provided the time periods.

"We like that sort of co-sponsor-



SHERIFF  
SCOTTY

## Here's Your Man!

**FOR SELLING THE SMALL-  
FRY AUDIENCE IN DENVER**

Sheriff Scotty... some of his advertisers have been with him since KLZ-TV went on the air... because his is Denver's top-rated multi weekly program—consistently... **And** because he's the salesdarndest merchandiser with success stories to prove it.

Ask your Katz man for the first available time.

CBS Television in Denver

# KLZ TV Channel 7

Denver's Highest Powered Television Station

SPONSOR









# Quick Watson!

The sure syndication winner, "THE ADVENTURES OF SHERLOCK HOLMES," is currently appearing five times weekly, Monday through Friday at 11:30 P.M. on WMAR-TV. For the sponsor with good horse sense who wants immediate and continued results from a high-stepping mystery series, this is by all odds the best bet. Put this odds-on favorite containing all of the story magic of the original A. Conan Doyle classic series to work for you; contact your nearest Katz agency. You'll be cashing in on the biggest thing since Nashua.



**EVERY NIGHT**  
(MONDAY THROUGH FRIDAY)  
**11:30-12:00 P. M.**  
Participations available



**SUNPAPERS TELEVISION, BALTIMORE, MD.**  
TELEVISION AFFILIATE OF THE  
COLUMBIA BROADCASTING SYSTEM  
Represented by **THE KATZ AGENCY, Inc.**  
New York, Detroit, Kansas City, San Francisco,  
Chicago, Atlanta, Dallas, Los Angeles

ship," said the client. "That way, we get weekly exposure on a show with a proved track record and in good time slots."

Because of the sales increases in Nabisco's film markets during the past year, the firm is planning to keep increasing the number of markets and products which will be using syndicated properties.

**Liebmann Breweries:** Rheingold Beer (through Foote, Cone & Belding) is in its fourth complete show cycle of *Douglas Fairbanks Presents* in some markets. Currently, Rheingold has the following lineup for *Fairbanks*: WRCA-TV, New York, Mondays 10:30-11:00 p.m.; WNBF-TV, Binghamton, New York, Thursdays 11:15-11:45 p.m.; WNHC-TV, New Haven, Conn., Saturdays 11:00-11:30 p.m.; KRCA, Los Angeles, Mondays 10:30-11:00 p.m.; WKMB-TV, San Diego, Mondays 10:00-10:30 p.m.

Rheingold picked the film because it measured up to its criteria of good entertainment and production, and also because it felt that its star (Fairbanks actually appears only in about one out of four of the stories), had "personal prestige and reputation equal to the product." Before buying the show, the agency approached Fairbanks about commercials, arranged to star him in them.

Rheingold has sponsored the series all along: the first 39 films (through NBC Film Division); 78 films through Interstate Tv which were taken over by ABC Film Division in spring 1955; and the new series of 39 which ABC Film Division handles. The contract for commercials between Rheingold and Fairbanks has not been affected by these changes, since it was negotiated between Fairbanks, the agency and the brewery.

"We're constantly working at improving our ratings by improving the schedules," Peter Bardach, FCB time-buyer for Rheingold, told SPONSOR. "Within the past week we've changed from Wednesday to Monday night at the same hour on WRCA-TV, because we felt that Mondays have a stronger network lineup for us to follow."

The aim in timebuying is to reach a maximum adult audience. "Late evening suits us ideally, because we prefer a predominantly adult audience," Bardach adds. ★★



## "My Little Margie"

Mondays thru Fridays  
4:00-4:30 P.M.

Three 1-minute spots  
available within the  
show at regular rates

## "Million Dollar Movie"

Sundays 1:30-3:00 P.M.

—also—

Sundays 11:00-12:30 Nite

Minutes available  
at no premium . . .  
film and slide com-  
mercials only.

Write, wire or phone  
WEED or the Station  
for rates and avail-  
abilities.



**NBC NETWORK**  
Represented Nationally By  
**WEED TELEVISION CORP.**





## Looking for coverage?...

look to wfmy-tv!

Make increased sales in the Prosperous Piedmont your New Years' resolution for 1956. And the best way to keep this resolution is with WFMY-TV . . . *basic* CBS for the entire Prosperous Piedmont section of North Carolina and southwest Virginia.

Telecasting with full 100,000 watts of power to more than 2 million people in this 46 county industrial gold-mine, WFMY-TV gives you coverage no other station dares claim. WFMY-TV is the *only* station that can spread your sales message over this entire \$2.3 billion market.

To ring out the old, to bring in newer, even greater profits, call your H-R-P man today for the full story of WFMY-TV's coverage of the Prosperous Piedmont.

**wfmy-tv**  
*Channel 2*

GREENSBORO, N. C.

Represented by  
 Harrington, Righter & Parsons, Inc.  
 New York — Chicago — San Francisco



Now In Our  
 Seventh Year

WHO WAS THAT LADY

I SEEN

YOU WITH

LAST NIGHT?

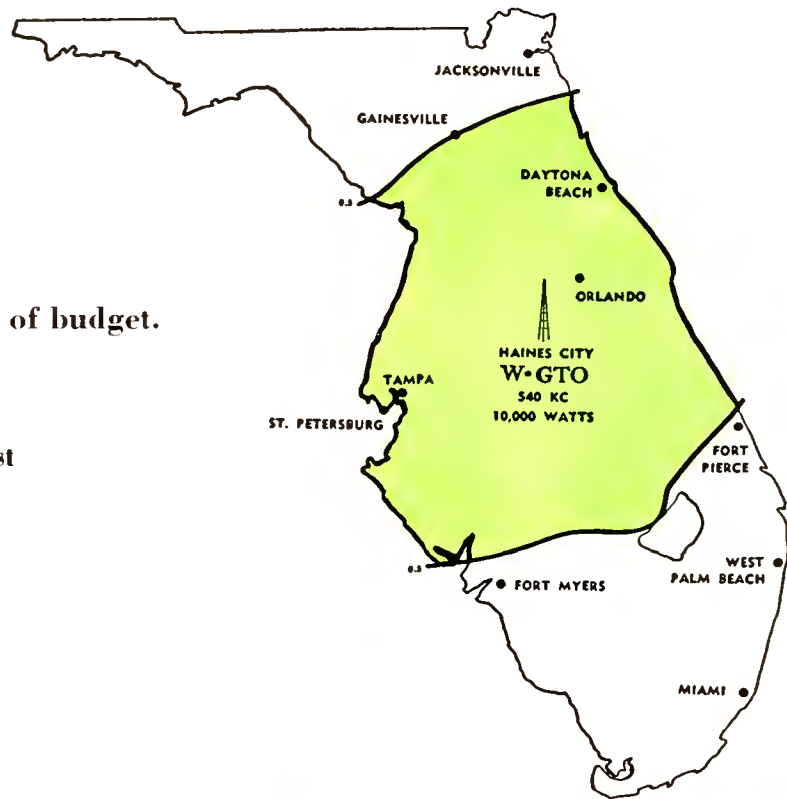


*from Gulf To Ocean • Gainesville To Okeechobee*

Everybody's talking—so you may as well know, that lady *was* a lady. And not only a creature of rare beauty, but brains as well. Besides, she happens to buy time for an advertiser with a real hunk of budget.

It was predestined that we meet. She hears about the selling job we're doing in our great market with that tourist bonus of \$650 million. It's love at first sight.

It looks like we'll be going steady for a long, long while—but do 'phone anyhow.



*Now Something New is Added—"RECALLIT and WIN"—*

**Cash Prizes—Every Weekday—On The Hour—\$1000 Jackpots!**

P.S. Here's a "natural" for national and regional advertisers who want to get the most out of their spot radio dollars. It's a 27-County W-GTO-Land Quiz, modeled after the high rated KWK (St. Louis) show that has been paying off for listeners—and sponsors—for years.

SEND FOR FULL DETAILS TODAY

**W-GTO**

Eugene D. Hill, Gen. Mgr.  
HAINES CITY, FLA.  
PHONE 6-2621

*owned and operated  
by KWK, St. Louis, Missouri*

Represented by  
**WEED & COMPANY**

**10,000 WATTS**

**540 KILOCYCLES**





**See:** Union uses network radio newscast as p.r. aid  
**Issue:** 22 August 1955, page 76  
**Subject:** Newscaster helps sell union to public

With the merger of the AFL and CIO, there was a problem as to whether either one or both of the network radio news programs the two unions had sponsored would be dropped. The AFL had sponsored *Edward P. Morgan News* (Mon.-Fri., 10-10:15 p.m.) and the CIO had used John W. Vandercook (Mon.-Fri., 7-7:15 p.m.), both over ABC.

The problem was resolved when the merged union signed a 52-week contract for both shows, only reversing their times so that Morgan is in the early slot and Vandercook in the later period. The general function of the shows will be unchanged, reported the union's agency, Furman Feiner & Co., of New York.

In the words of AFL-CIO President George Meany, "We are glad to continue both of these news programs which have built up large listening audiences throughout the country. Both Mr. Morgan and Mr. Vandercook have distinguished themselves as liberal commentators. The views they express are entirely their own. The AFL-CIO will not try to control their opinions."



**See:** The two Toigos  
**Issue:** 7 March 1955, page 31; 21 March 1955, page 34  
**Subject:** Two cousins are executives in rival agencies

What is the latest in the Toigo sweepstakes? With two cousins holding executive positions in rival ad agencies, sooner or later their agencies would have to be directly competitive on an account or campaign. This happened recently when Schlitz Brewing Co. moved from Lennen & Newell to Biow-Beirn-Toigo.

Adolph Toigo is president of Lennen & Newell, while John Toigo is executive vice president of Biow-Beirn-Toigo. The former agency has the Old Gold account as well as Colgate-Palmolive's Pruf and Lustre-Creme. Competitive accounts at Biow are Philip Morris and Procter & Gamble's Fluffo, Spic & Span and Shasta.

When Schlitz joined B-B-T, the agency also had the Ruppert account, which immediately left. Schlitz billings are about \$9 million, while Ruppert spent considerably less, below \$3 million. The Schlitz addition made the scene somewhat rosier for the Biow agency. The recent loss of the \$8 million Pepsi-Cola account brought John Toigo into a controversy when he announced that he had a personal contract with the soda company that guaranteed him two years more with the account. The dispute seemed to have been settled after the new agency, Kenyon & Eckhardt, was chosen.

No indication has been given that Schlitz ad strategy will be changed. The big brewer is the only one in the field to peg its main air effort on a network tv dramatic show. Usual procedure for the beer makers has been emphasis on sports, but Schlitz successfully bucks the tide with *Schlitz Playhouse of Stars* (Friday, CBS TV, 9-9:30 p.m.), though some sports coverage is obtained.

John may have another headache developing. Whitehall Pharmaceutical Co. moved Anacin, Preparation H and most of the other products in its \$8 million account to Ted Bates, effective 1 April. This will leave B-B-T about \$5 million in the hole, compared to the day before Pepsi bubbled off. ★ ★ ★



Stars of  
**Dinner Theatre**  
 6:00 to 6:30 Monday-Friday

**Stars Sell on**  
**Alabama's**  
**greatest TV station**

**WABT**  
 Birmingham

Every night a different star, on his own program. They average over twice as many viewers as Birmingham's second station.

		WABT	No. 2
Mon.	Jungle Jim	30.0	10.3
Tues.	Rin Tin Tin	27.8	16.0
Wed.	Superman	29.8	12.8
Thurs.	Lone Ranger	27.3	15.8
Fri.	Wild Bill Hickok	28.8	14.5

(December Telepulse of Birmingham)

You can **SELL**  
 Your Products  
 to Alabama folks  
 If you **TELL**  
 them on programs  
 they enjoy seeing

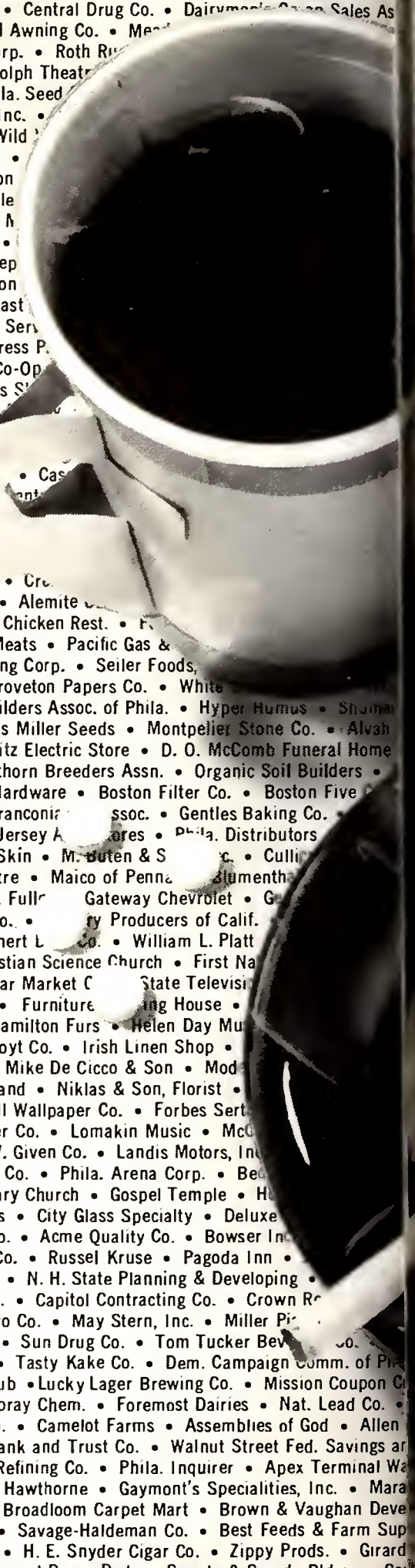
Represented by  
**BLAIR-TV**



Loft Candy Corp. • Quaker Oats Co. • Gen. Retail Corp. • Mogen David Wine Corp. • Calif. Prune Adv. Board • Calo Dog Food Co. • Hershel Calif. Fruit Prods. • S.I. • Dad's Root Beer • Doebla Greeting Cards • Hamm Brewing Co. • Hunt Foods, Inc. • Jacuzzi Bros., Inc. • Kathryn Kuhlman • Latter & Sons • Lenos, Inc. • Loma Lin  
 or, Inc. • Standard Oil of Calif. • Star Import Co. • World Church • Amer. Cyanamid Co. • John W. Black • Drug Research Corp. • Eastern Airlines, Inc. • Grolier Society •  
 Food Co. • Webster's Unified, Inc. • Amer. Scientific, Inc. • Books Abridged, Inc. • Famous Artists Schools • I.B.M. • Rootes Motors, Inc. • Keystone Paint & Varnish • Ani  
 rbide & Carbon Chem. Co. • Chap Stick Co. • Empire State Pickling Co. • Musterole Co. • Package Machinery Co. • Stewart-Warner Corp. • Watt Pub. Co. • Amer. Grease St  
 rowers, Inc. • Amer. Tobacco Co. • Colgate Palmolive Peet Co. • Ex-Lax, Inc. • Doan's Pills • Hariar Pub. Co. • Hudnut Sales Co. • Internat. Nickel Co. • Internat. Salt Co.  
 Corrugated Roofing • F. Ad Richter • Waverly Fabrics • Pertussin • Slenderella Systems, Inc. • Stern's Nurseries • Glasskleer • Wildroot Co. • Crowell Collier Pub. Co. •  
 hem. Co. • Link Aviation, Inc. • RCA Victor • Sun Oil Co. • Underwood Corp. • Carter's Little Liver Pills • Rex Fruit Syrups • G. Washington Coffee • Acrilan • E. States F  
 l & Son • Lever Bros. • Scott-Mitchell House • Kendell Mills • Duff Baking Mix Corp. • Studebaker Corp. • Amer. Meat Institute • Dr. Hess & Clark, Inc. • Facts Forum, I  
 Carhartt • Cribari Wine Co. •

