hen Upstart and Flout
nailed down the account
Of SNARL, "The Top Canine Fare,"

We can crack the Midwest with
an Omaha test . . .
There's a station out there that's
gem!

Said Flout, "Here's a thought
that'll get the stuff bought —
The chance that we have's
really rare!

Our program needs tone — we'll buy
KOWH alone . . .
Every guy and his dog tunes to them!

KOWH
AVERAGE HOOPER
34.9%

Moral
EVERY GOOD TIME-BUYER
KNOWS KOWH HAS THE:
• Largest total audience of any Omaha station,
8 A.M. to 6 P.M. Monday through Saturday!
(Hooper, Oct., 1951, thru Nov., 1953.)
• Largest share of audience, of any independent
station in America! (Nov., 1953.)

"America's Most Listened-To Independent Station"
General Manager, Todd Storrs; Represented Nationally By The BOLLING CO.
A.T.&T. has no wire for hire
but we ask you,
do you dig TD-2?

All live network programs now come to television WOODLAND via a brand-spankin' new A.T.&T. "TD-2" microwave relay link from the main line at South Bend to Grand Rapids.

In case you're not hep on your relay systems, type "TD-2" is the Cadillac of them all—much better than coaxial cable and the more inexpensive "TD" links. That's especially important now, with color at our front door—brother, really important!

WOOD-TV was first to order and get this improved service in these parts, just as it was first to go to full 1000 foot tower height last month and will be first to go to full power next month (right now our interim 100,000 watts picture is greatest in all of television WOODLAND).

WOOD-TV is first with INS facsimile news service in Michigan, and first to take delivery on color adapting equipment for its transmitter. When you spend a buck on WOOD-TV, you get lots more than that in advertising value and service.

Schedule your advertising on WOOD-TV, Grand Rapids' only television station. The Western Michigan station with top technical equipment, top local and network programming—and the top market to go with them.*

*Primary service, too, to Western Michigan's most populated area including Muskegon, Lansing, Battle Creek and Kalamazoo.

WOOD-TV
GRAND RAPIDS, MICHIGAN
Grandwood Broadcasting Company.
Reach more people who have more and buy more

NBC, Basic; ABC, CBS, DuMONT, Supplementary,
Associated with WFHM-AM and TV, Indianapolis, Ind.,
WFDF, Flint, Mich., WEOA, Evansville, Ind.
NBC Radio offers 8 new programs

NBC Radio's bid for weekend domination, begun with "Weekend" and "Big Preview" in October, was hypoed this past weekend with 7 new shows, including 3 "longies": "Road Show," 4 hours Saturday, called first coast-to-coast network program designed specifically for motorists; "Never Walk Alone," 45 minutes Sunday, religious; "Collector's Item," 2 hours Sunday, educational. Others include revived "Breakfast in Hollywood," "Heritage over the Land," "Show Tunes," "Sunday at Home." Eighth show, "People," starts 23 January. For what else to expect from NBC, see SPONSOR's profile on Pat Weaver, starting page 31.

Yogurt sales rise after air switch

Since Dannon Co. (makers of yogurt) dropped newspapers some 9 months ago, switched 80% of budget to air media, sales have risen 30% over previous year. WOR-AM-TV gets entire air slice for 8-10 radio commercials, 20-25 tv announcements weekly. Zlowe is Dannon agency.

Wine battle to be fought in air

1954 will see battle for leadership in sweet wine field fought mostly in air. Monarch Wine (Manischewitz), $2 million spender, will devote 3/4ths 1954 budget to spot radio, tv through Emil Magul Co. Wine Corp. of America (Mogen David wine), whose 1953 budget totaled $1.4 million, and Quality Importers, distributors of Welch Wine, on which $1.2 million was spent, will put most of their 1954 budgets into air media, network and spot. Mogen David's sponsoring "Dollar a Second" (Du Mont via Weiss & Geller); Welch has "Dotty Mack Show," also on Du Mont, via Monroe Greenthal.

Gold Seal, Calgon, Pan Am buy tv

Some new tv sponsors: Gold Seal Co., makers of Glass Wax (which Arthur Godfrey built up via radio) will sponsor Jo Stafford (through Campbell-Mithun) in weekly 15-minute show on CBS TV, Tuesday, 7:45-8:00 p.m., starting 2 February. Calgon, Inc., Pittsburgh manufacturer of Calgon water softeners, will finance 15-minute segment on Bob Crosby's across-board daytime half-hour on CBS TV (3:30-4 p.m.) starting 10 February. Agency: Ketchum, McLeod & Grove, Pittsburgh. Pan American Airways (JWT) has taken NBC TV's "Meet the Press" (Sunday, 6:00-6:30 p.m.) on alternate weeks. Revere Copper & Brass (St. Georges & Keyes) shares sponsorship.

New Lewis radio show has 3 signed

Among active radio sponsors is Van Camp Sea Food Co., California. Firm this month began alternate-week sponsorship of Edgar Bergen-Charlie McCarthy, CBS Radio, Sundays 9:30-10:00 p.m. It also bank-rolls 15-minute segment of new hour-long "Robert Q. Lewis Show" 11:00 a.m.-12 noon Saturday, CBS Radio. Agency: Brisacher, Wheeler & Staff, San Francisco. Two other sponsors buying into this show: Milner Products for Pine-Sol, via Gordon Best, Chicago; Mutual of Omaha, through Bozell & Jacobs, Omaha.
REPORT TO SPONSORS for 11 January 1954


SPONSOR looks at cigarette ads Few big industries have been put in position where their product is as suspect as tobacco industry's is today. SPONSOR's article, "The cancer scare: is cigarette copy making it worse?" shows how this came about, what $4 billion industry is doing about it. Air media concerned because they got some $56 million from industry in '53.

Hooper "duplex" used for radio Hooper uses "duplex" phone coincidental for radio only, coincidental-diary for tv. SPONSOR's correction on this reached printer too late to be made because of holiday rush. Article, "What's wrong with the air-rating services," published 28 December 1953. "Duplex" means respondents asked not only "What are you listening to now?" but also "What were you listening to 15 minutes ago?" This gives some audience flow figures.

Finding prizes now an industry Radio-tv giveaway prizes totaled $10 to $15 million last year and are increasing, says Richard S. Robbins, who heads own New York firm specializing in supplying stations, networks, producers with prizes. Robbins says 4 firms dominate field. They get prizes from sponsors whose "pay" is free mention on air as prize givers. Robbins emphasizes business has no connection with firms which charge sponsors fee to obtain free plugs—a growing practice opposed by stations and agencies alike. To supply $3 1/2 million worth of free prizes to his clients last year, Robbins got $150,000 in fees. He "services" 9 network giveaway shows, 30 local tv shows, 500 local radio shows.

19 tv stations return C.P.'s During last quarter of 1953, 19 television station permittees returned their construction permits to FCC. Three were vhf permits; 16 were for uhf operation. Most C.P. holders returned authorizations "for economic reasons," but some were canceled by FCC. Commission told grantees, in effect, to either build station within specified time (8 months from date of grant is allowed, but 30 to 90 day extensions frequently are granted) or return C.P. (See list of C.P.'s relinquished on page 55.)

New national spot radio and tv business

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>PRODUCT</th>
<th>AGENCY</th>
<th>STATIONS-MARKET</th>
<th>CAMPAIGN, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>General Electric Co.</td>
<td>tv receivers</td>
<td>Mason, NY</td>
<td>125 radio stns in mkt where new tv stns arc opening NY, Phila</td>
<td>Radio: 60-sec anncts; 5 to 10 anncts a wk per stn; 18 Jan: 6 wks</td>
</tr>
<tr>
<td>Marcus Mfg Co. East</td>
<td>Plastic household prod</td>
<td>Ray S. Durstein, LA</td>
<td>20 radio mks</td>
<td>Th: 60-, 20-sec anncts; mid-Jan: 18 wks</td>
</tr>
<tr>
<td>Paterson, NJ</td>
<td>Flavett's spill to cut down tobacco, food appetites</td>
<td>Benton &amp; Bowls, NY</td>
<td>20 top tv mks</td>
<td>Radio: 60-sec anncts; chm brks; March: 13 wks</td>
</tr>
<tr>
<td>Modlin Co. LA</td>
<td>Pride Furniture wax and free dusting cloth offer</td>
<td>Needham, Louis &amp; Brody, Chi</td>
<td></td>
<td>Th: 60-, 20-sec anncts; 19 Jan; 13 wks</td>
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<tr>
<td>Norwich Pharmaceutical Co. Norwich, Conn</td>
<td></td>
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<tr>
<td>S. C. Johnson &amp; Son,</td>
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<tr>
<td>Racine, Wis</td>
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</tbody>
</table>

SPONSOR
a half-hour of wholesome fun
for the young'uns

**MONDAY** thru **FRIDAY 5:30**

classic two-reel slapstick comedies
of the keystone era with narration
keyed to the kids.

"Jolly" Jack Gleason handles the narration,
the moppets, and the commercials.
Twenty-five children on set emphasize the commercial impact.

**RATING: 2.6** on first pulse

**MAIL: 3,214** in first 10 days

**note:** Follows "Junior Frolics" top local station show in Metropolitan New York market.

**COST: $500** per program

NATIONAL REPRESENTATIVES
WEED and Co.

11 **JANUARY 1954**
**ARTICLES**

**Pat Weaver: a business profile**
SPONSOR talks to the new NBC president, discusses his plans and ideas for the future, appraises his past accomplishments

**CIO uses radio to prove it doesn’t have horns**
An analysis of why a labor union decided to reach the non-labor public as well as its own members and how it went about planning its new public relations approach. Nearly $1 million will go into air media in 1954

**The television panel show: costs, audiences**
Why are there so many panel shows on the air? SPONSOR studies the question, presents a detailed picture of how different kinds of clients use panel shows

**Is radio too cheap?**
Radio's cost is compared with that of other media in a provocative chart. A full length report will follow in a subsequent issue

**Cancer scare: is cigarette copy making it worse?**
Radio and TV's $70 million stake in cigarette advertising may be affected by recent drop in cigarette sales. SPONSOR queries the tobacco industry to find out what it will do about health copy

**Vitatpix potential: tv film revolution**
The only station-owned film syndicator in TV may mean the beginning of film networks and the end of Hollywood's hoarding of big-name films

**What's wrong with printed media rating services?**
Part I of SPONSOR's All-Media Evaluation Study discusses the differences between broadcast ratings and print measurement services and covers in detail what advertisers should know about the latter

**How radio-television local detergent distribution**
Los Angeles firm used only air media to get beachhead in the supermarkets with its new liquid detergent. Result: 50% distribution in 30 days

**COMING**

**Comparing air ratings services market by market**
The 16th article in SPONSOR's All-Media study is based partly on a study by Ward Darrell, research director of John Blair & Co. The article will list markets covered by rating services and cover supplementary services

**Film section: programing**
SPONSOR presents the first part of a two-part series covering the TV film field from A to Z. (The second part will deal with film commercials.) Film buyers will find a complete listing of available TV films, a directory of producers and sellers, tips on what to look for in TV film programs and how to buy, the 1953 developments and 1954 trends, the latest dope in color and re-runs, the meaning of competition between syndicators and TV networks, pricing formulas

**DEPARTMENTS**

**TIMEBUYERS AT WORK**

**49TH & MADISON**

**AGENCY AD LBS**

**NEW AND RENEW**

**MR. SPONSOR, Albert A. Cott**

**P. S.**

**NEW TV STATIONS**

**AGENCY PROFILE, Peter Hilton**

**FILM TOP 20**

**FILM NOTES**

**TV COMPAROGRAPH**

**RADIO RESULTS**

**SPONSOR ASKS**

**ROUND-UP**

**NEWSMAKERS**

**SPONSOR SPEAKS**

---

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KWKH is first by more than 202.9% in average daily listeners!

Any way you look at it, KWKH is the Number 1 radio value in the big Arkansas-Louisiana-Texas area.

KWKH gets 202.9% more Average Daily Listeners than Shreveport's second station—yet costs only 60% more dollars!

These audience figures are from the new Standard Station Audience Report—the more conservative of the two recent audience surveys made in this area.

Write direct or ask your Branham man for all the proof of KWKH's tremendous superiority.

KWKH
A Shreveport Times Station

50,000 Watts • CBS Radio •
TO THE ADVERTISING INDUSTRY:

On January 1, 1954, KBIG rates increased an average of 12%.

KBIG Rate Card No. 1 was issued before we went on the air in June 1952. We believed then that our 10,000 watt-740 KC signal from Catalina Island would saturate all Southern California. We also believed the Southern California community would like our formula of "Music You Like, Just Enough News and the Right Time, All Day Long." We couldn't prove this then. Now we can.

You advertisers made KBIG a commercial success from its third month. The public has responded to KBIG with ever-increasing loyalty, indicated by constantly increasing ratings, mail response and sales success stories.

For the last two months, KBIG commercial time has been sold out. It is our policy to keep one-fourth to one-fifth of our time non-commercial, whatever the temptation to turn a quick dollar. Within the commercial time allotment, advertising content is restricted to a maximum of three minutes in each quarter-hour period. There is no multiple spotting in excess of one minute.

This means that KBIG delivers an audience of increasing QUALITY as well as quantity. Isn't such advertising worth 12% more? We think you'll agree that it is. Your sales message reaches an audience in the right mood, an audience unbored and unirritated by over-commercialism.

For Coverage, Impact and Dollar Value, KBIG is "The Giant Economy Package of Southern California Radio."

Joan Hatman, A. W. Ayer, New York, says that ratings alone can't tell the story of radio. "Take, for example, one of our clients who's promoting use of a utility by housewives," Joan told sponsor. "For him, I bought participations in a local daytime cooking show with an outrageous cost-per-1,000. However, as this advertiser will be first to show, his mail response from the program has been five times larger than the program's ratings would seem to justify." Furthermore, says Joan, a time-buyer must integrate radio into the over-all campaign strategy—cost-per-1,000 is no cure-all.

Alexander D. Cohn, Calkins & Holden, Carlock, McClinton & Smith, New York, has been traveling almost continuously since fall. The purpose: to review and revise air schedules for Stokely-Van Camp. "This is the largest single promotion in all media on a local basis where canned foods are concerned," "Dad" explained. "By visiting local markets, "Dad" has developed a personal contact with local brokers as well as station personnel which assures the sponsor of maximum dealer cooperation and station merchandising for his client's advertising investment.

Harold Davis, Erwin, Wasey & Co., New York, says that some clients have an arbitrary maximum cost-per-1,000 in mind when they decide to use radio. "But that isn't the most efficient yardstick," Hal explains. "It doesn't take into account such factors as audience composition, the psychological factor of getting the right people at the right time." And, he adds, when they do use a cost-per-1,000 yardstick for tv, these advertisers use it far more liberally, on a market-by-market basis. "No one factor is enough to determine choice of a medium."

Robert Wolfhorst, Kenyon & Eckhardt, New York, buys time for Welch Grape Juice, National Brewing Co., Chase National Bank. "About two-thirds of our air budget for Chase goes into tv, one-third into radio," he explains. His choice of local New York programming for the bank was based not just on cost-per-1,000, but upon the type of audience reached. As a commercial bank, Chase is interested in attracting people to its services—its commercials are aimed primarily at men. Therefore, Bob placed them during early morning hours.
Impartial survey proves

BOB POOLE

is the
top radio personality

in the

GREENSBORO broadcasting area

Contact Hollingbery, our national representative ... get the facts from "The Pulse of Greensboro" report. You will learn that day by day Bob Poole attracts more listeners than any other local personality every quarter hour he broadcasts for WBIG. His high rating is maintained even when he competes with two nationally famous network shows in late afternoon.
WMCT's new 1088 ft. tower and 100,000 watts maximum power

NOW! you get "new sell-in-the-shade"

DATA
WMCT, Channel 5, Memphis
- Now operating on full maximum power of 100,000 watts.
- One of America's tallest Television Towers
- 1335 feet above sea level
- 1013 feet above average terrain
- 1088 feet above ground

Memphis' and the Mid-South's tallest TV tower
now delivers the...

- highest grade signal service
- clearest picture in this shaded area

from Memphis, Tennessee

With the operation of WMCT's new tower, on preferred "low-band" Channel 5, a vast new area in the Mid-South will be afforded clearer pictures and improved signal reception.

The previous "fringe" area has been pushed back from a 65 mile mark out to a general radius of approximately 135 miles.

This represents a 100% or more increase in coverage for WMCT—and means more people will see and hear your selling story better, with the highest quality reception from Memphis provided by any other Mid-South station.

SHADED AREA IN TERMS OF PEOPLE AND BUYING POWER

The figures to the right reflect only the shaded area as shown in the map on the page to the left. They do not include population, retail sales, or effective buying power of urban Memphis and the territory within 65 miles of Memphis, all of which are of course covered with high grade primary service by WMCT.

Population...............1,834,700
Retail sales............$1,460,688,000
Effective buying power......$1,291,398,000

WMCT

Memphis' first TV Station

Now 100,000 Watts

Also affiliated with ABC and DUMONT

 Owned and operated by The Commercial Appeal
 National Representatives The Branham Co.
49th and MADISON

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

BANKS ON RADIO

We are a happy subscriber of sponsor but I would appreciate receiving an extra copy of the article on the use of radio by all 11 banks in Kingston ("Why all 11 banks in Kingston use radio," 30 November 1953, page 32).

H. L. Buccello
Advertising Manager
Bank of America
San Francisco 20

[A limited number of extra copies of the 30 November 1953 issue are available. Price is 30c apiece.]

RADIO-TV DIRECTORY

I found your New York directory so handy it occurs to me that our traveling staff members would also find it extremely valuable and am wondering if you could spare a dozen copies.

Please accept my best wishes for the continued success of the wonderful work you are doing.

FRANCES E. RILEY
Manager of Information
NARTB, Washington, D. C.

You put out a booklet, I believe, covering agencies in New York. How do I go about getting one? We'd sure appreciate a copy.

W. C. SWARTLEY
Station Manager
WBZ-TV
Boston 34

[SPONSOR, "Radio and TV Directory" is free to subscribers.]

MEDIA STUDY

Would you please note my order for a copy of your 20-part Media Evaluation series which, I understand, you will be publishing in book form next year.

S. D. ROSE
Supervisor of Media
Young & Rubicam, Ltd.
Montreal

[SPONSOR is publishing the complete Media Evaluation Study in book form this year. Reorders are acceptable now by writing to 40 East 49 St.

We are extremely interested, belatedly, in a two-installment article by Ray Lapica on the methods of purchasing media. These articles appeared in your issues of June 1 and June 15 of this year "How to choose media," 1 and 11.

I wonder if you would be kind enough to send us one copy each of those two issues.

THAD HORTON
D'Arcy Advertising Co.
Atlanta 5

[A limited number of extra copies of the June and 13 June issues are available at 30c each.]

TV OVER-COMMERCIAL?

Having a considerable part of our advertising budget in television, it is quite natural for us to give more than the average amount of attention to the medium and its use. I would agree with Mr. Sigurd Larnoon that over-commercialism is present, if not rampant, in television ("Is TV over-commercialized?" 14 December 1953, page 27).

I would also say that it is the fault of all three—broadcasters, agencies and advertisers. I don't blame any of the three groups for feeling the influence of the high cost of television on their policies. Being neither a broadcaster nor an agency, I would not presume to offer solutions to their problems; but as an advertiser I can tell you how I think television should be used. First of all, let me offer the reasons why I think all three groups are at fault.

A broadcaster has a substantial investment in a television station. Personnel requirements and, accordingly, operating costs are much higher than those of radio stations. Revenues must be high to produce profits which the broadcaster rightfully is entitled to. Thus, there is a great deal of double-spotting in addition to sponsored I.D.'s in many stations and chain breaks. Right there, the result is a succession of five commercials at every station break, . . . This is good for the station's pocketbook but makes the audience very tired of commercials. Incidentally, it doesn't help the advertiser. Commercials on parade, like soldiers, lose identity. All sorts of devices are used by stations to permit this double spotting. For example, local programs are "backed up" or started 20 seconds early so that 50 seconds may be available after them and still meet the network on time. Some stations cut introductions and credits on network and local programs to sell more station break time, . . .
Everyone likes their HOME FOLKS!

Remember when, at that last convention you attended, the conversation took its usual turn—ended up with all the boys doing a little bragging about their home town? It never fails, does it! Everyone likes their home folks—feels more comfortable when they’re around them; shares their interests, their likes and dislikes more closely.

Well, that’s the reason why the swing has been to independent, local radio 100% of the time... why more and more advertisers get the best results from using stations with their finger on their home town’s pulse. Sure, you can get the same results... just ask any one of the nation’s leading independents—they’re listed below for your convenience.

**THESE STATIONS CATER TO THEIR HOME TOWN’S TASTES:**

<table>
<thead>
<tr>
<th>Station</th>
<th>City, State</th>
</tr>
</thead>
<tbody>
<tr>
<td>WCUE</td>
<td>Akron, Ohio</td>
</tr>
<tr>
<td>WCOP</td>
<td>Boston, Mass.</td>
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<tr>
<td>WDDK</td>
<td>Cleveland, Ohio</td>
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<td>KMYR</td>
<td>Denver, Colorado</td>
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<tr>
<td>KCBC</td>
<td>Des Moines, Iowa</td>
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<td>WIKY</td>
<td>Evansville, Indiana</td>
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<td>KNUZ</td>
<td>Houston, Texas</td>
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<td>WXLW</td>
<td>Indianapolis, Indiana</td>
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<td>WJXN</td>
<td>Jackson, Mississippi</td>
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<td>KMS</td>
<td>Lincoln, Nebraska</td>
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<tr>
<td>WKYW</td>
<td>Louisville, Kentucky</td>
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<tr>
<td>WMIN</td>
<td>Minneapolis—St. Paul, Minn.</td>
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<tr>
<td>WMIL</td>
<td>Milwaukee, Wisconsin</td>
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<td>WKDA</td>
<td>Nashville, Tennessee</td>
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<td>WAVZ</td>
<td>New Haven, Conn.</td>
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<td>WTIX</td>
<td>New Orleans, La.</td>
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<tr>
<td>KBYE</td>
<td>Oklahoma City, Okla.</td>
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<td>KOWH</td>
<td>Omaha, Nebraska</td>
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<td>KXL</td>
<td>Portland, Oregon</td>
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<td>KITE</td>
<td>San Antonio, Texas</td>
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<td>KSON</td>
<td>San Diego, California</td>
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<td>Springfield, Mass.</td>
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<td>St. Louis, Missouri</td>
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<td>WOLF</td>
<td>Syracuse, New York</td>
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<td>KFMJ</td>
<td>Tulsa, Oklahoma</td>
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<tr>
<td>KWBB</td>
<td>Wichita, Kansas</td>
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<td>CKXL</td>
<td>Calgary, Alberta, Canada</td>
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<tr>
<td>CKNW</td>
<td>Vancouver, B.C., Canada</td>
</tr>
<tr>
<td>CKY</td>
<td>Winnipeg, Manitoba, Canada</td>
</tr>
</tbody>
</table>

They are all members of AIMS — Association of Independent Metropolitan Stations — each the outstanding independent station in a city.

**Aim for BULL’S-EYE results...with the AIMS GROUP**
It has been often said that television will price itself out of business. Nevertheless, while prices increase, cost-per-thousand of audience is on the decrease. It is far more likely that television might "commercial" itself out of business. . . . When people walk away from commercials, cost-per-sale will increase and this will not be the fault of the station rates but of the commercials.

Over-commercialism in television is also partly the fault of agencies, especially those who use hard sell in an effort to produce quick results for advertisers. . . . Agencies should exercise restraint and encourage it with their clients. . . . Hard-pitching, hard sell is more often than not offensive.

Again, the agency recognizes the fact that its client is in an expensive medium. It expends itself to make that medium produce super results for him. It very often results in "pulling the strings too tight." It over-sells and thus builds sales resistance rather than acceptance.

The advertiser's fault comes from his realization, too, that he is in an expensive medium. He demands immediate results, in excess of those he would expect from less expensive media. Because television is a very powerful medium, the advertiser is entitled to superior results. He will get them, too, if he doesn't force it too hard.

Perhaps it all goes back to the broadcaster. Other media reject objectionable copy. In some newspapers reverse plates must be screened. Column widths are limited by height. Exaggerated claims may not be published nor is exaggeration permitted in the manner in which reasonable claims are presented. We have a fair code of ethics set out by the NARTB. It could be improved, but first of all it should be adhered to. Most broadcasters are doing very well financially. They can eliminate double-spotting and excess commercial time and still do very nicely. There is nothing that says the investor in a television station should get his money back in the first year. And a slow dime is still better than a fast nickel.

Good programing with strong sponsor or product identification will hold television audiences and ultimately sell more goods than good programing with hard-sell techniques; and if you make the commercials short, the audience will be reluctant to go away and risk the chance of missing part of the program.

E. Rudolf Gegenschatz
Public Relations & Business Development
First Federal Savings & Loan of Miami

FARM ISSUE
In the October 19 issue of SPONSOR you ran a very fine article entitled "Farm radio and TV: 1953."
We would be very appreciative if we could obtain one or two copies. . . .

John F. Bonsib, Secretary
Bonsib Advertising
Fort Wayne, Ind.

TIMEBUYERS' XMAS
Your article on "What timebuyers want for Christmas" [14 December 1953, page 34] was interesting. It's nice to receive Christmas presents; it's also nice to give them.

With that thought in mind don't you think it's about time the timebuyers started giving Christmas presents to the salesmen?

Who very often makes a "hero" out of a timebuyer? The salesman.

Who can always be counted upon for little inside bits of information so important to timebuyers? The salesman.

Who is always there to service and help in any way he can? The salesman.

Who is always there to act as an agreeable, affable host? The salesman.

Who can the timebuyer not do with- out? The salesman!

Keep up the good work. I hope the new year will bring you continuing success. Right now I have to close this letter. My men need my help in wrapping presents for the timebuyers.

Lawrence L. Wann
Sales Manager
WAIR, New York

TV BASICS
We would appreciate receiving about six more copies of "Tv Basics." You can probably understand that in launching a new station such as WMIN-TV this type of material is extremely welcome.

Frank M. Devaney
Vice President
WMIN Broadcasting Co.
St. Paul-Minneapolis

- "Tv Basics" cost 30c a piece. Quantity prices on request.
Another **WOW-TV FIRST!**

**WESTERN UNION**

Norm Glenn  
Sponsor Magazine  
49th & Madison  
New York, N. Y.  
December 21, 1953

WOW-TV successfully transmitted and received  
the Midwest's first color television Sunday,  
December 20th. WOW-TV personnel, RCA and  
Northwestern Bell representatives and guests  
watched color-cast of NBC-TV's "Amahl and the  
Night Visitors". WOW-TV plans to follow up  
color "first" with an advertising agency  
reception Tuesday, December 22nd for NBC-TV's  
"Season's Greetings" and showing of "Dragnet"  
color film Thursday, December 24th. Station  
plans guest list of 300 advertising, press,  
civic and business leaders for January 1st  
color-cast of "Tournament of Roses Parade".  
Success and speed of WOW-TV's color operation  
is attributed to the special "color task  
force" set up several months ago, consisting  
of Assistant General Manager Lyle DeMoss and  
Director of Engineering Bill Koterka.  

Frank Fogarty, General Manager  
WOW-TV—Omaha, Nebraska

**FIRST IN TELEVISION**  
**FIRST with MAXIMUM POWER**  
**FIRST with COLOR!**

WOW TV  
OMAHA, NEBRASKA

Rep. By BLAIR-TV . . . 100,000 WATTS • NBC • DUMONT  
A Meredith Station

11 JANUARY 1954
Beauregard Bream, chairman of the Plans Board of Snook, Crappie & Bream, Inc., the Madison Avenue advertising agency, addressed the Adcrafters Club of Hohokus, N. J., last week and I was fortunate enough to have a transcript smuggled to me through the Hudson Tubes. The title of this philippic was "Funny As A Crutch," an expression I haven't heard since George Earnshaw was winning them for Connie Mack and one that effectively disguised his subject which turned out to be—misplaced humor in advertising.

Since this topic is dear to my own cold little heart, I shall endeavor to steal the best parts of Beau's talk and warp them to my devices. I shall eliminate all but one reference to print advertising and discuss witticism as it applies to broadcast copy.

Let's start out with the premise, however jaundiced it may seem, that 99% of all the copywriters in the world can't write humor. Maybe the percentage is even higher. Roving down the centuries from Mark Twain to S. J. Perelman, I find it difficult to recall more than one advertising campaign, in any medium, in which the humor was even vaguely humorous or the advertising even vaguely compelling.

The single campaign that does stand out in my mind and one that I constantly relish is the Ed Zern fishing and hunting series for Nash cars which runs in the sports magazines. Here the wit is funny, the words relevant, and the message which results of interest to prospective car buyers.

Over on the side of radio and television, my only recollections are heavily tinged with horror. The minor exceptions to this are not campaigns per se but are one-shot commercials adroitly integrated with the show format and sandwiched in between two other straight commercials as insurance (a) that the public will actually get the sales message and (b) that the public be fully aware that the sponsor is kidding but really has something of value to offer. Outstanding among this last category were (and are in the case of J. Benny) the fine middle commercials on the Fibber McGee show and the skillful dual-media middles in the Jack Benny programs. Here the calibre of humor is on a par with the show itself which is praise indeed. One of the big reasons is that these middle-whimseys are approached structurally from a script standpoint rather than as inserts. And, most important, of course, (Please turn to page 72)
Big Mike is the physical trademark of KFAB — Nebraska's most-listened-to-station.
STAR SHOWCASE

With your host, Mr. Edward Arnold

A successful, tested program...

first run in over 150 markets

Your* Star Showcase, with Edward Arnold as host, is a proved program—with a fresh, audience-building format. Even in markets where it appeared as The General Electric Theatre, it is new to more people than the number who saw the first run. And the addition of Arnold assures even larger audiences.

Your* Star Showcase offers local and regional advertisers 52 different, top quality, network-calibre programs with a proved, impressive audience record. The series boasts ratings\(^1\) of 20.3 in Chicago . . . 30.5 in San Antonio . . . 22.9 in Cleveland . . . 32.6 in Kalamazoo . . . 47.4 in Charlotte, etc.

Your* Star Showcase is a series to which the phrase “presents with pride” truly applies. It is great drama. It is a weekly parade of marquee names . . . sparkling scripts . . . tight direction . . . lavish production.

On all counts, Your* Star Showcase can be the showcase for your product. Call, write or wire for the complete story.

*Advertiser or brand name.
\(^1\)Viewdex, February, 1953
Station KWBB at Wichita, Kansas, believes in drawing more flies with a honey of a deal.

In an effort to sell three important 15-minute newscasts on a long-range basis, the station offered sponsorship for all three to a trio of non-competitive advertisers—at regular card rates.

KWBB credits each sponsor in the opening and closing, gives each a commercial during each newscast.

Thus, for the price of one program alone, an advertiser can reach two additional audiences.

Milt Hall, General Manager, thinks this is an effective answer for the prospect who isn’t content with a nibble but who can’t otherwise afford to take a big bite.

Manager Hall couples the 3-for-1 appeal with quality of news. He says:

"Fine AP coverage is a mighty important factor in selling a newscast and keeping it sold. When you offer AP, you use a powerful argument."

Those who know famous brands... know the most famous brand in news is AP
1. New on Radio Networks

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>STATIONS</th>
<th>PROGRAM, time, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assemblies of God, Springfield, Mo</td>
<td>W. F. Bennett, Chi</td>
<td>ABC 350</td>
<td>Renewal Time; Sun 10:30-11 pm; 20 Dec; 52 wks</td>
</tr>
<tr>
<td>Bristol-Meyers, NY</td>
<td>Dwight, Clifford, Steers &amp; Shofield, NY</td>
<td>CBS 204</td>
<td>Nora Drake; M-F 2:30-45 pm; alt days; 5 Jan; 52 wks</td>
</tr>
<tr>
<td>Bristol-Meyers, NY</td>
<td>Dorothy, Clifford, Steers &amp; Shofield, NY</td>
<td>CBS 203</td>
<td>Arthur Godfrey Digest; Fri 9-9:15 pm seg; 15 Jan; no wks not set</td>
</tr>
<tr>
<td>Carnation Co</td>
<td>W. T. Chi</td>
<td>ABC 291</td>
<td>When a Girl Marries; M-F 10-15-11 am; 4 Jan; 52 wks</td>
</tr>
<tr>
<td>Credit Union Natl Assn, Madison, Wis</td>
<td>YGR, NY</td>
<td>MBS 560</td>
<td>Lorne Greene; Sun 4:55-5 pm; T 9-55-10 pm; 3 Jan; 52 wks</td>
</tr>
<tr>
<td>General Foods (Sanka), NY</td>
<td>Gordon Best, Chi</td>
<td>CBS 84</td>
<td>Robert Trout &amp; the News; M, W 10:30-35 pm; 4 Jan; 52 wks</td>
</tr>
<tr>
<td>Miller Prods (Pine-Sol), Jackson, Miss</td>
<td>Boscil &amp; Jacobs, Omaha</td>
<td>CBS 20</td>
<td>Robert Q. Lewis Show; Sat 11 am-12 n; 15-min seg; 2 Jan; no wks not set</td>
</tr>
<tr>
<td>Mutual of Omaha, Omaha, Neb</td>
<td>Boscill &amp; Jacobs, Omaha</td>
<td>CBS 122</td>
<td>Robert Q. Lewis Show; Sat 11 am-12 n; 15-min seg; 2 Jan; no wks not set</td>
</tr>
<tr>
<td>Mutual of Omaha, Omaha, Neb</td>
<td>Olin &amp; Bronner, Chi</td>
<td>MBS 485</td>
<td>On the Line with Consider; Sun 6:30-45 pm; 24 Jan; 52 wks</td>
</tr>
<tr>
<td>Niagara Mfg &amp; Dist Co, Adirondacks, NY</td>
<td>Fuller &amp; Smith &amp; Ross, Clovis</td>
<td>CBS 300</td>
<td>Gabriel Heathter; T 7:30-45 pm; 5 Jan; 52 wks</td>
</tr>
<tr>
<td>Owens-Corning Fiberglas, Toledo, O</td>
<td>Brischler, Wheeler &amp; Staff, SF</td>
<td>CBS 203</td>
<td>Arthur Godfrey Digest; Fri 8:30-9 pm seg; 15 Jan; no wks not set</td>
</tr>
<tr>
<td>Van Camp Sea Food, Terminal Island, Cal</td>
<td>Brischler, Wheeler &amp; Staff, SF</td>
<td>CBS 200</td>
<td>Edgar Bergen-Charlie McCarthy; alt Sun 9:30-10 pm; 10 Jan; no wks not set</td>
</tr>
<tr>
<td>Van Camp Sea Food Co, Terminal Island, Cal</td>
<td>CBS</td>
<td>CBS</td>
<td>Robert Q. Lewis Show; Sat 11 am-12 n; 15-min seg; 2 Jan; no wks not set</td>
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</table>

2. Renewed on Radio Networks

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>STATIONS</th>
<th>PROGRAM, time, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cities Service Petroleum, NY</td>
<td>Ellington G &amp; Co, NY</td>
<td>NBC 115</td>
<td>Cities Service Band of America; M 9-10-10 pm; 18 Jan; 52 wks</td>
</tr>
<tr>
<td>General Foods, NY</td>
<td>FCB, NY</td>
<td>CBS 123</td>
<td>Resnet Valley Sunday Morning Gathering; Sun 8-30-9-15 am; 3 Jan; 52 wks</td>
</tr>
<tr>
<td>Liggett G Myers (Chesterfield), NY</td>
<td>Cunningham &amp; Walsh, NY</td>
<td>ABC 332</td>
<td>Les Griffith &amp; the News; M-F 7-55-8 pm; 4 Jan; 52 wks</td>
</tr>
<tr>
<td>P. Lorillard, NY</td>
<td>YGR, NY</td>
<td>ABC 332</td>
<td>Monday Morning Headlines; Sun 6:6-15 pm; 3 Jan; 52 wks</td>
</tr>
<tr>
<td>P. Lorillard, NY</td>
<td>Lennessee &amp; Nowell, NY</td>
<td>ABC 328</td>
<td>Taylor Grant News; Sun 9:15-30 pm; 3 Jan; 52 wks</td>
</tr>
<tr>
<td>Mutual Sea Life Inc, NY</td>
<td>Hutchins Adv, Chi</td>
<td>ABC 330</td>
<td>Allen Jackson; M-F 6-5:15 pm; 1 Jan; 52 wks</td>
</tr>
<tr>
<td>Phisco Corp, Phila</td>
<td>Macfarland, Aveyard, Chi</td>
<td>NBC 195</td>
<td>Breakfast Club; M-F 9-45-10 am seg; 28 Dec; 52 wks</td>
</tr>
<tr>
<td>Stewart Warner Corp, Chi</td>
<td>RGR, NY</td>
<td>NBC 34</td>
<td>John Cameron Swazey; T, Th 9-30-15 pm; 19 Jan; 13 wks</td>
</tr>
<tr>
<td>Sun Oil Co, Phila</td>
<td>Arthur Meierhoff, Chi</td>
<td>CBS 195</td>
<td>Sunco 3-Star Extra; M-F 6-45-7 pm; 11 Jan; 52 wks</td>
</tr>
<tr>
<td>William Wrigley Jr Co, Chi</td>
<td>RGR, NY</td>
<td>CBS 196</td>
<td>Yours Truly Johnny Dollar; T 9-9-30 pm; 5 Jan; 52 wks</td>
</tr>
<tr>
<td>William Wrigley Jr Co, Chi</td>
<td>CBS</td>
<td>CBS</td>
<td>Gene Autry; Sun 6-6:30 pm; 20 Dec; 52 wks</td>
</tr>
</tbody>
</table>

(See page 2 for New National Spot Radio and TV Business)

3. National Broadcast Sales Executives

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Charles C. Atlow</td>
<td>Arrow Ponads, acct exec west of Mississippi</td>
<td>MPTV. Hwrd, acct exec</td>
</tr>
<tr>
<td>Frank Amy</td>
<td>WPIX, NY, sls serv asst</td>
<td>Same; sls serv mgr</td>
</tr>
<tr>
<td>Harry Arthur</td>
<td>WSBM, New Orleans, La, prog dir</td>
<td>KNOE. KNOE-TV, Monroe, La, prog dir</td>
</tr>
<tr>
<td>W. H. &quot;Bud&quot; Arrill</td>
<td>KWK, St Louis, acct exec</td>
<td>KSTM-TV, St Louis, acct exec</td>
</tr>
<tr>
<td>John H. Basken</td>
<td>Du Mont, NY, natl sls mgr</td>
<td>Same, acc mgr</td>
</tr>
<tr>
<td>James Caleb Beach</td>
<td>Woot Road Shows, pres</td>
<td>ABC TV, LA, dir prog and prodn, western div</td>
</tr>
<tr>
<td>Bryce Benedict</td>
<td>KPH, Wichita, acct exec</td>
<td>Same, sls sls mgr</td>
</tr>
<tr>
<td>Jack Black</td>
<td>WTAR, Norfolk, Va, asst sls mgr</td>
<td>Headline-Read, NY, sls sls</td>
</tr>
<tr>
<td>Doug Brown</td>
<td>Bow Co, NY, acct exec</td>
<td>KJEM-TV, Eureka, Calif; KBSK-TV, Medford, Ore, natl ad adv mgr</td>
</tr>
<tr>
<td>John Neb</td>
<td>XFKC-TV, SF, prom &amp; mgz exec</td>
<td>CBS. Hwrd. dir bus affairs, net props</td>
</tr>
<tr>
<td>Kenneth B. Craig</td>
<td>WWBM-TV, Chi, acct exec</td>
<td>MPTV Eastern Six Div. Div. Atlanta, acct exec</td>
</tr>
<tr>
<td>John A. Davis</td>
<td>WETV, Macon, Ga, dir exec</td>
<td>MPTV Eastern Six Div. Div. NY, acct exec</td>
</tr>
<tr>
<td>Earl C. Dangaran Jr</td>
<td>Everwoman's Mag, NY, adv alumn</td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Jack Duffield</td>
<td>KTVX, La, mgz mg</td>
<td>Headline-Read, New Orleans, or</td>
</tr>
<tr>
<td>William E. Ellworth</td>
<td>WFTK, New Orleans, gen mg</td>
<td>MPTV Feature Film Div. southwest six sls mg, hq in Dallas</td>
</tr>
<tr>
<td>Irv Field</td>
<td>MPTV, NY, eastern six sls</td>
<td>Numbers above names refer to New and Renewed category</td>
</tr>
</tbody>
</table>

(Continued next page)

In next issue: New and Renewed on Television (Network); Advertising Agency Personnel Changes; Sponsor Personnel Changes; Station Changes (reps, network affiliation, power increases)
3. National Broadcast Sales Executives

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Annette Francis</td>
<td>Kix TV, Cinco, adv/stv</td>
<td>WOR, WOR-TV, NY, asst prom mgm</td>
</tr>
<tr>
<td>John E. Halloran</td>
<td>NBC Radio, NY, adv, promo dept</td>
<td>NBC Film Div, NY, asst mgm adv &amp; prom</td>
</tr>
<tr>
<td>John F. Hardesty</td>
<td>Manhattan Radio Facilis, Ltd, gen mgm</td>
<td>Westinghouse Radio Stns, eastern sls mgm, hq NY</td>
</tr>
<tr>
<td>Guy Herbert</td>
<td>CBS TV Spot Sts, NY, sls exec</td>
<td>Same, vp</td>
</tr>
<tr>
<td>Robert B. Haag</td>
<td>WKTV, St Louis, grdm mgm</td>
<td>KFMB-TV, San Diego, comm mgm of tv</td>
</tr>
<tr>
<td>Robert E. Holt</td>
<td>Emerson Radio &amp; Phone, NY, dir sls &amp; adv</td>
<td>WSTV, St Louis, O, prog &amp; prom mgm</td>
</tr>
<tr>
<td>David J. Hopkins</td>
<td>CBS Radio, NY, bus affairs dept</td>
<td>CBS-Columbia, NY, dir sls</td>
</tr>
<tr>
<td>Henry Howard</td>
<td>Zenith Radio, Chi, dir adv</td>
<td>Same, dir bus affairs</td>
</tr>
<tr>
<td>Erin Isgrig</td>
<td>Ed Wolff &amp; Assoc, Rochester, acct exec</td>
<td>Same, vp chg adv</td>
</tr>
<tr>
<td>Claudine A. Johnstone</td>
<td>WCYI, Wayne, PA, accta exec</td>
<td>WBBF, Rochester, sls stf</td>
</tr>
<tr>
<td>Wayne Kael</td>
<td>Children's Activities mgm, Chi, adv, mdsg mgm</td>
<td>Same, mg</td>
</tr>
<tr>
<td>Charles King</td>
<td>Du Mont, Chi, central div sls mgm</td>
<td>MBS, NY, sin rels contact rep</td>
</tr>
<tr>
<td>Ewald Kochritz</td>
<td>WLS, Chi, acct exec</td>
<td>Storer Bdstc Co, dir prog</td>
</tr>
<tr>
<td>Edward L. Koenig</td>
<td>KOLE, Port Arthur, Tex, sls stf</td>
<td>Same, vp chg sls &amp; adv</td>
</tr>
<tr>
<td>C. J. Kreidler</td>
<td>All-Canada Radio Facilis, Ltd, asst gen mgm</td>
<td>KDFL, Salt Lake City, acct exec</td>
</tr>
<tr>
<td>David Lalley</td>
<td>Henry L. Christal, NY, radio acct exec</td>
<td>CBS Radio Spot Sts, SF, acct exec</td>
</tr>
<tr>
<td>Stewart Lewis</td>
<td>NBC TV Net, NY, natl prog dir</td>
<td>H-R Reps, Chi, acct exec</td>
</tr>
<tr>
<td>Don Lilly</td>
<td>KERG, Eugene, Ore, prom stf</td>
<td>KREL, Baytown, Tex, asst mg</td>
</tr>
<tr>
<td>Stuart MacKay</td>
<td>WGR, Miami, fla, prog dir</td>
<td>Same, gen mg</td>
</tr>
<tr>
<td>Paul A. Maguire</td>
<td>Vitaphone Corp, NY, gen sls mgm</td>
<td>NBC Spot Sts, NY, radio acct exec</td>
</tr>
<tr>
<td>Thomas McCawry</td>
<td>Children's Activities mgm, Chi, adv, mdsg mgm</td>
<td>NBC TV Net Progs Div, NY, head</td>
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<tr>
<td>Roland McClure</td>
<td>Du Mont, Chi, central div sls mgm</td>
<td>KNX &amp; CPRN, LA, prog prom mgm</td>
</tr>
<tr>
<td>Robert R. Nelson</td>
<td>WLS, Chi, acct exec</td>
<td>WARD-TV, gen mgm</td>
</tr>
<tr>
<td>Frank O'Donnell</td>
<td>All-Canada Radio Facilis, Ltd, asst gen mgm</td>
<td>Same, adv &amp; prom mgm</td>
</tr>
<tr>
<td>Kenneth R. Owden</td>
<td>Henry L. Christal, NY, radio acct exec</td>
<td>Same, dir proggs</td>
</tr>
<tr>
<td>John H. Findell</td>
<td>WGR, Miami, fla, prog dir</td>
<td>KHK-TV, Spokane, tv commmg mgm</td>
</tr>
<tr>
<td>Charles Reeder</td>
<td>WGR, Miami, fla, prog dir</td>
<td>Same, mg</td>
</tr>
<tr>
<td>Phil A. Reilly</td>
<td>WGR, Miami, fla, prog dir</td>
<td>KOMQ-TV, Seattle, acct exec</td>
</tr>
<tr>
<td>Roger Rice</td>
<td>WGR, Miami, fla, prog dir</td>
<td>KING-TV, acct exec</td>
</tr>
<tr>
<td>Pete Rodgers</td>
<td>WGR, Miami, fla, prog dir</td>
<td>Same, vp</td>
</tr>
<tr>
<td>Marvin L. Rosene</td>
<td>WGR, Miami, fla, prog dir</td>
<td>KSTP, Mpls, radio sls mgm</td>
</tr>
<tr>
<td>Alex Roseman</td>
<td>WGR, Miami, fla, prog dir</td>
<td>WTVI, Belleville-St Louis, NY bus mgm</td>
</tr>
<tr>
<td>Carl Schuele</td>
<td>WGR, Miami, fla, prog dir</td>
<td>Western Radio Sts, LA, head new offices, 154 N. Highland, Hywd</td>
</tr>
<tr>
<td>John E. Scott</td>
<td>WGR, Miami, fla, prog dir</td>
<td>WKLO, WKLO-TV, Louisville, gen sls mgm</td>
</tr>
<tr>
<td>John A. Shay</td>
<td>WGR, Miami, fla, prog dir</td>
<td>Same, vp chg oper</td>
</tr>
<tr>
<td>Jack Shefrin</td>
<td>WGR, Miami, fla, prog dir</td>
<td>WENY, Rochester, gen mgm</td>
</tr>
<tr>
<td>Bob Shipley</td>
<td>WGR, Miami, fla, prog dir</td>
<td>KENT, Shorepoint, La, acct exec</td>
</tr>
<tr>
<td>Ed Simmel</td>
<td>WGR, Miami, fla, prog dir</td>
<td>United Tex Pems, southern sls rep</td>
</tr>
<tr>
<td>Edgar G. Sitson</td>
<td>WGR, Miami, fla, prog dir</td>
<td>NBC Film Div, NY, asssoci</td>
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<tr>
<td>Emerson S. Smith</td>
<td>WGR, Miami, fla, prog dir</td>
<td>KALL &amp; Internet Net, Salt Lake City, dir prog mgm</td>
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<tr>
<td>Carl M. Stanton</td>
<td>WGR, Miami, fla, prog dir</td>
<td>Same, chg of div</td>
</tr>
<tr>
<td>Alfred R. Stern</td>
<td>WGR, Miami, fla, prog dir</td>
<td>Same, asst to exec vp (Robert W. Sarnoff)</td>
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<tr>
<td>Robert B. Strickland</td>
<td>Guild Films, NY, southern sls rep</td>
<td>Guild Films, NY, southern sls rep</td>
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<tr>
<td>M. Malcolm Stuart</td>
<td>Du Mont, NY, acct exec</td>
<td>Du Mont, NY, acct exec</td>
</tr>
<tr>
<td>Irvin Paul Sults</td>
<td>WGR, Miami, fla, prog dir</td>
<td>Theatre Nat TV, NY, exec</td>
</tr>
<tr>
<td>Robert J. Sullivan</td>
<td>ABC-PT theatre tv consultant</td>
<td>WOR, WOR-TV, NY, sls prom mgm</td>
</tr>
<tr>
<td>Maurice Unger</td>
<td>WGR, Miami, fla, prog dir</td>
<td>Same, vp</td>
</tr>
<tr>
<td>Frederic von Hafen</td>
<td>WGR, Miami, fla, prog dir</td>
<td>Same, mg</td>
</tr>
<tr>
<td>Gordon M. Wiggan</td>
<td>WGR, Miami, fla, prog dir</td>
<td>MPTV, Eastern Sls Div, Boston area acct exec</td>
</tr>
<tr>
<td>Frederic W. Wine Jr</td>
<td>WGR, Miami, fla, prog dir</td>
<td>Same, Hywd, vp chg tv net prog div</td>
</tr>
<tr>
<td>Melvin B. Wright</td>
<td>WGR, Miami, fla, prog dir</td>
<td>Same, mg</td>
</tr>
<tr>
<td>Joseph A. Zullin</td>
<td>WGR, Miami, fla, prog dir</td>
<td>Hoffman Radio Corp, district mgm Midwest state</td>
</tr>
</tbody>
</table>

4. New Firms, New Offices, Changes of Address

- Blitz Adv, Portland & Seattle, Wash, new Portland hq 937 SW Jackson St
- Clapp's Baby Fds, purch by Duffy-Mott Co from Amer Home Food
- Diamond & Sherwood Advig, new ad agency, 821 Market St, SF; formed by Jim Diamond, who had own agency; and Clint Sherwood, ex-prog dir, KASM, SF.
- Dine and Kalmus, new public rels firm, hq NY, 4 W, 58th St, branches Chi, Miami Wash DC, Boston, Hywd; formed by Jose C. Dine, ex-dir of public rels, Ziv; Allan H. Kalmus, ex-dir Lever Bros press bureau
- Henry Gortekonora Co, new address 4860 Wilshire Blvd, LA

Numbers after names refer to New and Renew category

J. F. Hardesty  (3)  Harry Arthur  (3)  E. L. Koenig  (3)  W. L. Rosen  (3)  Jose C. Dine  (3)
Robert F. Holt  (3)  John H. Bachem  (3)  John A. Shay  (3)  W. R. Overton  (3)  J. J. Hopkins  (3)

SPONSOR
K-NUZ TV  
Equipped for top performance

Du Mont-equipped stations have formed a habit of making television history for coverage, low operating costs and dependability. K-NUZ TV, Houston, Texas, now joins the ranks of Du Mont-equipped stations.

Power for power, K-NUZ TV will enjoy the finest performance through Du Mont's superior UHF television transmitter design.

At the Du Mont plant it's full-speed ahead on the production of UHF and VHF television transmitters and associated equipment - as fast as quality production will permit. The demand for Du Mont quality transmitting equipment is constantly increasing as engineers everywhere acclaim the dependable performance inherent in all Du Mont equipment.

TELEVISION TRANSMITTER DIVISION
ALLEN B. DUMONT LABORATORIES, INC.
Clifton, N. J.
pre-telecast promotion and Commanded

the largest, livest, local-beamed shows in Houston...with top entertainers and performers plus an array of Du Mont network programs and $750,000 facilities to back up the know-how...offered to advertisers on a fair and square basis!

number of UHF sets in market before telecasting of K-NUZ TV test pattern

<table>
<thead>
<tr>
<th>Date</th>
<th>Sets in Market</th>
</tr>
</thead>
<tbody>
<tr>
<td>MAY, 1953</td>
<td>9,996</td>
</tr>
<tr>
<td>JULY, 1953</td>
<td>17,306</td>
</tr>
<tr>
<td>SEPTEMBER, 1953</td>
<td>30,168</td>
</tr>
<tr>
<td>NOVEMBER, 1953</td>
<td>43,593</td>
</tr>
</tbody>
</table>

...and still growing!
(Signed Statements from Houston Distributors)

Buy now on the SQUARE DEAL RATE CARD and be charged only rates that can be justified by actual sets in the market.

K-NUZ
3539 Cullen Blvd. / Houston
merchandising...

AN AUDIENCE!

be a 39'er

ask for availabilities Now

on these power-packed

local shows

K-NEWS Backed by a newspaper-trained photographer and the K-nuz TV Mobile Unit, dynamic BILL CRAWFORD presents a live, action-packed newscast unparalleled in the Gulf Coast area. (The K-nuz TV Mobile Unit — a complete TV studio on wheels — also beams both video and audio to the station for general telecasts.)

ALERT TIMEBUYERS NOTE: K-NEWS with BILL CRAWFORD is available in either 5 or 10-minute slots, Monday thru Friday.

RHYTHM ROUNDUP MGM and Decca recording artists, Laura Lee and Dickie McBride and the Ranch Hands; and the "Billboard" top-rated Western personality, BIFF COLLIE, the rip-roaringest air-salesman to ever hit Houston, give out with music from the city and the saddle. Monday thru Friday. Turn your product over to these cyclones of mirth and melody, then watch the sales curve sweep up!

WHAT'S COOKIN'? A show with all the known elements for successful selling — the time of day is right . . . the setting is right. The featured personality is a local woman with rich TV background and preeminent recognition as a Home Economist. WLMA RUTHERFORD has a remarkable record in Texas television not only for selling but also for merchandising. Monday thru Friday, K-nuz TV is cooking with Wilma Rutherford . . . HOW ABOUT YOU???

PAUL'S PLACE Talent . . . time . . . teenagers in one terrific package — the strongest, liveliest local show in town. Paul Berlin is tops . . . rating-wise and talent-wise. Jan Stewart was starred in Hollywood TV, and was featured vocalist with Harry James and his orchestra. Paul and Jan offer a potent one-two knockout for the hard-to-get teenagers. They are a "real gone" team that can pull for you in the nation's 13th market!

WINDOW SHOPPING Here is a distinctive, expressive friend — Mitzi Wayne — visiting with Houston women, telling them of the wonderful and the curious to be found in the shops around the city. The viewers' calls light up the switchboard after the show closes . . . wanting to know where Mitzi found that lamp, etc. Let Mitzi Wayne throw light and life into your Houston sales with "Window Shopping", Monday thru Friday!

TONIGHT Visiting stars of Hollywood, figures from the sports world . . . whatever made the news today . . . that's the stuff of "Tonight". Monday thru Friday, BILL ANTHONY has his fingers right on the pulse of this billion dollar market as proved by the complete sell-out of his radio time. No worry about tomorrow's sales — when Bill Anthony has your message on "Tonight"!

call, wire or write Forjoe TV

or Dave Morris, vice pres.-gen. mgr.

Channel 39

• Phone KE-6666
K-NUZ TV

proudly announces

Forjoe TV, inc.

exclusive national representatives

for complete programming information

call, wire or write offices in

New York
Chicago
Los Angeles
San Francisco
Atlanta
The TV film industry didn’t wait for the 17 December approval by the FCC of the present standards for color television. During 1953, a number of clients, producers and syndicators took the plunge into rainbow-hued film as a form of capital investment, hoping for a payoff in 1954 or 1955.

This fact came to light as the result of an industry-wide survey conducted by sponsor for its forthcoming (25 January) report on television films.

Pall Mall, Colgate and M&M Candy—to name just a few—began shooting part of their film commercials during 1953 in color so that they’d be ready when C-Day arrived. Other advertisers began building up a backlog of “stock” color footage of tv-sold products. American Tobacco, for example, commissioned Screen Gems last summer to shoot nearly 47,000 feet of Technicolor at AT’s southern factories for ultimate use in video commercials for Lucky Strike.

Program film producers and syndicators are still fairly cautious in the main about color, since it calls for a heavy investment on their part. But several program film makers took the plunge last year. Color production has already started on Janet Dean, Duffy’s Tavern and Paris Precinct, three half-hour packages released through Motion Pictures for Television. Kling Studios’ King Calico and Bert & Elmer are in color, as are all of the episodes to date of United Artists’ Cowboy G-Men.

For awhile, many segments of the film industry were concerned about how well existing color film processes—Technicolor, Ansco, Eastman, DuPont—would look on color tv. However, the RCA “fast pull-down” color film projector, according to most video experts, does a good job of televising any of the present brands of color film. This RCA projector, incidentally, will probably represent some 90% of the network and station color film telecasting installations in the next couple of years. “Sponsors can shoot their films in any of the standard brands of color and be assured that they can be televised,” an RCA executive at the Camden equipment headquarters stated.

The biggest hurdle: color film costs. They’re not cheap. “Color adds anywhere from 25 to 40% on top of the regular costs of the average black and white film commercial,” Walter Lowendahl, executive vice president of Tran-film, Inc., calculates. “There aren’t enough color transmitters or receivers to make this anything more than experimental right now.”

The cost problem is similar in tv film programs, Ed Madden, vice president of MPTV, revealed: “The first 13 episodes of Janet Dean were shot in black and white. The second 13 were in color. Outside of that, the two series are similar. But color costs 25% more.”

Nearly all of this cost increase is taken up in the price of color negative stock, color developing, and color printing. An executive of the Eastern Motion Picture Division of Eastman Kodak estimates that tv color film will represent a per-foot cost—apart from production, talent and other charges—that will run at the rate of three times as much as black and white film. The actual figures: six cents a foot versus two cents, even in great quantity.

The biggest question mark in the color tv film business, as film men themselves see it, is RCA’s recently revealed video tape recorder. Oddly enough, few film men see RCA’s gadget as supplanting black and white film for a long time to come (except in making kinescopes), but most of them feel that the mere existence of the VTR will make film obsolete in long-range color planning.

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**New developments on SPONSOR stories**

**See:** “Year-end report”

**Issue:** 28 December 1953, page 27

**Subject:** What the tv film industry is doing about color video

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**300-POUND SALES FORCE!**

Here’s a fast moving fat man who calls on 53,000 TV homes in just 45 minutes five days a week... and he sells with the speed of light! That’s why sponsors keep renewing the JACK McELROY SHOW which airs over KNBH, Hollywood... 12:15-1:00 p.m. Monday thru Friday.

**KEYS OPEN DOOR TO FOOD SALES!**

A top-rated cooking show and an outstanding TV food merchandising plan now give qualified sponsors a selling combination that moves products fast. KEY TO THE KITCHEN (the show) takes your sales message into 30,000 Los Angeles homes daily. KNBH KEY VALUE WEEK (the plan) provides in-store displays, newspaper ads and on-the-air promotion to 2,400,000 viewers. Food sponsors can’t miss on KNBH!

**WHAT A PARTY!**

BILLY STULLA’S “Pastor Party” really pulls in the gal—a host of sales, too! The 2:00-3:00 p.m. Monday thru Friday program leads all other local daytime shows with a November ARB cumulative audience of 57... just $125 puts Billy and his gang to work for your product. For additional information on this and other KNBH “best buys,” contact KNBH, Hollywood, or your nearest NBC Spot Sales Office right now.
What an opportunity: Radio's number-one salesman is now on New York's first station—WABC. Martin Block is in a class by himself! And has been for 18 long years! No other disc jockey can match his fanatical following, or phenomenal sales successes; his afternoon program ranks consistently first or second in popularity. Now he's bringing his unique appeal to a 64% larger audience . . . thanks to WABC's impressive coverage (nearly 6,000,000 families in 89 counties). And you'll be surprised to find out how little Block costs to buy! Get the facts, figures, full information. Call SUSquehanna 7-5000, right away.
NOW ON

WABC

Monday thru Friday 2:35-6:45 p.m.
Saturday 10-12 noon, 6-7:30 p.m.

WABC-770

NEW YORK, N. Y.

11 JANUARY 1954
If the Cott Beverage Corp. had not had 25 carloads of non-deposit throw-away bottles at its Manchester plant in 1951, the firm might not have begun distributing dietetic beverages in New England. By 1953 sugarless pop was responsible for two million cases out of the firm's total beverage sales of 15 million cases.

For 25 years a general soft drink manufacturer, Cott Beverage Corp. hit the market with its new sugarfree pop at the time when the soft drink industry was discovering the untapped potential of diabetics and food-conscious soft drink consumers.

"There's little if any overlap between sugarfree drink consumers and the established soft drink public," Albert Cott, v.p. and sales manager of the soft drink manufacturer, told sponsor. "Therefore, we use the same slogan for general pop and the sugarfree in all media: 'It's Cott to be good.'"

This slogan, developed by Cott's agency, Dowd, Redfield & Johnstone, precedes distribution via newspaper ads and radio announcements as the beverage firm moves into new territories. Once distribution in a particular area is established, the firm adds television to its budget for stronger brand identification.

Cott's $500,000 ad budget in 1953 broke down as follows between the major media: 60% in newspapers; 40% in spot radio and tv, with slightly more than half of the money in spot tv.

Cott's first advertising campaign for sugarfree pop in 1951 concentrated upon appeal to diabetics. However, consumer response to the beverage showed that it could be sold to all diet-conscious persons.

"In radio, for example," Cott told sponsor, "we stress both the sugarfree qualities and the flavor. Above all, the ad copy stresses the good taste which takes sugarless pop out of the medicinal category." (See "The sugarless pop revolution." 2 November 1953.)

As one of the three brothers who own and operate the Cott Beverage Corp., Al Cott is sales manager for the 16 bottling plants that produce both soft drinks and sugarless pop.

Al Cott is seriously thinking of switching from the soft drink to the sugarfree beverage for a brief diet. However, the bulk of beverages stored in his refrigerator at his New Haven home are the regular Cott Beverage bottles. His two boys, aged 12 and eight, are regular soft drink consumers.
How Are You Fixed For Sales?

Ginny Wood, gracious hostess of WSPD-TV's "Woman's Window", has the sparkling enthusiasm and experience it takes to increase your sales in the WSPD-TV billion dollar market.

"Woman's Window" is directed to WSPD-TV's women viewers, featuring interviews with interesting women who make Toledo tick. Toledo women know Ginny, and her fan mail proves they are enthusiastic about her.

Sales Increase With Proper Planning

Ginny carefully works out new world cheese presentation with Marion Mills of Arthur Towle Agency.

Using props, Ginny actively demonstrates sponsors' products—everything from food to house paint.

Get your share of sales in WSPD-TV’s billion dollar market.
Contact your nearest Katz agency or call ADams 3175 in Toledo.
Each of WBT's Pulse-powerful personalities is a criterion of excellence in nearly 400,000 North Carolina and South Carolina radio homes. Creating a daily diversity of broadcast banter, information, syncopation and public service, they couple their individual personalities with the 31-year personality of WBT's 50,000 watts—to provide unmatched coverage and penetration in the Carolinas market.

Meet WBT's criteria, each with his own individual "take" of the audience, according to The Pulse, Inc., March 1953...from 35% to 62% shares of audience, each personality leading all other competition.
Sylvester Laflin "Pat" Weaver Jr. is a Renaissance Man of the electronic age. He gobbles up the implications of electronic technology in the manner of a multi-faceted 15th-century scribe absorbing resurrected manuscripts from old Greece. His interests, like those of the 15th-century scribes who went from besieging cities to writing sonnets in the course of an afternoon, are broad.

Weaver's sense of history—he says the study of classic civilizations was his favorite college subject and he dipped into history books to name his son after Roman emperor Trajan—keeps him jumping back and forth in time as he projects new uses of electronic technology.

For several years Weaver has been talking about a vast plan in which a thousand TV cameras might be stationed permanently around the world at the crossroads of important activity—feeding pictures back to a storage point where an electronic brain would index and store them. The pictures from a thousand cameras would go into contemporary programs and a historic file for the programing of decades on.

During the period he was busy painting this picture, Weaver was also at work building a television program called Today. Today does everything in miniature that Weaver envisions for his communications complex of the future. It funnels news from a thousand sources, often visually, to a central point in the RCA Exhibit Hall, then passes the facts on to a far-flung audience. At the same time it is a flexible advertising buy and a resounding commercial success. In two years on the air Today has gone from a pioneering curiosity to a program which last year grossed over $5 million in billings for NBC and attracted weekly audiences of 14,500,000 people who could have been exposed to a total of 90 advertising products in the course of the year.

Mingling of the prophetic with the practical is characteristic of Weaver's projects.

He fought for the "magazine" concept of TV programing as a means of giving the network control over its own shows and hence a better chance to program for the needs of all population segments. But it also turned out to be a way of helping spread costs so that more sponsors could afford TV, and, conversely a way of broadening television's base so that it was not as dependent on a few heavy spenders.

He developed the rotating-star concept to attract comics who at a point in TV's history did not want to be tied down weekly. But rotation has since proved a means of keeping stars and their material fresh.
It was in recognition of Weaver's qualities as a developer of programs and programing concepts that Brig. General David Sarnoff, chairman of the board of RCA and NBC, named him president of NBC last year (see statement to sponsor by Gen. Sarnoff, below).

Weaver is already hard at work applying his sense of history, and practical programing, to administration of the radio and television networks which last year together grossed about $100 million. Two of his major objectives are to beat that $100 million mark in 1954 and re-tow the NBC radio network to number one over CBS.

"NBC must return to preeminence in radio," he told sponsor a few days ago. His method? NBC Radio will continue to mold its format to the magazine style of NBC TV. This would mean creation of more shows like 'Weekend,' NBC Radio participation program whose sales plan is patterned after tv's Today.

Weaver feels the magazine or editorial format will sell radio to a wider range of advertisers by (1) making avail-

Gen. Sarnoff, Weaver, Bob Sarnoff together on day new executive team was named. It was new exec. v.p. Bob Sarnoff who persuaded Weaver to join NBC

What Gen. Sarnoff told SPONSOR about Pat Weaver:

"Pat Weaver has a happy combination of the attitudes, talents, and experience needed for the presidency of NBC. He has youth, and he has breadth and depth of experience. He has spent years in various executive capacities in both radio and television, and he has created, written and produced many of the most successful programs. He has also worked the other side of the street with both sponsor and advertising agency. Pat has imagination and courage. Under his direction NBC has already led the way in creating many of the new concepts which have become part of the general pattern of operations in the broadcasting industry."

able short chunks of time for those who can only afford short chunks: (2) allowing advertisers to get in and get out quickly if that's what they need. Eliminating single sponsorship of shows isn't his intention, however.

"We have been trying to make television sensitive to the needs of any advertiser in the country," he says. "Radio never did this and it was a great mistake. Radio is set up in terms of a 'you do it our way' system which makes the advertiser adjust to radio." Weaver now wants to see radio adjust to the advertiser and become available any way he wants to buy it.

Weaver realizes some NBC affiliates spit fire when they hear about the new sales approach but he feels he can get them on his side once they realize what the potential is in billings.

"Radio and television," he says, "should have a much larger share of the amount now spent on national advertis-
ing. Broadcast media should be able to get 50% of the seven billions spent annually for advertising." (Harold E. Fellows, NARTB president, predicts that together radio and tv will gross about one billion in 1954.)

Radio and television are complementary media which must work together rather than take a dog-eat-dog attitude, says Weaver. When people tell him radio and tv are as much competitors with one another as they are with printed media, he fumes. This attitude has kept radio from being handled as well as it should, he says.

Weaver's view: "The two media should be integrated in planning. Popular shows are popular in both media. Fan magazines and newspapers all over the country talk about television. It is the rage of the country—its stars and shows. It's a disservice to radio not to make available the same shows on radio as on tv." The audio of many tv shows should and will be on radio, he thinks.

Weaver turns to technological prophecy to tell you why.

"In the future no one will think of making a tv set that does not have a knob which turns the video off. They don't bother making that installation now because of the extra cost. But it is inevitable that people will want to listen to blind sets—even with variety programs like Berle. Once you've watched a show a lot you can tell what it looks like and picture it in your own mind. People will want to play their tv sets like background music."

Weaver has also predicted that people will come to listen to the audio of tv shows on radio to find out when they should turn their tv sets on to get something visually interesting.

Thus Weaver feels that on the operating and programing levels radio and tv are essentially the same medium—one merely adding sight to the characteristics of the other. But he does not feel radio and tv should be sold together as a package, he told sponsor. (He has stated in the past, however, that he feels radio and tv are sold together. It's probable he thinks the same advertiser will eventually sponsor the same program in both radio and tv at the same time. Example today: simulcasts like the Voice of Firestone on NBC Radio and TV.)

Weaver's belief in the strength of radio ties in with all this. He has said and written (Variety, 16 July 1952) that if tv had been invented before radio, someone would then have gone ahead and invented radio. Reason: because tv requires full attention and is so dominant that the owner of a set wants to find a way of getting similar entertainment and information benefits without having to devote his full attention. That is, radio.

Radio has changed since tv came along, he said, citing: the movement from group listening in living rooms to personal set listening; radio's loss of place as the dominant national medium. "We have to ask," he says, "how much even non-tv homes are affected by tv. The non-tv families read about tv: they see it in neighbors' homes."

Around NBC headquarters it's said that Weaver has been spending 70% of his time on radio problems since he took over the NBC presidency.

"Network radio must not be allowed to die," he told sponsor. If it does, radio will become "fragmented" into units not capable of providing really significant programs.

"Fragmented" is, by the way, apparently a favorite (Please turn to page 100)
WEAVER HAS GOOD SENSE OF HUMOR, but he's up against some stiff competition in this bunch. In addition to Bob Sarnoff (pipe in hand) group comprises these comedians: Ed Wynn, Ken Murray, Bob Hope, Sid Caesar. Weaver's leading with his glasses at far right. Bob Sarnoff, Pat Weaver worked together frequently during first years of big-star tv. This picture was taken on set of comedy show

Under Weaver's administration basic pattern of NBC TV programing was formed. Below: Weaver watches Joan Davis sign for film show along with Carl Stanton who succeeds Sarnoff at Film Division. Pat Weaver leans over Sid Caesar's shoulder during break in first rehearsals for "Show of Shows." Writers and producer Hal Janis are solving problem. Pat is production veteran, got into radio in '32

11 JANUARY 1954
This year, the CIO has given its public relations program a big hypo—
to the tune of a $1,000,000 national ad budget. It's the first time that the CIO has had a national budget—and virtually all of it will go into radio and tv.

Out of the total appropriation, about $600,000 will be devoted to the organization's new five-a-week network radio program, John W. Vandercook and the News, which was launched in September 1953 on ABC (Monday through Friday, 7-7:15 p.m. EST).

Still in the planning stage is a half-hour tv series slated to start early in 1954 for which the CIO has a projected budget of $300,000 to $400,000 (practically the rest of the above-mentioned million dollar budget). Also in the news, public-affairs realm, the tv program will probably run monthly or every four weeks, or might wind up as an experimental 13-week series with more funds to be allocated if it proves successful.

The CIO feels tv is essentially a more difficult medium to employ than radio and therefore offers a greater challenge to the union, especially in view of its limited budget. It is, therefore, proceeding with great care, conducting extensive surveys and studies, exhaustively discussing the matter with union officers, with an eye to developing the best possible tv use for the money.

The CIO considers that the time has come to "convince the public that we don't have horns," in the words of a CIO spokesman. It wants to dispel the idea held by some that "all unions do is go on strike" by informing people of the functions and services of the union and how it aids the community.

Vandercook and the News is the CIO's first venture into network radio on a regular basis. The CIO felt that cultured, velvety-voiced Vandercook, a liberal commentator who expounds in a quiet manner, was in just the key they wanted. Commercials, too, are pitched at a subdued level.

The program is aimed primarily at

CIO President Walter P. Reuther urged start of national p.r. effort. He's shown with Vandercook who was chosen by group Henry C. Fleisher, CIO's p.r. director (right), headed up
the general public rather than the CIO's own membership. Based on the theme "what is good for America is good for organized labor," the program's general objectives as described by President Walter P. Reuther are:

1. "To point out that CIO members make progress only as the community progresses and not at the community's expense.

2. "To serve the public by keeping it acquainted with the news of the day and how it affects the lives of each."

CIO members number approximately 6,000,000, belong to 35 international unions, primarily mass production industries: steel, auto, clothing, electrical workers among them.

(The other national union organization, A.F. of L., boasts about 3,000,000 members. Its voice on the air is Frank Edwards, who has been newscasting for A.F. of L. on Mutual since January 1930; see sponsor, 21 April 1952 issue. Edwards, in contrast to Vandercook, does a hard-sell for labor on current issues, lashes out like a crusader. The AFL invests about $700,000 a year on the show.)

The Vandercook show has been on the air only four months. But response is "highly satisfactory," according to CIO agency, Henry J. Kaufman & Associates in Washington, D.C. Vandercook's return to the air (he had not been broadcasting regularly for several years) produced a large and pleased public reaction via mail. Requests for copies of the broadcasts now pour in regularly, reports the agency.

Owners and managers of stations carrying the show have also voiced their approval. At the outset, the CIO ran into some reluctance on the part of station managers here and there to accept the program. One such manager took the program only because he didn't want to lose the revenue. This same manager has since said he is "proud" of airing the show due to favorable public reaction.

Pride in the show was also noticeable among CIO members at the union's national convention in Cleveland last November, reports Robert S. Maurer, tv director at Kaufman. There was the feeling that it is creating a better climate for CIO workers in the community, he said, and a desire on the part of members that it run on even more stations.

Commercials are drafted to inform the public about the CIO, its attitudes and objectives. They are written by a team comprised of Henry C. Fleisher, CIO Publicity Director; Albert Zack, Fleisher's assistant; Robert S. Maurer; and Alfred H. Edelson, CIO account executive at Kaufman. Much care and thought is expended to arrange a "balanced diet" of messages. Commercials fall within the following categories:

1. Program commercials, explaining why the CIO is on the air with a news program: "The CIO simply believes it is contributing to a well-informed public opinion—the foundation of freedom in a democracy."

2. Organization commercials, explaining how CIO or its member unions function.

3. Community service commercials, (Please turn to page 78)
High visibility of sponsor name on panel box or backdrop is one big plus panels offer, since sponsor identification is aided. When Stopette presents "What's My Line?" on CBS TV, sponsor is no secret. "Twenty Questions" on DTN plumps for Curads. R. J. Reynolds highlights Cavaliers on CBS TV's "I've Got a Secret!"

**The TV panel show**

**This programming profile and others to follow in future issues will cover**

- Average program costs, costs of individual programs
- Kind of audience this show type attracts
- Results from sponsoring shows of the type
- How clients handle commercials in the shows
- Who are sponsors? How long on air?

by Lila Lederman

Casting an amused eye at the proliferating ranks of TV panel shows, one wag recently quipped that there soon will be a show called What's Your Panel?—in which contestants guess what panel program various Broadway names appear on.

But panel shows are an important form of programming for more reasons than the numbers in which they are found on the networks. They are suitable for sponsorship by virtually every type of client, for one thing; for another they can be produced with a reasonable budget.

This report on panel shows is designed to fill you in on their characteristics and costs. It should answer most of your questions if you're an agency man considering recommendation of a panel show to a client; or if you're an advertiser interested in comparative programming values. It was prepared over a period of months through research embracing dozens of firms, including agencies, sponsors, researchers.

At this writing there are 14 sponsored panel programs on network TV (including one network co-op, Who Said That?). A total of 17 network sponsors bankroll the shows. Five of the shows, or one-third, are sponsored on an alternate-week basis. Of the 17 sponsors, seven came on the panel wagon in 1953, most of them just this past fall.

("Panels," as here defined, include any show with a panel outside the realm of political discussion or news forums. They embrace both the parlor-game variety and panel-discussions of a light nature which stress elements of competition and humor. Most feature well-known names as panelists.)

The number of panel shows coming on in a short time gives rise to the question: Are they just a fad which will soon fade? One veteran programing expert put it this way: "Panels are not likely to die out in popularity because most of them not only have the solid, lasting appeal of a quiz show, but over and above that offer a real-life drama of interplay between well-known personalities." Most programing men had this philosophy: "The time to worry about an excess of panel shows is when the public shows it is tired of them by twisting their dials."

**Cost and circulation**

What is the attraction these pro-
Some of the current TV panels originated on radio. "Leave It to the Girls," ABC TV, and "Juvenile Jury," CBS TV, are two examples. "Twenty Questions," Du Mont, is another. All three coincidentally have drug sponsors, respectively Ex-Lax, Geritol, Bauer & Black.

The talent-and-production cost of a dozen of the panel shows on this season averages out to $7,700 each. Individually, these shows range from $2,500 to $14,000 (see chart). Making the whole thing easier on the budget, over half of the panel show advertisers (8 out of 17) sponsor the programs on an alternate-week basis.