# EVERYBODY'S HAPPY

Woodman of World Life • Amer. Paper Co. • G. Krueger Bre • Arnold Bakers, Inc. • Charles Gulden, Inc. • Ideal Toys • Top Value Enterprises • Wilbert's Wax Co. • Wilkening Co. • Amer. Toy Promotion • Christmas Club Corp. • Federal Nut • Amer. Dai  
 Co. • Mitchell Mfg. Co. • D-Con Co. • Green Giant • Dickinson Popcorn • Wishbone Co. • Calo Dog Food Co. • Sawyers, Inc. • Instant Milk Co. • "42" Products Ltd. • W  
 ey Mfg. Co. • Helene-Curtis, Inc. • Morrel-Felin • Standard Knitting Mill • Southern Biscuit Co. • Van Camp Sea Food Co. • Instant Grip Cement • Petrie of Calif. • Lance F  
 nes • Maypo, Inc. • S. A. Schenbrumm & Co. • Shillcraft Rug Co. • Shwayder Bros., Inc. • Seabrook Farms • Stegmaier Brewing Co. • Amer. Molasses Co. • Burry Biscuit  
 ar Company • Manchester Hosiery Mills • Mary Chess, Inc. • Albert Ehler • Pharmacraft • Hagen, Inc. • Hudson Paper Company • Ludens, Inc. • Olin Mathieson Chem.  
 Ritchie • Kiwi Shoe Polish • All • Neechi Dists. • Purex Liquid Bleach • Self Skin • Hubinger Starch Co. • Libby Food Co. • C. H. Masland • Morton's • Warfield Theat  
 aint Co. • Bardahal Mfg. Co. • Internat. Shoe Co. • Cracker Jack Co. • Rug Sheen • Hollywood Brands • Household Finance • Radex • Zonite Prod. • Ocoma Foods • M  
 ermador • Birds Eye • Bolens Prods. • Rose's Lime Juice • Vic Tanny • Loma Linda Foods • Norbest Canning Co. • Doughboy Plastic Pools • Bisceglia Bros. • Westlake F  
 rite • Union Pharmaceutical • Allen Rug Cleaning Co. • James Austin Co. • Dr. Baum • Braun Baking Co. • Budget Laundry • Central Drug Co. • Dairymen's Sales As  
 osiery Shops • Fulton Theatre • Gluck, Martin Distributing Co. • Golomb Paint & Glass Co. • Jiffy Steak Co. • Koolvent Metal Awning Co. • Me  
 Furniture Co. • Peoples First Nat. Bank & Trust • Pgh. Brewing Co. • C. J. Rober Co. • Roberts Jewelry Co. • C. R. Rogers Corp. • Roth Ru  
 ate Oil Co. • Union Dairy Farmers Co-op • Breyer Ice Cream Co. • Goldman Theatres • Phila. Gas Works • Pio, Inc. • Randolph Theat  
 Prods. • Lassiter Corp. • Mrs. Schlorer's Inc. • Fairless Hills Homes • King Steaks • Joy Foot Pads • Phila. Motor Co. • Phila. Seed  
 etherill & Co. • Denny Building Co. • Mastbaum Theatre • Milk Distrib. • Pitman Labs. • Rex Trailer • Willow Grove Park, Inc. •  
 rnat. Home Show • Mary Ellen-Distributors • Eureka Fed. Savings & Loan Assoc. • Farmers Ins. • Don Gilmore • Hollywood Wild  
 ing • Lewis & Lewis • Lynn & Brooks Inc. • Macy's • Mayflower Warehouse • Maytag West Coast Co. • Pacific Grey Hound •  
 Distributing • Denco Sales • Albany Carpet Cleaning Co. • Amer. Radiator & Standard San. • Amer. Theaters Corp. • Boston  
 gs Co. • John E. Cain Co. • S. C. Clayton Co. • DeMambo Radio Supply Co. • Eastern Co. • Electric Co. Adv. Pgm • Wm. File  
 • Glenwood Range Co. • Great Atlantic & Pacific Tea Co. • H. P. Hood & Sons • Howard Johnson Co. • C. M. Kimball Co. • M  
 ivan, Inc. • Sweetheart Cosmetic Co. • Table Talk Pastry Co. • Town & Country Homes • D. C. S. A. • Dr. Enuf Vitamin Bev.  
 ids • Second Fed. Savings & Loan • George Heid Productions • Service Publishing Co. • Fernwood Sales Co. • Horne Co. • Kep  
 s Enterprises—Ice Capades • Beneficial Saving Fund Soc. • Budget Uniform Center • Export-Import Clothing Co. • George Gorson  
 r and Sons • Shapiro Shoe Stores • Strawbridge and Clothier • Modern Sewing Machine Co. • Arthur Murray • Rosenthal's East  
 • Delaware Steeplechase & Race Assn. • Denny Building Corp. • King's Men Ltd. • Randolph Theater • Certified Automotive Serv  
 ealty Co. • Allen Floor Coverings • Berne Hi-Way Hatchery • Kenneth L. Bowton • Bueter Chevrolet • Bursley & Co. • Childress P  
 ft Shop • Gerber Furniture Co. • Harges-Mills Candy Shop • J. C. Hirschman Co. • IMO Distributors • Indiana Farm Bureau Co-Op  
 Camera Shop • Parrot Packing Co. • Peoples Trust & Savings Co. • Pioneer of Indiana • Pontiac Cities Service • Proctor Dress S  
 hoo Store • Brink & Erb • Cooper Distributing Co. • General Dredging • Honegger's & Co. • Bueter Distributing Co. • Ellison  
 ic • Alpenrose Dairy • Amato's Supper Club • Appliance Wholesalers • Arden Farms • Arlen's Electric Shaver Specialists  
 alker Business College • Bell Potato Chip Co. • Benjamin Franklin Savings & Loan • Berko Electric Mfg. Co. • The Big  
 Graham Buick Co. • Broadway De Luxe Cab Co. • Byron's Home Furnishings • Cal Spray Dealers Assoc. • Calif. Pla  
 Packing Co. • Columbia River Packers Assoc. • Lee Cosart Motors • Davidson's Bakery • Del Monte Meat Co. • Dr  
 West Coast • Equitable Savings & Loan • Fairview Farms • John Felker Co. • Fields Chevrolet Co. • Fitzgibbon Glas  
 ma • Spear & Co. • Stanley Warner Management Corp. • Williams, J. A. Co. • Amer. Beauty Sleep Prods. • Cox's D  
 arpet Cleaning Co. • Nu-Life, Inc. • William T. Corbett • Independent Republicans • Harry Alan Sherman • Dairy Que  
 ler Booster Club • Repub. Exec. Comm. of Allegh. Co. • Dave Scharf Associates • Beverly Farms • Buhl Optical & Jewelry Co. • Cre  
 lin & Co., Inc. • Friehofer Baking Co. • A. C. Mangels Ind., Inc. • Wilkening Mfg. Co. • Acme Packing Co. • Arden Farm Co. • Alemite  
 ng and Co. • Craig Movie Supply Co. • Downtown Center Garage • Eggo Products • Flex Straw • Folgers Coffee Co. • Frying Chicken Rest. • F  
 ine Circus • Ladies Choice • Listen & Learn with Phonics • Leopard Cafe • Leslie Salt Co. • Latham Foundation • Luchetti Meats • Pacific Gas &  
 s Manor • Cecil Whitebone • United Vinters • Kahns Dept. Store • Allied Appliance Co. • The Barcolene Co. • Nissen Baking Corp. • Seiler Foods  
 sh Co., Inc. • Boston Consolidated Gas Co. • Tupper Home Parties, Inc. • Clinton Clothing Mfg. Co. • Elm Farm Food Co. • Groveton Papers Co. • White  
 ouse Planter • Vimco Macaroni Prods. • Buckingham Village • Bucks County Dressed Poultry Co. • Geyelin, Inc. • Home Builders Assoc. of Phila. • Hyper Humus • Shama  
 affner Paint Co. • Ellenberger Brothers • Ft. Wayne Jr. Chamber of Comm. • Grand Leader • McKinley Truck & Races • Cletus Miller Seeds • Montpelier Stone Co. • Alva  
 rewing • Hosler & Pearson • Earl Zimmerman • Meyers & McCarthy • Baade Floral Shop • Frankenmuth Brewing Co. • Fritz Electric Store • D. O. McComb Funeral Home  
 ate Fair • J. Homer Studebaker • Rye Agency • Appliance Merchandise, Inc. • Avco Mfg. Co. • Place, Inc. • No. Ind. Shorthorn Breeders Assn. • Organic Soil Builders •  
 Lutheran Publicity Committee • Anderson Mattress • Ft. Wayne Motors • House of Organs • Maurice Yoder • State Street Hardware • Boston Filter Co. • Boston Five  
 Fairbanks Exposition • Continental Upholstering Co. • Corcoran's, Inc. • Deerfield Fair Assoc. • First Nat. Bank of Boston • Franconia  
 Sons, Inc. • Fidelity Phila. Trust • Ideal Mfg. Co. • Kasser Distillers • Keystone Auto Club • H. F. Ortlieb Brewing • Penn Jersey A  
 nin's Sons • Twentieth Cent. Storm Sash Co. • Beetem & Brorby, Inc. • Downy-Flake Waffle Co. • Borge-Warner Corp. • Silf Skin • M  
 n Toiletries • Metro. Lincoln Mercury • Berlo Vending Co. • Custom Paint & Chem. • Di Paola Men's Clothes • Arcadia Theatre • Maico of Penna  
 ts • Calif. State Fair • Calso Co. • H. C. Capwell • Clearo Co. • Jes Cortez • Denalan Packing • Fireside Thrift Co. • W. P. Full  
 sh • Hillsdale Gardens • Ladies Choice Foods • Langedorf Bakeries • Mins Travel Center • Montgomery Ward • Pauson & Co. •  
 ner Frey Co. • Stonestown • Thompson-Holmes • Union Furniture Co. • United Vintners • Les Vogel Chevrolet • W. J. Weinert L  
 lpaper Co. • Beacon Plastics Corp. • Bigelow-Kennard Co. • Bird & Sons, Inc. • Bonded TV Service • Brigham's, Inc. • Christian Science Church • First Nat  
 pital Service • MKM Knitting Mills • Sands, Taylor & Wood Co. • Shreve, Crump & Lowe • Simmonds Upholstering Co. • Star Market C  
 aster AlSCO • James O. Welch Co. • West Paint & Varnish Co. • Foster Sporting Goods • Francis Ford Motors • Wilson Line • Furniture  
 ookie Co. • Granning & Treece • Gresham Auto Dealers • P. G. Gross Furniture Co. • Gunderson Bros. Engineering Corp. • Hamilton Furs • Helen Day Mu  
 ales Corp. • Hegg Bros. • Hollywood Ford Motors • Hollywood Furniture • Homemakers Supply Co. • House of Nine • R. Hoyt Co. • Irish Linen Shop  
 smobile • Mack's Dress Shop • Marks Furniture & Appliance • Met-All Products • Meier & Frank Co. • Fred Meyer, Inc. • Mike De Cicco & Son • Mod  
 ry Appliance Co. • Natleys, Inc. • Frank Nau Pharmacy • Neuman's Radio & Electric • J. J. Newberry Co. • Niagara of Portland • Niklas & Son, Florist  
 fic Supply • Nudelman Bros. • Copa Club • Penzoil Co. • W. Homestead Distributing Co. • Atom-Olive Mfg. Corp. • Fairall Wallpaper Co. • Forbes Sert  
 ers Assn. of W. Pa. • Savage—Haldeman—Chrysler—Plymouth • F. A. Blum & Sons, Inc. • Motorola • Independent Wallpaper Co. • Lomakin Music • Mc  
 rms, Inc. • Beck's Charter Oaks • Dealers' Radio Svce. • Thompson—Haldeman—Chrysler—Plymouth • Willow Grove • H. W. Given Co. • Landis Motors, Inc.  
 ic. • American Preserve • Newburger & Co. • Phila. National Bank • Phillips Packing Co. • Pitman Labs. • Seaboard Seed Co. • Phila. Arena Corp. • Be  
 & Robbins • Allied Mills Inc. • Bluffton Grocery Co. • Christian Science Comm. on Publ. for State of Indiana • First Missionary Church • Gospel Temple • H  
 Center • Troy Laundry Co. • Weisser Patk U. Miss. Church • Wolf & Dessauer • Cliff Ayers Enterprises • Mr. Gerald Bowers • City Glass Specialty • Deluxe  
 Ammonia Dealers • Cloverleaf Creamery • Collins Motor Co. • Martins Nursery • Means-Buhl Co. • Rhoads-Morgan Paint Co. • Acme Quality Co. • Bowser Int  
 ales Co. • Quality Furniture & Drapery • Ellenberger Bros. • Marks Camera Shops • One Hour Martinizing • Guy S. Means Co. • Russel Kruse • Pagoda Inn  
 ons • Mass. Horticultural Society • Mutual Savings Bank Assoc. • Nat. Cranberry Assoc. • N. E. Coke Co. • N. H. Recreation • N. H. State Planning & Developing  
 er Co. • Whipple Co. • Whiting Milk Co. • Apex Tile Co. • Best Feeds & Farm Supplies, Inc. • Brookline Savings & Trust Co. • Capitol Contracting Co. • Crown R  
 rewing Co. • Fort Pitt Tomato Co. • Jot • Insured Savings & Loan Council • Keystone Floors, Inc. • Klein, Henry B. • Mabro Co. • May Stern, Inc. • Miller Pi  
 ber Co. • Re-Ly-On Prods. • Savage-Haldeman Co. • Star Upholstering Co. • Steiner Drapery Shop • Sub-O-Pane Mfg. Co. • Sun Drug Co. • Tom Tucker Bev  
 per Co. • B. Thorpe Realtor • Gaudio Bros., Inc. • Proctor Electric • Becker Mills • Atlantic Refining Co. • Polar Cub Assoc. • Tasty Kake Co. • Dem. Campaign Comm. of P  
 p. • Ever Kleen Co. • Fashion Sewing Center • Flex Straw Co. • Flotill Prods. • Fosters Lunch Svce. • Golden Gate Kennel Club • Lucky Lager Brewing Co. • Mission Coupon C  
 Inc. • SF Auto Show • Thrifty Car Co. • Tuxedo Candy Co. • Weltner Pontiac Co. • Crocker Bank • Dr. Campbell • Calif. Spray Chem. • Foremost Dairies • Nat. Lead Co.  
 Baking Co. • Kleber's Luggage • Real Pie Bakers • Sanford Motors • United Baking Co. • Turnway Inn • Potter-McCune Co. • Camelot Farms • Assemblies of God • Allen  
 erama Corp. • Phila. Transportation Co. • Arthur A. Shaw • Shedaker Kitchens • Temple Time • Tradesmen's Land Title Bank and Trust Co. • Walnut Street Fed. Savings ar  
 Dairy Prods. • Roselli's Pure Foods • Garden State Racing Assoc. • Girard Trust Corn Exchange Bank • Knit King • Penna. Refining Co. • Phila. Inquirer • Apex Terminal Wa  
 • Howards Camera Shop • Alwin Color & Chemical Co. • Hydroponic Gardens • Pilgrim Theatre • Craine, Inc. • Anthony's Hawthorne • Gaymont's Specialities, Inc. • Mara  
 Products, Inc. • Pendale Nurseries • Mrs. Roth's Noodles • Stylebrook Clothes • Tem-Te Steak Co. • Amstan Supply Co. • Broadloom Carpet Mart • Brown & Vaughan Deve  
 ers Sales • Wilmerding Bottling Co. • The Clean Sales Co. • Kaufmann's • Robert Morgan Dance Studio • T. K. Roofing Co. • Savage-Haldeman Co. • Best Feeds & Farm Sup  
 & Candy Co. • Foss-Hughes Co. • A. C. Kissling Co. • Knot Mfg. Co. • Liberty Real Estate & Trust Co. • William S. Scull Co. • H. E. Snyder Cigar Co. • Zippy Prods. • Girard  
 ds • Thomason Porcelite Paint • Food Fair Stores, Inc. • Mrs. Schlorer's, Inc. • Del. Valley Corn. • Jackson & Mover • Raymond Rosen Dist. • Serody & Serody Bldrs. • Co







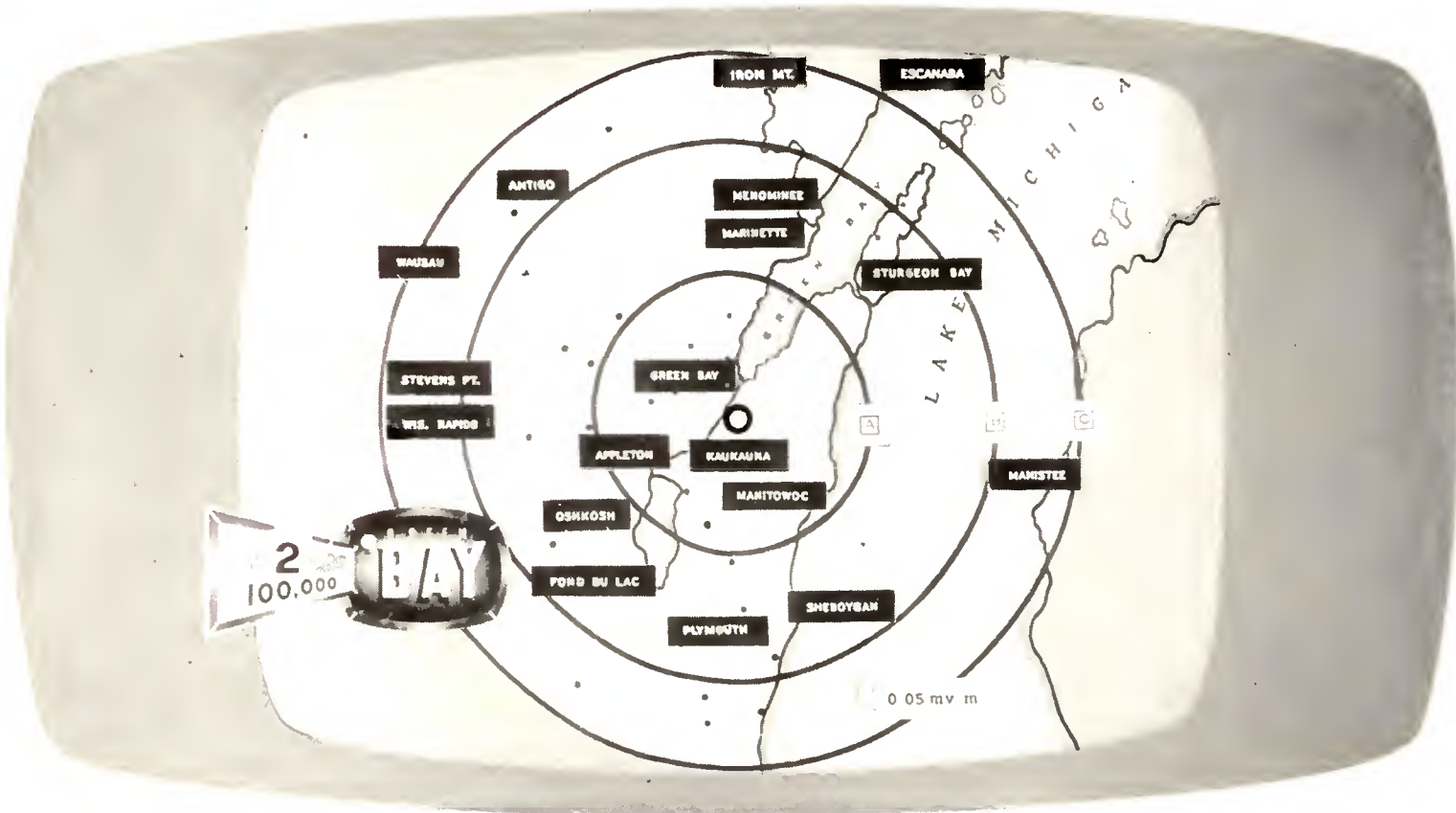




# ch. 2 WISCONSIN

in the Land of... *Milk and Honey*

Where two more Agency Test Studies are under way!



HAYDN R. EVANS, Gen. Mgr. — Rep. WEED TELEVISION



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**BOUND VOLUMES** (two volumes) per year, \$15.00





**YOU MIGHT PUT THE SHOT 59' 2" \* —**

**BUT . . . YOU NEED WKZO-TV**

**AMERICAN RESEARCH BUREAU**  
February, 1955 Report  
**GRAND RAPIDS—KALAMAZOO**

**TO PUT SALES ACROSS  
IN WESTERN MICHIGAN!**

	Number of Quarter Hours With Higher Rating	
<b>MONDAY THRU FRIDAY</b>	<b>WKZO-TV</b>	Station B
7 a.m.—5 p.m.	144	56
5 p.m.—11 p.m.	83	37
<b>SATURDAY &amp; SUNDAY</b>		
10 a.m.—11 p.m.	80	24

**NOTE:** Survey based on sampling in the following proportions—Grand Rapids (45%), Kalamazoo (19%), Battle Creek (19%), Muskegon (17%).

American Research Bureau figures for Grand Rapids-Kalamazoo show that WKZO-TV is almost a 3-to-1 favorite over the next station, *morning, afternoon and night!*

WKZO-TV is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids. Telecasts on Channel 3 with 100,000 watts from a 1000' tower. Serves one of America's top-20 TV markets—*almost 600,000 television homes in 29 Western Michigan and Northern Indiana counties!* Ask Avery-Knodel about availabilities.

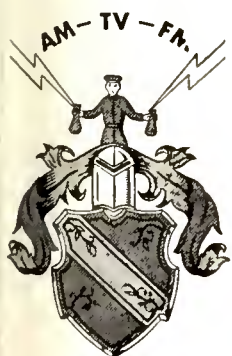
**100,000 WATTS • CHANNEL 3 • 1000' TOWER**

# WKZO-TV

**Kalamazoo - Grand Rapids  
and Greater Western Michigan**

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

*\*Parry O'Brien set this world's record on June 5, 1953, at Compton, California.*



*The Felzyer Stations*

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

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*Famous on the local scene . . .*

No man, no company, no broadcasting facility ever attained  
national prominence without first achieving greatness at home.

So with the group known collectively as Storer stations.

Look at each one individually. You will find  
the church, the school, the home — and the station  
— working together to improve the community.

The adherence to the tradition of leadership at "home"  
has made Storer stations national institutions.

A Storer station is a local station.



*yet known throughout the nation.*



# STORER BROADCASTING COMPANY



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WJBK • WJBK-TV  
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WAGA • WAGA-TV  
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WGBS • WGBS-TV  
Miami, Fla.

KPTV  
Portland, Ore.

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Birmingham, Ala.

WJW • WXEL-TV  
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111 Sutter St., San Francisco 4, Calif., SUITER 1-8689



# SPONSOR-TELEPULSE ratings of top shows

Chart covers half-hour syndicated film

Rank now	Past rank	Top 10 shows in 10 or more markets Period 1-7 November 1955 TITLE, SYNDICATOR, PRODUCER, SHOW TYPE	Average ratings	7-STATION MARKETS		5-STATION MARKETS			4-STATION MARKETS					3-STATION MARKETS		
				N.Y.	L.A.	Boston	Mnpls.	S. Fran.	Atlanta	Chicago	Detroit	Seattle-Tacoma	Wash.	Balt.	Bil.	
1	2	<b>Mr. District Attorney</b> , Ziv (M)	20.0		9.9 knxt 10:00pm	24.5	11.8	16.0	20.5		15.8	18.2			16.2	21.0
					wnac-tv 10:30pm	kstp-tv 10:30pm	kron-tv 10:30pm	waga-tv 10:30pm		wwj-tv 8:30pm	king-tv 9:00pm			wbal-tv 10:30pm	wbe-tv 7:00pm	
2	1	<b>I Led Three Lives</b> , Ziv (M)	18.8	2.2	12.7	23.5	18.2	17.2	16.2	11.9	18.2	16.1	13.0	16.4	21.0	
				wpix 10:00pm	kttv 8:30pm	wnac-tv 7:00pm	kstp-tv 9:30pm	kron-tv 10:30pm	wsb-tv 7:00pm	wgn-tv 9:30pm	wjck-tv 10:30pm	ktnt-tv 10:00pm	wrc-tv 10:30pm	whal-tv 10:30pm	wbe-tv 7:00pm	
3	7	<b>Waterfront</b> , MCA Roland Reed (A)	18.1	7.3	14.3	13.9	7.2	22.5	17.2	8.5	15.4	18.6	22.8	13.7	14.0	
				wabd 7:30pm	kttv 7:30pm	wnac-tv 7:00pm	keyd-tv 8:00pm	kron-tv 8:30pm	waga-tv 7:00pm	wgn-tv 9:00pm	wjw-tv 10:30pm	komo 8:30pm	wtop-tv 10:30pm	wmar-tv 10:30pm	wg-tv 7:00pm	
4	4	<b>Man Behind the Badge</b> , MCA-TV Film (M)	17.8			22.7	3.0	15.0			13.5		10.5		21.0	
						wnac-tv 10:30pm	kstp-tv 5:30pm	kron-tv 10:30pm			wjck-tv 10:30pm		wmal-tv 10:30pm		wg-tv 8:00pm	
5	6	<b>Badge 714</b> , NBC Film (D)	17.1	4.7	18.8	17.7	22.0	24.5		16.9	11.9	18.8	15.4	12.2		
				wpix 8:30pm	kttv 7:30pm	wnac-tv 6:30pm	kstp-tv 9:30pm	kplx 9:00pm		wgn-tv 8:00pm	wwj-tv 7:00pm	king-tv 9:30pm	wrc-tv 7:00pm	wbal-tv 10:30pm		
5		<b>Highway Patrol</b> , Ziv (A)	17.1	7.9	8.2	13.0	12.4	8.2	14.5	6.9	16.0	12.5	12.9		17.0	
				wrea-tv 7:00pm	kttv 9:00pm	wbz-tv 4:15pm	wcco-tv 10:00pm	kron-tv 11:00pm	waga-tv 7:30pm	wbkb 9:00pm	wjck-tv 10:30pm	komo 7:00pm	wtop-tv 7:30pm		wg-tv 10:00pm	
7	8	<b>Amos 'n' Andy</b> , CBS Film (C)	16.7	3.4	13.7	12.9			15.9	8.7	12.0		12.2	12.4	10.0	
				wbs-tv 2:00pm	knxt 5:30pm	wnac-tv 2:30pm			waga-tv 7:00pm	wbkb 9:30pm	wwj-tv 7:00pm		wtop-tv 7:30pm	wbal-tv 7:00pm	wbe-tv 1:30pm	
8		<b>Superman</b> (Flamingo) (K)	15.5	10.4	12.2	20.5	10.5	12.9	21.2	15.5	13.7	14.4	14.5	12.7	20.0	
				wrea-tv 6:00pm	kttv 7:00pm	wnac-tv 6:30pm	wten-tv 6:30pm	kgv-tv 6:30pm	wsb-tv 7:00pm	wbkb 5:00pm	wxyz-tv 6:00pm	king-tv 6:00pm	wrc-tv 7:00pm	wbal-tv 7:00pm	wbe-tv 7:00pm	
9		<b>Cisco Kid</b> , Ziv (W)	15.4	3.9	5.3	14.8	22.4	14.7	14.9	18.4	16.2	13.0	14.9	17.2	21.0	
				wabc-tv 6:00pm	kabc-tv 6:00pm	wnac-tv 9:00pm	wcco-tv 4:30pm	kron-tv 6:30pm	waga-tv 5:30pm	wbkb 5:00pm	wxyz-tv 6:30pm	komo 6:00pm	wtop-tv 7:00pm	wbal-tv 7:00pm	wbe-tv 7:00pm	
10		<b>Range Rider</b> , CBS Film (W)	14.4			23.4		6.9		7.9		12.7	13.8		14.0	
						wbm-tv 7:00pm		kplx 5:00pm		wbbm-tv 12:00N		ktnt-tv 7:00pm	wtop-tv 6:00pm		wbe-tv 6:30pm	

Rank now	Past rank	Top 10 shows in 4 to 9 markets	Average ratings	7-STATION MARKETS		5-STATION MARKETS			4-STATION MARKETS					3-STATION MARKETS	
				N.Y.	L.A.	Boston	Mnpls.	S. Fran.	Atlanta	Chicago	Detroit	Seattle-Tacoma	Wash.	Balt.	Bil.
1		<b>Eddie Cantor</b> , Ziv (C)	19.3		7.9 kttv 10:00pm	7.0	15.2		15.4	9.0	17.1			9.5	
						wten-tv 9:30pm	kron-tv 10:00pm		wmbq 9:30pm	wjck-tv 10:30pm	king-tv 10:00pm			wbal-tv 10:30pm	
2		<b>Passport to Danger</b> , ABC Film, Hal Roach (A)	18.8		6.0 keop 7:30pm	4.7	17.2								
						keyd-tv 7:30pm	kplx 7:00pm								
3	1	<b>Doug. Fairbanks Presents.</b> ABC Films (D)	17.3			8.7				7.9	7.2				18.0
						kstp-tv 6:00pm				wbkb 10:00pm	wxyz-tv 7:00pm			wber 10:30pm	
4		<b>I Search for Adventure</b> , Bagnall (A)	13.6	1.8	13.8		22.4				7.7	22.1			
				wpix 7:30pm	keop 7:30pm		kovr-tv 7:30pm				wxyz-tv 10:30pm	king-tv 7:00pm			
5		<b>Count of Monte Cristo</b> , TPA, (A)	13.3		9.2 kttv 8:00pm	10.9	15.2		9.9						18.0
						wcco-tv 7:30pm	wpix 10:00pm		waga-tv 7:00pm					wben 7:30pm	
6	7	<b>Mayor of the Town</b> , MCA-TV Film, Gross Krasne (D)	12.3			5.2			7.2	16.2	13.5	13.0			15.0
						keyd-tv 7:30pm			wsb-tv 3:30pm	wmbq 10:00pm	wwj-tv 7:00pm	komo 6:00pm		wgr 7:00pm	
7		<b>Meet Corliss Archer</b> , Ziv (C)	12.2			.9					7.5			10.9	13.0
						wmur 8:00pm					wjck-tv 7:00pm			wbal-tv 6:00pm	wben 7:00pm
8	8	<b>Dr. Hudson's Secret Journal</b> , MCA-TV Film (D)	11.6		10.9 kttv 9:00pm	14.7			15.0		5.5	8.1			18.0
						wcco-tv 9:30pm			waga-tv 10:30pm		wwj-tv 7:00pm	king-tv 9:30pm		wgr 10:30pm	
9		<b>Gene Autry</b> , CBS Film (W)	11.5	4.0	3.7	10.4			11.2						12.0
				wabc-tv 6:00pm	keop 9:00pm	wnac-tv 6:00pm			wlw-a 7:30pm					wben 5:30pm	
10		<b>Playhouse, The</b> , MCA-TV Film (D)	10.9		3.2 wabd 10:30pm					14.1					
										wbkb 9:30am					

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

market 1-7 November. While network shows are fairly stable from one month to another, markets in which they are shown, this is true to much lesser extent with syndicated shows. This should be borne in mind when analyzing rating trends from one month to another in this chart. \*Refers to last month's chart. If blank, show was not rated at all in last chart or was higher

December ratings will appear in next issue



shows

made for tv

3-STATION MARKETS

City	Stations	Rating
St. Louis	wtmj-tv wptz ksd-tv	14.2 9.7 24.7
Philadelphia	wtmj-tv wcau-tv ksd-tv	16.2 11.9 20.9
St. L.	wtmj-tv wcau-tv kwk-tv	18.0 14.9 16.5
St. L.	wtmj-tv wcau-tv ksd-tv	22 26.5 15.2
St. L.	wcau-tv ksd-tv	5 11.4 26.2
St. L.	wtmj-tv wfll-tv kwk-tv	10 12.9 8.2 18.9
St. L.	wisn-tv wcau-tv ksd-tv	12 11.4 17.7 10.0
St. L.	wisn-tv ksd-tv	10 12.9 12.4
St. L.	wisn-tv ksd-tv	9 10.4

2-STATION MARKETS

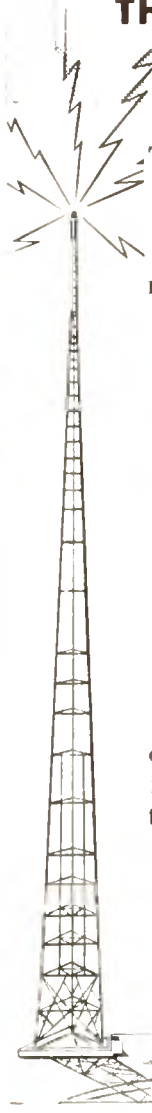
City	Stations	Rating
Birm.	wbtv wlv-d wdsu-tv	54.3 16.8 34.0
Charlotte	wabt wbtv wlv-d	24.0 59.0 27.3
Dayton	wabt wbtv whio-tv	19.8 57.5 20.8
New. Or.	wbrc-tv whio-tv	25.0 29.3
New. Or.	wbrc-tv whio-tv	30.0 25.3
New. Or.	wbrc-tv wbtv whio-tv wdsu-tv	26.0 35.3 32.3 38.5
New. Or.	wbrc-tv wbtv wdsu-tv	22.8 26.3 51.8
New. Or.	wbrc-tv wbtv wdsu-tv	30.8 25.8
New. Or.	wbrc-tv wdsu-tv	13.8 25.8
New. Or.	wbrc-tv wlv-d wdsu-tv	13.6 30.8

St. L.	wisn-tv wcau-tv ksd-tv	0.9 30.2 11.0
St. L.	wisn-tv wlx	8.2 14.9
St. L.	wisn-tv ksd-tv	17.5
St. L.	wtmj-tv wptz	24.7 6.5
St. L.	wisn-tv ksd-tv	10.7 13.7
St. L.	whio-tv	27.3
St. L.	wbtv wlv-d	36.3 6.3

St. L.	wbtv wdsu-tv	57.3 35.3
St. L.	wbrc-tv	30.0
St. L.	wlv-d wdsu-tv	11.8 50.8
St. L.	wbrc-tv	15.8
St. L.	wbtv	21.3
St. L.	whio-tv	27.3
St. L.	wbtv wlv-d	36.3 6.3

# Congratulations CBS!

... FOR GIVING SOUTH BEND-ELKHART TELEVISION VIEWERS THE TYPE OF PROGRAMS THEY PREFER. THE TOP 26 NETWORK TV PROGRAMS IN THIS AREA ARE CBS SHOWS—WSBT-TV CARRIES THEM ALL, EXCLUSIVELY.



The television audience surveys of the South Bend Market all tell about the same story. **WSBT-TV DOMINATES** the market. The latest survey, made by the American Research Bureau (Nov., 1955) gives further proof. It reveals that in the South Bend-Elkhart market . . .

- The top 26 network TV programs in this area are CBS shows — carried by WSBT-TV exclusively!
- The 31 most popular TV programs, both local and network—(37 of the top 40, and 42 of the top-rated 50!) are carried by WSBT-TV.
- During the prime evening viewing hours (6:00 to 10:30) almost 3 times as many people watch WSBT-TV as any other single station—the WSBT-TV audience is greater than the combined total of all other stations which can be seen in this area!
- When the same program was carried by all three local stations at the same time (President Eisenhower, Nov. 11), WSBT-TV enjoyed a viewing audience 14 times greater than the next closest station.

Get all the facts on WSBT-TV and its prosperous 14-county coverage area. Learn more about this remarkable market where 95% of the TV homes are UHF equipped to receive WSBT-TV. Write for free market data book.

FIVE TOP-RATED SHOWS OF EACH OF THE SOUTH BEND-ELKHART STATIONS—AND THE RATINGS OF EACH SHOW

WSBT-TV		STATION "A"		STATION "B"	
Program	Rating	Program	Rating	Program	Rating
1. \$64,000 Question	57.0	Lux Theatre	24.2	Pra Football	21.4
2. I Love Lucy	56.6	Hit Parade	23.5	Disney land	19.6
3. Ed Sullivan	51.8	Perry Como	20.2	Lawrence Welk	18.0
4. I've Got A Secret	48.1	Roy Rogers	18.1	Rin Tin Tin	13.7
5. Climax	47.9	George Gobel	18.0	Dollar A Second	10.9

# WSBT-TV

SOUTH BEND, IND. CHANNEL 34

CBS... A CBS BASIC OPTIONAL STATION

ASK PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVES

10. Classification as to number of stations in market is Pulse's Pulse determines number by measuring which stations are actually by homes in the metropolitan area of a given market even though itself may be outside metropolitan area of the market.

## MAKE-UP KIT

SPONSOR: Charles Antell AGENCY: Joseph Katz, Baltimore

**CAPSULE CASE HISTORY:** *Although a price tag of \$5 is generally considered high for a mail order item on tv, the Charles Antell Co. sold a total of 6,317 items at this price in 10 days. A make-up kit was advertised on a quarter-hour participation in the Bill Ballance show and the Dick Garton movie, both daytime programs as well as in a half hour evening movie. The high ratio of phone orders (4,834) to mail orders (1,483) indicates that the viewers were forcefully sold by the tv advertising. Cost of the campaign: \$5,171 or about 82c per order.*

KCOP, Los Angeles

PROGRAMS: Participations



**TV**  
**results**

## MACARONI PRODUCTS

SPONSOR: American Beauty Macaroni Co. AGENCY: Rogers & Smith, Potts-Turnbull

**CAPSULE CASE HISTORY:** *Three participations per week on KAKE-TV's Deputy Dusty kept sales of American Beauty Chili-Roni from slumping during "an abnormally hot summer which could seriously affect the sales of a chili and macaroni packaged dinner." These are the words of the agency which began the tv campaign for the products, and they report that sales were "brisk" despite the adverse weather. The campaign began in February 1955 and is credited by the agency with "the continued high sales . . . in the market." Cost per participation: \$45.*

KAKE-TV, Wichita PROGRAM: Deputy Dusty, Participations

## JEWELRY

SPONSOR: Lippa & Co., Inc. AGENCY: Direct

**CAPSULE CASE HISTORY:** *After six months of tv usage, one-minute live announcements at 10:30 p.m. in the Thursday Late Show, the sponsor renewed his contract. He wrote, "Over the past years, we have used every advertising medium available to acquaint the public with our store and the type of merchandise we handle. Never have we had the direct response and results which we have experienced since we became a WIRI sponsor." Cost of the six-month campaign: \$747.50.*

WIRI, Plattsburg, N.Y. PROGRAM: Late Show, Announcements

## APPLIANCES

SPONSOR: National Appliance and Television AGENCY: Ad-Video Productions and Television

**CAPSULE CASE HISTORY:** *The sponsor has two tv shows on WREX-TV, Talent Parade (Sundays at 4:00 p.m. for \$216 per week) and a late night movie strip. The former program is of the type where viewers vote for the talent on the show. One Sunday show drew 4,800 votes, a total which the agency reports "completely astounded the manufacturer my client represents." The agency asserts that Whirlpool washers are on back order at the factory "because of the great amount of sales due to National's program schedule on WREX-TV."*

WREX-TV, Rockford, Ill.

PROGRAM: Talent Parade

## MAIL PREMIUM ASSERT

SPONSOR: Ralston Purina AGENCY: Guild, Bascom & Bonfigli, S.F.

**CAPSULE CASE HISTORY:** *A single one-minute announcement on WFBM-TV's Market Reports program brought 2,606 requests. Free mail box flags were offered to the 100 viewers whose letters or post cards had the earliest postmark. The winning mail was all postmarked less than two hours after the offer was made, in the 10-minute noontime show. The response was so great to the initial offer that Purina scrapped plans to make the same offer later in the week. Cost of the daily Market Reports is \$94.50 per show.*

WFBM-TV, Indianapolis

PROGRAM: Market Reports

## DOUGHNUTS

SPONSOR: Krispy Krene Doughnut Co. AGENCY: Direct

**CAPSULE CASE HISTORY:** *After three weeks of tv advertising with one-minute participations the client's two stores tripled their business. These results were obtained with tv, though other media had been explored with little success. A soft copy approach on the Harry Smith Show made people who had previously seen the shows but never tried the product aware of the stores. The firm also reports many repeat orders have been coming in as the campaign progresses. The total cost of each of the participations was \$32.*

WSUN-TV, St. Petersburg

PROGRAM: Harry Smith Show, Participations

## CANDY COUNTER

SPONSOR: F. W. Woolworth Co. AGENCY: Direct

**CAPSULE CASE HISTORY:** *The first attempt at tv advertising worked out quite well for a local Woolworth store. Manager D. Moore bought a five-minute participation on Tv Showcase to advertise his candy counter before Christmas. The segment was televised at 6:25 on 15 December and sold out the candy counter three times before the holiday. Moore reported he was "more than pleased with the proved results of the first tv participation." Cost of the five-minute segment: \$16.*

CKSO-TV, Sudbury, Ont.

PROGRAM: TV Showcase, Participation



FIRST PLACE

*which tv/radio trade magazine  
should top your list in 1956?*

A BRIEF AND USEFUL SPONSOR ANALYSIS

FOR BUSY STATION EXECUTIVES



*At the right are 10 key points  
which will help you evaluate SPONSOR  
in your 1956 trade paper plans*

---

*The* UNVARNISHED

---



## SPONSOR ADVERTISING FACT SHEET

EDITORIALLY, SPONSOR IS TOTALLY BEAMED TOWARD NATIONAL ADVERTISERS AND AGENCIES. OUR MISSION IS TO GIVE "THE MEN WHO FOOT THE BILLS" GUIDANCE IN THE EVALUATION AND PURCHASE OF TV AND RADIO TIME AND PROGRAMS.

SPONSOR'S CIRCULATION IS THE PUREST FOR YOUR PURPOSES IN THE TV/RADIO TRADE PAPER FIELD. OF 10,000 CIRCULATION, ABOUT 600 GO TO NATIONAL AND REGIONAL AGENCIES AND ADVERTISERS; 3,300 TO ADVERTISERS, 3,300 TO AGENCIES. THAT'S 7 OUT OF 10—A REMARKABLY PINPOINTED CIRCULATION.

SPONSOR IS THE USE MAGAZINE OF THE INDUSTRY. TV BASICS, RADIO BASICS, TV RESULTS, RADIO RESULTS, FILM BASICS, TV DICTIONARY, TIMEBUYING BASICS, TV AND RADIO STATION BUYERS' GUIDE, TIMEBUYERS OF THE U. S., AND MANY, MANY MORE PROJECTS ARE EXAMPLES OF SPONSOR USE VALUE. SPONSOR AVERAGES 250 INFORMATION REQUESTS MONTHLY FROM ADVERTISERS AND AGENCIES.

ALL IMPARTIAL AGENCY-AND-ADVERTISER-TRADE-PAPER-READERSHIP-STUDIES MADE DURING THE PAST TWO YEARS PROVE SPONSOR'S DECIDED READERSHIP IN ITS FIELD (DETAILS ON REQUEST).

SPONSOR AVERAGES NEARLY 20 PAID SUBSCRIPTIONS (AT ITS QUALITY PRICE OF \$8 PER YEAR) AT THE 33 TOP TIMEBUYING AGENCIES. AT JWT, BDO, Y&R, AND M-E SPONSOR HAS FROM 40 TO 60 PAID SUBSCRIPTIONS. AGENCY LIBRARIANS REPORTED, IN A TRADE PAPER STUDY, THAT SPONSOR IS KEPT ONE YEAR OR LONGER AS A REFERENCE SOURCE, THE AVERAGE PUBLICATION SIX MONTHS OR LESS.

# FACTS *about SPONSOR*



*the magazine  
tv and radio  
advertisers USE*

6. RECENTLY, SRDS COMPLETED A STUDY OF ADVERTISING GAINS OR LOSSES AMONG THE TRADE PUBLICATIONS OF OUR FIELD. OF THOSE LISTED ONLY TWO SHOWED GAINS—SPONSOR AND SRDS. SPONSOR'S GAIN WAS OVER 250 PAGES.

7. ALTHOUGH TRADE PAPERS ARE FREQUENTLY REGARDED AS INTANGIBLES, SPONSOR IS ABLE TO SHOW SPECIFIC RESULTS (FOLDER OF EXAMPLES ON REQUEST).

8. SPONSOR IS A PRESTIGE PUBLICATION. YOUR PRESTIGE MESSAGE GETS THE ADVANTAGE OF SPONSOR'S EXCELLENT STANDING IN ITS FIELD.

9. SPONSOR FIGHTS FOR WORTHWHILE INDUSTRY IMPROVEMENTS, PROJECTS, AND REFORMS. IT IS REGARDED AS THE FOREMOST ADVERTISING MAGAZINE IN THIS RESPECT. THIS HELPS PRODUCE A HEALTHY, ACTIVE CLIMATE FOR YOUR MESSAGE.

10. NATIONAL REPRESENTATIVES LIKE SPONSOR. THEY KNOW HOW THOROUGHLY IT'S READ AND USED. ASK YOURS WHAT HE THINKS OF SPONSOR. HE'LL BE GLAD TO TELL YOU. HE KNOWS SPONSOR.

THE INFORMATIVE BROCHURE  
"HOW MUCH SHOULD A STATION INVEST  
IN TRADE PAPER ADVERTISING"  
IS YOURS FOR THE ASKING.

# IN GEORGIA...

you can have your cake  
and eat it, too!

The

# GEORGIA BIG 5....

the station group that gives you all  
the *practical advantages* of a  
network...*plus all the local  
impact of home-town programming!*

You know the *intense* listener loyalty that stations command *locally*. You know the *strong dealer influence* that stations wield *locally*. Now you can have these *local* advantages of five long-established stations...PLUS time-saving network economies—with the GEORGIA BIG 5! Five leading stations in one buy... involving only *one* bill.

Buy the GEORGIA BIG 5—  
get the added sales power of  
local merchandising support!

The sale you start with your spot is *clinched* by the point of sale merchandising support supplied by each *Georgia Big 5* station. In addition you can count on a full array of selling aids: trade calls by station personnel who are your dealers' *neighbors*... trade mailings and tune-in announcements. Your Avery-Knodel man will give you full details!

#### CHECK these important FACTS ABOUT GEORGIA

In the two year period ending 1954:

- Georgia radio homes... UP 22%
- Georgia population... UP 17%
- Georgia automotive sales... UP 43%
- Georgia retail sales... UP 13%

Four good reasons why Georgia deserves deeper penetration than ever before... *deeper* penetration than *one-station coverage* can give! Ask for *all* the facts about the *big* new growth of Georgia!

## The GEORGIA BIG 5

is your *big Georgia buy*...  
more Georgia homes  
at less cost per minute!

The *Georgia Big 5* delivers 83¢—  
yes 83¢—of all Georgia radio  
homes! More Georgia homes—at  
less cost per minute—make the  
*Georgia Big 5* your big buy—your  
best buy—in the nearly \$3 billion  
Georgia market.



**WGST**  
Atlanta  
5,000W ABC

**WGAC**  
Augusta  
5,000W ABC



**WMAZ**  
Macon  
10,000W CBS

**WTOC**  
Savannah  
5,000W CBS

**WRBL** Columbus 5,000W CBS

**AVERY-KNODEL, Inc.** National Representatives



MONDAY

TUESDAY

WEDNESDAY

Grid of radio program listings for Monday, Tuesday, and Wednesday, organized by network (CBS, MBS, NBC, ABC) and time slot. Each cell contains program details such as name, time, and station.



THURSDAY

FRIDAY

SATURDAY

Main table grid with columns for network (CBS, NBC, ABC, MBS) and rows for program time slots (10:30, 11:00, 11:30, 12:00, 1:00, 2:00, 3:00, 4:00, 5:00, 6:00, 7:00, 8:00, 9:00). Each cell contains program details like 'Godfrey\* 10-11:30', 'Cecil Brown news', 'Mary Margaret McBride', etc.



**WCPO**

CINCINNATI

*and*

**WNOX**

KNOXVILLE

*announce the appointment of*



*as national representative  
effective January 1, 1956 for WCPO  
effective March 1, 1956 for WNOX*

**WCPO**  
Mutual Network  
250 w. at 1230 kc.  
CINCINNATI 6, OHIO



**WNOX**  
CBS Radio Network  
10,000 w. at 990 kc.  
KNOXVILLE 17, TENN.

**SCRIPPS-HOWARD RADIO, INC.**

# SPONSOR Asks...

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

**What would you advise radio and television sponsors  
whose products you sell in your store**



ASKED  
OF RETAIL  
GROCERS

## OFFER A FAIR PROFIT MARGIN

● Whether you like or dislike advertising all depends on the margin of profit that a national advertiser allows. I was a grocery salesman for twenty years; so I know the feelings on both sides of the fence.

You see, we have an overhead we have to meet. When certain goods like soap flakes offer a 4 or 5% profit margin, it's impossible to maintain that overhead.

But if we're allowed 15% or over on a nationally advertised product, it's a good product for us to carry and we're happy to have the producer behind us.

A while ago, Borden's ran a two-for-one instant coffee sale, which allowed us 22% profit. They backed it with a lot of radio and tv advertising. We would have been glad to see them keep it up because in two months we sold 75 cases. Now, without the campaign, we're lucky if we sell a case a month.

Of course, there are products that you think will do well when they're introduced on radio or tv; you stock up on them. But somehow people just don't buy them, and you're left with the stock. I'm thinking now of Fluffo and Miracle Cloth.