As indicated, audiences are healthy, too. According to Nielsen, "average homes reached" for seven of the panels during the first two weeks of April 1953 was 3,255,000 (top-rated).

*The seven shows used by Nielsen for above figures: The Name's the Same, Quick As A Flash, ABC TV; Twenty Questions, Life Begins at 80, Down You Go, Du Mont; What's My Line, I've Got a Secret, CBS TV. These were selected as a representative group of panels.*

### These 14 TV panel shows sponsored on networks

<table>
<thead>
<tr>
<th>NAME, NETWORK, DAY, AND TIME</th>
<th>SPONSOR AND AGENCY</th>
<th>PRODUCER</th>
<th>COST</th>
<th>DESCRIPTION</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Down You Go</strong>&lt;br&gt;Du Mont, Fri 10:30-11 pm</td>
<td>Carter Prods via Ted Bates, NY&lt;br&gt;Nelson Curtis via Ralph Gould &amp; Ryan&lt;br&gt;(co-sponsors)</td>
<td>Louis G Cowin</td>
<td><strong>$6,000</strong></td>
<td>Word-game quiz. Dr Ben- gen Evans, moderator Pan el. Two Galman, Carmelita Pape, Fran Coughlin. Rob- ert Brenn.</td>
</tr>
<tr>
<td><strong>I've Got a Secret</strong>&lt;br&gt;CBS TV, Wed 9:30-10 pm</td>
<td>R. J. Reynolds (Cavallers) via William Esty, NY</td>
<td>Goodson &amp; Tod man</td>
<td><strong>$8,000</strong></td>
<td>Guests with special accom plishments or unusual facts in life try to stump panel with their secrets. Garry Moore M.C. Jane Mead low Faye Emerson and guest panelists.</td>
</tr>
<tr>
<td><strong>Judge for Yourself</strong>&lt;br&gt;NBC TV, Tu 10-10:50 pm</td>
<td>P. Lorillard via Lennex &amp; Newell, NY</td>
<td>Goodson &amp; Tod man</td>
<td><strong>$22,500</strong></td>
<td>Fred Allen, host. Two pan elists out of a dozen ex- perts, other of amateur judges, quiz youthful acts. Amateurs win prizes if ratings coincide with experts.</td>
</tr>
<tr>
<td><strong>Juvenile Jury</strong>&lt;br&gt;CBS TV, Sun 4-4:30 pm</td>
<td>Pharmaceuticals, Inc. via Edward Ketter, NY</td>
<td>Barry, Enright &amp; Friendly</td>
<td><strong>$4,500</strong></td>
<td>Jack Barry moderates panel of 5 youngsters who dis cuss problems faced by youthful guests.</td>
</tr>
<tr>
<td><strong>Leave It to the Girls</strong>&lt;br&gt;ABC TV, Sat 7:30-8 pm</td>
<td>Ex-Lax via Bantock &amp; Legler, NY</td>
<td>Roanette-Pres ley</td>
<td><strong>$4,500</strong></td>
<td>Spurred discussion centered around Battle of Sexes McNeils, former panel. Elisse McAlhone, Floreene Fritchett regulars, plus two female guests. Al- so one male to defend his sex against attack.</td>
</tr>
<tr>
<td><strong>Life Begins at 80</strong>&lt;br&gt;Du Mont, Fri 9-9:30 pm</td>
<td>Stratton Co. via Edward Ketter, NY</td>
<td>Brry, Enright &amp; Friendly</td>
<td><strong>$2,500</strong></td>
<td>Five octogenarian panelists are views on diverse sub jects, take part in a quiz. Jack Barry moderates. Two &quot;foolish favorites&quot; are guests each week.</td>
</tr>
<tr>
<td><strong>Pantomime Quiz</strong>&lt;br&gt;Du Mont, alt Tu 8-9:30 pm</td>
<td>Benson &amp; Hedges (Parliament) via Benton &amp; Bowles, NY</td>
<td>Mike Stakey</td>
<td><strong>$8,700</strong></td>
<td>Charade game, with two teams of panelists vying for a Quiz Trophy Cup. Producers are Jack Barry's per fection. Permanent team members include John Barry more jr., Robert Alda.</td>
</tr>
<tr>
<td><strong>Peter Potter Show</strong>&lt;br&gt;ABC TV, Sun 9-10:30 pm</td>
<td>Hazel Bishop via Raymond Specker, NY</td>
<td>Peter Potter</td>
<td><strong>$9,000</strong></td>
<td>D.J. Peter Potter plays pre-released records, panel of 4 Hollywood &quot;names&quot; votes on whether record will be a hit or not.</td>
</tr>
<tr>
<td><strong>Quick as a Flash</strong>&lt;br&gt;ABC TV, alt Th 8-9:30 pm</td>
<td>Thor Corp via Henri, Hurst &amp; McDonald, NY</td>
<td>Moss &amp; Lewis</td>
<td><strong>$8,500</strong></td>
<td>Panel must identify drama tized events. Bud Collier emcees. Panel: Faye Emer son, Jimmy Nelson &amp; dummy, regulars; plus two guests.</td>
</tr>
<tr>
<td><strong>The Name's the Same</strong>&lt;br&gt;ABC TV, Tu 10:30-11 pm</td>
<td>C. A. Swanson &amp; Sons via Tatham-Laird, NY&lt;br&gt;American Chicle via Dancer-Fitzger ald-Sample, NY (alternate week sponsors)</td>
<td>Goodson &amp; Tod man</td>
<td><strong>$7,500</strong></td>
<td>Robert Q Lewis emcees as panelists Joan Alexander, Bill Stern, Gene Rayburn try to determine contestants' names which are iden ti cal to those of famous people.</td>
</tr>
<tr>
<td><strong>This is Show Business</strong>&lt;br&gt;CBS TV, Tu 9-9:30 pm</td>
<td>Carter Prods via Ted Bates, NY&lt;br&gt;Schick Inc via Kudner, NY (alternate week sponsors)</td>
<td>Irving Mans field</td>
<td><strong>$14,000</strong></td>
<td>Show business problems come under erudite and witty discussion by Sam Levinson, George S. Kauf man and female guest pan elist Clifton Fadiman moderates.</td>
</tr>
<tr>
<td><strong>Twenty Questions</strong>&lt;br&gt;Du Mont, Mon 8-8:30 pm</td>
<td>Bauer &amp; Black (Curada) via Les Burnett, NY</td>
<td>Gary Stevens</td>
<td><strong>$10,000</strong></td>
<td>The old parlor game. Jay Jackson emcees. &quot;regulars&quot; Lawrence Rinard, Fred Van Deventer, Herb Paleis, Dick Harrison, plus guest ask the questions.</td>
</tr>
<tr>
<td><strong>What's My Line?</strong>&lt;br&gt;CBS TV, Sun 10-10:30 pm</td>
<td>Jules Montenier via Earl Ludgin, NY&lt;br&gt;Remington Rand via Young &amp; Rubi cam, NY (alternate week sponsors)</td>
<td>Goodson &amp; Tod man</td>
<td><strong>$9,500</strong></td>
<td>O-quotepuestioning is the chief occupation of three panelists. Arlene Francis Bennett Center. Elkie Kil stein Steve Allen Host is John Daly.</td>
</tr>
<tr>
<td><strong>Who Said That?</strong>&lt;br&gt;NBC TV, Mon 10-10:30 pm</td>
<td>Co-op in about 40 markets via Pure Oil (32 of the 40) via Les Burnett</td>
<td>Ann Gillis</td>
<td><strong>$4,200</strong></td>
<td>Moderator Walter Kiefer asks 4 panelists to identify quotations from week's news. Newman Bill Monney as anchor man. Topi cal guests Julee Lockhart Groucho Marx, H. V. Kal tenborn.</td>
</tr>
</tbody>
</table>

Average cost: **$8,528.57**
What's My Line? reached about 7,000,000 homes at that time). The "average Nielsen rating" of these shows for the same April period was 18.3.

As for "average cost-per-1,000 homes reached" of the seven panels in the period referred to above, Nielsen comes up with $9.55 (ranging from a low of $4.29 to a high of $20.37). At the beginning of this past December 1953, What's My Line's cost per 1,000 homes was $5.34, according to Earle Ludgin, Chicago.

**Sponsor identification**

Sponsor identification is also favorable. Trendex in its June-July 1953 report records the following S.I. Indexes for a representative five of the panels: What's My Line, 83.6%; I've Got a Secret, 74.2%; Twenty Questions, 68.1%; Name's the Same, 63.0%; Down You Go, 65.0%. These average out to 71.3%. In the same report, a representative group of eight drama shows had an average S.I. Index of 70.2%. This, even though over half of the dramas had the advantage of having the name of the advertiser in the title of the program: Ford Theatre, GE Theatre, Kraft Theatre, Schlitz Playhouse of Stars, Lux Video Theatre.

The panels, however, have a different plus that is undoubtedly a powerful assist in name remembrance: continuing or frequent visibility of sponsor name on panel box or backdrop.

**Panel history**

Though it was way back in May 1938 that the granddaddy of all panels, Information Please, started titillating radio listeners on the old Blue Network, it wasn't till 1950 that the tv panel fever really started to burn. True, such radio panel-classics as Leave It to the Girls and Juvenile Jury were already on tv; also video had spawned This Is Show Business and Who Said That? But it was when What's My Line? invaded the tv scene in April 1950 and started to pull down dazzling ratings for sponsor Jules Montenier that everybody sat up and took notice.

What happens with any successful show format (e.g., the case of I Love Lucy and the situation comedies) happened with the panels. The let's-get-a-panel-too parade began.

Of course, not every show could get such redoubtable a combination as What's My Line?'s John Daly, Dorothy Kilgallen, Bennett Cerf, Arlene Frances and Hal Block (since replaced by Steve Allen). But that didn't stop What's My Line? creators Goodson & Todman (champ panel-makers with five new to their credit) and other producers from toddling out every panel format they could think of; nor did it stop the birth or resurrection on tv of almost every old radio-originated panel that ever hit the air.

Juvenile Jury, for instance, had had a short run on NBC TV back in 1947; off tv for four years, it was revived on that network in June 1951 under sponsorship of Minnesota Mining and Man-

(Please turn to page 30)
The chart at right is one page from BAB's newest radio presentation. Developed for advertisers, agencies, the presentation was among last accomplishments of Bill Ryan before he left BAB 1 January

Is radio too cheap?

Radio—media men agree—delivers the biggest audience per dollar. Does this mean radio is too cheap?

The chart above poses a provocative media question: Is radio too cheap?

Few media men question the fact—dramatically highlighted in the graph taken from a BAB presentation above—that radio delivers more people proportionately than other major national media.

This suggests two questions: Why is radio cheap, and is radio too cheap?

An attempt to get answers to these questions will be presented by SPONSOR in a report to be published in the 25 January issue.

Behind the answers will be the opinions of advertisers, media men at agencies and radio industry veterans. SPONSOR is seeking the straightforward statistical calculations and information they use in their own analysis of media.

SPONSOR found that everyone has his own theory of why radio is cheap. Some say radio suffers from some kind of inferiority complex and hates to boost rates as much as a timid worker hesitates to approach the boss for a raise.

Others assert radio has too much competition within radio. The quick rise in number of stations after World War II from 1,000 to 2,500 is regarded by many as the reason for much of the fierce competition.

Historical background, the competitive picture and cost-audience factors will figure in SPONSOR's report in the next issue.

11 JANUARY 1954
The cancer scare: Is cigarette copy making it worse?

Radio and tv's $70 million stake in cigarette advertising, more than all other media combined, can be affected by downward sales trend

If the cigarette business has ever approached a cross-roads—this is it.
For the first time in two decades, cigarette sales are slanting downward. According to Business Week's authoritative study, domestic sales in 1953 were 2 1/4% below 1952 and some estimates put the drop as high as 5 1/2%. Considering the growth in U.S. population, per capita smoking has gone down even more.
Ordinarily a 2 1/4% or even 5 1/4% drop in an industry's sales would not be anything to worry about. But place these figures against a background of recent indications there may be some connection between cigarette smoking and lung cancer and you've got a picture of American smokers becoming more health conscious.
Nobody, least of all the tobacconists, knows exactly what this health consciousness will eventually do to the cigarette business. But one thing is sure: If it affects cigarettes, it affects advertising; and if it affects advertising, it affects radio and tv.

Recent newspaper, magazine headlines about research linking cancer with cigarette smoking have given tobacco industry a fright, may be the cause of first dip in cigarette sales in two decades. Industry maintains link has not been proved, but will set up own research.
The advertising investment of the tobacco and allied industries is a handsome proportion of the total. In 1952, according to PIIB's gross time and space figures, investment in national media hit $61 million (excluding national spot radio and tv). This made the "smoking materials" industry the fourth largest advertiser in national media, topped only by the food, toilet goods and automotive industries. For the first 10 months of this year gross space and time billings in national media has been running at the annual rate of $68.5 million (excluding national spot radio and tv).

By far the greatest part of cigarette advertising goes into the broadcast media. Sponsoring estimates that the top six cigarette brands—which account for about 85% of all cigarette sales in the U.S.—spent about $80 million in all consumer advertising last year. Over 70% of this goes for radio and television, both spot and network.

Since all cigarette brands spend nearly $100 million in advertising, the radio and tv stake in the cigarette business is close to $70 million.

Despite this huge cash outlay for advertising, it averages out to less than half a cent a pack, which is a graphic measure of the size of the cigarette business as well as an answer to those who say that the heavy cigarette advertising adds to the cost of smoking.

The dip in cigarette sales has touched off a renewed wave of warnings that the industry is cutting its own throat by its advertising. In the past many of the warnings have been pious admonitions that it's not proper to attack a competitor. For the most part these slaps on the wrist have been muffled by the slam-bang roar of cigarette advertising and ignored by the hard-boiled practitioners of hard sell.

In the wake of recent statements by medical researchers linking smoking with some bodily ills, however, a note of urgency has crept into the warnings. The gist of it is: By stressing the health angle in cigarette advertising, the industry is only confirming the public's fear that smoking is harmful. And one of these days, John Q. Public will go on the water wagon, or whatever kind of wagon it is that.

(Permission turn to page 86)
Will Vitapix create tv film revolution?

Station-owned syndicator has 32 stations, seeks 60. It may be lever tv can use to crack Hollywood's celluloid curtain, open film vaults

If operations of Vitapix Corporation, only station-owned film syndicator in television, ever fulfill their complete potential, big and little revolutions in the tv film business may be the result. The available evidence suggests that Vitapix is potentially:

- A means of providing national advertisers with “film networks” of 50 or more stations on which time has been cleared, thus stimulating purchase of tv film shows on a national spot basis (— or so SPONSOR infers from the way Vitapix is set up).
- The lever which the television industry will use to crack Hollywood's celluloid curtain, opening the vaults of recent top-vintage films.
The distribution approach which major Hollywood producers would be inclined to favor when they enter full-scale TV production (because it is reminiscent of the kind of producer-exhibitor relationship which Hollywood enjoyed in its heyday).

- A force which will improve the quality of film programing in television while at the same time putting a brake on high prices.
- A force which will help standardize TV film pricing practices.

That is the potential. Where does Vitapix stand today?

As of the first of the year Vitapix has 32 station members or stockholders—one to as many markets. It is negotiating for 19 other memberships, seeking 60 station members mainly in the major U.S. markets.

The company's capital totals over $850,000. It was raised both from sale of membership stock to stations and from the initial investment of the company's founders, a group including well known broadcasters and members of allied fields. Among them:

John E. Fetzer, president WKZO-TV, Kalamazoo, Mich, and chairman of the NARTB TV Code Review Board; Richard A. Borel, director WBNS-TV, Columbus; J. Leonard Reinsch, managing director, WSB-TV, Atlanta and WHIO-TV, Dayton; Horace L. Lohnes, partner, Dow, Lohnes & Albertson, Washington, D. C., attorneys specializing in broadcast law.

As to properties, Vitapix has three:

1. A Hollywood Western series of 27 feature-length films starring Johnny Mack Brown which Vitapix bought outright for $600,000-plus in 1952 and syndicated mainly to defer overhead while the lengthy process of organization was in progress. (Vitapix was founded in early 1952 but did not start full-scale activity till 1953. It has sold the Western series in over 80 markets.)

2. A wrestling film series called Vitapix Championship Wrestling which is again mainly an overhead-deferring venture and which Vitapix distributes for a percentage of the gross receipts.

3. A series of brand-new feature-length films made to be shown on television first and in movie theatres second; this is Vitapix Feature Theatre which Vitapix distributes on the basis of a guarantee of full production cost for the producer coming from syndication receipts.

Vitapix Feature Theatre is by far the most important of the three and the story of how it was acquired tells you a lot about the way Vitapix will operate.

Talks with the producer of the series, Princess Pictures, Inc., began last summer, with two network film divisions bidding against Vitapix. When negotiations came to an impasse, away from the conference table slipped Vitapix executives to hit the phones to their (Please turn to page 92)

Features made for tv first, movie houses second are sold by Vitapix. Below: Burt Balaban who produces films, Vitapix Pres. Mullen.

Films go on air January with 27 markets sold by year's end. Vitapix sold $500,000 worth of films in few days to members over phone.
What's wrong with prime

Part 15 of SPONSOR's 21-part All-Media Evaluation

by Ray Lapica

The school of thought persists among some broadcast and print media people that measurement services were designed to show that most people don't read, hear or see most ads—whether in newspapers, magazines, on radio or on television.

SPONSOR hastens to assure them that this is not so—that the primary aim of air measurement services is to measure program audiences and that the primary aim of print services is to improve ad effectiveness.

Air services are mostly quantitative; the print, qualitative.

Air rating services are not designed to acquire much data on who hears or remembers your commercial, as compared with the program itself.

Print's measuring services use three differing techniques to uncover which ads are best read or best remembered: only one of the three techniques simultaneously obtains data on the readership of editorial content.

SPONSOR's year-long Media Evaluation Survey uncovered many mistaken beliefs, a few facts about the air and print measurement services. (See "What's wrong with the air rating services?" SPONSOR, 23 December 1953, for an analysis of the six main research organizations in the field, a table listing the facts about each, another tabulating the opinions of 77 advertisers and agencies regarding information sources and SPONSOR's Ideal Rating System and how the services compare.)

Here's what this article will cover:
1. Why knowing the facts about readership services is important.
2. What they've uncovered.
3. The facts about the three commercial organizations in the field—Starch, Gallup-Robinson and Readex.
4. What the researchers think of them.

THE FACTS ABOUT THE READERSHIP SERVICES: their sampling methods, methods...

GALLUP & ROBINSON (Princeton): Technique—aided recall called "impact." Reports on ads in Life, Saturday Evening Post, McCall's only to some 50 advertisers-subscribers. Weeklies measured every 2 weeks; McCall's every monthly issue. Personal interview used. Interviewer finds qualified readers during first week magazine is out: 400 for each magazine (200 men, 200 women) in 18 metropolitan areas. Only one and two-page ads are measured. Three steps used: (1) with magazine closed respondent must qualify as reader of current issue; (2) he is shown list of ads on cards and asked to describe those he remembers; (3) his "playback" or recall of advertiser's message in those ads is taken down verbatim by interviewer. Some ads rate as low as 1%; others go to 40 and 50%.

Subscribers get report in three weeks showing "proven name registration": score of their own and competitors' ads plus verbatim playback of what respondents said. Additionally G&R holds "Impact Advertising Clinic" in subscriber company's offices every three months on what's been learned. A study group is maintained in Princeton to "dissolve" the meaning of our research data." This is then presented in one form or another to member firms at clinics. Fee for reports varies by size of firm. G&R has 40 office employees in Princeton plus interviewers and supervisors in field. Impact reporting service began fall of 1949. To date 12,000 ads have been checked. Some big subscribers: Arnot, Alcoa, Ballantine, Bendix, Blatz, Bristol-Myers, Campbell Soup, Chevrolet, Chrysler, Colgate-Palmolive, Corn Products, Firestone Tire & Rubber, General Electric, General Mills, Goodrich, Kraft, Lipton, Westinghouse. Chief advantage: tells advertiser whether he got message across. Chief limitation: confusion in recalling specific ads. Firm's partners are George Gallup, founder of American Institute of Public Opinion (Gallup Poll); and Audience Research Institute; and Claude Robinson, organizer of Opinion Research Corp. and Public Opinion Index for Industry.

READEX (Mailomedi, Minn.): Technique—recognized issue is sent by mail to respondent (no interview). Sample size is "reasonably inadequate" by President Bob Fender. Regular reports provided on following magazines: Christian Life; Popular Mechanics (monthly); farm papers; The Farmer & Paul, Southern Planter (quarterly); trade papers: Constru Methods & Equipment (monthly); small-town newspapers in M., Kansas and Georgia semi-monthly or monthly; company publications—no regular schedule. Method originated by Pendleton when he operated his own I-A agency: Readex began 1 Jan. 1949; 400 reports issued through November 1953. Method: copies of publication are mailed (or delivered by newsboys and carriers) with request to cross-section of subscribers who are to show what articles or ads interested them and to return them in postpaid envelope. Pensils are supplied—blue for men, red for women. Respondent is asked in letter to draw line through news story or article, picture, personal item and ad that interested them from front to last page. Those who haven't read issue are asked to state on cover and return. Reports contain percent of men and women readers expressing interest in each item and. Main returns vary from 20 to 30% for paid consumer publications and 10 to 15% for paid trade papers, 60 to 70% for daily newspapers distributed by newsboys (with 100% recorded in four instances). Less than 5% and even a blank for free controlled and complimentary publications. Chief advantage: economy, lack of interview; use simultaneous ratings on editorial content. Limitations: Has control returns, or to determine just what ratings mean. Some cut out past users: (advertisers) Allis-Chalmers, Bell Telephone, Chevrolet, Du Pont, Eastman, Ford, General Mills, Goodrich, Standard Oil of Ind.; (agencies) Auer, BBDO, Leo Burnett, Needham, Louis & Brierly.

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5. What the Advertising Research Foundation is trying to find out about readership techniques.

The A. C. Nielsen Co. has kept a "box score" for many years on how often executives are right in their decisions on questions of marketing policy and strategy (which includes advertising).

The answer: 58% of the time.

This means, if the figure can be accepted, that 42% of the time executives are wrong. And they are the experts who spend their lives in making such decisions.

If doctors were wrong 42% of the time... or pilots... or juries... But marketing and admen are, in Nielsen's opinion, no wonder so many of them leap at any research tool that will help them trim the vast margin of error.

This may explain why there are six major air rating services and three print measurement organizations.

The wonder is why there aren't more. Or conversely, why all important advertisers don't support or buy more measurement services or use those they have more effectively.

The question then arises: How accurate are these measurement techniques? How can they be made more accurate? How do they compare?

The Advertising Research Foundation's Printed Advertising Methods Study Committee headed by Sherwood Dodge, v.p., Foote, Cone & Belding, has spent the past year on this subject. The ARF hopes to finance a major field test this spring. Some $125, (Article continues next page)
000 is needed, of which about $50,000 has been pledged by sponsor press-time. Alfred Politz Research, Inc., which made the Life magazine Study of Four Media and the Christal Stations' radio survey in 1953, has been recommended to do the field work for the print test.

Why should you know all you can about the print measurement services—whether you're an advertiser or an agencyman? There are three basic reasons:

- The major reason—to narrow your margin of error so far as making marketing (and advertising) decisions is concerned.
- So you can improve your copy. Most of the improvements in copywriting over the past 25 years—including much of the air copy as well—have been due to print copy research. These improvements include use of pictures, limited block text, “use” or “reason why” copy, bold, provocative heads and many other features. Radio has incorporated some of these into its own copy—sometimes unwittingly. Television can use more.

- So that you may understand the limitations on your audience. Some 21 years after Starch began his magazine measurement ratings and 14 years after the Advertising Research Foundation ran its first newspaper readership test, many advertisers still believe that most people see and read their ads—especially if they are full page and particularly if they’re in color. The chart on this page should disillusion them.

And if you're a broadcaster who is constantly assigning air ratings thrown in your face by your print competitors to show that your audiences are mi-nuscule, knowing the facts about the print measurement services should furnish you with some explosive ammunition for your own counter-barrage.

But beware of two things: (1) No print measurement rating is projectible to the magazine’s ABC circulation, much less to its entire “audience” —all those who read it whether subscribers or not. (2) Just as a program rating is not necessarily a good indication of the show’s sales power, so there is no necessary correlation between a high printed ad rating and its sales effectiveness (unless you can first separate the prospects from the non-prospects).

What then have the readership services uncovered that should interest advertisers?

Some of the most significant conclusions that can be drawn from the mass of data accumulated by these organizations follow:

From Starch magazine surveys

1. Readership of ads varies immensely with product interest. Twice as many men read auto ads, for example, as read food ads, but twice as many women read food ads as read auto ads.

2. Tremendous differences in readership exist between ads. The same advertiser, using the same size of space and color, can double and triple the number of people who see and read his ads.

3. On the average, a half-page

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**STUDY IN BOOK FORM**

SPONSOR’S All-Media Evaluation Study will be published in book form in the spring after the remaining articles in the 20-article series appear. Price has not yet been determined, but you may reserve a copy now.

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**SPONSOR’s All-Media Advisory Board**

<table>
<thead>
<tr>
<th>Name</th>
<th>Title/Company</th>
</tr>
</thead>
<tbody>
<tr>
<td>George J. Abrams</td>
<td>ad director, Block Drug Co., Jersey City</td>
</tr>
<tr>
<td>Vincent R. Bliss</td>
<td>executive v.p., Earle Ludgin &amp; Co., Chicago</td>
</tr>
<tr>
<td>Dr. Ernest Dichter</td>
<td>pres., Inst. for Research in Mass Motivations</td>
</tr>
<tr>
<td>Ben B. Donaldson</td>
<td>ad &amp; sales promotion director, Ford, Dearborn</td>
</tr>
<tr>
<td>Marion Harper Jr.</td>
<td>president, McCann-Erickson, Inc., New York</td>
</tr>
<tr>
<td>Morris L. Hite</td>
<td>president, Tracy-Locke Co., Dallas</td>
</tr>
<tr>
<td>Raymond R. Morgan</td>
<td>pres., Raymond R. Morgan Co., Hollywood</td>
</tr>
<tr>
<td>Henry Schachte</td>
<td>v.p., Sherman &amp; Marquette, New York</td>
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**SPONSOR**
How radio-tv helped local detergent get distribution

S. California-brand cracked crowded liquid detergent market using radio and tv only. Dish-a-way was in half of L.A. stores in 30 days

With the detergent field getting more crowded, cracking it is no mean feat. You’ve got to get in via the super markets and they’ve got more brands than they know what to do with.

The Deco Chemical Co. of Los Angeles did it, however. Using only radio and tv, the firm achieved 50% distribution in the Los Angeles area within 30 days. The product: a liquid detergent dubbed Dish-a-way.

With Deco’s ad agency, Jimmy Fritz and Associates, calling the signals, Deco shrewdly started off by buying into tv shows which many supers run in the Southern California area. While Deco broke the ice with tv, a saturation radio campaign quickly followed and, at present, 75% of the firm’s monthly budget goes to tv. (The company has been plunging back into advertising 15% of gross sales. After the first 30 days, Deco was advertising at the rate of $3,000 a month—and going up fast.) The agency expects that when the selling settles down to a more routine job, print advertising will be added and the budget will be divided as follows: 40% for radio, 30% for tv and 30% for print. Radio has been and will continue to get the biggest slice of the super’s attention.

Supers like these tv shows since, provided they are able to sell all the participations to their suppliers, they get their own tv advertising free. They are usually an hour long and most of the shows involve feature films. The suppliers, in turn, receive a merchandising package, which includes tv announcements, assurance of good shelf position, special displays, other aids.

Starting 15 September, when their product made its debut, Deco bought into shows on KECA-TV, KLAC-TV and KNXT. These participations are still running.

The firm sponsors the show Modern Romances on Tuesdays and Thursdays, (Ex-Lax sponsors the show nationally on Mondays, Wednesdays and Fridays.) Deco recently bought the show in San Diego (KCBQ) and future plans include expanding the program to other ABC Radio Pacific Network stations.

Dish-a-way’s initial success was no flash in the pan. Business has been growing rapidly despite the competition of other liquid detergents such as Joy (P&G), Lux (Lever Bros.) and Cling (B. T. Babbitt). John DeWitt, president of Deco, is eyeing national distribution and is now looking for a Midwestern plant to back it up.

Dish-a-way is Deco’s first stab at the consumer market and DeWitt is pretty happy with the results. The firm had been concentrating on industrial and medical detergents but had been experimenting with a consumer product for some time. It was packaged under a private label and the firm decided to sell it themselves.

** ** **

CASE HISTORY
sweet land of liberty...
Just as our mighty land is made up of varying scenes . . . rolling plains, winding rivers, snow-capped mountains . . . so Storer audiences are composed of varying elements . . . differing in income, needs, habits, interests. Storer stations plan their programming with these differences in mind.
HELP WANTED
TV STATION

... wanted in Pittsburgh to help sell our many fine products to the 981,000 families in the area. See National Advertisers.

that's the job for

WKJF-TV
Channel 53
Pittsburgh's PIONEER
UHF television station!

...IT'S GOOD BUSINESS
TO SELL
THE RICH
PITTSBURGH
MARKET

...THROUGH

WKJF-TV
Channel 53
PITTSBURGH

National Representatives: WEED TELEVISION
New York  Chicago  Detroit  Boston
San Francisco  Atlanta  Hollywood

agency profile

Peter Hilton
President
Hilton and Riggio, New York

"The air media are vital in opening up markets for distributing new products," Peter Hilton, president of Hilton and Riggio, told SPONSOR.

"As an agency specializing in launching new products, we've found that tv is particularly efficient in providing advertising prestige necessary to give a new item the support of distributors. Radio helps establish the brand name with consumers through frequent low-cost impact."

In 1953 about 40% of Hilton and Riggio's $3 million over-all billings were in radio and tv, with most new products using all media.

Lushus, a Canadian gelatin dessert made by Shirriffs Ltd., was an exception. Last April when Lushus was introduced in Columbus, the product's first U. S. market, television bore the brunt of the campaign, though all major media were used.

Lushus' move into Columbus was the culmination of two years of U. S. market research by the Canadian manufacturer. Sales and ad strategy of Jell-O, the firm's No. 1 competitor, had been studied and studied some more. Finally Columbus was chosen as the test market.

Before the opening date of the campaign (12 April), agency executives had acquired distribution for Lushus in the four major Columbus food chains as well as in 85% of the independent grocery stores. But General Foods had learned about the projected campaign. Jell-O invaded the market with an unprecedented advertising barrage to nip the competition in the bud. For four weeks after Lushus' entry into the market all choice radio and tv time on all Columbus stations was sold out, says Peter Hilton.

Now that the Lushus campaign has been on the air in Columbus for over nine months, Hilton and Riggio have tested consumer knowledge of the product at the point-of-sale. Asked where they had noted Lushus advertising, housewives answered this way: 73% on tv; 15% in newspapers; 12% in other media.

Convinced of the efficacy of tv in getting distribution and consumer acceptance for Lushus, Hilton and Riggio expect to expand the campaign into other markets in spring.

On the agenda for 9 February is an agency-sponsored new product introduction seminar. Says Hilton: "We feel that the better educated businessmen are about the problems of introducing new products, the greater the potential growth of our services."
ZIV HITS A NEW HIGH IN RADIO HILARITY!!
A Laugh-Time of Sales Opportunities!

Ziv's Rollickin', Roarin' Radio Laugh Fest.

"The Red Skelto Show"

Bubbling over with fun for everyone!

Nowhere can you find a half-hour series so full of fun and mirth... so full of happy opportunities to S-E-L-L!
5 HALF-HOURS PER WEEK means repeated SALES OPPORTUNITIES for YOU!
260 half-hours planned for 5-per-week . . .
full of COMMERCIALS!
full of LAUGHS!
full of audience RESPONSE!

ACT FAST! WRITE, WIRE, PHONE BEFORE YOUR MARKET IS SOLD!

FREDERIC W. ZIV COMPANY
Radio Productions
1529 MADISON ROAD • CINCINNATI 6, OHIO
NEW YORK
HOLLYWOOD
WDAN-TV
NOW ON THE AIR
WITH A FULL SCHEDULE OF
ABC NETWORK PROGRAMS
INTERCONNECTED

OWNER AND OPERATED BY
Northwestern Publishing Co.
Publishers of
The Commercial-News

WDAN-TV has an effective radiated power of Video 19,000 and Audio 9,500. The tower rises 445 feet above the average terrain and 1,094 feet above sea level. Service facilities include 16mm movie and 2x2 slide projectors, five cameras and a studio stage 20' x 23' with "kitchen corner"

Serves This 1/4 Billion Dollar Market

This quarter billion dollar market depends on WDAN-TV exclusively to bring ABC Television Network Shows. Inside this rich area no other station will be the local ABC Television outlet. The area includes the multi-billion dollar project of the National Distillers Products Corporation, east of Tuscola, the throbbing U. S. Army Air Force center at Rantoul, the vibrant thousands at the University of Illinois, the Du-Pont-DeNemours gigantic operation for the United States Government at Newport, the expanding developments at the Danville plants of General Motors and General Electric, the canning centers of Milford, Hoopeston and Rossville—a area that has long been famous on sales charts for its stability and ability to respond to sales stimuli. Concentrating its picture TV coverage in this small, rich area, WDAN-TV has many advantages to offer the advertiser, the most important two being cost and productivity.

PHONE OR WIRE FOR AVAILABILITIES AROUND THIS ABC TELEVISION AUDIENCE
### 1. New construction permits

<table>
<thead>
<tr>
<th>CITY &amp; STATE</th>
<th>CALL LETTERS</th>
<th>CHANNEL NO.</th>
<th>DATE OF GRANT</th>
<th>POWER (KW)*</th>
<th>VISUAL</th>
<th>AURAL</th>
<th>STATIONS ON AIR</th>
<th>SETS IN MARKET*</th>
<th>PERMITTEE &amp; MANAGER</th>
<th>RADIO REP.</th>
</tr>
</thead>
<tbody>
<tr>
<td>DA, OKLA.</td>
<td>KEOK</td>
<td>10</td>
<td>16 Dec.</td>
<td>1 June</td>
<td>251</td>
<td>141</td>
<td>0</td>
<td>NFA</td>
<td>Eastern Okla. TV Co.</td>
<td></td>
</tr>
<tr>
<td>NID, OKLA.</td>
<td></td>
<td>5</td>
<td>16 Dec.</td>
<td></td>
<td>100</td>
<td>50</td>
<td>0</td>
<td>NFA</td>
<td>Strivit Electronics Inc.</td>
<td></td>
</tr>
<tr>
<td>Dighton, MO.</td>
<td>KSWM-TV</td>
<td>12</td>
<td>23 Dec.</td>
<td></td>
<td>59</td>
<td>35</td>
<td>0</td>
<td>NFA</td>
<td>Air Time Inc.</td>
<td></td>
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<tr>
<td>IRKSVILLE, MO.</td>
<td>KBIZ-TV</td>
<td>3</td>
<td>16 Dec.</td>
<td></td>
<td>100</td>
<td>50</td>
<td>0</td>
<td>NFA</td>
<td>KBIZ Inc</td>
<td></td>
</tr>
<tr>
<td>A CROSSE, WIS.</td>
<td></td>
<td>38</td>
<td>16 Dec.</td>
<td></td>
<td>18</td>
<td>9</td>
<td>0</td>
<td>NFA</td>
<td>LaCrosse TV Corp</td>
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<tr>
<td>ESWORTHY, KY.</td>
<td>WNAP-TV</td>
<td>74</td>
<td>24 Dec.</td>
<td></td>
<td>18</td>
<td>9</td>
<td>3</td>
<td>450 vhf</td>
<td>Tri City Bilt. Co.</td>
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<tr>
<td>SAN DIEGO, CAL.</td>
<td></td>
<td>21</td>
<td>3 Dec.</td>
<td></td>
<td>186</td>
<td>100</td>
<td>2</td>
<td>206 vhf</td>
<td>Elliott L. Cushman</td>
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<tr>
<td>HOMASVILLE, GA.</td>
<td></td>
<td>6</td>
<td>3 Dec.</td>
<td></td>
<td>6</td>
<td>3</td>
<td>0</td>
<td>NFA</td>
<td>E. D. River, Br.</td>
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</table>

* ch 74 is allocated to Cincinnati, Ohio.

### II. New stations on air

<table>
<thead>
<tr>
<th>CITY &amp; STATE</th>
<th>CALL LETTERS</th>
<th>CHANNEL NO.</th>
<th>ON-AIR DATE</th>
<th>POWER (KW)*</th>
<th>VISUAL</th>
<th>AURAL</th>
<th>NET AFFILIATION</th>
<th>STNS. ON AIR</th>
<th>SETS IN MARKET*</th>
<th>PERMITTEE &amp; MANAGER</th>
<th>REP.</th>
</tr>
</thead>
<tbody>
<tr>
<td>NDRESON, S. C.</td>
<td>WAIM-TV</td>
<td>40</td>
<td>15 Dec.</td>
<td>16</td>
<td>8</td>
<td></td>
<td>CBS</td>
<td>1</td>
<td>NFA</td>
<td></td>
<td>Wilton E. Hall</td>
</tr>
<tr>
<td>ANDVILLE, ILL.</td>
<td>WDAN-TV</td>
<td>24</td>
<td>1 Jan.</td>
<td>19</td>
<td>10</td>
<td></td>
<td>ABC</td>
<td>1</td>
<td>NFA</td>
<td></td>
<td>Northeast Pub. Co.</td>
</tr>
<tr>
<td>DAHO FALLS, IDAHO</td>
<td>KID-TV</td>
<td>3</td>
<td>20 Dec.</td>
<td>6</td>
<td>3</td>
<td></td>
<td>CBS, NBC</td>
<td>1</td>
<td>NFA</td>
<td></td>
<td>IdaHo Radio Corp.</td>
</tr>
<tr>
<td>ORTH ADAMS, MASS.</td>
<td>WMGT</td>
<td>74</td>
<td>10 Jan.</td>
<td>300</td>
<td>150</td>
<td></td>
<td>Du M, WPIX</td>
<td>1</td>
<td>NFA</td>
<td></td>
<td>Great Lakes Dist. Co.</td>
</tr>
<tr>
<td>HREEPOR, I. A.</td>
<td>KSLA</td>
<td>12</td>
<td>1 Jan.</td>
<td>12</td>
<td>6</td>
<td></td>
<td>ABC, CBS</td>
<td>1</td>
<td>NFA</td>
<td></td>
<td>Interim TV Corp.</td>
</tr>
<tr>
<td>ESLAHO, TEX.</td>
<td>KRGV-TV</td>
<td>5</td>
<td>1 Jan.</td>
<td>28</td>
<td>14</td>
<td></td>
<td>Du M, NBC</td>
<td>1</td>
<td>NFA</td>
<td></td>
<td>KRGV TV Inc.</td>
</tr>
<tr>
<td>WILMINGTON, N. C.</td>
<td>WMFD-TV</td>
<td>6</td>
<td>31 Dec.</td>
<td>54</td>
<td>27</td>
<td></td>
<td>NBC</td>
<td>1</td>
<td>NFA</td>
<td></td>
<td>WMFD TV Inc.</td>
</tr>
</tbody>
</table>

### III. Addenda to previous listings

Since 5 October 1953, the following stations have returned their construction permits to FCC. To date, 35 stations—8 vhf and 27 uhf—have relinquished their v. p. s. (Vhf stations operate on channels 2 through 13; uhf stations, channels 14 through 83.)

**BELoit, Wis.**, WRBJ, ch. 57
**BUFFalo, N. Y.,** WBSF-TV, ch. 59
**Davenport, Iowa,** KDKO, ch. 36
**DENver, Colo.,** KDEN, ch. 26
**DENver, Colo.,** KIRV, ch. 20
**EL PASO, Tex.,** KEPQ, ch. 13
**EUGENE, Ore.,** KTVE, ch. 20
**FALL RIVER, Mass.,** WSBQ, ch. 46
**FLINT, Mich.,** WTVF, ch. 28
**FREDERICK, Md.,** WFMV, ch. 62
**Galveston, Tex.,** KTV, ch. 41
**HENDERSONVILLE, N. C.,** WHKP-TV, ch. 27
**INDIANAPOLIS, Ind.,** W9XE, ch. 67
**JACKSON, Mich.,** WJBF, ch. 48
**LAKELAND, Fla.,** WOTV, ch. 16
**MILWAUKEE, Wis.,** WMLV, ch. 31
**OWENSBORO, Ky.,** WJS, ch. 14
**RICHMOND, Ky.,** WBGST, ch. 60
**ST. CLOUD, Minn.,** WJON, ch. 7
**SALINAS, Calif.,** WICU, ch. 28
**SANTA FE, N. M.,** KTVK, ch. 2
**YAKIMA, Wash.,** KIT-TV, ch. 23

A year ago nearly everybody looked upon TV stations as institutions which could do nothing but make money. At the last session of Congress there were hearings on the use of TV stations, with the bill before the House of Representatives which is known in this chamber as the TV. The bill is the result of concerted efforts by the major radio and TV stations in the U.S. and is designed to provide Federal aid for the construction of educational TV stations. The bill is supported by the radio and TV industries, and is designed to provide Federal aid for the construction of educational TV stations. The bill is supported by the radio and TV industries, and is designed to provide Federal aid for the construction of educational TV stations.

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**BOX SCORE**

| Total U.S. stations on air, incl. Honolulu and Alaska (1 Jan. '54) | No. of post-freeze c.p.s. granted (excluding 29 educational grants: 1 Jan. '54) | No. of grantees on air |
| 352 | 211 |

**Percent of all U.S. homes with TV sets (1 Jan. '54): 60%**

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*With new c.p.'s and stations going on the air listed here, the table in the issue of 1 Jan. '54, or on page 5 of this issue, would have been one of the most comprehensive and authoritative reports of the new stations. The following table contains the complete list of all new stations. The table lists all new stations, new stations, and new stations going on the air. The table also lists all new stations, new stations, and new stations going on the air. The table also lists all new stations, new stations, and new stations going on the air.
Tv film shows recently made available for syndication

Programs issued since August 1953. Complete list of available film in next issue’s film section

<table>
<thead>
<tr>
<th>Show name</th>
<th>Syndicator</th>
<th>Producer</th>
<th>Length</th>
<th>Price Range (^1)</th>
<th>No. in series</th>
</tr>
</thead>
<tbody>
<tr>
<td>ADVENTURE</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Adventure Is My Job</strong></td>
<td>Lakeside Tv</td>
<td>Hai H. Harison</td>
<td>12½ min.</td>
<td>open</td>
<td>13</td>
</tr>
<tr>
<td><strong>Jungle Macabre</strong></td>
<td>Guild Films</td>
<td>Radio &amp; Tv Packages Inc.</td>
<td>15 min.</td>
<td>$50-400</td>
<td>38</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CHILDREN’S</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Animal Time</td>
<td>Sterling Tv</td>
<td>Sterling Tv</td>
<td>15 min.</td>
<td>on request</td>
<td>104</td>
</tr>
<tr>
<td>King Calle</td>
<td>Kling</td>
<td>Kling</td>
<td>12 min.</td>
<td>$22-142</td>
<td>11</td>
</tr>
<tr>
<td>The Cinnamon Bear</td>
<td>Fitz &amp; Assocs.</td>
<td>Gilwin Prod.</td>
<td>15 min.</td>
<td>50% of Class B</td>
<td>26</td>
</tr>
<tr>
<td>Terry and the Pirates</td>
<td>Official Films</td>
<td>Dougfair Prod.</td>
<td>26 min.</td>
<td></td>
<td>30</td>
</tr>
<tr>
<td>Time for Beauty</td>
<td>Consolidated Tv Sales</td>
<td>Bob Clampett</td>
<td>30 min.</td>
<td>unlimited</td>
<td></td>
</tr>
<tr>
<td>Uncle Mistickan</td>
<td>Kling</td>
<td>Kling</td>
<td>11½ min.</td>
<td>$25-150</td>
<td>26</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>COMEDY</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Duffy's Tavern</td>
<td>MPTv</td>
<td>Hal Roach Jr.</td>
<td>30 min.</td>
<td></td>
<td>39</td>
</tr>
<tr>
<td>Father Knows Best</td>
<td>Screen Gems</td>
<td>Cavalier</td>
<td>30 min.</td>
<td></td>
<td>26</td>
</tr>
<tr>
<td>Life with Elizabeth</td>
<td>Guild</td>
<td>Guild</td>
<td>26½ min.</td>
<td>on request</td>
<td>39</td>
</tr>
<tr>
<td>My Hero</td>
<td>Official Films</td>
<td>Ed Brine</td>
<td>30 min.</td>
<td></td>
<td>39</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DOCUMENTARY</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wild Life in Alaska</td>
<td>Lakeside Tv</td>
<td>Lakeside Tv</td>
<td>12½ min.</td>
<td>$25-500</td>
<td>26</td>
</tr>
<tr>
<td>Wonders of the Wild</td>
<td>Sterling Tv</td>
<td>Borden Prod.</td>
<td>15 min.</td>
<td></td>
<td>26</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DRAMA, MYSTERY</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Colonel March</td>
<td>Official Films</td>
<td>Pando Productions</td>
<td>26½ min.</td>
<td>on request</td>
<td>26</td>
</tr>
<tr>
<td>Flash Gordon</td>
<td>MPTv</td>
<td>Inter-Continental Tv</td>
<td>30 min.</td>
<td></td>
<td>39</td>
</tr>
<tr>
<td>General Electric Theatre</td>
<td>Stuart Reynolds</td>
<td>Sovereign Prod.</td>
<td>25 min.</td>
<td>100% Class A</td>
<td>26</td>
</tr>
<tr>
<td>Javelt Drait, Registered Nurse</td>
<td>MPTv</td>
<td>Cornwall Prod.</td>
<td>30 min.</td>
<td></td>
<td>39</td>
</tr>
<tr>
<td>On Stage with Monty Woolley</td>
<td>Dynamic Films, Inc.</td>
<td>Dynamic Films, Inc.</td>
<td>15 min.</td>
<td>on request</td>
<td>13</td>
</tr>
<tr>
<td>Joe Palooka Story</td>
<td>Guild</td>
<td>Guild</td>
<td>26½ min.</td>
<td>on request</td>
<td>26</td>
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<tr>
<td>Pulse of the City</td>
<td>Teleema</td>
<td>Teleema</td>
<td>12½ min.</td>
<td>$50-750</td>
<td>26</td>
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<tr>
<td>Rocket Squad</td>
<td>ABC Film Syndication</td>
<td>Hal Roach Jr.</td>
<td>30 min.</td>
<td></td>
<td>98</td>
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<tr>
<td>Secret Chapter</td>
<td>Guild Films</td>
<td>Rex Omrand</td>
<td>15 min.</td>
<td>$50-400</td>
<td>26</td>
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<tr>
<td>Sovereign Theatre</td>
<td>Stuart Reynolds</td>
<td>Sovereign Prod.</td>
<td>26 min.</td>
<td>100% Class A</td>
<td>26</td>
</tr>
<tr>
<td>The Playhouse</td>
<td>ABC Film Syndication</td>
<td>Meridian Corp.</td>
<td>30 min.</td>
<td></td>
<td>26</td>
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<tr>
<td>Your Star Showcase</td>
<td>TPA</td>
<td>Various</td>
<td>30 min.</td>
<td>on request</td>
<td>52</td>
</tr>
</tbody>
</table>

Where price range is not given, it has not yet been fixed, or syndicator prefers to give price only on request. *Canada Dry is sponsoring this film in 80 markets semi-monthly. Separate series is available for local sponsors in these same markets on alternate weeks. **Available in January. *Available early this April. SPONSOR invites all tv film syndicators to send information on new films.

<table>
<thead>
<tr>
<th>Show name</th>
<th>Syndicator</th>
<th>Producer</th>
<th>Length</th>
<th>Price Range (^1)</th>
<th>No. in series</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC</td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Oklahoma Chorus wagon Boys</td>
<td>Lakeside Tv</td>
<td>Lewis &amp; Clark</td>
<td>12½ min.</td>
<td>$25-500</td>
<td></td>
</tr>
<tr>
<td>Opera &amp; Ballet</td>
<td>Lakeside Tv</td>
<td>Transatlantic Tv</td>
<td>12½ min.</td>
<td>open</td>
<td></td>
</tr>
<tr>
<td>Oprittis &amp; Ballets</td>
<td>Hofberg Prod.</td>
<td>Hofberg Prod.</td>
<td>13 min.</td>
<td>open</td>
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<tr>
<td>Werner Jannsen Series</td>
<td>George Bagnall &amp; Assocs.</td>
<td>Jannsen</td>
<td>15 min.</td>
<td>on request</td>
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<td>NEWS</td>
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<tr>
<td>Drew Pearson's Washington Merry Go Round</td>
<td>MPTv</td>
<td>Charles Curran</td>
<td>15 min.</td>
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<tr>
<td>Fulton Lewis Jr.</td>
<td>United Tv Programs</td>
<td>United Tv Programs</td>
<td>12 min.</td>
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<td>SPORTS</td>
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</tr>
<tr>
<td>Boxing from Ransome</td>
<td>Kling</td>
<td>Kling</td>
<td>26½ min.</td>
<td>$40-50-675</td>
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<tr>
<td>Madison Square Garden</td>
<td>Du Mont</td>
<td>Winik Films</td>
<td>26½ min.</td>
<td>$55-500</td>
<td></td>
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<tr>
<td>The Reference</td>
<td>Kling</td>
<td>Kling</td>
<td>30 min.</td>
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<tr>
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<td></td>
<td></td>
</tr>
<tr>
<td>TRAVEL</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Hawaiian Paradise</td>
<td>George Bagnall &amp; Assocs.</td>
<td>Franklin</td>
<td>15 min.</td>
<td>on request</td>
<td></td>
</tr>
<tr>
<td>Safari</td>
<td>Sterling Tv</td>
<td>Sterling Tv</td>
<td>15 min.</td>
<td>on request</td>
<td></td>
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<td>This Is Hawaii</td>
<td>George Bagnall &amp; Assocs.</td>
<td>Franklin</td>
<td>30 min.</td>
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<td>This World of Ours</td>
<td>Sterling Tv</td>
<td>Dudley Pictures</td>
<td>11½ min.</td>
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<td>Interview of the Academy</td>
<td>Academy Films</td>
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<td>$50-400</td>
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<td>Old American</td>
<td>Kling</td>
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<td>26½ min.</td>
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<td>Ray Forrest Show</td>
<td>Sterling Tv</td>
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56

SPONSOR
Mary, Mary—quite UN-CONTRARY

How to shoot it... show it... and be sure of it...
again— and again...

Trained technicians—directors, cameramen,
effects and laboratory men—have always been able
to accomplish tremendous things with film.

Today the tricks of their trades become more and more important.

For the show on film is the show that "lives" to be shown
without change, or quirks of temperament
—day after day—on-and-off network.

Difficult to film a show? No! It's easy...
economical, too—when you SAVE IT... an

Eastman Film.

For complete information write to:
Motion Picture Film Department
Eastman Kodak Company
Rochester 4, N. Y.

Best Coast Division
342 Madison Ave.
New York 17, N. Y.

Midwest Division
137 North Wabash Ave.
Chicago 2, Illinois

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

Agents for the distribution and sale of Eastman Professional Motion Picture Films
W. J. German, Inc.: Fort Lee, N. J., Chicago, Ill.; Hollywood, Calif.
WAVE-TV

100,000 watts... channel 3, Louisville

- first in Kentucky
- first in coverage

Effective January 1, joins the select list of great television stations nationally represented by

NBC SPOT SALES

20 Rockefeller Plaza, New York 20, N. Y.
Chicago Detroit Cleveland Washington San Francisco
Los Angeles Charlotte Atlanta
Ramar Lawton Associates
The One
Best Radio Buy
in Kentucky

WAVE
Louisville
5,000 watts

Effective January 1, joins the distinguished list of leading radio stations nationally represented by

SPOT SALES
30 Rockefeller Plaza, New York 20, N. Y.
Chicago Detroit Cleveland Washington San Francisco
Los Angeles Charlotte Atlanta *Sumer Lawrence Associates
There'll be less quantity, more quality in '54 syndicated films

by Fred J. Malatesta, director of operations, CBS TV Film Sales

In terms of the film syndication industry as a whole, the important things to look for in the coming year are the following: a decrease in the quantity of program production "stars" but a very pronounced improvement in terms of production quality; a clarification of standards for color film and a gradual approach to the filming of syndication television programs in color; a continuing upward trend in the number of film programs used locally on television stations; an increasing realization by many more advertisers of the real value of so-called second runs and a much greater use of these repeat shows; more solid organizational set-ups on the part of the major film distributors and far greater emphasis on service, merchandising and sales promotion.

All in all, 1954 should be the year in which film syndication as an industry finally emerges from its growing pains and gains its rightful place as an important segment of the fast growing and dramatic television business. And the real benefit of this emergence will not be only to the film distributors and producers but even more importantly, to the advertisers, agencies, television stations and the viewing audience.

CBS TV Film Sales in 1953 had its best year, saleswise, in its short and exciting history. This resulted from the combined effects of the lifting of the television station construction "freeze," a threefold sales staff increase, and the addition of four major film properties: Amos 'n' Andy, Art Linkletter and the Kids, Gloria Swanson's Crown Theatre and Annie Oakley to the previously existing catalog of nine program series. All present indications are that this will be a short lived record and that 1954 will far exceed the sales mark chalked up for 1953.

Plans are well along for expansion right down the line in terms of increased sales staff, new major film products and stepped up sales promotion and merchandising.

SPONSOR survey shows tv films are a $125,000,000 business

For nearly two months, SPONSOR editors have been gathering and sifting data of all types concerning the booming U.S. tv film industry. Special surveys have been conducted in which all of the leading syndicators, producers and commercial film makers were contacted. Admen, clients and film buyers were interviewed. A tv film section, based on this research, will appear in the 25 January issue.

Here's a preview of the main trends unearthed by SPONSOR's quizzing:

• **Size**—Several of the smaller film companies have folded. Some, like United TV Productions and Gross-Krane, have merged. Generally speaking, the big firms—in both the commercial and program field—are getting bigger, spvos's estimate for the 1954 gross in the film industry—all types—is $125,000,000 based on the combined forecasts of many producers.

• **Color**—Now that tv broadcasters and set-builders have the FCC's go-ahead in color tv, the film industry is moving from the realm of experimentation in tv color films into the realm of day-to-day production. spvos's surveys show that as much as a third of the 1954 production of programs and commercials may be shot in color, using principally the still-new color stocks developed by Eastman Kodak.

• **Talent**—Many a new star name is being developed via tv films, and many an established Hollywood star is seeking new lustre through the route of tv movies. More than ever before, stars are becoming active participants in the financing and production of video movies. However, the sag contracts—while causing a few well-established commercial personalities to get a lot of work—are cutting down drastically on the amount of experimentation that film producers will do in 1954 with new, untried talent. Too expensive.

• **Reruns**—Repeat film shows have definitely established themselves as an important factor in 1954 tv program plans. Typical: On a summer rerun of Dragnet films, Nielsen calculates that 45.0% of people who watched the second showing had also seen the first.
102,200 FAMILIES IN OAK HILL, W. VA.?!?

NO, NOT IN OAK HILL,
BUT IN WOAY'S DAYTIME AUDIENCE!

YOURS FOR ONLY $21.60!
1/4-hour, 26-time rate

IF WOAY could offer you nothing more than "Metropolitan Oak Hill", we'd hardly bother you with details! But do you know of any other 5000-watt daytime station that delivers so many loyal listeners for so little money—102,200 daytime families for a mere $21.60 per quarter hour?!

We don't even have a representative—but even so, our national business is growing by leaps and bounds. Let us give you the WOAY story, including availabilities. Address: Robert R. Thomas, Jr., Manager, at:

WOAY
OAK HILL, WEST VIRGINIA
10,000 Watts AM
20,000 Watts FM
**HI FI DO**

We prepared ourselves for a New Experience. The host revved up his test equipment, checked roll-off, measured gram pressure of stylus, interpreted the cathode-ray oscilloscope and various voltmeters, ohmeters, and a wave-distortion analyzer. The tweeters, the middles, the woofers had their impedance matched and re-matched in the crossover network; the air in the speaker-array's baffle was vacuum cleaned, the needle brushed, the record brushed, the strobe disk read for turntable speed. All was ready. The house lights dimmed (and why not, with all that load?). The guests, a little dim themselves after an hour of preparation, settled back among the wires, coils, tubes and tools for a sound experience of ineffable pleasure. The needle found the groove, there was an expectant hush . . .

The dog started howling.

Our host was playing his favorite record—at the equipment's maximum 20 watts. It was a frequency test record, audible in part only to canines.

* * *

Today's hi-fi aficionados resemble radio fans of the early 20's, tearing down, rebuilding, getting neurotic about real or imagined hook-up imperfections, often losing sight of the purpose of all the fooling around—the enjoyment of sound.

What's this got to do with WMT? It has to be dragged in by the tail, but this is what it has to do with WMT. We have a lot of fancy equipment, a lot of power (5,000 watts AM, 100,000 watts TV) but our eye is on the target: building audiences that buy our sponsors' products.

The Katz Agency will supply hi-fi proof.

**WMT and WMT TV**

CBS for Eastern Iowa
Mail Address: Cedar Rapids

*Represented Nationally by The Katz Agency*
### TV COMPARAFIGH OF NETWORK PROGRAMS

**Nighttime 11 January 1954**

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<th>SUNDAY</th>
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**W.VA. & OHIO WERE "(NO)W—MAN'S LAND..."**

But now they belong to WTRF-TV!

**48th U.S. MARKET PLUS**

A Rich...Buzzing...Booming Primary Area

With 445,192 VHF Sets

Primary Affiliate NBC

SECONDARY ABC

**WTRF-TV**

CHANNEL 7

FIRST STATION IN W.VA.'S FIRST MARKET

Wheeling, West Virginia

NATIONAL REPRESENTATIVE: GEORGE P. HOLLINGBERY

New York

Chicago

Atlanta

Los Angeles

San Francisco
### TV Comparagraph of Network Programs

**Daytime 11 January 1954**

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**FOR COMPLETE FILM PROCESSING**

ROUND THE CLOCK SERVICE

- Negative Developing
- Fast Film Processing
- Silver Tint & Pitch
- Color Tint Processing
- Slides & 35mm Slides Release
- 35mm Sound
- Color Reprint
- Slide Department
- 22 Century Prints

**AN AUDIO RECORD "FOR THE PRODUCER"**

- New Dimensional projection
- 35mm motion pictures

FEATURING

- 16mm Three Channel Interlock Projection
- 35mm Tape Interlock

MOVIELAB FIlM LABORATORIES, INc.

619 West 34th Street, New York 19, N. Y. 705-6000
IN SAN FRANCISCO TELEVISION

HIGH KRON-TV, since February 14, 1953 has operated at HIGHEST legal power on its favorable Channel 4.

HIGH KRON-TV telecasts from the HIGHEST antenna in the San Francisco-Oakland area.

HIGH KRON-TV led all Bay Area stations with HIGHEST overage quarter-hour ratings during KRON-TV’s telecasting periods, according to October 1953 Telepulse.

HIGH KRON-TV programs—NBC Network Local and Syndicated are HIGHEST in October Telepulse ratings. Ten of the “Top Fifteen” are KRON-TV features, double the other two stations combined.

LOW KRON-TV, Channel 4, operates on the LOWEST frequency in the Bay Area—insuring a stronger signal over a greater area.

LOW It all adds up to the fact that KRON-TV gives the advertiser the LOWEST average cost per results.
SPONSOR: Seaboard Lawn Guide AGENCY: Gauge Associates
CAPSULE CASE HISTORY: The sponsor offered, as a giveaway, the "Seaboard Lawn Guide." One announcement over nine radio stations in and around Philadelphia was aired, with the best results — according to the sponsor — coming from WCAU. The single WCAU announcement, a participation announcement during The Green Thumb Club program, pulled in 532 requests for the lawn guide, or 233% more than the next station. Cost of the participation last fall was $45.
WCAU, Philadelphia PROGRAM: The Green Thumb Club

SPONSOR: S. C. Johnson & Son AGENCY: Needham, Louis & Brophy, Inc.
CAPSULE CASE HISTORY: The first year that S. C. Johnson & Son, advertised over CHUB, using 10 announcements per week, business showed a 38% increase. During the past five months, using the same continuous advertising schedule of 10 announcements per week, the increase has amounted to another 14.6%. For a total advertising cost of about $950 during the five-month period, the sponsor's sales have totalled about $60,000.
CHUB, Nanaimo PROGRAMS: Breakfast Book Music for Milady

SPONSOR: W. H. Tolson & Associates AGENCY: Are Advertising Agency
CAPSULE CASE HISTORY: With nine homes of a south-east Los Angeles housing development remaining to be sold, the sponsor bought two 15-minute segments of Chico's Saturday morning program, which is beamed to the English speaking Mexican-American market of Los Angeles. The following Monday, the agency notified KOWL that all the homes had been sold as a direct result of the radio advertising (no other advertising was used). Total cost of the two segments on the program was $60.
KOWL, Santa Monica PROGRAM: Chico

SPONSOR: Crump Auto Home Supply AGENCY: Direct
CAPSULE CASE HISTORY: A few weeks ago the sponsor purchased the 1:00 to 1:30 p.m. Saturday portion of WDHA's schedule. The aim: to reach a Negro audience with sales messages on Raytheon tv sets. After two weeks, the advertiser reported a gross sales increase of $2,000 on weekends alone. On one Saturday the sponsor scheduled six one-minute announcements between 7:00 and 1:00 p.m. At the end of the day, the sponsor tallied up a $500 increase in Kelsonator sales which he credits specifically to the radio advertising. He says he got $2,500 worth of weekend business for $77.10 invested.
WDHA, Memphis PROGRAM: Cool Train Announcements

SPONSOR: Central Chevrolet Co. AGENCY: Direct
CAPSULE CASE HISTORY: To headline the unveiling of the 1953 Chevrolet cars last year, the sponsor bought a $1,000 saturation program on WGAR. The program featured Bill Mauer, WGAR's morning man, originating a 2½-hour program from the auto showrooms. When 10 persons out of a crowd of 5,000 persons — all drawn to the auto showrooms through Mauer's broadcast — bought new cars, the dealer bought more time on WGAR for the next day. The next day, another 40 units were sold. Total cost of the special programs — which resulted in the sale of 80 new cars — was less than $1,300.
WGAR, Cleveland PROGRAM: Special broadcasts
RADIO KING carries more national spots than other two leading Seattle network stations combined*

Radio KING leads Network Station A by **102%** in Total National Spots

Radio KING leads Network Station B by **157%** in Total National Spots

RADIO KING also wins with local spot advertisers*

Radio KING leads Network Station A by **59%** in Total Local Spots

Radio KING leads Network Station B by **68%** in Total Local Spots

*Based on independent monitoring of Seattle's top three network stations, week of October 25-31

Radio KING 50,000 Watts • ABC Seattle

**LEADING NATIONAL AGENCIES**

- Young & Rubicam, Inc., New York
- Young & Rubicam, Inc., Chicago
- Bates, Barton, Durstine & Osborn, Inc., Detroit
- Needham, Louis & Brachy, Inc., Chicago
- John F. Murray Advertising, New York
- Foote, Cone & Belding, Chicago
- Foote, Cone & Belding, Los Angeles
- Harvey-Hassengale Co., Inc., Atlanta
- Danier-Fitzgerald-Semple, Inc., New York
- Gardner Advertising Agency, St. Louis
- Erwin, Wasey & Co., Inc., New York
- Erwin, Wasey & Co., Inc., Los Angeles
- Compton Advertising, Inc., New York
- Campbell-Ewald Company, Detroit
- plywood, Inc., Terre Haute, Indiana
- The Bow Company, San Francisco
- Street & Finney, Inc., New York
- Sidney Garfild and Associates, San Francisco
- Leo Burnett Co., Inc., Chicago
- Doherty, Clifford, Share & Shenfeld, Inc., New York
- Bedard and Brown & Parson, Inc., Boston

**PLACING THESE TOP ADVERTISERS**

- Ruthrauff & Ryan, Inc., New York
- Sherman & Marquenie, Inc., New York
- W. D. Doner & Co., Chicago
- Basset & Bigelow, Inc., New York
- The Neiley Associates, New York
- Sullivan, Stadler, Calwell & Boyles, Inc., New York
- Cunningham & Walsh, Inc., New York
- Storm & Klein, Inc., New York
- Benton & Bowles, Inc., New York
- Kaster, Farrell, Chester & Clifford, New York
- W. B. Doner & Co., Chicago
- Don B. Miner Company, Los Angeles
- Rockett-Lovettson Company, Los Angeles
- Campbell Milbank, Inc., Chicago
- McCann-Erickson, Inc., Chicago
- Raymond R. Morgan Company, Hollywood
- Knott Advertising Agency, San Francisco
- Geyer Advertising, Inc., New York

- Longden & Bakery Products
- Life Magazine
- Lipton Soup
- Liquid Lux
- Men's Wear
- Morning's Coffee
- MGM Pictures
- Mosch-Rob
- Hamburger
- Mac's Automobiles
- Mattel's Sparkles
- Wilt's Oil Spares
- Full-Moon Cigaretttes
- Cosmetics, Perfumes and Tintes
- Psst-Binski
- Doctor Pierce's Golden
- Medical Discovery
- Match
- Purex Liquid Bleach
- Purim's Body Care
- Barley Syrup
- Shredder's Pate
- Vapo-Bind
- Garden Products
- Borden's Golden
- Dwayne's Golden
- Medical Discovery
- Pepsin
- Purex Liquid Bleach
- Purim's Body Care
- Barley Syrup
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- Garden Products
- Borden's Golden
- Dwayne's Golden
- Medical Discovery
- Pepsin

11 JANUARY 1954
these examples of fun-selling are not copywriter composed but are the works of the very same talent which prepares the rest of the show.

However, one only has to turn his television set on and pay attention to the roster of chain breaks and station identifications that roll by during the course of a few hours to sample the humor that is agency prepared these days.

Some of the subjects which are treated with the so-called light touch, are as out of place as I would be in the Vassar locker room between chuckers. One tooth paste laugh fest I witnessed set me to thinking about a trip I'd made to the dentist the other day. He greeted me with the facts about the number of cavities I'd have to waste scads of time and money on and as he started drilling into one, I got to thinking about what I might have done to him if he had presented the news to me by singing a cute little jingle and winking. That's how this tooth paste told its story.

The quality of the animation that passes for amusement these days is not improving either. In fact, since agencies have discovered how to save money by cheating in animation (as well as by cheating in the selection of the people to whom they assign their animation), this technique of visual presentation has taken a step backward. This is a shame because the large screen folks have moved animation decidedly forward from a rather cornball "out-of-the-inkwell" school into what might even be deemed a modern art form (I refer to such wonderful styles as were seen in Gerald McBoing-Boing and the art transitions in The Four Poster, etc.).

I also recall, with not much relish, a series of car service spots that clutter up the medium. If any form of human endeavor needs to be given prestige and provide the public with a feeling of security, honesty and reliability, I'd say car repairs are it. Maybe having fun with the subject is the way to build this feeling in the minds of a dubious populace. But I strongly doubt it. In fact, I'd go so far as to say that this approach will serve to confirm the worst suspicions of car owners everywhere.

But before you get the idea that I'm just an old sour paas, let me hasten to assure you I'm one of the original fun loving kids whom you'll find yokking it up every chance I get. It's just that I like my humor where I expect to find it—and well done at that.

---

SPONSOR
POWER HEARING* gives your advertising dollars a whopper of a Hooper because your sales messages can reach out and attract all of the vast Mountain West. However, to cover this rich Mountain West market—and cover it best—you’ll want to use the one station that commands one-third of the entire listening audience throughout the 58-county Salt Lake Wholesale Distribution area. KSL Radio, and only KSL Radio, dominates so large an audience in the Mountain West: 232,430 families during the week daytime (more than the next two stations combined), and 327,050 families during the week at night (42,000 more than the next four stations combined).

Use Power Hearing to steer customers to your product. Contact your nearest CBS Radio Spot Salesman today.

*Power Hearing, sometimes called Radio, is optional equipment available at no extra cost in homes and cars. 98% of all homes, and 92.4% of all postwar cars are so equipped.

Mr. Fleischl

The great lesson to come out of the newspaper strike is simply the re-affirmation of an old story: "Business is not dependent on any one medium." Necessity still being the mother of invention, many a "newspaper-only" department store executive turned to radio during the publishers' blackout, and learned this great lesson in the course of doing so.

In the words of one major department store: "Generally we shun testimonials, but we cannot permit tradition to restrain us from telling you that results to many of our item offerings over the airwaves were most gratifying."

A second leading store is considering a 52-week campaign to supplement newspapers, while still another is planning to use radio for specific store sales.

Equally interesting were the figures released by the Federal Reserve Bank of N. Y., showing that during the week immediately preceding the strike department store sales were down 7% against the corresponding week of 1952. Week of the strike (November 30th—December 5th) they were down 5% while week of December 6th—December 12th they were down 10%. The strike was over December 8th!

Radio's success in proving itself a valuable medium for direct traceable sales during the strike was achieved in spite of the fact that:
1. It was used in a last minute "desperation" operation, and
2. It was an uncertain, unplanned day-to-day measure, so that
3. As a result many buys were made indiscriminately as money became available, and
4. Untested, unchecked copy was tossed at broadcasters often just minutes before airtime.

All this on an expenditure of approximately 25% of the normal department store budget for the period. Imagine what a little planning and a set budget could have done!

It is interesting, too, to note that people didn't buy radio-advertised merchandise because the newspaper strike drove them to radio as a temporary substitute. A study of the Pulse of New York for the period December 1st thru December 7th, 1953 will show exactly the same percentage of sets-in-use as were tuned in for the corresponding week in 1952 when the newspapers were going full-blast. This was not a period of "emergency listening" or "emergency buying." This was just radio acting like its normal effective self. The enterprising, imaginative department store executive has learned all this, and will use radio as a powerful adjunct to his usual advertising.

M. M. FLEISCHL
Vice President-General Manager
WMCA, New York

Mr. Mirel

It confirmed my opinion that department stores are dead on their feet in the use of these two important media. It strengthened my observation that outside Bernice Fitzgibbons and one or two others, advertising managers and publicity director have little or nothing to say about their ad budgets.

A department store is so set up that the merchandise managers are the most powerful people within its framework. Following them are the divisional merchandise men and then the buyers. The feeling of these intrepid merchandise men is that they know more about everything—including advertising—than any heads-in-the-clouds advertising men. They change headlines, rewrite copy, insist on layouts being made their way—and, of course—they know (according to them)—what media are best.

And they get their way 90% of the time. Why? Because they—the buyers and merchandise men—have the direct responsibility (they claim) for the volume of sales and for the profit of their departments. It is traditional in department stores that if the ad pulls it's the merchandise. If sales are down it's the lousy ads.

What do the poor advertising men do?

Some of the braver and younger souls fight it—for a while—while their bicarb of soda and their nembutal pills hold out. But inevitably—and this is heartbreaking to see—they give in and concede that the assistant buyer in lines knows more about headlines, copy and media than they do.

So the first reason is this: Merchandise men dominate in stores; they control media selection; they know nothing about radio and tv; ergo no use of these media.

Second reason: T.V. stations and radio people either do not understand the retailer's problems, or refuse to do business on the local level when they can get national accounts. Example: During the recent strike, I called all the t.v. stations for an account of mine. Only one, WABD, made a determined effort to provide us with an availability and programing that
was intelligent. The others made the same tired pitch they ordinarily do. Of course, no sale.

Third reason: Fear of the unknown. Everybody knows newspapers (so they claim). When a newspaper ad fails, as happens often, there are a million excuses including the traditional one quoted above. And after the excuses, bingo—right back to the very same newspapers. Millions of dollars a year are spent newspaperwise—and some say too much. But let the store run a few spots without direct returns and everybody and his brother roundly condemns the air waves.

To sum up: Department stores learned nothing from the strike—nor will they until a few constructive things happen—as follows:

1. Instruct the merchandise managers first. This can be done since they have a better than average intelligence (some are even as smart as their advertising men). By preparing and presenting factual data, without exaggeration or nonsense, these men can be won over. They need sales and volume too.

2. The stations need to hire competent department store men to teach them the tangible and intangible problems of the retailer. In this instance the man, the right man, is vitally important. He serves as the connecting link between the two. He must be willing to set up a goal and fight for it, in spite of the many disappointments and early failures. He must work closely with the store people and translate their best-seller items into the proper presentation for radio and TV. He must not be easily discouraged. He cannot be a Madison Avenue boy nor an “idea” man alone: He must have a good appreciation of the store’s problems, be a good enough merchant to discuss inventory, markup and merchandise trends with the merchants, and a conscientious advertising craftsman who is willing to try many different techniques to snare the elusive customer’s buck.

3. We must all of us—merchandise people, radio and TV people and advertising people—we must all admit that so far we have failed in pooling our talents and using them most effectively. We should get together and begin from scratch to use the most effective advertising tools available, to help sell in a competitive market.

And last, but certainly not least, (Please turn to page 97)
Crew of 47 needed to produce Pall Mall color commercial

Now that color tv is underway in earnest, it is interesting to note the cast needed by Pall Mall a few weeks ago to produce one one-minute color tv cigarette commercial:

Seven people to build the set (described as a "rich, elegant ballroom" which took three days to construct) and to tailor the costumes: two hairdressers; three makeup men; one wardrobe woman; two wardrobe men; two cameramen; two assistant cameramen; seven carpenters; three scenic artists.

from five last year to 11 this year, and dramatic plays rose from nine to 13. Mystery-detective dramas, however, dropped from 12 last year to nine this year. Juvenile and Western dramas this year total the same as last year: seven.

The Factary shows that food and food products firms are the most active in network sponsorship, with 32 such firms on the tv networks, 24 on radio networks.

Radio leads among sponsors of certain classifications. There are 13 drug and drug product firms with network radio programs; only 12 drug firms use network tv. There are 11 religious groups on network radio, only one on network tv.

When changes in packaging design are indicated, the proposed new package is again tested, both in color and black and white to assure maximum effectiveness over both systems.

three property men; five production crew men and eight actors (featuring Alice Wallace and Bennett Grant with narration by Ernest Chappell).

Shooting started at 10:00 in the morning and was finished at 6:00 p.m., with 3,000 feet of black and white and 5,000 feet of color film being shot.

Production was handled by Peter Elgar Productions, Inc., for Film Counselors on behalf of Pall Mall's agency, Sullivan, Stauffer, Colwell & Bayles, New York.

WHO promotion piece features moving wheel

Value of covering the entire state of Iowa in advertising plans is pointed out in a promotion device recently mailed to advertisers and agencies by WHO, Des Moines.

The user, by turning a wheel, can see charts and figures which show the percentage of sales of various products which are made within metropolitan areas, and the percentage of sales made throughout "the rest of Iowa."

The WHO device shows that more than 65% of food sales, for example, are made in "the rest of Iowa," compared with Iowa's largest city which accounts for less than 11% of the total.

WHO claims coverage of the whole state, as well as the largest audience of any medium.

Briefly...

Phil Davis, whose Phil Davis Musical Enterprises, Inc., has written radio and tv jingles that are said to have reached as large an audience as many popular records, has entered the popular music field with records featuring music and lyrics—but no commercials. Davis' new record company subsidiary, Pavis Records, released its first offering last month: "That's What a Girl Appreciates" and "Whenever I'm Near You." As an independent record firm, the company plans to build up a stable of vocalists and composers as well as featuring some of its own originalicals, according to the company.

WNEW, New York, interviewed "literally hundreds" of applicants before selecting the new m.c. of the station's Make Believe Ballroom—and then decided on the station's own Jerry Marshall who has conducted Music Hall for the past seven years. On 1 January, Marshall replaced Martin Block, who left WNEW to join ABC.
AT&T told sponsor that during the past year, the number of stations added to the tv system was double that of all previous years. At the end of 1952, there were 114 stations in 71 cities connected with the Bell tv system. Total stations now connected with Bell's tv facilities is about 244, with the stations in about 150 cities.

"The Kansas Radio-Television Audience of 1953," a study by F. L. Whan of Kansas State College, is being sent to agencies by WIBW, Topeka. Attractively bound and printed, the 62-page report covers not only various types of listening breakdowns among the various Kansas stations, but also compares air media with other media. The report, in three major sections, consists of charts and graphs for quick comparisons, results of the survey in complete detail and an appendix discussing the techniques used by Dr. Whan in the study and other information.

Among significant findings in the Whan study of Kansas radio and tv audiences (see above) are these: 98.3% of Kansas homes have radio sets; 14.6% have tv sets, of which 11.5% are in farm homes, 15.3% in village homes and 16.4% in urban homes; 61.2% of Kansas cars are radio-equipped, and the radio is turned on 71% of the time by women when driving and 74.4% of the time by men when driving; time spent with radio by women during the day averages 189 minutes daily, with tv, 33 minutes, reading a newspaper, 38 minutes and reading a magazine, 25 minutes: men listen to the radio 146 minutes on an average day, watch tv 25 minutes, spend 41 minutes reading a newspaper and 21 minutes reading a magazine.

Revenue of WOV, New York, was up 31% this year over the same period a year ago, Joseph N. Curl, sales manager, disclosed recently. The revenue increase was figured before New York's newspaper strike, which brought the station still more business. WOV has a single-rate policy, the same for both local and national advertisers, both day and evening. The outlet divides its broadcast day between English and Italian, with the English portions beamed primarily toward the Negro market.

11 JANUARY 1954
CIO ON RADIO
(Continued from page 35)

supporting worthy campaigns and pointing up CIO contributions to same. Appeals for Community Chest, United Fund, veterans' causes are common.
4. Viewpoint commercials, telling how the CIO looks at various issues.
5. Amalgamated Clothing Workers' commercials. This union has a secondary sponsorship on the program, presents five commercials in each two-week period. These pitches tell what the Amalgamated label stands for, and how trade unions serve the community generally.

All commercials are delivered by announcer Frank Harden.

Planning for the program began early in 1933 as President Reuther instructed the CIO Publicity Department to develop a national public relations program. Many conferences with CIO and advertising groups produced sentiment in favor of a daily radio news broadcast and a less frequent tv program. To determine more specifically what type of program and commentator would be best as well as the general public relations approach, Reuther appointed a special committee of publicity experts from the various unions headed by the CIO Publicity Director, Henry C. Fleischer. The recommendations of the committee, through Fleischer, were used as a guide by the Publicity Department, the CIO's general counsel Arthur J. Goldberg, and Henry J. Kaufman & Associates.

Vandercook was picked for the job from some 22 other commentators considered. He held liberal views, was widely traveled, and offered over 20 years of experience as newsmen, author and commentator, including a stint as staff commentator for NBC from 1939 to 1945.

At the very outset, Reuther stressed that Vandercook would not act as a "propaganda agent" for the CIO. He would present the news as he saw it and his views would be his own, presented by the CIO as a public service.

Public reaction to Vandercook is reflected in such written comments from listeners as:

"We listen with infinite satisfaction to your factual reporting and appreciate your ability to put the news into perspective."

"Yours is a voice of reason informing rather than inflaming your listeners."

"It is good to realize that from you one will receive a frank and fearless expression of opinion on vital issues of the day."

The one problem the CIO faced as regarded Vandercook was his beard. For many years and in many lands, a mustache and a Vandyke beard had graced the Vandercook visage. They were his trademarks. But union officials, after long discussion, decided that the beard might not be psychologically good in the eyes of the public. So they approached Vandercook with the idea of removing it. He proved to be "most cooperative" about it and it was a bare-faced Vandercook who appeared in advance publicity photos for the press. Newspapers joyfully trumpeted the event with such headlines as "Vandercook has close shave" and "Vandercook gives up beard for CIO."

Selection of ABC network stations in keeping with CIO coverage aims and the allotted $600,000 budget was not easy, says Publicity Director Fleisher, key figure in the broadcast planning. They wanted outlets not only in areas where the CIO has strong membership distribution and needs a practical public relations job ("the CIO is the guy next door"), but also in markets, especially rural and agricultural, where they could reach new groups and make new friends. For instance, they are using KXEL, Waterloo, Iowa (50,000 watts), primarily to get to the farmers. (They have slanted a number of commercials at the farm audience, are particularly anxious to get across their message to farmers.) Down South, the CIO voice is heard in textile-producing areas where the CIO is currently organizing and can use a pro-union influence. Other targets are teachers, businessmen, professional people—in fact all non-labor groups.

A coast-to-coast network of 152 ABC Radio stations was finally selected. The CIO was satisfied since it estimated in a "Progress Report" on the program dated 1 November, that the 152 stations reached an area embracing approximately 33,866,950 U.S. families, which comprise 75.7% of all U.S. radio families. (The program is now heard on 154 stations.)

Intensive promotion backed up the Vandercook program from the start. The Kaufman agency hired CIO staff publicity man Edward Lashman to handle field promotion of the program.

SO CLOSE
AND YET
SO DIFFERENT!

Dallas and Ft. Worth . . . one big market with two different personalities! Reach the listeners with the combination that programs for both tastes. KLIF, Dallas, has the ear of popular music fans . . . KXOL, Fort Worth, wins the hillbillies . . . and both are strong on news.

ASK ANY FORJOE MAN about the KLIF-KXOL combination.
NOW—*Increased to*

100,000 WATTS

**MAXIMUM POWER! HIGHER TOWER!**

Imagine the increased effectiveness of WKY-TV’s weekly 115 hours of popular programming . . . now telecasting with maximum power over Oklahoma’s ideal flat terrain using new 6 Bay Antenna from a 975 foot tower.

**FIRST IN OKLAHOMA WITH MAXIMUM POWER IN LOW BAND VHF**

*Formula for Advertisers and Their Agents:*
  - WKY-TV’s Increased Radiated Power +
  - WKY-TV’s Established Audience Leadership

**INCREASED SELLING POWER!**

WKY-TV reaches more than 244,759 TV homes (Dec. 1, 1953)

Owned and operated by
The Oklahoma Publishing Co.
The Daily Oklahoman
Oklahoma City Times
The Farmer-Stockman
WKY-Radio. Represented by
THE KATZ AGENCY
He travels about, stirring up interest among local CIO groups in promoting the show.

That the councils and local unions are enthusiastic in their support of the program is evidenced by the amount of promotional materials they ordered from the CIO Publicity Department and the agency between 1 September and 1 November:
- 18,000 posters in three sizes
- 125 pictures of Vandercook
- 600 ad mats plus small slugs
- 2,000 miscellaneous items ranging from handbills to convention displays

In the summer of 1953, the CIO, through its local unions in 20 markets, sponsored a 13-week series of quarter-hour tv shows, Issues of the Day. This was a series of films produced at CIO headquarters whose purpose was to document and clarify issues in the face of the coming national election.

Aside from this the CIO has sponsored only occasional shows, as pressing situations warranted. By and large, however, it has aired its views on sustaining news and discussion programs made available to the CIO and other labor and business organizations by the networks. One such program is NBC Radio's Viewpoint U.S.A., another is CBS Radio's Washington, U.S.A. Newly elected president Reuther appeared on a number of national radio and tv programs during the first half of 1953.

The CIO Publicity Department reports that during the year it placed the CIO's views on Taft-Hartley amendments (a transcribed, 15-minute broadcast) on over 332 radio stations in 46 states.

So the CIO is no stranger to the air. But for the first time, it is really "organizing" its efforts, buying time and going all out to do a thorough public-relations job via air media.

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**TV PANELS**

(Continued from page 38)

Manufacturing Co. Radio's Twenty Questions went on Du Mont in July 1951 bankrolled by Mennen Products and the same month, General Foods snappled up Goodson & Todman's second baby, It's News to Me, on CBS TV: Pantomime Quiz landed Lever Brothers as a sponsor the summer of 1951 on CBS TV (it hadn't been able to get out of sustainer ranks the summer before). In September, P. Lorillard bought Down You Go on Du Mont and in December, C. A. Swan son & Sons and Bendix Manufacturing launched alternate-week sponsorship of The Name's the Same, a third Goodson & Todman opus, I've Got a Secret, G&T brainchild No. 4, first saw light of day in June 1952 on CBS TV under sponsorship of Carter Products and Toni. And in September 1952, Cats Paw Rubber bought Quiz Kids for alternate weeks on the same network.

This year brought four new panel entries. I'll Buy That, the first and only daytime tv panel, went on CBS TV for Seeman Brothers in June. Quick As A Flash started for Thor Corp. on ABC TV in March. Judge For Yourself, latest G&T creation with Fred Allen, appeared on NBC TV in August sponsored by P. Lorillard. And in October, Hazel Bishop's hour-long Peter Potter Show (formerly Luke Box Jury) made its debut on ABC TV.

**Type of audience?**

What kind of audience watches tv's profusion of panel shows?
Josef C. Dine and Allan H. Kalmus announce the opening of the
PUBLIC RELATIONS FIRM
of
DINE and KALMUS
Public Relations • Publicity
Promotion • Sales Development

Eighteen years of public relations success
in television, TV films, radio, newspapers,
magazines, trade publications, and industry.

4 West 58 Street, New York
PLaza 3-1370

Washington • Chicago • Hollywood • Boston • Miami

11 JANUARY 1954
According to a recent sponsor article ("How America's social classes react to TV," 5 October 1953 issue) quiz panel shows like What's My Line? tend to attract "sophisticated members of the Upper and Upper Middle classes who like tv shows which afford subtle humor, satire and intellectual stimulation." This is not to say that the panels appeal only to this upper socio-economic group (which after all, comprises only about 15% of the population). But several ad agency sources told sponsor many sponsors use the panels in hopes of reaching this more select audience along with the rank-and-file "Middle Majority" viewer.

One panel sponsor in particular which has counted heavily on "class" audience appeal is Benson & Hedges. To sell its Parliament cigarettes, it is using Pantomime Quiz on Du Mont in the Tuesday 8:30-9:00 p.m. slot, bucking Berle on NBC TV and Red Skelton on CBS TV (though it does have the advantage of following Bishop Sheen on Du Mont). This show is a video charade game with two teams of panelists, who try to capture a Quiz Trophy Cup. With it, B&H hopes to attract viewers who are not intrigued by gags and slapstick—but who prefer a little more intellectually-stimulating fun. As Tom McDermott, radio-television director of Benson & Bowles, put it: "It's the kind of show that reflects what Parliament is trying to do: get itself across as a 'class' product to the upper social group that wants better entertainment and quality products."

(This, incidentally, represents Benson & Hedges' first venture into network tv though the firm does make heavy use of radio and tv announcements.)

Audience appeal, of course, varies somewhat with the nature of the individual show and who the sponsor wants to reach. With Life Begins at 30, for instance, Serutan wants to—and does—reach "mostly people over 35" (according to ARB, the show's audience is comprised of 31% adults). With This Is Show Business, witty panel-talent showcase moderated by Information Please's old host, Clifton Fadiman, and featuring panelists Sam Levenson and George S. Kaufman, both Schick razors and Carter Products (alternate-weeks) are interested in getting to a wide average adult audience. Since the show follows Red Skelton on CBS TV, it is in a good position to inherit just such an audience.

Hazel Bishop, on the other hand, wants to tap the large, squirming audience of "dig-that-crazy-clarinet" kids with its Peter Potter Show on Sunday nights to push cosmetic sales. Popular West Coast d.j. Peter Potter plays pre-released records while a panel of four Hollywood "names" decide if it will be a hit or a "miss." This is an entirely different audience from the one Hazel Bishop reaches on Wednesday nights with its This Is Your Life program on NBC TV (not a panel).

Insofar as audience composition goes, women viewers seem to predominate. About 10% more women than men watched nine panel shows listed in the ARB October National Report: average viewer percentages were 37% men, 47% women, and 15% children. Here is the breakdown on the individual shows:

<table>
<thead>
<tr>
<th>Show</th>
<th>Men</th>
<th>Women</th>
<th>Children</th>
</tr>
</thead>
<tbody>
<tr>
<td>Name's the Same (ABC)</td>
<td>57</td>
<td>49</td>
<td>14</td>
</tr>
<tr>
<td>Twenty Questions (Du Mont)</td>
<td>55</td>
<td>46</td>
<td>19</td>
</tr>
<tr>
<td>Life Begins at 30 (Du Mont)</td>
<td>55</td>
<td>46</td>
<td>19</td>
</tr>
<tr>
<td>Down You Go (Du Mont)</td>
<td>54</td>
<td>51</td>
<td>15</td>
</tr>
<tr>
<td>Judge for Yourself (NBC)</td>
<td>58</td>
<td>50</td>
<td>12</td>
</tr>
<tr>
<td>What's My Line (CBS)</td>
<td>59</td>
<td>49</td>
<td>12</td>
</tr>
<tr>
<td>If You Get a Secret (CBS)</td>
<td>50</td>
<td>47</td>
<td>15</td>
</tr>
<tr>
<td>This Is Show Business (CBS)</td>
<td>50</td>
<td>45</td>
<td>15</td>
</tr>
<tr>
<td>Who Said That (NBC)</td>
<td>58</td>
<td>44</td>
<td>16</td>
</tr>
</tbody>
</table>

82
Ask your national representative

You're on the verge of a decision, and a problem.
What business papers to pick for your station promotion?

It's no problem to kiss off, for your choice can have a telling effect on your national spot income.

But where to get the facts?
The answer is simple. Ask your national representative.

He knows. His salesmen get around.
They learn which business papers are appreciated, read and discussed by buyers of broadcast time.

His is an expert opinion.
Don't overlook your national representative.
“No, the weight isn’t EQUALLY distributed!”

Measure Kentucky’s economic dimensions and you’ll find the big Louisville Trading Area alone accounts for 55.3% of the State’s total retail sales ... 51.3% of its food sales ... 59.8% of its drug sales!

5000-watt WAVE delivers this tremendous market intact — covers it (plus a quarter-billion-dollar chunk of Southern Indiana) thoroughly, without waste circulation. To reach the rest of Kentucky, you need many of the State’s 50 other stations.

Let NBC Spot Sales give you all the facts on WAVE—the station that really pays off in Kentucky.

**Sponsors using panels**

What types of sponsors use panel shows? A wide variety of products are pitched, ranging from big items like washing machines (Bendix Appliances, Thor Corp.) down to Chiclets (American Chiclet Company) and Carter’s Little Liver Pills.

Drug sponsors are especially well-represented: Ex-Lax, Bauer & Black (Curads plastic bandages), Schueltan, Pharmaceuticals Inc. (for Geritol), Carter Products.

Also prominent are cosmetics and toiletries advertisers, cigarette firms and household product sponsors.

In the “cosmetics and toiletries” category are: Jules Montenier whose What’s My Line? has pushed chiefly Stopette deodorant, now also sells Poof Deodorant body powder and Finesse shampoo; Hazel Bishop’s cosmetics; Helen Curtis’ hair “Spray Net”; Carter’s Arrid. Nair depilatory and Rise shave lather.

Household products include S. C. Johnson waxes and polishes, Ekco Products utensils, Seeman Brothers’ Air Wick and Nylast, home appliance sponsors Bendix and Thor.

Cigarette sponsors are Benson & Hedges for Parliaments: P. Lorillard for Old Golds and Muriel cigars; and R. J. Reynolds for king-size Cavaliers. (For three years up till January 1953, American Tobacco bankrolled This Is Show Business on CBS TV.)

It may be noteworthy that of the 19 sponsors using panel shows currently, there is only one food sponsor, C. A. Swanson, which has been selling its frozen meat products via The Name’s the Same (ABC TV) since December 1951.

**Commercials**

Sponsors using panel shows generally have the advantage of continuing or frequent visibility of the product name—a commercial plus not to be minimized. While Dorothy Kilgallen is cleverly deducing that the man’s occupation must be mattress-stuffing, the viewer may be glimpsing all or part of the boldly lettered declaration “Stopette presents What’s My Line?” On a backdrop above the heads of the Twenty Questions panel appears “Curad Plastic Bandages” with a light under each of the 20 letters; the bulbs light up one by one as the number of questions used up by the panelists mounts.

In Pantomime Quiz, “Parliament Cigarettes” is lettered above the score.
board, while packages of Parliaments are scattered everywhere.

Most commercials on panel shows are done live, though there is frequently a combination of live and film sequences. There is better contact with the audience in live commercials, P. Lorillard feels, so they let announcer Dennis James pitch for Old Golds in this manner on "Judge for Yourself."

Though panelists themselves rarely get involved with the commercial (aside from possibly fingerling any sponsor's product which may happen to be in front of them on their table in the course of the show), the show's moderator or M.C. may also very likely be the one to deliver the commercial when it's done live. Host Jack Barry, for instance, does the honors for Geritol and Serutan on "Life Begins at 30 and Juvenile Jury." Garry Moore, a personality identified with Cavaliers from past commercial association, is both M.C. and product salesman on "I've Got a Secret" (though film pitches actually predominate on this show). Mike Stokey, host on "Pantomime Quiz," also delivers the words of praise about Parliaments.

Carter Products prefers all-film commercials on "Down You Go and This Is Show Business." Bauer & Black generally exhibits one live, one film commercial per show on "Twenty Questions." Ex-Lax on "Leave It to the Girls" runs the gamut of animated-cartoon, film- and live action, and all-live pitches with an announcer, informal-talk-across-the-desk style.

Most of the commercials for Jules Montenier on "What's My Line?" have been film, with live ones inserted mainly for special promotions or appeals. Agency Earle Ludgin reports that a "spectacular success" has been scored by one of the new commercials: a comic ballet interpretation of a girl's experiences with deodorants, done by TV star Dorothy Jarnac.

Results

It is Montenier's experience with "What's My Line?" that supplies the biggest result story of them all. Montenier started to sponsor the show for Stopette spray deodorant in April 1950. It began on an every-other-week basis, alternating in its time slot with a completely different program. The other program failed to take hold and Stopette began every-week sponsorship of the show on 8 October 1950.

Stopette sales began to climb and have delighted agency and sponsor ever since. "What's My Line?" virtually made Stopette what it is today. It is probably the biggest single factor in success of this spray deodorant as a type, since it proved visually that spray devices were easy to use. This show has also been the primary advertising power behind the introduction of Poof Deodorant Body Powder and Finesse, the Flowing Cream Shampoo, according to Montgomery N. McKinney, Earle Ludgin v.p. and account executive for Montenier.

Here's one concrete instance, cited to sponsor by McKinney, of mail results obtained from "What's My Line?" - A sample offer made only several times on the show pulled approximately 150,000 requests.

So successful was "What's My Line?" on tv that it went on radio, too. Featuring the same personnel, the show ran on NBC Radio for 15 months. It was sponsored by Philip Morris (Brown) from May through November 1952, and by Montenier from December 1952 to July 1953.

The tv "What's My Line?" by this fall was reaching some 13,225,000 people...
a week, states McKinney. Montenier cut down its sponsorship in October to every other week, alternating with Remington Rand through Young & Rubicam.

As for results, some of the other panel sponsors have achieved:

Bauer & Black has been riding with Twenty Questions since January 1953. The firm’s tv advertising is coordinated with other media and with point-of-sale and merchandise material (such as the Miss Charity Comic Book Contest, a coloring contest for young-
One of the most widely-known and respected ad agency executives in the business said: "Cigarette advertising with its emphasis on health, nicotine, tars and what-not is definitely driving people from smoking. It drove me. After reading the ads for years, I just decided one day it was safer to stop smoking than keep coughing. I used to put away 60 a day.

"In my opinion, most of the blame for the current status of cigarette copy lies with the advertiser, not the agency. We carry out the orders of the advertiser. We can recommend certain courses of action but it still has to be okayed by the client."

Statements along this line also have come from a host of periodicals covering the cigarette and cancer story. The Wall St. Journal recently delved into the subject, came up with this quote from Fred S. Royster, president of the Bright Belt Warehouse Association: "The country is being frightened away from tobacco by outlandish medical claims." And a president of one of the major cigarette companies is quoted as saying: "You can't spend millions year after year implying that your brand is healthy while all the others will kill you without it having some effect on the public."

The blunt fact remains, however, that most of the people in cigarette advertising don't believe that health themes hurt sales. They admit that the consumer is worried at present because of the publicity given to medical research on cigarettes and cancer. But the publicity would have worried them just as much if there wasn't any health advertising by cigarettes, the admen say.

"Sure," said a research executive at a leading agency, "some brands are hit hard by this cancer stuff, but some are helped by it. All advertising does is channel smokers from one brand to another. It doesn't really scare them away from smoking. You can't duck the fact that the smoker is health conscious."

This was echoed by an ex-account executive on a cigarette account. "You certainly can't get away from the fact that the smoker is health conscious. I think it would be more accurate to say that the smoker is more health conscious than ever. He's always been health conscious. There's been talk about health and tobacco since Sir Walter Raleigh first began smoking.
Take a look at the record. Although there have been exceptions during the past 10 or 15 years, I'd say that every time a health gimmick was used in advertising, cigarette sales have gone up; when the health gimmick was removed from the copy, sales have gone down. Some brands have been built on health copy. Philip Morris is a good example.

"People may have different ideas about the propriety of using health advertising. But, brother, you can't tell me it doesn't sell cigarettes!"

For many cigarette people the argument is clinched by the sales trends of the past few years. In addition to worrying about publicity on cancer, the cigarette advertiser is facing a convulsive change in cigarette habits. Brand switching is going on incessantly. The legions of cigarette smokers (and there are still more than 60 million of them) are wheeling into new formations, rallying behind the kings and the filters which, say the ads, remove irritants, throat scratch, nicotine... and what-have-you.

Here is what happened to cigarette sales last year, according to estimates by Business Week:

1. While total cigarette sales went down about 2½ per cent, the regular or 70 millimeter size really got it in the neck. Sales were off nearly 42 billion units or more than 13 per cent from the year before. Every one of the important brands lost ground except Kool, which remained where it was. However, Kool, being mentholated, should really be considered in a class by itself.

These figures do not take into account that the three of the 70 millimeter brands (Chesterfield, Philip Morris, and Old Gold) have king size versions and one of them (Raleigh) went king size exclusively last year. However, even combining regular and king size sales of these brands, their totals were lower last year than in 1952.

Sales ranking of the six top brands remains in the same order as 1952. Here they are in order, with regular and king size sales combined: Camel, 99 billion, off 5½ billion; Lucky Strike (which hit 105 billion in 1946), 65 billion, off 8½ billion; Chesterfield, 62 billion, off 6½ billion; Pall Mall (this king size brand sold 9.5 billion in 1946, 4½ billion, up 5½ billion; Philip Morris, 55.5 billion, off 1.5 billion, and Old Gold, 23 billion, off .5 billion.

2. While the 70 millimeter share of the market went down from 79.7 to 70.5 per cent, the king's share of the market went up from 18.5 to 25.9 per cent. Gains were registered all along the line except for such minor brands as Regent, Wings and Marvel, each of which lost half a billion in sales.

The increased share of the market for the kings, however, was mainly due to the fact that Philip Morris, Raleigh and Old Gold went king size last year. Sales of these kings plus Chesterfield kings account for about 30 per cent of all king size sales. American Tobacco's brace of 85 millimeter entries, Pall Mall and Herbert Tareyton, account for 62 per cent. So, actually, the 1953 trend in kings is not so much a marked preference for the 85 millimeter, size as a conversion of regular size cigarettes to the longer length, plus a preference for two established brands.

3. The filter-tip cigarettes are still a small part of the market but a growing one. Their share (four top brands) is 3.2 per cent, compared to 1.4 per cent in 1952. There is some crossing of categories here since Viceroy, which accounts for nearly half of all filter sales, went king size early last year. By pushing the filter-king size combination in its copy, Viceroy went from 2.7 billion in 1952 to 6 billion last year. Other filters did well, too. Parliament, now owned by Philip Morris and currently being tested in a king size version, went from 1.9 to 3 billion. Kent, introduced in about April, 1952, sold .7 billion that year, jumped up to 3 billion last year. The new Liggett & Myers entry, L & M Filters, bowed last October and it is too early to say in what direction it is going. But if trends mean anything, it can only go up.

4. Over-all domestic sales of cigarettes in 1953 were 357 billion, down nearly 8 billion or 2½ per cent from the previous year. This estimate, like those above, was made before the year was over and some cigarette sources feel that the figures are in the drop will be greater.

5. To the cigarette companies, the important figure is the total share of the market, rather than the ups and downs of their various cigarette brands, for all the companies are hedging against the future with kings, filters or both.

Tailored to fit!

The Western Market is completely clothed in KOA-Radio's outsize signal. Size: 302 counties in 12 states.

The Western Market is a big earner—$5-billion last year. (Average farm income exceeds the national average by 74.3%.)

A big spender, too. Last year, $4 billion for consumer goods as well as for the equipment and materials that are the Western Market rancher-farmer's stock-in-trade.

Big earner—free spender, the Western Market is covered by the KOA hat. Sell your product... buy KOA Radio.

50,000 WATTS  850 KC

CALL PETRY  "KOA FOOD"

FOR FOOD ADVERTISERS: LEAGUE AMERICA'S MOST FOOD-CONDITIONED AUDIENCE

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Because of this hedging, a company can make up with one brand what it loses on another and so the competitive positions of the large cigarette firms are not as volatile as individual brands. For example, the leading company, American Tobacco, has watched Lucky Strike, its top seller, slide downward for years with disconcerting regularity. However, Pall Mall and Herbert Tareyton have compensated for this and more. As a result, American Tobacco corralled a slightly larger share of the market in 1953 than in 1952. R. J. Reynolds (Camel, Cevaler) and Liggett & Myers (Chesterfield, Fatima, L & M Filters) lost a little; Philip Morris (Philip Morris, Dunhill, Parliament, Spud, Marlboro), P. Lorillard (Old Gold, Embassy, Kent) and Brown & Williamson (Raleigh, Viceroy, Kool, Avalon, Wings) went up a little.

These six firms control no less than 99.5% of the cigarette sales.

With all this evidence painting a clear picture to the agencies of a cigarette-wary America, the tobacco companies find themselves impaled at present on the horns of a dilemma. How far can they go in boosting their own brands as giving greater health protection? It would seem they can’t overdo such advertising lest health consciousness of consumers leads to the final step: giving up smoking altogether.

(The sensitivity of the tobacco firms was illustrated recently by reports that Brown & Williamson cancelled sponsorship of Orchid Award on ABC TV because Walter Winchell, who preceded the show, broadcast newspaper and magazine commentary on the cigarette and cancer question.)

Some of the cigarette sources contacted by SPONSOR felt that advertising should be toned down somewhat. There is some evidence that this is already happening. Philip Morris has dropped, for the time being at least, the line that it “takes the fear out of smoking” by using Di-GL. (Di-GL is Philip Morris’ name for di-ethylene glycol, used as a moistening agent. Most other cigarettes use glycerine.) Philip Morris is still hawking Di-GL but with a softer line.

Viceroy opened up its campaign, when it jumped to king size last year, with a “double-barreled health protection” theme but this was later changed to a quieter “double filtering action for double pleasure.” However, recent Viceroy tv commercials have been asking, “Which cigarette is better for your health than any other leading brand?” This is followed by an impressive looking machine which is said to test the amount of nicotine in cigarettes.

Viceroy’s testing machine may have been a reaction to the success of Lorillard’s; Lorillard has had in putting across its new filter cigarette, Kent. In a three-pronged selling-merchandising-advertising drive, Lorillard and its agency, Young and Rubicam, have concocted a proof-of-difference campaign which snowballed into a good year in 1953, so good that Kent caught up to Parliament, an established filter, in one fell swoop.

Not all cigarettes are yelling about how healthy they are. Some of the top 70 mm. brands are selling pleasure and taste. Old Gold “cares just one thing: the world’s best tobaccos,” and the firm boasts it offers a “treat, not a treatment.” Camel and Lucky Strike, the two leaders, are beating down heavily on testimonials. Camel also brags about its sales leadership and its “cool and mild” taste. Luckies are “made better to taste better” and it is pointed out that “smoking is a matter of taste.” Even Camel’s younger broth-
er, king size Cavalier, is being sold in a low key. The consumer is urged to “feel that Cavalier mildness; taste that Cavalier flavor.” (Cavalier sales jumped from 1.5 to 2.5 billion last year.)

Whatever tack cigarette companies take in their future advertising approach they all face this problem: Most people just don’t believe cigarette advertising. The cigarette companies know this. In some cases, their own agencies have established it in secret surveys.

This lack of believability plus annoyance at health advertising has been pointed up by studies outside of the agency field, too. Audience tests of cigarette commercials by Scherwin Research Corporation disclosed that the range of advertising ran in most cases from 4 to 3%. Commercials for one brand got 12% believability and, in another case, 20% of the audience believed that the cigarette’s claims of superiority were true.

Most commercials for other types of products register a much higher percentage of believability. For example, a series of refrigerator commercials tested by Scherwin were believed by 25 to 30% of the audience. And the firm points out that advertisers who work particularly hard for credibility—the Tonic Co., for example—do considerably better.

Interestingly enough, the cigarettes that did best in the Scherwin tests did it without hard sell.

Consumer annoyance at health claims has been stressed recently by the National Better Business Bureau, which said in recommending standards for cigarette advertising:

“There is growing evidence that the general public bitterly resents the use of deceptive health claims in cigarette advertising and it is significant that advertising men themselves have been as vocal in their criticism of this type of claim as any other group.”

“This resentment has been festering for a long time. Cigarette advertising has been a source of serious complaint from both business and the public to the National Better Business Bureau and to local Better Business Bureaus throughout the nation for many years.”

But the NBBB voiced its belief that there has been a substantial improvement in the believability of cigarette advertising during the past year or two. It also pointed out that cigarette firms “against whom Federal Trade Commission orders have become final have faithfully observed the provisions thereof.” And the NBBB reports the voluntary cooperation of several leading cigarette advertisers “in correcting claims which were unfair or misleading or otherwise unworthy of public confidence.”

The NBBB has come up with an eight-point program for bettering cigarette advertising. The eight points were submitted to the cigarette people and the NBBB reported that “no cigarette advertiser ... expressed any criticism of these standards.”

The eight points (in condensed form) are as follows:
1. Advertisers should be prepared to submit proof of all medical claims.
2. Cigarette advertising should not claim that cigarette smoking will be beneficial to health.
3. Cigarette advertising should not claim that cigarette smoking will cause harmful effects “without qualification as to the individual smoker and the extent to which he smokes.”
4. Advertising which claims that a particular brand has fewer harmful substances should be supported by “impartial scientific test data which conclusively prove that the claimed difference does, in fact, exist to a significant degree.”
5. Advertising which claims that a particular brand is less harmful to bodily organs should be based on impartial clinical test data and the difference should exist to a “physiologically significant degree.”
6. Testimonials should be genuine and represent the sincere opinion of the author.
7. Comparative sales claims should be based upon “verified current sales figures.”
8. Cigarettes should be sold on their merits, without disparagement of competitive brands.

So far there are no indications that cigarette advertising will radically change. Taking recent cigarette advertising as a whole, it looks like the tobacco fraternity is convinced that they can’t do anything about making the consumer less health conscious so they might as well float with the tide. Perhaps the cancer scare will die out (they hope).

A more serious drop in cigarette sales might jolt the tobacco advertisers into another approach. If they are thinking of one now, they are certainly keeping it well hidden.

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**WBNS makes your sales pitch stick**

Your sales pitch sticks on WBNS because our listeners stick to WBNS... through every rated period... through local talent and network shows. Proof? WBNS carries the top 20 rated programs in Central Ohio... has more listeners than any other station!

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**WBNS radio**

**COLUMBUS, OHIO**

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**CBS for CENTRAL OHIO**

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**SPONSOR**
Only a combination of stations can cover Georgia’s major markets.

The Georgia Trio

WAGA
5000 w
590 kc
CBS Radio

WMAZ
10,000 w
940 kc
CBS Radio

WTOC
5000 w
1290 kc
CBS Radio

The Trio offers advertisers at one low cost:
- Concentrated Coverage
- Merchandising Assistance
- Listener Loyalty Built by Local Programming
- Dealer Loyalties

In 3 major markets

The KATZ AGENCY, INC.

NEW YORK  CHICAGO  DETROIT  ATLANTA  DALLAS  KANSAS CITY  LOS ANGELES  SAN FRANCISCO

11 JANUARY 1954
VITAPIX

(station members. A few days later they were back with approximately half a million dollars worth of contracts from 22 member stations. This allowed Vitapix to outbid the networks, its executives say, on a safe and sound basis.

Its ability to sell $500,000 worth of film on the phone shows how the fundamental principle on which Vitapix is based works. The principle: It’s easier to sell a stockholder than a stranger.

Station members of Vitapix need less personal selling because:

They know the stockholders and stockholders sell. The executives sell to the very Vitapix executives who submit films to them.

They know that all films selected for syndication are passed on by a screening committee consisting of representatives of six of their fellow member stations.

They know, as stockholders, what films Vitapix will not sell. It Vitapix since they are sold to stockholders.

They know that the price of each film is pro-rated according to the size of their market and that the pricing formula is the same in all markets.

Vitapix Feature Theatre is being sold to local stations for resale to advertisers locally—basically the way most TV film is sold today (unless it is sold locally). But it seems probable to SPONSOR that Vitapix will not restrict itself to local selling. Vitapix probably could utilize its close relationship with stations for selling film packages to single national advertisers in 50 or more markets at a time. (Vitapix, by the way, will not specialize in feature-length films. It plans to acquire packages of all lengths and types.)

Vitapix might be able to sell the packages to national advertisers and then clear the price of 50 or so member stations. It would then constitute a “film network”—television’s first.

Many a brand-new film is pitched first to a national advertiser for airing in 50 markets, with remaining markets to be syndicated locally. But syndicators find it hard to sell films this way.

National spot airing of TV film via a “film network” set up by the client has, however, found some favor. Some advertisers who have been using this approach, as opposed to putting a film show on a network, are: Hamilton watch with Your Jewelers’ Showcase; 20 Mule Team Borax with Death Valley Days; Canada Dry with Terry and the Pirates (for the past 12 months) and Annie Oakley (signed for the coming year).

Among the advantages of the spot film approach are that it lets the advertiser pick his markets: vary his air times to suit conditions in each market; and the advertiser gets more cooperation from each station when the film is spot, rather than network.

Reason: If it’s spot, the station gets the whole price of the time, less commissions to its rep. If it’s network, the station gets only about one-third of the time rate, the network requiring most of the rest for its sales, operating and line costs.

This additional cooperation from stations is often in the form of program promotion locally and merchandising to wholesalers and retail stores.

The hitch in buying film on a national basis is usually the liaison work required to line up good time in each of 50 or more markets you want. Most advertisers would rather buy a network period and get clearances automatically (except in one and two-station markets).

It is SPONSORs conclusion that Vitapix might very well move to help clients solve the spot clearance problem.

As for the other previously mentioned major potentialities of Vitapix in the film firmament, let’s take them one at a time.

• Cracking the celluloid curtain:

Vitapix has taken its first big step toward making Hollywood loosen up its TV policies by undertaking distribution of Vitapix Feature Theatre. Vitapix is in effect telling Hollywood that if it does not speed up its entry into production of full-length film for TV, the broadcasters may have to do the job themselves. Said the president of Vitapix, Frank E. Mullen, when Vitapix signed with Princess Pictures this fall for distribution of its feature-length films:

“The reluctance of some leaders in the motion picture industry to make their top-quality product available to television broadcasters, and the failure of the motion picture industry to grasp the importance of this new medium of entertainment, is compelling the broadcasters to enter the field of motion picture production for initial
television release...

A major deterrent to Hollywood entry into film production for television has been the attitude of motion picture theatre owners. "Don't bite the hand that buys your product," theatres have warned in effect. Hollywood majors, aware that theatres can still outbid television stations for full-length films, have confined their production activities to shorter-length films made on their lots by outside independents or by subsidiaries they have set up for tv only.

The example set by Princess Pictures in producing full-length films intended for first-run on television, and by Vitapix in distributing them, may have an important influence on producers. It may provide them with the argument they need to persuade their exhibitors that production of features for television is inevitable. namely: "If we don't do it, somebody else will."

Princess Pictures is able to produce feature-length motion pictures which employ star-name talent, on a budget low enough for profitable first-run sale to television. This is accomplished by shooting the majority of the films abroad and through the use of time-conserving multi-camera techniques learned in tv film production.

The personnel of Princess Pictures comes out of both theatrical and tv film ranks. Burt Balaban, president of the company, was head of both programming and production for Paramount Television before organizing Princess Pictures. Prior to that he was an executive of Paramount Pictures whose president is his father, Barney Balaban.

Princess had completed four of a scheduled 26 films by prestine. Stars used thus far include: Jeffrey Lynn, Akin Tamiroff, Lee Bowman and Peggy Ann Garner. Vitapix had sold the complete package of 26 films in 27 markets by the first of the year. Of the 27 sales, 22 were to its member stations. All stations sold 30-day first refusal rights on properties distributed by Vitapix; after that Vitapix is free to sell its product to nonmember stations. The series will be on the air late in January.

Vitapix will distribute the 26 Princess features in theatres as well as on television, renting them to second-run theatres at first in non-tv areas and, much later, in tv markets where they will already have been run on the air. The fact that stations will have the films first and theatres second is pointed up by Vitapix as among the most merchandisable facets of the series.

The films are available in either 54-minute or 70-minute lengths. They are being shot, Vitapix points out, with television aforesight and therefore utilize lighting designed to show up best on tv. Moreover the pruning down to the 54-minute version from 70 minutes is accomplished without cutting any of the bone. And stations need not do any editing. Some of the films will be in color.

While it is undoubtedly the hope of Vitapix and its tv station owners that Hollywood majors will gravitate more toward tv if they can be shown a successful example, it should be pointed out that Vitapix is not in business to set examples. Vitapix wants to sell. It is a profit corporation and its members expect to get back dividends on their stock along with other membership benefits.

> The favored Hollywood distributing approach: Vitapix believes that when Hollywood is ready to sell to tv on a grand scale—opening up both its vaults of film from the past five or 10 years and all its productive facilities—
a company like Vitapix will be the preferred method of distribution. Vitapix reasons that Hollywood executives were most successful in the days when they were able to sell to theatres on a block-booking basis. In that era prior to court rulings which declared block booking in restraint of trade, Hollywood producers had control over their market through theatre ownership or block-booking arrangements. Risk in film production was minimized and the producer had a predetermined floor under his investment, Vitapix feels Hollywood would like to play it safe somewhat the same way in entering television.

Does that mean the way Vitapix is set up resembles block booking and is therefore liable to be ruled illegal by the government?

Vitapix founders spent several years trying to make sure they had the answer to that question. The important step they took to be sure their organization was not in restraint of trade was to make purchase of film by member stations voluntary. Moreover stations need not buy a minimum amount of film during any given period. They have first refusal rights on each film series for 30 days in their own markets. After that if they do not wish to buy, the film is up for sale to their competitors. Block booking as practiced by Hollywood made it obligatory for theatres to buy product of producers with whom they were allied.

Vitapix sought the opinion of the well known Washington, D. C., law firm of Arnold, Fortas & Porter as to the legality of its structure. Said Paul A. Porter, former chairman of the F.C.C. and holder of several high administrative posts in the Roosevelt and Truman Administrations, in a letter last spring summarizing the firm's opinion:

"...it is clear that the basic concepts of this project as outlined to us are not prohibited by either the general anti-monopoly statutes or the regulations and policies of the Federal Communications Commission."

Vitapix will seek to get some of the advantages of block booking on a voluntary basis. It hopes that its member stations will represent a stable market to Hollywood producers—or producers from anywhere—because it will be to the best interests of station members to buy from Vitapix. It can point to the fact that its members will have more than usual trust in Vitapix because of the ownership relationship described previously. In addition there are these powerful factors: Member stations will (1) get special discounts on Vitapix film not available to non-members and (2) film costs will be lower to start with, according to Vitapix plans.

Vitapix executives agree, if you ask, that there will be room for more than one distributor set up along station membership lines. "But we will have the best stations in the best markets lined up," said Robert H. Wormhoudt, executive v.p. "For stations Vitapix has thus far, see box on page 43.) You'll note many of the stations are NBC or CBS primary affiliates and most are in major markets. While Vitapix executives say it is conceivable membership might extend some day to 200 markets, this is considered unlikely.

When David O. Selznick's library of all his past films was rumored to be up for sale some months ago, Vitapix was in among the bidders. "You can be sure when libraries like Selznick's open up, we'll be likely prospects to acquire them," said Vitapix president Frank Mullen.

Vitapix has stated to its members that it has received assurances from major Hollywood producers that they will make better-quality film for TV, if a film distributor owned by stations gets into action.

Improving the quality of programming for TV: If you ask Vitapix executives what the primary immediate aim of the organization is, they'll tell you it's to bring out improved film. As station operators," says Robert Wormhoudt, "our members know how to program for a broadcast audience better than any other kind of group could. Their knowhow will be reflected in the choice of Vitapix programs."

Vitapix feels it can provide improved TV film programming while maintaining prices at a level below prevailing rates in film selling. How?

One answer is to be found in the reduced amount—and cost—of selling. Vitapix feel will be necessary. It starts the 1954 year with a sales staff of only four in as many regional offices. Expansion to 20 salesmen at the very outside is planned by Vitapix for the distant future. The cost of selling, Vitapix says, is as much as $50% of the total film rental paid by stations.

Another answer is in buying from economical producers like Princess.
Vitapix executive pointed out that Princess had done what many said was impossible. The Princess-produced Vitapix features are sold at a price which is described as “higher than the price of old Hollywood films but lower than the cost of many of the half-hour shows now being sold.”

Implicit in Vitapix’ objective of improved programing at reasonable cost is the throwing down of a challenge to other syndicators. If Vitapix accomplishes what is hopes to do, others would have to follow suit to some degree to stay competitive.

Vitapix executives believe that current TV film prices are frequently exorbitant. One reason for this, they say, is that TV films are often financed by borrowing and therefore must pay a high return to cover interest on loans. Vitapix expects that productions it syndicates will not be those burdened with heavy financing costs.

> **Standardizing film pricing practices:** It is the contention of Vitapix that it is the only film syndication organization which has a pricing formula “based upon a pure mathematical proportion of the total television audience in the United States.”

This is Vitapix sales and advertising v.p. Edward L. Koenig’s description to SPONSOR of the Vitapix pro-rate formula:

> “Obviously such a pro-rate must be based upon some one consistent and relatively stable factor—either number of sets in a market, population or station rate card. We elect to use the station rate card because we feel that it most accurately represents a true appraisal of the relative television value of each market. Here is how it works:

> “We take a total cost of a property, add the sales cost and pro-rate this against the entire country, expressing our price for each property in each market as a stipulated percent of the market’s average published one-time, one-hour Class ‘A’ rate for all stations. This may vary, depending upon the property and the number of runs contracted for, anywhere from 10% in one case to 1 1/2% in another case (of the one-time, one-hour rate).”

Vitapix feels that its formula puts the pricing of film on a consistent basis in keeping with the marketing practices of other industries. Strict adherence to its pricing policy will eliminate, charging what the traffic will bear and horse trading. Vitapix feels.

While other film syndicators would disagree that Vitapix is alone in taking this tack, there’s no quarrel over the fact that consistent pricing by Vitapix—along with anyone else—could help add stability to film selling.

Vitapix’ implications for the industry are so broad and have so many facets that many varied questions about its operation suggest themselves. Here, in brief, are questions and answers which should help round out the picture of its operations.

**Q. Does Vitapix resemble Broadcast Music Inc., the station-owned music licensing body?**

**A.** It does in that it is a broadcaster-owned and controlled group which was formed to help give stations some link with production of material they need for programing. But there similarity ends. BMI is a non-profit corporation. Vitapix is a conventional profit corporation wherein dividends will be paid regularly on both common and preferred stock. Secondly, BMI is organized to incorporate wide membership whereas it’s Vitapix intent to limit stockholders to one station per market.

**Q. What kind of new properties are in the offing for Vitapix in 1954?**

**A.** In February Vitapix will probably announce plans to distribute four programs which are currently being seen live on KTLA, Los Angeles. The programs are: Ina Ray Hutton All Girl Show; Spade Cooley; Laurence Welk: Frosty Frolics.

The shows have been on the air two to four years each and are described as “never having been rated below a 10 with two of them currently up in the 25 and 29 brackets respectively.”

The program will be filmed by KTLA—which is owned by Paramount Pictures—in the Warner Bros. lot Paramount recently bought for a reported $850,000. In making the pur-
chase Paramount executives made clear the lot would be used to produce tv films for Vitapix.

With entry of KTLA into full-scale filming of shows (it has in the past syndicated kinescopes mainly), an important milestone is passed in tv history. For Paramount thus becomes the first of the Hollywood Big Three to enter production of film for tv, albeit through its station rather than directly. KTLA is a Vitapix member and it's important to point out that Vitapix regards its member stations everywhere as important sources of properties.

Q. What is the background of executives of Vitapix?
A. Frank E. Mullen, Vitapix president, was with RCA and NBC for 26 years. His last eight years with NBC he served as executive vice president. Since then he has been president of the three G. A. Richards radio stations: president of Jerry Fairbank. Inc. tv film producer who pioneered many tv film techniques, and a consultant to a number of tv stations.

Robert H. Wormhoudt, executive vice president, is a veteran in tv film selling. He was formerly general sales manager of Unity Television, Inc.

Edward L. Koenig, Jr., vice president in charge of sales and advertising, was formerly an account executive for Young and Rubicam and an account executive and director of radio and television for BBDO, Los Angeles.

Q. What is Vitapix doing about color and tv tape?
A. All contracts with producers will provide for at least 25% of films to be shot in color. In that way it's felt that by the time color is important to stations Vitapix will have a full 13 weeks in color for each of its series.

Vitapix regards this as a transition period during which stations will divide their hours between color and black-and-white shows. It does not feel the necessity, therefore, to shoot in color exclusively. Ultimately it believes most film for tv will be shot in color.

The possibilities of tape are a matter of serious concern to Vitapix. It reasons that any company which undertakes to syndicate film properties made with conventional cameras must seriously study whether or not tape will be a threat to value of these properties. "We might find," a Vitapix executive explained, "that on the fourth run of a certain filmed property we syndicated, the second run of a competing taped series was priced lower because of economies in tape production."

Because it regards tape as so important, Vitapix is exploring the possibilities of acquiring a financial interest in the tape field.

Q. Will Vitapix seek to supplant the station rep as a time broker for periods sold on its stations in this way?
A. No. Vitapix will not seek to compete with station representatives. Rather it will seek to enlist them as allies in national spot sales of tv film packages. Reps, as a matter of fact, have long advocated this type of buy as one earning the maximum in cooperation from stations. (See SPONSOR 10 March 1952.)

Q. Will Vitapix sell films in markets where it does not have members?
A. Yes. Vitapix is in business to make a profit and will sell film wherever feasible. Selling in non-member markets is regarded as important.

Q. Are any of the stockholders of Vitapix non-broadcasters?
A. There are non-broadcasters who own stock but majority of voting stock is in the hands of stations.

Q. Will Vitapix itself enter film production?
A. No. Vitapix has no intention of ever getting into production with cameramen on its own payroll. It's felt that if Vitapix ever gets into financing of tv productions it will be done through a separate subsidiary of the company and it will be voluntary as to whether each station member need participate in the financing venture.

Some means of financing film production is regarded by Vitapix management as important to the future of the operation because Vitapix feels that many profitable deals could result if it financed films.

Q. Does Vitapix plan to broaden its membership lines?
A. Vitapix reports that many small-market stations have requested the chance to work with Vitapix. Some form of limited-participation membership is being studied. Stations might be given 30-day option rights to Vitapix film without having voting stock. Vitapix would gain by having a wider circle of stations with whom it enjoys a close working relationship. **
SPONSOR ASKS
(Continued from page 75)

smart department store people watching the inroads of the supermarkets, auto chains, drug stores and discount houses. MUST find a way to stay ahead.

Let's give them the key to open the door,

Jules Mirel
Jules Mirel Advertising Agency
New York

Without being presumptuous, I think we can say that New York department stores learned a little about radio's speed and flexibility during the recent newspaper strike. Here at WCBS, in one instance, we were able to get copy for a leading Fifth Avenue specialty store on the air 40 minutes after we started talking about availabilities. And we produced results—an impressive boost in sales—within 24 hours. In other cases, stores were able to phone in—or change—copy just a few moments before air time. Accommodations like this, made without cost, are very important with the merchandise changes that are constant in the department store business.

As far as WCBS is concerned, we reaffirmed our confidence in the power of good radio to move specific merchandise off the shelves of specific retail stores, and to bring the customer into the store on a more general basis.

We also feel that we made some lasting friendships. But that depends... because we learned that, in spite of the wonderful work already done by BAB, radio still has a tremendous educational job to do with department store management. We encountered a profound lack of basic knowledge as to what radio can do and how it should be used for utmost efficiency. More than that, we found a hard core of resistance to radio advertising even though it proved its power. The stores all had productive experiences with radio; we were able to move merchandise for them. But, now that the strike is over, sales proof notwithstanding, there still remains a deep conviction on the part of their ad directors that newspapers are the only medium for retail advertising. How do we combat this discouraging condition? To say the least, it will require a concentrated sales-educational campaign. We've got to work on the problem from all known angles, and then invent a few more, to prove that radio, used alone or with newspapers, can do a more effective selling job than has ever been done up to this point.

C. M. Ward
General Manager
WCBS, New York

To date, department stores have shied away from radio and tv for the simple reason that newspapers have been used as their traditional window. Stores have been afraid to experiment because they would have to dig into an advertising budget which has been appropriated for newspapers only. They have used radio and tv on various occasions for special campaigns, i.e., mail order or special services. Mail order items, too, have been sold under the aegis of a known department store name with good results.

It is now said that the department stores have an opportunity to compare results obtained only from radio and tv during the recent New York newspaper strike. But the strike period was a hectic one. Competition was so keen for radio and tv time that special programs were organized by the radio and tv stations. Programs that had no proven listenership. Time availabilities that would have been by-passed under normal circumstances were avidly seized by many of the stores.

Recent surveys have compared 1953 sales figures with computations of previous years and report that radio and tv held department store sales up to a

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WANT A DIFFERENT TV SHOW?
Popular, well rated, entertaining?
The Sportsman's Club
52 great 15 minute hunting, fishing and outdoor panel shows. Write for audition prints.
SYNDICATED FILMS
1022 Forbes Street
Pittsburgh 19, Pa.

BROADCAST MUSIC INC.
NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL

11 JANUARY 1954
par with past years. This is probably an inaccurate conclusion because the public was on its usual Christmas shopping spree and people were in a buying mood.

Our experience with our client, Hearst Department Stores, Inc., during the recent newspaper strike in New York has confirmed our long standing contention that department stores can derive excellent sales results from properly planned radio and tv campaigns.

During the strike emergency, we were forced to buy radio and tv time on a day to day basis, competing with many other newspaper-starved retail outlets. When possible, we allocated certain items to specific spots or programs and found that we had a very good public reaction and in many cases actual mail order results that compared favorably with newspaper sales, based upon costs.

Today, we can sit down and operate in a sensible and creative fashion. We can pick and choose our spots and we can purchase time in bulk and thereby bring costs down to fit our budget.

The stores enjoy a retail rate with newspapers because they buy tremendous amounts of lineage which they place on a 52-week schedule. If we are given the opportunity to purchase radio and tv time on a similar basis, the stores can utilize these media to better advantage. The costs of radio and tv vs. results would thereby compare favorably with newspapers when purchased on a day in, day out consistent schedule throughout the year.

Let us simply say that no one medium can do a complete job. We believe newspaper advertising cannot be replaced by radio and tv, but that department store selling can be supplemented with a good coordinated radio campaign and with visual selling via tv.

We look forward to greater use of radio and tv by department stores who have learned the value of radio and tv during the newspaper strike and the sales results than can be derived from these two "new" advertising media.

Lon Shaw
Radio and Tv Director
Hoffman-Manning, Inc.
New York

RATING SERVICES (Continued from page 46)
ages due to memory confusion appears to be more than offset by deflation due to forgetting. "For every person who mistakenly states having seen an advertisement, there are possibly two, three or more who have seen the advertisement and forgotten it." Approximately 24% of ads observed and read 10 or more seconds are not recognized 14 days later. About 33% of ads observed and read five or more seconds are not recognized 14 days later.

7. In general, the more readers an ad attracts, and the more completely it is read, the more sales are produced by that ad except as noted in point No. 9. (This is disputed by such independent researchers as Richard Manville, who heads his own New York firm.)

8. Highly effective types of ads produce three to five times as many sales as weak, ineffective copy treatment for the same product in the same medium during the same period of time.

9. Some types of copy treatment actually repel buyers. The more reading there is of such ads, the less buying there is.

10. Sample size: Point of diminishing returns in readership measurements sets in between 100 and 150 interviews per sex when they are well conducted and distributed. Using 1,000 interviews would cost 10 times as much but the increase in accuracy would be only moderately greater. (Nielsen makes the same point in explaining why it is neither necessary nor practical—"from the standpoint of expense—
to increase the size of his radio sample—1,500 metered homes.)

11. Size of magazine (number of ads) cuts readership per ad moderately. Fatigue (boredom) affects it also but only one-sixth as much, in a carefully controlled procedure.

12. Asking about component parts of an ad or pointing at them increases the accuracy (and raises the ratings) of the readership measurement of an ad. The "What-did-you-see-on-this-page?" technique, used alone, will miss much reading, for readers tend to skip.

Starch cautions: "Readership ratings do not pretend, and never have pretended, to measure selling power." But no matter how potent an ad may be, its sales influence is nil if no one
reads it. So measuring readership is the first step.

From ARF’s newspaper studies

1. Men’s readership of ads has increased in the postwar years; women’s interest continues at a high level.

2. Advertising “registers” more heavily with skilled and unskilled occupation groups as compared with business and professional.

3. Size of city seems to have little significant effect on ad readership—except that it goes up for classified size of the city decreases.

4. Attention given to radio items increases with the size of the city.

5. A very slight difference exists in favor of left-hand as against right-hand pages.


7. Medians for the 138 studies show that 54% of the men and 60% of the women read national advertising.

8. Reader interest tends to increase as the size of pictures increases.

9. Drew Pearson led the political columnists among men readers; Eleanor Roosevelt among women. (138-Study Summary was published in 1951.)

10. Highest-scoring comics among men and women were Dick Tracy, Nancy, Blondie, Gasoline Alley and Henry.

Tips from Readex

1. Use more service information in copy.

2. Use more space in individual insertions.

3. Schedule service copy with sufficient frequency to develop habitual reading.

4. Use specialized or localized copy in specialized or localized publications to improve readership.

What are the facts about each of the print measurement services? See box pages 44-5 for a quick summary.

On the same pages is shown some of the things the Advertising Research Foundation hopes to find out in its study of print, which parallels the air ratings study mentioned in the last issue.

Primarily the ARF wants to determine whether an “adequate and practical method” can be developed for measuring ad readership.

Incidentally ARF members, of which SPONSOR is one, voted the project study as the project they wanted to see undertaken first (an examination of the air ratings was second).

Basic criticism of all readership techniques was summed up for sponsor by the research director of a major agency as follows:

“... What are their limitations? No one is sure.”

Most of the controversy is centered on Starch. Back in 1946 he published a booklet, Factors in Readership Measurements, in which he defended his technique against charges that readership measurements don’t actually measure reading of ads, are too inaccurate to be useful because of inflation or deflation due to errors of memory, are based on samples that are too small and are guesses rather than accurate measurements.

In 1951 Harold H. Webber, then Chicago v.p. in charge of media and research, Foote, Cone & Belding, and now Chicago general manager, made a 25-page speech before a closed meeting of the American Association of Advertising Agencies in White Sulphur Springs, W. Va., denouncing the Starch Readership Reports from pillar to post. He centered his fire almost entirely on Starch interviewers. His conclusion: Starch did not measure ad readership.

In the same speech Webber also spoke highly of the Gallup-Robinson “impact” technique.

That fall (1951) Howard A. Stone, Starch’s v.p., answered Webber before a 4A’s regional meeting in Coronado, Cal., with a 20-page speech, equally buttressed with tables and statistics. His conclusion: The level of production of the reports was more uniform than the uses to which they were put by the uniformed.

“Daniel Starch and Staff stands ready to adopt sound improvements whenever it is established that they actually are sound and are economically feasible,” he said.

Meantime Starch has launched his relatively new-type Consumer Magazine Report based on interviews with 25,000 families over the year to obtain data on families, readers and use of close to 100 products and to show trends. The sampling is an area probability one.

And both Starch and Gallup-Robinson have entered the television com-
Commercial measuring field—Starch using the telephone recall technique, G-R employing the aided recall and the personal interview. (For details see "Will Starch's new tv figures upset buying strategy?" 16 November 1953, and "Beware of these misuse of Starch tv figures." 30 November 1953.)

So far as readership ratings are concerned, the outcome depends to a large extent on the AAR's recommendations—as does the conflict among the air ratings.

In summary, what then can be said is wrong with the print services? Reader's Bob Pendergast summarized it for sponsor as follows:

"The two major troubles with present rating services are that most advertising people do not want any measurement of any kind on their creative efforts and most of those who do want the benefit of outside measurements fail to understand those that exist."

***

PAT WEAVER
(Continued from page 32)

Weaver word. He has been quoted as using it in several published interviews during the past few years. Some of his other favorites are "additive" and "blueprint." Additive is his way of describing the difference between radio and television. "The picture is merely additive," he says, meaning the picture doesn't change the basic nature of radio, just adds to it.

Interviewers often find it hard to understand Weaver because he uses words which have special meanings to him without stopping for definition. He's quoted by This Week writer John Brooks as saying: "... We feel we've got to have showmanship because you've got to go easy on beam programs when there is the possibility for saturation."

Brooks expressed bewilderment as to the meaning of the sentence, but students of Weaver's style within the industry have interpreted it as meaning: "Showmanship should be used to give most programs broad appeal, rather than narrowly beamed appeal, otherwise you won't have an audience."

Weaver himself sometimes has trouble understanding what he meant when he's shown a typed transcript of his remarks. But if he hears the same remarks played back on a tape recorder then he's all right.

The next big Weaver programming venture will be to launch Home, in the middle of February. Home is an afternoon program which will be to tv what the "shelter books" are to magazines; it will extend the Today or magazine concept of programming into the women's field.

The first memo proposing Home was written by Weaver in August 1949. What took all the time to get it going? For one thing Today was put on the air first because a show devoted to communications with the world was more a novelty than Home.

But after four and a half years of delay it's pretty certain Home will finally go on in February. Then later may come another magazine form of program—this one in late-night hours—Tonight. It would be similar to Today, its evening addition.

Weaver's ideas have a way of coming to fruition despite long delay. Unlike some idea men whose thoughts rush out quickly but are soon forgotten in a continuing flood of new ideas, Weaver sticks with his original concepts.

Some of the themes which have recurred in Weaver's professional and personal point of view since he joined NBC in August 1949 are these:

1. In the face of the danger of atomic bombs reducing civilization to rubble, some intellectual preparation should be made. He at one time assembled books for his library which he would have wanted his son to have if atomic bombing destroyed other knowledge. At another time he told columnist John Crosby he felt it was tv's role to bolster human philosophy so that if it were necessary for men to rise from the rubble of an atomic war they would be left with a strong philosophy.

2. Modern radio and television will help future generations of nations accept their differences. In the 16 July 1952 issue of Variety he put it this way: "Barring war, I believe that a radio-telecommunication communications system of the scope and dimensions that we plan will create a generation of youngsters whose great point of difference from us will be that they accept diversity, individuality, differences in belief... as wholly natural and desirable."

By a year later he had reshaped the idea into this form for a This Week interviewer: "One of my favorite theses is that as television grows, kids will grow up with exposure to a pluralistic
world. They will be face-to-face acquainted with Indians, Arabs, Chinese. Therefore it will be more difficult for the group that has control of the child to discipline it to the We-Group formula," i.e., to the "spirit of provincial conformity."

These quotations show that Weaver not only sticks to a theme but also that he works variations on it as it rests in his mind. For example, he has over the past three or four years gone from telling people that he is a "communications optimist" to "information optimist" to the most recent "working optimist."

It was David Sarnoff who quoted Pat Weaver as calling himself a "working optimist." The occasion was Gen. Sarnoff's statement on 4 December naming Weaver NBC president.

The statement made clear Weaver had been picked for his showmanlike aptitudes. But it skirted one of the most important missions Weaver has undoubtedly been given by the general: to put over color tv.

"Weaver was hired as the showmanship brains of NBC's black-and-white television in 1949. Through the excitement he created with big-name, big-budget programing like Your Show of Shows, Weaver helped to build the tv set total from 2,000,000 to 10,000,000 in two years. It's clear that it intends to try and stir up the same excitement about color tv."

"The big need is to sell sets," he told sponsors, "so show planning for color will have to be hyped over black-and-white to create excitement. We are going back to the days of 1950. I'd like to see us sell every color set we can make to a box. Then the brander can hang out a sign saying 'color tv' the way you used to see for black-and-white."

"Weaver says he doesn't know yet what color will cost the advertiser or what programs will be on the air, but he knows we're going to sell color to people who don't want it."

"Weaver is not concerned about color's effect on programing. "Color will do more to television as an industry than it will do to programing. We actually do show in color now. We are working with color because our eyes see color. The only problem is to make sure the color we use makes for good compatible black-and-white pictures."

In Weaver's coming struggle to establish public craving for color television at one end of the broadcast spectrum and radio at the other, Robert W. Sarnoff will play a big part; Sarnoff was named executive vice president at the same time Weaver became president. It was Sarnoff, says Weaver, who helped persuade him to come over to NBC from Young & Rubicam back in August of '39.

Sarnoff is 35 years old (to Weaver's 45), has been with NBC since January 1948. He's been serving as vice president in charge of the NBC Film Division and as Pat Weaver's executive officer. The two have worked together many times through the last four years (see picture page 35).

"Weaver describes the division of labor between the two as follows: 'I'm working on setting up policy and operating the divisions, cracking the whip and getting everybody working. Bobbie works on administrative affairs and budgets though he's kept in close touch with planning."

In his time Pat Weaver has passed through many waves of change in NBC administrators and administrative methods. (He is the fourth NBC president in as many years.) When Weaver left Y&R (he was vp, director of radio-tv, member of the plans board and executive committee), NBC was president.

By fall Joseph H. McConnell was president with Trammell moved up to chairman of the board. McConnell on 3 November announced that television operations had been split from radio under Weaver. Weaver now headed a self-contained television network.

After two years with the network during which he developed a roster of top talent and program and built both the magazine and rotating star concepts, Weaver was elected to the NBC board of directors on 2 November 1951.

Then on 18 June 1952 a new change in administrative pattern. Weaver was named vice president in charge of both the radio and television networks. At the same time Frank White, who had joined the company a week previous after resigning the presidency of MBS, became vice president and general manager of the two networks. "We expect this coordinated management," said Joseph McConnell, "to give new excitement to our radio programing by bringing into radio many of our television stars and attractions."

Six months later McConnell was out, resigning to become president of the Columbia-Palmolive-Peet Co. Frank White moved up to the presidency. John K. Herbert, until then vice president in charge of network sales, succeeded Weaver as vice president in charge of the radio and television networks. Weaver was named to a newly created position, vice chairman of the NBC board. It looked to many as if he had been kicked upstairs.

Some seven months later in August of 1953, White resigned, for health reasons, Gen. Sarnoff stepped in as acting president. In September Weaver's descent from the vice chairman's stratosphere to the NBC presidency began; he was returned to active charge of tv programing."

Behind all the shifts at NBC is one main unsettling force: CBS. During the year Weaver joined NBC CBS had just completed its talent raids which culminated in lassoing of Jack Benny. From that point on CBS kept pulling ahead of NBC in radio and catching up in television. CBS tv billings, in fact, were ahead of NBC's at many points in the year. (The box sets for 11 months of 1953, as reported by Publishers Information Bureau: NBC Radio, $41,517,433, CBS Radio, $56,824,861; NBC TV, $86,615,046, CBS TV, $87,106,365, or a tv lead of almost $500,000.)

Pat Weaver at 45 this birthday was 22 December has the stamina he'll need to lock horns with CBS. He's six foot three, a skier, a sailor and a tennis player—when he can find the time.

Weaver was born in Los Angeles went to Dartmouth where he was graduated magna cum laude in 1930 with a Phi Beta Kappa key. For a while he worked in his family's roofing manufacturing business in California. Then he came to New York and tried writing magazine fiction. No dice. (Other unpublished works; two novels.)

Later on Weaver did a little door-to-door selling, wrote copy and sold printing in Los Angeles before he joined (Please turn to page 103.)

11 JANUARY 1954
Chief of Independents
Makum, War on Slow Sales!
The Indians sold New York for a string of beads. But KWJJ, big chief of the Northwest Independents, will sell you the whole Oregon country for just a little wampum. The chief can deliver, too. "KWJJ plenty powerful . . . cover much fine country . . . givum advertiser big bargain."

The Only Low-Band
V.H.F. Station in
Central New York

Headley-Reed
National Representatives

NBC Affiliate

WSYR-TV
Syracuse, N.Y.
Channel 3
100 kw

John P. Blair is the first president to be re-elected by the seven-year-old Station Representatives Association. One of his most notable accomplishments with SRA last year was the "Crusade for Spot Radio," a campaign carried on with minimum funds. Proof of his enthusiasm for spot radio is shown in his John Blair & Co. balance sheet for 1953 which shows the biggest year since the company was founded 23 years ago. Industry-wide, national spot business for radio was up 9% last year.

Frank White, former NBC president, last fortnight was named board chairman of McCann-Erickson Corp. (International). In his new post, White will supervise the agency's 17 overseas offices. It's White's first position with an agency, previous posts including that of NBC president the first seven months of 1953; three years as Mutual president, and president of CBS-Columbia Records, Inc. He had also served earlier in his career as treasurer for two publishing companies.

Phillips H. Lord recently sold his radio and tv program firm, Phillips H. Lord, Inc., to General Teleradio for a reported $1 million. Lord will be retained by General Teleradio on a consultation basis for five years. Program properties bought by General Teleradio (which owns WOR-AM-TV, New York, and controls Mutual) include Gangbusters, Counter-Spy, We the People, Sky Blazers, Policewoman, The Black Robe, Treasury Agent and Mr. District Attorney. Lord created Gangbusters in 1935.

D. L. (Tony) Provost late last month was appointed to the board of directors of the Hearst Corp. Provost, as vice president and general manager of the radio and television division of the Hearst Corp., supervises the operation of W BAL-AM-TV, Baltimore, and WISN, Milwaukee. He was program manager of WNBC, New York, before joining Hearst. W BAL-TV, on vhf channel 11, is an NBC affiliate as is W BAL.
PAT WEaver

(Continued from page 101)

KHJ, the Don Lee outlet, as a writer in 1932. By 1934, he was program manager of Don Lee in San Francisco. A year later he went to New York and got a job with Young & Rubicam where he produced the Fred Allen Show and even performed on it. He became supervisor of programs for the agency's radio division, later manager of the division. That put him on the plans board where he got a chance to work on the marketing problems of diverse Y&R accounts.

Then in 1938, before he hit 30, Weaver was named advertising manager of American Tobacco Co., working as a member of the top management group under the late and famous George Washington Hill. Weaver says now of those 16 years ago: "Despite the legends Mr. Hill was a very flexible man. I persuaded him to change many of his basic advertising policies within a year after I joined American Tobacco.

"While Mr. Hill wanted repetition in advertising he believed that people tire of everything so he asked for something new every six months. Certain themes, though, like our tobacco story, were never changed."

In 1941 Weaver got a leave of absence from American Tobacco to head radio for the Coordinator of Inter-American Affairs. Later on he spent two years in the Navy as skipper of an escort vessel; then nine months producing Command Performance, wartime radio show for men overseas.

Weaver came back to American Tobacco for a short time after the war but in 1947 rejoined Y&R as vice president in charge of radio and television; he went on to NBC from there.

Weaver's interest in technology and close attention to what goes on in the RCA laboratories has led him to make the following predictions over the past few years:

- "The television screen will . . . be usable for showing material recorded in the machine from transmission during the night so that news, music, weather, time and features are available by push button on arising."
- Pocket-sized tv sets which throw an image on a wall will be available as soon as scientists have been able to develop a light amplifier (this latter is one of the several major electronic discoveries David Sarnoff has asked his research men to deliver for him).
- Demonstration of a TV tape recorder by RCA has already brought Weaver's prediction about home recording of TV programs close to a possibility. Many of Weaver's other predictions about electronic advances are less science fictional than you might think. David Sarnoff himself has on occasion spoken in similar terms of tomorrow's electronic living.

Weaver's interest in technology probably makes him all the more valuable to RCA because the company is in an era when encouragement of new devices is getting top priority.

Weaver's Renaissance Man personality, whipping diversities together as it does, is best illustrated by what he has to say. He had this socially conscious remark in the grand manner to make to NBC TV affiliates at Boca Raton in the fall of 1951:

"Used for good, used intelligently, this medium [tv] can communicate an upthrust to the mental level, the maturity level, the knowledge level, the alertness level of this nation that will bring about almost a mutation in us."

In the spring of the next year some remarks to a Newsweek reporter give you a fair sample of his sense of humor:

"I'm a frustrated writer. I often wonder, as my artists fawn on me and I sit counting my money, how I stand it."

Another example of the amateur Weaver humor (his brother Doodles Weaver is a professional comedian) dates to his early years in radio. Out on the Coast all the radio directors and producers papered their walls with pictures of famous stars, complete with the personal dedication. Weaver put a picture of a man with a beard on his wall which bore the following dedication: "To Pat from J.C."

Weaver has a reputation among his friends for being stubborn and courageous. He gets loyalty among those who work for him. A lot of his past and present associates are waiting to see whether Weaver will drop his aversion for wearing a hat now that he's NBC president.

"If he put on more of the starched-shirt manner, he'd of been where he is before now," a man who worked with him in years past commented to sponsor.

Weaver in the flesh is friendly, informal. People who have watched his rise at NBC over the past four years say his manner is pretty near the same to all—junior executive or big brass—and never condescending. His speech and the long memos he writes to propose new program ideas have been compared to the efforts of a composer who has more in his head than he can put on the score. His sentences frequently take off for one place and arrive somewhere else because of all the ideas Weaver has gotten along the way.

By way of example of his letters to people in the industry are often hand written and one-sentence long. But he usually manages to squeeze some personality into even the one sentence.

Weaver has a reputation as a good team man. He believes the organization should be able to carry out the philosophy he comes up with. When he gets mad at the team during work on a project, he's likely to say, "What are we, a bunch of morons?" rather than cracking the whip directly at subordinates.

Mingled with Weaver's own phrases you're likely to find show business and advertising slang. "I don't dig that," he'll say. Or he'll put the suffix "wise" on words as in this fragment from a recent Weaver sentence: "... speaking communications-wise... ."

Weaver was married in 1942 to Elizabeth Inglis, a beautiful, dark-haired British girl, formerly a Broadway actress. They have two children, Trajan Victor Charles Weaver, 8, and Susan Alexandra, 4. The Weavers live in Manhattan, have a summer home in Sands Point, Long Island.

Weaver told Tex McCrary over the air the other day how he went about naming his boy Trajan (the program was Weekend, participation-format radio show based on Weaver's own thinking). A transcript of Weaver's explanation goes this way:

"My wife and I decided we should get a first name for him that would give him identity on the telephone book page and Trajan had always appealed to me as the one unknown really great figure of all times; the man who quite probably set the basic stability which carried the Roman Empire along for a number of years and inaugurated the centuries that is in all history [sic]."

Said McCrary: "If he doesn't like the name, you can call him TV."

In any case, TV at NBC has been pretty much historian-showman-phrase-maker Weaver's baby. 

11 JANUARY 1954
**Applause**

They deserve it

In a problem-ridden industry, the tendency to forget the achievements is great. Here are only a few for 1953:

1. Congratulations to NBC for Danny Thomas, Gay Badger, George Jessel, Paul Hartman and a flock of other bright tv shows.

2. Congratulations to John Fetzer and his industry-minded Code committee for keeping tv stations and sponsors minded of their public obligations in the matter of good taste.

3. Congratulations to several agencies who resigned lucrative accounts rather than do second-rate jobs.

4. Congratulations to General Saroff, Dr. Baker, and hundreds of others who proved the ingenuity of American enterprise in the development of tv color standards.

5. Congratulations to countless stations who pitched in during 1953 with generous allotments of time for the public welfare.

6. Congratulations to Kenyon & Eckhardt and its several clients who stepped up their “adoption” of homeless children.

7. Congratulations to national reps Blair, NBC Spot, Katz, Christal, on some 1953 projects that helped all.

8. Congratulations to BMI, BAB, and NARTB on their effective series of 1953 meetings and clinics.
For Years, the KMBC-KFRM Team has been the undisputed leader among the radio stations in the great Kansas City primary trade area. As the sixth oldest CBS radio affiliate, KMBC has enjoyed the audience that goes with the nation's number one radio network. Arthur B. Church's 32 years of radio know-how are the key to the Team's leadership in local programming and the finest of facilities.

In television, KMBC-TV is the "Big I" in Kansas City—both literally and figuratively. With the CBS Television Network (KMBC-TV shares time with WHB-TV on Channel 9), KMBC-TV immediately took the spotlight and its fair share of audience. (A special promotion tie-in with TV Preview Magazine conducted before Channel 9 had been on the air a month resulted in nearly 12,000 pieces of mail). KMBC-TV originates eight live TV programs daily to add to the station's popularity. More are to be added in the near future.

KMBC-TV, the big "I" of television in Kansas City, and The KMBC-KFRM Team, undisputed radio leader in the Heart of America, belong on your sales force. See your nearest Free & Peters colonel now.
The largest total audience of any Omaha station ... the largest share of audience of any independent station in the market! So there be any question what station is the top buy in the Omaha-Council Bluffs area? Not according to media buy at all! Ask our national representatives, The Rolling Company, for proof ... their files are bulging with it!

**The Independent with New Orleans' Top Morning Hooper!**
WDVR
CHANNEL 6 RICHMOND, VA.
now
MAXIMUM POWER
100,000 Watts
MAXIMUM HEIGHT
1049 Foot Antenna

LOCATED IN THE GEOGRAPHICAL CENTER OF THE CITY
Not a half station located on the Atlantic Coast, but a whole Station Located 100 miles from the Coast in th State’s Capitol, RICHMOND, VA.

Statewide Coverage

actual photo of the new 1049 ft. Self-Supporting Tower

Service from all four Networks Represented Nationally by Blair TV. Inc. Wilbur M. Havens - Station Manager Havens & Martin Inc. - Richmond, Va.
Big soap opera sponsor is studying audience composition figures of its daytime radio strips. Company execs are mulling whether firm has "skipped a generation" by sticking to soap operas. Figures show percentage of older women listening to radio tearjerkers is high with many younger women preferring d.j. fare.

Cunningham & Walsh upper echelon says story making rounds that Liggett & Myers has new "chemical filter" cigarette has no basis. Story about super filter was termed explanation for L&M's failure to join Tobacco Council cancer research effort. C&W key men were surprised when decision to drop Godfrey came suddenly from L&M after prolonged discussion. Firm is shopping now for daytime and evening tv shows.

Merger of Hudson with Nash-Kelvinator is not expected to have immediate impact on air advertising. N-K, which sells its refrigerators on CBS TV's "Omnibus," still wants network tv show for Nash cars. But it can't find satisfactory slot. Both Hudson and Nash are heavy users of spot. Likelihood is Hudson cars will gradually drop out of picture.

If Hudson account is lost by Brooke, Smith, French & Dorrance, effect on agency won't be serious. Geyer, Nash-Kelvinator agency, would suffer more by loss of account. Behind merger was drop in market share of both cars last year. Hudson, particularly, has slipped badly. Firm ranked 15th in sales in '53, 9th in '46. Possibility other mergers are coming among auto independents has personnel in their agencies sitting on edge of chairs. Net result of multiple mergers may be increase in air budgets all around as Big Three move to combat stronger firms created by mergers.

Tatham-Laird, Chicago, is moving up fast among agencies making heavy use of radio, tv. Firm started placing business for 3 new air-spending accounts first week in January: (1) Wander Co.'s Ovaltine, other products; (2) Simoniz Co.'s Hilite and Body Guard; (3) Abbott Labs. Sucaryl. Agency's billings have almost tripled in past 3 years, are near $14 million with perhaps 2/3 of total from radio and tv.

First 3 days of Chock Full o' Nuts coffee campaign in N.Y.C. you couldn't buy brand. Restaurant chain started new coffee's heavy air campaign early so consumers would ask for brand, help force distribution. Now spending at rate of $250,000 on WNBC, WNYT, brand got "95% distribution" quickly. Sponsor's wife is star of company's tv show. Agency for Chock Full o' Nuts is Frederick Clinton Co.
REPORT TO SPONSORS for 25 January 1954

BAB, SRA go direct to client

Job of selling radio is being taken on more and more directly by trade groups. Both BAB (see page 27) and SRA are stepping up direct bids to advertiser. BAB's long-planned campaign to make "big retailer" big radio customer got underway last week in 6-city offensive. Kevin Sweeney, new BAB president, is in process of visiting San Francisco, Seattle, Portland, Salt Lake City, Denver, Baltimore to present radio's new selling arguments to major retailers.