We get enough notice on coming campaigns; we have plenty of time to stock up; but I think that both the independent store-keeper and the supermarket are more willing to cooperate on promoting nationally advertised products if a fair margin of profit is offered and continues to be offered.

*Mickey Edelman, owner  
Associated Food Store  
Jackson Heights, N.Y.*

## SERVICE PREMIUM OFFERS

● I'd like to give three suggestions to the industry. Although a mer-

chandising consultant now, I was a grocery man for many years and I want to give this advice as such.

First, I think the retailer deserves consideration from the national advertiser on two-for-one or penny sales. This consideration should be in the form of sufficient notice for the retailer to clear out his present stock before the campaign begins. The retailer feels that he merits more profit because twice the handling and shelf space are now necessary. This point should also be considered.

Secondly, there is the matter of offers whereby the retailer must keep coupons handy for customers entering national contests and the like. I'd suggest that the sponsor make adequate service arrangements so that coupon pads may be replenished. Should they be depleted, both retailer and customer become antagonized.

Lastly, a local advertiser will get more effect from his advertising with less time and space than a national advertiser because local people will come to look and listen for his message. This effect added to the nation-

al effort would move sales all the more. Perhaps this seems like advice to the grocers; but it may be a promotional idea for sponsors.

*Stanford Cohen  
The Stanford Co.  
Long Meadow, Mass.*

## LET US KNOW ABOUT CAMPAIGNS

● Our main concern at the point of sale is making things easier for the customer. I feel that those gimmicks used by national radio and television advertisers impede a great deal of the progress we have made in that direction.

We usually feel the impact of commercials on goods where gimmicks have been used. For instance, a woman may come into a store to buy X cereal so that her little Joey can tear off the box-top and send it back to the company. The whole family has to go through a lot of bother for whatever Joey will get from the company. Chances are that the woman won't buy X cereal again until the company offers another premium.



## ADVERTISING CRITICISM FROM THE MEN WHO SELL

● SPONSOR wanted to know how the man behind the counter feels about campaigns built to move goods off his shelves. So four grocers were asked for answers to the question above. Their feelings are not as much in agreement as we would have liked, but in daily contact with the consumer, they give thought provoking advice to advertisers



So, X company has made a lot of noise, has made things difficult for Joey, and has caused the woman to question shopping ease and convenience at the store that carries X cereal.

I can't tell very much how goods move as a result of commercials because I'm left in the dark about when they go on radio or tv. It seems to me that if they're going to put so much dough into advertising, they might let the people who sell their goods know about their plans. But our advertising department might know even if we sales people never hear from them.

That's my main criticism . . . I just don't think that using those complicated gimmicks is the proper way to sell. But, as I said, the gimmicks are about the only way we come in contact with radio and tv advertising.

*Sales Manager  
Supermarket chain  
New York and New Jersey*

#### CARTOONS AND JINGLES SELL

● First and most important, television is a forceful medium which has the potential to sell countless quantities of goods. But the corny canned commercial detracts from its possibilities.

Now, I think that if I had the budget, I'd advertise with those cute jingles and cartoons. That's the kind of thing that makes people want to stay through a commercial and buy. When I see them I'm so convinced that I'd almost like to buy products I'd never dreamed of having.

Going along with this, I feel that advertisers would be better off with cartoons and jingles than with high-pressure premium offers—so would retailers.


From our point of view, premium offers present a stock problem. When premiums come out, it's necessary for us to set aside non-premium items on hand, letting them bide their time until the offer is over.

In addition, we consider cash most valuable in exchange; but these offers reduce actual cash intake.

So I'd say that sponsors would be doing their retailers and their audiences a favor if they got away from hard-punching commercials.

*Abe Dilbert, v.p.  
Dilbert Supermarket  
New York City*

BEST LOCATION IN THE NATION



IF **Cleveland**  
IS YOUR **TARGET-**  
AIM FOR **Sales** WITH  
**RADIO WSRs**

John E. Pearson Co., National Representatives

**GREATER CLEVELAND'S NUMBER 1 STATION**

**MORE THAN EVER . . . . .**

*Stockton's Most Listened to Station*

**HOOPER RADIO AUDIENCE INDEX**  
STOCKTON, CALIF.      OCTOBER THRU DECEMBER, 1955

	RADIO SETS IN USE	C	N	KSTN	A	M	OTHER AM & FM	SAMPLE SIZE
MONDAY THRU FRIDAY 7:00 A.M.-12:00 NOON	15.7	24.9	6.4	37.6	14.9	9.3	7.0	9,933
MONDAY THRU FRIDAY 12:00 NOON-6:00 P.M.	12.3	27.7	8.2	34.1	14.1	8.7	7.2	11,892

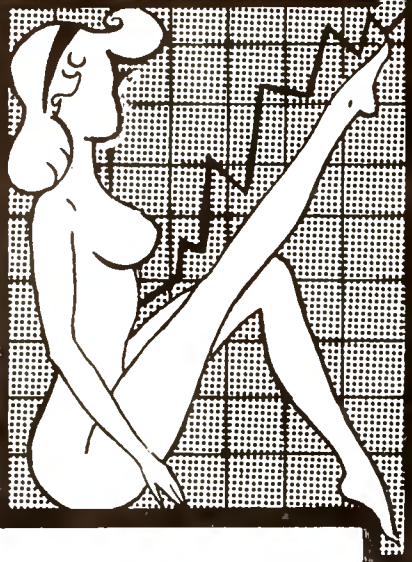
**K  
S  
T  
N**

Fall 1955 Hooperatings show  
KSTN increases dominance of  
\*Stockton Radio Audience.

\*America's 92nd Market

*Music · News · Personalities*  
Represented by Hollingbery

**POINTER  
FOR 1956**



**OVER 1,000,000  
LISTENERS WILL  
LISTEN TO  
W L O L**

That's a lot of consumers—  
but their reason for listening is  
just one. They know that  
WLOL gives Twin City Listeners  
the best in Music, News and  
Sports—24 hours a day.

Yes, the "1330 Habit" is really  
goin' strong right around the  
clock. In Minneapolis & St. Paul  
WLOL is the top-rated  
independent station, leading all  
other independents and three  
out of four networks.

**THE TOPPER IN  
INDEPENDENT RADIO**

**WLOL**

MINNEAPOLIS - ST. PAUL

5000 watts—1330 on your dial

LARRY BENTSON, Pres.  
Wayne "Red" Williams, Mgr.  
Joe Floyd, Vice-Pres.

**AM RADIO SALES**

*Continued  
from  
page 11*

**AGENCY  
AD LIBS**



(freshness!), size of audience, timeliness (or lack of it) all affect the wearability of a given property. What holds for one may have no bearing on another.

Oddly enough the initial success of a program can have a direct bearing on how long it will last. If it came in like a lion (as against a slow build) it may well go out like a jet-propelled lamb. Success tends to sow the seeds of its own destruction. Every novel twist, every gimmick, every catch phrase or device that wows 'em today and hence gets repeated by the teen agers and bandied about, suddenly is turned against. It becomes corny. Now only creeps and squares are found using it. Those devices which were spontaneously acceptable now appear forced and phoney and distasteful.

What causes this turnabout? Well, in the first place, people are fickle. They seek out the familiar at first, feel more comfortable in familiar surroundings. When a person comes to from a faint his first question is not, "What happened?" but "Where am I?" However, once the audience gets to count on its familiar friends, then it starts to take them for granted and next comes the disenchantment. The big reason for television's dramatic way of losing appeal is that tv itself is a sensation. Nothing is done mildly via tv. Stars row with their cast, cobblers win big money, Como takes Gleason, and even competitive advertising media see fit to reserve page one for the story. So naturally when the ruling powers fall, they plummet.

What to do about it? Well, Jack Webb is adding a love interest. Burns and Allen have a son in the plot. Phil Silvers, I hear tell, has also discovered girls. A new note is certainly smart. A new focal point. A fresh slant can come from new writers. New characters can be developed or concentrated upon if they were there (dormant) all along. Anything to bring back an element of the unexpected. Don't let 'em take you for granted.

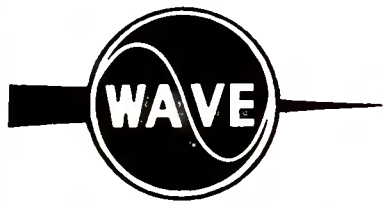
Look closely at your gimmicks. Are they starting to annoy people? Redo your musical bridges. Pep up that main title. Lead in to that middle break with something different. Get a new stooge with a new funny line.

Same things go for your commercials. Revise 'em. Insert a few feet of animation. Change your announcer. You know the same gent swallowing the same pill and walking over to the blackboard where he takes you on a trip through the esophagus can get kind of boring even if your head does ache. That boredom causes a prospective customer to question whatever the commercial says. Disbelief sets in. Not a good thing for a sales climate.

And one more thought. Consider those summer reruns seriously. Maybe the audience would like a little relief during the eight hottest weeks. Maybe it would welcome you back just that much more fondly in the fall. ★★★



# IN LOUISVILLE, WAVE RADIO IS *Going Places and Doing Things\*!*



## DIAL 970

### WAVE's Dynamic New Radio Service For A Dynamic New Louisville!

WAVE's own exciting version of *Monitor* and *Weekday* — a coordinated group of programs that's heard nine sparkling hours daily. Hours filled with music, news, weather, sports, traffic reports, interviews and household tips. Hours skillfully blended with *Monitor* and *Weekday* to provide good fun, good company, good listening — from dawn till midnight!

## MONITOR

### The NBC Weekend Radio Service!

NBC Radio's versatile, weekend-long listening post that goes anywhere and everywhere for news, interviews, music, sports and entertainment.



### NBC's New Radio Companion!

NBC Radio's new *Weekday* follow-up to *Monitor* — a fascinating flow of entertainment, service and news features . . . a personal, daily companion to the nation's housewives.

\*Special Pulse Study in September, 1955 credited MONITOR (and WAVE) with the largest audience of the entire weekend in Louisville.

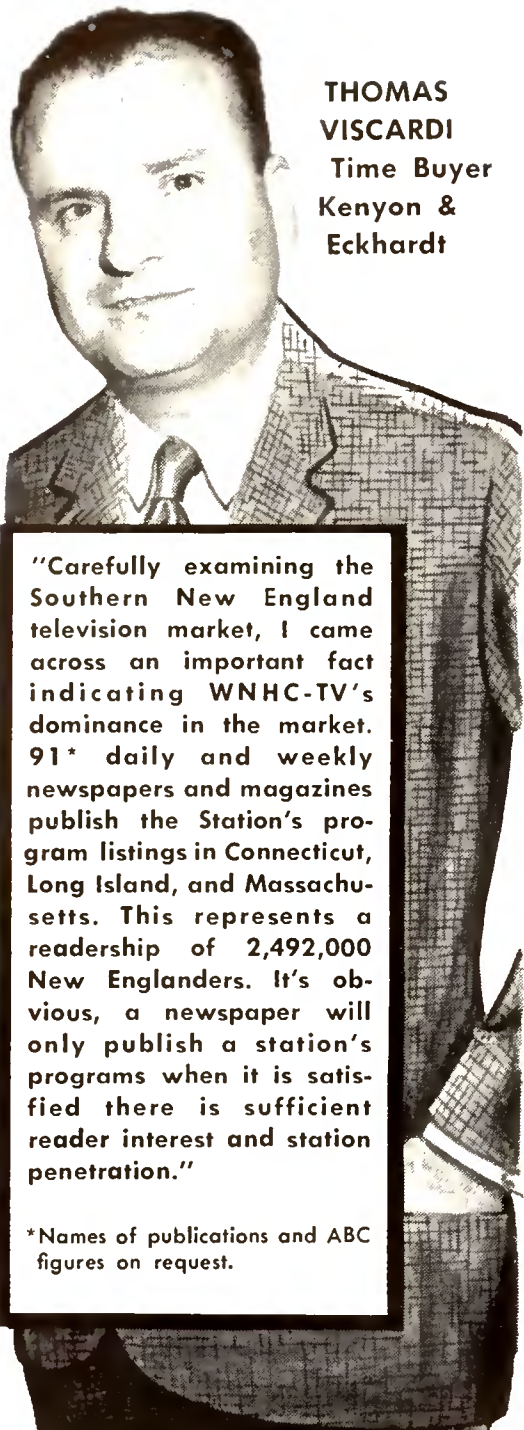
# WAVE LOUISVILLE

5000 WATTS • NBC AFFILIATE



SPOT SALES

Exclusive National Representatives



**THOMAS  
VISCARDI**  
Time Buyer  
Kenyon &  
Eckhardt

"Carefully examining the Southern New England television market, I came across an important fact indicating WNHC-TV's dominance in the market. 91\* daily and weekly newspapers and magazines publish the Station's program listings in Connecticut, Long Island, and Massachusetts. This represents a readership of 2,492,000 New Englanders. It's obvious, a newspaper will only publish a station's programs when it is satisfied there is sufficient reader interest and station penetration."

\*Names of publications and ABC figures on request.

**COVERS CONNECTICUT COMPLETELY**  
**316,000 WATTS MAXIMUM POWER**  
**Pop. Served 3,564,150 - TV Homes 948,702**

represented by the katz agency, inc.

# WNHC

**Channel 8 • Television**



### agency profile

### Dr. Wallace H. Wulfeck

Chairman of the Executive Committee  
Wm. Esty Co., New York

"Motivational research has had few applications in radio and tv to date," Dr. Wulfeck, Wm. Esty Co.'s chairman of the Executive Committee, told SPONSOR.

"However, it's one form of research which could probably shed light on a number of problems. Last night, for example, a man complained to me that he's a creature of habit and that the amount of programing reshuffling on the tv networks upsets him. This is an area the networks might do well to explore."

In his capacity at the agency, Dr. Wulfeck actually concerns himself with agency organization and management problems, but adds that his interest in research continues. It's an interest, incidentally, which may well be hereditary in the Wulfeck family: Dr. Wulfeck's son is a professor of psychology at Tufts College.

"It's obvious that agencies can use motivational research to evaluate commercial effectiveness," Dr. Wulfeck went on to explain. "But it would be 'after-the-fact' research, once the commercials are finished, and could only be a guide for the future."

He feels, too, that while this science has already been applied successfully to product development, it's grossly overlooked by such potential beneficiaries as the radio networks.

"Agencies and clients would be interested in knowing such things as tuning habits while driving, degree of distraction in traffic and other elements affecting listening factors."

Dr. Wulfeck added, "Research during the past five years about learning during sleep points to another field radio might exploit."

Trained as a psychopathologist with a Ph.D. from Yale, Dr. Wulfeck tends to use professional jargon. As he puts the case for radio advertising:

"As new experience occurs in the brain, nerves are myelinated (impacted). When experience is repeated, myelination increases, and the nerve pathways are reinforced. Radio commercials appeal to one sense mode (hearing). When you increase the number of sense modes, you intensify impression, as in the case of hearing and seeing tv. But radio is non-directional, in that sound pervades everything. This fact seems to be a neglected advantage. After all," getting back to Madison Avenue, "the housewife can knit and listen at the same time."

★★★





### UNPADDED SELL

Amarillo is the "capital" of the Texas Panhandle. 230 miles from the nearest larger city, it is the retail center for over 30 Texas, Oklahoma and New Mexico counties. KGNC-TV's 0.1 mv line includes 19 of them. As a distribution center, Amarillo serves parts of five states; total sales average more than \$250,000,000 annually. Marketplace for Panhandle agriculture, headquarters for oil, gas and other industry, Amarillo is an active commercial center. For three consecutive years it has been No. 1 for the nation in retail sales per household.

If this suggests that KGNC-TV is worth an advertising investment, it's no coincidence.

**KGNC-TV** Channel 4  
Amarillo, Texas 100,000 watts

NBC Affiliate

**National Representatives:**  
**The Katz Agency**



In looking  
over the  
**OBVIOUS**

Don't  
overlook  
the

**POSITIVE!**



**It's this simple!**

In only 114 days of commercial operation WNDU-TV has achieved the Number 2 position\* of audience dominance in the South Bend-Elkhart market. This impressive showing expresses eloquently the acceptance of WNDU-TV by the more than 200,000 families it serves and the confidence shown this station by its advertisers both local and national. We are proud and thankful for this auspicious beginning. In only 114 days, we couldn't ask for more.



\*Total "Firsts" by quarter-hour segments according to ARB Nov. 6-12.

**NBC** Represented Nationally  
by **MEEKER TV**

**WNDU-TV**  
**CHANNEL 46**

Continued  
from  
page 25

**SPONSOR  
BACKSTAGE**



Eugene D. Hill, General Manager of the Florida 10,000 watt W-GTO has developed at least one sound formula for interesting pop music programming. And since he was nice enough to send along an outline of the approach with his letter, I assume he won't mind my passing it along to other broadcasters, notwithstanding the last, humorous paragraph of his letter. Here's Gene's note and format:

Dear Joe:

We here at GTO greatly enjoyed your recent piece about the importance of music selection.

Following principles laid down by one of the old timers in the music programming field, KWK, our "daddy," and adapted to fit the particular needs of Peninsular Florida, we have set up programming procedures outlined on the enclosed d.j. policy sheet.

Response to "Formatted" music in the area has been great! Careful adherence to a three-to-one music-to-talk ratio has also impressed folks favorable hereabouts. Daily skull sessions with each d.j. going over air checks of his previous day's work round out a controlled d.j. operation which we think is the **ONLY** way to program music and news.

Your comments, if heeded, should do a lot to clear up the airwaves. But frankly we'd just as soon, from a competitive standpoint, everybody else ignored them!

Sincerely  
RADIO STATION W-GTO  
Eugene D. Hill  
General Manager

P.S. The Format sheet doesn't mention it, but d.j.'s here do **NOT** select or pull their wax. Two librarians have absolute and final say so and list everything 24 hours in advance save the current top hit tunes which are picked by telephone calls from seven leading record stores every afternoon, featured on the **FIRST FIVE SHOW**, then listed for the next day's shows and placed in the d.j. shows where balance and pace best let them fit.

The heart of the W-GTO format, which has worked so successfully, is that in a one hour show (with same ratios maintained for shows running longer) jockeys must play one record in the current top five list; one record in the current six to ten list; four records from any of the first five list for the past eight years; six standards and three new releases. This, as anyone who follows music programming, will testify cannot fail to produce a well-balanced pop show, and still is not overloaded with current top ten material. More about all this anon. ★★★



# Marketing Gold Mine!

By John Pepper and Bert Ferguson



There's not a sales manager alive who wouldn't be glad to give his eyeteeth for a brand new market. Well, we've got one. Not simply brand new. But brand new and heavily populated. Brand new and free spending. Brand new and sold 100 percent *on one medium!*

Try and find a market like it—we'll bet you can't! This single market is bigger than New York City. Bigger than Los Angeles. Bigger than St. Louis—Cleveland—Philadelphia.

And it's been right under the nose of everybody in Memphis for a long time. But until our radio station WDIA became the first to program exclusively for *Negro listeners* here, this great new market remained undiscovered.

**10% of USA:** For WDIA commands the Negro market in this area. And right here are close to 10 percent of all the Negroes in the entire United States! We call it the "Golden Market." It numbers 1,230,724 Negroes.

**Spend 80%:** These folks make money. What is even more important to sales managers, they *spend most of it.*

It is a fact that these folks spend, on the average, 80 percent of the money they earn. They spend it on consumer goods and services.

And here's something else. As has been recently pointed out in SPONSOR, these folks are not to be classified as "buyers from a low income group."

**Quality Buyers:** They buy, if anything, the better quality items for sale. They buy plenty of matches and baking soda and soft drinks. But they're also eager customers for *big* items. Big cars. Nice houses. Fancy suites of furniture.

What we're getting at is this. These

folks buy for the same reasons that other folks buy. But they have *additional* reasons, peculiar to their own group.

The Memphis market is 40 percent Negro—an important fact to think about in its own right. But add to it these facts.

That Negroes buy 64.8 percent of all flour sold in Memphis.

Negroes buy 56.6 percent of all laundry bleaches sold in Memphis.

Negroes buy 50.3 percent of all mayonnaise sold in Memphis.

Negroes buy 60 percent of all chest rubs sold in Memphis.

Negroes buy 60 percent of all deodorants sold in Memphis.

That is not "low income" buying. That is what we might call "special group" buying. For special reasons.

And one of those reasons is that Negroes in the South use their homes for a great part of their social life. They spend money on *things* for their homes.

They have larger than average families. They spend money on *things* for their children.

The point is that they are willing—far more willing than the average man—to spend their money. They have been spending it, and are continuing to spend it.

In our WDIA area, their wages will amount to \$278,152,551.00 this year. That's *over a quarter billion dollars.*

And remember that 80 percent of it is going to be spent on *things* for home and family—consumer goods.

**Their own Station:** Now here is where we can tell you how you can reach this market—positively.

You can reach it with WDIA.

For WDIA was the *first* station to talk to these folks in accents they know and understand, in the Southern city that ranks *first* in Negro population.

WDIA uses Negro music. Turn the dial idly—you can't mistake it.

WDIA uses Negro voices. Willa Monroe, star of "The Tan Town Home-maker show," was the first Negro woman broadcaster in America. Ford Nelson, star of "Glory Train," "Highway to Heaven" and "Tan Town Jubilee," is known to every Negro for miles and miles around.

**Tremendous Response:** No wonder these folks regard WDIA so proudly as the *only* station—their station! No wonder they keep WDIA tuned in—morning, noon and night.

No wonder this keen appreciation—this fierce devotion—has swept WDIA from 250 watts to 50,000 watts of power—in just one big step!

No wonder this feeling has put WDIA at the *top* of both Hooper and Pulse tabulations. And this, in a field of 8 stations, some of which had been on the air in Memphis for more than 25 years!

Does this combination of heavy spending, concentration of customers and direct contact through a single medium of unmatched acceptance get results?