Admen hush over Godfrey

Most executives at agencies with Godfrey clients scuttle for cover if you ask whether latest Godfrey hassle worries them. But Y&R official made this statement: "Godfrey's a great salesman. That's our prime concern." Y&R has bought morning Godfrey show, recently dropped by Liggett & Myers, for Bristol-Myers.

Personal set revolution grows

Radio's personal set listening trend, which has revolutionized nature of medium, is getting added impetus from engineers. Emerson will put out low-priced table model with personal listening attachment that's light, attractive unlike old ear phones. Second attachment for personal listening slips under pillow. But biggest growth in personal listening will come when printed circuits, transistors cut size so that everyone can carry own set.

Local color tv on its way

Among first stations to get color cameras from RCA so they can originate colorcasts locally will be: WKY-TV, Oklahoma City; WBAP-TV, Ft. Worth; WHEN-TV, Buffalo; WTMJ-TV, Milwaukee; WCCO-TV, Minneapolis; KTLA, Los Angeles. These stations, says RCA, should have equipment in first quarter 1954.

Who's New in Film Syndication

Predictions tv film syndication business would wind up in lap of Hollywood majors have not panned out. Most new firms today enter field from 3 directions: (1) privately financed independent producers like Bernard Prockter's First National; (2) star talent investing in tv like Ella Raines' Cornwall productions; (3) broadcasters getting into film to insure good supply of product, like Vitapix operation in which stations own stock, and General Tele radio's planned syndication operation. (For searching film report see section starting 51.)

Radio set sales jump in tv cities

You can win bets on who pays for lunch with this question: Do people buy many radio sets in mature television markets? Answer is that in 15 top U.S. markets populationwise 38.5% more radios were sold in '53 than in '52 (first 39 weeks). See chart on page 30.

New national spot radio and tv business

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>PRODUCT</th>
<th>AGENCY</th>
<th>STATIONS-MARKET</th>
<th>CAMPAIGN, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>F. Ballantine &amp; Sons, Newark, NJ</td>
<td>Beer</td>
<td>J. Walter Thompson, NY</td>
<td>Eastern Seaboard radio and tv mks</td>
<td>Radio and tv: 20-sec. 60-sec. anncs; mid-Jan.: 52 wks; TV: 1 decision program, 1 Apr.: 52 wks</td>
</tr>
<tr>
<td>Carter Prod, Inc.</td>
<td>Arrid, Rise, Carter's Little Liver Pills</td>
<td>SSB, NY</td>
<td>Selected mks, to expand to 20 major mks, 10 tv mks all over the country</td>
<td>TV: 3 to 5 min. film anncs, 1 wk.</td>
</tr>
<tr>
<td>Economics Labs, Minneapolis, Minn</td>
<td>Solax</td>
<td>Scheidler, Beck &amp; Werner, NY</td>
<td>31 radio and tv mks, Eastern Seaboard and Southwest</td>
<td>Radio and TV: 60-sec. day time anncs; 18 Jan.: 13 wks</td>
</tr>
<tr>
<td>McCormick &amp; Co, Baltimore</td>
<td>Tea and spices</td>
<td>Cecil &amp; Presley, NY</td>
<td>25 Midwestern radio stns</td>
<td>Radio: 60-sec. day time anncs; 8 Feb.: 10 wks</td>
</tr>
<tr>
<td>Nistic Co, White Plains, NY</td>
<td>Cookie Mix, Semi-Sweet</td>
<td>Cecil &amp; Presley, NY</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
They live on the Pacific Coast...

They listen to Don Lee

Don Lee IS Pacific Coast Radio

Of the four major networks, only one has stations in the 45 important Pacific Coast markets — DON LEE, the nation's greatest regional network.
ARTICLES

Do you get the most out of BAB services?
Broadcast Advertising Bureau aids available to clients, agencies include presentations tailored for your needs, cumulative audience studies, product information

Radio set sales lead tv by 69% in big tv markets
CBS Radio Spot Sales study shows radio set sales were 69% above tv set sales for first 39 weeks of 1953. Study covers major U.S. markets

How Wheatena makes 'em eat breakfast
Buying early-morning radio time in order to reach the whole family, especially adults, is hot cereal firm's strategy. Wheatena uses about 110 stations nationally

What happens when you write to the sponsor?
SPONSOR editor sent postcards to 25 tv sponsors praising their programs, asking for literature or tickets. You'll be interested to learn how many of the group responded to this informal survey, and in what fashion

Ratings are here to stay, but . . .
Ward Dorrell, veteran researcher, now Research Director at John Blair, shows how ratings for the same program often vary widely

SPONSOR index for second half of 1953
Articles and departments are indexed here under convenient headings. Extra copies of this index are also available to subscribers without charge

1954 TV FILM SECTION

Over-all look at tv film program field
Major developments in the tv film field, including growth of the industry, sales patterns, programing developments, merchandising, key trends

Color tv and film
Round-up of latest data on what film programs are being shot in color, what the cost picture is, equipment and processing problems, advice to sponsors

Reruns of tv film shows
Latest research on how well reruns do, what pricing formulas are, how reruns figure in film industry financing

Costs of tv film shows
Charts, pictures give breakdown of exactly where the money goes

Tips on tv film program buying
10 tips from experts to would-be sponsors of tv film shows

Tv film programs listing
14 pages of charts showing what film programs are available to sponsors, who produces these programs, who syndicates them, how they range in cost

Tv film syndicators listing
Directory of syndicators is arranged alphabetically, includes sales contacts and phone numbers for easy reference

COMING

The tv film industry: commercials
SPONSOR covers all aspects of the film commercial field, including latest developments, production problems, producers, costs, effect of color, tips

8 Feb.
Things have changed in ARKANSAS, too!

Along with so many other States in the South, Arkansas is a far better market than many old-timers think. One example: Effective Buying Income per family is up 195.1% over ten years ago!*

You can reach almost all of Arkansas, now, with one radio station—50,000-watt KTHS in Little Rock, CBS, and the only Class 1-B Clear Channel station in the State. KTHS delivers primary daytime coverage of 250,694 radio homes. Secondary, interference-free daytime coverage includes 73 of the State's 75 counties and brings the number of radio homes up to a whopping 823,881!

Write direct or ask your Branham man for all the big KTHS facts, today.

*Sales Management figures

50,000 Watts . . . CBS Radio

Represented by The Branham Co.
Under Same Management As KWKH, Shreveport
Henry Clay, Executive Vice President
B. G. Robertson, General Manager

KTHS
BROADCASTING FROM
LITTLE ROCK, ARKANSAS
PACIFIC COAST'S
2nd
LARGEST MARKET
"OAKLAND
SAN FRANCISCO
BAY AREA"
with KLX
The Bay Area's Dominant and
Only independent station
broadcasting
5000 WATTS
D and NIGHT
KLX
and KLX-FM
No. 1 in News • Sports • Music
THE TRIBUNE STATION
TRIBUNE TOWER
OAKLAND, CALIFORNIA
Represented Nationally by
Burns-Smith Company

Marion E. Reutter, Young & Rubicam, Chicago, buys time for American Bakeries Co., makers of Grennan Cakes and Haysteet Bread. "The main problem in buying for this account is the fact that distribution is in markets scattered across the country," Marion says. "Also, since we want to be on the housewife's mind year-round, I buy spot announcements and programming for this sponsor in four continuous 13-week cycles." This job keeps Marion constantly busy reviewing schedules and availabilities on stations throughout the country.

Jeanie Jaffe, Lennen & Newell, New York, feels cost-per-1,000 should be used as a yardstick in buying radio, but must not be the only determining factor. "A low cost-per-1,000 in the middle of a boxing match is fine," she says, "but not if you're selling baking flour." It's the combination of various yardsticks that assures a time-buyer of a good buy: a station's share of audience, relative strength of the competing station's programming, type of audience reached, strategy of competing product— all as vital as cost-per-M.

Martin T. Kane Jr., Hewitt, Ogilvy, Benson & Mather, New York, thinks that the more a timebuyer knows about print media, the quicker will he grasp overall strategy for a particular client. "Also, he'll be able to strengthen his own position," Martin adds, "and explain his choice of stations and adjacencies better, if he can show how they fit into the overall plan." At his agency timebuyers are invited to attend print presentations, and Martin does so whenever possible. His accounts: Helena Rubinstein, Dushill Cigarettes.

Syman Taplinger, director of radio-te, Hirsch-Garfield, New York, feels combining power stations and small independents is the ideal way of covering a market for a regional spot client. "Of course," he adds, "some products just naturally seem to lend themselves to advertising over local stations predominantly. Take used cars, for example: Local d.j. shows are one of the most effective ways of promoting used car sales." However, he stresses both wide coverage and local impact for a successful regional radio campaign.
The new engineering reports now show WHAM-land has grown. This rapidly growing market packs a more than two billion annual sales potential. Area loyalties notwithstanding, people hear and shop from WHAM Radio as far east as Utica, west to Erie and south into Pennsylvania. More than 4½ million people live, work and buy in this area.

WHAM’s market has everything—three of New York State’s major metropolitan areas, highly profitable farms, twenty of the country’s twenty-one principal industries, vacation playgrounds and homes.

Thousands and thousands of buyers throughout this territory comment daily, “We heard it on WHAM.” It’s a ready market to buy anything you have to sell.

Put this 50,000 watt colossus to work selling your product or service for you.

LET WHAM SELL FOR YOU

* Write, Wire or Phone WHAM or Hollingbery for Availabilities.

The STROMBERG CARLSON Station, Rochester, N.Y. Basic NBC • 50,000 watts • clear channel • 1180 kc

GEORGE P. HOLLINGBERY COMPANY, National Representative
Mister PLUS discloses
lively doings after dark on the
Mutual Radio Network

TIME: January, 1952.
EVENT: MBS presents Multi-Message Plan.
SCOPE: Ten star shows added to evening lineup;
national participation provided in top five
(Monday-Friday, 8 pm) for unprecedented
cumulative-reach effectiveness.
RESULTS: First-year sponsors include General Mills,

*National Ratings, All commercial competition 8-8:30 p.m.,

TIME: January, 1953.
EVENT: MBS improves Multi-Message Plan.
SCOPE: Nighttime radio given additional boost
by revamp of 8 pm lineup on MBS;
preceded by news and followed by
short drama and quiz programs at 8:30.
RESULTS: Ratings soar 17% on MBS (off 13%, 25%
23% on other nets); 2nd-year sponsors;
Bromo-Seltzer, General Mills, Lever H.
P. & G., Reynolds Tobacco . . . total: 12

EVENT: MBS improves Multi-Message further.

SCOPE: Three strongest shows in '53 lineup now augmented by Squad Room and Madeleine Carroll; Multi-Message array now preceded by Perry Como and Eddie Fisher at 7:45 pm.

RESULTS: Still greater reach, economy, sales-profit for still more clients; better entertainment for more listeners; clearer proof of vitality of nighttime radio for...you.

For immediate details on remaining availabilities, reach for your phone now:

LO 4-8000 New York
WH 4-5060 Chicago
HO 2-2133 Los Angeles
"TO PUSH A PRODUCT YOU GOTTA PUT STRENGTH BEHIND IT"

And we've got the muscle... FOUR TOP DISC JOCKEYS, whose programs establish KSDO as San Diego's first station... the one with most listeners.8

May we show you how KSDO can help you muscle-in on this billion dollar market.

8HOOPER and NIELSEN

KSDO 1130 KC 5000 WATTS

Representatives
Fred Stubbins - Los Angeles
Daren McGovren - San Francisco
John E. Pearson, Co. - New York

AGENCY AD LIBS

by Bob Foreman

If in the following few paragraphs I sound like an expert in retail advertising, you can chalk it up to the three months in 1936 I put in wrapping stationery for a large New York department store. This experience gave me what is so often referred to as the "retail feel," a quality that evidently is lacking in so many advertising men and women these days according to the folks who work in the retail end of our business.

As an old department store man, therefore, I watched the recent retail rush to broadcast media which the New York City newspaper strike perpetrated. Bubwarking my own rich experience with the interesting discussion of this situation in this very magazine a few issues back [28 December, page 30], I have come up with some thoughtful conclusions. To wit:

The copy used by most of the retailers during the strike was as unsuited to either radio or television as a one-minute radio spot would be running verbatim in newspapers. However, the reverse of this (running print copy over the air) seems to be about what most stores did.

I realize that they were pressed for time and that the copy-writers who labor within earshot of the sales counters are perfectionists as well as perhaps neophytes when it comes to radio and television. But there must have been some better way to make up for this lack of experience and time especially at so crucial a period as just prior to the Christmas season. One store did, I understand, engage the services of an agency which gave them access to writers and production people who could approach broadcasting as an old and familiar friend rather than a fearsome new gimmick which might damn well work and, if so, cause upheaval in the store's ad department once management discovered the facts about it.

Since I also spent one summer (1933) as a runner in Wall Street, this, I believe, also gives me leave to analyze the financial overtones of the strike as they pertain to the retail sales curve (how's that for Wall Street phraseology?). However after reading everything from the Wall Street Journal to horoscopes I still can't figure out if the absence of newspapers helped or hurt department store sales. And I doubt if the stores know themselves.

If sales were actually down and this fact could be directly traced to the inability to put ads in print, it still doesn't mean

(Please turn to page 42)
Now every other TV home in Milwaukee enjoys top rated CBS programming on WCAN-TV. Conversions continue to soar! 235,000 UHF sets and only 18 weeks on the air.

(Look to 60% by February 15th).

...in MILWAUKEE, Fastest Growing UHF Market in America

**WCAN-TV** LEADS in 13 out of 20-1/4-hours over other VHF Station!

Here’s your chance to put your promotion dollars to work on **WCAN-TV** to show and sell your product in Milwaukee’s fabulous billion dollar market. And, **WCAN-TV** helps you merchandise and promote your program on television . . . radio . . . in the newspaper and on carcards and billboards.

Write now for rate cards and success stories

*ARB Survey on 5:30 — 6:30 P.M. Monday — Friday "Tales of the West" computed on basis 20 quarter hours.

25 JANUARY 1954
ALL-MEDIA STUDY

Please reserve for us three copies of sponsor's All-Media Evaluation Study. sponsor's media studies are the big bargain in research!

Joseph Katz
President
The Joseph Katz Co.
Baltimore

SPONSOR'S ALL-MEDIA STUDY will be published in each form later in the year. Reservations are acceptable now by writing to 40 East 19 St., New York 17.

READERS' SERVICE

My thanks to sponsor and Augusta Shearman for sending me additional information in response to my letter requesting data on the subject of repeating radio and tv commercials.

You ought to feel good about being consulted so many times for the answers to these many problems. In our own case you are the only publication we ever write in this regard, and you always come up with the answers.

Thank you again for your fine cooperation.

Ed La Grave Jr.
Account Executive
Lessing Advertising
Des Moines

SPOT RADIO

I notice a small discrepancy between your published estimates of spot radio volume for 1953.

The sponsor estimate in the December 14 issue ('"12 big spot clients: how they use the medium," Part one, December 14, 1953, page 30), is $300,000.00 spot radio time sales for 1953. John Blair's estimate of $350,000,000 spot radio time sales for 1953 appears in your issue of December 28 ('"12 big spot clients: how they use the medium," Part two, page 39).

Both you and we will probably be charged with being unduly conservative. In any event, the consistent, substantial, ever increasing growth of national spot radio is a great tribute to the sales power of the medium, to its flexibility in meeting new conditions and to the success of all of the promotion and sales efforts of those far-seeing radio men whose imagination sets no limit to the continuing growth of the medium.

T. F. Flanagan
Managing Director
Station Representatives
Association
New York

INDEPENDENT RADIO

Congratulations on what we consider one of the finest articles ever published about the independent radio stations ('"How to get the most out of an independent station," December 23, 1953, page 42). We feel the article printed (Please turn to page 15).

SPONSOR
A Real "Hooper-dooper"

FIRST TIME EVER!

COINCIDENTAL HOOPERATINGS...

3 IN 1

1 - HOMES
SEPTEMBER THRU DECEMBER 1953

2 - AUTOMOBILES
NOVEMBER 1953

3 - GROCERY STORES
OCTOBER-NOVEMBER 1953

COMPLETE RADIO LISTENING ANALYSIS
OF SYRACUSE, NEW YORK

FREE copies are available to all
1953 National Sponsors of
Syracuse Radio and their advertising agencies.

Reports contain all 3 authoritative studies grouped for easy comparison.

This offer expires Feb. 10, 1954

MAIL THIS COUPON

STATION WOLF—SYRACUSE, N. Y.

Without charge or obligation please send our free copy of the
3-Way Syracuse Hooperating to:

Name
Sponsor or agent
Street & number
City and State
Account placed
Here in 75 words is the Abilene story.
KRBC-TV is the only television service in the 18-county Abilene trade territory.

In that territory are 236,586 persons living in 78,073 households (1950 census). They spent $312,772,000 over retail counters in 1952, $84,662,000 of that in Abilene.

In the first 120 days of KRBC-TV operation more than one-fourth of those families bought television sets.

Our rates are reasonable—$150 basic hourly rate, $18.00 for one-minute announcements.* May we serve you?

*Film rate only
Camera charge extra.

---

KRBC-TV
Channel 9
Abilene, Texas

NBC, ABC, and DuMont Networks

Effective Radiated Power
Video 29.5 KW
Audio 14.7 KW

Represented Nationally by
JOHN E. PEARSON TV, INC.

Offices
New York • San Francisco
Chicago • Los Angeles • Minneapolis

Texas Accounts Only

AIRWAVES ASSOCIATES
Dallas—251 North Field St., Room 769: RI-1228 RI-3512
Houston—530 Lovett Rd., No. 1-D; JU-1601
in sponsor will give the independent radio stations a great deal of assistance. Please send us 300 reprints of this story.

John A. Engelbrecht
President
WIKY and WIKY-FM
Evansville

- Reprints of the article, “How to get the most out of an independent radio station,” cost 25c apiece. Quantity prices on request.

In my book you’ve performed a real service to independent operators by publishing your article on independent stations [“How to get the most out of an independent station,” 28 December 1953, page 42]. Congratulations to the sponsor staff for an excellent job!

We’d appreciate receiving 50 reprints of the article so that we can distribute them in our area.

Tim Elliott
President & General Manager
WCUE, Akron

TV BASICS

I greatly appreciate your television statistics.

“Tv Basics” is a very nice looking report. We found the figures contained therein to be not only useful but interesting for our purposes.

If it has not come to your attention before, you might be interested to know that the Miami area now has three tv outlets and is expected to have three more within the next year.

Michael W. R. Davis
First Research Corp. of Florida
Miami

MESSAGE REPEATERS

A few months ago your “Report to Sponsors” carried an article about my newest aid to merchandising—namely, message repeaters. At this time I am pleased to report to you a couple of case histories of the terrific impact message repeaters have at point-of-sale.

In a 13-week spot campaign Sunny Jim Syrup used message repeaters in 65 different locations for one week at a time in each location. In all of these stores sales of Sunny Jim Syrup went up at least 100% over any previous week.

We have just started a campaign for a new product—Ivar’s Clam Chowder. The Tradewell group of super markets (32 stores controlling 10% of the Greater Seattle grocery business) allowed us a test store with a 15-case display. We put this display up with a message repeater on Friday noon, and by Saturday night had sold 10 cases. The heads of Tradewell were so pleased that they gave us free rein to set up mass displays in all 32 of their stores.

Bill Simpson
KOL, Seattle

WHO LISTENS

Thanks very much for the reprints of the Politz article which appeared in your December 11 issue [“Who listens . . . were . . . when . . . why . . .”, page 36]. I think you did a very fine job and I am glad to hear that you have made 20,000 reprints of the story for distribution.

Walter Johnson
WTIC. Hartford

- Reprints of the article, “Who listens,” are available at 20c apiece. Quantity prices on request.

WORKMANLIKE

I enjoy the workmanlike treatment, the research and objectivity behind your magazine.

Please send me your “Radio and TV Directory.”

N. K. Donovan
15 East 48 St.
New York

- SPONSOR’S “Radio and TV Directory” is available free of charge.

FARM ISSUE

So much has been said about the October 19 issue of sponsor in the transcript of proceedings of the National Association of Radio Farm Directors’ New York meeting that I have been looking everywhere for my copy. I have failed to find it and I am afraid that this issue landed on an unappreciative desk here at WCMB.

Do you have another copy for me? I want to know where some of those advertising dollars dwell in this period of dropping agriculture prices and markets. I enjoy your other issues but of course the farm issue is vital to me.

John A. Smith
Radio Farm Director
WCMB
Harrisburg-Lemoyne, Pa.

(Please turn to page 127)
You're seeing double
in the daytime

Today your chances for making sales in
daytime television have doubled...

Because the 10 stations represented by
CBS Television Spot Sales—in two years—
have:

...doubled their daytime audiences, today
attracting 14,500,000 different viewers

...doubled their gains in multi-station
markets, to win an average lead of 20%

...doubled in economy, with costs-per-M
as low as 34 cents.

These 10 stations are the best way to
daytime television—and daytime television
is the best way to 28 million housewives—
who spend over 204 million dollars
each shopping day.

In 1954 your sales picture will be brighter—
all day long—on these 10 big-volume
television stations.

**CBS Television Spot Sales**

Representing WCMF-TV, New York; WCAU-TV, Philadelphia;
WTOP-TV, Washington; WBT, Charlotte; WMBV-TV, Jacksonville;
WTAE, Pittsburgh; WBBM-TV, Chicago; KCET-TV, Galveston;
KPRC-TV, Salt Lake City; KXTV, Los Angeles and
KCPN, CBS Television Pacific Network.
NOW—
...a choice in...
JACKSONVILLE!

Now advertisers and viewers enjoy a choice of superb television service in much-rooming Jacksonville—the nation's 49th retail market—

With WJHP-TV's 276,000 watts ERP—its NBC, ABC and Dumont Network programs—its superb studio, plant and equipment—the great Jacksonville retail area now enjoys more of the best in TV—and in the best times, too.

For facts and availabilities call...
New York MU7-5047 or Jacksonville 98-7751

The Jacksonville Journal's
WJHP-TV

NBC-ABC-Dumont

276,000 Watts
CHANNEL 36
1. New on Television Networks

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>STATIONS</th>
<th>PROGRAM, time, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Associated Preds</td>
<td>Grey Adv, NY</td>
<td>NBC TV 50</td>
<td>Arthur Murray Dance Party; M 7:30-45 pm; 18 Jan; no, wks not set</td>
</tr>
<tr>
<td>Hazel Bishop, NY</td>
<td>Raymond Spector, NY</td>
<td>ABC TV 78</td>
<td>Dr. J. O.: M 8:30-9 pm; 18 Jan; 52 wks</td>
</tr>
<tr>
<td>Capital Airlines, Wash, DC</td>
<td>Lewis Edwin Ryan, Wash, DC</td>
<td>NBC TV 51</td>
<td>Today; M-F 7-9 am; 9:30 pm 18 Jan; 13 wks</td>
</tr>
<tr>
<td>Emerol Mfg Co, NY</td>
<td>Hilton &amp; Riggio, NY</td>
<td>ABC TV 31</td>
<td>Tommy Henrich Sports Show; Sat 6-6:15 pm; 10 Jan; 52 wks</td>
</tr>
<tr>
<td>General Motors, Detr</td>
<td>Kodner, NY</td>
<td>CBS TV 84</td>
<td>Morton; W 10-10:45 pm; 20 Jan only</td>
</tr>
<tr>
<td>Gold Seal (Glass Wax), Bismarck, ND</td>
<td>Campbell-Mithun, Mpls</td>
<td>CBS TV 70</td>
<td>Jo Stafford Show; T 7:45-8 pm; 2 Feb; 52 wks</td>
</tr>
<tr>
<td>Mutual of Omaha, Omaha</td>
<td>Bozell &amp; Jacobs, Omaha</td>
<td>ABC TV 33</td>
<td>John Daly &amp; the News; M, W 7-15:30 pm; 1 Feb; 13 wks (co-sponsor with Whitehall Phoenix)</td>
</tr>
<tr>
<td>Mystic Adhesive Preds, CT</td>
<td>George H. Hartman, Chi</td>
<td>CBS TV 61</td>
<td>Gary Moore Show; F 1:45-2 pm set; 15 Jan; 52 wks</td>
</tr>
<tr>
<td>Quaker Oats, Chi</td>
<td>Sherman &amp; Marquette, Chi</td>
<td>CBS TV 51</td>
<td>Contest Carnival; Sun 12:30-1 pm; 3 Jan; 52 wks</td>
</tr>
<tr>
<td>Revlon Preds, NY</td>
<td>William H. Weintraub, NY</td>
<td>NBC TV 19</td>
<td>Mr. &amp; Mrs. North; alt T 10:30-11 pm; 26 Jan; 52 wks</td>
</tr>
<tr>
<td>S.O.S. Co, Chi</td>
<td>McCann-Erickson, Chi</td>
<td>NBC TV 80</td>
<td>Hawkins Falls; alt M 11-11:15 am; 4 Jan; 52 wks</td>
</tr>
<tr>
<td>S.O.S. Co, Chi</td>
<td>McCann-Erickson, Chi</td>
<td>NBC TV 36</td>
<td>Kate Smith Show; alt W 3-3:15 pm; half of set; 10 Jan; 52 wks</td>
</tr>
<tr>
<td>S.O.S. Co, Chi</td>
<td>McCann-Erickson, Chi</td>
<td>NBC TV 51</td>
<td>Today; M-F 7-9 am; one part per wk; 7 Jan; 52 wks</td>
</tr>
</tbody>
</table>

2. Renewed on Television Networks

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>STATIONS</th>
<th>PROGRAM, time, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Buyer &amp; Black, Chi</td>
<td>Leo Burnett, Chi</td>
<td>Du Mont 36</td>
<td>Twenty Questions; M 8-8:30 pm; 14 Dec; 55 wks</td>
</tr>
<tr>
<td>Bristol Myers, NY</td>
<td>DCSS, NY</td>
<td>CBS TV 66</td>
<td>Man Behind the Badge; Sun 9-9:30 pm; 10 Jan; 52 wks</td>
</tr>
<tr>
<td>Faith for Today Inc, NY</td>
<td>Rockhill Co, NY</td>
<td>ABC TV 21</td>
<td>Faith for Today; Sun 12:30-1 pm; 3 Jan; 52 wks</td>
</tr>
<tr>
<td>Ford Motor Co, Dearborn, Mich</td>
<td>J. Walter Thompson, Chi</td>
<td>NBC TV 53</td>
<td>Ford Theatre; Th 9:30-10 pm; 31 Dec; 52 wks</td>
</tr>
<tr>
<td>Hall Brothers, Kansas City, Mo</td>
<td>J. Walter Thompson, Chi</td>
<td>NBC TV 37</td>
<td>Holmen Hall of Fame; Sun 9-9 pm; 3 Jan; 52 wks</td>
</tr>
<tr>
<td>Kraft Foods, Chi</td>
<td>FCCB, Chi</td>
<td>NBC TV 49</td>
<td>Kraft TV Theatre; W 9-10 pm; 6 Jan; 52 wks</td>
</tr>
<tr>
<td>Lever Bros, NY</td>
<td>J. Walter Thompson, Chi</td>
<td>CBS TV 54</td>
<td>Arthur Godfrey Time; M, W 10-11:15 am; 4 Jan; 52 wks</td>
</tr>
<tr>
<td>Liggett &amp; Myers Tob, NY</td>
<td>Cunningham &amp; Walsh, NY</td>
<td>NBC TV 89</td>
<td>Dragnet; Th 9-9:30 pm; 31 Dec; 52 wks</td>
</tr>
<tr>
<td>Lincoln-Mercury Dealers, Detroit</td>
<td>Kenyon &amp; Eckhardt, NY</td>
<td>NBC TV 123</td>
<td>Toast of the Town; Sun 8-9 pm; 3 Jan; 52 wks</td>
</tr>
<tr>
<td>R. J. Reynolds Tob, Winston-Salem, NC</td>
<td>William Esty, NY</td>
<td>NBC TV 70</td>
<td>Camel News Caravan; M-F 7:45-8 pm; 1 Jan; 52 wks</td>
</tr>
</tbody>
</table>

3. Advertising Agency Personnel Changes

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crawford Blagden</td>
<td>Benton &amp; Bowles, NY</td>
<td>Some, vp</td>
</tr>
<tr>
<td>William S. Blair</td>
<td>Howitt, Oglivy, Benson &amp; Mather, NY</td>
<td>Same, vp</td>
</tr>
<tr>
<td>C. S. Blakeslee</td>
<td>Wallace-Lindeman, Grand Rapids, acct exec</td>
<td>Same, vp</td>
</tr>
<tr>
<td>Clifford E. Belgard</td>
<td>Sherman &amp; Marquette, Chi</td>
<td>Same, bd of dir</td>
</tr>
<tr>
<td>Brown Batts</td>
<td>Hilton &amp; Riggio, NY</td>
<td>Hilton &amp; Riggio, NY, timebuyer</td>
</tr>
<tr>
<td>Mario Carayas</td>
<td>Own public rels and ad firm, Seattle</td>
<td>Grant Adv, Chi, vp</td>
</tr>
<tr>
<td>Herbert A. Carlson</td>
<td>Gibson Refige Co, Greensville, Mich</td>
<td>Wallace-Lindeman, Grand Rapids, vp</td>
</tr>
<tr>
<td>Gregory V. Drumm</td>
<td>own acct super</td>
<td>Emil Mogul, NY, radio, tv timebuyer</td>
</tr>
<tr>
<td>Leslie Dunier</td>
<td>Roy S. Dorstine, NY</td>
<td>YOR, NY, contact exec</td>
</tr>
<tr>
<td>Charles F. Fleischmann</td>
<td>Penick &amp; Ford, Ltd, NY</td>
<td>Geyer Adv, NY, mgr creative prod</td>
</tr>
<tr>
<td>M. Peter Franceschi</td>
<td>own acct super</td>
<td>Piedmont Adv, Salisbury, NC, mgf dir</td>
</tr>
<tr>
<td>W. A. Franchey</td>
<td>own acct super</td>
<td>Same, pres McCann-Erickson Intl Corp</td>
</tr>
<tr>
<td>George Giese</td>
<td>own acct super</td>
<td>Zimmer, Keller &amp; Calvin, Detr, acct exec</td>
</tr>
<tr>
<td>Dugald G. Gordon</td>
<td>William Esty, NY, radio-tv exec</td>
<td>Hicks &amp; Geist, NY, bus mer tv-radio dept</td>
</tr>
<tr>
<td>Ted J. Grunewald</td>
<td>Lando Adv, Pitts, dir consumer activities</td>
<td>Same, partner</td>
</tr>
<tr>
<td>Joseph Gusky</td>
<td>Westinghouse Elec, Pitts, custom distr sls prom, adv mg</td>
<td>YOR, NY, contact exec</td>
</tr>
<tr>
<td>A. Gould Harrison</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(Continued next page)

In next issue: New and Renewed on Radio Networks, National Broadcast Sales Executives, New Agency Appointments

25 JANUARY 1954
3. Advertising Agency Personnel Changes (continued)

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Judson H. Irish</td>
<td></td>
<td>Same, vp</td>
</tr>
<tr>
<td>Frank Kepp</td>
<td></td>
<td>Same, vp</td>
</tr>
<tr>
<td>Howard Kuhn</td>
<td></td>
<td>Same, vp</td>
</tr>
<tr>
<td>Robert Lansdon</td>
<td></td>
<td>Same, vp</td>
</tr>
<tr>
<td>H. B. LeQuatte</td>
<td></td>
<td>1GR, NY, contact exec</td>
</tr>
<tr>
<td>Murriel Maize</td>
<td></td>
<td>Abbott Kimball, NY, vp, chmn pubs bd</td>
</tr>
<tr>
<td>Charles E. Patrick</td>
<td></td>
<td>Meldrum &amp; Fowsmith, Chicago, 1v, radio timebuy</td>
</tr>
<tr>
<td>W. H. Poulson</td>
<td></td>
<td>Emil Mogul, NY, acct spv Manschewitz Wine</td>
</tr>
<tr>
<td>Gardner Reames</td>
<td></td>
<td>YGR, Montreal, vp &amp; mgm</td>
</tr>
<tr>
<td>Reddy Rogers</td>
<td></td>
<td>James R. Rescue Adv, Kansas City, exec</td>
</tr>
<tr>
<td>Dan Rubin</td>
<td></td>
<td>Ward Wheeler, NY, mgp radio-tv prod</td>
</tr>
<tr>
<td>Alan Simon</td>
<td></td>
<td>Huber Hess &amp; Sons, NY, acct super</td>
</tr>
<tr>
<td>John B. Simpson</td>
<td></td>
<td>Same, bd of dir</td>
</tr>
<tr>
<td>Edward Sonneman</td>
<td></td>
<td>Same, vp</td>
</tr>
<tr>
<td>Richard Stanton</td>
<td></td>
<td>Olin &amp; Bronner, Chi, acct exec &amp; copy chief</td>
</tr>
<tr>
<td>Lawrence V. Stapleton</td>
<td></td>
<td>Ward Wheeler, Phila, creative exec</td>
</tr>
<tr>
<td>David F. Titus</td>
<td></td>
<td>Same, vp</td>
</tr>
<tr>
<td>Don E. West</td>
<td></td>
<td>Max Wilkins, Cole &amp; Weber, Seattle, tv-radio</td>
</tr>
<tr>
<td>Walrath</td>
<td></td>
<td>Hewitt, Ogilvy, Benson &amp; Matter, NY, dir mg</td>
</tr>
</tbody>
</table>

4. Sponsor Personnel Changes

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>M. F. Blakelock</td>
<td>RCA, Camden, NJ, dir dist rib rels</td>
<td>Emerson Radio &amp; Phone Corp, NY, dir dist rib</td>
</tr>
<tr>
<td>Vincent P. Brumelli</td>
<td></td>
<td>Tck-Hughes, Watervliet, NY, dir adv, msdg</td>
</tr>
<tr>
<td>George Cohen</td>
<td>Personal Prod Co, Milltown, NJ, dir paper div</td>
<td>Same, eastern sales mgm</td>
</tr>
<tr>
<td>Lawrence J. Cullen</td>
<td>Automatic Controls Corp, Ann Arbor, Mich, natl sls mgp</td>
<td>Transparent Pkg Co, Chi, sls dvel mgm</td>
</tr>
<tr>
<td>F. Harry Fletcher</td>
<td>Bristol-Myers, NY, acct to exec vp, chg sls</td>
<td>Same, natl field sls mgp, prods div</td>
</tr>
<tr>
<td>E. R. Glauber</td>
<td>Emerson Radio &amp; Phone Corp, NY, acct dist rgs</td>
<td>Same, also natl sls mgp for air conditioning</td>
</tr>
<tr>
<td>Richard B. Moller</td>
<td>Pal Blade Co, NY, vp super mtg sls</td>
<td>Hudson Pulp &amp; Paper, NY, field sls mgp, tissues</td>
</tr>
<tr>
<td>Norman Peterzell</td>
<td>Blow Co, NY, acct exec PGC</td>
<td>Same, regl mgp southeastern div</td>
</tr>
<tr>
<td>Fred B. Walrath</td>
<td>Landers, Frary &amp; Clark, New Britain, Conn, district mgp, exec hours div</td>
<td></td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>CALLS</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>KCTV, Kansas City, Mo, purch by Du Mont Labs from Empire</td>
<td>WCHV, Charlotteville, Va, new natt rep Thomas F. Clark</td>
</tr>
<tr>
<td>WQFS, Fayetteville, NC, new natt rep Thomas F. Clark</td>
<td></td>
</tr>
<tr>
<td>WTVU, Scranton, Pa, new natt rep Everett-McKinney</td>
<td></td>
</tr>
<tr>
<td>WWRE, Beloit, Wisc, new natt rep Hal Holman Co; power incr</td>
<td></td>
</tr>
<tr>
<td>to 5000 watts</td>
<td></td>
</tr>
</tbody>
</table>

6. New Agency Appointments

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>PRODUCT (or service)</th>
<th>AGENCY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amboy Milk Prods, Amboy, Ill</td>
<td>Melody Whip (filled milk prod)</td>
<td>Calcines &amp; Holden, Carle, McCollum &amp; Smith, NY</td>
</tr>
<tr>
<td>Amco Safety Razor Prod, NY</td>
<td>Gem razors &amp; blades</td>
<td>Portman-Erickson, NY</td>
</tr>
<tr>
<td>Block Drug, Jersey City, NJ</td>
<td>Mmmegoo Dry Shampoo, Alkaid Antacid Tablets</td>
<td>Emily Mogul, NY</td>
</tr>
<tr>
<td>Boyle-Midway, West Coast Div, LA</td>
<td>Poslam Ointment</td>
<td>J. Walter Thompson, LA</td>
</tr>
<tr>
<td>Cadence Distri Co, NY</td>
<td>Polishes, waxes, germicides</td>
<td>Brock, Smith, French &amp; Dorans, NY</td>
</tr>
<tr>
<td></td>
<td>Phonomograph records</td>
<td>Hicks &amp; Greist, NY</td>
</tr>
<tr>
<td>Glamorone, NY</td>
<td>Glomerone rug cleaner, foam upholstery cleaner, paint brush cleaner</td>
<td>Hoffman-Manning, NY</td>
</tr>
<tr>
<td>Hears Dept Stores, NY</td>
<td>Department store (for radio-tv adv only)</td>
<td>Geyer Adv, NY</td>
</tr>
<tr>
<td>Kriss Polish Co, Phila</td>
<td>Shoe polish</td>
<td>Tambert Inc, Hywd</td>
</tr>
<tr>
<td>KMPQ, LA</td>
<td>Radio station</td>
<td>Diamond &amp; Sherwood, SF</td>
</tr>
<tr>
<td>KSAN-TV, Sp</td>
<td>New UHF tv station</td>
<td>Fred Gardner Co, NY</td>
</tr>
<tr>
<td>MacArthur Prods, Indiana Orchard, Mass</td>
<td>Portable Porger busage wheels</td>
<td>Ad Fried &amp; Assoc, Oakland, Cal</td>
</tr>
<tr>
<td>McDonald &amp; Amosson, Valparaiso, Cal</td>
<td>Telescopic Emergency Lights</td>
<td>Ad Fried &amp; Assoc, Oakland, Cal</td>
</tr>
<tr>
<td>Mica-Seal Mfg, Berkeley, Cal</td>
<td>Waterprobing paints</td>
<td>Emil Mogul, NY</td>
</tr>
<tr>
<td>Monarch Wine Co, Brooklyn, NY</td>
<td>Manschewitz Wine</td>
<td>D.F.S., NY</td>
</tr>
<tr>
<td>Peter Paul, Naugatuck, Conn</td>
<td>Mounds, Almond Joy Candy</td>
<td>Granville Rutledge Adv, St. Louis</td>
</tr>
<tr>
<td>Pevely Dairy Co, St Louis</td>
<td>Milk, dairy, ice cream prod</td>
<td>Stromberger, LA</td>
</tr>
<tr>
<td>Smart &amp; Final Iris Co, Cal</td>
<td>Food prod, canned &amp; pkgd</td>
<td>Vene, McKenzie, LA</td>
</tr>
<tr>
<td>John Wanamaker, Phila, NY</td>
<td>Dept store</td>
<td>Dowd, Redfield &amp; Johnstone, NY</td>
</tr>
<tr>
<td>Zoxo Pharmaceul Co, Stamford, Conn</td>
<td>Zoxo medication for poison Ivy, oak and sumac</td>
<td>John C. Dowd, Boston</td>
</tr>
</tbody>
</table>

Numbers after names refer to New and Renew category

H. A. Carlson (3)  
D. F. Gordon (3)  
J. P. Brumelli (3)  
Crawford Blodgen (3)  
F. H. Fletcher (3)  
George Giese (3)  
Judson H. Irish (3)  
Gardner Reames (3)  
E. W. Berger (3)  
Win. S. Blair (3)  

SPONSOR
Buy **WHO**
and Get Iowa’s Metropolitan Areas...

**Plus the Remainder of Iowa!**

**TAKE AUTOMOTIVE SALES, FOR INSTANCE!**

<table>
<thead>
<tr>
<th>Percentage</th>
<th>City</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.9%</td>
<td>CEDAR RAPIDS</td>
</tr>
<tr>
<td>10.7%</td>
<td>TRI-CITIES</td>
</tr>
<tr>
<td>12.5%</td>
<td>DES MOINES</td>
</tr>
<tr>
<td>2.6%</td>
<td>DUBUQUE</td>
</tr>
<tr>
<td>4.4%</td>
<td>SIOUX CITY</td>
</tr>
<tr>
<td>3.9%</td>
<td>WATERLOO</td>
</tr>
<tr>
<td><strong>65.1%</strong></td>
<td><strong>REMAINDER OF STATE</strong></td>
</tr>
</tbody>
</table>

Figures add to more than 100% because Rock Island County, Illinois is included in Tri-Cities.

THE "REMAINDER OF IOWA" ACCOUNTS FOR THESE SALES:
(Which You MISS Unless You Cover the Entire State)

- 65.4% Food Stores
- 61.6% Eating and Drinking Places
- 44.8% General Merchandise Stores
- 55.6% Apparel Stores
- 60.7% Home Furnishings Stores
- 65.1% Automotive Dealers
- 73.2% Filling Stations
- 79.6% Building Material Groups
- 60.4% Drugstores

Source: 1952-'53 Consumer Markets

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

**WHO**

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President

P. A. Loyet, Resident Manager

FREE & PETERS, INC., National Representatives

25 JANUARY 1954
No one expects a pitchman to go on the air with the following high-pressure technique when selling stocks:

"... Write in today while this offer holds. And remember, folks, you can pay for your stocks in easy weekly installments."

Yet, Henry Gellerman, who masterminds advertising for Bache & Co., a conservative Wall Street investment house, assured sponsor that radio audiences in New York, Philadelphia, Chicago, Detroit, Cleveland and Boston will be hearing a modified version of that message—some five to seven times weekly starting 24 January.

This new campaign begins the day before the new monthly investment plan authorized by the Securities Exchange Commission goes into effect. This plan—a budget plan for buying securities on installments—will broaden the base of potential stock owners.

"Now we can take our message to the housewife," Gellerman explained. "And that's precisely what we're doing with this new campaign. We're no longer limiting our choice of programing and adjacencies to male appeal. Our only motto is hard sell."

It's this hard-sell approach, combined with institutional and educational techniques, that have brought Bache more leads-per-dollar via spot radio programing (see 27 July 1953 sponsor, page 30).

On radio since 1948 at Gellerman's instigation, Bache has gradually increased its air budget from a dead start to 45% of the over-all $500,000 budget in 1954.

"We started off easy with public service programing on WNYC, New York," Gellerman told sponsor. "Then we tried minute announcements on WQXR, New York, with convincing success."

However, Gellerman was still not satisfied. "After all, everyone's a prospect," he says, summarizing his business theory. "And it's my job to help broaden the base of stock buying."

Now Bache commercials are heard daily on WOR's Today's Business, a program of transcribed business news and comments by Henry Gladstone. This five-minute show, weekdays 7:15-7:20 p.m., pulls leads for Bache at the cost of $1.50 each, compared to a cost of 82 per lead from Bache newspaper advertisements.

And to those skeptics who believe that ad managers of financial houses spend their vacations in front of a ticker tape, Gellerman will gladly send postcards from his ski trip to St. Moritz.
Why Gamble with your TV dollars?

Make Sure of More in '54 with WJBK-TV

FACT No. 1  POWER
Farthest reaching TV signal in the Michigan area...gigantic 1,057 foot tower with maximum 100,000 watt E.R.P....plus favored Channel 2 dial position add up to MAXIMUM CIRCULATION.

FACT No. 2  PROGRAMMING
Daytime and nighttime, viewers customarily turn to Channel 2 for the best in entertainment, news and sports. And that means MAXIMUM VIEWING.

FACT No. 3  RATINGS
Consistently leading with high-rated CBS, Dumont and local programs. For example, Pulse ratings for December, '53, show 9 out of the 15 top shows on WJBK-TV. And that gives you MAXIMUM IMPACT.

Eliminate guesswork when you’re buying TV time in the rich Great Lakes area. Make your money go farther, literally and figuratively, on WJBK-TV, Detroit’s only full power station. Look at the facts! Prove to yourself that Channel 2 is the place for you. Get maximum return for your TV dollars on WJBK-TV.

WJBK-TV
Detroit
BASIC CBS NETWORK & DUMONT
STORER BROADCASTING COMPANY • National Sales Director, TOM HARKER, 118 E. 57th, New York 22, ELDORADO 5-7690
25 JANUARY 1954
New developments on SPONSOR stories

See: “Programing trends in spot radio”

Issue: 14 July 1952, p. 74

Subject: Well-known radio and tv personalities can be purchased on spot basis

In what was described by industry observers as one of the biggest radio deals in recent years the Frederick W. Ziv Co. recently signed comedian Red Skelton for a three-year contract. Among the unique angles of the arrangements are these: Sponsors will be allowed to buy the program series on a national, regional or local basis; the show is one of the first which features big-name talent and which will run 30 minutes daily, rather than the usual pre-tv radio programming formula of one 30-minute show weekly; Skelton will continue the features on the transcribed Ziv series that he made famous on his “live” radio and tv series (Willie Lump Lump, the Mean Widdle Kid, Klem Kadiddlehopper, San Fernando Red, Cauliflower McPugg); under a guarantee-against-percentage contract, Skelton is expected to make at least $1.5 million; Ziv is spending $3 million on the radio series, making it one of the costliest of recent radio programing ventures.

A Ziv spokesman said the company had been negotiating with Skelton for two years. He claimed the weekly budget of the show will be the highest for any radio series on the air this year.

Cost of the program series for sponsors is to be based upon the size of the market the advertiser wants to cover. At sponsor’s press time the price range still was undetermined. Present Ziv shows range from $15 to as much as $750 weekly, depending upon the market. Altogether, Ziv packages about two dozen transcribed shows.

John L. Sinn, executive vice president of Ziv, noted that the largest single group of users of Ziv shows are brewers. He said they spend over $10 million annually for Ziv programs.

Sinn pointed out the Skelton program is an indication of Ziv’s belief that radio is a thriving medium.

Skelton will participate in the promotion of the radio programs. He remains free to engage in other activities.

Herb Gordon, Ziv v.p., looks on while Skelton signs three-year contract with Ziv
SOUTH BEND • ELKHART
Indiana's FIRST Market

WSJV-TV
Channel 52

announces with pride the appointment of

H-R TELEVISION INC.
As National Representatives

WSJV-TV, ELKHART, INDIANA. JOHN F. DILLE, JR., PRESIDENT AND GENERAL MANAGER
JOHN J. KEENAN, COMMERCIAL MANAGER

*In Retail Sales
25 JANUARY 1954
WDAY-TV, FARGO, N. D.
NOW ON FULL POWER
(UP FROM 13,000 TO 65,000 WATTS)

AND CARRYING PRACTICALLY ALL TOP-RATED PROGRAMS FROM ALL 4 NETWORKS (AND LEADING FILM PRODUCERS)!

Affiliated with NBC • CBS • ABC • DUMONT
FREE & PETERS, INC., Exclusive National Representatives
Are you getting the most out of BAB's aids to advertisers?

Radio's promotion arm will tailor-make presentations, offer ideas and/or copy help

—if there's radio billing in the offing

by Alfred J. Jaffe

You're an agency. You've got a print-happy client. You feel your client needs radio and you've got a problem of prying open his mind.

Maybe you have a few questions in your own mind. Maybe you'd like to see what other advertisers making the same product have done with radio. Maybe you haven't got the resources or time to make a full-scale presentation. Maybe you've got a radio mail order campaign in mind and aren't sure how to start the thing off.

To get the answers a few years ago you'd have had to go to networks and stations, who might have spent more time boosting themselves than they would on radio's basic story.

Today, you've got an over-all radio ally, the Broadcast Advertising Bureau. It's been of substantial help to a lot of agencies (as well as advertisers).

Take the Fisk Tire Division of the
U.S. Rubber Co. For the first time in its history, Fisk will make radio an appreciable part of its advertising campaign. Elliot Detweiler, divisional advertising manager, announced two weeks ago a radio campaign was decided upon after a detailed study of radio with BAB.

BAB attacked Fisk’s problem from many angles. It made presentations on the tire replacement market (specific) as well as auto listening (general). It came up with a useful success story (specific) as well as the comparative cost of radio and newspapers (general), not to mention a three-point copy formula (specific).

Naturally, the extent of BAB’s help depends a lot on the radio billings potential. A lot depends, too, on what BAB’s got in its pool of information. However, in the three years since BAB was set up this pool (which started as a puddle) has been ever widening. And advertisers and agencies have been dipping into it more and more.

All indications point to BAB’s being even more useful in 1954, both to the buyer and seller of radio. Starting late in radio’s life, BAB, though a full-scale promotion arm now, is growing with the zestful energy of youth. Here are some facts which delineate this growth:

1. A 12½% budget increase is in the works. BAB’s budget for this fiscal year (ending 30 March 1954) is $670,000. A $750,000 budget will in all likelihood be okayed by the board of directors for the next fiscal year. BAB started out with a $165,000 budget, ended up spending $313,000 during its first year.

2. Subject to board approval of the exact number, plans are being made to increase the sales force, the men who do BAB’s footwork—as distinct from the inside promotion men who gather data and think up the most convincing ways of presenting it. BAB now has three sales missionaries, two of whom were taken on in 1953. It is

In addition to direct presentations to agencies, clients BAB has full roster of promotional activities including: trade paper ads like one below; research reports, such as auto radio listening study. Promotional activities are separated to cover both national, retail advertisers and

---

**Is radio too cheap?**

scheduled for next issue

Following the election of Kevin Sweeney to the presidency of BAB, SPONSOR moved up an article on BAB which was being prepared for a later issue, because of its topical interest. The analytical story which evaluates the cost of radio and other media, called "Is radio too cheap?" which originally was planned for this issue, will appear 8 February

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In addition to direct presentations to agencies, clients BAB has full roster of promotional activities including: trade paper ads like one below; research reports, such as auto radio listening study. Promotional activities are separated to cover both national, retail advertisers
possible there may be as many as seven by next year. A year and a half ago BAB was making 100 presentations a month to agencies and advertisers. This figure has been quadrupled.

3. On 1 April 1952, when BAB celebrated its first anniversary and knew it was in business to stay, there were 544 stations plus the four networks as members. At the end of 1953 the station figure had jumped to 335, the four nets are still in, of course, and 11 station reps are now members.

BAB starts off the new year primed with a new president, Kevin Sweeney, formerly vice president and later executive vice president. He replaces William B. Ryan, BAB's first president, who resigned effective 1 January. In another executive realignment, R. David Kimble, former director of national promotion was made director of local promotion, taking over from Jack Hardesty, now Eastern sales manager of Westinghouse Radio Stations.

The appointment of a new national promotion director (which was imminent at sponsor's press time) will mark the beginning of intensified promotional pressure on the national advertising side of the business. National and local promotion will be completely separated, BAB's mailing piece, Radio Salesman, will be split into two separate parts with one part angled to the local salesman and the other to the national salesman. BAB's sales tools will be aimed more precisely, too. In the past some national promotion aids were actually local promotion material also applicable to national advertising.

Other appointments on the executive level are being considered. It is not certain whether a new vice president, as such, will be named. Sweeney and the BAB board are seeking to create jobs, rather than fill them. For one thing, with BAB's activity increasing the work load has to be spread. For another, BAB wants good men. Once they're gotten, the problem of a title can be quickly settled. For example: BAB is looking for a man who will head up the sales force but will be more than just a sales manager. He must be basically a promotion man, able to create ideas and whip them into presentations with punch in them. Right now this is the only other job that is definitely looking for a man.

All this expansion means more service to the advertiser and agency. Here, (Please turn to page 113)

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**Kevin Sweeney is new BAB president**

The new president of radio's promotion arm, 37-year-old Kevin Sweeney, once worked for a—pardon the expression—newspaper. He even put in a couple of years with a tv station. But most of his career has been spent preaching the gospel of radio.

It should be pointed out that the newspaper was the daily paper put out by the University of Southern California, Sweeney's alma mater. He was business manager during his senior year and sold $17,000 worth of ads. Which proves that Sweeney can sell what he puts his mind to.

When Sweeney was graduated from U.S.C. in 1938, he announced open-mindedly that he was available for either newspaper or radio work. It was radio's good fortune that KNX in Los Angeles bent an ear his way. Donald W. Thornburgh, now president of WCAU, Philadelphia, took on the young and enthusiastic Sweeney as a promotion writer.

In 1942 he went over to the Blue Network, and from there went into service for two years.

After shedding his uniform, Sweeney went to work for Fletcher Wybie Productions, a vast nexus of business operations, one of which was the *Housewives' Protective League* programs (later sold to CBS). Sweeney took the HPL operation, which was then in three markets and expanded it to eight, primarily by using the theory that a show, once successful, should be copied and sold in other markets.

He was introduced to *tv* in 1948, when he became general sales manager of KFI and KFI-TV. Shortly after the tv station was sold to Don Lee in 1951, Sweeney joined BAB as director of promotion and sales. He was named vice president three weeks later.

Sweeney at BAB has shown a tremendous capacity for work and an insatiable desire to get around the country to talk to both buyers and sellers of radio. Here's a recent itinerary: Monday, Chicago; Tuesday, Tulsa; Wednesday, Baltimore; Thursday, San Francisco; Friday, Seattle; Monday, Los Angeles, etc.

The peripatetic Sweeney has another reason to travel. His wife and three children (they range from two to eight) live 3,000 miles from 270 Park Ave.—in Los Angeles.

---
Radio set sales lead tv by 69% in big tv markets

And '53 radio set sales were up 33.5% compared with '52

In heavily saturated U.S. television markets radios are being bought in numbers which will surprise many. A study released this week by the sales promotion department of CBS Radio Spot Sales shows that for the first 39 weeks of 1953 in 15 major U.S. markets:

- 69.4% more radios were sold to dealers than tv sets,
- 38.5% more radios were sold to dealers than in the first 39 weeks of 1952.

Increases for some of the markets were high enough to be termed astounding: Chicago radio sets sales jumped 90.4% in 53 over '52; New York was up 45.5%.

The figures are high despite the fact that they do not include car radios, would be much higher if auto radios were counted. Reason for the omission: It is difficult to isolate car radio sales by markets whereas county-by-county sale of other sets to dealers is recorded by RETMA (Radio-Electronics-Television Manufacturers Assoc.). Set figures in chart below are for home counties of market area; they are through 39 weeks of year only because full year county figures were still being compiled by RETMA.

Total year production figures for the whole U.S. showed 13 million radios produced compared with 7,250,000 tv. Of the 13 million radios, five million were in cars.

The 15 markets selected for the study include 22% of U.S. families and 23.5% of U.S. effective buying income (Sales Management, '53). CBS Radio Spot Sales chose these markets because it wanted to find out whether consumer interest in buying radio sets is keen in big-city markets most of which have long been exposed to tv.

Said Spot Sales Promotion Manager Sherrill Taylor: “Since consumers are spending good money to buy sets, and doing so in increasing numbers, it's plain that they actively want to listen.”

'53 radio sales up in 14 of 15 major markets, more radios were sold than tv

<table>
<thead>
<tr>
<th>15 major markets (home counties)*</th>
<th>1952</th>
<th>1953</th>
<th>±%</th>
<th>1952</th>
<th>1953</th>
<th>±%</th>
<th>% more radios than tv sold (in 1953 only)</th>
</tr>
</thead>
<tbody>
<tr>
<td>New York City</td>
<td>296,203</td>
<td>431,106</td>
<td>+43.5</td>
<td>230,847</td>
<td>205,719</td>
<td>-10.9</td>
<td>+109.6%</td>
</tr>
<tr>
<td>Chicago</td>
<td>147,468</td>
<td>280,738</td>
<td>+90.4</td>
<td>116,190</td>
<td>151,149</td>
<td>+30.1</td>
<td>+85.7%</td>
</tr>
<tr>
<td>Los Angeles</td>
<td>127,675</td>
<td>180,535</td>
<td>+41.4</td>
<td>166,455</td>
<td>129,347</td>
<td>-22.3</td>
<td>+39.6%</td>
</tr>
<tr>
<td>Philadelphia</td>
<td>111,169</td>
<td>120,241</td>
<td>+8.2</td>
<td>64,609</td>
<td>76,716</td>
<td>+18.7</td>
<td>+56.7%</td>
</tr>
<tr>
<td>Detroit</td>
<td>79,418</td>
<td>126,646</td>
<td>+59.5</td>
<td>51,764</td>
<td>71,612</td>
<td>+38.3</td>
<td>+76.9%</td>
</tr>
<tr>
<td>Boston</td>
<td>51,630</td>
<td>69,464</td>
<td>+34.5</td>
<td>34,307</td>
<td>38,094</td>
<td>+11.0</td>
<td>+82.3%</td>
</tr>
<tr>
<td>San Francisco</td>
<td>39,912</td>
<td>54,946</td>
<td>+37.7</td>
<td>35,764</td>
<td>31,315</td>
<td>-13.0</td>
<td>+75.5%</td>
</tr>
<tr>
<td>Pittsburgh</td>
<td>44,485</td>
<td>61,818</td>
<td>+39.0</td>
<td>45,072</td>
<td>43,058</td>
<td>-4.5</td>
<td>+43.6%</td>
</tr>
<tr>
<td>St. Louis</td>
<td>53,501</td>
<td>59,403</td>
<td>+11.0</td>
<td>44,791</td>
<td>38,448</td>
<td>-14.2</td>
<td>+54.5%</td>
</tr>
<tr>
<td>Cleveland</td>
<td>60,787</td>
<td>71,461</td>
<td>+17.6</td>
<td>46,817</td>
<td>47,014</td>
<td>+0.5</td>
<td>+51.9%</td>
</tr>
<tr>
<td>Washington, D.C.</td>
<td>48,637</td>
<td>54,331</td>
<td>+11.7</td>
<td>34,405</td>
<td>36,791</td>
<td>+6.9</td>
<td>+47.7%</td>
</tr>
<tr>
<td>Baltimore</td>
<td>47,428</td>
<td>53,430</td>
<td>+12.7</td>
<td>41,251</td>
<td>34,124</td>
<td>-17.3</td>
<td>+56.6%</td>
</tr>
<tr>
<td>Minneapolis-St. Paul</td>
<td>28,150</td>
<td>35,604</td>
<td>+25.1</td>
<td>32,382</td>
<td>34,217</td>
<td>+5.7</td>
<td>+4.1%</td>
</tr>
<tr>
<td>Buffalo</td>
<td>39,920</td>
<td>39,391</td>
<td>-1.3</td>
<td>28,575</td>
<td>28,541</td>
<td>-0.1</td>
<td>+38.0%</td>
</tr>
<tr>
<td>Cincinnati</td>
<td>32,910</td>
<td>36,131</td>
<td>-9.8</td>
<td>27,474</td>
<td>22,534</td>
<td>-18.0</td>
<td>+60.3%</td>
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<tr>
<td><strong>Totals</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>%8.5%</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>-1.2%</td>
</tr>
</tbody>
</table>

*Markets listed in order of number of families in metropolitan area. (Sales Management.) ±. Set counts home counties only. Set figures from RETMA, first 39 weeks '52. 53

SPONSOR
Wheatena uses spot radio to make mom cook a hot breakfast

Spending $200,000 via 110 stations, brand seeks to combat cold cereal inroads

Wheatena wants to reach family at breakfast, likes early morning newscast. At left, cast of "Hilda Hope, M.D.," one of Wheatena’s network radio shows during the ’30’s

Wheatena is caught in a sociological squeeze play.

Like a lot of other cereal manufacturers, the brand finds itself selling to a far different market from that of a generation ago.

As a hot cereal, Wheatena is faced with the distressing fact that over the past several decades cold cereals have caught on in a big way. And people every year seem to be in more of a hurry at breakfast time.

To combat the trend away from hot cereals, Wheatena has completely changed its radio advertising approach.

In pre-war years Wheatena beamed at children. Now it’s after adults.

It used to buy late-afternoon or evening network time. Now it buys early-morning (and sometimes afternoon) time on a spot basis. Spot radio is the company’s major medium for the 1953-’54 season for the second year in a row. Sponsor estimates that the radio budget is about $200,000 for news programs in more than 100 markets. This is believed to be an increase over last year; it’s also a pretty good sign that Wheatena is pleased with spot radio. Its past advertising record shows many types of campaigns were dropped after 26 or 39 weeks. The fact it has gone back to spot radio this year—and more heavily than last—seems to indicate that Wheatena has experienced cash register results.

In using spot radio, Wheatena can reach adults across the nation as they crawl sleepily from bed or while they’re eating their inadequate breakfast.

Wheatena wants to make the listener hungry for a hot breakfast—and hungry for Wheatena. It wants to reach him—and especially her—at the right moment to sell a breakfast food.

The copy stresses health, is colorful, appetite stirring. More than that, it’s also helpful. It explains ways to serve Wheatena and how to make breakfasts more attractive.

As far as Wheatena is concerned, 1947 breakfasts were a lot more attractive than 1952 breakfasts. In ’47 hot cereal sales totaled $70 million. By ’52 they had dropped to $62 million, according to Food Topics.

Cold cereal sales, on the other hand, went up from $161 million in ’47 to $218 million in ’52, Food Topics figures show.

Here’s the way Wheatena’s air copy seeks to counteract this trend. It’s copy well worth study by any advertiser—whether he’s in the hot cereal or the nuts and bolts field—who has the problem of restimulating interest in his type of product.

“A lot of people do something very odd every morning. They’ve just gone 12 or 13 hours between meals and they think a nibble of toast and a gulp of coffee is going to hold them four or five hours to lunch. But, of course, a skimpy breakfast won’t hold you until lunch. It just leaves you feeling tired and cranky. Now there’s no use lecturing your family if they eat skimpy breakfasts and suffer these symptoms. You’ve got to make ’em want the good breakfast they need! Tempt them! Tempt them with Wheatena, the golden brown cereal roasted and toasted from choice wheat kernels. If they haven’t got an appetite in the morning, the different, delicious, nut-like flavor of Wheatena will give them an appetite. And

(Font turned to page 123)
**Gentlemen:**

We get a kick out of your show and never miss it! It was very good tonight.

Sincerely,

(mrs.) Florence E. David
4499 Henry Hudson Parkway, Riverdale, New York

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**THE PROCTER & GAMBLE COMPANY**

Executive Vice President, Department of Public Relations

September 29, 1953

**Dear Mrs. David:**

We are very pleased to hear from you concerning "Beulah" program and to learn that you enjoy this. Comments such as yours always mean a great deal to us.

It was certainly kind of you to take the time to write to us, Mrs. David. We hope you will continue to tune in and enjoy "Beulah".

Sincerely,

Winfred B. Carter

---

**Postcards to 25 sponsors**

by Miles David

There is nothing anyone in the radio and television business is less likely to do than write a fan letter to a program. But for the past six months a sponsor reporter and his wife have been busily watching shows and sending off rave notes on two-penny postcards.

The purpose was to get a rough idea of how advertisers are handling their program mail these days. Notice the word rough. This project is not meant to "bust the town wide open," as they say on television. It is not a carefully scientific cross-section based on calculus, sociology and atomic physics. It's merely an informal way of finding out what happens when a viewer sits down and expresses his appreciation for television entertainment.

The answer seems to be that nothing much happens. Only six out of 25 sponsored network programs we wrote to replied. Significantly or insignificantly (take your choice) the most effective and public relations-minded reply came from Procter & Gamble, biggest client in radio and television (see cut at left).

Postcards, which make up a good portion of network mail, were used for convenience. And to make sure the cards got normal treatment it goes without saying that the messages were kept free of any indication that the writer had any connection with radio or television.

To avoid giving mail handlers the impression this was some kind of a cue for tv shows, only a few cards were sent out at a time. And our card writing extended over four months, starting in July and ending in October. There was no significant variation in number of replies as between summer and fall months.

Mostly people just didn’t answer.

We wrote to the Singer Sewing Machine Co. program Four Star Playhouse, for example, praising the show and saying that we’d like to receive some literature on their sewing machines. Nothing.

We wrote to the American Chicle

---

**SHOW AND SPONSOR**

<table>
<thead>
<tr>
<th>SHOW AND SPONSOR</th>
<th>MESSAGE ON POSTCARD</th>
<th>DATE MAILED</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Four Star Playhouse,&quot; Singer Sewing Machine</td>
<td>&quot;Loved show. Do you have booklet on your machines?&quot;</td>
<td>16 July '53</td>
</tr>
<tr>
<td>&quot;Blind Date,&quot; Toni and Hazel Bishop (this summer)</td>
<td>&quot;We met on a blind date; we never miss your show.&quot;</td>
<td>8 Sept. '53</td>
</tr>
<tr>
<td>&quot;Super Circus,&quot; Kellogg corn flakes</td>
<td>&quot;You have a fine show, we'd appreciate four tickets.&quot;</td>
<td>20 Oct. '53</td>
</tr>
<tr>
<td>&quot;Hallmark Hall of Fame,&quot; Hall Bros., greeting cards</td>
<td>&quot;We enjoy the show, may we have several tickets?&quot;</td>
<td>20 Oct. '53</td>
</tr>
<tr>
<td>&quot;Date With Judy,&quot; American Chicle Co. (this summer)</td>
<td>&quot;Swell show, who plays the part of the girl Judy?&quot;</td>
<td>9 Sept. '53</td>
</tr>
<tr>
<td>&quot;My Little Margie,&quot; Philip Morris (this summer)</td>
<td>&quot;We truly appreciate this show's fine entertainment.&quot;</td>
<td>16 July '53</td>
</tr>
<tr>
<td>&quot;Bride and Groom,&quot; General Mills and Toni (diff. days)</td>
<td>&quot;We'd like to get married on your program soon.&quot;</td>
<td>20 Oct. '53</td>
</tr>
<tr>
<td>&quot;Dennis Dmy,&quot; RCA (they suggested viewers write in)</td>
<td>&quot;We sent phone number for quiz show was conducting.&quot;</td>
<td>22 Oct. '53</td>
</tr>
<tr>
<td>&quot;Big Town,&quot; Lever's Shadow Wave and Pepsi Cola brands</td>
<td>&quot;We appreciate seeing this fine program every week.&quot;</td>
<td>16 July '53</td>
</tr>
<tr>
<td>&quot;This Is Your Life,&quot; Hazel Bishop lipstick and makeup</td>
<td>&quot;You are to be complimented for this program.&quot;</td>
<td>9 Sept. '53</td>
</tr>
</tbody>
</table>

*No acknowledgment was promised or implied by the program.*
Co.'s summer show, *Date With Judy*, saying we enjoyed it and asking who played the part of Judy. No reply.

We fibbed to *Blind Date* (sponsored alternately during the summer by Toni and Hazel Bishop), stating that we had met on a blind date and never missed their show. No reply.

We stretched the truth again and asked *Bride and Groom* (sponsored on different days by General Mills and Toni) how we could make arrangements to be married on their program. Nothing.

We sent raves to *My Little Margie* and *Racket Squad* (both on this summer for Philip Morris) and got no reply.

We tried Lever Bros.' *Big Town* with another rave and got no reply.

By way of contrast Procter & Gamble answered our two-sentence postcard about *Beulah* with a letter typed on company stationery and signed by someone from the public relations department. Our postcard was dated 8 September and mailed 9 September to the station which carried the show (WABC-TV). It could have arrived in Cincinnati no sooner than a week later, on say 16 September—or perhaps even a week later than that. (We haven't checked.) Yet the reply was dated 29 September, only 20 days after our card went in the mail.

Actually Procter & Gamble was in process of dropping the show at the time the notes were exchanged. Yet it considered a courteous response to a consumer worth the expense.

Another public relations-minded reply came from *Captain Video*. We wrote our praises to the Captain, simulating a child's handwriting and giving the name and address of a 10-year-old of our acquaintance. The card went out on 9 September and the youngster was accordingly surprised to receive an autographed picture three weeks later.

We wrote to *Howdy Doody* asking for tickets and had a reply two weeks later asking us to wait patiently until tickets were available.

We wrote to WCBS-TV for tickets to Colgate's *Strike It Rich* on 20 October. Back from Walt Framer Productions came the tickets three days later. (We gave them to neighbors. You didn't waste your postage, Walt.)

We wrote for tickets to Geritol's *Juvenile Jury* on the same day and had tickets back from Barry, Enright & Friendly in 10 days.

Neither of the two packages enclosed a covering note or form.

The one form letter we received was from Omnibus. Our postcard praised the show and its commercials, went out 21 October. The note was in our hands three days later. It was a cleanly mimeographed form with name typed in.

Two out of two cards we dispatched to unsponsored network television shows were answered quickly. We wrote to CBS' *Man of the Week* on 8 September and had a typed and signed letter in reply from CBS Producer William R. Workman back three days later. We wrote to NBC inquiring about the name of a composition played on the *Recital Hall* on 3 September. We had the correct answer in the form of a letter a week later.

So carried away were we by all the card writing that we ended up calling for one of those gadgets you see demonstrated on TV by pitchmen. In response to a WATV, Newark, pitch over a feature movie show we rushed to the phone and ordered an all-purpose tool said to (1) cut glass and (2) sharpen scissors, knives and cutlery of every kind. There was little waiting to make the phone call and the girl who took the order operated efficiently and in a minimum of time. We phoned on 1 October, got our all-purpose tool 9 October.

The tool is advertised at $1.98 plus C.O.D. charges which brings the actual cost to $2.37. It arrived from Video Mart, Inc. in good condition and we have been meaning to try it out ever since.

*Please turn to page 125*
How the different rating services

In Part 16 of SPONSOR's All-Media Study research chief of Blair rep firm shows

by Ward Dorrell

One of my first thoughts when asked to prepare this article for SPONSOR was to tell about the TV salesman who really knew how to use ratings to work both sides of the street.

When he was asked by an agency client to replace a low-rated TV spot, he readily complied. Then, he went to see another agency who subscribed to a different rating service. He offered this agency the spot which he had just cancelled out.

The second client quickly grabbed it. His television audience service showed it had a very high rating!

If you think this story is exaggerated, just ask any TV salesman. He'll tell you it's a common practice.

We at Blair are especially aware of the wide variation between rating services. For the stations we represent subscribe to practically every service. We therefore have an opportunity to compare and observe services not afforded to most organizations which generally get only one or two services.

We draw up almost continuous comparative charts on the various services. The purpose of these charts is to keep our management and sales forces well informed.

1. L.A. tv ratings figures vary widely

2. Columbus tv sets-in-use, too, can't all be high
In our opinion, it will be a long time before this rating controversy will be resolved. In fact, it may never be resolved—short of a Divine Revelation. How wonderful it would be if the heavens could open up and a sets-in-use figure appear therein for television and radio as the Lord's Truth, against which the various rating services could be compared!

While I have great respect for the divine powers, I do not anticipate such an evangelical disclosure in the near future. In the meantime, we will have to fight along present lines. We will probably have to live with ratings of various kinds for a long time to come. Therefore, we should try to learn to use them as intelligently as possible.

Our company has taken active part in the controversy which has developed around ratings. Two years ago, we produced our critical analysis of the telephone coincidental service in the

FUTURE ISSUE: "How to set up an ideal media sales test." Part 17 of SPONSOR'S All-Media Study. Issue date later. Entire series will be reprinted in book form.

1. RATINGS: KTTV, Los Angeles chart shows how three diary services, one roster recall service reported the ratings last month of an independent TV outlet in a seven-station market. In some cases, such as at the 12:15 p.m. and 5:45 p.m. periods, differences of over 200% exist. Since these slots on KTTV are filled by "Sheriff John," a kid's show, Dorrell feels that differences may be due to fact that children fill out diaries with enthusiasm for their favorite shows

* * *

2. SETS-IN-USE: Columbus, Ohio sets-in-use figures vary widely between services. Here, chart shows the sets-in-use calculations of three research firms—ARB, TelePulse, Hooper—in a three-station city during April 1953. Figures are reasonably close only during the early morning (7:00 to 9:00 a.m.), early evening (6:30 to 7:30 p.m.) and late at night (after 10:30 p.m.). During the mid-morning, mid-afternoon and prime evening periods they are often way off

* * *

3. RATINGS: Just as sets-in-use figures for the WBNS-TV, Columbus market vary between researchers so do ratings. ARB, for example, gave the station a Monday-through-Friday daytime average of 14.5 at 10:30 a.m., while Hooper rates it at around 30. At 12:30 p.m., two hours later, ARB gave WBNS-TV an average of around 4.5 while Hooper showed a figure of nearly 7.5. And so it goes. Chart demonstrates why ratings shouldn't be over-emphasized.
AUTOMOBILES

SPONSOR: Worthington Motors AGENCY: A. J. Victor Co.
CAPSULE CASE HISTORY: On 25 November 1953 Worthington Motors sponsored its first Wednesday night 10:00-11:00 p.m. movie over KTTV, Los Angeles. Two days later, it sponsored a Friday evening movie, 7:30-8:30 p.m., on the same station. By the next day Worthington Motors had sold 33 automobiles as a direct result of TV advertising. Cost of the two programs was $2,200. Sales: over $200,000. "These KTTV shows have been our most successful advertising effort to date," says Cal Worthington, owner of the auto firm.

KTTV, Los Angeles

PROGRAM: Evening movies

SUPER MARKET

SPONSOR: Save-ff Way Market AGENCY: Direct
CAPSULE CASE HISTORY: To test the pull of TV advertising Save-Way Market in Phoenix scheduled two participations in Movie Matinee (KPHO-TV) offering surprise gift packages. All shoppers had to do to get the gifts was to say, "1 saw it on Channel 5." Response to the first announcement was so overwhelming that the store's owner had to revise the second announcement, leaving out the offer. He had given away almost 500 packages within a few hours after the first offer was made. The two participations cost a total of $60.

KPHO-TV, Phoenix

PROGRAM: Movie Matinee

LIGHTING

SPONSOR: Sylvania Electric Products AGENCY: Cecil & Presbrey
CAPSULE CASE HISTORY: The superintendent of schools in Manitou, Colo., was one of thousands of viewers watching Beat the Clock over the CBS TV network recently (Saturdays, 7:30-8:00 p.m.). He was tuned to KTTV Colorado Springs. During the commercial, he heard the announcer say, "At this expert is as near as your telephone." On the following Monday the superintendent contacted the local Sylvania representative by phone, gave him an order for $10,000.

KTTV, Colorado Springs

PROGRAM: Beat the Clock

TOOLS

SPONSOR: Grant Tool AGENCY: Ratt
CAPSULE CASE HISTORY: This manufacturer of tools sponsored a single 10-minute film 26 September on WMIN-TV at a total cost of $275. The film featured an assortment of tools suitable for use in home workshops. As a result of its television sponsorship Grant received 622 orders at $1.90 each, or a total of $1,231. The company reports this result "far exceeded" its expectations.

WMIN-TV, St. Paul-Minneapolis

PROGRAM: 10-minute film

FURNITURE

SPONSOR: Bekins Furniture Store AGENCY: Direct
CAPSULE CASE HISTORY: Last December, Bekins Furniture Store showed the following 11 items over the Le Go Christmas Shopping show on KTVV: a sofa, chair, two step tables, coffee table, rug, two lamps and two pictures. Immediately after the show, a Sioux City woman phoned the store to say, "Please send me one of each. I'll take the whole bundle of furnishings showed on KTVV a few minutes ago."

KTVV, Sioux City

PROGRAM: Let's Go Christmas Shopping

PLANT FOOD

SPONSOR: RX 15 AGENCY: Huber House
CAPSULE CASE HISTORY: Dollar for dollar television outpaced newspapers six to one for this manufacturer of plant food. The firm placed advertising for the Bon Ton Department Store, distributor for the product, in two York, Pa., newspapers and over WSBA-TV. The TV advertising consisted of one 15-minute film, Improve Your Garden, at a total cost of $100. The newspaper advertisements cost the sponsor $699.28. L. B. Melhorn, manager of Bon Ton's housewares department, reports that television accounted for almost 50% of total sales.

WSBA-TV, York, Pa.

PROGRAM: Improve Your Garden

NAIL ENAMEL

SPONSOR: Vikki Nail Enamel AGENCY: Michael Lippert
CAPSULE CASE HISTORY: Vikki Nail Enamel's television program, backed up by heavy merchandising, resulted in almost a 10% over-all sales increase for the company. It telecasts Vikki Varieties Saturdays from 5:00 to 5:30 p.m. over WPIX. To tie in with the show, it set up a contest, announced that entry blanks would be available at New York-area drug stores. Five thousand druggists put up window displays for the event; Vikki sales jumped 9.7%. Weekly cost of the show is $800 for talent and production, $450 for time.