**You bet it gets results.**

Here are just a few of the nationally famous advertisers who came to WDIA and got results—whopping results:

**Crisco, Halo, Kool Cigarettes, Super Suds, Drano, Folger's Coffee, Hunt's Tomato Sauce, Kellogg's Corn Flakes, Swansdown Cake Mixes, Pet Milk, Wildroot Cream Oil, Gold Medal Flour, Wrigley.**

We could add a list of many more.

But we'd like to talk about the kind of product and sales problem that especially interest you. No matter what the product, we'll have some pertinent information. No matter how the problem of making sales in the South has looked to you until now, this is a *new slant.*

You write us a note, and tell us what product you're working with. We'll send you back promptly the *hot*—not cold—figures on our "Golden Market."

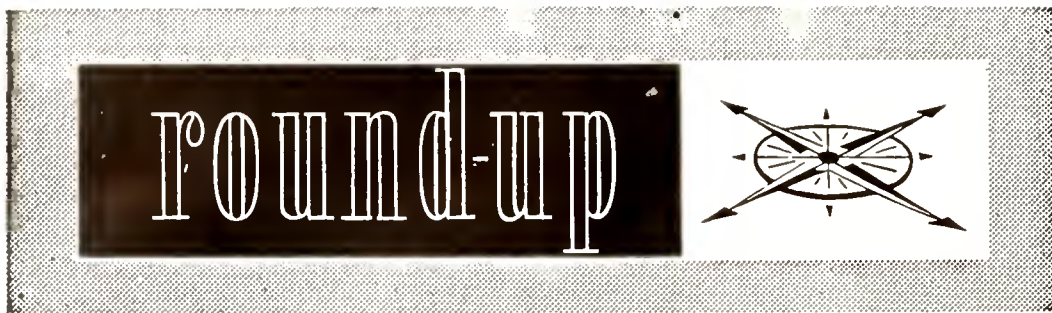
WDIA is represented nationally by John E. Pearson Company.

*John Pepper*  
JOHN PEPPER, President

*Bert Ferguson*  
BERT FERGUSON, General Manager

*Harold Walker*  
HAROLD WALKER, Commercial Manager





### Viewers petition FCC for revival of deceased UHF station

The plight of uhf stations is well known in the industry, but it is seldom brought to the attention of the public as strikingly as was done in the case of KTVQ, Oklahoma City. The channel 25 outlet had been in difficulty competing with two vhf stations in the market, finally ending in bankruptcy. After the bankruptcy proceedings, a federal court ordered the station to curtail operations unless it could switch to a vhf channel.

The station applied for the temporary use of channel 11, an allocated educational channel for which there is monetary appropriation by Oklahoma. Because there can be no appropriation until 1957, Governor Raymond Gary approved the use of channel 11 until KTVQ could be granted a vhf. Although the FCC was said to be considering the allocation of a third vhf

channel to the market, it did not allow the requested channel-borrowing. The Oklahoma Educational Tv Authority and its national counterpart both opposed the move.

Newspapers, radio stations and the two competitive vhf stations in the market carried stories urging viewers favoring the continuance of the station's programming to write or wire the FCC. The station ceased broadcasting on 15 December, and went out in a burst of protest. A five-and-a-half-hour protest telethon was conducted with various civic leaders and average citizens joining in the appeal for viewer letters to be sent to the FCC. The station was still off the air when SPONSOR went to press, though the station management hoped the FCC might yet rule favorably on the temporary use of channel 11. ★ ★ ★

### Heavy merchandising plan tied to Mennen spot film

Mennen's sponsorship of *Passport to Danger* in 30 markets is being backed by promotions that are planned to reach 50% of the total food and drug retailers in the country. The mailing is designed to establish contact between the show's star, Cesar Romero, and the dealers. Romero is featured in the tv commercials as well as in the point-of-sale material, for the ABC Film Syndication show.

*Passport to Danger* is Mennen's first spot tv film show and it was bought through McCann-Erickson after dozens of properties were screened. One of the factors that decided agency and sponsor on the show was the suitability of the star to the Mennen for Men line, which is advertised on the program.

Other major Mennen tv properties include the Wednesday night fights on ABC TV and the Saturday afternoon basketball games on NBC TV.

*Passport to Danger* reaches a wider male audience. ★ ★ ★

### Tv sells imaginary beer, but sponsor is pleased

What started out to be a gag by an early morning radio announcer turned into a profitable campaign on tv for the Pittsburgh Brewing Co. Rege Cordic, the announcer, joked about a brew he labeled Olde Frothingslosh Pale Stale Ale.

The brewing company saw a good merchandising possibility in the idea and packaged their regular Tech beer with Old Frothingslosh labels. Cartoons explained that the label was in fun, but that the beer was of the best quality. Tv was the most adaptable medium for the humorous qualities attributed to the beer. For example, its lightness was demonstrated by having it float away into the air, the fact that the foam was on the bottom was shown with an inverted camera image.

Buyers evidently liked the light touch during the holiday season, because the brewery was sold out of Old Frothingslosh, without its other sales suffering. Steady demand may keep the brand on the market. ★ ★ ★

### Kansas stations bring 'Christmas to the Navajos'

A combined eight-day radio and tv drive brought home to Kansans the unhappy plight of the Navajo Indians at Fort Defiance, Arizona. With the holiday season approaching, a sound-on-film record of the conditions under which the Indians live was made by the station and presented to the Kansas audience.

Donations of toys and wearing apparel poured in, merchants loaned their personnel to sort the garments according to size and their trucks to make pick-ups of donations. Canned foods were given and \$2,300 in cash as well.



Navajos unload Christmas gifts from Kansas

By the end of the collection period, mounds of gifts were ready for distribution. Two trailer trucks were needed to carry the better than 60,000 pounds of Christmas cheer to Fort Defiance where the recipients awaited the arrival of the trucks. They arrived in time for the gifts to be distributed before Christmas. ★ ★ ★

### Miss KCOH contest crowds Houston City Auditorium

An outstanding array of talent was present recently to help KCOH, Houston, pick Ethel Banks as Miss KCOH. Count Basie made the award and provided music for the 10,000 listeners who attended the event. Miss KCOH received cash prizes, a radio, a tv set

(Please turn to page 134)



Miss KCOH contest draws 10,000 listeners





HARLEE BRANCH, JR.

Portrait by Fabian Bachrach

## “We consider it a privilege to make the Payroll Savings Plan available to all our people”

As President of Georgia Power Company, Mr. Harlee Branch, Jr., can be proud of his company's Payroll Savings Plan—more than 50% of Georgia Power's employees are Payroll Savers. They are putting more than \$423,000 into U.S. Savings Bonds each year. But, Mr. Branch's interest goes beyond his own company Plan. A few months ago, as President of the Edison Electric Institute, he asked all the 185 member companies in the electric utility industry to join in an industry-wide effort to increase employee percentages in their Payroll Savings Plans.

First results of the industry campaign are now com-

ing in. Gulf Power Company has reached 87.3% employee participation... Utah Power and Light employees have enrolled 69.6% . . . Wisconsin Electric Power reports 69.8% . . . Wisconsin-Michigan Power Company, 62% . . . Wisconsin Public Service, 57.6% . . . Lake Superior District Power, 52%.

Has every employee in *your* company been offered an opportunity to enroll in the Payroll Savings Plan? If not, communicate with Savings Bond Division, U.S. Treasury Department, Washington, D. C. Your State Sales Director will show you how easy it is to conduct a person-to-person canvass.

*The United States Government does not pay for this advertising. The Treasury Department thanks, for their patriotic donation, the Advertising Council and*

**SPONSOR PUBLICATIONS, INC.**



## HEADACHES

(Continued from page 37)

may skyrocket, and then the station manager who's been relying mostly on film will face the problem of local programming when talent availability and his own facilities may be at a low point.

"Every time I buy a syndicated show, I feel as if I were in Las Vegas," a Midwestern station owner complained. "I've got to worry about whether advertisers will be willing to pay the higher rate for a film show. Then I've got to worry about the price I'm expected to pay for it. How do I know a station in the same size

market isn't getting the film for \$50 a week less?"

The lack of standardization in cost of syndicated shows was among the most frequently mentioned programming headaches. Station managers felt that they're never sure whether they're buying at the best price.

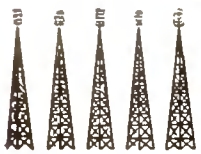
"I was offered fourth reruns of a show for an outrageous price a few months ago," said the manager of a station in a three-station market. "A couple of weeks after I turned the show down, a competing station in this market started running the series, and it's been shellacking our show opposite with its ratings."

"Buying feature films isn't a cinch

either," most station managers agree. "There's the problem of how many times the film can be run without irritating the viewers. At the same time, what station can bring in the cost of a feature on one or two runs only?"

**Station option time:** This is an area that caused some furor during the season past when major networks scheduled their feeds in station option time.

"We can't say too much, because a good show will enhance the value of the time slots adjacent to it," one network affiliate said. "But don't forget that we have to make up the



# NEW AND UPCOMING TV STATIONS



### I. New stations on air\*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	ERP (kw)** Visual	Antenna (ft)***	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, REP
LAREDO, TEX.	KHAD-TV	8	3 Jan.	297	160	-----	None	NFA	Vidicon Industries of America H. C. Avery, Jr. & David H. Cole, co-owners
RICHMOND, VA.	WRVA-TV	12	4 Jan.	240	485	-----	WTVR WXEX-TV	494	Richmond Television Corp. C. T. Luey, pres. William T. Reed, Jr., v.p. Barron Howard, v.p. & gen. mgr. Morton G. Thalhimer, v.p.

### II. New construction permits\*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ERP (kw)** Visual	Antenna (ft)***	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, RADIO RE
EVANSVILLE, IND.		7	21 Dec.	316	607	WFIE WEHT	100	Evansville Television Inc. Rex Schepp, pres. B. F. Schepp, v.p.

### III. New applications

CITY & STATE	CHANNEL NO.	DATE FILED	ERP (kw)** Visual	Antenna (ft)***	ESTIMATED COST	ESTIMATED 1ST YEAR OP. EXPENSE	TV STATIONS IN MARKET	APPLICANT, AM AFFILIATE
BISHOP, CALIF.	3 <sup>1</sup>	31 Dec.	100	713	\$29,551	\$24,000	None	James R. Oliver & S. A. Cliser d/b as Inyo Bcstg. Co.
ELMIRA, N. Y.	9	7 Jan.	316	1,000	\$501,850	\$480,000	WTVE <sup>2</sup>	Elmira Star-Gazette, Inc. Frank E. Gabnett, pres. Frank E. Tripp, v.p.

**BOX SCORE** U. S. stations on air 423 Markets covered 260

\*Both new c.p.'s and stations going on the air listed here are those which occurred between 28 November and 9 December or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. \*\*Effective radiated power. Aural power usually is one-half the visual power. \*\*\*Antenna height above average terrain (not above ground). †Information on the number of sets in markets where not designated as being

from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. ‡Data from NBC Research and Planning. NFA: No figures available at present on sets in market. <sup>1</sup>Community would support proposed lower-power station at least three years or until such time as it becomes self-sustaining. <sup>2</sup>Presently off air, but still retains C.P.



# 1955 Sylvania Award takes its place on the crowded WBZ-TV mantel

The major news awards keep pouring in at WBZ-TV. In 1954 it was the Radio-Television News Directors top TV award . . . early in 1955, the Headliners Medal for dramatic coverage of a spot news event.

Now it's the Sylvania Award for "local news and special events" for WBZ-TV to take its place on the WBZ-TV mantel with national awards in virtually all categories.

Small wonder! WBZ-TV News is provided by top-flight news editors, ace reporters and a network of 82 motion picture correspondents scattered throughout New England. And how New Englanders love their news . . . reported to them a dozen times each day on WBZ-TV.

Put this interest and prestige behind your product . . . in the nation's sixth largest market. Showcase your message with dynamic reporter Jack Chase and personable meteorologist Don Kent appearing regularly throughout the morning hours.

Award yourself greater sales through WBZ-TV news. Call Herb Massé, WBZ-TV Sales Manager, ALgonquin 4-5670 (Boston), or Eldon Campbell, WBC National Sales Manager, MUrray Hill 7-0808.



## WESTINGHOUSE BROADCASTING COMPANY, INC.

### RADIO

BOSTON—WBZ+WBZA  
PHILADELPHIA—KYW  
PITTSBURGH—KDKA  
FORT WAYNE—WOWO  
PORTLAND—KEX

### TELEVISION

BOSTON—WBZ-TV  
PHILADELPHIA—WPTZ  
PITTSBURGH—KDKA-TV  
SAN FRANCISCO—KPIX

KPIX REPRESENTED BY THE KATZ AGENCY, INC.

ALL OTHER WBC STATIONS REPRESENTED BY FREE & PETERS, INC.



income from a half-hour local sale with these adjacent time slots plus the network revenue for the preempted half-hour. And the network revenue alone is considerably less than the sale of that half-hour might provide locally. Suppose the station had sold a half-hour syndicated film show to a dairy in Omaha and the network comes in with its show. It creates a problem of dislocation and extra over-head in salesmen's time and cost because they have to go out and sell

a different lineup and new breaks and 20's near the network show."

**Continuity acceptance:** "In tv, everybody wants to talk to the top guy," one station manager complained. "It's gotten to be a disease. A woman sees a show where someone's having a cocktail, and right away my phone rings."

Most station managers agree that the continuity acceptance problem is on the downgrade. There are fewer

viewer protests, for example, today than there were five years ago.

"Network tv programing has been one of the most important factors in broadening the national horizons," a Southern station manager told SPONSOR. "Any number of shows that might have caused viewers to swarm all over me a few years ago, pass by virtually unprotested today."

In commercial acceptance, on the other hand, the problem of "good taste" still persists. Station managers agree that once every 10 days or two weeks, an advertiser wants to put a questionable product on the air.

"With more and more categories of accounts coming into tv, this is inevitable," said the sales manager of an Ohio station. "For one thing, agencies try to overcome difficulties intrinsic in presentation of certain products with clever copy. But sometimes the commercial still borders on the objectionable. Tv is viewed by the entire family, and we've got to be particularly careful in our censorship."

"Here's the kind of thing that can burn you up sometimes," said another station manager. "This station gives over \$3 million in time and facilities a year to non-commercial public service programing. We put out-of-pocket money into these shows to produce them in the first place. Then someone calls up and complains about the questionable taste of a local show or commercial and suggests the very kind of public service programing we already have on anyhow. Why don't the viewers inform themselves better before they gripe?"

**Studio space:** The growing pains of a booming industry include problems of space shortage. There are more local shows to be produced today, more equipment to be accommodated.

"Color is a problem that's not yet facing the majority of stations as it has faced us," the manager of a large metropolitan station added. "But it will within the next year or two. Even the control rack of color equipment takes up to three times as much space as black-and-white. Also, color cameras and lighting throw off more heat, and we've had to invest in extra and costlier air conditioning."

A large Midwestern network affiliate carried the color and space problem a step further: "It's costly to the

**Let's Face The Facts!**

This month you're invited to Face the Facts with a man who has almost become a legend in the Mid-West Empire. He's KFAB's Farm Service Director, Bill Macdonald.

Anyone who has used mid-west radio knows Bill or knows about him. He's the dean of midwest farm directors with over 30 years on the mike and in the field. He's received practically every honor that can be bestowed on a radio farm service man. Plus that, he's a farmer's farm radio man, operating his own farm southeast of Lincoln from where his daily visits with midwest farmers originate.

If you want to reach farm people with your message . . . and sell 'em at the same time, Face the Facts with a Free & Peters man and find out ALL ABOUT BILL MACDONALD. Or check with General Manager Harry Burke . . . he's loaded with facts and figures on his Farm Service Director.

GROSS FARM INCOME IN THE KFAB AREA WAS OVER A BILLION THREE QUARTER MILLION DOLLARS LAST YEAR

**BIG MIKE**

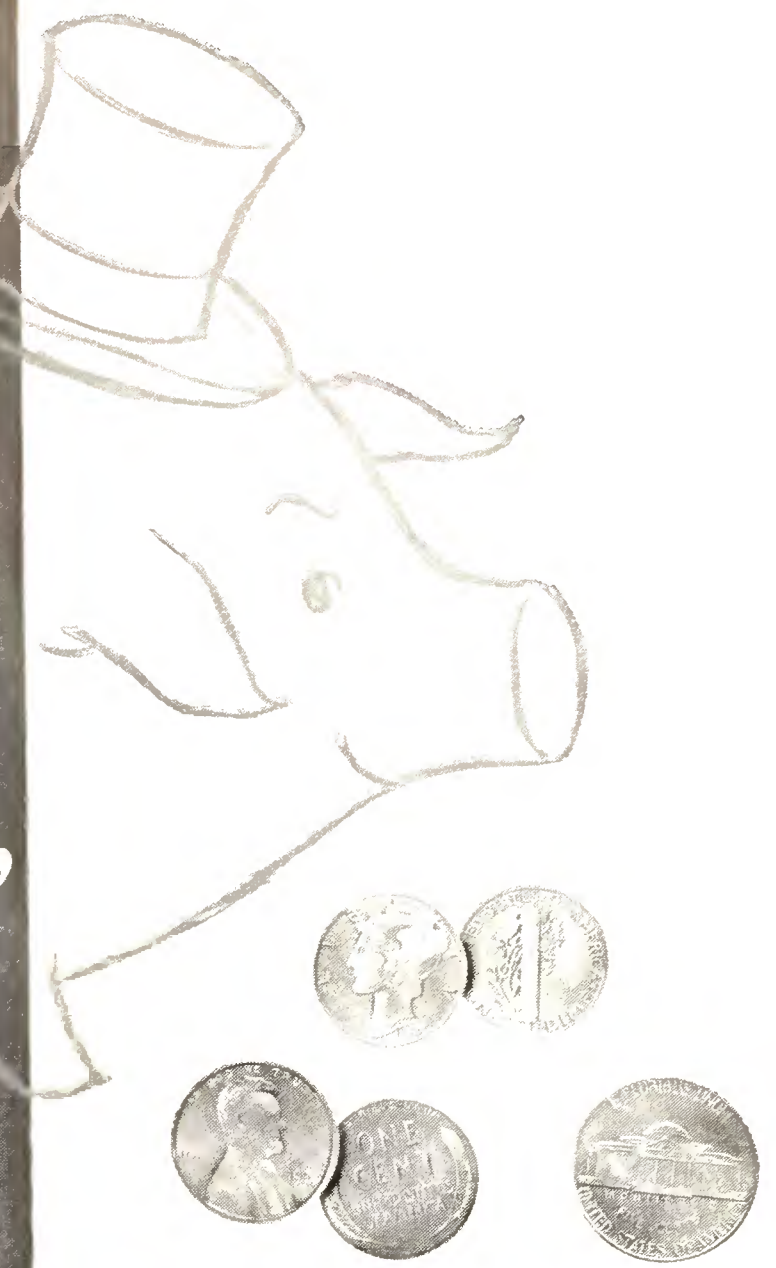
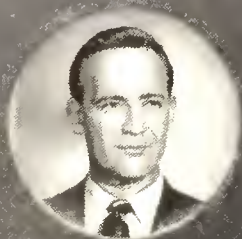
THE MIDWEST-EMPIRE STATION  
**KFAB**  
 50,000 WATTS  
 OMAHA NBC RADIO

SD. DAN. MINN. IOWA  
 NEBRASKA KANSAS  
 COLO.



abc-tv's  
"afternoon  
film festival"  
serves up  
nighttime  
quality  
at daytime  
prices

your host, Allyn Edwards



Topnotch TV at piggy-bank rates! Night-time quality at daytime prices! No matter how it's phrased, ABC-TV's great new *Afternoon Film Festival* is television's most remarkable participation buy. Each weekday afternoon a superb motion picture never before seen on TV. Films like *The Captive Heart*, *Genevieve*, *Desperate Moment*, *The Cruel Sea*. Famous stars like *Jean Simmons*, *Peggy Cummins*, *Stewart Granger*, *James Mason*, *Deborah Kerr*. Personable Allyn Edwards is the host . . . and *your* salesman. The buying plan is flexible. The time slot (3 to 5 p. m. EST) seems sure to produce excellent ratings. Get all the facts on this exciting new participation buy today.

abc television network

7 W. 66th St., New York 23, N. Y., SUsquehanna 7-5000  
20 North Wacker Drive, Chicago, Ill., ANdover 3-0800  
277 Golden Gate, San Francisco, UNderhill 3-0077



station to train color experts. It means pulling them off the shows they're working on, finding room for them to study and become expert technicians and replacing them on their shows. But we feel the extra expense will certainly be worth it.

**Talent raiding:** Are the station managers talent problems over once he's got a few local shows on the air with good ratings and long-term clients?

"That's the time I usually really

start worrying about the talent," a Midwestern station operator told SPONSOR, voicing the opinion of a majority of station execs. "As soon as you've got a well-rated live show, you can be sure that the competitors in your market will have their eye on your star."

In the case of local personalities and announcers, stations expect to be prey to raiding by other stations.

"But there's another disease that makes local performers a headache to

work with," added another station manager. "You might say that it's in the nature of showbusiness: As soon as you develop some new young talent and give them a break, they can see their names in big lights and off to New York they go."

Show raiding is almost non-existent except in rare instances in one of the major production centers when a network occasionally picks up a local show and develops it into a network package.

**Client, agency pressure:** In cases where station managers have personal contact with national clients and agencies, their headache's one of being too accessible.

"If a timebuyer doesn't get satisfaction from the salesman, he pulls his account man in," the general manager of a New York station told SPONSOR. "If the account executive doesn't get the answer he wants or the rate change, he has the top agency guy calling a higher-level man at the broadcast operation. Finally, you've got two chairmen of the board talking about a 13-week schedule of three weekly announcements, or about one camera on one show."

Virtually the opposite communications problem exists for station managers further removed from their national clients and top agencies.