WPIX, New York

PROGRAM: Vikki Varieties

TV results
Viewers throughout the large, rich WDEL-TV market—Delaware, parts of Pennsylvania, New Jersey and Maryland—look to CHANNEL 12 for up-to-the-minute local, regional and national news. In addition to NBC network news, this loyal, growing, buying audience sees local on-the-spot news stories filmed by WDEL-TV's camera crews and processed in the station's modern laboratories. Because they look, they buy. Every year this audience spends:

- $1,054,410,000 on retail items
- 263,997,000 on food
- 54,272,000 on general merchandise
- 29,268,000 on drug items

Reach them, sell them—profitably, economically—on WDEL-TV, CHANNEL 12.
Are you getting the most out of this SPONSOR feature?

On this page, in every issue of SPONSOR, you will find a handy, up-to-date listing of new TV station grants (see below). Included is the name of the company receiving the c.p., the technical facilities granted and other appropriate facts.

Beneath the compilation of those who have received new c.p.'s is another important listing—all the stations which have gone on the air with commercial programing during the two weeks preceding each issue of SPONSOR. Like the group of c.p.'s, the "new stations on air" department includes all the basic facts about the station a time-buyer wants to know: Its channel, power, network affiliation, number of stations in its market, set count (if one has been made by presstime), the name of its general manager and the station's national advertising representative.

The box score, at the bottom of the page, is a succinct summary of television's status in the United States today. Information includes the total number of stations on the air and the number of U.S. tv homes.

## NEW AND UPCOMING TV STATIONS

### I. New construction permits

<table>
<thead>
<tr>
<th>CITY &amp; STATE</th>
<th>CALL LETTERS</th>
<th>CHANNEL NO</th>
<th>DATE OF GRANT</th>
<th>ON-AIR TARGET</th>
<th>POWER (KW)**</th>
<th>AFFILIATION</th>
<th>STATIONS ON AIR</th>
<th>SETS IN MARKET (000)</th>
<th>PERMITTEE &amp; MANAGER</th>
<th>RADIO REP</th>
<th>CALL LETTERS</th>
<th>CHANNEL NO</th>
<th>DATE OF GRANT</th>
<th>ON-AIR TARGET</th>
<th>POWER (KW)**</th>
<th>AFFILIATION</th>
<th>STATIONS ON AIR</th>
<th>SETS IN MARKET (000)</th>
<th>PERMITTEE &amp; MANAGER</th>
<th>RADIO REP</th>
</tr>
</thead>
<tbody>
<tr>
<td>CORPUS CHRISTI, TX.</td>
<td></td>
<td>22</td>
<td>6 Jan.</td>
<td></td>
<td>21</td>
<td>11</td>
<td>0</td>
<td>NFA</td>
<td>Coastal Bend Tel Co.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ERIE, PA.</td>
<td></td>
<td>66</td>
<td>31 Dec.</td>
<td></td>
<td>7</td>
<td>4</td>
<td>1</td>
<td>208 vhf</td>
<td>Commodore Perry Brosf. Service</td>
<td>Dr. Perry D. Cook, pres.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### II. New stations on air*

<table>
<thead>
<tr>
<th>CITY &amp; STATE</th>
<th>CALL LETTERS</th>
<th>CHANNEL NO</th>
<th>ON-AIR DATE</th>
<th>ON-AIR TARGET</th>
<th>POWER (KW)**</th>
<th>NET AFFILIATION</th>
<th>STNS. ON AIR</th>
<th>SETS IN MARKET (000)</th>
<th>PERMITTEE &amp; MANAGER</th>
<th>RADIO REP</th>
<th>CALL LETTERS</th>
<th>CHANNEL NO</th>
<th>ON-AIR DATE</th>
<th>ON-AIR TARGET</th>
<th>POWER (KW)**</th>
<th>NET AFFILIATION</th>
<th>STNS. ON AIR</th>
<th>SETS IN MARKET (000)</th>
<th>PERMITTEE &amp; MANAGER</th>
<th>RADIO REP</th>
</tr>
</thead>
<tbody>
<tr>
<td>GREENVILLE, S. C.</td>
<td>WFBC-TV</td>
<td>4</td>
<td>1 Jan.</td>
<td>100</td>
<td>50</td>
<td>NBC</td>
<td>2</td>
<td>NFA</td>
<td>Carolina Tel, Inc.</td>
<td>Artie G. Furman Jr., gen. mgr.</td>
<td>Weed TV</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### III. Addenda to previous listings

Since 29 June 1953, the following television stations have been granted assignment of their construction permits or licenses, or have been granted transfer of control, to new parties. During the last half of 1953 seven stations were sold. Two others, sold this month, also are included in the listing.

Cleveland, Ohio, WXEL, from Empire Co. to Storer Bcstg. Co. (Note: At SPONSOR pretime, transfer had not yet been approved by FCC.)

DE MOINES, Iowa, WHO-TV, from Central Bcstg. Co. to WHO-TV.

HANNIBAL, Mo., KHQA-TV, from Courier Post Publishing Co. to Lee Bcstg., INC.

KANSAS CITY, Mo., KCTY, from Empire Co. to Allen B. DuMont Labs., Inc.

LINCOLN, Neb., KOLN-TV, from Conhusker Radio & Television Corp. to Fetzer Bcstg. Co.


LOS ANGELES, Calif., KLAC-TV, from Dorot Schill to Copley Press, Inc.

PORTLAND, Ore., KPTV, from Empire Co. to Storer Bcstg. Co. (Note: At SPONSOR pretime, transfer had not yet been approved by FCC.)

SPOKANE, Wash., KXLY-TV, from KXLY-TV Northern Pacific Television Corp.

### BOX SCORE

| Total U.S. stations on air, incl. Honolulu and Alaska | 1,455 | No. of post-freeze c.p.'s granted (excluding 28 educational grants: 15 Jan. '54) | 493 | No. of tv homes in U.S. (1 Jan. '54) | 27,500,000 | Percent of all U.S. homes with tv sets (1 Jan. '54) | 60% |

*Both new c.p.'s and stations going on the air listed here are those which occurred between 1 Jan. and 15 Jan. Any other information could be obtained in that period. Stations are considered to be on the air when commercial operations start. Power of c.p.'s is that recorded in FCC applications and amendments of individual c.p.'s. Information on the number of sets to markets not designated as being from NCB Research consists of estimates from the stations or reps and must be deemed approximate. Data from NCB Research and Planning Department is considered approximate. Most cases, the representative of a radio station which is granted a c.p. also represents the c.p. when a new station is granted a c.p. If a station is not yet on the air it is generally too early to confirm the representations of the c.p. SPONSOR lists the reps of the radio stations in this volume (when a radio station is given the c.p. grant). NCB. No figures available at presstime on sets in markets.
One average dollar invested in NBC daytime television delivers 621 advertising impressions. The same dollar invested in the average nighttime television show makes only 303 advertising impressions—less than half as many. Clear as daylight itself is the fact that Daytime Dollars Buy More... when they’re placed on NBC TELEVISION a service of Radio Corporation of America.

### Top 10 shows in 10 or more markets

**Period:** 1.7 December 1953

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title, Syndicator, Producer, Show Type</th>
<th>Average Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Favorite Story, Ziv (D)</td>
<td>23.9</td>
</tr>
<tr>
<td>2</td>
<td>I Led Three Lives, Ziv (D)</td>
<td>22.2</td>
</tr>
<tr>
<td>3</td>
<td>Cisco Kid, Ziv (W)</td>
<td>21.9</td>
</tr>
<tr>
<td>4</td>
<td>City Detective, MCA, Revue Prod. (D)</td>
<td>21.1</td>
</tr>
<tr>
<td>5</td>
<td>Foreign Intrigue, JWT, Shal. Reynolds (A)</td>
<td>19.9</td>
</tr>
<tr>
<td>6</td>
<td>Boston Blackie, Ziv (M)</td>
<td>19.3</td>
</tr>
<tr>
<td>7</td>
<td>Kit Carson, MCA, Revue Prod. (W)</td>
<td>18.9</td>
</tr>
<tr>
<td>8</td>
<td>Range Riders, CBS Film, Flying &quot;A&quot; (W)</td>
<td>18.1</td>
</tr>
<tr>
<td>9</td>
<td>Superman, MPTV, R. Maxwell (K)</td>
<td>17.8</td>
</tr>
<tr>
<td>10</td>
<td>Wild Bill Hickok, W. Broidy (W)</td>
<td></td>
</tr>
</tbody>
</table>

### Top 10 shows in 4 to 9 markets

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title, Syndicator, Producer, Show Type</th>
<th>Average Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Orient Express, PSI-TV, Inc. (A)</td>
<td>19.3</td>
</tr>
<tr>
<td>2</td>
<td>Hopalong Cassidy, NBC Film (W)</td>
<td>19.3</td>
</tr>
<tr>
<td>3</td>
<td>Jeffrey Jones, L. Parsons (D)</td>
<td>16.7</td>
</tr>
<tr>
<td>4</td>
<td>Gene Autry, CBS Film, Flying &quot;A&quot; (W)</td>
<td>16.5</td>
</tr>
<tr>
<td>5</td>
<td>Amos 'n' Andy, CBS Film (C)</td>
<td>14.8</td>
</tr>
<tr>
<td>6</td>
<td>Victory at Sea, NBC Film (Doc.)</td>
<td>13.6</td>
</tr>
<tr>
<td>7</td>
<td>Cowboy G-Men, United Artists (W)</td>
<td>13.5</td>
</tr>
<tr>
<td>8</td>
<td>Heart of the City, United TV Programs (D)</td>
<td>12.0</td>
</tr>
<tr>
<td>9</td>
<td>All Amer. Game of Week, Sportsvision (S)</td>
<td>11.0</td>
</tr>
<tr>
<td>10</td>
<td>Abbott &amp; Costello, TCA (C)</td>
<td>10.9</td>
</tr>
</tbody>
</table>

### Ratings

- **Average Rating:** The average rating is an unweighted average of Individual station ratings listed above. Blank space indicates film not broadcast in this market as of December 1953.
- **Rankings:** While network shows are fairly stable from one month to another, it does vary in which they are run, this is true to much lesser extent with syndicated shows.
### 3-STATION MARKETS

<table>
<thead>
<tr>
<th>CITY</th>
<th>WTMJ-TV</th>
<th>WFMY-TV</th>
<th>KRNO-TV</th>
<th>KMO-TV</th>
<th>WBRC-TV</th>
<th>WABT-TV</th>
<th>WDSU-TV</th>
<th>WBTN-TV</th>
</tr>
</thead>
<tbody>
<tr>
<td>MILW.</td>
<td>20.5</td>
<td>30.3</td>
<td>45.5</td>
<td>23.3</td>
<td>15.0</td>
<td>6.3</td>
<td>23.3</td>
<td>0.0</td>
</tr>
<tr>
<td>PHILA.</td>
<td>10.0</td>
<td>5.3</td>
<td>22.3</td>
<td>10.0</td>
<td>5.3</td>
<td>31.5</td>
<td>10.0</td>
<td>10.0</td>
</tr>
<tr>
<td>STL.</td>
<td>11.8</td>
<td>17.8</td>
<td>34.5</td>
<td>20.5</td>
<td>79.8</td>
<td>0.0</td>
<td>34.5</td>
<td>11.8</td>
</tr>
<tr>
<td>SCH.</td>
<td>10.0</td>
<td>3.0</td>
<td>27.3</td>
<td>10.0</td>
<td>2.3</td>
<td>0.0</td>
<td>27.3</td>
<td>10.0</td>
</tr>
<tr>
<td>DUR.</td>
<td>3.0</td>
<td>0.0</td>
<td>23.5</td>
<td>3.0</td>
<td>35.5</td>
<td>0.0</td>
<td>23.5</td>
<td>3.0</td>
</tr>
<tr>
<td>Reiffs</td>
<td>0.0</td>
<td>0.0</td>
<td>18.8</td>
<td>0.0</td>
<td>45.5</td>
<td>0.0</td>
<td>18.8</td>
<td>0.0</td>
</tr>
<tr>
<td>9:00PM</td>
<td>0.0</td>
<td>0.0</td>
<td>21.2</td>
<td>0.0</td>
<td>10.0</td>
<td>0.0</td>
<td>21.2</td>
<td>0.0</td>
</tr>
<tr>
<td>10:00PM</td>
<td>0.0</td>
<td>0.0</td>
<td>20.0</td>
<td>0.0</td>
<td>9.0</td>
<td>0.0</td>
<td>20.0</td>
<td>0.0</td>
</tr>
<tr>
<td>11:00PM</td>
<td>0.0</td>
<td>0.0</td>
<td>19.8</td>
<td>0.0</td>
<td>8.3</td>
<td>0.0</td>
<td>19.8</td>
<td>0.0</td>
</tr>
<tr>
<td>12:00AM</td>
<td>0.0</td>
<td>0.0</td>
<td>20.0</td>
<td>0.0</td>
<td>7.0</td>
<td>0.0</td>
<td>20.0</td>
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</tbody>
</table>

### 2-STATION MARKETS

<table>
<thead>
<tr>
<th>CITY</th>
<th>WTMJ-TV</th>
<th>KRNO-TV</th>
<th>WBRC-TV</th>
<th>WABT-TV</th>
<th>WDSU-TV</th>
<th>WBTN-TV</th>
</tr>
</thead>
<tbody>
<tr>
<td>MILW.</td>
<td>8.00PM</td>
<td>2.30PM</td>
<td>3.00PM</td>
<td>4.00PM</td>
<td>5:00PM</td>
<td>6:00PM</td>
</tr>
<tr>
<td>SCH.</td>
<td>9:30PM</td>
<td>10:30PM</td>
<td>11:00PM</td>
<td>11:30PM</td>
<td>12:00AM</td>
<td>1:00AM</td>
</tr>
<tr>
<td>DUR.</td>
<td>10:00PM</td>
<td>11:00PM</td>
<td>12:00AM</td>
<td>1:00AM</td>
<td>2:00AM</td>
<td>3:00AM</td>
</tr>
</tbody>
</table>

### 1-STA. MARKETS

<table>
<thead>
<tr>
<th>CITY</th>
<th>WTMJ-TV</th>
<th>KRNO-TV</th>
<th>WBRC-TV</th>
<th>WABT-TV</th>
<th>WDSU-TV</th>
<th>WBTN-TV</th>
</tr>
</thead>
<tbody>
<tr>
<td>MILW.</td>
<td>8.30PM</td>
<td>10:30PM</td>
<td>11:00PM</td>
<td>11:30PM</td>
<td>12:00AM</td>
<td>1:00AM</td>
</tr>
<tr>
<td>SCH.</td>
<td>9:30PM</td>
<td>10:30PM</td>
<td>11:00PM</td>
<td>11:30PM</td>
<td>12:00AM</td>
<td>1:00AM</td>
</tr>
<tr>
<td>DUR.</td>
<td>10:00PM</td>
<td>11:00PM</td>
<td>12:00AM</td>
<td>1:00AM</td>
<td>2:00AM</td>
<td>3:00AM</td>
</tr>
</tbody>
</table>

### JANUARY 1954

This is just the ticket to sell the real North Carolina market.

If you want to go places in a profitable way throughout the fastest-growing area of the fast-growing mid-South . . . WFMY-TV is ready to cover a lot of ground for you in a hurry.

Your itinerary, via Channel 2, includes a market that’s $1,500,000,000 strong in buying power . . home of some of the biggest, best-known names in American manufacturing . . rich with payrolls that stem from a busy combination of industry and agriculture.

When your message travels via WFMY-TV, you’re sure of a warm and resultful welcome in television homes all over this progressive region. For more sales in the heart of the mid-South, WFMY-TV is just the ticket!

**WFMY-TV**

Basic CBS Affiliate – Channel 2

Greensboro, N. C.

Represented by Harrington, Righter & Parsons, Inc.

New York—Chicago—San Francisco
that a sensible use of radio and television—which means well-written copy and video that does more than holding up a print advertisement—wouldn’t have turned the tide in favor of the stores, in any case.

In addition, I gather the stores got so distraught over the newspaperless state of the city that they withheld most of their advertising dollars. So, in effect, they were trying to make up for their loss of the press with less dollars each of which was pulling only a small portion of its value. Hmmm! Does this constitute a fair test for radio and tv?

As you can perhaps imagine by now, what I’m getting at is that this mystic world of retail advertising which so few in the national end of the picture seem to appreciate may not be so different after all. What’s more important, it may be susceptible to broadcast campaigns that are well conceived and adroitly spotted (speaking of well “spotted,” I gather also that most adjacencies purchased by the stores were of the genius which cause agency timebuyers to hold their noses; another handicap!).

In fact, I daresay that stores with a plethora of talent on their premises could quickly and easily adapt themselves and their people to as wise a usage of radio and television as any pill pusher on the national level. In fact, this seems to me to be an area which opens tremendous possibilities for radio and anything which does that, or gives a promise of so doing these days, is well worth looking into.

Therefore I imagine the more aggressive station folks are working right now to prove what the strike proved and to help the store people make a more intelligent adjustment to broadcast advertising. By so doing, they’ll add new and needed revenue and once again prove that the human voice (radio) and the human voice plus pix in motion (television) are pretty effective sales instruments even if you can’t tear the messages out and pin them to hubby’s shaving mirror.

**Letters to Bob Foreman are welcomed**

Do you always agree with the opinions Bob Foreman expresses in “Agency Ad Libs”? Bob and the editors of sponsor would be happy to receive and print comments from readers. Address Bob Foreman, c/o sponsor, 40 E. 49 St.
Sarra's commercials are extremely effective “visual selling”—they make friends and motivate buying action.

Sarra's ingenious use of audio-visual techniques compels attention for the product's complete story.

Sarra's commercials possess an unforgettable quality—the impression lasts long after the broadcast.

Sarra's advertising experts never forget the primary importance of strong product identification.

The advertiser gets results when Sarra's team of creative advertising men and expert technicians apply their talents.

More than 2500 TV commercials already produced, and over 20 years' experience as specialists in Visual Selling give Sarra "know-how". Find out how it can work for you.

VIDE-O-RIGINAL is the name for a quality-controlled motion picture print made in Sarra's own photographic laboratory. And whether you order one—or one hundred—each is custom-made for maximum fidelity.

OTHER SUCCESSFUL TV ADVERTISERS SERVED BY SARRA
The STUDEBAKER Corp.—Roebe, Williams & Cleary, Inc.
NORTHERN TISSUE, Northern Paper Mills—Young & Rubi- 

cam, Inc. (Chicago).
JERGENS LOTION, Andrew Jergens, Inc.—Robert W. Orr & Associates, Inc.
SYLVANIA TV sets—Sylvania Electric Products, Inc.—Roy S. 

Durstine, Inc.
The GREAT ATLANTIC & PACIFIC TEA COMPANY—Paris & Portland.
RAINBO, FAIR-MAID, COLON- 
jal breads, Campbell Taggart 

Associated Bakers.

LUCKY STRIKE. American Tobacco Co.—Batten, Barton, 

Durstine & Osborn, Inc.
STOPETTE Deodorant, Jules Montenier, Inc.—Earle Ludgin & Company
PET Milk Co.—Gardner Advertising Co. Awarded Chicago Art Directors' Club Gold Medal.

Pabst "BLUE RIBBON" Beer, Pabst Sales Co.—Warwick & 

Leder, Inc.
“Although many tv programs today are either independently or network packaged, the agency’s role in an advertiser’s air campaign is no less important or complex,” Ted Steele, Benton & Bowles’ executive head of tv and radio, told sponsor. “To the familiar functions of creating our own effective programs and commercials now are added—increasingly—problems of negotiating and administering most effectively for clients programs developed by packagers.”

He went on to explain that creating or selecting a tv show has become more than ever interlocked with media and time buying strategies. “In tv, the closest collaboration between agency media and program people is a must.”

He feels the big problems which a new tv advertiser faces are two-fold. “There’s the problem of clearing a time franchise on a lineup of stations adequate to meet his coverage need. Also, he must acquire a program he can afford, which, when televised in such a valuable time slot, will attract an audience large enough and loyal enough to make the whole investment in time and talent pay.”

A related trend in tv advertising that Steele points to is the emerging of various forms of cost-sharing sponsorships: rotating, alternating, participating. These, he feels, open up major-league tv opportunities to products with smaller budgets or seasonal selling problems.

Sponsor estimates that 60% of Benton & Bowles 1954 billings of $60 million, or $36 million, were in air media: $26 million in tv, $10 million in radio. These figures give Benton & Bowles fourth ranking among the top 20 agencies by 1953 air billings. (See sponsor list of top 20 radio and tv agencies, 28 December 1953.)

Among tv shows supervised by Steele’s department for Benton & Bowles clients are: Mama, the Red Buttons Show, Roy Rogers, Letter to Loretta, Pantomime Quiz and the daytime strip, On Your Account (agency-built). Network radio entries include such established programs as the B&B-built Railroad Hour, Wendy Warren and the News and about a dozen more daytime serials and participation shows.

The Steeles live in Manhattan. Asked if he’d made any New Year’s resolutions, Ted Steele answered unhesitatingly: “Yes—to move to the country!” Anybody got a house for sale in Locust Valley, N. Y.?
These five inland radio stations, purchased as a unit, give you more listeners than any competitive combination of local stations . . . and in Inland California more listeners than the 2 leading San Francisco stations and the 3 leading Los Angeles stations combined . . . and at the lowest cost per thousand!

(RAMS and SR&D)

Ringed by mountains, this self-contained inland market is 90 miles from San Francisco and 113 miles from Los Angeles. The Beeline taps a net effective buying income of almost 4 billion dollars.

(Sales Management's 1953 Copyrighted Survey)
SPONSOR Asks...

Do you think the audio portion of tv shows should make up an important segment of network radio

THE PICKED PANEL ANSWERS

The answer to whether or not the audio portion of a tv show should be used in network radio depends on the program involved. In some instances it can work, such as Meet the Press.

That program was originally a radio show, then moved to tv, and now the sound track is used on radio. In a case like this, it's almost a question of which came first, the chicken or the egg?

On more or less stationary shows, such as CBS' Man of the Week, the tv sound can be used on radio with satisfactory results. The results, audioscope, will not always be satisfactory, however, because tv audio is inferior to radio audio.

With regard to certain musical programs, tv audio could be used on radio without undue loss of audio quality.

The audio portion of tv comedy shows would not be so successful on radio because much of tv depends upon sight. A humorous tv comedy sequence in pantomime, for instance, would obviously be meaningless on radio.

It is likely that very few dramatic programs could be simulcast. The visual part of a dramatic program simply plays too great a part to be eliminated.

The exact answer to the question, then, depends upon the nature of the program.

When you are looking at something, as in tv, you're not quite so aware of the sound as you are when you cannot see the source of that sound.

In radio, the listener must hear the sound—and all of it—so that his imagination can operate properly. If you rob a person of the audio, his imagination is crippled.

If you turn off the video portion of your tv set and keep on the audio, you won't hear certain words. The operator of the boom mike just cannot always keep the mike over the speaker or singer's head. If there's a great deal of movement in a tv program, it's even harder to manage the boom mike. Not that perfect sound reproduction will result even if the boom mike is directly over the speaker. It never is as good as when the performer can speak directly into the mike, as in radio.

Motion pictures circumvent this problem by dubbing in the sound track after the picture has been shot. Except for filmed programs, this can't be done on tv.

For radio to use tv audio to a very great extent would be suicidal. There must be better audio quality for an audio medium—not second best.

LESTER GOTTLIEB

VICE PRESIDENT IN CHARGE OF

NETWORK PROGRAMS

CBS RADIO

NEW YORK

In considering the practicality of using taped versions of tv shows on radio, it is necessary to break down the problem into program types.

Such programs as audience participation, panel and musicals do lend themselves to this type of operation so long as the program does not require sight for its continuity and pace. Participants in any such programs would be compelled to abstain from any references having to do with sight for obvious reasons. Variety and dramatic shows would not be practical since often the basic conception of the program is based on the audience's ability to see what is occurring.

With regard to using a radio tape for a tv production, I would consider this completely impractical. The problem of synchronizing movement with pre-recorded sound would present problems of staggering proportions. The only plausible application of the method that comes to mind would be the use of a musical tape while projecting film locale shots compatible with the music being played.

WILLIAM D. HAMILTON

EASTERN PROGRAM DIRECTOR

ABC Radio Network

NEW YORK

As the network which pioneered in this type of operation we can point to three successful uses of this technique. When the Admiral Corp. received complaints from people that they were being deprived of Bishop Fulton J. Sheen's Life Is Worth Living program, the company signed up for the entire Mutual Broadcasting System's radio net. Why Mutual? Because of this web's deep audience penetration, in both tv and non-tv areas.

And certainly there are many fine television programs whose main ap-
MAIL PULL proves KCEN-TV

covers ALL of the big Temple-Waco market!

Engineers calculated a coverage radius of 75 miles for KCEN-TV, but mail reporting good reception has been consistently received from distant points in excess of 100 miles... proof of "plus" coverage in the big market midway between Texas' four largest cities where nearly a million people reside.

THIS IS COVERAGE

For the first time, advertisers can reach all of the Temple-Waco market with a single medium —

100 KW VHF
Channel 6

KCEN-TV
NBC Interconnected

P. O. Box 188, Temple, Texas Phone 3-6868

Any questions?

SPONSOR welcomes questions for discussion from its readers. Questions are evaluated for their interest to other readers and, if found suitable, will be submitted to the most appropriate authorities for answering. Topic for discussion in the 8 February issue: "Do sponsors need a well-known star to attract large radio and tv audiences?"

25 JANUARY 1954
WDVA interviews lick city’s psychological depression

In Danville, Va., people were wearing long faces just before Christmas. A drought had hit the area’s tobacco crops. The large textile mill, Dan River, which supports many of the city’s residents, was not operating at full capacity. And the weather was too warm to kindle any enthusiasm about Christmas shopping.

Yet, a study of Danville’s business indicated things were not as bad as almost everybody believed.

WDVA originated a plan to lick the psychological depression. The gimmick: concentrate on telling people that business is good in Danville, getting specific firms and plants to report on their current operating picture.

Program Director Dick Campbell (see picture above) and News Director Charlie Craig spent an afternoon on the “beeper” telephone, tape recording statements by various merchants. The next day, the tape-recorded telephone interviews were aired on the station’s regular programs.

Station breaks incorporated the same theme, with the message: “This is WDVA: Danville, Virginia, where business is good!”

Throughout the day the station received calls from other merchants who wanted to participate. The campaign was extended another day in order to get all 30 statements on the air. * * *

Families with uhf sets watch tv more—ARB

Families which have tv sets equipped to receive both uhf and vhf stations spend 25% more time watching tv than families which have a vhf-only set. This was one of the findings of a survey completed recently by American Research Bureau for ABC.

ARB found that families with uhf-vhf sets watch tv 34.96 hours weekly. Those with vhf-only sets watch tv 27.83 hours weekly. * * *

Du Mont unveils two-programs-at-once tv receiver

In radio, it’s personal set listening that solves family squabbles: in television, it may well be the personal earpiece.

The Allen B. Du Mont Laboratories recently previewed its new Duoscopic tv receiver which shows two programs on one screen and permits two separate audiences to view each program simultaneously (see picture below).

The Duoscopic receiver can tune in any two tv programs from any stations within range. Through the use of polaroid glasses, personalized earpieces and remote control audio units each person viewing the screen may tune Bank uses cartoons to sell serious ideas

The Republic National Bank of Dallas is using a humorous cartoon announcement campaign on television to sell the serious idea of banking.

The bank turned to cartoons because it believes this method of advertising adds to audience retentivity of the commercial message. It uses telops with cartoons produced by Glenn Advertising Agency in its announcements.

In a sample telop series, the first slide shows a witch stirring a smoking cauldron (see above). Audio for this illustration: “In early times witchcrafters had developed secret recipes for accumulating wealth—like boiling leaves in a magic solution.”

On another slide the cartoon shows the results of a disastrous explosion. The witch’s pot is smashed to smithereens, her clothes ripped to shreds. Audio: “Today we know it’s nonsense—but a savings account can add up to be a real nest egg.” * * *

Color telecasts planned by WSAZ-TV for March

WSAZ-TV, Huntington, W. Va., plans to transmit its first color telecast sometime in March, according to Lawrence H. Rogers, vice president and general manager of WSAZ, Inc.

The station has already received notice from RCA Laboratories that its color equipment is on the way. The equipment will convert the station to network color television.

Rogers said it will be possible to transmit color before March if the Telephone Co. makes color circuits in Dayton or Columbus available to the station sooner than anticipated. * * *
in and out of either program independently of the other persons viewing at the same time.

The audio control unit has six switches and two knobs. The switches control the specific audio signals; the knobs control the volume. The audio control unit is so designed that the viewer can easily watch one program and listen to the audio content of another.

If all persons desire to see the same program the Duoscopic Receiver can be viewed conventionally with only one picture presented, Du Mont officials said. The new receiver will be first shown to the public in New York and New Jersey. ★★★

KGO, San Francisco, is awakening childhood memories for many of its listeners these days.

It has inaugurated a new station-break campaign, consisting of rhymed couplets à la Mother Goose. Here are some samples:

“Tom, Tom, the piper’s son
He learned to play when he was young
And now he tunes his radio
To Dance Time—heard on KGO, San Francisco.”

“Where are you going, my pretty maid?
With your rosy cheeks and your golden hair?
I’m tuning my radio, she said
There’s plenty of entertainment there—on KGO, San Francisco.” ★★★

Briefly...

When you get your meal checks in various Syracuse restaurants, on the back of the check—in place of the usual “Thank you. . . please pay cashier” or similar wording—is a picture of two sign painters at work on a huge sign covering the height of a building. The wording being painted on the sign says, “Radio or tv—WSYR—dial 570—channel 3.” ★★★

Weiss & Geller, Inc., Chicago ad agency, has teamed up with social scientists to conduct a creative workshop for its employees. Purpose of the meetings is to apply the knowledge of social scientists to advertising, according to Edward H. Weiss, agency president. Any member of the agency can attend the sessions, and those attending are invited to submit copy ideas for use in any medium, based on fac-

(Please turn to page 128)
For the first time on any screen—even before your local theatres, TV will premiere this outstanding series of feature length motion pictures.

Here is a programming idea so sound, so big, so merchandisable, that 22 leading TV stations signed for the series of 26 pictures from the first storyboard.

Today leading stations, advertisers and agencies in 30 cities are building advertising and merchandising campaigns around this outstanding series produced for Vitapix by Princess Pictures, Inc.

Films are ready for telecasting. 26 in the series covering drama, mystery, comedy and adventure, 70 or 54-minute running time. Black and white, or color. Vitapix uniform national pricing formula. For availabilitys and prices phone collect today.

★ Watch VITAPIX—a corporation owned by TV stations, producing and distributing TV films.

VITAPIX CORPORATION
New York: 309 Madison Avenue, Plato 8-3013 • Chicago: 30 N. La Salle St., AK 3-7950
Los Angeles: 8945 Sunset Blvd., CR 1-7191 • New Orleans: 3190 De Saix Blvd., Valley 1837
Over-all look: Made-for-tv films are now a $60 million industry. Here are major developments, key film trends

Color films: A SPONSOR survey of syndicated producers shows that over 60% are shooting vidpix on color stocks

Film reruns: Nielsen reports that share of audience for repeat film programs is just as good as that of original

Production costs: Where does money go in syndicated film production? Here's an accurate film budget analysis

Buying tips: Planning to buy a syndicated tv film show? Here are 10 valuable and money-saving tips for sponsors

Available films: Results of a two-month survey of the film industry. 14-page directory includes latest shows

Film distributors: An up-to-the-minute directory of the syndicated film sources in the U. S., with sales contacts

This section covers program films. Next issue: film commercials
1. TV FILM: $60 million business

Ever since Jerry Fairbanks shot the first made-for-TV film in 1946—a low-budget episode of Public Prosecutor for NBC—the tv film program industry has grown so fast few admen can keep track of it.

Many a client today is bewitched, bothered and bewildered by the eight-year-old marriage of tv and the movie industry. Many an agency or station film buyer has tried to look into the future of the multi-million dollar film syndication business and has found it as clouded as a London fog.

What’s happening with color films? What are the trends in multiple-market spotting of syndicated films? What’s the quality of the merchandising offered by film distributors? Are the pricing formulas becoming stabilized? Is the industry basically sound? How fast is it really growing? What about reruns?

These were just a few of the questions which SPONSOR editors discovered were hot topics among clients and agencies. And these questions formed the basis of extensive questionnaires used to survey all the leading film producers and distributors.

Briefly, this is the size and shape of the syndicated tv film program business as of now:

- Syndicated films are big business. Film producers and distributors were asked in SPONSOR’s questionnaires to reveal their gross business during the past year. On a confidential basis nearly all gave answers. This total was measured against the total of all tv film companies with weighting to get a projection. SPONSOR’s guesstimate for the 1954 business in tv program films (not including feature-lengths or commercials): over $60 million.
- The business is still growing. Some more industry estimates: back in 1948, between 7 and 10% of the program schedule of the average network-affiliated tv outlet was on film; today, the figure is calculated to be about 35%, even though the total number of telecasting hours of the average tv outlet has increased nearly four times. As far as film production is concerned, distributors estimate that the 1953 output was 300% over that of 1952—and still climbing.

These are highlights. In succeeding pages, you will find detailed reports. They include an up-to-the-minute report on film industry progress in color television, a study of the rerun film market, a report on tv film production costs and an up-to-date list of films.

Here, topic by topic, are other major developments in the tv film syndication business which emerged in SPONSOR’s study.

- **Color films:**

There’s no hotter topic in the video

---

Ziv TV is acknowledged leader in booming syndication field, currently has eight tv film series before cameras. Below, executives of Carter Products and SSCB agency meet with Ziv officials to discuss promotion plans for Carter-sponsored film show, “Mr. District Attorney,” L to r.: Russ Clancy, Ziv a.e.; Barrett Welch, SSCB a.e. for Carter’s; M. J. “Bud” Rifkin, Ziv tv sales manager; Alan Miller, ad manager of Carter.
Producers, syndicators see banner film year. Here are latest trends

film business today than color television and color tv films.

As the executive producer of one tv film company explained the situation:

"By its very nature, the tv film industry must plan far ahead and stay on top of every major color film development and technique. In the field of program production we are way ahead of the live networks. We have to be."

How far ahead can be judged from the following figures: of those producers and syndicators replying to sponsor's questionnaires — and they represent a majority of the best-known firms—more than 60% are actively engaged now in shooting one or more (and as many as four or five) program series on color film, using either Eastman, Aneco or Technicolor stocks. The capital investment easily runs into millions.

(For complete report on color tv as it applies to syndicated film programs, see story on page 54.)

Sales patterns:

So fast has the tv film industry grown that producers and distributors find it difficult to define trends in selling. However, these facts are becoming apparent:

1. Sales costs are a sizable item in the tv film business. The smaller distributors or producer-syndicators usually have at least five salesmen spotted across the country. The medium-sized firms may have 10 or more and the big firms 20. Each salesman costs the company $200 a week or more, syndicators estimate. This, in turn, means that a sales cost is tacked onto tv film shows. On a film deal where the client is spotting the show "nationally" (in at least 40 or 50 markets) the sales cost may be 10%. On a long-haul basis, where the selling is done market-by-market, the sales cost may be as much as 40 or 50%.

2. Sales of new shows, rerun shows and shows on a multi-market basis all increased sizably during 1953. (MCA-TV, for instance, calculates that it made almost equal gains during 1953 in each of these categories.) However, most syndicators admit that the real meat-and-potatoes end of the business is not the multi-market deal. Instead, it is the sale by a syndicator to tv stations who in turn sell the show locally.

(Please turn to page 96)
2. COLOR: production—and problem

The average tv station in the U. S. won't have the equipment to telecast color video films locally, either 16 or 35 mm., before the early part of 1955. That's the consensus gathered by sponsors from equipment manufacturers like RCA, Telechrome, Du Mont. Yet the advertiser or agency who asks today "What is the syndicated film industry doing about color?" may well be in for a surprise.

As part of its extensive survey of the made-for-tv film business, sponsors received data on the color plans of some 60 film companies. Included in this group: organizations like TV; NBC Film Division, Kling Studios, CBS Film Syndication, Jerry Courneya Productions, Vitapix, Motion Pictures for Television, Franklin Productions, Cornell Productions and others. The returns represent a reasonable cross-section of the industry.

Here's how the situation stands in early 1954:

1. Despite the fact that color film production calls for heavy investments on the part of producers for their backers, the tv film industry is heavily involved in all sorts of color plans. More than 60% of the firms replying to sponsor's questionnaire indicated that they had one or more tv program film series now in production in color.

2. Some producers show a very cautious attitude about color film (see below). But others, confident that it's only a matter of time before tv color film projection equipment will be installed which will handle any standard color film, are in color production to the limit. Franklin Productions, for example, has shot three different series and five pilot films in color—100% of production. Others are ranging anywhere from 30 to 75% of production in color.

3. Just as networks and stations are absorbing nearly all of the color tv conversion costs during 1954, so tv film makers view color as an investment to be recaptured at a later date. Naturally, this adds to the hazards of financing and producing a syndicated tv film series. The producers who discussed their color plans with sponsors

**Producers see rosy future ahead for color film reruns, are investing heavily now**

**Production:** More than 60% of the tv film producers replying to sponsor's survey said they had one or more series being filmed on color film now for first run in b-w.

**Equipment:** Film telecasting gear and distribution of color tv sets are lagging behind production in film industry. Local stations may not have equipment for color film till '55.
indicated, on the average, that they would be lucky to get 50% of their costs back for a shot-in-color film series on the first run (in black-and-white) today. One or two put the figure as low as 30%.

4. As never before, the color future of the tv film industry is closely connected with developments in the technical field. Producers, syndicators and admen are all watching eagerly for new color film developments to come from the laboratories of film manufacturers, like Eastman, and tv equipment firms. So intense has this pressure become that several film producers griped bitterly to SPONSOR editors that they felt too much emphasis was being placed on developing equipment and techniques for live color video. (This isn’t necessarily so, tv technical firms say, explaining that there are more complications to the proper telecasting of color film than any other phase of tinted video. To harassed producers, however, this is sometimes small comfort.)

That’s the situation on a once-overlightly basis. But what exactly is available now, or in the near future, in the way of syndicated color tv films? What do producers say about the relative merits of various brands of color film stock? What plans for color tv film showings can advertisers make?

Here in question-and-answer form are some of the major color developments, as well as some of the comments of leading film men:

Question. What do producers themselves say about the color film situation?

Answer. For the most part, producers are “bullish” on the subject. Here are some of their opinions:

**John Sinn, president of Ziv TV:**

“Ziv was the first major tv producer to shoot in color. As far back as 1948, we were shooting Cisco Kid on 16 mm. Kodachrome. Last year, about 65% of our production footage was in color. This year, the figure will be about 90%. We’re confident that the present color tv system is such that any good 16 mm. color print will give good color pictures on a home color receiver. Meanwhile, of course, we are delivering black-and-white prints made from our color negatives at black-and-white prices.”

John Jay Franklin, producer, Franklin Productions:

“I believe that color will be the important factor as soon as the general public will be able to buy enough color receivers to make it worthwhile for the sponsor to contract for color productions. We have used color for the last five years in all of our productions, looking forward to the day when we can distribute all of our pictures in (Please turn to page 112)
For the average tv film syndicator or producer today the "rerun" show has come to mean the difference between eating in Sardi's or Ciro's—or not eating at all.

As Bud Austin, director of national sales for Official Films, one of the largest syndicators of rerun packages (My Hero, Terry & The Pirates, Oh, Baby! and others), explained the situation to sponsor:

"Even if you sell a syndicated film show to a major client on a national basis for the first run, you'll be lucky to break even—or even recover 75%—of your sales and production costs. If you're selling the first run on a market-by-market basis, you rarely recover more than 50% the first time. Your recovery is even less in either case if you've shot in color as a long-term investment."

Result: Although there are more than 50 new tv film series in production now, there are also over 35 rerun series available to sponsors today (see 11-page list of available tv films, starting page 67).

Although the business in reruns is booming because of economic pressures on film producers and distributors, reruns are finding an important place in the plans of many top clients.

That's because rerun shows, in the past few years, have generally exploded the old radio notion that "once a show's been on the air, brother, it's dead!" Evidence of this can be found in endless rating case histories and in such studies as the A.C. Nielsen report (see box at right).

Where once film syndicators sheepishly sold rerun series at the back doors of agencies and advertisers, the film industry today gives a good rerun series the kind of ballyhoo once reserved only for the first-run properties.

"Without any doubt we have taken the lead in the issue of reruns," Robert W. Sarnoff (then v.p. in charge of NBC's Film Division, now NBC executive v.p.) stated recently. "New ARB statistics reveal that syndicated runs of network film programs—like our Victory At Sea and Badge 714 (Drag-
They mean 20-50% of film nut.

Of reruns is often as good as first run, is sometimes higher.

net)—in local markets generally equal their first-run network ratings when their competition and time placement is the same or similar. Because of the constant increase in TV homes, second runs often reach more homes than did the original showings—even if the reruns show the same or slightly lower ratings.

NBC Film Division, like other syndicators, can indeed make a strong point for the rerun show on the basis of ratings. In New York, for example, Victory got a first-run ARB rating of 5.2 back in November, 1952. In its New York rerun, Victory got an 11.3 rating in October of last year—an increase of 153% in the number of homes reached. Some other increases for Victory between first and second showings: Chicago—57%; Washington—180%; Cleveland—95%; San Francisco—160%.

Not all reruns, of course, increase their audiences at such an eye-opening rate. But—as the Nielsen study makes clear—many shows reach about the same rating level in reruns that they hit the first time around, usually with one-third or more of the audience composed of people watching for the second time. This has put a definite market value on the residuals of any well-rated film program.

As George Shupert, head of ABC's Film Syndication Division said:

"We would never have entered the highly competitive film syndication business with not one, but two top-network programs—Racket Squad and The Playhouse (Schlitz Playhouse) if we had not been absolutely confident that reruns could make money for us and for our clients. Our confidence has been justified."

Since reruns approach (and sometimes pass) first runs in audience size, what do they cost?

1. Depending on its original rating behavior in most of the leading markets, the discount on the first-run price can be anywhere from 20 to 40% off. The higher the original rating, the less the rerun price is reduced.

2. Dramatic anthologies seem to wear best in the rerun market. MCA-TV's rerun Famous Playhouse, for instance, is composed of episodes from Armour's Stars Over Hollywood and the spot-placed Gruen Theatre. Some shows, like CBS Film Syndication's Crown Theatre (in which Gloria Swanson acts as the program "hostess"), are replays of that most durable of all general film dramas, Fireside Theater, which has gone around as many as five and six times.

3. Nobody has fully explored the question of sponsor identification on reruns, particularly on shows for which the original sponsor built a tremendous merchandising campaign. Best bet: if you buy such a show, don't expect it to do all the work for you. Use as much merchandising as you can to back it up.

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Do audiences watch rerun film shows? Yes, reports new Nielsen study of repeats

With ABC, CBS and NBC paying the bill, researcher A. C. Nielsen recently made a study of the rating behavior of repeat film shows during the summer of 1953 versus winter months.

A total of 103 telecasts on 13 program series were checked to study rerun behavior. A control group of 90 telecasts—similar shows, but not including any repeats—was examined to compare with reruns (see chart).

Nielsen's conclusion: "Analysis indicates that the use of repeat films does not significantly affect audience levels."

1. The average non-repeat show lost 7.6 rating points during the summer. Repeat film shows lost only 5.9.

2. In the non-repeat group, the average share of audience for the winter was 48.4%: for the summer, 50.2%. Repeating shows got a 52.1% share on first showings in winter; a 52.2% share on summer reruns.

3. Audiences don't tune out of rerun shows. Nielsen "Audience Index" showed that non-repeat shows had an AHI of 90 in winter; in summer, 88. For the film rerun shows: 90 on first showing; 89 on second.

4. Of those homes tuned to a repeat film show, an average of 41% had seen show before, but watched again.

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Official Films' "Terry & The Pirates" had its first run last year on national basis for Canada Dry, is one of many reruns now available.
Half-hour drama tv film programs (average cost)

<table>
<thead>
<tr>
<th>Cost components</th>
<th>High-priced show</th>
<th>Average show</th>
<th>Low show</th>
</tr>
</thead>
<tbody>
<tr>
<td>SCENARIO</td>
<td>$3,000 (10%)</td>
<td>$2,500 (10%)</td>
<td>$2,000 (9%)</td>
</tr>
<tr>
<td>SUPERVISION</td>
<td>$2,500 (8%)</td>
<td>$2,250 (8%)</td>
<td>$1,950 (9%)</td>
</tr>
<tr>
<td>DIRECTOR</td>
<td>$1,000 (3%)</td>
<td>$850 (3%)</td>
<td>$800 (4%)</td>
</tr>
<tr>
<td>DIRECTOR’S STAFF</td>
<td>$960 (3%)</td>
<td>$900 (3%)</td>
<td>$850 (4%)</td>
</tr>
<tr>
<td>CAMERAMEN (2)</td>
<td>$1,000 (3%)</td>
<td>$900 (3%)</td>
<td>$660 (3%)</td>
</tr>
<tr>
<td>CAST</td>
<td>$8,340 (25%)</td>
<td>$6,800 (25%)</td>
<td>$5,415 (25%)</td>
</tr>
<tr>
<td>SETS (CONSTRUCTION, OPERATION, DESIGN, PROPS, DRAPE\RIES, ACTION PROPS, TRANSPORTATION, SPECIAL EFFECTS)</td>
<td>$5,750 (18%)</td>
<td>$4,000 (15%)</td>
<td>$2,500 (11%)</td>
</tr>
<tr>
<td>LIGHTING</td>
<td>$1,000 (3%)</td>
<td>$1,000 (4%)</td>
<td>$925 (4%)</td>
</tr>
<tr>
<td>WARDROBE (MAKEUP, HAIRDRESSING)</td>
<td>$1,000 (3%)</td>
<td>$800 (3%)</td>
<td>$500 (2%)</td>
</tr>
<tr>
<td>FILM (PLUS PROCESSING IN LABORATORIES)</td>
<td>$2,000 (6%)</td>
<td>$1,900 (7%)</td>
<td>$1,900 (9%)</td>
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<tr>
<td>SOUND RECORDING (AND DUBBING)</td>
<td>$1,250 (4%)</td>
<td>$1,200 (4%)</td>
<td>$1,100 (5%)</td>
</tr>
<tr>
<td>FILM EDITING</td>
<td>$1,200 (4%)</td>
<td>$900 (3%)</td>
<td>$900 (4%)</td>
</tr>
<tr>
<td>GENERAL, STUDIO EXPENSES, Insurance, Misc.</td>
<td>$3,000 (10%)</td>
<td>$3,000 (12%)</td>
<td>$2,500 (11%)</td>
</tr>
</tbody>
</table>

TOTALS $32,000 $27,000 $22,000

*Screen Gems based these figures in its report to SPONSOR on a series of half-hour dramatic shows on film which it produced.

4. COSTS: $27,000 is average

You pay most for talent, script and sets though percent allotted to each...

What producers of syndicated films face today in the way of production costs—and what advertisers get for their tv film dollars—is outlined above.

These cost figures are based on the experiences of Screen Gems, video subsidiary of movieland’s Columbia Pictures, in shooting such film series as Ford Theatre and the recently announced Father Knows Best.

(Ford Theatre is currently aired via the NBC TV web in the NBC TV web in more than 135 markets; it’s syndicated as first-run Your All-Star Theatre in others. Repeats of the original cycle are beginning to appear as All-Star in several of the present Ford markets.)

The figures show graphically that the production of half-hour films in the most common budget categories is an expensive and complex process.

“Syndicated tv films require a bigger capital investment than any other phase of the broadcast entertainment business,” Ralph Cohn, veteran film man and vice president of Screen Gems, told SPONSOR in a recent interview.

“You need production knowhow, top talent, and an average of $27,000 per program to produce a good half-hour film drama,” Cohn added. “Probably, you’ll have to show proof of financing for the first 13-week series. And, you’ll have to have a sound studio at your disposal full time in order to produce at the rate of one half-hour film per week for a large-scale syndicated film deal.

Here’s why:

Sets: It takes about a day to put the sets up and a day to take them down on the average half-hour film show. Thus sets are an expensive item.

Rehearsals: At least two days of cast rehearsals are needed. Usually, part of this is going on while the sets are being built.

Shooting: It takes about three days on the set to shoot the average half-hour film show. If location shots are needed, this may take a bit longer.
half-hour drama

show's budget level (see chart)

Total elapsed time: At least a five-day week, plus overtime. (Overtime, incidentally, is time-and-a-half.) Admen will note in the cost data above that some percentages—whether in the low, middle or high price category of typical half-hour production—stay relatively constant, while some fluctuate.

Here are some of the reasons:
The price for talent items (cast, writers) is often scaled to the production budget. High-priced shows will pay more for actors, for example, to get top names.

Some production percentages—like camerawork—are also relatively constant. More cameras are used on fancier shows, and the cameramen paid over-scale in many cases, as are the top sound men and film editors.

Directors and production supervisors, more often than not, are paid a salary by the producing company which is a fixed item, rather than a percentage. Sometimes, a higher-priced director is used on a low-price show. ** **
for film pick-up

Finest reproduction of 16mm films—either new or old. Film moves through carrier silently, smoothly, minimizing chances of film breakage and wear.

opaque pick-up

Automatic carriers provide for 4" x 5" glossy or matte finish prints. Dual unit permits one carrier to be loaded while other is used in pickup.

2x2 glass slide

Automatic slide changer carries standard 2" x 2" glass slides. Dual pickup feature permits blending, or simultaneous pickup of two signals at once when operating from film, slides or opaques.

Light source is a special cathode-ray tube designed and built only by Du Mont. Face plate is optically corrected, all medium density and is non-browning. Tube is operated at 45,000 volts on accelerating ring.

Multiplier phototubes are employed as pick-ups. Tube designed by Du Mont, provides extreme stability, long life and high signal-to-noise ratio. Cost of tube $55. Tube has practically infinite life, barring breakage.

Signal amplifiers are flat within 8 mc, permitting full amplification of color signals. Circuitry as simple as that encountered in audio equipment. All plug-in units, completely accessible.
The advanced method of film, opaque or slide pickup—ready now!—ready for you to use in your television broadcasting operations today!

The Du Mont Multi-Scanner offers a far more simple, more reliable and better method of electronic reproduction than ever available before. Film reproduction assumes studio pickup quality with all the original gray tones and elimination of edge flare inherent in other film pickup systems. The same true pickup is attained when the Multi-Scanner is used on slides or opaques.

Performance is only one of the many outstanding advantages of the Multi-Scanner. Simplicity of operation is such that the system is practically automatic. Thread the film in place, try it out if you wish, reverse the mechanism and you're ready to put the system in operation from a remote control panel.

Truly, the Du Mont Multi-Scanner has no equal—it is the modern pickup system—ready for you today.

OPERATION: No shading adjustments necessary. Picture free from edge flare and shading. Completely automatic operation from a remote panel.

DEPENDABILITY: Simple mechanism carries film at continuous, smooth rate of travel. No tearing, wearing stop and go action.

PERFORMANCE: Gamma-corrected signals from Multi-Scanner brings out all gray tones of film, opaque or slides.

VERSATILITY: Reversing feature permits "dry runs" by operator immediately before going on air, without necessity of complete rewinding of film.

SHRINKAGE COMPENSATOR: Film shrinkage compensator permits complete control of allowances for shrinkage. Pictures frame right with the Multi-Scanner, whether new or old film.

COLOR: The Multi-Scanner is the only film system presently available that may be easily and quickly converted to color pickup.
10 tips on buying film

**Financial guarantees:** When buying a brand-new syndicated film series, particularly in a multi-market deal, always check the producer’s (or the syndicator-producer’s) financial responsibility. Producing tv film series today sometimes involves a long wait on the part of the producer for a return on his initial investment. It’s not at all impossible for a producer, even a good one, to be caught short on money, in which case he may not be able to deliver the remainder of the series. Some clients today even require the producer to post big bonds before signing.

**Quality control:** Pilot films aren’t always a good gauge of what a series will be like. If a series is not completed when it is offered to you, will you have to rely on the reputation of the producer or the syndicator? Look at representative samples of his other series. Don’t take chances, either; they can prove to be very costly. Independent producers, and most syndicators who also produce shows, are financed by banks who charge full rates of interest, and who have the producer in a corner. Therefore, the average producer isn’t likely to offer cancellation clauses.

**Distribution:** Video clients should always check a syndicator’s distribution facilities. Are the tv film prints carefully inspected? Are they cleaned and repaired? Does the syndicator have a reputation for delivering prints to stations on time for play dates? Does he carry insurance on the films while they are in his possession? And so on. Reason: The handling of tv films can become a huge problem. Big syndicators, like Ziv TV, NBC, CBS, Official, TFA and others have to handle as many as 1,200 prints per week. Clients who want commercials cut in should check cost.

**Reruns of tv films:** Today, reruns are so well accepted by clients and audiences alike that there is little of the original stigma (“they’ll never get an audience”) surrounding them. However, there are price differentials between first and subsequent runs on nearly all film packages in syndication, with the price dropping anywhere from 10 to 40%, depending on time slot, original rating, number of sets and stations in the market, and suchlike. It’s wise for a client to check carefully on whether a show is really a first run package, if it is offered for sale as such.

**Merchandising:** Nearly all of the syndicators contacted by SPONSOR in its survey of the made-for tv film industry offer varying degrees of merchandising assistance. The fanciest variety is offered by the top syndicators like Ziv TV, and by the syndication of shoots of the major tv networks. However, other syndicators and producers have developed some audience-attracting publicity gimmicks, which can range all the way from the franchised merchandise deals made with shows like Cowardy O-Men and Flash Gordon to personal appearances of stars (Liberace).

**Time buying:** Clients who are considering multi-market film deals on the scale of Canada Dry’s sponsorship of Annie Oakley on a national basis, or regional deals like Johnston Bakers’ sponsorship of UTP’s Rocky Jones, should be careful in scheduling the starting dates of their film campaigns. Reason: The usual number of prints supplied for even a “national” tv film deal (perhaps 50 markets) without extra charge to the client is around a dozen. These are shuttled between stations on a ‘bicycling’ basis. Day-and-date starts mean costly extra prints.

**Legal protections:** Just as the financial responsibility of a producer and/or syndicator should be investigated before signing up for an important film program deal, so should the question of legal protection be explored, veteran film buyers warn. There is, for example, the question of who, exactly, is responsible for the film during its various stages of travel (agency, client, producer, syndicator, shipper, station). Also, clients should check the protection they are offered against crank lawsuits, morals questions with talent, retroactive union increases, and so forth.

**Research:** The same warnings that apply to the purchase of live shows on the basis of broadcast research apply to the buying of tv films, particularly reruns. Ratings may be cited as being “typical.” These should be checked, if they are being used as a strong factor in show purchase. The ratings may be old and made back in the days when the show had only minimum competition. Or they may have been made in one-station markets, in which case they do not reflect the ability of the show to attract audience in multiple-station markets. Ratings are only a guide.

**Exclusivity:** New tv stations have appeared with great regularity across the face of the U. S. in the past few months. Many of these new tv markets overlap with old ones. Therefore, a sponsor who is buying a syndicated film series should be careful that the same program will not be seen in a serious overlap with his campaign. It’s possible today for a sponsor to buy a show as “first-run” in a new tv market only to find that the “second run” showing—perhaps by a leading business competitor—is being seen by a sizable percentage of exactly the same audience.

**Station contracts:** Although the number of multiple-affiliate stations is dropping in the big tv markets, it’s still wise to check on preemptions and “misses” in time contracts. Reason: Certain special tv programs, like Presidential speeches, major news and sports events, and suchlike can be “bump” and a locally slotted film advertiser out of his usual time. Unless the time contract with the station spells out clearly that the advertiser will get a “make-good” in his regular time slot, sponsor may get one which does not reach the right audience.
IT'S SALES-HAPPY!

IT'S LAUGH-HAPPY!

IT'S THE NEW ZIV-HAPPY RADIO SHOW

Fun's a-poppin' every minute...

LIFT THE PAGE AND SEE WHAT'S IN IT... FOR YOU!
SALES POP UP WITH RED SKELTON...

Radio's slap-happiest most lovable clown

Starring in

"THE RED SKELTON SHOW"

Bubbling over with fun for everyone!

260 zany, zingy half-hours!

A LAUGH-TIME OF SALES OPPORTUNITIES FOR STATIONS AND SPONSORS

Red Skelton gets the laughs...you get the profits...act fast! Write, wire, phone before your market is sold!
EVERYBODY SHOUTS
"I DOOD IT"
ZIV'S ROLlickin', ROARIN'
RADIO LAUGH-FEST

NOW...FOR THE FIRST TIME...AVAILABLE
LOCALLY TO STATIONS AND SPONSORS

"THE RED SKELETON SHOW"

Complete Promotion
Back-Up Plan includes
colorful, humorous
posters, ad mats, radio
announcements, publicity
stories and photographs.
# PROGRAMS: Syndicated shows arranged by length and subject matter

## ONE HOUR FILMS

<table>
<thead>
<tr>
<th>TYPE &amp; NAME OF SHOW</th>
<th>RUNNING TIME (MIN.)</th>
<th>PRODUCER</th>
<th>SALES AGENT</th>
<th>COST RANGE</th>
<th>NO COMPLETED</th>
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<tr>
<td>OMEDE</td>
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<td>AM &amp; EGGS</td>
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<td>J. A. Eisenbach</td>
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<tr>
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<tr>
<td>ON MIKE</td>
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<td>Kagran</td>
<td>Kagran</td>
<td>On request</td>
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<td>NC'S CROSS ROADS</td>
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<td>Var. studios for NBC Film Div.</td>
<td>NBC Film Features</td>
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<tr>
<td>RANGE ADVENTURES</td>
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<td>G. F. Foley</td>
<td>G. F. Foley</td>
<td>45% class &quot;A&quot; time rate</td>
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<td>THEATER U.S.A.</td>
<td>53</td>
<td>Normandie Prod., Inc.</td>
<td>Bagnall &amp; Assoc.</td>
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<tr>
<td>TAPIX FEATURE THEATER</td>
<td>54</td>
<td>Princess Pictures, Inc.</td>
<td>Vitapix Corp.</td>
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<tr>
<td><strong>USICAL</strong></td>
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<td>J. A. Eisenbach</td>
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<td>RD'S FOOTSTEPS, THE</td>
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<td>Dagger Prod.</td>
<td>Stock Car Film Co.</td>
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<td>RAS RASSLIN</td>
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<td>Sportatorium</td>
<td>Maurice Beck</td>
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<tr>
<td>TAPIX WRESTLING IN HALL STADIUM</td>
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<td>G. S. Johnstone</td>
<td>Vitapix Corp.</td>
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<td>RESTLING—HOLLYWOOD</td>
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<td>54-6</td>
<td>I.W.F., Inc.</td>
<td>Davis &amp; Lukas</td>
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<tr>
<td>RESTLING WITH THE GIRLS</td>
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<td>Kling</td>
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<td><strong>WESTERN</strong></td>
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<tr>
<td>PALONG CASSIDY</td>
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<td>Wm. Boyd Prod., Inc.</td>
<td>NBC Film Div.</td>
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<tr>
<td>YAS KID, THE</td>
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<td>Franklin T.</td>
<td>Ge. Bagnall &amp; Assoc.</td>
<td>On request</td>
<td>1*</td>
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<tr>
<td>TAPIX WESTERN THEATER</td>
<td>54</td>
<td>Monogram</td>
<td>Vitapix Corp.</td>
<td>On request</td>
<td>27</td>
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</tbody>
</table>

## HALF HOUR FILMS

| AVENTURE INTO SPACE | 30      | Nasser-Bien | Nasser-Bien | On request | In prod |
| ACHAIR ADVENTURE    | 26:30   | Sterling    | Sterling    | On request | 52       |
| IGNMENT UNKNOWN     | 27      | G. Lester   | G. Lester   | On request | 1*       |
| GAME HUNT           | 26:20   | Explorer's Pictures | Specialty T. | $125-1000 | 26       |
| LDER PATROL         | 26:30   | Clampett    |            | In prod    |          |
| NA SMITH            | 26:20   | Tableau     | PSI-TV      | On request | 26       |
| E DETECTIVE         | 26      | Revue       | MCA T.V., Ltd. | On request | 39       |
| DE BEATTY SHOW**    | 26:20   | Commodore   | Commodore   | On request | 4        |
| ACKDOWN             | 26      | David Hire  | Stuart Reynolds | On request | 1* (Plan 21) |
| MEROUS ASSIGNMENT   | 26:30   | Donlevy     | NBC Film Div. | $75-2000 a.r. | 39 |
| K TRACY SERIES      | 25:40   | Snader      | Combined T.V.-Pictures, Inc. | $25-250 | 39 |
| F MANCHU            | 26:30   | Times Square Prod. | Times Square | $200-4000 | 1*       |
| DOCTOR              | 30      | Gene Roth   | Geo. Bagnall & Assoc. | On request | 1*       |
| ESE                  | 26:20   | Commodore   | Commodore   | On request | Plan 26* |
| FIGHTING MAN        | 26      | United World | United World | On request | 13       |
| LOW THAT MAN        | 26      | Wm. Esty Co. | MCA-Tv | On request | 26       |
| TERE, THE           | 30      | Pathoscope Producers | William Esty Co. | On request | 13       |
| THREE LIVES         | 26:30   | Ziv         | Ziv         | On request | 39       |

**NOTES:** *Pilot film. **Color. *New company National Television Associates now syndicates all PSI-Tv properties mentioned in this chart.
<table>
<thead>
<tr>
<th>TYPE &amp; NAME OF SHOW</th>
<th>RUNNING TIME (MIN.)</th>
<th>PRODUCER</th>
<th>SALES AGENT</th>
<th>COST RANGE</th>
<th>NO. COMPLETED</th>
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<tr>
<td><strong>ADVENTURE—Continued</strong></td>
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<td>I'M THE LAW</td>
<td>26</td>
<td>Cosman</td>
<td>MCA-Tv, Ltd.</td>
<td>On request</td>
<td>26</td>
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<tr>
<td>INTERNATIONAL ADVENTURE</td>
<td>26:30</td>
<td>Cine-Tcl</td>
<td>Official</td>
<td>On request</td>
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<tr>
<td>JACK LONDON ADVENTURE THEATER</td>
<td>26:20</td>
<td>Mutual Tvl</td>
<td>Stuart Reynolds</td>
<td>On request</td>
<td>3 (Plan 52)</td>
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<tr>
<td>JOE PALOOKA</td>
<td>26</td>
<td>Guild Films</td>
<td>Guild Films</td>
<td>$100-2000</td>
<td>39</td>
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<tr>
<td>LAST MILE, THE</td>
<td>26:30</td>
<td>Victor Tvl</td>
<td>Victor Tvl</td>
<td>On request</td>
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<tr>
<td>OPERATION UNDERGROUND</td>
<td>26:30</td>
<td>Globe Tvl</td>
<td></td>
<td>(Plan 13)</td>
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<td>ORIENT EXPRESS</td>
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<td>PHANTOM PIRATE</td>
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<td>William Brody</td>
<td>William Broidy</td>
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<td>FUSE OF THE CITY</td>
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<td>Simon</td>
<td>Condor</td>
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<tr>
<td>RAMAR OF THE JUNGLE</td>
<td>26:30</td>
<td>Arrow</td>
<td>Television Prod. of Am</td>
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<tr>
<td>RENFREW OF THE ROYAL MOUNTED</td>
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<td>MGA Alexander</td>
<td>MGA Alexander</td>
<td>On request</td>
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<tr>
<td>ROBIN HOOD</td>
<td>26:30</td>
<td>Roach</td>
<td>Official Films</td>
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<tr>
<td>ROCKY JONES, SPACE RANGER</td>
<td>26:10</td>
<td>Reed Prod.</td>
<td>United Tv Programs, Inc.</td>
<td>$51-1850</td>
<td>13 (Plan 26)</td>
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<td>SECRT FILE U.S.A.</td>
<td>26:30</td>
<td>Drefuss</td>
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<tr>
<td>SEVEN SEAS TO DANGER</td>
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<td>Verschel Prod.</td>
<td>Film Network, Inc.</td>
<td>On request</td>
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<tr>
<td>TERRY &amp; THE PIRATES</td>
<td>26:30</td>
<td>Deuphars</td>
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<td>On request</td>
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<tr>
<td>TREASURE OF THE BAHAMAS</td>
<td>27:30</td>
<td>Tolstoy-Kayfetz</td>
<td>Sterling</td>
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<td>WATERFRONT</td>
<td>26:10</td>
<td>Reed</td>
<td>United Tv</td>
<td>On request</td>
<td>13 (Plan 39)</td>
</tr>
</tbody>
</table>

| CHILDREN'S                           |                     |          |                       |            |               |
| ARABELLA'S TALL TALES**              | 30                  | J. J. Franklin | Geo. Bagnall & Assoc. | On request | 1 (Plan 39)  |
| CAPTAIN BREEZE                       | 26                  | Tressel   |                       | 1          |               |
| CALL OF THE EVERGLADES              | 28                  | Ball Prod. | Ball Productions      | 1          |               |
| COME TO THE CIRCUS                  | 28                  | Library   | Lakeside Tv Co.       | On request | 1             |
| THE GREAT FOODINI**                 | 24:30               | Smith Prod. | Federation Films, Inc. | On request | 1             |
| HANS CHRISTIAN ANDERSON TALES       | 26:30               | Interstate Tvl Corp. | Interstate Tvl        | On request | 26            |
| JUNIOR CROSS ROADS                  | 30                  | Sterling  | Sterling              | $50-200    | 52            |
| LITTLE MATCH GIRL, THE              | 27                  | European Tvl Corp. | RCA Recorded & Tvl Film Service | On request | 1             |
| MYSTERY PRINCE                      | 26                  | Kagran    | Kagran                | On request | 1 (Plan 39)   |
| PRIVATE LIFE OF A CAT               | 20                  | Hammad   | Outlook Prod., Inc.   | $25        | 1             |
| SLEEPY JOE                          | 26:30               | McCaughtry | United Tv             | $35-375   | 13            |
| TEXAS BLUEBONNET SERENADE**         | 27                  | Riddleck |                       | On request | 1             |
| "THUNDERBOLT" THE WONDER COLT       | 26:30               | Clampeett | Open                  | On request | Weekly        |

| COMEDY                               |                     |          |                       |            |               |
| ABBOTT & COSTELLO                   | 26                  | Tca      | MCA-Tv, Ltd.          | On request | 52            |
| AMOS 'N' ANDY                        | 26:30               | CBS      | CBS TV Film Sales     | $100-2000  | 65            |
| ARCHIE—JOHNNY—CHARLIE               | 26:30               | Victor Tvl | Victor Tvl            | On request | 26            |
| BED & BOARD                         | 26:30               | Cale, Inc. | Official Films        | $17,000 network | 1 (Plan 30) |
| ROSS LADY                           | 26:30               | Weather  | MGA Alexander         | On request | 13            |
| DECOY                               | 25                  | L. Hethna | L. Hethna             | $6,500     | 1             |
| FEARLESS FOSDICK                    | 26:30               | Times Tvl | Sterling              | On request | 13            |
| HANK McCUNE SHOW                    | 26:30               | Fairbanks | Consolidated          | On request | 13            |
| JACKSON AND JILL                    | 30                  | Roach Jr. | Official Films        | On request | 1             |
| JOE E. BROWN                        | 26:30               | Regency  | Sack Tvl              | On request | 1 (Plan 39)   |
| LASY BAYOU                          | 26:30               | Brinckerhoff Prod. | Brinckerhoff Prod. | On request | 1 (Plan 39)   |
| LIFE OF RILEY, THE                  | 26:30               | Roach Jr. | NBC Film Div.         | On request | 26            |
| LIFE WITH ELIZABETH                 | 26                  | Guild Films | Guild Films           | $75-1800  | 39            |
| MEET CORLISS ARCHER                 | 26                  | Saphier  | J. L. Saphier         | On request | 1 (Plan 30)   |
| MY FAVORITE COUPLE                  | 26                  | Kelley   |                        | On request | 1             |
| MY HERO                             | 26:30               | Sharpe   | Official              | On request | 39            |
| OLD TIME MOVIES                     | 26:30               | Blackton | J. A. Eisenbach       | On request | 26            |
| PRIVATE SECRETARY                   | 26                  | Chortok  | Chortok               | On request | Planned       |
| RUGGLES, THE                        | 26                  | Television Prod. | Station Dist.      | 50% "A" time | 52 |
| SADIE FERGUSON, Postmistress        | 30                  | Cinemat   |                      | On request | 1 (2)         |
| SKIN DEEP                           | 24:30               | Smith    |                        | Open       | 1 (2)         |
| WARDEN DUFFY OF SAN QUENTIN         | 27                  | Swartz-Donigcr |                   | On request | 13            |

FOOTNOTES: *Pilot din. **Color.
<table>
<thead>
<tr>
<th>TYPE &amp; NAME OF SHOW</th>
<th>RUNNING TIME (MIN.)</th>
<th>PRODUCER</th>
<th>SALES AGENT</th>
<th>COST RANGE</th>
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<td>VENTURES IN LIVING</td>
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<td>Sterling</td>
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<td>JIMALS OF THE WORLD</td>
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<td>J. A. Eisenbach</td>
<td>J. A. Eisenbach</td>
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<td>WOND THE CALL</td>
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<td>Globe Tv</td>
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<td>CREEKS THAT CHANGE YOUR WORLD</td>
<td>30</td>
<td>Screen Gems</td>
<td>Christophers</td>
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<td>VALCAD OF THE CRAFTS</td>
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<td>Times Square Prod., Inc.</td>
<td>Times Square Prod., Inc.</td>
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<td>OLD AND HIS THUMB, THE</td>
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<td>J. Sillman</td>
<td>Outlook Prod., Inc.</td>
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<td>CHRISTMAS DECORATIONS**</td>
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<td>SADE IN EUROPE</td>
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<td>20th Century Fox</td>
<td>20th Century Fox</td>
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<td>Upline HISTORY</td>
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<td>LAND, A MODERN COUNTRY</td>
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<td>Film Network, Inc.</td>
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<td>GERMANY</td>
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<td>B.G. Trading</td>
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<td>THILL OF YOUR LIFE, THE**</td>
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<td>Thrills Unlimited</td>
<td>L. Weiss</td>
<td>$55-1100</td>
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<td>American Air Lines</td>
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**NOTES:** *Pilot film. **Color.
### HALF HOUR FILMS—continued

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<th>TYPE &amp; NAME OF SHOW</th>
<th>RUNNING TIME (MIN.)</th>
<th>PRODUCER</th>
<th>SALES AGENT</th>
<th>COST RANGE</th>
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<td>FOUR STAR PLAYHOUSE</td>
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<td>Don Sharpe</td>
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<td>GREAT LOVES</td>
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<td>V. Pahlen</td>
<td>PSI-Tv</td>
<td>On request</td>
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<tr>
<td>HFART OF THE CITY</td>
<td>26:10</td>
<td>Gross-Krasne</td>
<td>United Tv</td>
<td>$55-1500</td>
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<td>HOLLYWOOD AT WORK</td>
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<td>HOLLYWOOD HALF HOUR</td>
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<td>HOLLYWOOD STUDIO PLAYHOUSE</td>
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<td>HOUSE ON THE HILL, THE</td>
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<td>IMPULSE</td>
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<td>Stuart Reynolds</td>
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<td>JUVENILE DELINQUENCY</td>
<td>24:30</td>
<td>L. Hammond Producers</td>
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<td>KING'S CROSS ROADS</td>
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<td>Bob Marx</td>
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<td>MEN OF JUSTICE</td>
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<td>16:30</td>
<td>Barney Ward</td>
<td>CBS Film Sales</td>
<td>Open</td>
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</tr>
</tbody>
</table>

**FOOTNOTES:** *Pilot film. **Color.
a network-proven series
you can now buy for local sponsorship
...first run in over 134 markets!

You can't buy reviews like these, but you can buy the show that won them...26 films from the current Schlitz Playhouse of Stars series, sparkling with big box-office names, with stories by such "greats" as Somerset Maugham, F. Scott Fitzgerald. A prestige program with proven audience appeal...here's a unique investment for smart TV advertisers!

ABC FILM SYNDICATION
IN NEW YORK: DON L. KEARNEY, 7 WEST 66TH STREET, SU 7-5000
IN CHICAGO: JOHN BURNS, 20 NORTH WACKER DRIVE, ANDOVER 3-0800
IN LOS ANGELES: BILL CLARK, ABC TELEVISION CENTER, NORMANDY 3-3311

25 JANUARY 1954
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<th>SALES AGENT</th>
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<td>Howard C. Barnes</td>
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<td>CASES OF EDDIE DRAKE</td>
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<td>CRAIG KENNEDY, CRIMINALIST</td>
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<td>WHO DUN IT?</td>
<td>26:30</td>
<td>Victor Tv</td>
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<td>Dallas, Tex. H.T.P.</td>
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<td>DO YOU KNOW WHO</td>
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</table>

FOOTNOTES: *Pilot film. **Color.
Why UHF stations prefer the RCA “1-KW”

- UHF stations can get an RCA "1-KW" when they want it (shipments are being made within 30 days after order).
- RCA UHF engineering experience pays off for YOU. WIBRE-TV writes: "Not only are we getting the coverage where we wanted it—WE ARE GETTING COVERAGE FAR BEYOND OUR ORIGINAL EXPECTATIONS!"
- RCA UHF spells Reliability and Simplified operation. WTPA-TV says: "Our TTU-1B operates as reliably as any AM transmitter. It's easy to maintain too—just a routine weekly maintenance and cleaning is all that's needed."
- RCA can supply every UHF accessory you need. WSBT-TV reports: "We like to get everything from one place, work with ONE responsible supplier—RCA."

Your RCA Broadcast Sales Representative is at your service for technical help. Let him get going on your UHF plans.
<table>
<thead>
<tr>
<th>TYPE &amp; NAME OF SHOW</th>
<th>RUNNING TIME (MIN.)</th>
<th>PRODUCER</th>
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<td>J. L. Saphier</td>
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<td>GENE AUTRY SHOW</td>
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<td>Reynolds</td>
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<td>William Broidy</td>
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| WOMEN'S INTEREST |                     |           |             |            |              |
| CAPITOL COOKING | 23 | L. Hammond Producers | Sterling | $3500 | 1* (Plan 5) |
| FEMININE TOUCH | 30 | Sterling | Sterling | $50-1500 | 104         |
| SEWING IS FUN | 26:30 | Dimby Prod., Inc. | Dimby Prod., Inc. | On request | 2 (Plan 5) |
| TV KITCHEN | 30 | Kling | Kling | $50-1800 | 26          |

| QUARTER HOUR FILMS |                     |           |             |            |              |
| ADVENTURE |                     |           |             |            |              |
| ADVENTURE IS MY JOB | 12:30 | Harrison | Lakeside Tv | $50-500 | 13          |
| ADVENTURES OF NOAH BEERY JR.* | 12 | Courneya | Courneya-Hammburg | $20-500 | 26          |
| ADVENTURE IN THE WEST | 14 | T. J. Barbre | T. J. Barbre | On request | (Plan 26) |
| ARMCHAIR ADVENTURE | 15 | Sterling | Sterling | $150-200 | 104         |
| BOY & SIMBA | 15 | Jack Goodwin | Goodwin-Int'l. | On request | 2 (Plan 5) |
| DR. JEKYLL & MR. HYDE** | 15 | Franklin Tv | Geo. Bagnall & Assoc. | 1* (Plan 5) |
| FINALE FOR THREE STRANGERS | 15 | Cine-Video | Cine-Video | 1** |             |
| JUNGLE MACABRE | 12 | Radio & Tv Packagers | Guild Films | $40-400 | 39          |

FOOTNOTES: *Pilot film. **Color.
"My eyes are my trademark!"

When you see Eddie Cantor’s famous banjo eyes, you look for comedy, humor, a touch of pathos—a real virtuoso performance.

And when you see a familiar brand name as you shop, you expect an equally outstanding performance—or you don’t buy the product again.

That’s one big advantage about living in a land where you enjoy free choice among many fine products, each identified by its own brand name.

Leading manufacturers, seeking to win your favor for their brands, take infinite pains and a great deal of pride in bringing you wonderful products, continuously improved, representing unusual value for your money.

As you leaf through the pages of this magazine, note how many of the products advertised here already have satisfied you. And always remember that when you name your brand, you better your brand of living!

BRAND NAMES FOUNDATION
A Non-Profit Educational Foundation
37 West 57 Street, New York 19, N. Y.
<table>
<thead>
<tr>
<th>TYPE &amp; NAME OF SHOW</th>
<th>RUNNING TIME</th>
<th>PRODUCER</th>
<th>SALES AGENT</th>
<th>COST RANGE</th>
<th>NO. COMPLETED</th>
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<tbody>
<tr>
<td><strong>ADVENTURE</strong></td>
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<tr>
<td>Noah and Flying Ark</td>
<td>12:30</td>
<td>Courteny</td>
<td>Courteny</td>
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<td>52</td>
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<td>Our Political Heritage</td>
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<td>$35-925</td>
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<td>Persons Unwanted</td>
<td>13:30</td>
<td>M. Ridde</td>
<td>On request</td>
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<td>Secret Chapter</td>
<td>12:30</td>
<td>Ron Ormond</td>
<td>Guild Films</td>
<td>$40-400</td>
<td>39</td>
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<td>Worlds of Adventure**</td>
<td>12:30</td>
<td>Jerry Courteny</td>
<td>Courteny-United Tv Prog.</td>
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<td>Adventures of Blinkey, the**</td>
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<td>Blinkey Prod., Inc.</td>
<td>Blinkey Prod., Inc.</td>
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<td>M. Ridde</td>
<td>On request</td>
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<td>Adventures of Willie the Kid</td>
<td>12:30</td>
<td>Tom Kelley</td>
<td>On request</td>
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<td>Banking on Bob</td>
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<td>12:30</td>
<td>Jameson Film Co.</td>
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<td>On request</td>
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<td>Zach Baym</td>
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<td>Chimps**</td>
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<td>Danny and the Snark</td>
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<td>Simmel-Mesciery</td>
<td>Governor Tv</td>
<td>On request</td>
<td>3 (Plan 26)</td>
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<td>Don Q. Dick and Aladdin</td>
<td>12:30</td>
<td>Shiba</td>
<td>Lakeside Tv Co.</td>
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<td>Fix-Masters</td>
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<td>Courteny</td>
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<td>(Plan 52)</td>
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<td>Funny Bunnies**</td>
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<td>Dynamic</td>
<td>Motion Pics. for Tv</td>
<td>On request</td>
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<td>Fun with Felix**</td>
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<td>F. Smith</td>
<td>United Artists Tv</td>
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<td>How to Be a Cowboy</td>
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<td>Demby Prod., Inc.</td>
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<td>Apollo</td>
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<td>Mary &amp; Harry Hickox</td>
<td>Harry S. Goodman</td>
<td>$50% of air time</td>
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<td>Sterling</td>
<td>Sterling</td>
<td>$25-65 (N.Y.)</td>
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<td>Junior Science</td>
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<td>Olio</td>
<td>Olio</td>
<td>$25-65</td>
<td>(N.Y.)</td>
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<td>Kid Magic</td>
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<td>Aladdin Tv Prod.</td>
<td>Aladdin Tv Prod.</td>
<td>On request</td>
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<td>Kiddie Surprise</td>
<td>13</td>
<td>Victor Tv</td>
<td>Victor Tv</td>
<td>On request</td>
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<td>Kingaroo</td>
<td>12:30</td>
<td>F. Smith</td>
<td>On request</td>
<td>1^ (Plan 156)</td>
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<td>King Calico**</td>
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<td>Sterling Tv</td>
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<td>Little Girl Who Didn't Believe in Santa Claus**</td>
<td>13:30 &amp; 27</td>
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<td>Littlest Angel, The</td>
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<td>Coronet</td>
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<td>Man of Tomorrow</td>
<td>13</td>
<td>Hour Glass</td>
<td>On request</td>
<td>26 (Plan 52)</td>
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<td>Movi etone</td>
<td>20th Century Fox</td>
<td>On request</td>
<td>52 (Yearly)</td>
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<tr>
<td>Papa Bear Newsreel</td>
<td>13</td>
<td>F. Baer</td>
<td>Governor Tv</td>
<td>On request</td>
<td>26</td>
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<td>Plato the Parrot</td>
<td>12:30</td>
<td>Sid Stone</td>
<td>On request</td>
<td>4 (Plan 156)</td>
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<td>Punch &amp; Trudy</td>
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<td>Riviera Prod.</td>
<td>Riviera Prod.</td>
<td>$30-250</td>
<td>(Plan 200)</td>
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<td>Space Rider</td>
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<td>Philip Nasser</td>
<td>Philip Nasser &amp; Co.</td>
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<td>(Plan 200)</td>
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<td>Storyland</td>
<td>10-12</td>
<td>Encyclopedia Britannica</td>
<td>Assoc. Prog.</td>
<td>On request</td>
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<td>Streamlined Fairy Tales</td>
<td>15</td>
<td>H. S. Goodman</td>
<td>H. S. Goodman</td>
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<td>Superman Cartoons</td>
<td>13</td>
<td>National Comics</td>
<td>Motion Pictures for Television, Inc.</td>
<td>On request</td>
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<td>Tales for Tots</td>
<td>12:30</td>
<td>Lewis &amp; Clark</td>
<td>Lewis &amp; Clark</td>
<td>$25-400</td>
<td>2 (Plan 52)</td>
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<td>Telematics</td>
<td>12:30</td>
<td>Princess</td>
<td>Sterling</td>
<td>On request</td>
<td>160</td>
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<td>&quot;Thunderbolt&quot; the Wonder Colt</td>
<td>12:30</td>
<td>Clampett</td>
<td>Open</td>
<td>Open</td>
<td>Weekly</td>
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<td>Time for Beany</td>
<td>12:30</td>
<td>Bob Clampett</td>
<td>Paramount</td>
<td>$125-500</td>
<td>Weekly</td>
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<td>Tricks 'n' Treats</td>
<td>12</td>
<td>Fairfield Films</td>
<td>Station Dist.</td>
<td>$50-200</td>
<td>13</td>
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<td>Uncle Mistletoe, Adventures of</td>
<td>15</td>
<td>Kling</td>
<td>Bob</td>
<td>$20-150</td>
<td>26</td>
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<tr>
<td>Unk &amp; Andy</td>
<td>15</td>
<td>Jack Kenaston</td>
<td>United Artists</td>
<td>On request</td>
<td>26</td>
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<tr>
<td>Willie Wonderful</td>
<td>12:30</td>
<td>Bracken</td>
<td>Official</td>
<td>On request</td>
<td>65</td>
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</tbody>
</table>

**COMEDY**

| Burt & Elmer**       | 15           | Galbreath | Kling | $22-225 | 13            |
| Christie Comedies    | 12           | D. Etelson | D. Etelson | ½ of time rate | 64          |
| Henry Morgan Show    | 12:10        | Elbert Kapst | United Tv | On request | 26            |
| Jack and the Boss    | 15           | Cine-Video | Cine-Video | 1^            |
| Paul Killiam Show    | 12:30        | Sterling  | Sterling | On request | 26            |
| Poor Charlie         | 14           | W. Streitch | Sterling | On request | 2 (Plan 111) |

**FOOTNOTES:** *Pilot film **Color*
A.T.&T. has no wire for hire
but we ask you,
do you dig TD-2?

All live network programs now come to television WOODLAND via a brand-spankin’ new A.T.&T. “TD-2” microwave relay link from the main line at South Bend to Grand Rapids.

In case you’re not hep on your relay systems, type “TD-2” is the Cadillac of them all—much better than co-axial cable and the more inexpensive “TD” links. That’s especially important now, with color at our front door—brother, really important!

WOOD-TV was first to order and get this improved service in these parts, just as it was first to go to full 1000 foot tower height last month and will be first to go to full power next month (right now our interim 100,000 watts picture is greatest in all of television WOODLAND).

WOOD-TV is first with INS facsimile news service in Michigan, and first to take delivery on color adapting equipment for its transmitter. When you spend a buck on WOOD-TV, you get lots more than that in advertising value and service.

Schedule your advertising on WOOD-TV, Grand Rapids’ only television station. The Western Michigan station with top technical equipment, top local and network programming—and the top market to go with them.*

*Primary service, too, to Western Michigan’s most populated area including Muskegon, Lansing, Battle Creek and Kalamazoo.

WOOD-TV
GRAND RAPIDS, MICHIGAN
Grandwood Broadcasting Company.
Reaches more people who have more and buy more

NBC, Basic; ABC, CBS, DuMONT, Supplementary. Associated with WFBM-AM and TV, Indianapolis, Ind., WDF, Flint, Mich., WEOA, Evansville, Ind.
### QUARTER HOUR FILMS—continued

#### COMEDY

<table>
<thead>
<tr>
<th>TYPE &amp; NAME OF SHOW</th>
<th>RUNNING TIME</th>
<th>PRODUCER</th>
<th>SALES AGENT</th>
<th>COST RANGE</th>
<th>NO. COMPLETED</th>
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<tr>
<td><strong>SOCIAL BLUE BOOK</strong></td>
<td>13:30</td>
<td>M. Terr.</td>
<td>B. L. Petroff</td>
<td>On request</td>
<td>4 (Plan 131)</td>
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<td><strong>VAUDEVILLE GEMS</strong></td>
<td>4:30 &amp; 12:30</td>
<td>Cinema Service Corp.</td>
<td>Cinema Service Corp.</td>
<td>On request</td>
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#### DOCUMENTARY & EDUCATIONAL

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<th>TYPE &amp; NAME OF SHOW</th>
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<th>SALES AGENT</th>
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<tr>
<td><strong>AIRHEAD</strong></td>
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<td>Marathon Tv</td>
<td>Marathon Tv</td>
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<td><strong>ALIVE FROM THE DEEP</strong></td>
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<td>Kayfetz Prod.</td>
<td>Sterling Tv</td>
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<td><strong>AROUND THE WORLD IN NEW YORK</strong></td>
<td>13</td>
<td>Kayfetz Prod.</td>
<td>Sterling</td>
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<td>1ª</td>
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<td><strong>BRINGING UP PARENTS</strong></td>
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<td>Henry J Kaufman</td>
<td>United Tv Programs</td>
<td>$15-120</td>
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<td>12</td>
<td>D. Wade</td>
<td>L. Weiss</td>
<td>$40-800</td>
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<td>Marathon Tv</td>
<td>On request</td>
<td>1ª</td>
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<td><strong>DATE FESTIVAL</strong></td>
<td>12:30</td>
<td>Libra Films</td>
<td>Libra Films</td>
<td>$35-350</td>
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<td><strong>DR. FIXUMS—HOUSEHOLD HOSPITAL</strong></td>
<td>15</td>
<td>Vogue Wright</td>
<td>Vogue Wright</td>
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<td><strong>FEATURE ASSIGNMENT</strong></td>
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<td>Hollywood Tv Prod.</td>
<td>25% of t.c.</td>
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<td><strong>FITZPATRICK TRAVELOGUES</strong></td>
<td>15</td>
<td>J. Fitzpatrick</td>
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<td>Encyclopedia Britannica</td>
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<td>Radius Films, Inc.</td>
<td>On request</td>
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<td>United Artists</td>
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<td>Paul Hoefler</td>
<td>Zach Baym</td>
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<td>On request</td>
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<td>12:30</td>
<td>Unifilms, Inc.</td>
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<td><strong>KNOW YOUR LAND</strong></td>
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<td>Encyclopedia Britannica</td>
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<td>Dudley</td>
<td>Dudley</td>
<td>Sterling</td>
<td>On request</td>
</tr>
<tr>
<td><strong>THIS WORLD OF OURS</strong></td>
<td>11:55</td>
<td>Dudley</td>
<td>Dudley</td>
<td>Sterling</td>
<td>On request</td>
</tr>
<tr>
<td><strong>TRAVEL FILMS</strong></td>
<td>12</td>
<td>D. Etelson</td>
<td>D. Etelson</td>
<td>% of air time</td>
<td>13</td>
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<tr>
<td><strong>VACATION LAND AMERICA</strong></td>
<td>11:55</td>
<td>Robt. Lawrence Prod., Inc.</td>
<td>Robt. Lawrence Prod., Inc.</td>
<td>On request</td>
<td>13</td>
</tr>
<tr>
<td><strong>VOICE OF EXPERIENCE</strong></td>
<td>13</td>
<td>Tve Films of America</td>
<td>J. Parker</td>
<td>(Plan 104)</td>
<td>(Plan 104)</td>
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<tr>
<td><strong>WATCH THE WORLD</strong></td>
<td>12:25</td>
<td>G. Wallach for NBC Film Div.</td>
<td>NBC Film Div.</td>
<td>On request</td>
<td>26</td>
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<tr>
<td><strong>WHAT CAUSES THE SEASONS</strong></td>
<td>11</td>
<td>V. Kayfetz</td>
<td>Sterling</td>
<td>On request</td>
<td>1ª</td>
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<tr>
<td><strong>WHAT DO YOU KNOW ABOUT YOU?</strong></td>
<td>10:12</td>
<td>Encyclopedia Britannica</td>
<td>Assoc. Prog.</td>
<td>On request</td>
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<td><strong>WHAT’S IT LIKE?</strong></td>
<td>11:30</td>
<td>Hollywood Tv Prod.</td>
<td>Hollywood Tv Prod.</td>
<td>25% of t.c.</td>
<td>13</td>
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<tr>
<td><strong>WILD LIFE IN ACTION</strong></td>
<td>12:30</td>
<td>Lakeside Tv</td>
<td>Lakeside Tv</td>
<td>$50-500</td>
<td>26</td>
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<tr>
<td><strong>WONDERS OF THE WORLD</strong></td>
<td>12:30</td>
<td>Gordon-Stratford</td>
<td>Radius Films, Inc.</td>
<td>On request</td>
<td>13</td>
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<tr>
<td><strong>WORLD OF THE ARTIST</strong></td>
<td>10:15</td>
<td>Filmmakers</td>
<td>Desenia Intl.</td>
<td>30</td>
<td>3</td>
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<tr>
<td><strong>YESTERDAY'S NEWSREEL</strong></td>
<td>11:55</td>
<td>Ziv Tv</td>
<td>Ziv Tv</td>
<td>On request</td>
<td>139</td>
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<tr>
<td><strong>YESTERDAY'S WORLD</strong></td>
<td>12:30</td>
<td>Simmel-Meservey</td>
<td>Simmel-Meservey</td>
<td>$35-150</td>
<td>13</td>
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<tr>
<td><strong>YOUR FIREMAN</strong></td>
<td>12</td>
<td>Riviera</td>
<td>Riviera</td>
<td>International Tele-Film</td>
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#### DRAMA—General

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<tr>
<th>TYPE &amp; NAME OF SHOW</th>
<th>RUNNING TIME</th>
<th>PRODUCER</th>
<th>SALES AGENT</th>
<th>COST RANGE</th>
<th>NO. COMPLETED</th>
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<tr>
<td><strong>AFRICAN VISIT</strong></td>
<td>15</td>
<td>Jack Goodwin</td>
<td>Goodwin-International</td>
<td>On request</td>
<td>4 Cont.</td>
</tr>
<tr>
<td><strong>CARRIE WILLIAMS—JUSTICE OF THE PEACE</strong></td>
<td>12:30</td>
<td>Video Pictures</td>
<td>Film Network, Inc.</td>
<td>On request</td>
<td>2 (Serial)</td>
</tr>
</tbody>
</table>

**FOOTNOTES:** *Piba film  **Color
YOU COULD BE WRITING US A LETTER LIKE THIS

November 30, 1953

Mr. David Sutton
Vice-President
MCA-TV Ltd.
598 Madison Avenue
New York, New York

Dear Dave:

When we first talked about a show for our client, Chunky Chocolate Corporation, we wanted a vehicle that would appeal to men, women and children.

In purchasing the Abbott & Costello Show, we felt we had a "sleeper" if it was scheduled for a Saturday night spot between 6:00 and 7:00 P.M., a time spot we've used two years for the same client.

In September we went on the air in five major markets. To date we've had three ratings to indicate its viewing power. The opening ratings, which were taken as of the first week of the show, gave Abbott & Costello a higher rating in each and every one of the markets as compared against any other show that we have sponsored for the same time period. These second and third ratings have been increasing and in each market we are getting better than 90% of the total listening audience.

I thought you would like to know how pleased our client is with this purchase, because not only is he getting big time names, attracting big time ratings, but he is also selling to the major part of the viewing audience.

Last May when we first talked about Abbott & Costello we thought the show could do an outstanding job at the Saturday night time. The record to date certainly has more than lived up to our expectations.

Cordially,

S.G. Alexander
Vice-President

NEW YORK: 598 Madison Avenue - Plaza 9-7500
CHICAGO: 430 North Michigan Ave. - Delaware 7-1100
BEVERLY HILLS: 9370 Santa Monica Blvd. - Crestview 6-2001
SAN FRANCISCO: 105 Montgomery Street - EXbrook 2-8972
CLEVELAND: Union Commerce Bldg. - Cherry 1-6010
DALLAS: 2102 North Akard Street - P.O. Box 7294
DETROIT: 1612 Bank Tower - Woodward 2-2604
BOSTON: 45 Newbury Street - COpley 7-3830
MINNEAPOLIS: Northwestern Bank Bldg. - Lincoln 7863
ATLANTA: 611 Henry Grady Bldg. - Lamar 6750

MCA-TV Ltd
<table>
<thead>
<tr>
<th>TYPE &amp; NAME OF SHOW</th>
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<th>PRODUCER</th>
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<td>Continental, the</td>
<td>13</td>
<td>Dynamic</td>
<td>Dynamic</td>
<td>$25-325</td>
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<tr>
<td>Dilemma</td>
<td>15</td>
<td>Calibreth</td>
<td>Kling</td>
<td>$40-240</td>
<td>13</td>
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<td>Dramatic Monologues</td>
<td>12:30</td>
<td>Libra Films</td>
<td>Libra Films</td>
<td>On request</td>
<td>(Plan 13)</td>
</tr>
<tr>
<td>Get a Horse</td>
<td>12:30</td>
<td>R. Monroe</td>
<td>R. Rogers</td>
<td>On request</td>
<td>1* (Plan 52)</td>
</tr>
<tr>
<td>Human Story, The</td>
<td>12:30</td>
<td>Jack Goodwin</td>
<td>Goodwin International</td>
<td>On request</td>
<td>(Plan 52)</td>
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<tr>
<td>In Focus</td>
<td>12</td>
<td>Gale, Inc.</td>
<td></td>
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<td>Invitation Playhouse</td>
<td>12:30</td>
<td>R. Williams</td>
<td>Guild</td>
<td>$50-450</td>
<td>26</td>
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<tr>
<td>Jonathan Story</td>
<td>12:30</td>
<td>Wilkins-Gooden</td>
<td>Sterling</td>
<td>$25-65 (N.Y.)</td>
<td>52</td>
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<td>Little Theater</td>
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<td>Teevee</td>
<td>Teevee</td>
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<td>Night Editor</td>
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<td>Mansfield</td>
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<td>Of Light and Darkness</td>
<td>13</td>
<td>Charter Oak</td>
<td>Association Films</td>
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<tr>
<td>On Stage with Monty Woolley</td>
<td>15</td>
<td>Dynamic</td>
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<td>On request</td>
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<td>Playhouse 15</td>
<td>12</td>
<td>Bernard Procter</td>
<td>MCA-Tv, Ltd.</td>
<td>On request</td>
<td>78</td>
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<tr>
<td>Pulse of the City</td>
<td>12:30</td>
<td>Telesene</td>
<td>Telesene</td>
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<td>Star Performance</td>
<td>14</td>
<td>Transfilm</td>
<td>Transfilm</td>
<td>$4500-14</td>
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<tr>
<td>Strange Adventure</td>
<td>12:25</td>
<td>C. LeVoy</td>
<td>CBS TV Film Sales</td>
<td>$30-650</td>
<td>52</td>
</tr>
<tr>
<td>This Is the Story</td>
<td>15</td>
<td>Morton</td>
<td>Morton</td>
<td>$36-314</td>
<td>52</td>
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<tr>
<td>Thrill Seeker</td>
<td>12</td>
<td>R. Monroe</td>
<td>R. Rogers</td>
<td>On request</td>
<td>26</td>
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<tr>
<td>You Decide</td>
<td>12:30</td>
<td>Films for Tv, Inc.</td>
<td>Film for Tv, Inc.</td>
<td>% of time rate</td>
<td>2 (Plan 39)</td>
</tr>
</tbody>
</table>

**MUSICAL**

| BALLET DE FRANCE          | 15                  | March of Time  | March of Time      | $35-850    | 26            |
| BROADWAY RHYTHM ON ICE    | 13                  | Thunderbird    | Sterling           | On request | 1*            |
| FOY WILLING & RIDERS OF THE PURPLE SAGE | 15        | F. Willing    | RCA                | On request | 260           |
| GREENWICH VILLAGE         | 14:30               | Medallion      | Sterling           | $20-75    | 1*            |
| GUEST BOOK                | 12                  | Studio Films   | United Tv         | On request | 26            |
| HAWAIIAN PARADISE**       | 15                  | J. J. Franklin | C. Bagnall & Assoc.| On request | 26 (Plan 52)  |
| HAWAIIAN PARADISE ON ICE  | 13                  | Thunderbird    | Sterling           | On request | 1*            |
| LET'S ALL SING            | 13                  | B. Greene      | B. Greene          | (Plan 52)  |               |
| MORE AMSTERDAM MUSICAL VARIETIES | 12        | Mort Sackett  | Mort Sackett      |            | 13            |
| MUSIC FOR THE EYE SERIES  | 12:30               | Gordon-Stratford| Radius Films, Inc.| On request | 13            |
| MUSICAL OPERETTA BALLETTS | 12:30               | Video Interfilm| Hoffberg          | On request | 26            |
| OOH! LA! LA!              | 12:30               | Sterling       | Sterling           | On request | 13            |
| OKLAHOMA CHUCK WAGON BOYS | 12:30               | Lewis & Clark  | Lakeside Tv       | $30-500    | 13            |
| PIANO MAGIC               | 12:30               | Times Square Prod.| Times Square Prod. | $60-500    | 2             |
| PUPPET PLAYHOUSE          | 12:30               | Globe Tv       | Lakeside Tv       | $25-80    | 12            |
| STEPHEN FOSTER            | 12:30               | Admiral Pictures| Zach Baym         |            | 13            |
| VIENNA PHILHARMONIC ORCHESTRA | 13          | Eugin Sharin  | Sterling          | On request | 13            |
| WERNER JANSSEN MUSIC BOX  | 12:30               | Werner Janssen | Geo. Bagnall Assoc.| On request | 13 (Plan 26) |
| YOUR GOSPEL SINGER        | 15                  | Grosse-Kruse, Inc. | United Tv Programs, Inc. | On request | 26            |

**NEWS**

| ADVENTURES IN THE NEWS    | 15                  | Telenews       | Sterling          | On request | 26            |
| CBS Newsfilm              | 12                  | CBS            | CBS Film Sales    | $80-1000   | 5 per week    |
| CLETE ROBERTS' WORLD REPORT | 15           | U. S. Tv       | United Artists    | $25-250    | 201           |
| CLOSE-UPS                 | 13                  | American Newsreel| Guild            | $25-250    | 13            |
| DREW PEARSON WASH. MERRY-GO-ROUND | 12:50 | Times Square | Times Square       | On request | 1 a week    |
| NBC DAILY NEWS REPORT     | 12                  | NBC TV         | NBC Film Div.     | On request | Daily         |
| NBC NEWS REVIEW OF THE WEEK | 12:30         | NBC TV         | NBC Film Div.     | On request | Weekly        |
| NEWS FEATURETTES          | 12:30               | Keystone       | Official          |            | 26            |
| PATHY MY-LIGHTS            | 12:30               | Cinetel Corp. & Pathe | Du Mont        | $19-250    | 26            |
| SEE FOR YOURSELF          | 12:30               | Films for Tv, Inc. | Films for Tv, Inc. | % of time rate | (Plan 26) |
| Telenews Daily            | 15                  | Telenews Prod., Inc. | International News Service | $150-10.000 | Daily |
| Telenews Weekly           | 12                  | Telenews Prod., Inc. | International News Service | $50-350 | Weekly |
| UNITED PRESS MOVIE TONE NEWS | 15           | Movietone      | United Press      | On request | Daily         |
| WEEKLY NEWS REVIEW        | 15                  | NBC News Dept. | NBC Film Div.     |            |               |

FOOTNOTES: *Pilot film. **Color
When the spotlight swings on the favorite stars of Kansas City's vast TV audience—those stars are on Channel 9. A full schedule of top-rated CBS Network TV programs and a wide variety of talent-packed local shows provide top entertainment. The Stars Shine On Channel 9 in the nation's rich 17th market, and that's why your message makes a greater impression—and makes more sales per advertising dollar—when you let WHB-TV sell this billion dollar retail trade area with 352,946* TV homes.

1,079 feet above average terrain—the height of WHB-TV's new tower (jointly owned by KMBC-TV). Maximum allowable power — 316 kw visual, 158 kw audio.

Write, wire or call your nearest Blair-TV representative for availabilities!

FREE! Good Reading For Agency Executives And Advertisers! SWING, vest-pocket-size magazine published monthly by WHB and WHB-TV for time buyers, advertisers, agencies, sales executives. Features articles on advertising, research, marketing . . . contains excerpts from John Crosby's Radio and TV Column . . . pictures, quizzes, jokes and cartoons. Request your free copy on your company letterhead.
### QUARTER HOUR FILMS—continued

<table>
<thead>
<tr>
<th>NEWS FEATURES</th>
<th>TYPE &amp; NAME OF SHOW</th>
<th>RUNNING TIME (MIN.)</th>
<th>PRODUCER</th>
<th>SALES AGENT</th>
<th>COST RANGE</th>
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<tbody>
<tr>
<td></td>
<td>ARTHUR SMITH SHOW, THE</td>
<td>12:30</td>
<td>Blue Ridge</td>
<td>Lakeside Tv</td>
<td>On request</td>
<td>13</td>
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<td></td>
<td>AS OTHERS SEE US</td>
<td>12</td>
<td>Wash. Photo</td>
<td>Audio-Video</td>
<td>Class &quot;A&quot; time</td>
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<td>BROADWAY IN REVIEW</td>
<td>13</td>
<td>Tv Films of America</td>
<td>J. Parker</td>
<td>(Plan 13)</td>
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<td></td>
<td>CAPITOL CONFIDENTIAL</td>
<td>12:30</td>
<td>Capital Films</td>
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<td>Weekly</td>
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<td>CAPITOL REPORT</td>
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<td>Wash. Photo</td>
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<td>CAPITOL TIBIDTS</td>
<td>12</td>
<td>Wash. Photo</td>
<td>Audio Video</td>
<td>$50-400</td>
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<td>BOB ELSON'S INTERVIEWS OF THE CENTURY</td>
<td>12</td>
<td>Academy (Chicago)</td>
<td>Academy (Chicago)</td>
<td>$34-575</td>
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<td>FULTON LEWIS JR. SHOW</td>
<td>12</td>
<td>Wm. B. Dolph</td>
<td>United Tv Prog.</td>
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<td>GAYLORD HAUSER SHOW</td>
<td>15</td>
<td>PSI Ty</td>
<td>PSI Ty</td>
<td>On request</td>
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<td>HOLLYWOOD CLOSE-UPS</td>
<td>12</td>
<td>Gene Lester</td>
<td>G. Lester</td>
<td>% of time rate</td>
<td>13 (Plan ?)</td>
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<td>HOLLYWOOD ON THE LINE</td>
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<td>Gene Lester</td>
<td>CBS TV Film Sales</td>
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<td>HOLLYWOOD REEL</td>
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<td>E. Johnson &amp; C. Watson</td>
<td>Paramount</td>
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<td>IDEAS ON PARADE</td>
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<td>Tel Ra</td>
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<td>KIERNAN'S KALEIDOSCOPE</td>
<td>15</td>
<td>International Tele-Films Prods.</td>
<td>United Artists Tv</td>
<td>On request</td>
<td>104</td>
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<td>KNOW YOUR CONGRESS</td>
<td>12:30</td>
<td>Capital Films</td>
<td>Audio Video</td>
<td>On request</td>
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<td>LILLI PALMER SHOW</td>
<td>13:30</td>
<td>Charles Kebbe</td>
<td>NBC Film Div.</td>
<td>On request</td>
<td>25</td>
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<td>LINKLETTER &amp; THE KIDS</td>
<td>12:30</td>
<td>John Gurdie</td>
<td>CBS TV Film Sales</td>
<td>$50-650</td>
<td>52</td>
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<td></td>
<td>MEET MISS HUBBARD</td>
<td>12</td>
<td>Motion Picture Serv.</td>
<td>Motion Picture Serv.</td>
<td>On request</td>
<td>(Plan 52)</td>
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<td>NTG'S STORIES OF THE STARS</td>
<td>13:30</td>
<td>Commodore</td>
<td>Commodore</td>
<td>On request</td>
<td>(Plan 39)</td>
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<td>ROVING REPORTER</td>
<td>12</td>
<td>Colson</td>
<td>Colson</td>
<td>40% of time rate</td>
<td>(Plan 26)</td>
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<td>TELEVISITS</td>
<td>13</td>
<td>Geo. Logan Price</td>
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<td>THIS WEEK AROUND THE WORLD</td>
<td>13</td>
<td>Victor Tv</td>
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<td>WASHINGTON SPOTLIGHT</td>
<td>12</td>
<td>M. Hammer</td>
<td>Washington Spotlight, Inc.</td>
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<td>WASHINGTON PROMENADE</td>
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<td>Audio Video</td>
<td>% of time rate</td>
<td>Unlimited</td>
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<td>WHAT'S NEW THIS WEEK</td>
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<td>50% Class &quot;A&quot; time rate</td>
<td>Weekly</td>
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<td>WHAT'S PLAYING</td>
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<td>Demby Prods. Inc.</td>
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<td>YOUR WASHINGTON AMBASSADOR</td>
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<tr>
<td>BEAT THE EXPERTS</td>
<td>5 &amp; 15</td>
<td>Telenews</td>
<td>Sterling</td>
<td>Telenews</td>
<td>On request</td>
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</tr>
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<td>HEADLINES ON PARADE</td>
<td>12:30</td>
<td>United World</td>
<td>United World</td>
<td>United World</td>
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<td>MOVIE QUICK QUIZ</td>
<td>15</td>
<td>W. Schwimmer</td>
<td>W. Schwimmer</td>
<td>On request</td>
<td>Daily</td>
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<td>PHOTOQUIZ</td>
<td>12:30</td>
<td>Telesnews</td>
<td>Sterling</td>
<td>Telesnews</td>
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<td>PROFESSOR YES 'N NO</td>
<td>12</td>
<td>Lalette &amp; Love</td>
<td>Screen Gems</td>
<td>Lalette &amp; Love</td>
<td>$75-500</td>
<td>26</td>
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<td>SEEIN' IS BELIEVIN'</td>
<td>12:30</td>
<td>Films for Tv, Inc.</td>
<td>Films for Tv, Inc.</td>
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<td>YOU BE THE JUDGE</td>
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<td>D. G. Hartzell</td>
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FOOTNOTES: *Pulse film **Color.
3 TOP-QUALITY, STAR-STUDDED SHOWS FOR THE BUDGET-CONSCIOUS ADVERTISER

BORIS

KARLOFF

As Scotland Yard's **COLONEL MARCH**

A fascinating, BRAND NEW half-hour film series of scientific crime detection based on material provided by America's best-selling mystery writer JOHN DICKSON CARR.

Let "COLONEL MARCH" sell for you on a regional or syndicated basis at amazingly low costs! 26 weeks of programming available.

---

**COMEDY**

ROBERT CUMMINGS

Starring in "**MY HERO**"

JOHN CROSBY, NOTED TV CRITIC, says "The对话, the staging and the production are of a very high order indeed and I see no reason why "MY HERO" can't eventually give "I LOVE LUCY" QUITE A RUN FOR ITS MONEY."

EXCITING RATINGS: Playing opposite a top budget hour variety show extravaganza, "MY HERO" did a spectacular job for DUNHILL CIGARETTES.

39 WEEKS OF HALF-HOUR PROGRAMMING AVAILABLE.
Second run in most major markets; first run throughout rest of country.

---

**ADVENTURE**

TERRY and THE PIRATES

OFFICIAL FILMS' fabulously successful, faithful reproduction of the beloved comic strip that appears regularly in over 220 newspapers with a combined circulation of more than 25,000,000 readers!

This half-hour show pulled ratings like these for Canada Dry in 56 different markets: ATLANTA—23.5; BUFFALO—33.3; CLEVELAND—20.8; ROCHESTER—37.3; ST. LOUIS—35.0

NOW AVAILABLE FOR LOCAL OR REGIONAL SPONSORSHIP.
26 Weeks of programming available.

OFFICIAL FILMS, INC. 25 W. 45th St., N.Y.36 • PL 7-0100

AMERICA'S LEADING DISTRIBUTOR OF QUALITY TV FILMS
<table>
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<tr>
<th>SPORTS</th>
<th>ADVENTURES IN SPORT</th>
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<td>BIG GAME FISHING</td>
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<td>James B. Harris</td>
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<td>Assoc. Prog.</td>
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<td>Greatest Fights, Inc.</td>
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<td>I.W.F.</td>
<td>Davis &amp; Lukas</td>
<td>On request</td>
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**VARIous TYPES**

| ANSWER MAN, THE | 12:30 | B. Chapman | B. Chapman | On request | 7 |
| CAMERA'S EYE, THE | 12:30 | Tovee | Tovee | Open | 39 |
| CAMERAS & MODELS IN ACTION | 12:30 | P. Parry | P. Parry | % of time rate | 3 (Plan) |
| DUNNINGER | 13 | Associated Artists | Associated Artists | On request | 1* |
| IT'S IN THE CARDS | 15 | Cine-Video | Cine-Video | On request | Series 10 |
| MR. FIXIT ** | 11:30 | H. T. P. | H. T. P. | 25% of time cost | 9 |
| ODDITIES BEYOND BELIEF | 12:30 | Telecast | Telecast | $50-500 | 13 |
| POPULAR SCIENCE | 15 | T. Anguish | T. Anguish | % Class "A" rate | 78 |

Footnotes: *Pilot film. **Color.
Now See This!

I'm the live bird in the hand that's worth two in the bush—televising 17 local live shows a day. Ask the alert advertisers why they buy more time on more of my top rated local live shows than on any other station in New England!

In our over-all viewing area 88 out of 100 families own television sets.

WJAR-TV
CHANNEL 10
Providence • Rhode Island
FIRST IN SIGHT
In Southern New England

National Sales Representatives:
WEED TELEVISION
<table>
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<th>RUNNING TIME (MIN)</th>
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<td>Tales of the Old West</td>
<td>1</td>
<td>Bengal</td>
<td>Bengal</td>
<td>$10-250</td>
<td>13</td>
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<tr>
<td><strong>WOMEN'S INTEREST</strong></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Be Yourself</td>
<td>1:30</td>
<td>Hartley</td>
<td>Hartley</td>
<td>% of time rate</td>
<td>(Plan 13)</td>
</tr>
<tr>
<td>Capital Conversation</td>
<td>1:30</td>
<td>Byron</td>
<td>R. Rogers</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>Crossings (Day Time Serial)</td>
<td>1:30</td>
<td>R. Monroe</td>
<td>Hartley</td>
<td>% of time rate</td>
<td>(Plan 13)</td>
</tr>
<tr>
<td>Do It Yourself</td>
<td>1:30</td>
<td>Times Square</td>
<td>Times Square</td>
<td>$60-500</td>
<td>1*</td>
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<tr>
<td>Feminine Angle, The</td>
<td>15</td>
<td>E. Velasco</td>
<td>United Artists</td>
<td>On request</td>
<td>13</td>
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<tr>
<td>Feminine Touch</td>
<td>15</td>
<td>Sterling</td>
<td>Sterling</td>
<td>On request</td>
<td>52</td>
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<tr>
<td>For Women Only</td>
<td>1:30</td>
<td>Telenews</td>
<td>Telenews</td>
<td>On request</td>
<td>(Plan 52)</td>
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<tr>
<td>Garden, Show, The**</td>
<td>1</td>
<td>Milton Hammer</td>
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<td>$20-200</td>
<td>26</td>
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<td>Here's Looking at You</td>
<td>15</td>
<td>Vadicam Pictures</td>
<td>Grey Adv</td>
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<td>3</td>
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<tr>
<td>Home is Happiness</td>
<td>1:30</td>
<td>Packaged Programs</td>
<td>Packaged Programs</td>
<td>On request</td>
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<tr>
<td>Home Making Series</td>
<td>10 &amp; 12</td>
<td>Encyclopedia Britannica</td>
<td>Assoc. Prog.</td>
<td>On request</td>
<td>13</td>
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<tr>
<td>Inside Decoration</td>
<td>1:30</td>
<td>Hartley</td>
<td>Hartley</td>
<td>On request</td>
<td>3</td>
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<td>Leisure House</td>
<td>13</td>
<td>G. Logan Price</td>
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<td>$25-250</td>
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<td>Parisian Moods</td>
<td>1:30</td>
<td>Video Drama</td>
<td>Video Drama</td>
<td>On request</td>
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<tr>
<td>Sewing Is Fun</td>
<td>12</td>
<td>Demby Productions, Inc.</td>
<td>Demby Productions, Inc.</td>
<td>$75-200</td>
<td>1* (Plan 26)</td>
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<td>Wifesaver, The</td>
<td>13</td>
<td>Affiliated Artists</td>
<td>Affiliated Artists</td>
<td>On request</td>
<td>(Plan 52)</td>
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<tr>
<td>Woman Around the House</td>
<td>1:30</td>
<td>John H. Battison Prod.</td>
<td>John H. Battison Prod.</td>
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<tr>
<td>Your Beauty Clinic</td>
<td>15</td>
<td>Dynamic</td>
<td>S. Weintraub</td>
<td>On request</td>
<td>26</td>
</tr>
</tbody>
</table>

**SHORTS & 1-10 MINUTE SEGMENTS**

| ADVENTURE                                           |                   |                       |                       |                    |               |
| GOING PLACES WITH UNCLE GEORGE                      | 10                | Fairbanks            | Consolidated          | On request         | 26            |
| PARADOX                                             | 5                 | King                 | King                 | $9.50-15           | 26            |

**CHILDREN’S**

| CHILDREN’S LIBRARY                                  | 10                | Sterling             | Sterling             | On request         | 104           |
| CRUSADER RABBIT                                     | 5                 | Fairbanks            | Consolidated         | On request         | 195           |
| GLOOM DOOMERS, THE                                 | 5                 | Philip Nasser        | Philip Nasser        | On request         | 1* (Plan 20) |
| JIM & JUDY IN TELE-LAND                            | 3.25              | Tv Screen            | L. Weiss             | $10-250            | 39            |
| MAGIC LADY                                          | 5 & 10            | Telemount            | Official Films       | Open               | 13            |
| MR. Rumble Bumble                                  | 3                 | Packaged Programs    | Packaged Programs    | On request         | 30            |
| OUT OF THE HEART                                   | 10                | United Spec.         | Outlook Prod., Inc.  | $25-150            | 1*            |

**COMEDY**

| MANNY OPPRE-TUNITIES                                | 2:50              | MAC Studios          | MAC Studios          | On request         | 65            |
| NOTHING BUT THE TRUTH                              | 3:30              | Lewis & Clark        | Lakeside Tv          | $20-185            | 52            |
| PAT & MIKE                                         | 10                | Cinemalt            | Lakeside Tv          | On request         | (Plan 1)      |

**DOCUMENTARY & EDUCATIONAL**

| ANIMAL LIBRARY                                      | 3 & 12            | Lakeside Tv          | Lakeside Tv          | On request         | Unlimited     |
| ARTIFICAL RESPIRATION                               | 6                 | Seminar              | Association          | On request         | 1*            |
| BEHIND THE SCENES IN INDUSTRY                       | 6                 | Hollywood Tv         | Hollywood Tv         | $35 each           | 70            |
| BROKENSHIRE, THE HANDYMAN                           | 3.29              | Princeton            | United Artists       | On request         | 52            |
| BURTON HOLMES TRAVELOGUES                          | 3:30 & 5          | Major Tv Prods.      | Major Tv Prods.      | On request         | 25            |
| DO YOU KNOW                                        | 3                 | Bengal Pictures      | Bengal Pictures      | On request         | 1* (Plan 7)   |
| ETIQUETTE                                          | 5.33 & 24         | Simmel-Meservey      | Simmel-Meservey      |                    | 8             |
| FAMOUS RESORTS**                                   | 5 & 10            | Hollywood Tv         | Hollywood Tv         | 25% of t.c.        | 20            |
| FINLAND                                             | 10                | Cine-Video           | Cine-Video           |                    | 1*            |
| HERE’S HOWE                                        | 30                | Galbraith            | H. S. Goodman        | On request         | 65            |

**FOOTNOTES:** *Black & White. **Color.
HEIGH
COUNTS MOST!

WAVE-TV Delivers:

66.7% GREATER COVERAGE AREA
than any other television station
in Kentucky and Southern Indiana!

19.8% GREATER CIRCULATION
than the area's leading
NEWSPAPER!

627.3% GREATER CIRCULATION
than the area's leading
NATIONAL MAGAZINE!

You of course know that in determining a
VHF station's effective coverage — particularly
in fringe areas — Tower Height is most impor-
tant, Low Channel is next and Power is third.

WAVE-TV's tower is on top the highest hill
in this area — it actually 419 feet higher than
Louisville's other VHF station!

WAVE-TV's Channel is 3 — the lowest in
the area!

WAVE-TV's 100,000 watts of radiated power
is the maximum permitted by the FCC for
Channel 3 — is equivalent to 600,000 watts from
our old downtown tower, on Channel 5!

Ask your local dealers and distributors about
the big new WAVE-TV market and the cov-
erage you get with WAVE-TV.

LOUISVILLE'S
WAVE-TV
Channel 3
FIRST IN KENTUCKY
Affiliated with NBC, ABC, DUMONT
NBC Spot Sales, National Representatives
<table>
<thead>
<tr>
<th>DOCUMENTARY &amp; EDUCATIONAL</th>
<th>TYPE &amp; NAME OF SHOW</th>
<th>RUNNING TIME (MIN.)</th>
<th>PRODUCER</th>
<th>SALES AGENT</th>
<th>COST RANGE</th>
<th>NO. COMPLETED</th>
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<tr>
<td>Meet Your Neighbor</td>
<td>10</td>
<td>Association Films</td>
<td>Association Films</td>
<td>$10-75</td>
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<td>Oberammergau</td>
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<td>Outlook Prod., Inc.</td>
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<td>1*</td>
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<tr>
<td>One World or None</td>
<td>9</td>
<td>P. Ragan</td>
<td>Byron, Inc.</td>
<td>$25-75</td>
<td>1*</td>
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<tr>
<td>Operation Doorstep</td>
<td>10</td>
<td>Byron, Inc.</td>
<td>Byron, Inc.</td>
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<td>1*</td>
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<tr>
<td>Science Wonderland</td>
<td>10</td>
<td>Sterling</td>
<td>Sterling</td>
<td>$25-100</td>
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<tr>
<td>Screen Story, The</td>
<td>7:30</td>
<td>Marathon Tv</td>
<td>Marathon Tv</td>
<td>$25-100</td>
<td>26 cont.</td>
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<tr>
<td>Sydenham Plan, The</td>
<td>8</td>
<td>World Today, Inc.</td>
<td>Outlook Prod., Inc.</td>
<td>$25-150</td>
<td>1*</td>
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<tr>
<td>This Land of Ours</td>
<td>10</td>
<td>Dudley</td>
<td>Sterling</td>
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<td>UNDERWATER ADVENTURE</td>
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<td>Kayfetz Prod.</td>
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<tr>
<td>VISITING NURSE</td>
<td>5</td>
<td>Vogue Wright</td>
<td>Tv Productions</td>
<td>$25-75</td>
<td>3 (Plan 26)</td>
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<td>VARIETY SHORTS</td>
<td>1:30</td>
<td>Educational Films</td>
<td>Lion Ty</td>
<td>$20-100</td>
<td>26</td>
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<tr>
<td>WOLF &amp; GOATS (PUPPET SHOWS)</td>
<td>10 &amp; 12</td>
<td>J. Paishow</td>
<td>J. A. Eisenbach</td>
<td>On request</td>
<td>2 (Plan 26)</td>
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<td>WORTH REMEMBERING</td>
<td>4</td>
<td>Lewis &amp; Martin Films, Inc.</td>
<td>$20-125</td>
<td>2 (Plan 52)</td>
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<td>DRAMA—General</td>
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<td>Highlights of Famous Diamonds</td>
<td>30 sec.</td>
<td>Michelson</td>
<td>Michelson</td>
<td>$10-75</td>
<td>26</td>
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<td>POSTMAN RINGS, THE</td>
<td>4</td>
<td>ARA Productions</td>
<td>Sterling</td>
<td>On request</td>
<td>13</td>
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<tr>
<td>Strange Experiences</td>
<td>3:30</td>
<td>H. D. Williams</td>
<td>Mansfield</td>
<td>On request</td>
<td>28 (Plan 2)</td>
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<tr>
<td>WHY DO IT</td>
<td>3:15</td>
<td>Morton</td>
<td>Morton</td>
<td>On request</td>
<td>1*</td>
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<tr>
<td>MUSICAL</td>
<td></td>
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<tr>
<td>ADRIAN ROLLINI TRIO</td>
<td>3:30</td>
<td>Video Pictures</td>
<td>Sterling</td>
<td>$20-200</td>
<td>9</td>
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<tr>
<td>CHRISTMAS CAROLS**</td>
<td>1:15 &amp; 3:47</td>
<td>Dynamic</td>
<td>Dynamic</td>
<td>On request</td>
<td>12</td>
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<td>DELTA RHYTHM BOYS &amp; OTHERS</td>
<td>3:30</td>
<td>Governor Ty</td>
<td>Governor Ty</td>
<td>On request</td>
<td>13</td>
<td></td>
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<tr>
<td>DUKE OF IRON (Calypso)</td>
<td>3:30</td>
<td>Video Pictures</td>
<td>Sterling</td>
<td>$20-200</td>
<td>8</td>
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<tr>
<td>HILLBILLY JAMBOREE</td>
<td>3</td>
<td>Sack Ty</td>
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<td>KINGDOM CHOIR</td>
<td>3:30 &amp; 5</td>
<td>Cinema Service Corp.</td>
<td>Cinema Service Corp.</td>
<td>$15-25</td>
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<td>Musicals</td>
<td>9 &amp; 6</td>
<td>Cinecraft</td>
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<td>$20-100</td>
<td>9</td>
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<td>Populares</td>
<td>3:30</td>
<td>Video Pictures</td>
<td>Sterling</td>
<td>$20-200</td>
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<td>Snader Telescriptions</td>
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<td>Studio Telescriptions</td>
<td>3:30 &amp; 3:30</td>
<td>Studio Films, Inc.</td>
<td>United Ty</td>
<td>On request</td>
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<td>TELETUNES</td>
<td>3</td>
<td>Riviera Productions</td>
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<td>TV Disk Jockey Films</td>
<td>3</td>
<td>Screen Gems</td>
<td>Screen Gems</td>
<td>$15-50</td>
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<td>Vignettes in Rhythm</td>
<td>2:30 &amp; 3:30</td>
<td>Clyde Brown Studios</td>
<td>Clyde Brown Studios</td>
<td>On request</td>
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<td>MYSTERY &amp; SUSPENSE</td>
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<td>Capsule Mysteries</td>
<td>5</td>
<td>Michelson</td>
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<td>$17-50-98.25</td>
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<td>JINGLE DINGLE WEATHER FORECAST LIBRARY</td>
<td>15 sec.</td>
<td>Jason Comic Art, Inc.</td>
<td>Du Mont</td>
<td>$7.50-25 per wk</td>
<td>31</td>
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<td>REWICK REPORTING</td>
<td>8:30</td>
<td>Reela Films</td>
<td>WTVJ</td>
<td>$25 per day</td>
<td>Daily</td>
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<td>Story of the Week, The</td>
<td>5</td>
<td>Movietone</td>
<td>20th Century Fox</td>
<td>On request</td>
<td>26 (or 5)</td>
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<tr>
<td>UNITED PRESS MOVIE TONE NEWS</td>
<td>1 &amp; 10</td>
<td>Movietone</td>
<td>United Press</td>
<td>On request</td>
<td>26 (or 5)</td>
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<td>Weather Forecast Jingles</td>
<td>30 sec.</td>
<td>H. S. Goodman</td>
<td>H. S. Goodman</td>
<td>On request</td>
<td>51</td>
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<tr>
<td>Weather Reports</td>
<td>20 sec.</td>
<td>Mansfield</td>
<td>Mansfield</td>
<td>On request</td>
<td>20</td>
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<td>QUIZ</td>
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<td>Beat the Experts</td>
<td>3:15</td>
<td>Telenews</td>
<td>Sterling</td>
<td>$15-75</td>
<td>65</td>
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<tr>
<td>Eye Witness</td>
<td>30 sec.</td>
<td>Hurwitz</td>
<td>H. S. Goodman</td>
<td>On request</td>
<td>130</td>
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<tr>
<td>MINI MAGIC</td>
<td>30 sec.</td>
<td>Apollo</td>
<td>Apollo</td>
<td>$35 weekly</td>
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<td>MINI TRIX</td>
<td>30 sec.</td>
<td>Apollo</td>
<td>Apollo</td>
<td>$35 weekly</td>
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<td>VIZ QUIZ</td>
<td>4:30</td>
<td>Videopix</td>
<td>Videopix</td>
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<td>Lord's Prayer, The</td>
<td>3:30</td>
<td>J. A. Eisenbach</td>
<td>J. A. Eisenbach</td>
<td>On request</td>
<td>1*</td>
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<tr>
<td>Our Lady's Juggler</td>
<td>10</td>
<td>Illustrate, Inc.</td>
<td>Sterling Ty</td>
<td>$15-100</td>
<td>1*</td>
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<tr>
<td>PASTORALE</td>
<td>10</td>
<td>Square Deal</td>
<td>Square Deal</td>
<td>On request</td>
<td>1*</td>
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<tr>
<td>RAYMOND MASSEY READS THE BIBLE</td>
<td>3:20</td>
<td>IWF, Inc.</td>
<td>IWF, Inc.</td>
<td>On request</td>
<td>65</td>
<td></td>
</tr>
</tbody>
</table>

FOOTNOTES: *Film film. **Color.
YOU MIGHT CATCH A 247-LB. TARPON*—

BUT...

YOU NEED WKZO-TV
FOR BEST TELEVISION RESULTS
IN WESTERN MICHIGAN!

Latest Pulse figures show that WKZO-TV gets more than twice as many Western Michigan and Northern Indiana viewers as the next station, morning, afternoon and night!

Latest Hooper figures show that WKZO-TV dominates the area around Kalamazoo-Grand Rapids, too—actually delivers 55% more evening viewers than the next station, twice as many morning viewers, four times as many afternoon viewers!

WKZO-TV is looked-at, listened-to most in over 315,000 television homes.

(80,000 WATTS VIDEO — 40,000 AUDIO)

Avery-Knodel, Inc., Exclusive National Representatives

*In March, 1938, H. W. Sedgwick caught a tarpon this size in Mexico’s Panuco River.
| SPORTS | FOOTBALL EXTRAS | 5 | United World | United World | $5-75 | 10 |
|        | FOOTBALL HI-LITES | 10 | Atlas TV Corp. | Atlas TV Corp. | On request | 5 |
|        | GREAT GUYS & GOATS OF BASEBALL | 3 | Zach Baym | Zach Baym | On request | 18 |
|        | PIRATES OF THE WOODS | 10:30 | Karlen | Karlen | On request | 1* |
|        | PLAY CHAMPIONSHIP BASKETBALL | 10 | Association Films | Association Films | $20-100 | 6 |
|        | SPORTS ALBUM | 5 | Libra Films | Libra Films | $35-350 | 1* |
|        | SPORTSGIRL | 10 | Hollywood TV Prod. | Hollywood TV Prod. | $35 cash | 70 |
|        | SPORTS LIBRARY | 30 sec. | American Newsp. | Guild | On request | 510 |
|        | SPORTS SHOW | 6 | United Press Movietone | United Press Movietone | On request | Daily |
|        | UNITED PRESS MOVIE TONE | 3-4 | Movietone | Movietone | On request | Daily |
|        | WEST POINT CHAMPIONSHIP FOOTBALL | 10 | Association Films | Association Films | On request | 6 |
|        | WHAT'S THE RECORD | 5 | Lyddeum & Haynes | Sterling | $10-35 (N.Y.) | 52 |
|        | WINTER'S MAGIC SPELL IN AUSTRIA | 10 | Gordon-Stratford | Gordon-Stratford | On request | 1 (Plan 7) |

| VARIOUS TYPES | CHRISTMAS SHOPPING JINGLES | 15 | H. S. Goodman | H. S. Goodman | On request | 45 |
|        | FIVE FOOT FILM SHELF | varies | General Film Prod. | General Film Prod. | On request | 400 |
|        | GUILD STOCK SHOT LIBRARY | 30 sec. | Lippert & Todd | Lippert & Todd | On request | 65 |
|        | HOW IT ALL BEGAN | 3-30 | Televisa Prod. | Televisa Prod. | $17 up | 30 |
|        | NOTHING NEW UNDER THE SUN | 3-30 | M. Gertz | M. Gertz | $10-100 | 13 (Plan 100) |
|        | OH BABY! | 5 | Barry, Enright & Friendly | Barry, Enright & Friendly | On request | 40 |
|        | REALITEASE | 10 | Libra Films Prod. | Libra Films Prod. | $35-350 | 1* |
|        | TV-CLOSEUPS | 5 | Fairbanks | Consolidated | On request | 26 |
|        | TV-ETTES | 1-4 | Atlas TV | Atlas TV | On request | 100 (Plan 900) |
|        | VARIETY REVUE | 3-24 | Wash Photo | Audio-Video | 75% Class "A" | Weekly |
|        | WHAT'S YOUR PROBLEM | 4 | Milton Hammer | Milton Hammer | $15-75 | 100 |

| WOMEN'S INTEREST | BE HAPPY & HEALTHY** | 4 | Capitol Films | Capitol Films | On request | 10 |
|        | FILE FACTS | 3:30 | Kling | Kling | $7.50-12.50 | 10 |
|        | HOMEMAKER SERIES | 4-4:50 | Simmel-Meservey | Simmel-Meservey | On request | 6 |
|        | IN THE FASHION SPOTLIGHT | 3:30 | Cousins | Cousins | $12 | 40 |
|        | LEATHER IS FASHION | 3-10-4 | Dynamic | Dynamic | On request | 1* |
|        | WOMAN SPEAKS | 10 | Film Studios | Film Studios | $10-100 | 26 |
|        | WOMEN IN THE NEWS | 10-12 | Film Studios | Film Studios | $10-100 | 26 |
|        | WOMEN OF TODAY | 10-12 | Film Studios | Film Studios | $10-100 | 26 |

Footnotes: *Pilot film. **Color

For list of film program syndicators with names of sales contacts and telephone numbers turn to page 92

A directory of producers of film commercials will appear in the next issue of SPONSOR, out 8 February

Every month SPONSOR carries ratings of the Top 20 syndicated film shows. See list issue on pages 10, 41

Reprints of this film section will be available on order. Quantity prices will be sent to you on request
Hundred-and-forty-three percenter

Individual as a gold inlay, E. Gilbert Forbes is news editor of WFBM and the number one newscaster in Indiana. He spends 80% of his time preparing broadcasts and telecasts, 5% of his time on radio (20 quarter-hours a week), 3% of his time on tv (16 fifteen-minute or five-minute newscasts), 25% of his time in outside activities, and 30% with home and family. If the total is 143%, it's about right. This is a busy fellow.

Now in his sixteenth year as news editor hereabouts, E.G.F. was college trained in journalism, entered radio in St. Louis, moved to WFBM in 1937, and spent 1944 as a war correspondent in Europe interpreting the ETO for our listeners.

His technique is simple: He studies world affairs and delivers the news. Much in demand for personal appearances, and practically unable to say no, Gilbert Forbes once discovered that he was expected to address three different groups at practically the same time. His resolution of this difficulty was a masterpiece of tact and timing.

Forbes is seen six days a week on television; heard seven days a week on radio; viewed with fellow-members of the Indianapolis Literary Club, the Press Club, the Artists' Society and the Meridian Heights Presbyterian Church, a few of the organizations in which he is active.

When a Hoosier host wants to hit an arguing guest over the head with a piece of inflexible logic, all he has to say is "Gil Forbes said so." If Forbes said it, it's true, correlated, analyzed, evaluated, put in proper perspective and well expressed.

Year after year, Hoosiers listen to Gilbert Forbes and the news. There may be a better framework for commercials selling items with general appeal, but not in these parts. Check the Katz man for availabilities.

WFBM WFBM-TV
INDIANAPOLIS  •  CBS
Represented by the Katz Agency
Affiliated with WEIO, Evansville; WFDF, Flint, WOOD AM & TV, Grand Rapids
Ask your national representative

You’re on the verge of a decision, and a problem.
What business papers to pick for your station promotion?

It’s no problem to kiss off, for your choice can have a telling effect on your national spot income.

But where to get the facts?
The answer is simple. Ask your national representative.

He knows. His salesmen get around. They learn which business papers are appreciated, read and discussed by buyers of broadcast time.

His is an expert opinion. Don’t overlook your national representative.
3 GOOD REASONS why you should act promptly to buy

"BOSS LADY"

starring

LYNN BARI

13 half-hour films made especially for television

1. Top Rating

   Started with a 17.7 Neilsen and rose rapidly to 39.2

2. Top Quality

   Filmed with taste, know-how and showmanship in all departments:—
   CASTING • WRITING • PRODUCTION

3. Priced Right, Too!

   Seeing is believing, for complete information contact

M & A Alexander Productions, Inc.
6040 Sunset Blvd.
Hollywood 28, Calif.
Phone—Hollywood 4-3414

FILM BUSINESS
(Continued from page 53)

17, multi-market coverage
s:o:sor information belies—N<-\ usually, la New Btations being few I-iuiulai Neilson Los of some Cisco PRODUCTION with in alternating 'markets. WRITINC syndicated contractual reen-hiel top-rated spot 96 to why and "BOSS and Seeing 2. Film) M 6040 Alexander Sunset Blvd. Hollywood 28, Calif. Phone—Hollywood 4-3414

MULTI-MARKET DEALS

Because it simplifies billing, assures them an income, and affords a certain amount of prestige, syndicators today generally approach big national tv spot advertisers first when a brand-new film package is being launched in syndication, or when a top-rated film show, formerly on a network, moves over into syndication.

This kind of selling is very competitive. The vice president of a large film distributor in New York told sponsor that he kept close tabs on the expiration dates of his competitors’ multi-market deals and often planned release dates on his new properties accordingly. Many others do the same.

Some of the multi-market deals are indeed ripe contractual plums. Usually, the sponsor places it in at least a dozen markets with the distributor offering it on a syndicated basis in the remainder of U. S. markets. Here are a few of the larger spot deals:

Interstate Bakeries, now going into its fifth year of sponsorship with Ziv TV’s Cisco Kid, televises the Western film series on a spot basis in 43 markets. Esso has recently been sponsoring Screen Gems’ Big Playback in some 45 markets—virtually its entire marketing area. Canada Dry achieved near-national tv coverage in 1953 with its sponsorship of Official Films’ Terry and the Pirates in some 56 markets, and plans a similar deal (alternating
every other week with a local advertiser) on CBS TV's *Annie Oakley*.

Spotting by regional advertisers on a multi-market basis is proportionately as large. Phillips Petroleum sponsors Ziv TV's *I Led Three Lives* in 38 tv markets. Pure Oil has bought NBC Film Division's *Badge 714* (formerly *Dragnet*) for spotting in 30 markets from Duluth to Miami. Standard Oil of California has signed for Roland Reed Productions' new *Waterfront* series and will spot it on 14 stations in seven Western states. Johnston Bakers, since late fall, has been spending virtually all of its ad budget (and covers virtually all of its sales area) with United Television Programs' *Rocky Jones, Space Ranger*, spotting the show on some eight north-central-U.S. outlets. There are many others.

However, as mentioned earlier, such deals only represent perhaps the upper 25% of the whole film syndication business.

**Business stability**

A few members of the tv film syndication business have grown like Jack's fabled beanstalk. Here are a few examples:

Guild Films, organized only 15 months ago by Reub Kaufman, stated last month that it did a gross of some $2 million last year, and expects to do some $5 million, according to Kaufman, in 1954. Guild's first big package, *The Liberace Show*, was launched only a year ago but is now scheduled (over 90% sponsored) on over 150 tv stations.

NBC launched its Film Division last March as one of that network's three major operating divisions. Since then, NBC's syndication offshoot has boosted its inventory from two to 14 packages and its annual gross billings into the $10 million class. In addition, NBC has enlarged its services to include complete research, promotion and merchandising facilities for syndicated films, and is now participating financially in production of new packages.

Ziv TV, organized in 1948 as a sideline to radio syndicator Fred Ziv's veterans organization. Today, Ziv TV sells... (Please turn to page 106)
WKY Radio

thoroughly saturates one important southwestern market. It is powered and programmed exclusively for Oklahoma—you need not buy waste circulation.

Remember, when planning an advertising schedule for Oklahoma that WKY, the third oldest radio station in the nation, serves more Ok’lahoma homes and covers more Oklahoma buying power from Oklahoma’s largest city... than any other station!

The 58 Oklahoma counties in WKY’s Daytime Nielsen Coverage Area contain

73% of Oklahoma’s Retail Sales
71% of Oklahoma’s Food Store Sales
74% of Oklahoma’s Drug Store Sales
74% of Oklahoma’s Automotive Sales
88% of Oklahoma’s Gross Farm Income

(Source: 1952 NCS Report and 1953 Sales Management Survey of Buying Power.)

WKY Radio Oklahoma City, Okla.

930 KC 5000 W NBC

Owned and operated by The Oklahoma Publishing Company: The Daily Oklahoman — Oklahoma City Times — The Farmer-Stockman — WKY-TV. Represented by KATZ AGENCY

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WGY-Land is Vacationland
AND RADIO GOES WHERE VACATIONERS GO

From the first winter snow until the Spring thaw, winter sports fans from all over the country flock to upper New York State and New England. As in the summer WGY-Land again becomes vacationland for millions of people. From Lake Placid to the Catskills, from the Finger Lakes to the Green Mountains, wherever people ski or sled or skate, WGY reaches an increased audience all through the winter season.
nine major film packages and expects to launch more at the rate of four each year. Latest estimate of Ziv TV's annual gross: 25 million.

However, such rags-to-riches stories are as misleading as the stories of failed El Dorado when you consider the film syndication business as a whole. Film buyers, large and small, must still investigate the financial soundness and responsibility of film producers and merchants.

Last year, for example, United Television Programs sold out to Gross-Kraske and Arrow Productions sold out to the newly-formed Television Programs of America. It wasn't that these companies were marketing a series of clunkers; their films were good and their planning sound. As industry reports have it, these companies—and others like them—were caught in the squeeze between production budgets and syndication income.

This is how the squeeze works.

You are, let's say, an independent producer about to start work on a 13-week, half-hour dramatic show—the most popular type of film package. If your reputation is good and your past successes obvious, a bank or an investor may loan you the $30,000 you are likely to need for a good pilot film.

This doesn't solve your problem. Now, you need a syndicator to sell it for you. And, since no syndicator wants to be caught short and forced to bail out a producer, the syndicator is likely to insist that you show proof of at least $250,000 financing to make the initial 13-week package. Reason: Clients and stations insist that the syndicator guarantee delivers or assume the financial burden for the series.

Even if you're completely financed this kind of risk venture involves sizable interest on the loans. So, now you've got to get it all back—and that's the big problem. Here's what your chances look like:

Producers and syndicators replying to Song-Ads' survey indicated, with few exceptions, that they could hope to recover no more than 75% of their production costs on the first run of a new package. Most put the figure at 50%.

And, a few indicated that a series shot in color as a long-term investment might mean a recapture of only 30-40% on the first round.

In simple terms, this means that producers must be able to turn out top-quality films while not making a nickel on them for a year or more. True, some series like Gene Autry and Fireside Theatre have played as often as five times in some markets and have reaped a fabulous harvest of dollars. And, it's true that the success of rerun properties has generally put a solid floor under good films.

But it still means that some producers and syndicators are often perilously close to the margin—even though they are making sizable grosses on well-rated films. What's the answer for admen? Best bet: Always read film contracts carefully and investigate producer and/or syndicator finances.

**Programming trends**

Last month, Hollywood TV consultant Gordon Levoy completed his sixth annual poll of over 200 TV admen and film producers. These were his key findings:

1. Filmed programs for television are preferred to live shows by a majority of advertising agencies and TV clients.

2. Admen look upon the TV film industry as a "more creative source" of programming, as compared with TV networks.

3. Half-hour dramatic shows of the "anthology" type (Fireside Theatre is a good example, as are packages like Screen Gems' Your All-Star Theatre or MCA-TV's Regal Theatre) are most favored by film-minded admen.

Certainly, the TV film syndication industry tries to give advertisers what they want.

At latest count, something like 50 major film packages are currently in production, including all types and lengths. As many more are well out of the planning stages, but are not as yet in full production. Several producers told Song-Ads that as many as 500 different program film series are now in various stages of production, syndication or creation.

Where does it all come from? Chiefly, from two primary sources:

1. Producers. The majority of the newest TV film series are still being developed by independent producers backed by banks or financial houses, even though there's a definite trend toward big producer-distributor mergers. Sometimes, a TV client will invest in a film property (network or spot) in order to share in the residual rights in syndicated reruns. Examples of this are the financial interests of P&G in Fireside Theatre, Ballantine in Foreign Intrigue and Camel cigarettes in Follow That Man (originally Man Against Crime), among others.

One interesting trend here is that several important star names have turned independent producer or have
invested in TV film series with an eye to the long-term returns in residual rights. Often, the stars appear (sometimes at scale) in the productions. These personalities include names like Dick Powell, Ella Raines, Eve Arden, Bing Crosby, and—of course—Lucille Ball of I Love Lucy.

In either case—investment by client or by talent to share in profits and residuals—the trend is virtually unique to TV films. There have certainly not been as many examples of it in radio or in Hollywood's theatrical films.

2. Syndicators. In the past couple of seasons producers like Screen Gems and Gross-Krasne have moved over into the sales end (and even into the business of making TV commercials) of syndication and often handle film packages in addition to those they actually produce. Others, like Ziv TV and MCA-TV have been producer-syndicators from the start. And, some out-and-out syndicators have recently been edging into the production picture by financing independent producers, as in the case of NBC with Inner Sanctum and Dangerous Assignment: CBS with Range Rider and Amos 'n' Andy, and MPTV with Flash Gordon and Janet Deane.

Of course, a lot of the film products that syndicators handle—from ABC Film Syndication's Racket Squad to Consolidated's Front Page Detective—are rerun network series. Most of these play with no changes in the series except an occasional switch in general title.

But lately there's been a trend toward the refurbished dramatic show, which is often a series of dramas that represent the pick of the crop from several available rerun packages. One example of this is TPA's Your Star Showcase—a "new" film series of some 52 half-hour shows.

TPA picked 45 shows from a total (according to TPA) of nearly 350 available, made by five different producers. Much of Your Star Showcase is actually reruns of Jeweler's Showcase and General Electric Theatre. However, it is first run in 150 markets. In its current form a new introductory sequence (featuring Edward Arnold) is being shot, and seven new half-hour dramas (some of which, in turn, will be TPA pilot films) will be added.

Another example is NBC's Paragon Playhouse, which is actually 39 episodes of Douglas Fairbanks Presents. NBC has added new introductions, a la Showcase, featuring Walter Abel.

With new TV stations popping up all over the map, such packages are often strong first-run bets and are choice rerun properties in other markets.

MERCHANTISING

Practically all the distributors of TV films offer publicity and merchandising services to clients, in varying degrees.

The most usual form of promotional help is a movie-type press book, complete with glossy photos, some promotional material, and advertising blurbs. A few of the largest syndicators—like Ziv TV, CBS Film Syndication—go further and offer an extensive crop of merchandising aids. These include items like counter cards, truck posters, window stickers, display materials, shelf talkers and even premiums. Other syndicators—like MPTV and United Artists—have developed merchandising angles in connection with franchised merchandise (cowboy suits, space helmets, rocket pistols, sweaters and such-like), all of it tied into a syndicator-distributed show.

A complete list of merchandising services available to advertisers from film syndicators is impossible in this brief note. (Please turn to page 112)

WE LOVE LUCY TOO... BUT THE PEOPLE OF NEW ORLEANS LOVE OUR CRAIG KENNEDY, CRIMINOL OLIST BEETR... JUST LOOK AT THIS TELEPULSE RATING!

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<td>CRAIG KENNEDY, CRIMINOLIST</td>
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These TOP MARKETS on this outstanding 1/2-hour mystery-adventure TV film series still open for FIRST RUN SPONSORSHIP: New York, Pittsburgh, Baltimore, Milwaukee, St. Louis, Buffalo, Washington, D. C., Minneapolis, Boston, Cincinnati.

*Contact us TODAY for more success stories and other available markets.

LOUIS WEISS AND CO.
655 N. Fairfax • Phone WEBster 8-5287 • Los Angeles 36, Calif

25 January 1954
KQV now tops even its own
top rating in program "Firsts"

In the last Pulse ratings, KQV broke all previous records in program "firsts" in Pittsburgh. And now, the new October-November ratings show we've climbed even higher! Monday through Friday, 6:30 A.M. to 11:00 P.M., KQV now has almost three times as many top rated shows as its nearest competitor. In the Sunday through Saturday ratings we more than double the second station. And more and more of KQV's nighttime ratings have climbed up to 6.0's and 7.0's! Here are the latest Pulse report ratings for Pittsburgh:

Number of Program Firsts by Quarter-Hours *

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It's just another way of saying—if you want to sell the dynamic NEW* Pittsburgh market, your key is KQV.

*Total ½ hours measured—330, Monday through Friday
index  SPONSOR  second half, volume 7  JULY TO DECEMBER 1953
Issued every 6 months

Advertising Agencies

Showalter "Bud" Lynch, Showalter Lynch Adv., profile
Eric Eisen, Marion, Lee & Marshall, profile
T. Regis Hart, Snitter & Mills, Toronto, profile
Eugene Lesiere, Wm. H. Weintraub Co., profile
Edward H. Weiss, Weiss & Keller, profile
Agency part in tv entertainment creation
Roger Pryor, FCLB, profile
Duane Jones, Duane Jones Co., profile
J. Schedeliner, Schedeliner, Beck & Werner, profile
Is the 15% agency commission system outdated?
Should air media recognize agencies?
What admen put on bulletin boards
George Well, Geyer Adv., profile
Louis W. Munroe, Doremus & Co., profile
Michael Levin, Erwin, Wasey & Co., profile
Automobiles on the newsmen's mind
Alfred J. Scallone, McCormick Erickson, profile

Appliances

Has sponsoring Bishop Sheen sold for Admiral?
How Lewy gets dealers to up radio-tv use

Automotive and Lubricants

Liqui-Moly, car oil supplement, goes national with aid of radio-spot
Ford one-day sales crackle via saturation radio
Emil Mogul tests media weekly for Rayco
Automobiles on the newsmen's mind
Donald C. Marshenich, Shell Oil, profile
Firestone gets maximum yardage from simulcast

Broadcast Advertising Problems and Developments

Hot radio and tv trends for fall '53
Forum: what trends should air advertisers watch?
Network radio: outlook, audience, tandem plans, merchandising flexibility
Out-of-home listening, national status
Spot radio: outlook, availability, billing, rating
FM radio: status and outlook
Transit radio: status and outlook
Is era of spot radio rate "deals" ending?
Advice to tv job-seekers
Twelve fallacies about nighttime radio
Ex-magazine man, Ed Lehen, looks at radio
How ABC will compete with other nets
Agency recommends nighttime spot radio to client
NBC invests $5 million in network radio comeback
The network radio fervor
Forum: To what extent do you use rating services to measure media effectiveness?
Why new clients are buying radio
Should a tradesman boost nighttime radio?
TV becomes tv in svronos
Free & Peters clinics mull spot problems
How 12 big spot clients use the medium: Part I
Six spot radio case histories: Life, Pall Mall, Esso, Mennen, Shell Chemical, American Airlines
Year-end report on major '53 radio-tv topics
N. Y. newspaper strike: role of radio-tv
Radio-tv resolutions suggested for admen, reps
How 12 big spot clients use the medium: Part II
How can advertisers and agencies use independent radio stations to best advantage?
Top 10 radio and tv advertisers, '53

Clothing and Accessories

National Shoes: radio and tv push sales up 500%
Brown Shoe gets tv on 200 radio stations

Commercial and Sales Aids

Film commercial talent, SAG rate scale
Status of tv L.D. commercials
Search for new tv commercial announcers
Are tv sales agents irreplaceable?
What do viewers think of your tv commercial?
What five ways to cut tv commercial costs
Commercial approach used by Galen Drake
Starch reveals new tv commercial noting figures
Forum: Should sex appeal be used in air commercials?
Modern art comes to tv film commercials
Dichter outlines features of effective commercials

Costs

Transcribed radio program costs
Cost-per-1000 homes of net radio shows by type
Typical talent-production costs for net radio shows
What can typical budgets buy in spot radio?
Tv network cost trends, fall '53
Unlisted tv cost: status and outlook
SAG rate scale for film commercial talent
Rate structure of new tv stations
Cost-per-1000 homes of net tv programs by type
Typical talent-production costs for net tv shows
Five ways to cut tv commercial costs
Tv show costs leveling off, srownos survey shows

Drugs and Cosmetics

Block Drug rediscovers radio
J. L. Lund, Lambert Pharmacal, profile
Anti-enzyme war on the air
Norman Jay, Hazel Bishop, profile

Farm Radio and TV

Farm radio and tv: 1953
What advertisers, agencies say about farm air
Farm radio listening increasing
Farm tv reaches every fifth rural home
Farm market: four key facts for admen
Farm radio results

Foods and Beverages

Ruppert broadens air use via radio-tv spot
Morton Salt likes nighttime spot radio
James Bergman Jr., River Brand Rice Mills, profile
Kraft adds second hour-long show to tv schedule
Rubel Baking builds public relations via radio show
Dr. Pepper wins with radio giveaway show
The sugarless pop revolution
How big Baltimore bakery uses radio and tv
Why Pan American Coffee Bureau uses spot radio
How GF gets most out of tv for Minute Rice

Foreign and International

Foreign language radio: status and outlook
Foreign: Why is Canadian radio a good buy?
Canadian radio and tv, 1953:
Canadian market; more money to spend
Canadian radio leads, penetration, gets results
Canadian tv makes bid for big league
How U. S. sponsors use radio in Canada
Canadian Basics: charts and statistics on scope of the market including listings of all Canadian radio stations and reps, U. S. advertisers, agencies in Canada radio and tv
A rep goes to Alaska, gives market lowdown
Rating muddle in Australia

Insurance and Finance

Milton Fox-Martin, Kidder, Peabody & Co., profile
Bache & Co. gets leads via radio
Why all 11 banks in Kingston use radio
Arizona bank uses tv to reach youngsters

25 JANUARY 1954

109
Jewelry and Watches
Speidel spends 100% of budget on tv
Joseph Roberts, Jacques Kreasler Co., profile

Merchandising and Promotion
Merchandising: what tv stations offer
Portable tv "sets" merchandise Cat's Paw shows
7 Sep. p. 38
21 Sep. p. 66

Miscellaneous Products and Services
Movie companies continue promotions via tv
Elliot Phase, Peter Paul Inc., profile
Why American Machine & Foundry uses tv
Hermann Dowson, Ronson Art Metal
Morehead Patterson, American Machine & Foundry, profile
Clayton Hubh, Glamisone Inc., profile
DeJar discovers radio and tv can sell cameras.
Mages sport stores sell up sales $2 million with tv
Howard Dietz, MGM Pictures, profile
20 Nov. p. 34
14 Dec. p. 24
20 Dec. p. 22

Programming, General
What happens to summer air "tryouts?"
Top 10 available programs on each radio network
Use of same program format on both radio and tv
Five-minute network radio shows large newscasts
Forum: What should advertisers know about Negro audience radio?
"Not worth $10,000 worth of radio drama shows"
"Negro Radio: section facts, figures on the market, buying habits, brand preferences, Negro listening, success stories, tips on selling
Footnotes on the figures
Are children's programs harmful?
Homemaking shows most popular with ladies
ABC program strategy in network competition
Calen Drake: radio's highest paid copywriter
Negro-appeal soap intrigues advertisers
What sponsors can learn from BMi clinics
Program ideas vs. program realities
11 Dec. p. 11

Programming, Television
Tv network programming trends, fall '53
"WTOP-TV tox show smash hit in our week"
Humor group develops comedy talent for tv
Hour-long tv dramas get results for Kraft
Programming to hit specific social class
Behind-scenes story of tv drama "The Web"
Western should be noisy to be success
Pleasant programming aids ad message reception
13 July p. 185
27 July p. 64
7 Sep. p. 66
21 Sep. p. 29
5 Oct. p. 49
19 Oct. p. 34
2 Nov. p. 50
26 Dec. p. 11

Research
Is life's media study fair to radio and tv?
Multiple-set radio listening, latest research
Radio Basics: charts and statistics on radio's circulation, audience, listening, costs, billings
Tv Basics: charts and statistics on dimensions of "tv" viewing habits, audience composition, remembrance impact, costs, billings
Media research pitfalls, 10 traps: Part 7, All-Media Study
Ten basic findings of new Christian radio study
Media research pitfalls, how to get your research money's worth: Part 8, All-Media Study
How 24 advertisers evaluate media: Part 9, All-Media Study
How 24 agencies evaluate media: Part 10, All-Media Study
How BHDO evaluates media: Part 11, All-Media Study
Depth research probes social class reaction to tv
How to test media weekly: Part 12, All-Media Study
Don't make this mistake in ranking tv markets
Facts on the youth market for admission
Why 31 advertisers don't use the air: Part 14, All-Media Study
Will Saturday tvinges upset buying strategy?
ANA survey shows new ad expenditure trends
 Beware of misuse of Starch tv figures: NBC
Radio's "intransparability" medium, "hut" study shows
What's wrong with the rating services? Part 11, All-Media Study
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27 July p. 38
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Storecasting status and developments
Retail stores own talent to pare tv costs
Forum: Why don't department stores use more radio and tv?
Radio and tv sell for department stores during N.Y. newspaper strike
13 July p. 136
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Soaps and Cleansers
How Lifebuoy cured its own B.O.,
Richard Owen Jr., B. T. Babbitt, profile
24 Aug. p. 26

Television
Network tv trends: one-station market problem, network size and tv set growth projections, uhf, cost trends, programs, audiences, merchandising, color tv, unions
Uhf: status and outlook
Spot tv: availability rates, color tv, L.D.'s, syndicated films
Ty stations in 225 metropolitan county markets: Ty Basics: charts, statistics on dimensions of "tv", viewing habits, tv vs. radio, audience composition, remembrance impact, costs, billings
How does brand-owners see: NBC, tv study
KING-TV meets ad emergency in newspaper strike
Uhfs: one year later
Alternate-week and split sponsorships in tv
Funds: how can uhf set conversion be stimulated?
Color tv: advance tips to admen
Forum: How can admen prepare for color tv?
How America's social classes react to tv
Video tape is H-bomb
Ty's handicap: inflexibility
Forum: Who should do tv set census?
Uhf facts brought up to date
Closed-circuit tv meetings on the increase
Should there be a Ty Advertising Bureau?
Video tape recorders, meaning to sponsors
Is tv over-commercialized?
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Television Film
"spo-spee-TelePulse ratings of top spot film shows: chart"
Why advertisers use spot tv film program campaigns

Time Buying
Market differences timebuyers should watch
Perils of being a time sale salesman
Pity the gal timebuyer
Agency recommends nighttime spot radio to client
NBCs new radio sales plans
Electronic spot buying: NBC Spot Sales new "audition" buying method for timebuyers
Forum: How does your agency train timebuyers?
Timebuyers how to see station managers, but . . .
85 timebuyers: a tv profile
What timebuyers want for Christmas
sponsored station program guide will aid timebuyers
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Tobacco
Portends of growing cigarette controversy
Will Camel go king-size?
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7 Sep. p. 18

Transcriptions
Transcribed radio shows: status, cost, trends
Radio library service developments
13 July p. 106
13 July p. 110

SPONSOR
The KCMO Community Corn Club Contest is just a single example of Jack Jackson's stature among Mid-America farm groups. Jack, who is KCMO's Director of Agriculture, organized the first contest of its kind in Mid-America three years ago.