"By the time the rep passes on availabilities to a buyer and by the time client approval is gotten, your whole schedule may have changed," said an Oklahoma station owner. "It's rougher to sell without personal contact with the client and his strategists. Our sales manager visits the potential agencies and advertisers some half dozen times a year. I make it about four times a year. But this isn't enough. And no matter how good your rep, your market and station story gets diluted by too many middle men."

Added a Midwestern station manager: "If our sales manager and I could huddle with a client, learn his over-all strategy and product and sales problems, we could make local market recommendations that might change his entire outlook on best ways to use our station. One local daytime show might do more for him that a costly schedule of hard-to-get nighttime announcements. But the agencies are very jealous of their planning



**announces the  
appointment of  
AVERY-KNODEL, INC.  
as its  
National Representative**

Your Avery-Knodel man is now prepared to give you the documented facts you should have before preparing your next spot schedule:

**FACTS** about the growing importance of the Middle Georgia market.

**FACTS** which document how WMAZ successfully solves problems arising from current distribution and sales factors in Metropolitan Macon itself.

**FACTS** that show why it takes WMAZ to give you full, intensive coverage of the vital Middle Georgia area.

**FACTS** that show how WMAZ dominates the audience in the rich, growing area it serves.

Ask your Avery-Knodel man for the facts . . . and you'll put WMAZ to work for you!



member of the





prerogatives, and we're too far removed from the clients geographically to be brought into the picture at an early enough stage."

**Cost of selling daytime:** It's proverbial among tv station managers that less than 10% of the pitches result in orders. There's need for costly research and sales promotion to get clients to balance schedules throughout the telecast day rather than crowding into peak viewing times.

"The popularity of nighttime makes the cost of selling other time periods more costly in a way," some station managers feel. "There's almost an entrenched prejudice that only adjacencies like *Sullivan* or *Lucy* can pay off. This means that we've got to provide all types of viewing habit research, market information, descriptions of local personalities to sell time in Class "B" periods with their lower rates and profit."

**Time differential:** Always a problem for stations removed from the point of network show origination, this headache became a migraine during last fall's switchover from Daylight Saving to Standard Time.

"We had three reshuffles," recalls the manager of a station in the Rocky Mountain zone. "And beyond the obvious and sometimes not measurable increase in operational costs because of man-hours involved in such changes, we had a batch of other headaches. For one thing, we had to decide whether to run a major network half-hour at 4:00 p.m. instead of 8:00 p.m. or take it on kine and lose one whole episode, rerun another. Commercially speaking, this meant a choice between sacrificing ratings or sacrificing advertiser revenue. One way or the other, it cost us money."

**Research headaches:** In major markets and secondary markets, research is a costly prerequisite to selling the station.

"And market information is vital no matter where a station's located," station managers agree. You can't rely on rating services for this information. For example, one city ranks 95th as a market, but there's a station in that market that's 18th in coverage as market information will show, because factories and small towns are springing up within its area.

A city can rank higher as a market but have a smaller potential for advertisers on its stations because of tv station radius."

A form of market research that's being used increasingly and at substantial cost by stations intent on selling to specific national clients measures dollar volume purchases of such clients' particular products within a station's viewing area.

"You might be in the 200th market by broad national standards, but it

could be the 12th-highest market where tea consumption is concerned," one station manager explained. "If you've got this information tailor-made to specific advertisers, you'll do him and the station a service. With this type of information, you can get into the earlier planning stages of an advertiser's program in your market and you'll be able to set up schedules balanced by criteria other than ratings only. But it all costs money to compile." ★ ★ ★



## Frontiers of Science in Oklaboma!

Now in the national spotlight because of its scientific leadership . . . the Frontiers of Science Foundation of Oklahoma is placing special emphasis on the value of scientific teaching in schools.

So, imagine the important impact on young Oklahomans when their popular WKY-TV hero "3-D Danny" visits their schools each week for assembly programs in which he encourages their interest in the study of science. Sound-on-film interviews are included as part of these programs . . . and telecast later on the "3-D Danny" show, Monday through Friday — 5 to 6 p.m.

WKY-TV quickly embraces such projects as being worthy of its policy of **programming with a purpose** . . . to please and serve the greatest number of viewers each telecast-minute of the day.

**the viewing habit in Oklahoma  
for over seven years.....**

Owned and operated by THE OKLAHOMA PUBLISHING CO. — The Daily Oklahoman, Oklahoma City Times, The Farmer-Stockman, WKY radio, WSFA radio, WSFA-TV — Represented by KATZ AGENCY.

See your Kotz man for availabilities



**THE NATION'S FIRST COLOR TV STATION**

## SATURATION RADIO

(Continued from page 39)

cast is compiled, and listeners are told the whole story as much as possible.

"I also call Albert Prugh when he winds up his morning trip to the Los Angeles Wholesale Markets. Mr. Prugh is editor of the Federal State Market News, and I feel his comments are objective. Sometimes, his comments are taped the morning of the broadcast by telephone.

"I use late United Press market reports and farm news, releases from the University of California and material from the University's Cooperative Extension Service. Also contributing to the five-times-weekly scripts are books and magazines galore, cook books, encyclopedias, home economics texts and periodicals, publications and bulletins of Federal and State government bureaus, releases of such organizations as the Western Growers Association and the voluntary cooperatives of California fruit and berry growers."



One million big-framed Kansas beef cattle spent the summer grazing the Bluestem, the nation's richest pasture area. Now these choice steers are on their way to market, where they'll bring \$200 apiece! That's \$200,000,000 into the pockets of Kansas Farmers . . . cash to be converted into cars, tractors, appliances, food, drugs—and your product!

In Kansas The farmer (with an income of \$8,830\* after taxes!) is your best customer. Sell him with the radio station he listens to most—WIBW!

\*Consumer Markets, 1955.  
†Kansas Radio Audience, 1954.



TOPEKA, KANSAS  
Ben Ludy, Gen. Mgr.  
WIBW & WIBW-TV in Topeka  
KCKN in Kansas City  
Rep: Capper Publications, Inc.

**SERVING A MARKET 52% ABOVE THE U.S. AVERAGE**

The amount of research that goes into the capsule show pays off by giving an authoritative ring to what newsmen Alan Lisser tells Angeleno homemakers via KBIG, Von's feels.

Much emphasis during the show is put on the "why's" back of prices and supplies of produce. The effect of weather conditions—such as the recent California floods—on crops, the problems of produce growers, transportation factors and other agricultural elements are all pointed up in discussing what are "best buys" in produce.

But *Homemakers News* is not operated from behind a news desk at the music-and-news station. Margee Phillips often makes field trips to gather her women's-interest news where it's happening. The attractive blonde Miss Phillips, who bears a strong resemblance to Doris Day, has become a familiar sight in the pre-dawn hours at the huge Los Angeles Produce Market.

Produce raisers have come to know and like her, and the show, too. B. B. Blank, vice president of the California Mushroom Farms in Whittier, Cal., recently stated:

"Since Miss Phillips' detailed inspection of our mushroom growing and packing facilities a few weeks ago, we have been watching with great interest the results of the subsequent radio approach to the subject. It was most obvious that she had read into the subject prior to her visit, which no doubt enabled her to gain a fuller understanding of this art.

"We have listened to the copy for Von's, and were very much impressed with the smooth handling of the divergent elements of mushroom culture. Without avoiding or distorting any scientific details, the entire story was an interesting, educational and appealing approach to the prospective buyer. Since this type of advertising, our regular sales of mushrooms to Von's have increased 25%, and on 'special' advertising have gone several hundred per cent over normal. We feel that these outstanding achievements are the result of a manifestation of Von's very high merchandising standards."

**Short-term results:** Although *Homemakers News* is geared to the long pull of building good will for the Von's stores, the program series is used by the client to gain sharp sales increases in particular items.



According to KBIG's Bob McAndrews, tests have shown that when specific items are plugged on both KBIG and the Thursday-Friday newspapers, results are more outstanding than if either medium is used alone. "Newspaper ads," he states, "merely list the bare bones of the item and its price. Radio, with its more leisurely five-minute pace daily, allows time to build on the skeleton. Every time a definite product is featured on *Homemakers News*, sales show a marked increase."

One of the earliest checks made by Von's on the pulling power of the program series occurred two seasons ago at Hallowe'en.

Checkers at the Von's stores were given a supply of fancy-colored heavy-duty bags in which youngsters making the rounds of their neighbors could deposit their collected "trick or treat" items.

However, checkers were instructed to hide the bags from sight, and not to give them out unless specifically asked to do so by a customer. The only public media used to push the give-away item was *Homemakers News*.

The results were immediate, and startling. Within 24 hours, Von's employees gave out 25,000 bags—the entire stock—to customers who had heard about them on the five-minute daily show.

One reason for the success of the show's featured items is the fact that the program does *not* have commercials in the usual sense.

Each show, as mentioned earlier, spotlights a particular produce item, tells of its background, menus uses, features, and how to prepare it. Then, the fact that the item is available in the Von's supermarkets is quietly woven into the copy. Thus, the selling is never really obvious—and the homemaker audience finds itself "sold" without really realizing exactly why.

Says produce executive "Buzz" Bolstad:

"If we really want to feel the strong, immediate effect of our radio advertising, all we have to do is make a mistake. Recently, we announced a special on the air which was available at only a few of our 24 markets. All day we had telephoned complaints—especially from store managers!" ★ ★ ★

## MOSLER SAFE

(Continued from page 33)

ably no good, (3) Even if your building is supposed to be fireproof or fire-resistant, that's not complete protection. (4) You can't collect fully on your fire insurance unless you have records to show proof of loss.

"Like I said—it's negative stuff. People don't like to think negatively."

"More than that; it's dry," added Littlehale. "We've got to fight for attention. Dramatize it. That calls for all the props and gimmicks you can find—and still maintain the dignity traditionally associated with the idea of safety and security."

Then why not add the impact of vision and use tv?

"We tried that. We shot a film that really dramatized the hell out of the idea of lost records. Showed a safe smoldering after a real holocaust . . . vital papers charred or in ashes . . . the whole thing looked like it had been cremated. The full scare treatment."

What happened?

"We sent a print to one Southern station. They returned it. Said it was too frightening; they didn't need our money that bad.

# KPRC-TV

FIRST IN HOUSTON  
with 17 out of 20  
top nighttime shows  
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2. Hit Parade KPRC-TV
3. Robert Montgomery KPRC-TV
4. Medic KPRC-TV
5. \$64,000 Question Station C
6. Lux Video Theatre KPRC-TV
7. Waterfront KPRC-TV
8. Truth or Consequences KPRC-TV
9. Life of Riley KPRC-TV
10. Great Gildersleeve KPRC-TV
11. This Is Your Life KPRC-TV
12. Disneyland Station B
13. Father Knows Best KPRC-TV
14. People Are Funny KPRC-TV
15. Fireside Theatre KPRC-TV
16. Caesar's Hour KPRC-TV
17. Ford Theatre KPRC-TV
18. Perry Como KPRC-TV
19. City Detective KPRC-TV
20. Wyatt Earp Station B

\* ARB — October, November, 1955

# KPRC-TV

HOUSTON • CHANNEL 2

JACK HARRIS Vice President & General Manager  
Nationally Represented By EDWARD PETRY & CO.

# KGVO-TV

MISSOULA, MONTANA

adds to its

## "Captive Coverage"

# HELENA\*

Montana's Capital City with

NO Increase in regular LOW

KGVO-TV rates

\*via Community Cable

## MAGNIFY YOUR SALES

IN THIS STABLE \$160,000,000.00



167 Mountainous Miles from Spokane

23 JANUARY 1956



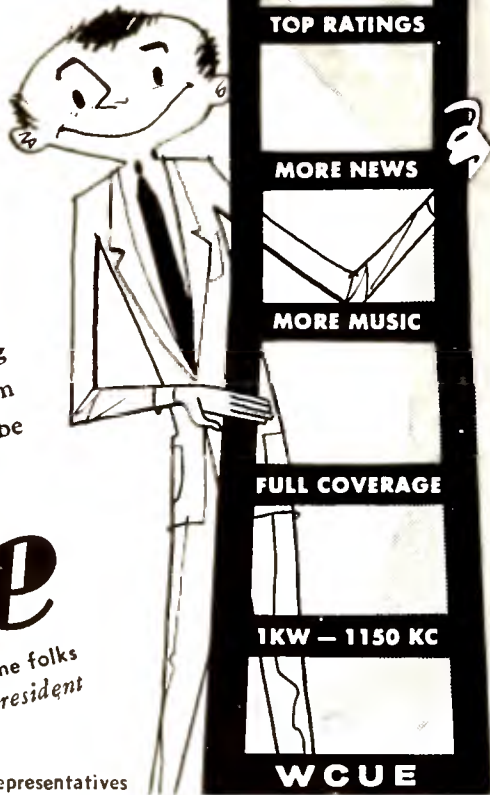
be our guest...

Better use our ladder, when Ohio's 4th market is the plum you're after. Better check our top ratings... better get tuned to our music... better learn about "Contact", our live-wire news service. WCUE's mobile broadcast unit takes the neighbors to the scene of the news. It cruises the city and speeds down the highways, never misses a thing. When you're reaching for our particular sugarplum market... use our ladder, be our guest!

**WCUE**

Akron's only independent — we're home folks  
TIM ELLIOT, President

John E. Pearson Co., National Representatives



"So you see, we have to walk a tightrope; jolt 'em but don't scare 'em.

"Anyway, if we couldn't pull out all the stops we figured radio at least got some punch into the story. And actually, when we played this *Dragnet* take-off series people around the office here told us they could picture the whole scene in their minds without video."

With that settled, Littlehale and his agency, Stockton-West-Burkhart, Inc., Cincinnati, set about pinpointing their target. Obviously businessmen—executives and owners of small businesses. Best time to get them: before they leave the house in the morning or maybe while they're driving to the office. And, since a safe costing anywhere from a hundred to a few thousand dollars calls for personal follow-up selling by the foot-soldier, client and agency decided to attack in the cities where the company had ample branch office salesmen. These, of course, include several of the top metropolitan areas in the country.

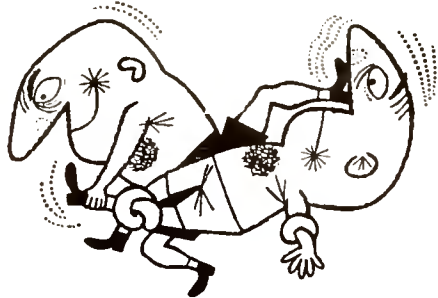
With the help of agency head Joseph Nelson, Littlehale zeroed in on the 7-8:00 a.m. period. Primary objective was high ratings. In New York they got these from WNEW and WCBS with three to five announcements a week, depending on availabilities. But in New York they also made the one exception to the criterion of high ratings by adding WQXR. The station, known for its upper-brow appeal, delivered about one-tenth of the 5.0 Pulse ratings of WNEW announcements, but more than made up for that by virtue of its heavy concentration of upper-echelon execs among its loyal audience.

In Chicago it was WMAQ and WBBM. In Philadelphia, WCAU; in Boston, WEEL and WHDH; Buffalo, WGR; Washington, WTOP.

The agency, of course, furnished a 12-second live lead-out for the e.t. but occasionally drew a bonus, depending on whose shows it hit. On WNEW, for instance, Klaven and Finch bounced it around during the baseball season with zany comments to the effect that, for example, umpires now yell "Mosler!" when a runner beats the throw to the bag. Such ad libbing delivered more than the additional 12-second allotment.

Played straight, tag copy to the *Dragnet*-type announcement went like this:

"And that's what happens with 43 out of 100 firms that lose their records



GET A STRANGLE-HOLD  
ON THESE BIG MARKETS!

- ★ Wonderful WYOMING
- ★ Western NEBRASKA
- ★ Northern COLORADO

Tie 'em up with . . . .

**KVWO**

Wyoming's top Hooper Station

Represented Nationally by . . . .

JOS. HERSHEY McGILLVRA

New York • Chicago • Atlanta  
Los Angeles • San Francisco

Write, Wire, Phone William T. Kemp  
Box 926 • Ph: 2-6433  
Cheyenne, Wyoming



*The Right Spot  
For the Region*

PULSE 3-AREA SURVEY

SEPT. 1955 SHOWS

LISTENING HOMES (%)

WICH . . . . . 29  
Network "A" 18  
Network "B" 14  
Network "C" 9

**1000  
WATTS  
1310 KC**

REPRESENTATIVES

GRANT WEBB - 270 Park Ave. N. Y. MU 8-7550  
R. C. FOSTER - Statler Off Bldg. Boston MU 2-4845



in a fire. Better get a copy of Mosler's new *free* booklet, 'What you should know about office safes.' And find out how little it costs to own the world's best protection—a modern Mosler Record Safe.

"In Boston, phone Copley 7-3010 and ask for Mr. Anderson. Or write The Mosler Safe Co., 375 Boylston St., Boston 16, Mass."

Closing lines varied with the city, naturally, but in at least one they varied considerably more than expected. By some weird coincidence, instead of the phone number of the local Mosler branch, copy once carried on one of the Chicago stations included the number of the rep for another Windy City station! But even there the company got evidence of pull. Calls averaged eight to 10 a day for a week, the amused rep told Mosler officials. Elsewhere the average was two to three, and in New York four or five.

"We didn't get the names of the people who called that Chicago rep," said Littlehale, "but the main thing was that we knew the name was getting across—even allowing for a little exaggeration as to the number quoted by the rep in his eagerness to rub it in. And one thing we've learned: radio gets our name across quicker than any other medium we've tried."

Littlehale himself treks around the country whenever a new phase of advertising is wheeled in, pepping up the boys on the firing line, explaining to dealers the kind of support they can expect from headquarters; bombarding them with round-ups of propaganda in the form of publicity via magazine and newspaper articles, personal appearances by Mosler execu-

tives at new bank openings, televised business programs, conventions; ties in with print media advertising.

"Believe me," says Littlehale, "we advertising boys get plenty of suggestions from the sales boys as to advertising support. One thing they continue to like is the radio side. They tell me their customers comment on it. 'That was a smart plug you had on WXYZ this morning,' they'll say. Everybody's a critic. But that's all right; we like it. We don't ever get such nice remarks about our print ads."

Besides its own branch offices (there are two others in Pittsburgh and Cincinnati) Mosler sells through about 5,000 dealer salesmen from coast to coast. A number of retailers use local radio in their own advertising and nearly every week Littlehale gets requests from them for cuttings of the manufacturer's announcements. These are sent free, along with other dealer aids made available by the company and listed in its trade advertising.

What makes the Mosler campaign even more noteworthy is the fact that

★ ★ ★ ★ ★ ★ ★ ★

"We have a great country for optimists but it's rough on pessimists. Our competitive system offers wide opportunity—it will handsomely reward the skillful and efficient who have a genuine and sincere appreciation of the consumers interests, or it can cruelly punish the incompetent, inefficient or insincere. But the consumer has clearly indicated his desires. He sees nothing but blue skies ahead. He wants to buy . . . and he's loaded. Let's not sell him short."

ROBERT A. SEIDEL

Executive V.P., Consumer Products  
R.C.A.

★ ★ ★ ★ ★ ★ ★ ★

it's extraordinary for an office equipment manufacturer to use air media. The nature of the products, it is believed, requires specialized selling backed by rather technical advertising. Slower-paced print advertising comes closer to providing the necessary format. But even here, compared with other consumer product categories, there's much less preselling of the consumer. Proportionately, such manufacturers put much more of their ad budget into the trade press.

Mosler itself bypassed radio for years for the simple reason that, with existing production capacity, the company got enough ad support via its basic 70% business-magazine, 30% newspaper formula. In June 1954 that *laissez-faire* attitude was dropped in



"My husband listens to KRIZ Phoenix twenty-four hours a day."

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20 Wyatt Earp Station B

\* ARB — October, November, 1955

# KPRC-TV

HOUSTON • CHANNEL 2

JACK HARRIS  
Vice President & General Manager

Nationally Represented By  
EDWARD PETRY & CO.



order to provide a sales hypo, especially in branch office cities, and, as noted, radio was added. Now the budget breaks down like this: 60% business magazines, 20% newspapers, 20% radio. *Nation's Business*, *Time*, *U. S. News & World Report*, and the *New Yorker* are used year-round. Occasional insertions go into *National Geographic*, *Business Week*, *Fortune*, *Newsweek*, and *Dun's Review & Modern Industry*. At the moment, emphasis is on national support as a change of pace, so radio has been temporarily suspended. But, says Littlehale. "We'll go back to radio."

Other office equipment manufacturers who have heard Mosler's radio announcements have called to ask how successful the campaign has been, and for other pertinent information, presumably with a view toward considering trying radio themselves.

Others, however, may not find it as logical as Mosler does to chalk off a large portion of its ad expenditure to promoting the industry as a whole. Mosler does because it is, to a large degree, the industry. In the estimated \$100-million office safe field alone, Mosler accounts for the lion's share, especially when you add bank vaults,

too. That's probably twice as much as its nearest competitor. The remaining business is shared by more than a dozen brands.

Edwin H. Jr. and John, president and executive vice president respectively, represent the fourth generation of the family in the business. The company, founded in Cincinnati in 1848 by Gustav Mosler, a German immigrant, now has plants in Hamilton, Ohio; Covington, Ky.; and New York. During the war it made gun turrets, rocket launchers, breech-loading mortars, portable gun mounts for jungle warfare, armor plate for airplanes. It also built the cyclotrons at M.I.T. and the Carnegie Institute of Washington, showing more Mosler ingenuity.

Since the war the firm has tripled its annual gross income. ★ ★ ★

## COLOR TV

(Continued from page 35)

with both feet—as beautiful trade ads will attest—but the station put equal weight on both of them. On one was the color programing, both from the network (NBC) and local sources; the other was the WDSU-TV spon-

sored Color Clinic to assure the proper use of color television by advertisers.

Prior to the debut of the clinic, WDSU-TV had the network people in to detail what they had learned about color. They demonstrated proper production, special effects, scenery, lighting and make-up to the staff. Then followed an intensive schedule of weekly color clinics for advertisers.

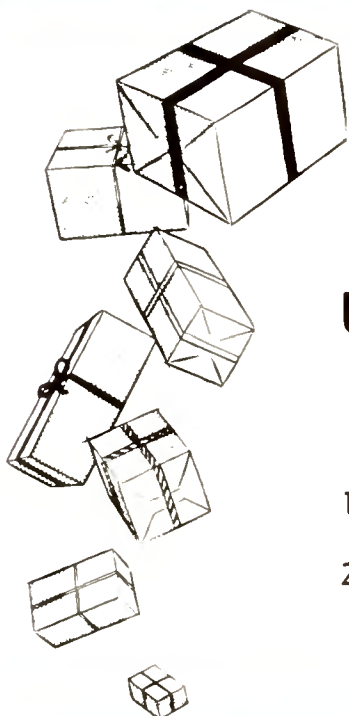
Each clinic has been conducted for the exclusive use of one advertiser and includes demonstrations of color film, color slides and live commercials of the clients products. Part of the show is a routine production with entertainment numbers demonstrating the general adaptability of color to fruits, canned products, fabric, packaged goods and, say, jewelry. The remainder of the session is designed to show the client's products in various settings and use under different lighting and other controlled conditions. The clinics are usually held in one afternoon to include a question-and-answer period.

The clinic may be relatively short. But not so the planning and work that goes on behind the scenes. One, produced for the Fitzgerald Agency and its client, the Maison Blanche department store, consumed a total of 1,790 man hours in preparation, rehearsal and presentation.

One thing the clinics (so far nearly 20 have been held) nailed down was that color telecasting is tricky. When color telecasting puts on its commercial long pants, a client or agency can't race into the station a few minutes before the break and plunk down a wildly designed package and expect it to reproduce in all its colored beauty. It probably won't. And when the blues become reds and the green fades into the white, the housewife searching for the same package on supermarket shelf will be a dismal spectre trying to match what she has seen by what she is seeing. It's not hard to imagine what effect this might have on sales.

Out of the welter of information that came forth in the clinics as one product after another was diagnosed for potential color ills, WDSU-TV came to some important conclusions concerning the use of color in commercial presentations. If followed they will keep the colors under control and make a client's product a dazzling spectacle, one that doesn't resemble the efforts of a color blind

## SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION



# PACKAGE BUYER?

## Use WDBJ's 6-13-21 Plan!

	Class "A"	Class "B"
6 minutes weekly . . .	\$ 63.00	\$ 45.00
13 minutes weekly . . .	117.00	78.00
21 minutes weekly . . .	168.00	115.00

Ask Free & Peters!

WDBJ

Established 1924 • CBS Since 1929

AM • 5000 WATTS • 960 KC

FM • 41,000 WATTS • 94.9 MC

ROANOKE, VA.

Owned and Operated by the *TIMES-WORLD CORPORATION*

FREE & PETERS, INC., National Representatives



cubist from the Left Bank.

1. All subjects must be completely checked out before going on the air.

2. Color telecasting requires more preparation and rehearsal, hence more time.

3. Better results with backgrounds of fabric rather than paper since the fabric is less reflective and colors do not "bounce" around.

4. Packages on color tv are at their best when the distinctive colors are large areas and well defined. Lines, dots, half-tone effects and even small polka-dot effects cause difficulty and cannot be accurately reproduced.

5. It is best to avoid primary additives adjacent to one another, and particularly to avoid the use of pure white, especially when there is an overprint of black or a darker color.

6. Lighting is critical in color telecasting, requiring meticulous placing and constant checking of the complete area to be used. A constant intensity of light is important to hold the color of set and products.

7. Flat packages are easier to light than round packages. Packages of transparent nature and packages containing liquids are most difficult to light because of their reflectiveness.

8. Backgrounds play an important role in color tv. Blue is an ideal background for product display. Black is also good because of its absence of color. White is difficult to handle but if used with light-colored objects, can be utilized.

WDSU-TV officials said that the color clinics, in addition to the concrete help they have given, and the great impact they have had on client-agency-station relationship, have brought out these important, never-to-be forgotten points:

*For stations:* Color isn't easy. Certain rules have to be set and adhered to. Personnel must be thoroughly trained. More thought has to be given to display activity. More care has to

be exercised than in black-and-white tv. More time has to be allowed. More ingenuity needed on part of personnel.

*For clients:* Packaging must be analyzed in light of color tv exposure. Design must take into consideration the problems of color tv. Impact of particular colors, favorites of people, must be a rule in design. Care exercised in future planning for new products. Color tv will be highly commercial in near future.

*For agencies:* More time allowed to stations for preparation of products to be used on color tv. Closer liaison with stations concerning their ability to make best use of color facilities. Greater thought given to backgrounds and allied items for product display. Discrimination in the selection of items to be shown in color.

The following agencies in the New Orleans area have participated in the WDSU-TV Color Clinics: Fitzgerald Advertising Agency, Inc.; Bauerlein Inc.; Aubrey Williams Advertising, Inc.; Tracy-Locke Co., Inc. and the Walker Saussy Inc.

Clients participating in the clinics have been: Wesson Oil Co., Blue Plate Foods, Godchaux Sugar, Jackson Brewing Co., Fulton Bag Co., Maison Blanche, American Brewing Co., Louisiana State Rice, Dixie Brewing Co., Gold Seal Creamery, King Cotton Products, Brown's Velvet Dairy, Interstate Electric Co., Hibernia Homestead Association, New Orleans Public Service, Inc., Luzianne Coffee Co., LuAnn Products and the Wembly Tie Co.

## \$100 MILLION IN FILM

(Continued from page 31)

Columbia films to replace the "tired" films now being replayed but he added that many stations have long-term commitments with syndicators for currently-running feature film, and it would not be economic for them to invest in new programing under those conditions.

Privately, syndicators agree with this analysis up to a point. But they feel there will be some squeeze on half-hour shows and see a need for strong programing to offset it. Ralph Cohn, Columbia Picture's vice president in charge of Screen Gems, who is in the middle of this, what with Screen Gems planning to distribute

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\* ARB — October, November, 1955

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HOUSTON • CHANNEL 2

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Vice President & General Manager

Nationally Represented By  
EDWARD PETRY & CO.

... BURGERMEISTER BEER USES

**KWKW**

PASADENA • LOS ANGELES

Spanish Language  
Station

AM-FM



representative:

BROADCAST TIME SALES

New York — Chicago — San Francisco



# KCEN-TV 6

VHF

*Naturally*

DOMINATES

the  
**WACO-TEMPLE**

*Central Texas*

**BILLION DOLLAR MARKET**

Audience Preference **86%\***

\*Telepulse — June, 1955, rated KCEN-TV first in 356 of 411 quarter hours on the air.

Advertisers naturally prefer the big audiences — the big audiences naturally prefer KCEN-TV — the 100,000 watt, NBC Interconnected station naturally covering its 17,000 square mile service area. . . (Tallest tower in Central Texas.)

## KCEN-TV

Sales Offices:  
Professional Building  
Waco, Texas

General Offices:  
Postoffice Box 188  
Temple, Texas

Studios and Transmitter at  
Eddy, Texas  
(Between Temple and Waco)

Representatives:

National:  
George P. Hollingbery  
Company

Texas:  
Clyde Melville Company  
Melbo Building, Dallas

**\$24 millions are spent annually by the Negro population in the Shreveport Market Area.\***

**Are you getting your share? You Can With KANV**  
the all Negro air personnel station.

Last Fall 77 advertisers renewed and increased program schedules . . . They knew they were getting their share and will continue to get it.

Contact a KANV Rep. soon. He'll show you how to get your rightful share of this better-than-average Negro market.

\*U.S. Census Bureau

**KANV** 1050 Kc. 250 Watts DAYTIME  
**SHREVEPORT, LOUISIANA**

104 feature films and increase syndicating, too, told SPONSOR that time for half-hour syndicated film may shrink. He added, however, he is hopeful that increasing amounts of feature film will reduce station dependence on network programming and thus help the entire syndication business.

A glance at what stations have been doing doesn't shed much light on the feature film vs. half-hour syndication argument. There are cases where stations have moved feature films out of the way for half-hour syndicated shows and improved their ratings thereby. On the other hand feature films are running successfully on other times besides early and late evening. A number of stations run feature films during the morning and afternoon and have copped major audience shares. Probably the safest thing to say is that it depends on the show.

Regarding the daytime picture in general, Hal Roach, Jr., whose studios produced some 310 half-hours for tv in 1955, sees stations leaning heavily on fresh film product during the day and predicts that daytime will "revert to almost exclusive film use." Despite predictions of their demise, Roach will continue producing situation comedies. Roach, incidentally, has more than \$13 million worth of tv film production contracted.

Another burning question is whether the RKO and Columbia releases will force other major studios to release some or all of their backlog. It is significant that the Columbia announcement regarding its 104 features followed hard on the heels of the RKO sale. Columbia had previously had plans to release only 13 of its films. Trade talk has it that Matthew Fox, major stockholder in C & C Super and the central figure in its purchase of RKO films from General Teleradio, is offering the films on a perpetual lease to stations. This would tend to block sales by other feature film distributors since a station, once it had total rerun rights to a picture, would make wide use of it.

Whatever Columbia's reaction, however, indications are that the other studios will move slowly. In the first place, there is only so much feature film the tv industry can absorb at one time and some Hollywood executives professed relief that the pressure was off them to sell film

backlog to tv following the RKO and Columbia deals. Then, too, though movie exhibitors are anti-fee tv to a man, some studios are still tantalized by the potential profits they may rake in by replaying old films to subscription tv audiences. Releasing films now would kill chances of running them again for a price to the audience.

While feature films may cause the distributor of made-for-tv film some worry he can look ahead, on the other hand, to an increasing foreign market. As yet it is only a small part of his billings, but 1955 saw the greatest activity of any year in both sales and the setting up of international sales organizations. The advent of commercial tv in England was a boon to the U.S. distributor. Since the

★ ★ ★ ★ ★ ★ ★ ★  
"There will be a growth of television broadcasting in smaller market areas. Sixty-five new tv stations are expected to go on the air in 1956, bringing the total to 535. More than half of these will be able to transmit color. The swing to color will proceed steadily as new advances are made in color reception. Retail sales of color receivers should total 150,000 in 1956."

DR. W. R. G. BAKER  
V.p., General Electric and  
Gen. Mgr., G-E Electronics Div.  
Syracuse, N. Y.

★ ★ ★ ★ ★ ★ ★ ★  
middle of 1955 Official alone has made sales of \$500,000. The firm unloaded 500 half-hours in eight series. CBS Film Sales also sold eight shows. Ziv is reported getting \$10-15,000 a week from the English market.

While the English-speaking markets like Canada and England will remain the biggest chunk of the distributor's foreign potential, the distributor is not overlooking the foreign-language market abroad. Ziv had dubbed nearly 750 half-hour episodes in Spanish, French, German and Italian and is contemplating doing the Scandinavian

**INDUSTRIAL HEART OF THE TRI-STATE AREA**  
*7U's New Queen*

316,000 watts of V. H. F. power  
**WHTN-TV** BASIC ABC  
Greater Huntington Theatre Corp.  
Huntington, W. Va. Huntington 3-0185



tongues and Japanese. Official is selling in Latin America, Japan and the Near East. Screen Gems has even investigated the attitude of the U.S. State Department toward sales to Iron Curtain countries, has sold a show in Thailand to Pepsi Cola for viewing in Bangkok.

Along with this expansion into world-wide sales is overseas production. Guild, which has already sold *Liberace* in England and is planning to push three other shows in that country (*The Frankie Laine Show*, *I Spy* and *Life with Elizabeth*—except that the latter show won't use the name "Elizabeth" in the title for obvious reasons) is also going to negotiate a co-production deal there for a show with an English background. Similar plans are in the works for Italy and Germany. Screen Gems has already worked out an English co-production deal for an *Ivanhoe* series. Official owns 25% of Nettlefold Studios in England. This is the studio which produced *Robin Hood* for U.S., English and Canadian tv release. Now being shot for tv there are *Buccaneer* and *A Knight of the Round Table*. Official is also involved in the shooting of *Captain Rogers of Her Majesty's Navy* in England.

Though billings from markets outside the U.S. are comparatively small, in the future they can only go up as tv expands overseas. George Shupert, head of ABC Film Syndication, predicts that by 1957, a distributor will be able to figure on from 20 to 25% income for each show from outside-of-U.S. markets. And that, he said, is conservative. So far as the U.S. advertiser is concerned, this means higher budgets for syndicated shows—in other words, shows which will be able to compete better with network programs.

Another side of the picture is the purchase of tv films overseas by U.S.

advertisers with foreign subsidiaries. There is already a great deal of this in Canada but firms such as Procter & Gamble, Sears, Roebuck, General Motors, Westinghouse, Standard Brands, Richard Hudnut, American Tobacco and National Biscuit are already using dubbed-in soundtracks—or revoicing as it is sometimes called—for syndicated film in Europe and Latin America.

With his business growing, the syndicator has been becoming bolder in his programing plans and has been becoming more active in making pitches for network business. While the syndicator is basically on the spot, as opposed to network side of the fence, network sales offer him prestige, a comparatively uncomplicated sales deal and a quick profit, though it is not always as big a profit as syndication might bring over the long haul.

Up to now the syndicator has offered half-hour shows. As a matter of fact, the terms "half-hour" and "syndication" are almost interchangeable. In 1956, however, some syndicators are making plans for competing with the networks on the latter's home ground, namely, the long show, and, especially, the 90-minute variety. Two distributors have already made plans for film "spectaculars." Screen Gems and NTA.

Screen Gems expects more time available for 90-minute shows on the networks next season. It also feels it can add something to 90-minute programing. John Mitchell, sales chief of Screen Gems, told a recent press conference that the live 90-minute show needs "sprucing up." He said the firm has studied 90-minute show ratings and came to the conclusion that shows built around one or two stars cannot sustain audience interest in the long run. What the 90-minute show needs, Mitchell stated, is a good story. The future of the spectaculars, he said, lies in the dramatic form.

The Screen Gems stories for the 90-minute shows will come from three sources: 1. unproduced properties of Columbia Pictures; 2. original stories; 3. possibly a remake of a Columbia movie. In the first category are stories by George S. Kaufman, Moss Hart, James Hilton, Maxwell Anderson, Edna Ferber, Louis Bromfield, Lloyd C. Douglas and Kathleen Norris, among some others.

# KPRC-TV

FIRST IN HOUSTON

with 17 out of 20 top nighttime shows

OCTOBER AND NOVEMBER

1. George Gobel KPRC-TV

2. Hit Parade KPRC-TV

3. Robert Montgomery KPRC-TV

4. Medic KPRC-TV

5. \$64,000 Question Station C

6. Lux Video Theatre KPRC-TV

7. Waterfront KPRC-TV

8. Truth or Consequences KPRC-TV

9. Life of Riley KPRC-TV

10. Great Gildersleeve KPRC-TV

11. This Is Your Life KPRC-TV

12. Disneyland Station B

13. Father Knows Best KPRC-TV

14. People Are Funny KPRC-TV

15. Fireside Theatre KPRC-TV

16. Caesar's Hour KPRC-TV

17. Ford Theatre KPRC-TV

18. Perry Como KPRC-TV

19. City Detective KPRC-TV

20. Wyatt Earp Station B

\* ARB — October, November, 1955

# KPRC-TV

HOUSTON • CHANNEL 2

JACK HARRIS Vice President & General Manager  
Nationally Represented By EDWARD PETRY & CO.

**PULSE Proves**



**Wilkes-Barre Penna.**

the front-running radio station reaching more than a Quarter Million radio homes.

Call Avery-Knodel, Inc.



**IN EVANSVILLE INDIANA**



**WISE  
BUYERS  
CHOOSE**

**THIRTY  
FIFTY**

Now Available —  
PARTICIPATIONS in the  
**HOOSIER JAMBOREE**  
5:00 to 6:00 P.M.  
Monday thru Friday  
"Live Western Music Show"  
with **PROVEN SALES RESULTS**  
ASK  
MEEKER TV, INC. — ADAM YOUNG  
St. Louis

**CHANNEL 50**  
**WVET**  
NOW OPERATING  
WFOA—CBS RADIO

**IN  
ROCHESTER  
N.Y.**

**WHERE THERE IS A WILL THERE IS A WAY!**



*And the way is with...*

**"WILL" MOYLE**

Leading deejays today across the country include WILL MOYLE, WVET Rochester . . . refreshingly different." BILLBOARD said it and we're glad—and your client will be glad, too, with results the Will Moyle way on WVET, the "INDEPENDENT" Network station.

5000 WATTS  
1280 KC

**WVET**  
**ABC**

Honored by Stan Kenton's recording—"ACCORDING TO MOYLE"

**IN ROCHESTER, N. Y.**

Represented Nationally by  
THE BOLLING COMPANY

NTA's plans for 60-minute and 90-minute shows comes as a surprise in view of its recent feature film acquisitions. In quick succession NTA bought 11 David O. Selznick films followed by a group of 30 feature films, including 10 from Italian Film Export and others from Universal-International and United Artists. It was also announced that NTA hopes to get another 40 films from a "major Hollywood production company."

The reason apparently is that NTA, like other distributors, does not want to remain neck deep in one field. The firm's current sales are all on the syndicated level with feature films (it now owns 285) accounting for 75% of its income. It is now setting up plans for what it calls a "fall sample line" of shows for national sale. The NTA national sales department expects to have a half dozen shows for national advertisers and will invest about \$500,000 in pilots. Among these will be one 60-minute and one 90-minute show.

Guild quietly provided another surprise along this line when it announced this month the first full-hour children's show in syndication, *Popcorn Theater*. Tailored specifically for the grocery trade, the initial sale was Independent Grocer's Association. The show features a Poppo the Clown character and there are various merchandising aids built around him.

In describing the show as containing a built-in merchandising campaign (the Poppo character), Guild was following a traditional path in syndication. For merchandising and syndication have long gone hand in hand. The year 1955 did not disclose any startling changes in merchandising methods but there are evident trends in the business.

For one thing, syndicators have become wary of the pitfalls in supplying merchandising aids. In the early days, such aids were considered money-makers for the syndicators in addition to being sales aids to the sponsors. Because money could only be made if these aids were made or printed in quantity, they were. But sponsors sometimes wouldn't buy and the syndicator was nicked.

Syndicators have become more hep and sophisticated about merchandising and they no longer wrap up their merchandising advice by telling the client to buy a lot of merchandising

aids and let it go at that.

"We are not peddlers of point-of-sale material," Walter Scanlon, merchandising manager at CBS Film Sales, told SPONSOR. "We counsel, we do not sell material."

Scanlon said the small advertiser frequently needs expert advice in merchandising because he usually cannot afford a merchandising expert of his own. This is especially true when it comes to tailoring a merchandising campaign which will be effective and which will fit the budget of the advertiser, Scanlon added.

All this does not mean that merchandising is considered less important than before. Far from it. Merchandising is probably used more than ever but, like many aspects of the film distribution, there is more of an air of maturity about it. ★★★

**ROUND-UP**

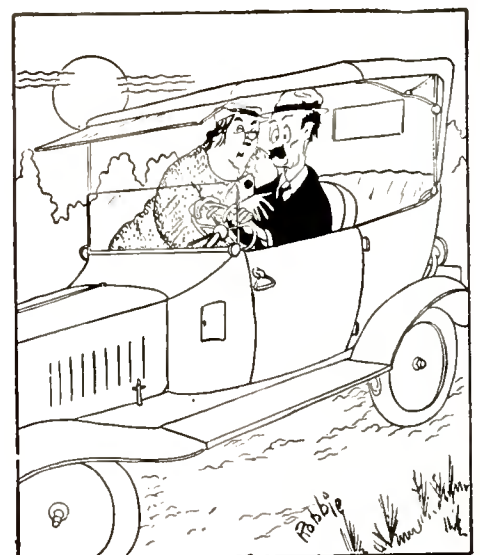
(Continued from page 118)

and wearing apparel in addition to meeting the other musical stars present for the evening. These included George Shearing, T-Bone Walker and Ruth Brown.

The prize winner was chosen "the most outstanding Negro girl as to attractiveness and personality . . . to meet the public and represent the station." ★★★

**Plan 26-mile marathon between Maryland stations**

The facilities of modern America will be used to aid the revival of an ancient Greece sport in March when a



"I'm so glad we ran out of gas, Charles—now we can listen to something romantic on KRIZ Phoenix."



26-mile marathon will be run in Maryland. The distance is the same between WNAV, Annapolis and WITH, Baltimore as was the distance between the old Greek cities of Marathon and Athens, the site of the original run.

Though the term was made famous when a Greek runner raced the distance to inform Athenians of a great military victory, this current marathon will be used to raise funds for the American Team in the Olympic Games later this year. The honorary chairmen of the sponsoring committee are Governor Theodore R. McKeldin, Baltimore Mayor Thomas D'Alesandro and WITH President Thomas Tinsley. Staging the event are: R. C. Embry, WITH v.p.; Chauncey Ashley; John Marshall Boone, Maryland State Athletic Commission Chairman. ★ ★ ★

**Briefly . . .**

Storyboard, Inc. has signed a \$100,000 contract with the Calkins & Holden agency to create a cartoon spot series, *Mr. Stokely Van Camp*. The campaign features 18 commercials, nine 20-seconds and nine one-minute films.

Other tv campaigns done by Storyboard include the Bank of America's "Little Man" and Ford's "Doctor."