Since then, scores of rural and small-town civic groups have sponsored thousands of farmer-contestants in the competition to grow more and better corn.

This kind of progressive farm radio service has brought Jack numerous honors, including the current presidency of the National Association of Television and Radio Farm Directors.

Jack and his staff are either on the air or on the road the year round, serving the Mid-America farmer ... and making sales grow for a number of sponsors.

His associates, Bruce Davies, Market Reporter and George Stephens, Farm Reporter, constitute an active, completely coordinated department operating full-time on KCMO-Radio.

Call KCMO or your Katz man for the full story on KCMO Farm Radio.
space. Sponsors interested in merchandising should discuss the matter with distributors and/or stations.

Several admen, however, sounded a familiar warning. Said one New York film buyer at a top ad agency: "Movie merchandising is like that of radio. Some of it is good and some of it is lousy. Merchandising may mean 20 different things to 20 different syndicators. In any case, you’re supposed to be buying a good film property and not shopping for free point-of-sale material."

▶ Video tape outlook

There’s plenty of talk about RCA’s new video tape recorder in the tv film industry. Most producers plan to use it in some form or other—when it becomes available. Actually, more producers see it as a possible threat to the long-range residuals of color films than as a competitor in the near future to black-and-white film production.

But, at the moment, there are no major changes in the industry’s patterns of production or selling as a result of the VTR.

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FILM COLOR

(Continued from page 55)

Color. Color will have the same effect on television that Technicolor has had on the movie-going public. Color will enhance the value of 95% of all programs and the cost will be little more than black-and-white as far as the actual productions are concerned.

Not all producers, however, are as enthusiastic about the rainbow-hued future of television. Here, for example, are the thoughtful comments of Herschell G. Lewis, top producer of Chicago’s Lewis & Martin Films, Inc. Lewis, who produces film commercials as well as such film series as Oklahoma Chuck Wagon Boys and What’s Your Eye-O? warned:

"Color has gone backward in the last three months. For about a year, we experimented with color, at the insistence of clients who were afraid that color tv would make their spots obsolete. Then, with the realization that color tv for practical, commercial purposes has largely faded out as an immediate, imminent development—at best two years away—the demand for color has slacked off to almost nothing. Everyone is waiting for a new development that will either tone up the color film in existence or evolve a new color film especially for tv use. Many of us in the producing end are annoyed with the cloak-and-dagger approach taken in color film. We’d like to know exactly where we stand."

Q. What does shooting in color add to the costs of syndicated production?

A. It all depends. Some producers have literally spent a fortune on color for experimental purposes.

Zir TV, for example, has shot several episodes of Favorite Story in color and black-and-white at the same time, with the cameras side-by-side. Object: to determine whether black-and-white prints made from the color negatives looked as well on tv closed circuits as black-and-white prints made from the regular panchromatic stock. Naturally, this isn’t a cheap test.

However, some color figures can be evolved today. Sponsors discussed the question of color costs with a number of different producers. These were the averages:

1. If a producer shoots a normally budgeted (about $27,000 per episode) half-hour dramatic show in color, the additional price on top of his budget
just to get a finished color negative (no prints) will be about 25%. From this, a black-and-white negative can be made, and regular prints made in the usual way. The color negative can be stored in the vault pending the day when color prints will be needed. (Incidentally, the color stock used in the example above must be one of the simpler color stocks, like the new Eastman Negative-Positive Type 5243, or Kodachrome, or Ansco. Technicolor—a three-color process—would jack the price to about 33% over normal budget.)

2. If a producer wants to go whole hog and make 35 mm. color prints of his show as well—which can be televised very successfully in monochrome (black-and-white) on the standard systems of tv projection today—his costs will really jump. Don McClure, associate producer of Owen Murphy Productions, estimated for sponsor that to shoot a tv film on color stock, and then to make 35 mm. color prints (since the reproduction quality of 16 mm. color prints today is often erratic) will jump the costs by 50%.

At this point, it should be clear to any adman that tv program film production in color involves heavy investment—and perhaps a long wait for a return.

Q. Why are color film stocks and color prints so expensive?

A. Color film involves the most careful laboratory control during manufacture. The materials which go to make up the color dyes and color emulsions cost several times what they do in black-and-white films.

To process color film, too, is expensive. Even in great quantity, color prints cost about three times as much per foot as do black-and-white prints. The actual figures—and this is an industry average—are about six cents per foot for color, vs. two cents for monochrome.

Producers find it nearly impossible to beat those prices, either, since they represent the standard prices of material and union labor. They may drop somewhat in the future when color tv production really hits full output, and possibly when RCA's new color tv tape recorder represents a serious competitive threat to the standard methods of filming in color.

Q. What is being done to develop new color film for tv?

A. The laboratories of every major film manufacturer have lately been tackling this problem. Eastman, Ansco, duPont, Technicolor and the foreign film manufacturers have been involved. So far, the research has developed along two lines:

1. Faster, cheaper films: The biggest single step lately taken in the development of a better color film stock was the development by Eastman of its new Eastman Color Negative-Positive, Tungsten Type 5243. This film stock, first released about eight months ago, has begun to find wide use in both the tv and Hollywood movie industries. (20th Century-Fox's The Robe, for example, was shot on this stock.) Developed primarily for indoor work under near-normal film lighting (its speed is almost that of a fine-grain black-and-white), it can be used outdoors with correct filters. Excellent black-and-white prints can ultimately be made from it, as well as color prints. Problems of makeup, costuming and locale are simplified with its use.

2. Better color prints: This is a real bottleneck. For years, the industry has been able to turn out good 35 mm. prints in color, since the film has better definition because of its larger size and because the chemical nature of the stock is more stable. Making good "re-

You'll find them

Local station newscasters, sportscasters, disc jockeys, women commentators, etc., etc.,—a great no-sell selling force at work today across the nation. This force has grown up gradually that you have perhaps not realized the strength of its influence. It is the power of the local personality. The men and women in each community whose voice on the radio has won a loyal following and whose selling suggestions carry the influence of known and trusted friend.

Jerry Marshall, master of ceremonies on WNEW's Make Believe Ballroom
One of thousands of local station personalities who make Spot Radio successful
The local influence, among other things, is what has made Spot Radio a powerful force in today. This is typical when Spot Radio is shooting up year after year.

And because this selling force is so well understood, the radio stations of America and their station representatives a year ago organized the Crusade for Spot Radio to tell the news story to advertisers and their agencies. The Crusade carries its message directly to the top executives—the people who decide what media will be used. It supplies the factual data on which the agency can prepare a nation-wide spot program. The Crusade isn't selling any one station or group of stations—it is an industry-wide service. It is designed to stretch the advertiser's dollar by helping him make the most effective use of this powerful selling force.

In its first year, supported by 318 of the more forward-looking radio stations, the Crusade has been most successful in winning many new converts to the national spot medium—more advertisers; more markets; more saturation campaigns on more stations.

With more stations backing its program, the Crusade can do an even more effective job. For the advertiser and his agency, the Crusade can help in the effective use of this great, new selling force. For the station, the Crusade can serve in the broadest possible sense in industry-wide promotion of this medium. Remember, the Crusade is the only organization selling national spot radio on an industry-wide basis.

Based on the outstanding success of the Crusade in its first year of operation, the newly appointed Station Advisory Board, comprised of the prominent men pictued, has already met in New York to plan and launch a vigorous expansion program for 1954.

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The Crusade
FOR SPOT RADIO

Sponsored by
The Station Representatives Association, Inc.
101 PARK AVENUE • NEW YORK CITY 17, N. Y.
production prints” (35 mm. down to 16 mm.) is another matter. Eastman, as yet, has not perfected a 16 mm. color print stock which is as good as its Type 524B negative mentioned above, although a spokesman in the East Coast Division of Eastman Kodak told sponsor that a good 16 mm. color print stock “will be available in the near future.”

Although this may sound like so much technical folderol to admen, the quest for good 16 mm. color is extremely important to the future of color video films. Only the network origination centers and a handful of tv stations in major cities like New York, Chicago, Detroit, Los Angeles and Philadelphia (perhaps a dozen in all) have 35 mm. projection equipment for black-and-white. Most stations have 16 mm. equipment.

No individual station, as yet, has projection equipment for color in any size.

Officials of RCA and Telechrome—two equipment firms currently supplying nearly all of the color conversion equipment for tv stations—told sponsor that the emphasis initially in manufacturing color film projection gear would be in 16 mm., apart from special orders for network origination equipment.

In other words, the film industry must have a good 16 mm. color print stock that will look consistently good on color tv, and which can stand the wear and tear of normal tv film use, in order to become a major factor in the development of color video soon.

Q. What will the pricing formula be for syndicated color tv film shows?

A. Sponsor put this question to several leading film distributors. Found:
1. Nobody in the film business has yet worked out a rate card, either for advertisers and agencies or for stations, based on color film shows.
2. When a rate card comes, it may look something like this:

For new shows: The same pricing formulas will apply as they have in black-and-white. That is, a consideration will be made based on (a) the show’s total costs, plus costs of selling, (b) the number of color sets in a market, (c) the time charges of the station. Don’t forget that color shows will be seen in black-and-white under the compatible system now in force, so an advertiser’s audience is not limited to those who have color sets. A producer, therefore, will price his show at least at the level of a black-and-white film in a market, and try to price his color costs as best he can.

For rerun shows: This problem has yet to be encountered, but it soon will be. On TV, for instance, is shooting 1 Led Three Lives, Boston Blackie, Cisco Kid and Favorite Story in color.

All of the epi-odues of United Artists Television’s Cowboy G-Men (plus the 26 now in production) are originally on color stocks. United Artists has recently gone out of business. This and other UA properties are up for sale. Guild Films, earlier this month, switched production of its Liberace show to color, and plans to make Life with Elizabeth and Joe Palooka in color. As mentioned earlier, the Frank-lin Productions series are all in color. Dynamic Films’ Speed Classics, Winik Films’ Famous Fights, MPTV syndi-cat ed Janet Dean and Paris Precinct—among many others (see list page 67)—are in color.

What happens if these shows eventually rerun in color in some markets? Is this a rerun, to be priced accordingly? Or, will it be considered a first run? So far, nobody knows. Best bet: Like the show which is first run on both black-and-white and color sets in a market, rerun color shows will probably be priced on the basis of a normal rerun scale for the black-and-white portion of the market, plus an added cost to cover color prints (and to help the producer recapture his original color investment) based on the number of color receivers in the area.

Q. What effect is the color Video Tape Recorder likely to have on the tv film industry?

A. Ultimately, perhaps, a great effect.

As sponsor went to press, there was a great deal of speculation in the film industry surrounding RCA’s recently-released VTR. But, so far, nothing has changed, and nobody has any definite plans concerning it.

One producer, who declined to be named, visualized a great deal of future color tv production on tape. As he saw it, production studios would be equipped with “some version of a tv camera chain” which fed into the VTR. Then, production would take place—with the costs of film stocks drastically reduced—in a manner familiar to movie men.

“But don’t think,” he said, “that we’re going to let the creation of syndicated color packages slip out of our hands because of the VTR.”
In Washington, D.C., WTOP Radio's Eddie Gallaher is a man of monumental influence, with a record of astronomical popularity. Morning, afternoon and night, he occupies top position: his programs command a 30.1% greater average audience than any other local programs during the same periods.* In fact, Gallaher is the most listened-to local radio personality in the area...and has been for years.

**On the Washington scene...**

**His influence is monumental**

He's right up there when it comes to results, too. In a recent premium offer pushed by eight local radio and television personalities, Gallaher outpulled his nearest competitor by five to one...all competitors combined by two to one!

Your place on any of Eddie Gallaher’s programs — Sundial, Moondial or Moondial Matinee — will put your product head and shoulders above the rest. For details call CBS Radio Spot Sales or WTOP, Washington's only 50,000-watt radio station.

*Pulse, September-October 1951

**WTOP RADIO**

*The Washington Post—CBS Radio Station*
RATINGS

(Continued from page 35)

brochure, "Are You Looking or Listening?" Following that, a set of reliability charts was produced, showing that the ridiculously low samples used by virtually every researcher produced ratings without significant differences in most cases.

The charts appearing with this article graphically illustrate some of the variations between the measurements produced by different services. They apply equally to both radio and television, as the problem is not confined to either medium. In the radio industry the shooting is just about over: The majority of stations subscribe to the Pulse radio reports. Trendex, Inc., produces telephone coinental radio ratings in some of the larger markets (this is primarily part of their agency service), and Hooper does the same.

In television, however, there are more national rating services than in

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If the quality of agency service is to be improved as much as we think it should be to meet today’s competitive conditions, advertising media will have an important part to play in recognizing only qualified agencies. A qualified advertising agency is independently owned, soundly operated, adequately staffed and financially solid.**

FREDERICK R. GAMBLE
President

American Chicle Co.

...one of the most promotion-minded stations in Texas."

Earl M. Richards, Foot,Cone & Belding

...our sincere thanks for the wonderful cooperation R. L. Harris Advertising Manager, American Chicle Company.

"Once again I want to express our appreciation for the excellent manner in which you have followed through..." Wright Nodine, Geyer Advertising, Inc.

"Effective Promotional includes -

24 Sheet Posters • Texas Sites Post Cards • Newspaper Publicity and Ads • P. O. P. Displays • Courtesy Announcements • Sales Meetings • Promotion Reports, effective promotion

** * * * * * * * * * *

radio. We have access to ARB, Hooper, Telepulse, Videodex and Conlon. You will note that at least four of these services are compared in one of the accompanying charts.

Despite these problems with ratings, during the past two years, I've been impressed with the fact that I'm dealing with happy people. The tv spot salesman is a happy guy today with good reason: Business is good. Everybody wants to get into the tv act. Everybody knows about the tremendous success of many tv advertisers.

But what of the radio salesman? Why is he such a happy guy?

Speaking only for our own organization (though I believe the same applies to every other radio rep firm, as well), it’s because business is good.

As a matter of fact, the billings for our radio company reached an all-time high during the past year. And this happened in spite of all the prophets of gloom who were expounding their own dire predictions that radio was dead back in 1948 and 1949.

What does all this have to do with ratings?

Simply this. Both radio and television produce tremendous results for the advertiser.

Radio, in spite of ratings that have declined over a period of years from previous standards, continues to do a magnificent job for the advertiser who uses it at all properly. Any spot radio salesman can give you innumerable success stories for radio. Many radio success stories appear in SPONSOR regularly.

We do not believe that any rating service yet devised can show the user or prospective user of the medium its full sales-effectiveness. Even the “ideal rating system” mentioned in December 28 SPONSOR is, in my humble opinion, far from ideal in this respect.

No rating system can approach an ideal unless it contains some element exposing the medium’s sales-effectiveness. And this is the main reason why advertisers should use ratings as only one of many, many yardsticks in making wise program buys.

** * * * * * * * * *

BAB SERVICES

(Continued from page 29)

specifically, is what this service consists of:

BAB supplies almost any kind of information about radio and selling goods on radio. This service can be generally divided into two categories: ready-made and tailor-made information. The categories sometimes cross. Information gathered for a specific advertiser’s use is usually made public, though not until the client has had a decent chance to capitalize on it.

During the fiscal year ending last March BAB made 860 major presentations to advertisers and agencies. In addition, it filled 1,650 requests for information from advertisers and agencies. This does not take into account information sought by BAB members, much of which is passed along to station and network clients.

The ready-made information for advertisers consists of a long list of research studies, success stories, presentations, digests, a newsletter, reprints, product information sheets and so forth. The 1953 index to BAB material lists almost 6,000 reports on every aspect of radio’s audience and radio’s ability to sell.
TODAY, at the beginning of another year, thousands of farm families are ready to turn to the advertiser... for the products their well-earned money will buy.

How can the advertiser most effectively send his sales message directly to the working families in the Midwest? Naturally, through the media that has helped build this market by serving its people. That media is... WLS! It has given these working families the kind of entertainment, news, markets and other services that have won their complete confidence and loyalty.

Yes, it's time for the advertiser to reap the harvest that awaits him when he concentrates his sales message in the Midwest... through the powerful selling of WLS!

See your Blair Man for Availabilities

A Clear Channel Station

890 Kilocycles, 50,000 Watts, American Affiliate. Represented by John Blair and Company.
Some examples:

- Cumulative audience studies: BAB has gathered radio circulation figures for many kinds of programs and situations. They show what size audience you can get with disk jockey shows, soap operas and newscasts over a period of weeks. They show the total audience for a national spot campaign consisting of five announcements a week or 21 announcements per week in tv markets only. They show radio's total cumulative audience (41.2 million homes during an average week) or the cumulative audience of the dominant station in a market.

- Product information sheets: These are one-page summaries of the salient facts about products such as dentifrices, electric blankets. While they are made up to give station salesmen a five-minute brush-up course, new business departments of agencies have also found them useful.

- Radio's bonus audience: Working hard to increase the advertiser's awareness of the changing nature of radio listening, BAB has gathered and put together in easily-understandable form the broad facts about auto (27 million radio-equipped cars) and extra set (two-thirds of all radio homes are multi-set homes) listening. The research has been done by Pulse.

The tailor-made information runs the gamut from a two-minute library job to THE TREATMENT. A recent example of the latter (in this case the client asked BAB in) is described by Sweeney:

"While we gave this guy the works, this treatment isn't going to be exceptional in the future. We expect to do more of this. Of course, we're not going to spend a lot of time and money unless there's some radio business in the offing.

"In this case we prepared an original transcribed presentation, complete with professional actors, which took 60 man-hours to create and put together. It was a half hour long. We spent $600 to buy research from Starch. We analyzed the client's tv advertising. We spent time checking his dealer organization. We surveyed radio stations to find out the attitudes of his dealers to radio."

Some of the most important tailor-made information gathered by BAB has developed out of its media effectiveness tests. They involve comparisons of radio, tv and newspapers. More than 60 markets have been tested, all of them by ARBI. By the end of March BAB will have plunked down $36,000 for them.

BAB has learned a lot about media evaluation from these tests. It knows enough, for one thing, to realize that comparing media effectiveness is no simple proposition. There are lots of complications and results are not always conclusive. But BAB feels that sales effectiveness is the best measurement of what an advertising medium can do and it is determined to get more savvy on this central question.

Most of the media effectiveness tests have been done locally for large retailers. They include the Kroger supermarket chain and Block and Kuhl, a chain of 19 department and junior department stores in Iowa and Illinois. All the local studies compared newspapers and radio. In addition, BAB financed four separate tests for two national advertisers of packaged products. In these tests tv was studied as well as radio and newspapers. Total cost for the four tests: $12,000.

Much of the media effectiveness in-
formation has already been published and eventually all of it will be. Besides the studies which BAB has financed, it has published a media effectiveness study run for Sears, Roebuck, which the retail chain paid for itself.

So far BAB has not come across any advertiser who insisted that the media effectiveness material never be made public. The client, however, usually specifies the length of time the study be kept secret so that no competitors will benefit from the conclusions before it does.

As an example of how BAB sets up more opportunities for radio business while serving the advertiser and agency, take the case of the airlines. Until BAB looked into the situation at the request of an airline agency, there wasn't any material around listing reasons why airlines should use radio. BAB found that (1) because airlines depend primarily on passenger revenue they are bigger advertisers than railroads. (2) airlines and their agencies need some knowhow in the field of airline radio advertising and (3) little is known about the listening habits of businessmen, the airlines' best customers, since they make up 75% of standard fare passengers.

BAB has already filled in two of these gaps and sometime next month will send out to its members a study of businessmen's listening habits. The survey was made at nine major airports across the country and is based on interviews of passengers getting on and off airliners.

All these services comprise a steady operation at BAB. They are not intermittent. At the end of 1953 BAB had in its shop 51 assignments from advertisers for various kinds of data and advice.

Examples: An advertiser who spends $600,000 a year in radio co-op (and $6 million in national non-broadcasting media) wants BAB to take a look at its co-op copy and recommend a way it can check on whether its dealers actually run the radio advertising they say they do.

Another advertiser, a radio in-and-out, wants to know how to run a contest properly on the air. It tried once, didn't have much success, is now convinced there's a right and wrong way to do it.

After servicing the advertiser for three years, BAB has some pretty definite ideas about him. BAB, you might say, has psychoanalyzed the attitudes of advertisers toward radio.

Says Sweeney: "There are two kinds of advertisers we meet fairly often. There's Advertiser A who thinks radio is dead or else says, 'Yeah, radio's great for some people but not me. I couldn't get any use out of it in a million years.' Advertiser A (if he'll listen) gets a complete treatment, starting with spoon feeding and going up through kindergarten and then the advanced course.

"Advertiser B is the guy who feels he can make sales from radio advertising but doesn't know where to start, sometimes he's completely new to radio. Sometimes he's used radio before but it didn't work out well and he thinks he did something wrong. We're prepared to be more specific with him than with Advertiser A. We either pull him with information already made up which he can use or, if the hillings potential is big enough, we'll finance a specific research and analysis job.

"One thing often strikes me. There are so many guys in advertising who know absolutely nothing about radio.'"

Because BAB has learnt a lot about advertisers' reactions to radio and...
what they want to know it's developed all kinds of presentation approaches. Most of the prepared presentations are in the form of slides. BAB now has a fellow who does nothing else but work on this type of visual presentation. There's even a presentation for the big shot executive who doesn't have time to learn about the ins and outs of media.

Over and above the specific educational tasks BAB takes to win over individual types of advertisers to radio are the broad outlines of BAB's campaign to spread the gospel of radio and attract those groups who are, by tradition, not radio users.

The objectives for fiscal 1953-54 are: 1. To sell more nighttime radio. 2. To develop more evidence of the greater sales effectiveness of radio. 3. To influence the national advertisers' distribution organizations, through a concerted campaign involving local station solicitation. 4. To convince the key retailers of the country that radio deserves a much larger share of their budget. 5. To make more presentations to national advertisers by substantially increasing the size of BAB's sales force. 6. To increase the station membership in BAB to more than 1,000 stations by spring 1954.

Woven through these objectives are the minor and major strands of BAB's strategy. If there is one big story BAB is telling, it's the story about radio listening outside the living room, the clock radio story, the bedroom and kitchen listening story, the big radio production story (13 million radio sets in 1953, more than in 1952). In other words, extra sets.

BAB is also selling the virtues of seasonal advertising on radio. It wants to be specific in its promotional selling and that means that some advertisers just can't be approached with the usual story about the tangible benefits of using radio 52 weeks a year. BAB also realizes that in the past some 52-week radio advertisers spent more money on other media with seasonal peak advertising than they did in radio. And very often radio, satisfied with a 52-week client, didn't go after the seasonal money.

As to the above stated objectives, Sweeney feels that the BAB has begun to dent the large retailer—radio's big holdout.

"Of the 10 largest department stores in the country, give or take one or two," he said, "four are now working with BAB on specific radio proposals. Now, that may not sound like a specific advance, but it is. It's big. It's like Noah's Ark or the Chicago Fire. And that's not all. The AMC stores asked us to appear before the annual promotion managers meeting January 15. They asked us. 'We've been trying for two years to get just one AMC store to listen to us.'"

The J. C. Penney organization, which conducted a radio test in more than 100 markets last month after being outside radio's pale for almost a decade, was brought into the test through BAB.

BAB's drive to influence the national advertisers' distribution organizations has been helped by the local sales committees made up of BAB members in various markets. There are committees in 21 major markets at present and Sweeney hopes to extend this to 45 markets.

The committees were not set up specifically to influence national advertisers' distribution organizations. They will function as general local
radio sales committees. BAB headquarters expects them to be especially useful in keeping up pressure on advertisers who have been given presentations by BAB itself.

The kindling of local dealer enthusiasm for radio is considered vital by BAB, which has come up against advertisers who are keen for radio themselves but hold back because the dealers either show a lack of interest or direct hostility. Of course, it works both ways. If BAB can sell the dealer, the national advertiser will be impressed. If BAB can sell the national advertiser, the local co-op radio budget will be affected.

While national and local promotion needs often run parallel and are sometimes indistinguishable from one another, BAB retains the distinction. In its outgo budget, for example, direct expenses for local and national promotion each account for about one quarter of the total. Another 10% is for selling activity. More than 30% is for overhead and administration. The rest goes for membership activity, advertising and to the bank.)

While little has been said about the services BAB provides its members, they are legion. In the year ending last March, 622 sales tools were sent to each member. 3,223 requests filled for individual stations, BAB personnel toted up 92,000 miles of travel to speak at clinics and sales meetings. Judging by BAB's growth, all this suits the members fine.

WHEATENA ON RADIO
(Continued from page 31)

the extra energy of Wheatena lasts the whole morning, too. Remember, if you want your family to eat a good, hot breakfast, make breakfast good! Serve 'em Wheatena, Wheatena tastes good."

Other Wheatena commercials tell about the ways you can eat the cereal—with honey or berries or raisins. Most of the commercials are designed to whet the appetite and accomplish in words what a recipe spread in a woman's service magazine does with photographs.

The Wheatena verbal pictures are painted on between 100 and 110 radio stations. The company is buying two regional networks—45 Don Lee network stations, on the West Coast, and 29 Yankee network stations, in New...
England—as well as single stations in many of the nation's largest cities.

Right now its schedule includes the following major markets: New York (WCBS, WNBC); Chicago (WBBM, WLS); Philadelphia (WCAU, WFIL, WIP); Los Angeles (KIJ, KNX); Detroit (WWJ, WXYZ); Baltimore (WBAL, WCAO); Cleveland (WGAR, WHK, WTAM); Washington, D. C. (WMAL, WRC); Boston (WEEI, WHDH, WNAC, WVD); San Francisco (KCBS, KFRC, KNBC); Buffalo (WEBR, WGR); Columbus (WBNS); Providence (WEAN, WJAR, WPRO); Syracuse (WSYR); Albany (WPTV); Scranton (WGBI); Troy (WTRY), and Hartford (WDRM).

The South currently does not figure in Wheatena's spot radio plans because sale of hot cereals lags there.

Wheatena's agency is Brisacher, Wheeler & Staff.

Wheatena usually buys "grasscutter" schedules. ("Grasscutter" means a program or spot schedule on one station three days a week—Monday, Wednesday and Friday—and another schedule, often on another station—on Tuesday and Thursday. In "grass-cutting" an advertiser reaches more homes by rotating his audiences.)

There are exceptions, but most frequently Wheatena buys 26- to 39-week schedules which usually begin in late August or September. The company is especially partial to five-minute newscasts.

Women's programs are used by Wheatena in San Francisco and Chicago. One veteran industry observer told us that the cereal company was probably aiming for wider distribution in those cities. He pointed out that many advertisers use women's shows as part of their initial effort because they have a loyal following.

On the West Coast Wheatena uses a "grasscutter" schedule on the Don Lee stations in this way: On Monday, Wednesday and Friday of one week, Wheatena sponsors Bob Green (newscaster) at 8:15-8:20 a.m. The following week it sponsors the same program, but on Tuesday and Thursday. The Don Lee schedule started in September and will run through April. This is the usual Wheatena schedule—again, with exceptions. In New York, for example, Wheatena was on WCBS' Bill Leonard program (This Is New York) (9:00 a.m.) as early as August.

One radio industry executive told us that it was his understanding that "if Wheatena gets a five-minute news show in the morning, they get 2½ more in sales in the particular market than with other time periods and program types. I suppose the over-all idea of their campaign is that mamma and poppa are looking at the kiddies while the announcer is talking about how healthy Wheatena is."

The sales rank of hot cereal firms is generally hard to determine. But, informally, sources in the food industry list cereal manufacturers in this order: Quaker Oats Co (Quick Quaker Oats, Quaker Oats, Mother's Oats, Quick Mother's Oats); Cream of Wheat Corp (Cream of Wheat); Ralston Purina (Instant Ralston Cereal, Hot Ralston Wheat); Best Foods (H-O Oats, H-O Cream Farina); Wheatena Corp (Wheatena); Campbell Cereal Co (Malt-O-Meal); and Maltex Co (Maltex, Maypl Oats). Interestingly Maypl Oats is also using morning radio and most others use air, too.

Wheatena is a family-owned company with its plant in Rahway, N. J., almost under the shadow of New York skyscrapers.

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for quick, easy reference to your copies of SPONSOR get the durable new Sponsor binder

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<td>40 E. 49th St.</td>
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Please send me Binder holding 13 issues and bill me later.

Name ____________________________
Firm ____________________________
Address ____________________________
City ____________________________ Zone ______ State ______

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SPONSOR
Wheatena used spot television in a small campaign back during the 1951-52 season but hasn't bought TV since. Reason? The company's budget is small and it probably feels that circulation is more important to it than visual impact.

Back in Wheatena's network radio days, the firm tried a great variety of programs.

In 1931 and '32 Wheatena sponsored Raising Junior, a thrice-weekly show on NBC. The next year, also on NBC, the firm had another thrice-weekly program, Wheatena-ville.

During 1933 and '34 the company sponsored a daily program, Billy Bachelor, and the 15-minute Ye Happy Minstrel.

The next year Wheatena stayed with Billy Bachelor, dropped Ye Happy Minstrel.

From September to March in 1935-'36, the firm sponsored Popeye the Sailor three nights a week on NBC. The next year Popeye moved to CBS, where Wheatena continued sponsorship (from August through February) on Monday, Wednesday and Friday.

During the 1937-38 season, Wheatena was on Mutual three times weekly, from 5:45 to 6:00 p.m. It sponsored Mutual's Children's Corner from September to March of 1938-39 (5:45-6:00 p.m.).

The 1939-40 season saw a change in Wheatena's strategy. Switching from children's programs, the company sponsored Hilda Hope, M. D., a half-hour Saturday morning program on NBC. The schedule ran from October through March and the program was the beginning of Wheatena's shift from seeking juvenile audiences to mostly-adult audiences.

Since World War II, Wheatena has used general magazines and newspaper supplements from time to time.

In 1946 it spent $4,200 in general magazines; the following year, $17,300, according to PIB.

During 1948 and '49, Wheatena used both newspaper supplements and general magazines: $6,400 for newspaper supplements in '48, $6,670 in '49; $4,700 for general magazines in '48, $10,996 in '49.

Newspaper supplements were used in 1950, getting a $25,535 appropriation. Newspapers do not figure heavily in Wheatena's recent activity, underscoring the importance to it of spot radio.

--

PROGRAM MAIL
(Continued from page 33)

A mail offer on WPIX, New York, caught attention, too, and the card went out 1 October. The offer, a booklet on how to change a fuse, was made on an evening news show sponsored by Consolidated Edison. Our booklet arrived in a week accompanied by a printed form note.

Obviously it's not possible to come to any sweeping conclusions about the handling of viewer mail from the 30-odd cards in this informal test mailing.

It could be, for example, that some of the mail handlers pay less attention to postcards than they do to letters. It may be, also that in the summer months mail is not handled as carefully as during the other three seasons. (Four of the postcards went out in mid-July, six during the first week of September.)

The fact that few major clients seemed to make it a policy to reply to fan mail does, however, suggest a few questions:

- Are the clients who ignore fan mail aware as a matter of policy that

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DON'T BE FooLED

ABOUT ROCHESTER

IN ROCHESTER Pulse surveys and rates the 427 weekly quarter-hour periods that WHEC is on the air. Here's the latest score:

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WHEC carries ALL of the "top ten" daytime shows!

LATEST PULSE REPORT BEFORE CLOSING TIME

BUY WHERE THEY'RE LISTENING—

---

25 JANUARY 1954
this is being done? Or has the question of what to do with mail been cubbyholed in the press of other activities and let go by default?

- Do those clients who fail to answer viewer mail also fail to keep a box score on reactions to their program as shown in mail? (Such a box score has value as a guide in keeping the show sensitive to public taste.)
- Are those clients who have made a clean-cut decision not to answer viewer mail practicing false economy? Couldn't it be argued that any viewer who writes in to say he's seen the show is more than usually ripe to be favorably influenced toward the product by a note in reply?

Sponsor has no pat answers to these questions but they're ones well worth study by agency and advertising firm executives.

For your guidance, then, in taking up the question of audience mail, here's some added background on the machineries of handling mail.

At the networks: Mail that comes into New York City stations of the networks is sorted on the premises by network employees; mail that comes to outside New York affiliates is usually trans-shipped to New York or to Hollywood. Mail is then routed to agencies or in some cases directly to the client or to a mailing service hired to handle the client's mail. It's up to the client, the agency and the packager between them as to who gets the mail.

At agencies: Handling of mail varies between agencies and within any given agency it will vary with the account. Most agencies charge clients a fee if they answer mail or send out pictures of the cast. It's up to the client whether he wants this public relations service or not.

In addition to filling requests for pictures or information about the show, the agency will often make up a box score on mail reaction. Letters and cards deemed important will be passed up the line to account executives and then to the client.

Sometimes mail response to an air campaign serves as a valuable guide to the client in avoiding public relations mistakes. R. L. Harris, advertising manager of American Chicle Co., tells a story about how a prayer by the late President Roosevelt was followed up over the air by an announcement for American Chicle. Letters coming to the company pointed out that the juxtaposition was in bad taste and Harris wrote to stations reminding them not to place commercials for the company next to material of a religious nature.

Harris says that his arrangement with Chicle's agency, Dancer-Fitzgerald-Sample, is that routine letters and cards concerning the firm's shows need not be passed on to him for reply. He takes up only those few letters which have direct relation to the company and usually these come in addressed directly to Chicle.

Thus sponsor's card to the Date With Judy program, mentioned previously, would not normally be answered.

Singer Sewing Machine Co., which sponsors another of the programs from which no answer was received, does have a procedure for answering all mail. Young & Rubicam, its agency, is paid on a fee basis to answer and keep a record of letters. Personnel at the agency said that letters or cards of a special nature (such as sponsor's card requesting literature about the Singer machine) are passed on to the client for handling. The advertising department of Singer said that its procedure ordinarily is to answer all such requests as the one we sent to them.

The agency for another client whose show had been written to without re-
ply said: "Maybe the network still has the mail." If this were so, it would mean that deliveries of mail from the network to this agency were running six months behind. While the four networks between them get about 35,000 pieces of mail daily (radio and tv together) it's doubtful there are six-month backlogs.

If you want to delve further into the matter of mail, here are dates when SPXossip did previous reports on listener mail:

On the subject of pressure groups and what you should know about mail from them, see the 13 August 1951 issue, page 30.

On mail handling and what organizations will do it for advertisers, see 14 March 1949 issue, page 25.

And if you want to have some fun and get a personal look at the subject, go out and buy yourself some postcards.

***

49TH & MADISON
(Continued from page 15)

CIGARETTE STORY

Your story, "The cancer scare: Is cigarette copy making it worse?" [11 January 1954, page 40], in my opinion, was a very clear and complete summary of the present picture in the industry. I think the most effective thing was the emphasis put on the dual dilemma that faces the business. The first dilemma is that the health claims in advertising obviously have a bad effect on the industry as a whole although they have also obviously brought sales success to some of the users. Second is the dilemma that faces the business due to the fact that few people evidently believe any type of cigarette advertising.

On the one hand you may conclude that most cigarette advertising, including health advertising, is not believed and that perhaps health advertising is the greatest cause for this. The other side of the picture is that health claims must be believed due to sales.

When someone solves this paradox which the article delineated so well, the industry will be in a much saner position.

NAME WITHHELD ON REQUEST
Executive in agency with cigarette account
(Please turn to page 131)
ROUND-UP
(Continued from page 49)

ters discussed by the social scientist and a panel of the agency’s creative staff. Weiss said copy approaches submitted at the opening meeting included some very productive ideas, although the agency was seeking creative thinking—more than ideas per se.

The in and out of farm radio were covered in New York recently at a meeting of the National Association of Radio Farm Directors. Among the successful users of farm radio advertising is theRalston Purina Co., which has charts showing why it uses radio. Show in: the picture looking over some of these charts are (l to r.) Phil

Alanui, past president of NARFD; Bill Brown, Purina radio-tv. Gardner Advertising Co., St. Louis; Harold E. Fellows, president of National Association of Radio & Television Broadcasters; Norman R. Glenn, editor and president of SPONSOR, and Mal Hansen, president, NARFD.

Ten reasons why advertisers and agencies will want to secure rights to show the Vitapix Feature Theatre are outlined in a colorful promotion piece which when opened is about three feet wide. The reasons are listed, with appropriate cartoon-type illustrations, on a separate accordion-folded strip. The Vitapix Corp., New York, will send copies of the folder to anyone requesting a copy.

As a sidelight to its uhf promotion preparatory to going on the air, WROW-TV, Albany, conducted a search in the Capitol District area for people whose initials were “uhf.” Ursula Hartnett Fitzgerald, Urban Henry Fontain and Ursula Houle Forth, who responded to the search, were each awarded the title of station mascot. All three participated in the opening day ceremonies and received a gift from the station.

Air views of eight cities covered by WREX-TV, Rockford, Ill., have been sent to advertisers and agencies by the station. The cities are pictured in a booklet labeled, “Something new under the sun.” Copy explains that the new uhf Channel 13 station serves one million people “in the first big market west of Chicago.” Market data facts are included.

WITH, Baltimore, announces it has signed one of the largest department store schedules yet run in Baltimore. The May Co. recently signed for 3,000 announcements for a 52-week period. Using a saturation technique, the announcements are being allocated during the week to the best selling days based on volume percentage. Kaufman-Strouse is the agency.

WION, Ionia, Mich., today hauled out the “S.R.O.” sign for its Operation Sunday Punch following the signing of Fran Warren Sings by the C. H. Gladding Food Co. of Saranac. Operation Sunday Punch is built around sponsorship of transcribed shows on Sundays plus announcements during weekday shows. The Sunday show runs from 12 noon to 5:00 p.m. The plan allows advertisers to tailor schedules to their needs, provides for weekday on-air promotions of the sponsor’s Sunday feature.

When the National Association of Secretaries of State held its 36th annual convention in Seattle recently 23 of the secretaries wanted to send reports of the convention to radio stations in their home states. The Washington State Association of Broadcasters provided the equipment and free transcriptions were made. On each of the 23 transcriptions, interviewing of the secretary was conducted by Carl Downing, manager of Washington’s Radio News Bureau.

Salesmen of the “XL” stations—KNLY, Spokane, KXL, Portland and other affiliates of the Pacific Northwest Broadcasters — leave a booklet with new prospects after making sales calls. The booklet sums up how advertising policy “directs a great pow-
er”—the power to generate sales and profits. The XL stations, according to the booklet, want the advertiser “to receive the most for his advertising dollar” and have published the booklet as a service to advertisers.

* * *

WNAX, Yankton, S. D., is sending to advertisers 20 letter heads. They’re the letter heads of companies which have advertised over WNAX and “show loyalty—not blind loyalty but loyalty fostered by real measurable results over a period of at least 14 years of continuous use . . .”

* * *

In keeping with Hollywood’s motif, the White Advertising Agency, Tulsa, Okla., used what looked like a giant strip of motion picture film to announce the opening of its Hollywood office. In black with white lettering, the “film strip” announced that Miss Betty Newell would be secretary-manager of the office, located at 6351 Selma, Hollywood 28.

* * *

Wendy Barrie, motion picture actress since 1932 and pioneer television star, left New York to star in her own program over three Midwestern tv stations. The program made debut 11 January, is seen on WHIO-TV, Dayton; WKRC-TV, Cincinnati; WTNV-TV, Columbus. Miss Barrie signed a long-term $250,000 contract with the three stations for the program.

* * *

Walter R. Hennessey, a member of the Craftsman Insurance Co., board of directors, stopped by the firm’s ad agency one day recently to watch the filming of some new tv commercials. There was a delay in the shooting, however, because one of the actors failed to show up. Finally Ramon H. Silton, tv director of Silton Bros., Inc., the insurance company’s agency, prevailed upon Hennessey to play the part of the insurance expert. Hennessey consented, and now viewers of Pleasure Playhouse, aired over WBZ-TV, Boston, see the sponsor himself deliver the sales message.

* * *

Celebrating the 28th anniversary of Grand Ole Opry program, originating on WSM, Nashville, the station held the Second National Disk Jockey Festival. About 400 disk jockeys from 40 states took part in the festival, along with 100 representatives from publishing and recording companies and music publications.

* * *

The second annual sales promotion meeting for advertisers was held by WTRY, Albany-Schenectady-Troy, early this month. The station showed the film, It’s Time for Everybody, heard R. David Kimble, director of national promotion of BAB, give a radio pitch and then delivered WTRY’s own sales story.

* * *

KGUL-TV advertisers soon will have their choice of origination points for programs they sponsor. The station is building a new studio on the top floor of the 19-story Prudential building in Houston. Main studios will remain in Galveston.
George B. Storer, president of Storer Broadcasting Co., at sponsor's press time was preparing to assume control of WXEL, Cleveland, and KPTV, Portland, Ore., about 1 March—pending FCC approval. Storer bought Empire Coal Co., which owned the stations and also makes electronic parts, for about $10 million. Storer will sell one of the outlet to meet FCC multiple ownership rules.

When still in college Storer began own em station business; successful use of radio advertising led to purchase of WSPD, Toledo.

Buane Jones, following action of New York State's Court of Appeals in sustaining a jury award of $300,000 issued in 1952 against eight former employees of Jones, now is starting equity action against Scheideler, Bee & Werner, Inc., ad agency formed by some of the former employees. Jones' suit against SH&W was separated from the suit against the individuals by court order. In the new, separate action against SH&W, Jones' attorneys will seek a court order compelling an account of profits on business taken from Jones.

William W. Bryan is a newly-elected vice president of Free & Peters, radio and tv representation firm. Bryan has been manager of the Detroit office of F&P for the past 10 years. H. Preston Peters, president of F&P, in announcing Bryan's election following a New Year's meeting of the board of directors, said, "This recognizes the increased importance of the Detroit area as a major center for national spot broadcasting business, and reflects our confidence in the continued prosperity of Midwest advertisers."

Eugene Accas, formerly director of network radio sales development for ABC, last month was appointed head of the newly constituted sales promotion department for ABC Radio. Shortly after assuming his new post, Accas told sponsors, "ABC Radio is a flexible network. We change programming to attract today's audience. We change sales patterns to attract large and small advertisers. . . . ABC Radio is an individual station. All work in synchronization to produce an efficient, effective network. This is no change."
RATING SERVICES

I appreciated very much your "What’s wrong with the rating services?" article in the December 23 issue [page 34].

Would you be good enough to send me 25 reprints of the article? Thank you, and keep up the good work.

JOSEPH L. TULLY
Radio and TV Director
John C. Dowd, Inc.
Boston

- No reprints at, "What’s wrong with the rating services?" are available. A limited number of extra copies of the 23 December issue can be had at 50c apiece.

PROGRAM GUIDE

We have noticed with interest in your December 14 issue of SPONSOR the notification about your new program guide ["New sponsor program guide will be tool for timebuyers," page 44].

We are very interested in receiving five copies of this "1954 SPONSOR Guide to Station Programing" as soon as it is available.

At present we are only taking two subscriptions to SPONSOR, so that if the additional three copies cannot be sent free of charge, will you please inform us how we might obtain them.

DUANE R. DAY
Librarian
Campbell-Mithun, Inc.
Minneapolis

- Every subscriber to SPONSOR will receive a copy of the "1954 SPONSOR Guide to Station Programing" free of charge. Additional copies can be had at 82c each.

TVAB

Your article, "Should there be a Television Advertising Bureau?" [30 November 1953, page 29], is very interesting.

There is no question in my opinion that the television industry must have its advertising bureau, if it expects to do a good, unwatchful job for advertisers and agencies.

If a TVAB can do as good a job with this medium as Kevin Sweeney has done for Broadcast Advertising Bureau it will be a highly successful operation.

DON SEARLE
Executive Vice President
KOA, Denver

LOOK
what a single year of SPONSOR brings you...

55 carefully-researched case histories containing the dollars-and-cents values of radio and tv advertising.
14 articles on media evaluation—how advertisers select media and markets; testing methods used; relative merits of each ad medium; which media give you the most in relation to cost.
12 major stories on radio and tv research.
13 feature stories dealing with programs, costs, talent, trends.
91 capsule tv case histories
91 capsule radio case histories
26 network subparagraphs (13 tv and 13 radio) showing the complete log of network programs, time segments, costs of shows, sponsor and agency of each.
26 sparkling comments on radio and tv commercials by Bob Foreman who also reviews commercials for SPONSOR readers.
13 SPONSOR—Telepulse ratings of syndicated films in markets ranging from one tv station to seven.

AND a dozen other important tools and services to help you use and understand radio and tv better.

Make sure you own your own copy of SPONSOR every issue. It is your best guarantee to stay ahead in the fastest-paced business in America today. Simply fill in and mail the order card below.

SPONSOR 40 E. 49 St., New York 17, N. Y.

Please send me the next 26 issues of SPONSOR and bill me later.

NAME ______________________________
FIRM ________________________________
TITLE ________________________________
ADDRESS ______________________________
CITY _______ ZONE _______ STATE ______
check one: □ $8 one year (26 issues) □ $15 three years
Dept. stores and TV

If everyone followed the logic of Bernice Fitz-Gibbon, recently resigned advertising director of Gimbel's New York, television would be a medium without advertisers. Instead, television can look back on a 1953 in which its billings came close to half a billion.

Said Miss Fitz-Gibbon in speaking of a medium which has reached this billings figure in little more than five years of commercial operation:

"The commercials are an intrusion, an outrageous interruption in the entertainment which is the primary business of television. The commercial is a grim penalty."

Miss Fitz-Gibbon made this scathing observation while telling the 43rd annual convention of the National Retail Dry Goods Association that department stores should avoid "dipping a tentative toe into television." Stick to newspapers, she advised, for they are "the best advertising medium on earth or in the air."

Admen long experienced in radio and television would be inclined to throw up their hands at Miss Fitz-Gibbon's attitude. She is speaking more like a retiring academician than a retiring veteran of hard-sell retail advertising.

She is projecting her own dislike for commercials as an "interruption" into her judgment of television as an advertising medium. This is the most fundamental mistake you can make about radio or television. Miss Fitz-Gibbon should judge the medium on the basis of what it has done for advertisers not on the basis of her personal viewing tastes.

To say that department stores make a mistake when they dip a "tentative toe" into television is to condemn experiment. This is hardly a point of view which goes in keeping with Miss Fitz-Gibbon's own personal background as an innovator and experimenter of renown in the field of retail copy.

* * *

Crusade for Spot Radio

After nearly one year of existence the accomplishments of the Crusade for Spot Radio were revealed to a nine-man station advisory board meeting in New York in mid-January.

The report was presented by Reg Rollinson of the Station Representatives Association, sponsors of the Crusade. The result was the decision to attempt to raise $60,000 by volunteer radio station subscription, approximately three times as much as the $22,000 1953 budget.

In his crisp factual report Mr. Rollinson presented a number of cases histories involving a soap product, a farm product, a food product and others which were shown the way to a bigger and better use of Spot Radio as the result of Crusade activity.

He also pointed to the effectiveness of the Spot Radio clinics which helped account executives, ad managers, and heads of large firms to explore the possibilities of Spot Radio. As another facet of Crusade accomplishment numerous service assistance to agencies and advertisers, including 12 such examples to a single large agency in one week were revealed.

All this convinced the station reps who are back of the Crusade, and the newly appointed Advisory Board, that the growth of Spot Radio from about $105 million in 1948 to $135 million in 1953 is just the beginning. Crusade proponents believe that BAB, despite its outstanding efforts on behalf of the radio medium, can not do a pin-pointed job for Spot Radio. The Crusade was created to fill the gap, and BAB has helped it materially.

Radio is not yet fully geared to its top selling job. But indications are that because of the BAB, the Crusade and outstanding individual efforts by reps and stations, this deficiency is fast fading.

Creative research on the part of sellers of syndicated TV films has done a lot to establish TV films and to help ad agencies in their planning. The big business in reruns today, for example, stems largely from the uphill selling job the film industry tackled in order to prove to clients that a pre-sponsored show was often a good buy. Creative sales planning, such as the "starter package" evolved by some syndicators, is helping many a new TV station to get on the air with top-quality shows and a sponsored schedule.

Sponsor is happy to salute in this issue the many pioneers who have helped build this still-growing segment of the U.S. film industry.

Film is $60 million business

In just eight short years, the TV film syndication industry has grown from absolutely nothing to become a major entertainment business.

After rounding up the business forecasts of dozens of major producers and syndicators in a two-month study of video films, sponsor predicts that the gross business in TV films (not counting film commercials) during 1954 will hit an all-time high of $60 million.

Many problems have been tackled and solved. A whole new pattern of film selling has developed. New properties, new companies and new star names have appeared on the scene. (See section on TV films, page 51.)
It's the physicist's yardstick for a unit of energy or work. A single erg is pretty small. It would take many trillions of them to measure the amount of money-making work that goes on here in the industrial heart of America.

Within the 114 counties that WSAZ-TV (and only WSAZ-TV) covers, you'll find a prodigious concentration of the nation's busiest manufacturers. Their steady payrolls swell the buying power of this area to over four billion dollars—a happy hunting ground for all kinds of advertisers.

More and more of these advertisers are putting extra ergs into their budgets by enlisting WSAZ-TV to reach the prosperous families of this wealthy region. Why don't you do the same?

With plants in Huntington and Charleston employing a combined total of over 3,000 people, the Owens-Illinois Glass Company is one of many major industrial companies whose payrolls contribute steadily to the wealth of WSAZ-TV's area.
You’ve got to

**ACT FAST!**

½ sponsorship of **WASHINGTON SENATORS** Baseball Games on radio now available!

This is the hottest buy in Washington, D.C. It’s going to be snapped up in no time. You’d better act fast. Call your nearest John Blair man—listed below... or HERMAN PARIS, collect, S'Terling 3-3800, Washington, D.C., for details. Don’t dilly-dally. This can’t last long!

**The sports station in the nation’s capital**

**WWDC**

*Represented nationally by John Blair & Co.*

---

**BOSTON**—Statler Office Building, 20 Providence Street, Boston 16, Massachusetts. Phone—Hubbard 2-3163

**CHICAGO**—520 North Michigan Avenue, Chicago 11, Illinois. Phone—Superior 7-8659

**DALLAS**—Ria Grande National Building, Field and Elm Streets, Dallas, Texas. Phone—Randalph 7955

**DETROIT**—524 Baak Building, Detroit 26, Michigan. Phone—Woodward 1-6030

**LOS ANGELES**—6331 Hollywood Boulevard, Los Angeles 28, California. Phone—Granite 6103

**NEW YORK**—Chrysler Building, East, 150 East 43rd Street, New York 17, New York. Phone—Murray Hill 2-6900

**ST. LOUIS**—1037 Paul Brown Building, St. Louis 1, Missouri. Phone—Chesnut 5688

**SAN FRANCISCO**—3012 Russ Building, San Francisco 4, California. Phone—Douglas 2-3188
Why Radio Rates Are Low

Page 29

How to get the most out of baseball sponsorship

Page 32

A. C. Nielsen may enter local ratings field in fall

Page 34

1954 TV Film Commercials

Page 43

Producers predict '54 tv commercials will be $15 million business

Page 44

10 tips to help agencies get along with producers

Page 46

Film commercial producers chart clients, addresses, contacts

Page 50
Baltimore's big population is packed mostly right inside the city limits. The number of Baltimoreans who live outside the city in the metropolitan area is unusually small. What's this mean to the people who use and buy radio advertising? Just this:

**W-I-T-H** covers this highly concentrated market efficiently! You don't need—you don't have to pay for—a big, powerful, expensive radio station to reach the people of this rich market effectively. W-I-T-H will do the whole job for you—at a fraction of the cost! Overlapping coverage of network stations from their own affiliates limits their effective coverage to just about the area W-I-T-H itself completely serves.

Nielsen proves **W-I-T-H**'s superiority in the Baltimore market! The latest Nielsen Coverage Service shows that W-I-T-H leads every other radio and television station in town—regardless of power or network affiliation—in weekly daytime circulation in Baltimore City and Baltimore County. That's only one big fact that came out of this amazing survey. Get the whole story. Let your Forjoe man prove to you that the best buy in Baltimore is W-I-T-H.

---

TOM TINSLEY, PRESIDENT

REPRESENTED BY FORJOE AND COMPANY
Nielsen plans local ratings

Arthur Nielsen has thrown his hat into local ratings ring. Proposed Nielsen ratings for local markets would get started late summer or early fall—if industry buys them. Nielsen will use diary method essentially in local ratings. To (1) make sure people fill in diaries on time and (2) check on whether they had set on as long as diary claims, Nielsen has new device called Recordimeter. Diary reports will be quality-controlled by Audimeters in national sample as well as Recordimeter.

Why did Nielsen enter field?

What prompted A. C. Nielsen Co. to enter local ratings field when it is now serviced by 5 other firms? Here are some of Nielsen's answers:

(1) Demand from his clients has been consistent over period of years.
(2) Need seems to exist because 5 services disagree frequently, do not measure whole coverage area of radio and tv stations. (See article page 34.)

Anti-commercials gadget buys ads

Gadget which turns off commercials, called Blab-Off, plans advertising expenditure of $75,000 for first 6 months 1954. Firm says that in addition to "professional people," many of its customers are ad-men. Blab-Off was even in one advertising trade paper, with ad placed right next to ad for tv station.

One-bill system for spot buys?

With spot radio billings running currently at estimated $135 million and tv spot at $110 million, anything that can make buying spot easier for agencies gets keen attention. SRA's Reg Rollinson had rapt audience recently when he told Advertising Agency Financial Management Group about his plan for spot "clearing house." Under plan agency would get one bill from clearing house for campaign, pay by one check. Clearing house would pay stations. Plan is in talking stages only with someone needed to poll stations, agencies for willingness to finance operation. Plan could increase spot billings by making it easier, cheaper for agencies to buy spot.

Tv talent costs of network shows range from $1,160 to $70,000

Lowest cost daytime network television show listed in SPONSOR's Com-paragraph is "Ding Dong School" on NBC TV at $1,160 per half hour. Lowest cost nighttime show is "Life Begins at 80." Du Mont, at $2,500. Highest cost shows are "Colgate Comedy Hour," "Milton Berle Show" and "Bob Hope Show," all-hour-long stanzas on NBC TV, at $70,000 each.

For some typical talent costs [excluding time] of network tv shows, see selection at right. Complete roster of tv show talent costs with name of sponsor, agency, network, time, number of stations carrying show, appears in Comparagraph located this issue page 99.

Leaves It to the Girls, ABC TV . . . . . . $ 4,500
Dollar a Second, Du Mont . . . . . . $10,500
Suspense, CBS TV . . . . . . . . . . . $13,500
Roy Rogers, NBC TV . . . . . . . . . . . $22,000
My Friend Irma, CBS TV . . . . . . . . $28,000
Your Hit Parade, NBC TV . . . . . . . . $32,000
REPORT TO SPONSORS for 8 February 1954

Texaco buying spot radio

Texaco, which had bought little new on air after dropping Berle show on tv at end of last season, has lately begun spending in spot radio at current rate of about $10,000 weekly. Firm is buying nighttime news- and sportscasts to reach men. Texaco is looking for tv show but meanwhile may increase spot radio spending. Among Texaco buys since December; 27 stations of Columbia Pacific Network; KMOX, St. Louis; WTAM, Cleveland; WMAQ, Chicago. Agency is Kudner.

Film commercials big business

Film commercials will be $18 million business in 1954. That's SPONSOR estimate after close study of field and survey of leading producers, service firms. Hectic pace of commercial production is less ulcerous than in day when Hollywood-fresh personnel crossed swords with film-green admen. But you still hear tales of admen who want impossible last-minute changes and filmers who play "artiste." (See film commercials section, page 43.)

Filmer converts pitch for Canada


Tv circulation study delayed

Future of NARTB's proposed tv circulation study is just as foggy as ever. Television Board decision in Phoenix to create 2 committees (one to mull over pilot study of complicated "Cawl formula," another to study ways of raising money for pilot) may well push off study until next year. Delay points up lack of unity among tv broadcasters on circulation study. Decision to finance pilot study outside NARTB indicates many operators are opposed to study. Pilot study, if done, might take 3-4 months, is expected to test workability of Cawl formula as well as indicate cost.

Tv set count out in few days

While tv circulation issue remains unresolved, complete up-to-date tv set count will be released by CBS in about week or 10 days. Count was done by Nielsen, whose proposed NCS No. 2 has been pushed farther in future. Delay in NCS No. 2 is linked with NARTB's study in that many broadcasters want own circulation counting body, don't want to buy figures from outside industry.

New national spot radio and tv business

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<td>At Paul Leflan, NY</td>
<td>10 metropolitan mks</td>
<td>Radio: one, 5-, 10-, 15-min partic on dj shows; mid-Feb; 3 mps</td>
</tr>
<tr>
<td>Whitehall Pharmac Co, NY</td>
<td>Benetax</td>
<td>Harry B. Cohen, NY</td>
<td>Me. NC</td>
<td>Radio: min anncts; 1 Feb; test wk by wk</td>
</tr>
<tr>
<td>Bristol-Meyers, NY</td>
<td>Bufferin</td>
<td>YOR, NY</td>
<td>8 major cities</td>
<td>Radio: min anncts; 29 Jan; 3 wks</td>
</tr>
<tr>
<td>White Sewing Machine Co, Cleve</td>
<td>White All-Stitch Zig-zag Sewing Machine Clapp's Baby Food</td>
<td>BBD, NY</td>
<td>31 tv mks covering 77 cities</td>
<td>Tv: min partic in days; women's shows; 15 Feb; 5 to 10 wks</td>
</tr>
<tr>
<td>American Home Foods, NY</td>
<td></td>
<td>YOR, NY</td>
<td>45 radio mks</td>
<td>Radio: min partic on women's and cooking shows; 25 Jan; 13 wks</td>
</tr>
</tbody>
</table>
you can buy top D.J. participation for as low as per thousand*

49¢ on

waat

for prices and packages call now

N.Y. Barclay 7-3260

N.J. Mitchell 2-6400

1020 Broad Street, Newark, N. J.

*based on N.Y. Pulse-December-52 week contract

National Representatives WEED and Co.
ARTICLES

Why are radio rates low?
Radio lost its chance to raise rates after World War II, now has lowest cost-per-
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Tv film service firms list
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meet competition from Vicks, well-heeled newcomer 22 Feb.

Tips for beginners on making tv commercials
This article is designed to help novices cross the two most difficult hurdles in tv:
inexperience and high production costs 22 Feb.

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P. S.
NEW TV FILM SHOWS
NEW TV STATIONS
ROUND-UP
AGENCY PROFILE, Howard Connell
RADIO RESULTS
FILM NOTES
SPONSOR ASKS
TV COMPARAGRAPH
NEWSMAKERS
SPONSOR SPEAKS

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PUBLICATIONS INC.
KWKH reaches 22.3% more people than all other Shreveport stations combined!

More people listen regularly to KWKH than to all other Shreveport stations put together.

In fact, KWKH delivers a 22.3% bigger Average Daily Audience than all other Shreveport stations combined—yet costs 44.2% less than that four-station competitive group!

These audience figures are from the new Standard Station Audience Report—the more conservative of the two recent audience surveys made in this area.

Ask your Branham representative for the whole KWKH story.

KWKH
A Shreveport Times Station

50,000 Watts • CBS Radio •

SHREVEPORT, LOUISIANA

The Branham Co., Representatives
Henry Clay, General Manager
Fred Watkins, Commercial Manager
It was a Happy New Year!

Only the second for KBIG, but it forecasts a big '54. Here's a salute to this peak list of 137 sponsors, already contracted to cover the still-expanding Southern California Community radio-wise in 1954 via The Catalina Station.


For Coverage, Impact and Dollar Value, KBIG is the Giant Economy Package of Southern California Radio.

10,000 WATTS

STUDIOS IN AVALON
AND HOLLYWOOD

GIANT ECONOMY PACKAGE OF SOUTHERN CALIFORNIA RADIO

The Catalina Station
John Poole Broadcasting Co.
KBIG. KBIF. KBID-TV. KBIC-TV
6540 Sunset Blvd., Hollywood 28, Calif.
Hollywood 3-3205


William T. Tieman, Atherton & Carrier, New York, feels standardization of station rate cards for both radio and tv would cut a timebuyer's work considerably. "As it is," he explains, "some stations have same rate day and night, others three or more rates. Some guarantee their rates for a year, others don't. Now if radio stations standardized their rate cards, a national spot radio campaign would be both easier to set up and easier to sell to a sponsor." Among his accounts: Eno's Fruit Salts, Scott's Emulsion, Cuticura.

Norine Freeman, media director of Yambert, Los Angeles, says that minute participations in women's programs do the most effective job for her Gallencamp Shoes account, since most of the sales volume is in women's and children's shoes. "Besides 90 announcements a month over various California stations," Norine explains, "we also use daily 15-minute Negro and Spanish shows on KOFX to cover the Los Angeles area." On the air since 1 September, the client has been so satisfied it's renewed schedules through 1954.

Edward A. Fonte, Ruttraff & Ryan, New York, says that the combination of early-morning and late-afternoon radio announcements during designated months plus year-round 20-second to films in Class A time gets top results for Sun Oil Co. "With our radio announcements we reach the car owners on their way to or from work," Ed explains. "Our top program adjuncts in 60 markets assures us the maximum viewing audience. We chose adjuncts ranging from strictly male-appeal to family-type programming."

Frances Veltings, McCann-Erickson, New York, likes nighttime tv I.D.'s as a means of getting more clients into choice time. "But," says she, "the use of these shorter commercials definitely makes for creative and production problems due to varying formats, even though much progress has been made in standardization of mechanical requirements for these 'quickies.' On the other hand, she adds, there's still room for improvement in eliminating confusion and high production costs. Among her accounts is Pertussin.
Previous opinions now proven facts in this survey

Bob Poole is established as the top radio personality in Greensboro. "Poole's Paradise" is the favorite locally produced early morning show by a wide margin.

WBIG is the station local listeners tune in most...morning, afternoon and evening...to hear a carefully balanced program of our own plus network shows.

In popularity, WBIG is a 2 to 1 favorite when its rating is compared to the combined average of all Greensboro competition.

We will never be satisfied with less than the No. 1 spot.

Contact Hollingbery, our national representative...get the revealing facts from "The Pulse of Greensboro" report.
Busy Market...

If you want a picture of the business going on in the front of the store, glance at the cartons out back. By and large, they'll be these, the brands you've heard about most. They're all on CBS Radio. And they've been there, on the average, eight years...where America listens most:

THE CBS RADIO NETWORK
49th and MADISON

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

FILM REVOLUTION?

We are greatly indebted to you for the wonderful story on Vitapix in your January 11 issue, "Will Vitapix create TV film revolution?" [page 42], and, on behalf of the company, I want to express our appreciation for the most complete and accurate story on the company that has been published to date. We especially appreciate the factual manner which the writer used and your taking the editorial responsibility on yourself for some conjectures as to our future operations.

We have had so many requests for information about Vitapix that this article answers that we are sending it to a great many of our friends who have wanted to know more about the company. I am sure that the article will do Vitapix a great deal of good, and Bob Wormhoudt and I thank you for an excellent job.

FRANK E. MULLEN
President
Vitapix Corp.
New York

RADIO PROMOTION

I can't resist writing you a note to compliment you on the fine job that SPONSOR is doing in promoting radio. Your recent editorial, "1954 can be radio's biggest," [28 December 1953, page 100], and your comments in the January 11 issue, "The hidden audience," [page 104], were particularly outstanding.

We certainly appreciate this kind of support and thought you would like to know it.

JOHN KAROL
Vice President in charge
Network Sales
CBS Radio

Once again you have done a most interesting report on the results of the Politz study for 11 Christal stations ("Who listens... where... when... why."") [14 December 1953, page 36], as well as the report on how six clients use spot radio ["12 big spot clients: how they use the medium.""] Part one, [14 December 1953, page 30]. I have read both of these with a great deal of interest and would again like to distribute these to some of our prominent advertising men in the city. Will you please send along 100 of each?

I am sure if we continue to feed this sort of literature to advertising people they will realize that radio is far from dead.

FRANK G. REVOIR
President
WAGE, Inc.
Syracuse

PROVED CIRCULATION

The popularity of SPONSOR was rather forcefully called to my attention by your January 11 issue.

Under your "New and Renew" department, my former affiliation is listed as WCAN, WCAN-TV, Milwaukee, and my new affiliation as New York business manager for WTVT, Belleville-St. Louis. This has created considerable embarrassment as I am still very much associated with WCAN and WCAN-TV. Under my new setup I am acting as national rep for the Milwaukee stations and, in addition, I am handling New York business matters for WTVI, Belleville-St. Louis.

I would suggest that you personally call up every timebuyer in New York advising them of your error, or, now that you have proved your circulation, maybe an insertion in your next issue will serve the same purpose.

ALEX ROSENMAN
New York

NEWSPAPER STRIKE

The article on, "What happened on the air when N. Y. C. newspapers went on strike," is a fine thing [28 December 1953, page 30]. Please quote price on reprints for 100, 200 or 600. That's what I like about SPONSOR—you go to work and come up very quickly with a story that is still news. Keep it up.

JOE MILSOP
WCPA
Clearfield, Pa.

* Reprints of "Who listens" and "12 big spot clients: how they use the medium."") Part one, are 50c each. Quantity prices on request.
KNX RADIO IS RAISING ITS DAYTIME RATES!

And high time. Since the last increase in KNX daytime rates (March 1946), the number of radio homes in the Los Angeles area has increased by 38.8%...and the daytime audience actually delivered by KNX has more than doubled (up 108.2%).

Small wonder, then, that KNX is raising its daytime rates effective January 31, 1954. A new rate card, number 13, will be mailed shortly to advertisers and agencies from coast to coast. Meantime, you're invited to call KNX or the nearest CBS Radio Spot Sales office for complete details.

And remember, KNX daytime is better-than-ever time today. For KNX daytime audiences have increased seven times faster than rates!

CBS OWNED • LOS ANGELES • 50,000 WATTS KNX
You can't miss

in the BIG, billion dollar Mountain-West market when you use KSL Radio. With 50,000 watts of power and top local and CBS programming, KSL Radio assures your sales message with the biggest\(^*\) target in the Mountain-West.

In the Mountain-West the buy that’s best is always...

...as definitely proven by Hooper and Neilsen. Ask any CBS Radio spot salesman for details.

SALT LAKE CITY, UTAH
CBS Radio Network - 50,000 Watts
Represented by CBS Radio Spot Sales
TV BILLINGS

Would you be kind enough to let me have a record of the TV billings of
the 10 major U. S. agencies for 1953?

If you also have available billings
for these agencies outside of the United
States proper, i.e. in Hawaii, Canada,
South America, I should be grateful to
receive details on these figures, as well.

Copies of sponsor on our renewal
subscription are just beginning to
reach us and we find the magazine as
interesting as ever.

J. W. JACKSON
Managing Director
Jackson, Wain & Co., Ltd.
Sydney, Australia

- SPONSOR: “Year-end report” in the 28 De-
cember 1953 issue, page 27, includes a list of
the Top 20 U. S. agencies by 1953 radio-to-
billings. No information on activity outside the U. S.
is available, however.

POSITIVE SELL

I have devoted many years to ad-
vertising and promotion—both new-
paper and radio—so am quite familiar
with workings and results accomplished
by each. A letter to the editor by Carl
W. Vandagrift, general manager of
WOWO, Fort Wayne, in your Decem-
ber 14 issue motivates this letter.

His final sentence was: “Natural
curiosity, however, demands an answer
to the question: Why Starch reports
for TV (and maybe radio) but not for
newspapers?” I wonder how many ra-
dio folks missed the full impact
of these words! It began long ago
and has continued over the years while
newspapers sat back and laughed—and
profited. I mean the silly idea of au-
dience surveys and research. The radio
industry as a whole is guilty.

Did you ever learn of any newspaper
conducting a survey to learn how many
readers saw or acted as the result of
reading the ad or ads of any one store
or concern in a newspaper? Absolute-
ly not. Newspapers are too wise to call
attention to, or accent, any weakness.
Yet, radio continues to do so. A news-
paper points to the fact that everybody
reads a newspaper, their many features
not on radio, etc., and if need be, men-
tions their ABC circulation figures. But
they make no effort to pinpoint the
number of readers of any one ad or
series of ads.

They know (as radio should know
by now) that regardless of sincere ef-
fort expended, no such figures portray
the true story. With all respect to
Hooper, Pulse, Nielsen and Starch, I
for one, believe no survey can give a
true picture; so why does radio con-
tinue to use such poor, weak selling
points which only place any salesman
on the defensive and make potential
buyers skeptical as to value received
for dollars expended?

We in radio have placed ourselves
on a most unpleasant spot. Let’s get
off by forgetting surveys. Everyone is
exposed to radio daily, same as new-
papers. Radio is the best buy, so let’s
sell positive. Let newspapers make the
surveys.

NAME WITHHELD

- While it is true that newspapers are far less
research-conscious than other media, reports on
newspaper readership of ads are available, Daniel
Starch & Staff, for example, has a newspaper
advertising noting service.

REPRINT PERMISSION

Our editorial committee would like
to consider using two tables as pub-
lished in a recent copy of “Radio Bas-
ics” [14 July 1953, page 157]. They
are tables one and two under the title,
“Dimensions of radio’s audience.”
Could you grant permission to use the
diagram material, adapting some of
the explanation to meet our needs? We
would be glad to use a credit line.

MILDRED GRANDBOIS
Associate Editor
The Voice of Prophecy
Los Angeles

- SPONSOR is happy to grant permission to
reprint material from the magazine providing
credit is given and permission is requested in
writing.

TV STATION BREAKDOWN

We are interested in knowing what
percent of the television stations in the
country have kitchen shows; what per-
cent of the kitchen shows are done by
women; and what percent of them are
commercially successful.

I know this is a tall order but, for
all I know, you may have this in your
files or know where to get it.

I would be grateful if you could have
someone send me this information or
any part of it that might be available.

VINCENT A. FRANCIS
General Manager
KGO-TV
San Francisco

- 62% of the nation’s television stations have
local kitchen shows, almost all of them conducted
by women, 23% have none. The rest have plans.
Facts like this are recorded in the forthcoming
1954 SPONSOR GUIDE TO RADIO & TV STATION
PROGRAMMING. Other categories: Farm
programming, Negro, Foreign, Sports, TV film &
slide shows, and many more-favored station-
day-station. The GUIDE will be available free to
subscribers.

(Please turn to page 110)
HOME
the electronic magazine for
FOOD
DECORATION
FASHION
BEAUTY
CHILD CARE
FAMILY AFFAIRS
HOME ENTERTAINMENT
GARDENING
HOME will be the most practical television program ever designed for women. True to its name, HOME will deal with everything of importance to every woman who has or hopes to have a home (as well as to her husband). Beginning March 1—from 11 a.m. to 12 noon, NYT, every Monday through Friday on NBC Television, HOME will present the new, the good, the useful in fashions, beauty, interior decoration, architecture, food, family affairs, child care, leisure entertainment, gardening and anything else that interests women. Just as in “Your Show of Shows” and “Today,” NBC has created a totally new pattern for television.

HOME'S EDITORS are outstanding authorities in their fields. And behind the scenes will be batteries of sub-editors ferreting out and testing HOME's subject matter. HOME's performing editors make up a Who's Who of women's service experience.

POPPY CANNON, HOME's food editor, has been food editor of House Beautiful and Living. She wrote “The Bride's Cookbook” and “The Canopener Cookbook.” ROSE FRANZ-BLAU, psychologist and human relations columnist in the New York Post, will edit the family affairs and child care department.

EVE HUNTER, HOME's editor of fashion and beauty, comes with plentiful radio and television experience in San Francisco and New York. For HOME's department of interior decoration, the editor is SYDNEY SMITH, TV star of the “Swift Home Service Club” and “Ask Miss Smith.” ESTELLE PARSONS, a graduate of “Today” is roving reporter and “new brides editor.” (She was married in December). At a later date the editor-in-chief will be named.

HOME'S HOME is a machine for selling. It's a 60-foot rotunda surrounded on its perimeter by a translucent plastic skin for front and rear projection or special lighting and color effects. In its center are two concentric, revolving turntables. In its various stages are a kitchen, a testing laboratory, a how-to-do-it workshop which can accommodate everything from a crochet hook to a compound lathe, a small garden (with the richest earth in television.) On the floor will be three regular television cameras, but high in the ceiling is NBC's aerial camera, a remote control camera mounted on a telescoping arm which can cover any position in the rotunda, giving camera flexibility never seen before in television.

For displaying HOME's editorial matter and advertiser's products in new ways, some new devices are needed; like the “tumbler.” The “tumbler” is a mechanism for handling heavy objects; for example, to show the construction of an easy chair, the "tumbler" will whip it upside down, tilt it or spin it effortlessly and quickly. Then there is a “picker-upper,” a mechanical arm which can lift and unroll a rug or bolt of cloth as easily as you handle a pack of cigarettes. It will even gently ripple drapes and curtains if rippling is in the script. HOME can even make its own weather. At will in a special effects area, it can produce rain, fog, sleet, snow or hail--perhaps even sunshine. Some of those gadgets may sound a trifle strange, but they are designed to allow HOME's staff the greatest creative latitude for imaginative staging.

TO ADVERTISERS:

HOME'S PRODUCTS STAR in every program. The basic concept of HOME is that commercial presentation and program content are woven in the same fabric. HOME's spectacular new staging has a very special advantage for you. It means that you don't have to have special announcers, film commercials or expensive commercial sets. HOME's facilities are at your service. HOME provides the perfect mood and setting for selling your product.