\* \* \*

A new late-night radio offering on WIBC, Philadelphia is *McMahon About Town*. Ed McMahon, one of the better known local tv personalities, conducts interviews in odd places around town from midnight to 2:00 a.m. Such off-beat locations as maternity waiting rooms, police courts, basketball dressing rooms at half time, jazz joints, and dime-a-dance halls have been used.

Some of the sponsors who have already taken time on the show include Wynn's Friction Proofing, Mathew Slap Buick Dealer, Al Berman Clothing, the Sealy Mattress Co., and Orsatti's Pump Room. The first show was broadcast from the latter sponsor's restaurant, where a dinner was held for agency and sponsor representatives to toast the new show.

**100% NEGRO PROGRAMS**  
**WSOK**  
 in NASHVILLE, TENNESSEE

The first communications industry man to be named "Louisville's Man of the Year" is WAVE President George W. Norton, Jr. The award for the year 1955-56, is given by the Advertising Club of Louisville "not to mark some specific deed or one-year effort, but to call attention to the continuing community service of an outstanding citizen."

The recipient has been the owner of WAVE since 1933, and active in many industry affairs. He has been a director of the NARTB for several terms, on the policy sub-committee of the NBC Affiliates Committee and was instrumental in the formation of Broadcast Music Inc. In addition, he is active in local charity drives including the Community Chest and American Red Cross.

\* \* \*

James Aubrey Jr., General Manager of KNXT-TV, Hollywood, Calif. and creator of *Focus on Delinquency* has announced that in the future his station will produce kinescopes of other public service shows to meet anticipated requests from civic and government groups. The six-part delinquency series, concluded 30 August, received a Sylvania Award as the coun-

try's "best local service series" and a commendation from the Los Angeles City Council.

\* \* \*

Congratulations are in order for Arch McDonald, Washington, D. C. baseball announcer for WTOP radio who has just about completed his first 25 years in radio. In addition to his sportscasting role Arch is Director of Sports for WTOP. He's racked up quite a list of sponsors during his years on radio including Coca-Cola, B. C. Remedy Co., National Brewing Co., Chesterfield Cigarettes, Gunther Brewing Co. and Old Gold Cigarettes.

\* \* \*

A giant step toward bringing widely disparate markets and merchandisers together simultaneously will be attained by a coast-to-coast closed circuit television network created by Sheraton Closed Circuit TV, Inc. Starting 1 February with fifty hotels the network plans to double the coverage by June. William P. Rosensohn executive vice-president of the company has reported that orders for color projection equipment have been placed with RCA whose compatible color system is being used. ★ ★ ★

AT THE CENTER OF CONVENIENCE

When you aim to visit New York shoot for the **HOTEL LEXINGTON**

Lexington Avenue at 48th Street

home of the famous Hawaiian Room



GET BEST  
COVERAGE IN  
**BOTH**  
COLORADO SPRINGS  
AND PUEBLO . . .

# KKTV

CHANNEL 11

Transmitter atop Cheyenne  
mountain, ONE MILE above  
market area.

126,000 families equals  
America's 108th market.

**CBS and ABC**  
for  
Pueblo, Colorado Springs  
and Southern Colorado

THE BOLLING CO., INC.  
Southern: Clarke Brown Co.

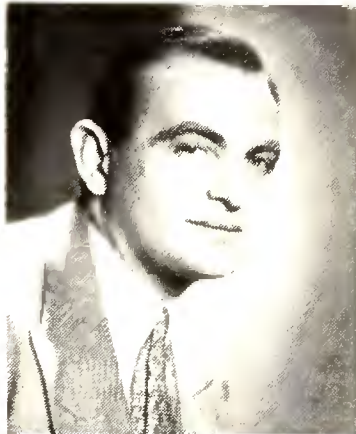
Choose  
**WHBF**  
as a major aid  
to your Quad-City  
marketing plans  
in 1956

CBS FOR THE

**WHBF** AM  
TV  
ROCK ISLAND, ILL.

REPRESENTED BY AVERY-KNODEL

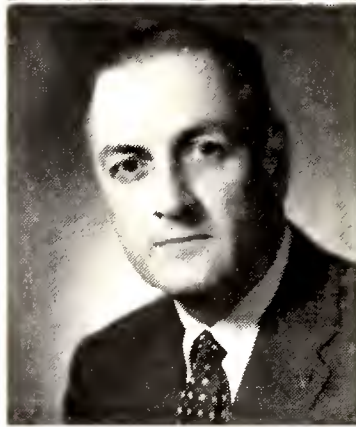
# Newsmakers in advertising



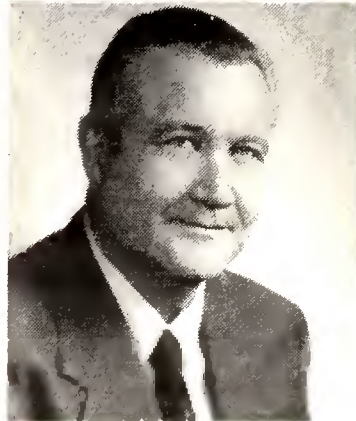
**Charles Revson**, president of Revlon Inc., gave Madison Ave. another jolt when he announced the cosmetic company had moved out of Norman, Craig & Kummel and into BBDO. The former agency had selected and developed the hit show, \$64,000 Question, for Revlon. The \$7 million account moved the lipstick, nail polish, eye makeup, liquid rouge and manicuring products to BBDO, effective 1 February. Both \$64,000 Question and Appointment with Adventure will be supervised by BBDO and the C. J. LaRoche agencies.



**Robert M. Ganger**, chairman of the board of D'Arcy, announced the acquisition of the nearly \$8 million Packard, Clipper account. The new billing will arrive 1 April, the day after the \$15 million Coca-Cola account moves to McCann-Erickson and will fill about half the void left by Coke. The cars drive out of Ruthrauff & Ryan, who garaged them for 15 months. Tv Reader's Digest (Mon., for ABC TV, 8-8:30 p.m.) carries the network tv load for the autos, which have separate copy themes. Packard is the luxury line, Clipper the medium price contender.



**Richard E. Forbes** has been named to fill the new post of director of advertising and sales promotion on the central sales staff of Chrysler Corp. He will have general supervision of all corporation advertising and sales promotion as well as coordinating the advertising and sales promotion activities of the division staffs. Chrysler programs on all three tv networks: It's a Great Life (Sun., NBC TV, 7-7:30 p.m.); Break the Bank (Wed., ABC TV 9:30-10 p.m.); Climax (Thur., CBS TV, 8:30-9:30 p.m., three weeks in four); Shower of Stars (alternates with Climax).



**William A. MacDonough** has been named vice president of Crosley and Bendix Home Appliance Divisions of AVCO Manufacturing Corp. He retains his post of director of advertising and sales promotion, in which capacity he announced plans for a \$6 million ad plunge. The money is to be spent between now and 31 May 1956, much of the money going to the co-sponsorship by the two divisions of one-third of the NBC Comedy Hour each week (Sun., NBC TV, 8-9 p.m.). The rest of the money will be split between other national and local advertising.





**EDWIN K. WHEELER**  
(General Manager)  
WWJ and WWJ-TV

**LIKE MOST  
'Newsworthy'  
BROADCASTING  
EXECUTIVES  
Mr. Wheeler's  
LATEST  
BUSINESS  
PORTRAIT  
IS BY ...**

*Jean Raeburn*

Photographers to the Business Executive  
565 Fifth Avenue, New York 17—PL 3-1882

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**ATN**  
AIR TRAILS NETWORK

*promotes sales in a*

# 6 BILLION MARKET \$

**Dayton  
Louisville  
Columbus  
Springfield  
Ashland-Huntington**

*Call any H-R Office for:*

WING—WCOL—WIZE  
WCMI  
or  
John Blair & Co. for WKLO




# BMI

*"Milestones" for February:*

BMI's series of program continuities, entitled "Milestones," focuses the spotlight on important events and problems which have shaped the American scene. February's release features four complete half-hour shows—ready for immediate use—smooth, well written scripts for a variety of uses.

"MALICE TOWARD NONE"  
Abraham Lincoln  
Born: February 12, 1809

"OPERATION: MY BROTHER'S KEEPER"  
Crusade For Freedom—Freedom Week  
February 12-22, 1956

"GREAT MUSIC UNITES US"  
National Brotherhood Week  
February 19-26, 1956

"WASHINGTON'S HOUR OF DECISION"  
George Washington  
Born: February 22, 1732

"Milestones" is available for commercial sponsorship—see your local stations for details.

## BROADCAST MUSIC, INC.

NEW YORK • CHICAGO • HOLLYWOOD  
TORONTO • MONTREAL

# CHAMP WINS AGAIN by 5 to 1 margin



WHEN IT COMES TO SALES PUNCH in the important Baton Rouge area, WAFB-TV has proved its supremacy by a country mile!

In the latest Telepulse (Nov. 1955), WAFB-TV was first in 347 quarter hours per week, compared to 78 quarter hours on station B . . . giving WAFB-TV a leadership of nearly five to one.

ALL THIS AND MERCHANDISING TOO! Take overwhelming viewer preference, as demonstrated by this survey, and add a merchandising record that's second to none; (1) First place winner in recent "Lucy Show" competition with a double first prize for special merchandising job, (2) First place in Screen Gems, Inc. contest on program promotion, (3) Among top four in "Frank Leahy and His Football Forecasts", and you've got a sales potential that can't be beat. Wouldn't you like to put "The Champ" to work for you?

MONDAY TO FRIDAY				
Stations	7 am-12 noon	12 noon-6 pm	6 pm-12 pm	
<b>WAFB-TV</b>	<b>62</b>	<b>51</b>	<b>54</b>	
Sta. B	35	44	41	
Sta. C	3	5	5	

SATURDAY			SUNDAY	
Stations	1 pm-6 pm	6 pm-12 pm	12 noon-6 pm	6 pm-12 pm
<b>WAFB-TV</b>	<b>32 a</b>	<b>53</b>	<b>61</b>	<b>56</b>
Sta. B	**61 a	41	35 a	41
Sta. C	7	6	4	3

*\*\*Special Alternate-Week Seasonal Broadcast  
a Does Not Broadcast Complete Period. Share Unadjusted.*

Call, write or wire:  
National Representative—Young Television Corp.  
South & Southwest—Clarke Brown Co.

# WAFB-TV

## CHANNEL 28

affiliated with WAFB, AM-FM

CBS — ABC — DUMONT

200,000 WATTS



**REPORT TO SPONSOR for 23 January 1956**

*(Continued from page 2)*

**Uhf station  
has fine year**

1955, a year that saw uhf stations folding the country over, was a record-breaking one, according to information from WVEC-TV, Norfolk, Va. In the year end report it was stated WVEC TV had: overcome a deficit of \$118,000 from 1954, increased its gross revenue by 32%, operated completely in black, had its contract as a basic NBC affiliate renewed and made plans to proceed with a program of expansion and improvement. Report further stated conversion problem had almost completely disappeared and a steady rising volume of advertisers were using WVEC-TV, many diverting funds from other media to use station.

-SR-

**Quiz shows get  
new lease**

Success of "\$64,000 Question started new trend in quizzers now extending into radio, and successfully. Newest sale is Radio Feature's "Time Test," radio quiz package placed on Don Lee Network and in 42 other markets. High public acceptance of Revlon starrer, it's felt, will aid new properties in getting established. Concensus, though, is that quiz popularity is cyclical, like other programing, with advertisers benefiting if timing and vehicle is right.

-SR-

**Air media in  
Detroit strike**

Detroit businessmen, without newspaper advertising for nearly 2 months, have had good chance to take long look at air media and what sort of job it did for them. Concensus is that radio and tv did good job all things considered. Two points on other side, though: (1) advertisers had lean pickings when it came to availabilities and (2) stores lacked air media knowhow. All seemed to agree on one important item: Advertiser who had been using air media was way ahead when strike hit in that he (1) got cumulative benefit of his continued schedule (2) was familiar with use of air media and (3) stood as an established advertiser in race for better availabilities.

-SR-

**Some economists  
endanger nation**

Dr. Ernest Dichter, president of the Institute for Motivational Research, warns economists predicting a slip in business are playing with fire and doing a disservice to the nation. Dr. Dichter gave warning before merchandising session of 45th annual convention of National Retail Dry Goods Association meeting in New York this month. Instead of taking a down-at-the-mouth attitude, Dr. Dichter said, we should ask not whether our prosperity will last, but what we can do to make it last. "Fears inspired by the pessimistic approach of purely mechanical economists is detrimental to our welfare," he said.

-SR-

**FCC proposes  
"translators"**

A method of bringing tv service to isolated areas via "translator" stations was proposed at 12 January FCC meeting. Each such station would be one of upper 14 uhf channels, would have power up to 10 watts, and would rebroadcast regular tv station programs. They would operate in places where other tv stations cannot be constructed even though channels may be available. Translators might reduce the need for protective spacing with present low channel uhfs.

-SR-

**Radio stations  
grow and grow**

Radio's prophets of doom had better take a new look. Total number of am stations as of 1 December 1954 was 2,650. One year later total was 2,808, growth of 158. Add this to tremendous sale of sets in '55, nearly 14 million, and radio picture, although not dazzling, is considerably brighter with prospects looking up.

# SPONSOR SPEAKS



## When the movie deluge hits

The advertising medium with the voracious appetite, television, has taken the starch out of many of its most carping critics with programming imaginativeness and excellence.

The 90-minute network spectaculars have contributed greatly to this, but so have many more network offerings, syndicated films, live shows at hundreds of stations, and some movies.

But now comes the report, early in 1956, that the year will be marked by the release of copious cans of film to be offered to stations everywhere. A race is on to see which studios and movie film distributors will be first.

First with what?

If it's first with the best, we won't object. But we suspect that in more cases than one quality will play second fiddle to quantity.

Don't get us wrong. Personally, we love movies. And we don't object see-

ing an unfurrowed Clark Gable or a stylishly attired (for 1946) Joan Crawford on the living room screen. But the temptation on the part of many stations to seize on big packages of movie film at bargain prices (in comparison with the cost of other tv programming) will be almost more than many budget-harassed managers can endure.

Too many movies can be worse than none at all. Especially if hidden within the economy packages are some which can be characterized as "dogs."

We expect many good films which deserve rerunning and rerunning again to become available in 1956. We'll be looking for them. For the sake of a mounting professional medium we urge that film distributors carefully cull the bad apples from the basket, that film buyers at stations check packages carefully before closing a deal. In this way everyone (and especially viewers and advertisers) will be well served.

\* \* \*

## Television in New York

The fabulous Mr. Zeckendorf, who tosses half billion dollar building plans around like flapjacks, is presently mulling a center of such proportions on 40 acres of Manhattan real estate.

Since Mr. Zeckendorf has lately become intrigued with television (he recently purchased a substantial interest in KBTU, Denver and may go for the FCC limit) there's a good betting chance that tenancy of tv interests looms strong in the planning.

The need for production facilities in

New York is especially pressing. As John Crosby recently pointed out, "New York rears vertically, Los Angeles sprawls horizontally." And tv production facilities demands the horizontal. Consequently, the move to the west is noticeable.

We won't take sides on New York vs. Los Angeles as tv headquarters. There are good arguments for both. But the need for more space and better facilities in New York is so apparent that if Mr. Zeckendorf doesn't provide the answer somebody else will.

Just as a starter let us throw out the suggestion that since Grand Central Station is the hub of the advertising industry from which all tv blessings flow, why not build a 40- or 80-acre tv city 25 miles up the New York Central Line in Hartsdale or White Plains, or 18 miles up the New Haven in New Rochelle. Traveling time: 30 to 40 minutes. Big businesses like General Foods and Nestle's are doing it—why not television?

\* \* \*

## The Detroit Strike

A newspaper strike is an unhappy occurrence in any market. The one just ended in Detroit after seven weeks (including the Christmas season) had at least one bright side—it allowed many clients and agencies to reevaluate all major media and use them. Radio and tv, not noted for heavy participation in department store, appliance store, and supermarket ad budgets, came in for increased use and did fine. Now that the strike is over the reevaluation process is going on stronger than ever.

# Applause

There's been far too much said in the past few years on the state of radio. Too much, that is, on the negative side. It's time, we think, that the positive should take over and let a little sunshine come in.

One rose doesn't the summer make; we know that, but with the excellent radio contracts now being let, we're inclined to be a little heady about the medium's good fortune. What has happened in a few short weeks may be a good portent of the future.

Pepsodent led off a short while ago

with the news that more than a million of its advertising dollars would be used on radio. Now Slenderella tells us they're going to spend \$1,193,683.92 in spot radio. And we like the way Slenderella nails it down to the penny. No cloud walking here.

And then while it's not in the million dollar class of radio spending is the story in this issue of the Mosler Safe Co. and its success with radio, a use that showed ingenuity, quite a bit of daring and a well-founded belief in the ability of radio to deliver.

We're not turning our back on tv to hand a kudo to radio. It's just that we feel radio's had its share of poor-mouthing from the prophets of doom. Pepsodent, Slenderella, Mosler and a host of other advertisers have shown and we think will continue to show—and believe in—the potential of this medium. A potential that even in its heyday wasn't quite realized. Simply, we're happy about the situation, and SPONSOR applauds those advertisers who, each in his own way, have believed in radio.



MONDAY . . . . . January 9, 1956

Exchange cocktail shaker for #7 iron  
Speak on '56 forecast-noon lunch  
Mail check to Alumni Assn.  
Verify broker order  
100 sh. F. new issue

**Buy KPHO TV in Phoenix**

and I am convinced that ratings in  
in the latest (November) ARB & Pulse KPHO-TV,  
Channel 5, is still our best buy in Phoenix.  
SSB

KANSAS CITY

**K C M O** **K C M O**

RADIO  
810 kc.  
CBS

TV  
Channel 5  
CBS

SYRACUSE

**W H E N** **W H E N**

RADIO  
620 kc.  
ABC

TV  
Channel 8  
CBS

PHOENIX

**K P H O** **K P H O**

RADIO  
910 kc.  
ABC

TV  
Channel 5

OMAHA

**W O W** **W O W**

RADIO  
590 kc.  
CBS

TV  
Channel 6  
CBS

Represented by KATZ AGENCY INC.

JOHN BLAIR & CO. BLAIR TV, INC.

**MEREDITH** Radio and Television **STATIONS**

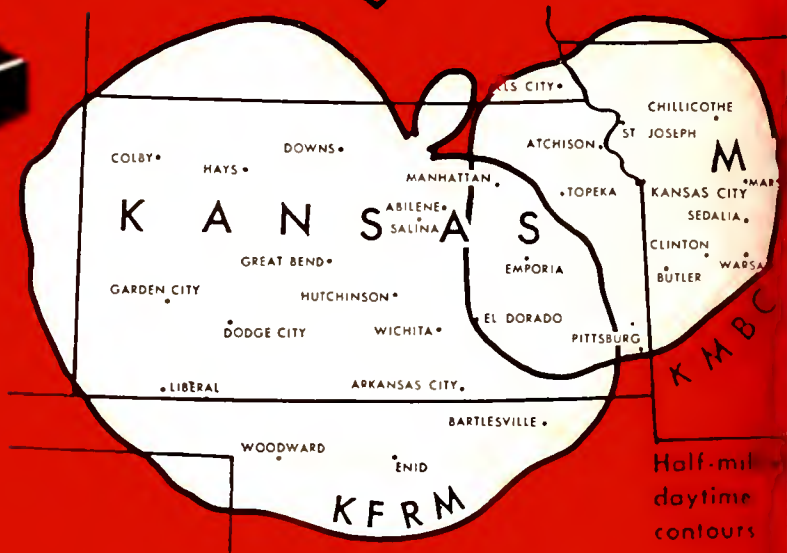
affiliated with **Better Homes and Gardens** and **Successful Farming** magazines





# The New Sound of KMBC-KFRM

# 1<sup>st</sup> in the Heart of America!



Jim Leathers  
Assistant Farm Service Director



Phil Evans  
Farm Service Director



Bea "Happy Home" Johnson  
Director of Women's Activities



Jim Burke  
Special Events Director



Dave Andrews  
Dinner Bill Roundup



Merle Harmon  
Play by Play Baseball  
K.C. Athletics



Larry Roy  
Play by Play Baseball  
K.C. Athletics



Torey Southwick  
Time for Torey  
"The Torey Southwick Show"



Bucky Walters  
Tune Time  
"The Bucky Walters Show"



Sam Molen  
Sports Director



Claude Dorsey  
Director, KMBC KFRM News Bureau



Bill Griffith  
KMBC KFRM News Bureau



Rev. Mullins  
KMBC KFRM News Bureau



Neel Johnson  
KMBC KFRM News Bureau



Frank Wiziarde  
Producer & Emcee  
Cowtown Jubilee



Jock Loyton  
Staff Announcer



Harvey Brunswick  
"The King of Hearts"



Henry Effertz  
Staff Announcer



B. B. Dilson  
"The B. B. Dilson Show"



Keith Pointon  
Staff Announcer

These are the air personalities who put the KMBC-KFRM Radio Team first in the Heart of America. Some of the best known names in the Midwestern broadcasting world are pictured on this page—people who are known, respected and *followed* throughout the Team's widespread service area.

When you combine the talents of these highly successful *local* personalities with the appeal of such big ABC network names as Don McNeill, Bishop Sheen, Bill Stern and other national

radio figures, it's easy to see why KMBC-KFRM captures such a solid share of the big, responsive Heart of America radio audience.

There's a new sound to Kansas City radio . . . a sound that both listeners and advertisers are finding more and more irresistible. For all the details on the powerful, new concept of KMBC-KFRM radio programming, the man to see is your Free & Peters Colonel. He will prove to you that KMBC-KFRM is the blue ribbon buy in a blue chip market!

## KMBC of Kansas City

Gene Davis, First Vice President

George Higgins, Vice Pres. & Sales Mgr.

John Schilling, Vice Pres. & Gen. Mgr.

Dick Smith, Director of Radio

## KFRM for the State of Kansas