HOME'S AUDIENCE will be a screened audience. Every woman who watches will watch because she's interested in improving her home, her family life and herself. It stands to reason, then, that HOME's audience is made up almost exclusively of prospects. And these prospects will see your product at the best time, in the best setting.

HOME'S ECONOMY is evident in its sponsorship plan. HOME offers eight one-minute participations per program. As with "Today" you may buy one participation or as many as you want. HOME, then, is a perfect place for young products, and for limited budget advertisers who want big time television.

HOME'S CHARTER CLIENT PLAN gives you a full hour program without extra cost. This special "merchandising program" can be scheduled to correspond with the launching of a new product, a new line or a new promotion. All eight commercials on the Charter Client's "merchandising program" are devoted to his product. Charter Clients also receive two more invaluable assets: (1) exclusivity in their product category in all HOME programs for the rest of the year (2) a color franchise in HOME. To become a HOME Charter Client, you buy 52 participations, non-cancelable, between March 1 and December 31, 1954.

Your NBC representative has all the details of sponsorship including the participation price. He can also tell you more about HOME's plans. Suggest you call him today.
AGENCY AD LIBS

by Bob Foreman

Let's have a chat about money.

Perhaps you've heard: Money is the root of all evil. You can't take it with you. Money won't buy happiness.

The foregoing saws, however, achieved their eminence in the world of clichés before television. Television, by coming up with a thing called series-on-film, has made it necessary to rewrite these axioms to wit:

Money is the root of all TV films. You can't take it with you but you can leave it with your heirs via residuals. Furthermore, money will buy happiness as I will endeavor to prove right now.

In other words, the drachma is the prime requisite of all TV film operations and comes in way ahead of aesthetic and dramatic values. Let us examine some cases in point.

You come to me with a pilot film, saying you will provide me with 38 more films in a series of equal quality. Your negative cost per film, you whisper, is $30,000. But if I purchase a firm 39 shows for use on a network of 60 stations or for spot buys in 60 markets, you will deliver this series to me at a cost of only $25,000 per episode. (You are still whispering.)

Being new in the business, inquisitive as well as naive, I say: "How come you are doing me this favor, chum? I have never met you before and had no idea of the depth of my charm. Your pilot film is terrific—just what I need and it has a name player, Toodles DuFeur, whom I never hoped to be able to afford. How come?" I stammer blushingly.

You put your arm around me and order another brandy. Not domestic stuff. The real old liquid direct from la belle France. "Feller," you say, "don't worry about my problems; I'll come out all right on the markets you don't use and on reruns. I wanna do you a favor. It's as simple as that."

It is as simple as that and, being as simple as I am, I shake hands on the deal.

Then things happen. First, I discover you made this $30,000 pilot film at an out-of-pocket cost of $8,000, most of which you borrowed from your mother-in-law. The remaining costs were deferred—lab costs, talent costs, director's fee (over scale), etc.

It might be worth mentioning here that even if you had paid all these charges, they wouldn't have added up to $30,000 but closer to $25,000. The last $5,000 is a mytheological (Please turn to page 68)
YOU GET
HIGHEST
HOOPERS
When You Buy KRNT, Des Moines
HOOPER LEADER MORNING, AFTERNOON, EVENING

75 Firsts, 11 Seconds out of 87 Periods
(Including 3 ties for first and 1 for second)

• KRNT-CBS does it again . . . delivers the BIG audience, according to the latest Hooper report for Des Moines, Iowa (October, 1953).

• KRNT is first in all 23 morning periods. KRNT has 23 firsts, 1 second out of 24 afternoon periods. KRNT has 13 firsts (3 ties) and 6 seconds (one tie) out of 20 evening periods. KRNT has 16 firsts and 4 seconds out of the 20 rated Saturday daytime periods.

• Talk to a Katz man about KRNT, the only Des Moines station that can talk Hoopers!

8 FEBRUARY 1954
In its 15th year—and STILL GROWING!

from
16 KW
832 feet above average terrain
channel 4

Very High Frequency
to
93 KW
1020 feet above average terrain
channel 6

Very High Frequency

On January 4, 1954, WRGB increased its power from 16 KW to 93 KW; its antenna height from 832 feet to 1020 feet above average terrain, and, at the direction of the FCC, switched from channel 4 to channel 6. Now transmitting with the maximum signal permitted by the FCC, WRGB still sells the rich capital district, as it has for more than 14 years, plus Northeastern New York and Western New England. The more powerful signal adds some 10,000 square miles and more than 500,000 people to the old coverage area that previously delivered 301,750 sets.

The General Electric Station
Schenectady, N. Y.

WRGB
CHANNEL 6

Represented Nationally by
NBC Spot Sales
1. New on Radio Networks

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<th>STATIONS</th>
<th>PROGRAM, time, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Compana Sales, Batavia, Ill</td>
<td>Wallace-Ferry-Humly, Chi</td>
<td>CBS 174</td>
<td>Julius La Rose: M 7:35-9 pm; 18 Jan; 52 wks; 62 time, network; 106 time, network</td>
</tr>
<tr>
<td>Dodee Div, Chrysler Corp, Detroit</td>
<td>Wallace-Ferry-Humly, Chi</td>
<td>Grant Adv, Detroit</td>
<td>Modern Romances; Tu-F 11:25-40 am; 19 Jan; increased sponsorship from 3 to 4 days a week; also new time slot</td>
</tr>
<tr>
<td>Ex-Lax, Inc, Brooklyn</td>
<td>WBBB, NY &amp; Mpls</td>
<td>CBS 202</td>
<td>Arthur Godfrey Time; M, W, alt F 10-10:15 am; 22 Feb; 52 wks</td>
</tr>
<tr>
<td>Minnesota Mining &amp; Mfg, St Paul, Minn</td>
<td>Bazzell &amp; Jacobs, Omaha</td>
<td>CBS 207</td>
<td>Robert Q. Lewis; M-F 4-4:05 pm; 20 Jan; 52 wks</td>
</tr>
<tr>
<td>Mutual Benefit Health &amp; Accident Assn, Omaha PlanoCo, Inc, Kenilworth, NJ</td>
<td>DCSS, NY</td>
<td>NBC 148</td>
<td>Front Page Farrell; M-F 5:15-30 pm; alt days; 11 Jan; 13 wks (alt with Amer Amer Home Prod)</td>
</tr>
</tbody>
</table>

2. Renewed on Radio Networks

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>STATIONS</th>
<th>PROGRAM, time, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Compana Sales Co, Batavia, Ill</td>
<td>Wallace-Ferry-Humly, Chi</td>
<td>CBS 195</td>
<td>Shadel &amp; News; Sat 12-12:05 pm; 23 Jan; 52 wks</td>
</tr>
<tr>
<td>Christian Science Publ Soc, Boston</td>
<td>Walter-Butterfield, NY</td>
<td>ABC 30</td>
<td>Christian Science Monitor Views the News; Tu 9-10:15 pm; 23 Feb; 52 wks</td>
</tr>
<tr>
<td>Church of Christ, Abilene, Tex</td>
<td>Martin Co, Chi</td>
<td>ABC 250</td>
<td>Herald of Truth; Sun 1-1:30 pm; 7 Feb; 52 wks</td>
</tr>
<tr>
<td>General Foods, NY</td>
<td>FGGB, NY</td>
<td>CBS 100</td>
<td>Robert Q. Lewis; M-F 4-4:05 pm; 20 Jan; 52 wks</td>
</tr>
<tr>
<td>Gran Watch Co, Cincl</td>
<td>McCormic-Erickson, NY</td>
<td>ABC 325</td>
<td>Walter Winchell; alt Sun 8-9:15 pm; 3 Jan; 52 wks</td>
</tr>
<tr>
<td>Lever Bros, NY</td>
<td>J. Walter Thompson, NY</td>
<td>ABC 187</td>
<td>Lux Radio Theater; M 9-10 pm; 4 Jan; 52 wks</td>
</tr>
</tbody>
</table>

3. National Broadcast Sales Executives

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Samuel I. Ablow</td>
<td>CBS, NY, adv, sis prom dept</td>
<td>BBA, NY, asst dir local prom</td>
</tr>
<tr>
<td>Howard Anderson</td>
<td>WFAA-TV, Dallas film dir</td>
<td>MPTV Feature Film Div, Dallas office acct exec</td>
</tr>
<tr>
<td>Addison Armor</td>
<td>Long-Worth Feature Prods, NY, regr sis mgr</td>
<td>ABC Radio, NY, dir prods sis</td>
</tr>
<tr>
<td>Ralph M. Baruch</td>
<td>Consolidated TV Sis, NY, acct exec</td>
<td>Same, eastern sis mgr</td>
</tr>
<tr>
<td>Elisabeth Beckjorden</td>
<td>O. L. Taylor, NY, chg publicity, prom &amp; research</td>
<td>MPTV, NY, publicity-publ rels stf</td>
</tr>
<tr>
<td>Chester T. Behrman</td>
<td>WENT, Henderson, Ky, prog dir</td>
<td>Same, dir tv ops</td>
</tr>
<tr>
<td>George A. Bernstein</td>
<td>WOL, Wash, DC, station mgr</td>
<td>WLID, NY, sis mgr</td>
</tr>
<tr>
<td>Charles W. Besoa</td>
<td>A. C. Nielsen, NY, client serv exec</td>
<td>Same, acct exec INRI</td>
</tr>
<tr>
<td>John H. Bosc</td>
<td>WLW-TV, Cincinnati, sis mgr</td>
<td>WENM-TV, Flint, Mich, gen mgr</td>
</tr>
<tr>
<td>Richard P. Buch</td>
<td>Consolidated TV Sis, Atlanta, southeast sis mgr</td>
<td>CBS TV Film Sis, mgr Atlanta office</td>
</tr>
<tr>
<td>Lawrence H. Buch</td>
<td>Du Mont, NY, sis stf</td>
<td>WABB, NY, acct exec</td>
</tr>
<tr>
<td>Robert P. Canavan</td>
<td>MCA, NY, sis rep tv synd dept</td>
<td>ABC TV Sis Dept, NY, mkt coverage specialist</td>
</tr>
<tr>
<td>W. Richard Carlson</td>
<td>WLRC, Williamsport, Pa, gen mgr</td>
<td>Same, vp</td>
</tr>
<tr>
<td>Linda Christell</td>
<td>GE Supply Corp, Omaha, adv, sis prom mgr</td>
<td>May Bectt Co, Omaha (KMTV, KMA), natl sis stf</td>
</tr>
<tr>
<td>Edward Codell</td>
<td>Katz Agency, NY, tv dir</td>
<td>Same, bd of dir</td>
</tr>
<tr>
<td>Bruce Collier</td>
<td>WMAL-TV, Wash, DC, sis acct exec</td>
<td>MPTV Film Synd Div, Dallas, sis mgr</td>
</tr>
<tr>
<td>A. H. Constant</td>
<td>KONA, Honolulu, mgr</td>
<td>KARY, KAFY-TV, Bakersfield, Cal, mgr</td>
</tr>
<tr>
<td>William N. Davidson</td>
<td>NBC Radio Spot Sis, NY, natl mgr</td>
<td>NBC-owned Cleve stns (WTAM, WTAM-FM, WNBK), asst gen mgr, dir radio-tv sis</td>
</tr>
<tr>
<td>Mitchell DeGroot</td>
<td>ABC, NY, chg adv, prom</td>
<td>ABC TV Net, NY, dir adv, prom</td>
</tr>
<tr>
<td>Jack Deming</td>
<td>Blair-Tv, NY, acct exec</td>
<td>Same, eastern sis mgr</td>
</tr>
<tr>
<td>George Dietrich</td>
<td>Nbc Spot Sales, Eastern radio sis mgr</td>
<td>Same, natl radio mgr</td>
</tr>
<tr>
<td>William P. Dix</td>
<td>WTAM, Cleve, sis mgr</td>
<td>WOR, NY, sis mgr</td>
</tr>
<tr>
<td>Jack Dubbel</td>
<td>WTTG, Wash, DC, sis mgr</td>
<td>KLZ, Denver, sis rep</td>
</tr>
<tr>
<td>Jack Durand</td>
<td>Rca, NY</td>
<td>Same, prod, msdg mgr</td>
</tr>
<tr>
<td>Eldon Durand</td>
<td>Negro market consultant</td>
<td>WMAL-TV, Wash, DC, sis mgr</td>
</tr>
<tr>
<td>Noel J. Edwards</td>
<td>H-R Reps, NY, acct exec</td>
<td>Same, exec vp chg new Consumer Prods Div</td>
</tr>
<tr>
<td>Joseph B. Elliott</td>
<td>20th Century-Fox, stf member</td>
<td>Natl Negro Net, NY, pres (40 E 51 St)</td>
</tr>
<tr>
<td>Leonard Evans</td>
<td>WQAM, Miami, prog dir</td>
<td>John Blair, NY, stf</td>
</tr>
<tr>
<td>Louis Faust</td>
<td>XETV, Tijuana-San Diego, Cal, prog, sis dir</td>
<td>MPTV Feature Film Div, Dallas office acct exec</td>
</tr>
<tr>
<td>Robert Feiner</td>
<td>KCW, Portland, Or, prod mgr</td>
<td>WCBS, Miami, prog mgr</td>
</tr>
<tr>
<td>Donald F. Fischer</td>
<td>NBC TV Net, NY, vp, dir sis</td>
<td>KCOP, LA, asst mgr</td>
</tr>
<tr>
<td>Alfred G. Finnegan</td>
<td>Shape Food Brokerage Co, Honolulu, exec</td>
<td>Same, prod mgr</td>
</tr>
<tr>
<td>Bob Franklin</td>
<td>Lever Bros Prod Div, NY, prog mgr, Shadow Wave</td>
<td>Same, Bd of dir</td>
</tr>
<tr>
<td>George H. Frey</td>
<td>WILS, Lansing, Mich, prog dir</td>
<td>KGMB, Honolulu, acct exec</td>
</tr>
<tr>
<td>Don Fras</td>
<td>Edward Petry, NY, acct exec</td>
<td>Same, eastern prod mgr</td>
</tr>
<tr>
<td>Jack Fritz</td>
<td>Katz Agency, NY, asst treas</td>
<td>Same, eastern sis mgr</td>
</tr>
<tr>
<td>David Froh</td>
<td>ASCAP, Northwest branch mgr</td>
<td>MPTV Film Synd Div, SF, sis mgr</td>
</tr>
<tr>
<td>John Godfrey</td>
<td>ABC Radio, NY, eastern prod mgr</td>
<td>Same, eastern sis mgr</td>
</tr>
<tr>
<td>H. J. Grindeth</td>
<td>ABC TV, NY, acct exec</td>
<td>Same, eastern prod mgr</td>
</tr>
<tr>
<td>Mark Griffin</td>
<td>Movie Adv Bureau, United Film Service, west coast mgr</td>
<td></td>
</tr>
</tbody>
</table>

In next issue: New and Renewed on Television (Network); Advertising Agency Personnel Changes; Sponsor Personnel Changes; Station Changes (reps, network affiliation, power increases)
3. National Broadcast Sales Executives (cont'd.)

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jay Walter</td>
<td>WCC, WCC-TV, Bridgeport, Conn, sls prom dir</td>
<td>WJAR, WJAR-TV, Bridgport, prom mgr</td>
</tr>
<tr>
<td>P. C. Hughes</td>
<td>KEFO, El Paso, acct exec</td>
<td>Same, gen sub mgr</td>
</tr>
<tr>
<td>Wallace Hutchinson</td>
<td>John Poole Battle Co, Cal, tv prom mgr</td>
<td>Same, also sls mgr</td>
</tr>
<tr>
<td>Wallace S Ivy</td>
<td>J. Walter Thompson, NY, acct exec</td>
<td>KXIPB, Twin City, San Diego, Cal, gen mgr</td>
</tr>
<tr>
<td>Frederick Jacoby Jr</td>
<td>NBC Film Div, NY, feature writer</td>
<td>KCOC-TV, Sacramento, sls mgr</td>
</tr>
<tr>
<td>Andrew P Zanger</td>
<td>Proctor &amp; Gamble, NY, vp clg svc</td>
<td>Same, dir local prom</td>
</tr>
<tr>
<td>Julian M Kuhlman</td>
<td>KPHQ-TV, Phoenix, acct exec</td>
<td>KLYN Amarillo, gen mgr</td>
</tr>
<tr>
<td>John J Kohn</td>
<td>KCRA, Sacramento, sls mgr</td>
<td>Same, eastern sls mgr</td>
</tr>
<tr>
<td>R. David Kimberly</td>
<td>B&amp;G, NY, dir natl prom</td>
<td>Same, dir news &amp; public affairs</td>
</tr>
<tr>
<td>William L Kline</td>
<td>KEFO, El Paso, sls mgr dir</td>
<td>Vitepox Corp, southeast coast sls rep, dir New O &amp; MPTV, Chi, acct exec</td>
</tr>
<tr>
<td>William M Koblenz</td>
<td>Du Mont, NY, acct exec</td>
<td>Guild Films, NY, sls dir prom</td>
</tr>
<tr>
<td>Elmer W Lower</td>
<td>CBS-TV Wash, DC, dir news</td>
<td>WTSK-TV, Knoxville, Tenn, vp</td>
</tr>
<tr>
<td>William Z McDonald</td>
<td>WUSA WDSL-TV, New Orleans, sls rep</td>
<td>Same, vp &amp; comptroller</td>
</tr>
<tr>
<td>John McPartlin</td>
<td>WNBQ, Chi, sls mgr</td>
<td>WTVN, Columbus, Ohio, sls mgr</td>
</tr>
<tr>
<td>Monroe Mendelson</td>
<td>UTP, NY, sls prom mgr</td>
<td>CBS TV Film Sales, NY, sls prom mgr</td>
</tr>
<tr>
<td>Don P Molony</td>
<td>WENTS, Henderson, Ky, asst gen mgr</td>
<td>KFWB, Hywd, natl sls mgr</td>
</tr>
<tr>
<td>Harold L Morgan Jr</td>
<td>NBC, NY, vp ch, tv prod services dept</td>
<td>Same, acct exec NY office</td>
</tr>
<tr>
<td>Fred Morrison</td>
<td>Chicago Bears, pro football player</td>
<td>Avery-Knodell, NY, sls prom</td>
</tr>
<tr>
<td>Eugene W Moss</td>
<td>WNSB-TV, NY, prom stf</td>
<td>WOR-TV, NY, sls mgr</td>
</tr>
<tr>
<td>Norma Nelson</td>
<td>SCBA, Hywd, mg dir</td>
<td>WNET, Providence, RI, vp</td>
</tr>
<tr>
<td>James M Orchard</td>
<td>CBS-TV Film Sls, Atlanta office acct exec</td>
<td>WGBK, Chi, vp in chg</td>
</tr>
<tr>
<td>John W Owen</td>
<td>Edward Petry, NY, prom dept</td>
<td>Same, acct exec NTI</td>
</tr>
<tr>
<td>Charles Phillips</td>
<td>WNBK, Cleve, dir sls</td>
<td>Vitepox Corp, LA, western sls mgr</td>
</tr>
<tr>
<td>John R Porterfield</td>
<td>WSEE-TV, Fall River, Mass, gen mgr</td>
<td>CBS TV Film Sls, acct exec Chi office</td>
</tr>
<tr>
<td>Sterling C Quintan</td>
<td>WENTS, Chi, gen mgr</td>
<td>WNAD, comm slg mgr</td>
</tr>
<tr>
<td>William H Quinn</td>
<td>A. C. Nishon, NY, client serv exec</td>
<td>KCKQ, TV, sls mgr</td>
</tr>
<tr>
<td>William Rambble</td>
<td>KLCG-TV, LA, natl sls mgr</td>
<td>KCOK-TV, mg</td>
</tr>
<tr>
<td>Edward L Saxe</td>
<td>CBS Inc, NY, controlled</td>
<td>Same, dir</td>
</tr>
<tr>
<td>Reena Schueler</td>
<td>Wyatt &amp; Schuebel, NY, partner</td>
<td>KMOX, St. Louis, mdsg mgr</td>
</tr>
<tr>
<td>Fred D Shaver</td>
<td>WVAM-AM, Ames, ia, acct dir prog devel</td>
<td>KGMB-TV, acct exec Chi office</td>
</tr>
<tr>
<td>Glenn Shown</td>
<td>KCCC-TV, Sacramento, asst mgr</td>
<td>KCTV, Kansas City, gen mgr</td>
</tr>
<tr>
<td>Barr Sheets</td>
<td>KNXT, Hywd exec</td>
<td>WNOE, New Orleans, prog dir</td>
</tr>
<tr>
<td>Jimmy Simpson</td>
<td>WNAO-WNAD, Raleigh, sales dir, slsuman</td>
<td>WNBK, Cleve, tv sls mgr</td>
</tr>
<tr>
<td>Stanley S Simpson</td>
<td>KCKQ, Tulare, Cal, sls mgr</td>
<td>Same, acct vp ch, eastern sls</td>
</tr>
<tr>
<td>Eddie T (Ted) Sisson</td>
<td>NBC Film Div, NY, acct dir</td>
<td>Also Natl Negro Net, NY, vp</td>
</tr>
<tr>
<td>Earl Stoffler</td>
<td>D-Jimond Match Co, NY, mdsg stf</td>
<td>WTRI (TV), Shenectady, prog dir, prog md</td>
</tr>
<tr>
<td>Larry Stevens</td>
<td>KGMB, Honolulu, sls James</td>
<td>KYTL, Salt Lake City, sls mgr</td>
</tr>
<tr>
<td>Donald A Stewart</td>
<td>Du Mont Labs, East Paterson, NY, natl new acct</td>
<td>CBS TV Film Sls, acct exec Chi office</td>
</tr>
<tr>
<td>Robert C Walker</td>
<td>WBBB, Mobile, Ala, prog dir</td>
<td>WNADOM, comm slg mgr</td>
</tr>
<tr>
<td>Theo H Wallworth Jr</td>
<td>NBC Spot Sles, NY, sls exec</td>
<td>KCKQ, TV, sls mgr</td>
</tr>
<tr>
<td>W. Walter Watts</td>
<td>JCA, NY, vp</td>
<td>Same, acct exec NTI</td>
</tr>
<tr>
<td>Joseph Wolfman</td>
<td>WOKY, Milw, sls mgr</td>
<td>Vitepox Corp, LA, western sls mgr</td>
</tr>
<tr>
<td>Harry Woodworth</td>
<td>ABC Radio Net, NY, acct exec</td>
<td>ABC TV, NY, vp</td>
</tr>
<tr>
<td>John M Wyatt</td>
<td>Wyatt &amp; Schuebel, NY, partner</td>
<td>Also Natl Negro Net, NY, exec vp</td>
</tr>
</tbody>
</table>

4. New Agency Appointments

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>PRODUCT [or service]</th>
<th>AGENCY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brownell &amp; Field, Providence, RI</td>
<td>Autocrat coffee, tea, coffee syrup</td>
<td>Kastor, Farrell, Chesley &amp; ford, NY</td>
</tr>
<tr>
<td>Eastern Venanch Blind Co, Baltimore</td>
<td>Curtain, drapery hardware div</td>
<td>Joseph Katz, Baltimore</td>
</tr>
<tr>
<td>KPTV, Portland, Ore</td>
<td>Program, adv promotion</td>
<td>Pacific Natl Adv Agency, land, ore</td>
</tr>
<tr>
<td>Manhattan Soap Co, NY</td>
<td>Sweeheart Cosmetics line</td>
<td>Dowd, Redfield &amp; Johnston</td>
</tr>
<tr>
<td>Parker Pharmaceutical, Chi</td>
<td>N上级 tablets [to relieve tobacco cravings]</td>
<td>Bozell &amp; Jacobs, Chi</td>
</tr>
<tr>
<td>Pollard Bros, Chi</td>
<td>Steel factory equipment</td>
<td>Bozell &amp; Jacobs, Chi</td>
</tr>
<tr>
<td>Prepared Prods Co, Pasadena</td>
<td>Dixie Fr, Jalapena Mustard, also new</td>
<td>Ross Roy, Hywd</td>
</tr>
<tr>
<td>Trade Winds Co, Thunderbolt, Ga</td>
<td>type cereal to be introduced</td>
<td>Blake-Thomson Co, NY</td>
</tr>
<tr>
<td>Waterman Pen Co, Seymour, Conn</td>
<td>Trade Winds, Pan-Redi frozen shrimp</td>
<td>Fletcher D. Richards, NY</td>
</tr>
<tr>
<td>WJAR-TV, Providence, RI</td>
<td>Pens, domestic advertising</td>
<td>George T Metcalf Co, Pro</td>
</tr>
<tr>
<td></td>
<td>Station promotion</td>
<td>dence, RI</td>
</tr>
</tbody>
</table>

5. New Firms, New Offices, Changes of Address

<table>
<thead>
<tr>
<th>Alan's Advertising Agency, Tulare, Cal, new office formed by J. Alan Bunchard, ex-att to old firm KCKQ-TV</th>
<th>E. Brown Adv, Columbus, Mo, new address, Miller Bldg, new dir radio, tv, Fred M Mulligan</th>
</tr>
</thead>
<tbody>
<tr>
<td>B. R. Bond. Ad., Los Angeles, new office</td>
<td>J. M. Hirschson, Inc, 2021 Grand Ave, Des Moines, new ad</td>
</tr>
<tr>
<td>agency formed by consolidation of Balmore Co, Walter</td>
<td>E. Bittenfield Co, of Des Moines, and J. M. Hirschson</td>
</tr>
<tr>
<td>E. Bittenfield Co, of Des Moines, and J. M. Hirschson</td>
<td>KCCC-TV, Des Moines, new LA office, 1610 N. 24th Ave, Hywd, mgr George E. Ledell Jr</td>
</tr>
<tr>
<td>KCCC-TV, Des Moines, new LA office</td>
<td>KJTV, TV, St Louis, new address 5915 Bernhoud Ave</td>
</tr>
<tr>
<td>New York, new office 17 E 49th St</td>
<td>Marathon New York, new address 10 E 49th St</td>
</tr>
<tr>
<td>Exec stt A. Melchitz Adv, Terminal Slts Bldg, Portland, Ore</td>
<td>New Agency</td>
</tr>
<tr>
<td>Numbers after names refer to New and Renew categories</td>
<td></td>
</tr>
</tbody>
</table>

Wally S. Iv   (1)  
Don H. Liwons (1)  
Glenn Shaw    (1)  
Fred Jacobs   (1)  
C. T. Behram  (1)  
Don Frink      (1)  
Jim L. Erminger (1)  
W. Hutchinson (1)  
M. DeGroot    (1)  
Jay Holter    (1)  

Irwin N. Resco Co, NY, new address 510 Madison Ave, new offic |
Stars Natl, radio-tv ros, NY, new branch offices at | 578, | Blevins Blvd, LA, 521 Market St, SF |
Stromberger, LA, Vene, McKenzie Adv, new address | Lafayette Park PI, LA, 521 Market St, SF |
Venard Inc, 444 Madison Ave, NY, new radio-stations | Formed by Lloyd George Venard, execs of  |
Comps of George Taylor, Chi, office | 35 E Wacker Dr, mgg Howl, Mevers, West Coast offices, Mills Bldg, 5927 W 29th Ave, LA, | 29th W 29th Ave, LA, 5400 Shattsbury Blvd, LA, mgg Duncan A. Scott |
Western Adv, LA, new address 4884-50 Westshore Blvd | Adding Henry Gerstenkorn Co, mgg, 1st special charged White Adv, Tulsa, new address 2010 S 1st St, Tus
1954 is a year-long Birthday Party in the Midwest Empire. This year is the 100th birthday of Omaha, and the 100th anniversary of the organization of Nebraska as a territory. Everybody in the nation has been invited to the party, and thousands are expected in Omaha for the many colorful pageants, sports events, cultural programs and historical displays. Naturally Big Mike and KFAB are playing an important part in the Centennial activities, just as they always play a big part in farming, industry, commerce and transportation in the vast Midwest Empire. Of course you are invited to visit the 1954 Centennial, to meet Big Mike, and to learn first hand more about one of the nation's great markets. Or you can get the Big Mike-KFAB story from General Manager Harry Burke or Free and Peters.
Popular music, personality interviews, frequent news and sports reports and pleasant chatter about Milwaukee events—that's the "R.T." formula on Robb's mid-morning "Record Shop" and late afternoon "1340 Club." Milwaukee loves it, loves WEMP's round-the-clock disc-jockey personalities.

And so do these national advertisers:
- Oxydol, Swan's Down, Omar
- Baking, Muritz Paint, Robert
- Hall, Wonder Bread, Household
- Finance, Halo Shampoo, Nesbitt
- Howard Johnson's, Musterole
- Bluecone Fuel Oil and others.

Join them and find out how WEMP delivers up to twice the Milwaukee audience per dollar of Milwaukee network stations.* Call Headley-Reed!

*Based on latest available Pulse ratings and SRDS rates.

The Vitamin Corp. of America has quadrupled its annual sales in three years. What boosted sales of vitamins from some $2 to $8 million in 1950 to $10 million in 1953?

"Advertising," says Irving Gottheimer, VCA's advertising strategist, "Advertising carried through by point-of-sale merchandising."

Gottheimer stresses that merchandising clinches the sale. VCA uses radio and tv to educate the consumer to the need for vitamins (Rybutol and Juvenal). "But it's the druggist who actually puts Rybutol in the customer's hand," he adds, "Of course, it works both ways. The druggist is more likely to push a product that's backed with heavy national advertising."

With the consumer education angle in mind, VCA's been increasing its national advertising budget steadily from $1.2 million in 1951 (first big year in national media) to over $2 million in 1954.

Here's how this budget breaks down: 60% into tv, 20% into radio, 20% into newspapers. But VCA follows no fixed or rigid rules in allocating money to the various media. "We spend for a promotion when we feel the time's right, and the campaign is keyed to our national market," says Gottheimer.

VCA's market? The women, particularly housewives in the mid-thirties and older. Not that the product is designed for only women's use, but because women are main buyers of drug products.

VCA doesn't believe in waste circulation. Emphasis in tv and radio alike is on women- or family-appeal shows.

On 23 January VCA's new tv show went on the air: On Your Way, ABC TV, Saturdays 7:00-7:30 p.m., starring Kathy Godfrey (via BBDO). This is a quiz show built around contestants' need for funds to make urgent trips.

In 1951, when VCA first came out with Juvenal, a vitamin product for youngsters between two and 16 years of age, VCA launched the new product with Junior Frolics, a WATV, Newark show. Heavy merchandising backing and tv programming aimed at developing the youngsters' own demand for Juvenal helped soar the product's sales from modest national beginnings to $84,000 in the New York metropolitan area alone by its second season.

Gottheimer's own formula for stopping "that four o'clock let-down"? Rybutol, of course.
When it’s time to sell it’s

Teletune Time

Here’s a Monday through Friday participating program that offers hard hitting, daytime selling.

*Teletune Time* highlights music played by Toledo’s popular Lola Smith at the console organ and sung by the lovely and talented Barbara Krall. Novelty touches are supplied by Lloyd Thaxton and Sanford, Lloyd’s talking parakeet.

“The Mail Bag”, a regular feature of *Teletune Time*, gives a personal touch which brings the hundreds of viewers closer to the inner workings of WSPD-TV.

*Teletune Time* is an action packed show in a market now boasting 279,029 television sets. Contact your nearest Katz agency or call ADams 3175 in Toledo.

WSPD

AM-TV

TOLEDO, OHIO

Represented Nationally by Katz

TOM HARKER, NAT. SALES DIR., 118 E. 57th STREET, NEW YORK

8 FEBRUARY 1954
New developments on SPONSOR stories

P.S.

The semi-automatic radio station requiring only one man to operate is now a reality, according to Stephen F. Temmer, vice president and chief engineer of Gotham Recording Corp., New York.

In describing the operation of KEAR, San Francisco, Temmer says the station operates with a full staff during regular office hours. But at five o'clock everybody goes home, leaving only one engineer to keep watch over two tape machines and apparatus for operating the transmitter by remote control. Actually, said Temmer, the engineer could go home, too, but he hangs around to make sure the tape machines don’t break down and to meet FCC regulations which require an engineer on duty.

During the day the KEAR staff records the nighttime programming; on one reel of tape they record music, and on the second announcements, station breaks and commercials. A high-pitched tone, which the human ear can’t hear, is recorded on the first tape at certain intervals. When the tone is reached, it automatically stops the music, starts the second tape with its commercials. The same principle operates in reverse to start the music again.

During 1953, Temmer said, almost 90% of all U. S. radio shows were recorded in advance, in whole or in part. He predicts that an even greater percentage of programs will be tape recorded this year. He added that tape programs will be placed on stations on a spot rather than network basis.

P.S.

Two weeks ago the National Negro Network began broadcasting its first daily program. It was a good beginning; Pet Milk and Philip Morris have signed to sponsor the show, Story of Ruby Valentine, and have one-year contracts. The first program series to be aimed at a Negro audience on a national basis, Ruby Valentine is being broadcast over 40 stations which specialize in full-time or part-time Negro programing. Two-thirds of the stations are in the South, but the major northern Negro markets—Washington, Baltimore, Philadelphia, New York, Detroit and other big cities—are also covered.

The new network, which uses transcriptions rather than telephone lines (as does the Keystone Broadcasting System), is headed by President Leonard Evans, Negro market consultant; Jack Wyatt, executive vice president; and Reggie Schuebel, vice president (partners in Wyatt & Schuebel). Evans said tv had little effect on “the radio-minded Negro audience. Now, with NNN, the average Negro no longer will be confined to bebop music and quartets singing spirituals. We will give him the best in radio programing on a national scale, and emphasize realism, informativeness and artistic and technical perfection.”

Evans reported two other programs will soon be released: Cathy Stewart starring Hilda Simms (set to debut in mid-March) and It’s a Mystery, Man, with Cab Calloway. Other programs planned for 13 million Negro listeners include news, sports, drama, panel, quiz, variety, music and commentary. Ruby Valentine is a 15-minute five-day-a-week soap opera starring Juanita Hall.

SPONSOR
Now grown to full power and coverage...

WOWO
FORT WAYNE

INDIANA'S ONLY FULL-TIME 50,000-WATT RADIO STATION
COVERS 20 ADDITIONAL COUNTIES
1,700,000 MORE PEOPLE

Here's complete coverage of 69 counties in one of the Midwest's richest farming areas. With a 5-fold increase in power, WOWO's new quarter-million-dollar transmitter now reaches 3,701,600 people—including those in Indianapolis, Ind., and Toledo, Ohio. This dominant coverage—with greater intensity and clarity than ever before—is yours for audience action. Another great example of Westinghouse's continuing faith in radio!

WESTINGHOUSE BROADCASTING COMPANY, Inc.
WBZ • WBZA • KYW • KDKA • WOWO • KEX • WBZ-TV • WPTZ
National Representatives: Free & Peters
like a blanket of snow...
No coverage is more complete than a blanket of snow. And many advertisers say the closest thing to it in broadcasting is the coverage Storer stations provide in Detroit, Toledo, Birmingham, Wheeling, Miami, Atlanta and San Antonio.

STORER BROADCASTING COMPANY

WSPD-TV  WJBK-TV  WAGA-TV  KEYL-TV  WBRC-TV

WSPD  WJBK  WAGA  KABC  WBRC  WWVA  WGBS

NATIONAL SALES HEADQUARTERS:
TOM HARKER, V. P., National Sales Director  BOB WOOD, Midwest National Sales Mgr.
118 East 57 Street, New York 22, Eldorado 5-7690 • 230 N. Michigan Ave., Chicago 1, Franklin 2-6498
The signs of Charlotte are signs of a market bigger by far than city population indicates. Take air traffic, for example:

In air passengers per thousand population, Charlotte ranks fourth in the nation, surpassed only by Miami, Dallas and Atlanta—surpassing such air travel centers as Washington, Kansas City and San Francisco-Oakland.

Charlotte’s bulging, pre-war air terminal gives way to a plush, new $1,500,000 terminal building due for dedication this spring.

Such busy-ness cannot be accounted for alone by the fact that there is no rival commercial airport for 60 miles in any direction but only by the additional fact that this 60-mile area is densely populated with prosperous people who depend upon Charlotte for air travel and myriad other services, including—

— Radio and television. Charlotte’s great area stations WBT and WBTV unite hundreds of populous textile communities into one integrated market ranking in the first 25 markets of the nation.
Why are radio rates low?

Broadcasters feel they let opportunity to raise rates slip through their fingers after World War II. The reason? Too many fears

A recent story on advertising expenditures in the advertising column of The New York Times noted that radio’s dollar volume was “unexpectedly” up 4.3% in 1953 over the year before.

Just why this increase was unexpected was not explained. It was certainly not unexpected to the radio industry and those close to it.

But the increase, obviously, was a surprise to those convinced that radio is on the way out.

This radio-is-dying psychology has been the despair of broadcasters during the past few years. They believe it has not only scared away advertisers who could put radio to good use but has been a powerful factor in either forcing rates down or preventing them from going up when economic logic dictated increases.

In this article, based on weeks of conversations with both buyers and sellers of radio, SPONSOR takes a broad look at the reasons why broadcasters, as well as advertisers, feel radio is an unparalleled buy. But more than that it reveals for the record what the slings and arrows of outrageous fortune have done to radio’s rate card, especially the networks’ prices.

In discussing the logic (or lack of it) in radio rates, broadcasters often start off on this tack:

Advertisers might now be paying 10 to 20% more for radio—and accepting this higher level without complaint—were it not for a series of historical developments after, and before, World War II which made the radio industry slow to raise its rates when it should have done so. Why didn’t it?
4 AGES OF RADIO AND HOW THEY OPERATED TO KEEP THE RATE CARD LOW

1 EASY-SALES ERA (1937-16)
The halcyon days of radio. Stations were relatively few; there was business enough for everybody and relatively little concern about rates. Anti-trust atmosphere tended to dampen rate hikes.

2 MANY-STATION ERA (STARTING 1946)
Liberal FCC policy toward new stations raised total from 940 in 1946 to 2,500 today. Fear of competition, as well as fear of economic slump, held rates down though radio was growing.

3 TV-SCARE ERA (STARTING 1948)
Advent of commercial video shattered radio’s faith in future temporarily. Aggressive selling attitude faded, radio failed to capitalize on the extra set and out-of-home listening trends.

4 NET RATE-CUT ERA (STARTING 1951)
Spearheaded by ANA and such clients as P&G, advertisers forced network rate cuts in ’51, ’52. Local rates affected also though spot growth made stations resist announcement rate cut.

Right after the war product-starved consumers were in a big buying mood. Radio was booming. Not only were consumers replacing old, worn-out radios in record volume, but the number of new radio homes was growing at a fast pace.

The cost of everything was rising. The boom led to inflation. Newspapers and magazines openly raised rates on the basis of increased costs. Radio pushed through moderate increases but, by and large, held itself in check.

Why?

There were many reasons. One of the most important was a new FCC concept. The government agency was approving new stations by the hundreds. Radio stations on the air went from 940 in 1946 to about 2,500 today.

This new FCC policy called for radio service to every community in the land without regard to its ability to support the number of stations the FCC granted. Those who attended FCC hearings both before and after the war were struck by the new emphasis in FCC thinking.

During the 30’s the FCC was concerned with practical economics. Would the market’s purchasing power be able to support another station? If not, the would-be broadcaster was turned down.

But by 1946 the FCC’s greater concern was to provide competitive programming in the public interest.

The established stations, not sure what this new competition would mean, acted cautiously on the rate issue. Many felt no pressing need to raise rates, anyway. They had been making a lot of money. They could afford to make a little less. Unlike newspapers and magazines, radio was not saddled with heavy plant and equipment charges and its operating costs were largely kept under control.

Besides, radio’s customers were not accustomed to being told that rates would have to be raised because wage increases or the cost of coal made it necessary. Radio advertisers were asked to understand only rate increases based on bigger audience or increased power.

The fear of competition was reinforced by other fears.
Broadcasters are ashamed to admit it now but some of them were afraid of a depression, or were waiting for many of the new stations to fold. Dire predictions of impending failures for hundreds of new stations (or old ones unable to meet the challenge) were frequent.

Then there were fears of new technical developments—
even before these developments matured into full-scale competition. Some of them, like facsimile and fm, never did. Tv eventually did, of course, but broadcasters emphasize that video acted as a brake on rising radio rates even before it became a commercial fact. When the prophetic voice of RCA's David Sarnoff advised NRC's affiliates in 1947 that now was the time to get into tv, it seemed to some that the knell of doom had indeed struck for radio.

Some of the factors acting as a deterrent to increased radio rates are not easily definable. A rep executive with long experience in the radio business told sponsor:

"Take the case of a good-sized market with a dominant newspaper which owns a dominant radio station. The market has the usual complement of network stations plus one or two independents. Naturally, the newspaper is the chief consideration of the publisher. It grosses more than the station, has a more impressive tradition and has greater meaning in his life.

"Being dominant, the newspaper-owned station sets the rate pattern in the market. But its rates may have been held back because it was doing well anyway, because the ad department of the newspaper so requested, and for other such reasons. The other stations obviously find it hard to raise rates if the dominant station keeps rates pegged at the same level.

"This situation, though not too widespread, was a factor in keeping rates down after the war."

One analyst long familiar with radio told a sponsor editor: "I find an inferiority complex among radio people. It may have something to do with the backgrounds of station managers. Or maybe radio people don't consider themselves as big business. Or maybe it's because they don't have that long continuity of tradition that newspapers have."

The sum of all these factors appears to have dulled radio's selling and promotion in the crucial postwar years. Radio was hampered by the lack of network unity as well as station unity. The webs and stations sold themselves, but they didn't sell radio. There was nothing to compare with the general media presentations put out by newspapers and magazines.

This situation is being remedied by the growing aggressiveness of such groups as BAB and SRA. But there is still fertile ground to plough and there is still much that individual stations can do. One medium-sized Pennsylvania agency complained to sponsor that it has been almost begging for a genuine radio presentation for almost a year. And it still hasn't gotten one.

As an example of weak promotion and selling, broadcasters pinpoint this fact: Radio was slow to capitalize on the discovery that, even before tv, listening in and outside the home was spreading out. There were plenty of secondary bedroom and kitchen sets in the late 40's (as sponsor, probably the first to do so, persistently pointed out during that time). And when America's increasingly prosperous family bought an automobile after the war, nine times out of 10 it bought a radio with it.

Radio knew, in a rough way, what was happening. But it told its advertisers with a generous wave of the hand that secondary and auto sets were just velvet. They're free, gratis, no charge. Actually, radio didn't know much about listening on these "bonus" sets. After all, if radio wasn't charging for them, why should it pay to measure them, or be concerned how they were measured?

And so radio's chance for a higher rate base went down the drain. When the rate cuts did come, say the radio men, they were thus cut from a level that had been too low in the pre-tv era to start with.

In evaluating rates today one of radio's strong arguments is that it can reach the consumer more cheaply than any other major medium. While comparing media costs can lead to treacherous mathematical shoals, the advertiser who wants or needs such a comparison will usually be told by his researchers that radio will deliver his message at a rock bottom cost-per-1,000.

A research executive at one of the top 10 agencies told sponsor: "There is no question in my mind that, among the major media, radio is still the cheapest way to reach people."

A media analyst at another top 10 agency said: "In terms of a good workhorse medium, able to reach people at low cost, radio has always been a good buy. I don't think there's any dispute about that." While the agencies.

(Please turn to page 122)

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**EDITORIAL**

**WHY ARE RADIO RATES LOW?**

How much should an ad medium charge?

That's a question that won't find a ready answer at even the largest ad agencies, for the value of one medium vs. another is unmeasurable. That radio is considered the "cheapest" of the major ad media is both a compliment and an insult. A compliment because it represents a bargain buy; an insult because radio rate levels have been too long based on sloppy selling, soft business tactics, and fears. In the article on these pages sponsor uncovers the cycles and trends that have combined over the past 15 years to depress radio rates. The study is useful for several reasons: (1) It explains factually why radio, generally speaking is a bargain buy for the advertiser; (2) it gives a little-known history of radio rating philosophy. To every sponsor and his agency we say: Read this one carefully.
How to get the most out of baseball

National Boh puts 80% of ad budget in tv, radio. Contests and other promo

Washington, D. C.'s only local election last year was conducted by a beer company—and it pulled more than a million ballots.

The election was to name the favorite player on the Washington Nationals ball club and the winner, as any Washington fan can tell you, was centerfielder Jim Busby. But the real prize went to the sponsor of the Washington Nationals baseball broadcasts and the favorite player election, National Brewing Co.

For a relatively small expenditure, National Brewing got:

- Increased interest in the team and hence in its broadcasts due to the professionally dynamic hoopla attending the favorite player election.
- Point-of-sale impact of the most attention-catching kind through ballot boxes placed in taverns and retail stores.

The whole promotion added up to intelligent use of radio and television baseball sponsorship as the keystone for an advertising-merchandising-promotion parlay. National's approach is one to do some thinking about if you now sponsor or are considering buying baseball—minor league or major.

Promotion, however, is not the only way in which National Brewing squeezes the most out of baseball sponsorship. The company also takes these two important steps:

1. It expands outward from the market in which it sponsors baseball to cover surrounding territory as much as several hundred miles away with the radio ballcasts—and does it without spending an extra cent.
2. It maintains the continuity of advertising pressure and fan interest by carrying away-from-home as well as

One million people voted in Boh's election to name Nats' favorite player. Below, ballots brought on field before name...
home games, and on a live basis.

Though National Brewing uses every means of adding to the punch of radio and TV, it's not one of those companies putting a limited sum into the medium and trying to spread the dollars with gimmicks. National actually is one of the major spenders proportionately among U. S. brewers. It puts about 80% of its budget into radio and television and traces much of its rapid growth in the past five years to results from heavy TV sponsorship year 'round.

The company has shot up at least one-third in sales over the five years since it has had TV.

National Brewing's advertising manager during recent years has been Norman S. Almony. Its agency is Kenyon & Eckhardt, New York.

Although National Brewing's 1953 baseball approach shows the experience of a veteran, the company never had actually sponsored baseball broadcasts until last season. Wrestling, local variety shows and packaged fare had been its previous programming.

The company has been bottling beer since 1885 from headquarters in Baltimore. It has two brands, National Bohemian and National Premium. Premium has a limited ad budget and currently is using newspapers and magazines. It just started sponsorship of Led Three Lives, WBAL-TV, Baltimore. It's a higher-priced brand which has distribution in markets as far away from Baltimore as Los Angeles and Chicago. Bohemian, on the other hand, is a popular-priced beer sold regionally in Maryland, Pennsylvania, Virginia, West Virginia, North Carolina, Delaware, Florida and the District of Columbia.

It's National Bohemian that is the heavy advertiser. Bohemian — better

(Please turn to page 116)
New Nielsen local ratings plan

Using diary technique and new automatic control device, Nielsen ho

Last week, veteran researcher Arthur C. Nielsen told the radio-tv industry that he could come up with a new local area rating service for radio-tv—one that would give timebuyers everything except the kitchen sink—if the industry was willing to pay for it.

With this announcement, Nielsen dropped another research blockbuster.

After measuring national radio and tv listening for many years with the automatic, patented Audimeter—a costly electronic measuring device—Nielsen revealed that his proposed new local services would be based primarily on the use of research diaries called “Audilogs.” These would be filled out by listeners or viewers (one diary per set measured). They would then be “quality controlled” by Audimeter data and by data from a new Nielsen device called the Recordimeter—a sort of junior-grade Audimeter.

Nielsen thus tossed his Homburg into the local research ring where such research organizations as ARB, Hooper, Pulse, Trendex and Videodex have provided their often conflicting ratings. He also joined ARB, Hooper and Videodex in the use of diaries—a research method the Nielsen organization has not viewed with favor in the past, having often claimed that diaries are subject to “considerable human error.”

Nielsen’s main reason for a partial about-face on the subject of diaries is apparently a matter of costs. With a local human panel keeping a diary record of radio-tv shows, the costs are much lower than those with a local Audimeter sample. And, unlike the Audimeter, a diary can provide data on audience composition, long a useful timebuying tool in pinpointing air audiences. Moreover, with his new Recordimeter Nielsen feels he has found a way of compensating for some of the shortcomings of the diary method.

Nielsen’s proposed local ratings would give advertisers:

1. A service to measure both radio and tv using similar diaries and research techniques. The diaries would be cross-checked for accuracy with the existing Audimeter sample. And the new Recordimeter, which acts as a “prompter” will also help to make sure the diary is not filled in falsely (see explanation next to picture at right).

2. Reports covering at least 30 of the country’s top radio-tv markets, to be issued on a minimum basis of four times a year (more, if the industry is willing to pay the costs). Each report would cover around-the-clock listening and viewing in a probability sample that would include the correct proportion of single and multiple-set homes (by Nielsen’s reckoning). Reports would cover eight weeks of listening and viewing.

3. Research methods designed to

NATIONAL Nielsen ratings use the Audimeter only, with no human measurements needed

Advantages: Audimeter is mechanical device attached to sets. It automatically records length of time listened and to what station. This reduces human error to minimum. Person with Audimeter in his home need only mail tape record of listening to company bimonthly. Minute-by-minute, 24-hour record of tuning is provided. Panel is fixed which is good for establishing long-term trends. With availability of minute-by-minute record of tuning, Nielsen Audimeter figures can show flow of audience into and out of shows. Virtually all chance of human error is ruled out.

Disadvantages: Audimeter measures tuned only, not whether people were actually listening or viewing (though studies have shown set tuned as generally indicates attention to set). High cost of device restricts size of sample and has kept Nielsen out of local ratings except in few major markets. Out-of-home listening is not measured with Audimeter. Also radio men feel number of multiple-set homes is underplayed in new Nielsen sample. (Basically same percentage of multiple-set homes will be passed over to new local rating service using Recordimeters and diaries).

LOCAL Nielsen ratings will use diary filled in by panel members plus new Recordimeter

Advantages: Recordimeter is simple, cheap. It gives warning to panel member that it is time to make entry in diary. For tv light flashes on; for radio light flashes on and buzzer sounds. This warning comes every half hour set is on. Recordimeter purpose is to help see that diary is filled out simultaneously with use of set, not long after. Device also measures total time set is on. This provides check. If diary and Recordimeter differ, diary is thrown out. Thus false listening records can be weeded out. Nielsen diaries, like other diaries, yields valuable audience composition.

Disadvantages: New Nielsen method still does not entirely eliminate human element. Panel members may be inaccurate in giving audience composition figures. Or they may feel so curious about presence in home of Recordimeter device and diaries that they tune radio and tv set more than is their usual custom. (Nielsen has ways of counteracting this tendency, however.) Since Recordimeter does not record what station is tuned, it can’t give minute-by-minute audience flow figures as in completely automatic Audimeter system. Audimeters will be used to check new local ratings.
what you should know about it

provide area ratings that measure all local dialing

Latest Nielsen electronic gadget, Recordimeter, is key to new diary study

"It looks just like something dreamed up for George Orwell's book 1984," said an agency research chief last week as he was shown the small grey gadget pictured at right. It was Nielsen's new "Recordimeter," a device which will be used, along with existing Audimeters, to cross-check the accuracy of diaries submitted by members of local Nielsen rating panels. Gadget is actually a sort of Audimeter Jr. It has an on-off switch (which panelist turns "On" at start of week of diary recording), a Veeder counter (which records the total amount of time set is actually on), a flashing light and buzzer (to remind panelist every half hour to fill in Audilog diary).

Diary is seen hanging from set, avoid "short-changing" stations that reach out beyond the metropolitan areas in which most of the local rating services (like Pulse and Hooper) now do the bulk of their measurements. Thus, local Nielsen ratings would be good for a station's whole coverage area and give a count on all the homes reached by a particular program on a particular station. This would be done, said Nielsen, by selecting large areas around metropolitan centers—an average of 10,000 square miles—in which to plant the Nielsen diaries.

4. A report which would give timebuyers a wide range of data, including audience size and composition, cumulative audience, station shares, both the metropolitan-only and whole coverage area audiences. Nielsen feels his data will enable timebuyers to calculate accurate cost-per-1,000 figures, avoiding the pitfalls of such popular-but-inaccurate methods as the "half-of-home-county" and "50% formula" in which arbitrary cut-offs are used in projecting local ratings against coverage information. His radio figures may, by the way, include out-of-home listening in cars as an "optional" feature.

5. Local research data which, in many ways, will be an extension of the network-level NRI and NTI services. Admen, for example, would be able to get a picture of how a network show behaves at the local level in some 30 leading markets, and how these local ratings compare with the national averages. Nielsen feels that his local services will be generally compatible with the national Audimeter data since the research methods (fixed sample of homes on probability basis, etc.) are similar.

Those are the highlights of Nielsen's proposals. The new Nielsen local ratings will start late this summer, or early this fall—if enough agencies and stations buy them. Nielsen has field-tested his new diary technique and has detailed plans for putting local ratings in operation, but the go-ahead time depends on industry reaction. Nielsen may well modify some details of the local ratings plan in response to suggestions, after the industry has had a chance to study his plans.

As Nielsen sees it, his main customers for the local ratings will be agencies, who will use this service in

(Please turn to page 125)
Restaurant firm's ad strategy:

1. New Chock full o’Nuts coffee is same you get in its eating places. Peg for entire advertising campaign: restaurant coffee is “superior” coffee.

2. To hit potential customers with utmost frequency firm narrowed air drive to single radio and TV station in the New York area, used them often.

3. Catchy jingle, repetition of “heavenly coffee” theme hastened brand identification, got coffee 95% distribution in N.Y. area in just two months.

How to launch a coffee that costs 5¢ more

N.Y.C. chain stressed air, made asset of price

by Joan Marks

For the first three days of Chock full o’Nuts coffee’s advertising drive you couldn’t buy the brand anywhere in the New York market.

The New York City restaurant firm purposely started advertising its new coffee early to help force distribution. Reason: The coffee industry’s highly competitive, has plenty of well established brands. It’s tough for the newcomer to hit supermarket shelves unless a lot of customers are actively asking for the particular brand.

Chock full o’Nuts coffee created this demand from consumers with a hard-hitting radio and TV campaign backed up by newspaper and car card advertising. It’s now spending over half of its estimated $500,000-plus annual budget on the air media.

Results? According to the firm, it achieved 95% distribution in the New York area in just two months. (All major chains except A&P, which pushes its own brands of coffee.)

Now that it’s on the grocery store shelves the new coffee seems to be well on the way to reaching its second goal: making enough sales to stay there. This quick headway has come despite the fact that the new brand costs five cents more than most other coffees.

Chock full o’Nuts is a chain of 25 snack bars (the firm calls them “restaurettes”) in the New York area specializing in hurry-up meals. William Black, owner of the chain, had long felt the success of the restaurettes was due largely to their coffee. This past
fall he decided to gamble with packaged coffee identical to that served by the restaurettes.

Black faced two main problems:

1. It's virtually impossible for a new coffee brand to survive unless it has some distinctive feature which the old, established brands lack.

2. In this era of can-opener cooking, speed is replacing other considerations in meal planning. Housewives are turning to the instant coffees. That hurts the chances of a new regular coffee.

Chock full o' Nuts coffee got the flavor of newness by building on an old established notion: to stay in business a restaurant's got to serve good coffee.

Here are the main points used by the new brand's agency, Frederick Clinton Co., in air and print advertising:

1. A restaurant's reputation is as bad or as good as the cup of coffee it serves. The finest meal goes unappreciated when topped off by an inferior cup of coffee. The average restaurant, therefore, serves a much better cup of coffee than the average housewife.

2. To make this better cup of coffee, restaurants buy a better grade of coffee than can be purchased in a grocery. Chock full o' Nuts packaged coffee is the same coffee that is served in its restaurettes. Because of its superior quality its costs a few cents more than regular coffee.

3. To insure home consumers of getting the same cup of coffee as is served in the restaurettes every tin contains a plastic coffee measure and instructions.

The brand's advertising drive—including radio, TV, newspapers and car cards—was designed to put over these selling points as quickly and as effectively as possible. The agency wrote an easy-to-hum jingle for its air drive; used attention-catching colors and bold type faces in its newspaper and subway ads.

Incidentally, the coffee's over-all budget—over $500,000—is a much bigger chunk than is usually spent to advertise a new product in its initial year of distribution in a single market. Reasoning behind the expenditure may be that the restaurant chain, in advertising its packaged coffee, is also advertise its 25 restaurettes.

Although the plugs for the restaurant are always indirect, they are, nonetheless, strong facets of the copy. The announcer never says, "Come to any of Chock full o' Nuts 25 restaurettes and you'll get delicious meals as well as the coffee that made the chain famous." But the continuous mention of the fact that the restaurettes' coffee is superior coffee is almost as pointed as a direct pitch.

The ad budget, therefore, is serving a dual function: launching the new coffee, and getting more business for the restaurettes.

Here's how Harold Rieff, executive vice president of the Frederick Clinton Co., and account executive for the coffee, and William Black, owner of the restaurant chain, approached the radio-TV campaign:

- To get the coffee into stores fast Rieff and Black wanted to make a hard corps of consumers actively demand the brand. The best way of achieving product identification is through repetition. For this reason they decided to concentrate fire on a single radio station and a single TV station, hitting the audience of each as many times as the budget would allow.

- To get the most yardage out of the radio ad outlay within the limits of the single station Rieff selected announcements and participations instead of confining the schedule to a single station.

(Please turn to page 110)

In addition to announcements firm sponsors TV show, "Jerry Lester's Late Date" (WBNT) which reaches adults (Sat., 11:15 to midnight). Joan Martin, singing star (below), is sponsor's wife
21-article media series:
how you can use it in your work

Ever since sponsor began publishing its 21-article series evaluating media, demand for reprints has poured in. The All-Media Evaluation series has proved of keen interest to executives in every corner of air advertising: account men; ad managers; timebuyers; research men; station and network executives—all have written or phoned to ask for back copies or reprints. Actually, no reprints are available because when the series is completed it will be published in book form. (Many orders for the book have already been received.)

The All-Media series has had such wide acceptance because it does a job that had never previously been done anywhere. It boils down the characteristics of each major medium; probes the methods by which admen select media; takes apart the research tools used in picking media. It's virtually a refresher course for advertising men and media people on every level. At the same time it provides analysis which many have found stimulating and helpful in understanding day-to-day media problems. Part 17 in series will appear 22 February.

Perhaps in the press of events you have missed one or more of the 16 All-Media articles published to date. Or you may have read one of the articles and forgotten the issue date. To help you in continuing to use the series in your work, you'll find a summary of each part with issue date starting at right.
PART 1. "Why evaluate ad media?" Ten pages of charts including 30 tips to advertisers, agencies and media on evaluation. Two-page chart spells out how typical agency analyzes each major market. Another chart gives figures through years to show how all major media complement each other after initial period of competition (all prosper or show revenue declines simultaneously). Article shows why media selection still is in "cave man stage," cites examples of various yardsticks (20 April 1953 issue).

* * *

PART 2. "Media Basics I." Two pages, including one full page of charts and figures, are devoted to each of the following media: newspapers, direct mail, radio and magazines. Advantages, limitations, biggest clients and growth charts are given for each medium. Spokesmen for each medium tell why advertisers should include their particular media in total advertising schedule. (4 May 1953 issue).

* * *

PART 3. "Media Basics II." Two pages, including one full page of charts and figures, are devoted to: television, business papers, outdoor and transit. Advantages, limitations, biggest clients and growth charts are again given for each medium and media spokesmen tell why advertisers should include their particular media in total advertising schedule (18 May 1953 issue).

* * *

PART 4. "How to choose media." Different agencies use different yardsticks in selecting media for ad campaigns. The various techniques are discussed here. Tips from sponsor's All-Media Advisory Board and executives of research organizations are given on setting up research, choosing objectives. Chart comparing billings of magazines and air media rebuts Life's claim that it leads media parade in annual billings (1 June 1953 issue).

* * *

PART 5. "How to choose media." Debate on whether some advertisers' newspaper backgrounds and complexity of air media create bias in favor of print. Twenty-six advertisers, agency men and researchers discuss factors they personally consider most important in selecting and recommending media (15 June 1953 issue).

* * *

PART 6. "What sponsors should know about Life's new 4-media study." Article debaters whether Life's study is really impartial, reprints charts from study to show misuse of statistical data. Network researchers' and agency men's opinions on the study are quoted. Highlights of the report are given with comments by air and print experts on various points (29 June 1953 issue).

* * *

PART 7. "Beware of these media research pitfalls!" Why both the print and air media are guilty of overreaching in their research. Various media sales tests including tests made by radio networks—are examined to show validity or non-validity. Four principal methods of measuring sales effectiveness are given, with their weaknesses. Chart points up 10 media research traps for the unwary (27 July 1953 issue).
PART 8. "II. Beware of these media research pitfalls!" Entire text of Advertising Research Foundation's criteria for advertising and marketing research is reprinted. Discussion of "Mediamatics" (attempt to reduce media selection to a mathematic formula). Twenty-one researchers, agencymen, advertisers and air experts tell how they set up tests and use media research (24 August 1953 issue).

* * *

PART 9. "How 72 advertisers evaluate media." Four pages of charts tabulate answers each of 72 advertisers gave to sponso's 16-part questionnaire on media evaluation. These advertisers spend total of $137 million annually on advertising. Questions are explained and sponso's conclusions given. Includes information on advertisers' sources for media data; methods of determining media effectiveness; which medium advertiser considers most effective. Includes list of 11 most important facts learned in survey of 2,000 advertisers (7 September 1953 issue).

* * *

PART 10. "How 94 agencies evaluate media." Four pages of charts tabulate answers each of 94 agencymen gave to sponso's 16-part questionnaire on media evaluation. Includes information on agencies' sources for media data; methods of determining media effectiveness; which medium agency considers most effective. Background of admen answering questionnaire is also given. List of 10 most important facts learned in this survey of 1,000 agencymen (21 September 1953 issue).

* * *

PART 11. "How BBDO evaluates media." Bernard C. Duffy, president of Batten, Barton, Durstine & Osborn, one of world's largest agencies, gives personal opinions on the various media, tells what his agency wants to know about media before planning an advertising campaign. Included are specific examples of which media are best to fill special needs of certain products (5 October 1953 issue).

* * *

PART 12. "How Emil Mogul tests media weekly for Rayco." Customers fill out cards while they wait to get their auto seat covers fitted. These cards indicate what made customer come to Rayco for seat covers and in what media they've noticed Rayco ads. Article gives results of such tests, with detailed explanation of how agency can go about setting up similar system for its own clients. Full page of charts shows how you can profit by being able to check media on weekly basis (19 October 1953 issue).

* * *

PART 13. "Why these 31 advertisers DON'T use air media." Results of mail-and-phone survey of 199 advertisers who are non-users of the air media. Easy-to-read chart lists name of company, product it manufactures or distributes, agency, 1953 advertising budget and the reasons it gave for not using air media. Among reasons most commonly cited: product "unsuitable" for air advertising; radio and/or tv are "too expensive"; radio gives too much coverage where product isn't being sold; radio and/or tv "flopped" in past, firm hasn't tried them since. (16 November 1953 issue).

* * *

PART 14. "What's wrong with the rating services." Comprehensive reference chart gives point-by-point comparison of the rating services from the standpoint of basic data supplied; techniques; sample bases; limitations, and advantages. Includes sponso's own ideal rating system and how the six existing services compare from aspect of sample size, breakdown of figures given, and so on. Includes seven important DONT'S in using ratings (28 December 1953 issue).

* * *

PART 15. "What's wrong with print measurement services?" Facts about the three readership services including their sampling methods, questioning procedures and how much each one costs. List of basic questions advertisers raise about readership services. Article includes opinions of researchers on the services, explains why knowing the facts about each one is vital to advertisers and agencies (11 January 1954 issue).

* * *

PART 16. "How different rating services vary in the same market." Ward Dorrell, research director of John Blair & Co. and Blair TV, station rep organization, points out the fact that different services often come up with widely divergent ratings and sets-in-use figures for the same market. Dorrell underscores importance of using other criteria besides ratings when planning advertising campaign. Three easy-to-read bar charts give examples of variation in same markets (23 January 1954 issue).

* * *


STUDY TO BE PUBLISHED IN BOOK FORM later on this year, in response to many requests by readers. No single articles will be reprinted separately. Book will contain entire 21 articles which comprise the All-Media Evaluation Study originally printed in sponsor beginning 20 April 1953, including all graphs, charts and pictures accompanying the articles. Volume will be invaluable source of reference material for advertisers and agency men. You may reserve your copy now by writing to sponsor, 40 East 49 St., New York 17.
NEWS makes NAMES on WFBR!

Yes, indeed! While the reverse is still true, it’s a fact that WFBR’s skillful news-handling is rapidly building the good names of our local and national news sponsors!

At WFBR in Baltimore, we know that hot news cools fast—and, like explosives, must be handled expertly—with a sure, deft touch.

Our full-time news director works on nothing else but news. Our handling of on-the-spot news has become a “buy-word” in Baltimore. Advertisers, fully aware of the commercial value of this kind of effort, are buying WFBR newscasts in increasing numbers.

We are now happy to announce the most comprehensive sponsorship of newscasts in WFBR history.

CURRENT WFBR NEWS ADVERTISERS
MOBILGAS — 24 Newscasts Weekly
ESSO — 24 Newscasts Weekly
ARROW OIL — 1 Newscast Weekly
BETHOLINE-SINCLAIR — 6 Newscasts Weekly
DAVIDSON TRANSFER & STORAGE CO. — 3 Newscasts Weekly
FIDELITY STORAGE CO. — 3 Newscasts Weekly
J. NORMAN GEIPE — 6 Newscasts Weekly
S. & N. KATZ — 3 Newscasts Weekly
SAVINGS BANK OF BALTIMORE — 6 Newscasts Weekly

PARTICIPATING SPONSORS
FORD MOTOR CO. — 14 Participations Weekly
MUSTEROLE — 5 Participations Weekly

WFBR The station that has EVERYTHING!

5,000 WATTS IN BALTIMORE, MD.

ABC BASIC NETWORK • REPRESENTED NATIONALLY BY JOHN BLAIR & CO.
SCREEN GEMS
Producers of
Film Commercials
for TV for
AMERICAN TOBACCO
COMPANY
AMOCO GAS
BORDEN’S
CAMELS
CAMPBELL’S PORK
AND BEANS
CARLINGS ALE
CHEVROLET
CHESTERFIELDS
CHRYSLER
COCOA-COLA
CROSLEY
DUMONT
ELGIN WATCH
ETHYL CORP.
FORD MOTOR CO.
FORD FOUNDATION
GENERAL MOTORS
GERBER’S BABY FOODS
GORHAM SILVER
HELENA RUBINSTEIN
IMPERIAL OIL
IPANA
JERGENS LOTION
LEES CARPETS
LIGGETT & MYERS
LUCKY STRIKE
MOTOROLA
OLDSMOBILE
PALL MALL
PEPSI-COLA
PIEL’S BEER
PLYMOUTH
PROCET & GAMBLE
PRUDENTIAL INSURANCE
SCHAEFER BEER
U. S. STEEL CORP.

FOR THE SECOND
YEAR IN A ROW
SCREEN GEMS
produced
TV COMMERCIALS
for FORD and LUCKY STRIKE
named best by the FAME POLL

SCREEN GEMS INC.
TELEVISION
SUBSIDIARY OF COLUMBIA PICTURES CORPORATION
233 WEST 49th STREET, NEW YORK CITY
Circle 5-5044
Over-all look: Latest sponsor survey of film commercial producers and film service firms reveals an $18 million tv film outlook for 1954, up some 20% from last year. Latest commercial trends are analyzed in this extensive report.

page 44

10 tips from producers: Want to cut down your tv film commercial costs? Want to improve the quality of your filmed video selling? Here, many of America's top tv film producers reveal tricks of the trade, give practical hints.

page 46

Service firms: A sponsor's film commercial operations can run a lot more smoothly if he (and his agency) know their way around the tv film service firms. Here's a report on how such firms provide everything from lab work to music.

page 48

Directories: Results of a two-month survey of the video film industry. Eleven pages list producers, facilities, and production credits, as well as service firms and the film specialties these firms provide agencies and clients.

page 50

This section covers tv film commercials. Last issue: film programs.
1954 splash in tv film commercials

Producers see 20% business increase this year over 1953 levels, but small film

Our words summarize the status of today's tv film commercial industry:
1. Bigger,
2. slicker,
3. Progressive,

That's the adman's eye-view emerging from a three-month sponsor study of filmed television commercials.

To gather its facts, sponsor surveyed or interviewed more than 120 video commercial producers, from industry toppers to regional film makers. In addition, sponsor contacted the leading film service companies, from film laboratories to stock shot libraries.

The results of the survey appear in this overall report and in the two detailed articles you'll find later in this section. In addition, there are two sets of directory listings: (1) Producers (firm names, services, credits) starting on page 30; (2) service companies (names specialties, locations) starting on page 92.

For a report on the booming business in syndicated film programs, see section in the 25 January issue of sponsor.

Here are the highlights of sponsor's film commercial study:
- tv film commercials, like filmed programs, are a big-time business. In questionnaires sent out by sponsor producers of film commercials were asked to reveal in confidence their 1953 grosses derived from video assignments.

Some 36 companies (representing

SPONSOR
• Nearly all tv sponsors use film commercials of one form or another. A recent study of 1953 tv films by Ross Reports on Television showed that 4,750 film commercials were made last year for 750 products of 543 sponsors local and national, through some 215 ad agencies. This represented “more products for a greater number of sponsors represented by a larger group of agencies than reported in previous years,” said Ross Reports.

• The 1954 business outlook in tv film commercials is good, producers and service firms feel. Nearly seven out of 10 firms replying to sponsor's survey said they anticipated a business increase this year as against last. Estimates ranged from 10 to 50% increase. Consensus: tv film commercial business activity, spurred on by the emergence of many new tv markets in recent weeks, is likely to be up as much as 20% this year.

That's the broad picture at the moment.

Here is a topic-by-topic report on other key trends and developments in the multi-million dollar tv commercial industry.

> **Main trends:** These trends, among many others, were cited most frequently by producers:

1. More visual “sell,” with fewer commercials that could be described as “radio with pictures.”

2. Fewer actors and fewer unfamiliar faces in tv commercials, since Screen Actors Guild (SAG) re-use payments are a major cost factor today.

3. A high interest, if not a high production level, in tv color film commercials for the near future.

4. More concentration of tv commercials in the hands of fewer tv film producers, with many firms switching back to production of business films and not seeking new tv activity.

5. More imaginative use of the technical tricks of the film trade (wipes, opticals, animation), although some commercials are becoming gimmicky.

These were some of the comments from film producers:

“...There are actually two trends evident now in our tv commercial work. In spot commercials (for non-programming use) the tendency is to make the films more costly and more complex and to make fewer commercials do the job. In program commercials, the tendency is to make them simpler (such as the simple ‘personality’ pitch) and to make more of them. Both trends stem from the SAG code. There’s also a trend toward originality and freshness.”—Harry W. McPhailan, president, Five Star Productions.

“The trend in tv film commercials is for greater production value plus immediate eye appeal, with a tendency to establish advertised product as soon as possible and maintain this identity throughout the entire commercial.”—Charles Michelson, president, Charles Michelson, Inc.

“Another noticeable trend is toward good quality tv commercials. Sponsors and agencies have learned that there simply are no short cuts to making good tv spot commercials. It takes time, effort and money. The feeling around with cheap, single-system sound-on-film spots and the effort to get something for nothing are gradually disappearing. In their place there is a growing realization that good tv film commercials are worth more than the money they cost.”—A. E. Wright Jr., president, Condor Films.

“We predict that sponsors, particularly local and regional sponsors, will become critical of the quality of the commercials they used during 1953. These advertisers have gone through their educational period and will now begin searching for film commercials that combine quality with economy.”—J. Don Alexander, president, Alexander Film Co.

“The most noticeable trend in television commercials on film is that few—(Please turn to page 94)
Most tv admen today have had plenty of basic training in the problems of putting commercials that sell on film.

But film producers still run into situations like these:

- A producer in a large Southern city recently received a film commercial script from a meat packer's ad agency. According to the script, the commercial was to open with a shot of hundreds of hams hanging in a huge smokehouse. Laboriously, the producer had to talk the agency into a simpler shot. "To build and light this smokehouse scene," he later told sponsor, "would have thrown the sponsor's entire tv budget way out of line."

- In New York a large commercial producer recently received a call from the newly appointed film executive of a medium-sized ad agency. Without batting an eyelash, the agencyman asked the producer if he would be willing to make "a couple of minute commercials with synchronous dialogue and stop motion for $600 apiece." The producer—who normally charges around $5,000 each for good minute commercials of this sort—declined with no attempt at politeness.

In its extensive survey of leading film commercial producers, SPONSOR asked film executives for their advice to tv agencymen and sponsors on getting the best in tv film commercials.

A wide variety of answers were received, ranging from the ABC's of the business to valuable, money-saving tips concerning the latest film techniques. SPONSOR presents below a round-up of 10 of these tips from men who make films to the men who buy them.

1. **Do business with reliable, established producers.** This bit of basic advice ran through nearly all of the comments of the film producers responding...
to sponsor's questionnaires.

This remark from L. P. Mominee, vice president of Atlas Film Corp., was typical: "Carefully check a producer's facilities and experience and make sure you are dealing with a reputable organization."

This sounds on the surface like patronizing advice and perhaps a knock at the smaller producers. Not so. All of the producers—including Atlas—were quick to praise others in the business, large and small, who are doing a good, creative job.

2. Producers can be judged to some extent by their credit lists—that is, the commercials they've made.

Such a checkup at least shows the caliber of the clients served. (See list of producers and commercial credits, starting on page 50.)

Several producers also suggested to sponsor that a tv client about to make some tv commercials would do well to scan through credit lists to look for a film producer who has done several commercials for accounts that are in the same business as he is. In other words, a bakery client should look for producers who have made bread and cake commercials.

Reason: Although a client would never dream of having his ad account handled by an agency that already had a competing advertiser in the shop, this philosophy does not necessarily apply to tv film commercials. Producers who have done several commercials for a specific product category—cigarettes or beer, for instance—have usually worked out all the minor production headaches that go with handling any cigarette or beer film. Such problems might include everything from preparing a list of models with attractive hands (to hold the cigarette) to knowing how much light you can use on a glass of beer (before the "head" collapses).

Knowledge like this on the producer's part enables him to advise agency and client in the planning stages regarding certain general production problems with particular product types. Also, it enables him occasionally to

*(Please turn to page 97)*

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What producers say about agencies

- Chief gripe of producers is that they are "always being rushed" by ad agencies who want top-quality film work on a "disaster basis." This, film makers say, invariably results in upped budgets and tempers.

- Some agencies try to get around the sizable costs of tv film production by shopping for bargains in tv film work. Losses must be made up eventually by the producer, or else the sponsor will get poor quality.

- Admen with little film knowhow are sometimes placed in high authority at agencies, producers complain. This can result in exasperating and costly experiments while high-priced camera crews and talent stand around idle.

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How agencies reply to producer gripes

- Advertising business moves a lot faster than the usual pace of movie business, admen state. Sometimes, fast deadlines are necessary when a new television campaign is breaking. Producers are compelled to adjust.

- Producer bids on film jobs sometimes have no rhyme or reason, some agencies complain. Even the most detailed storyboard can bring a dozen or so different bids from a dozen or so different producers, admen say.

- Film execs occasionally tend to make a "big mystery" out of the normal processes of tv film job, making it most difficult for admen to learn all the routine steps of commercial television film making.
What you should know about film service firms

Need release prints in a hurry?
Want a stock shot? Titles? This report will show you where to look

Few admen will recognize most of the names of film service companies listed in the directory which starts on page 92 of this issue.

Fewer still have seen with their own eyes the extensive, often complex machinery and equipment used by these service firms, some of which is illustrated in the pictures on these pages.

Yet film service organizations are an integral, important part of the business of making TV film commercials.

According to estimates of several executives in this field, these firms will do about $3,000,000 worth of business in handling filmed video fare for producers, agencies and sponsors this year.

What exactly is a TV film service firm?

Roughly speaking, these specialties bear about the same relationship to the TV film industry that paint shops, body-and-fender repair, motor tune-up, parts shops and seat-cover installers bear to the automotive industry. These film specialties are listed and discussed briefly above and in the box at right.

For the most part, they duplicate many of the services that the major commercial film producers already have in their studios. Or else they duplicate, to some extent, TV film art departments and shipping facilities of the leading ad agencies.

Big commercial producers and big ad agencies of course save some money in the long run by handling most, though not all, production and shipping details themselves, since service firms are in business to make a normal profit on their work. And a self-contained producer can exercise complete control, step-by-step, in his film commercials—something which you can't always do if the work is parcelled out all over town.

But not all producers are giants, and not all ad agencies have the space (or TV bills) to set up their own large-scale film operations.

That's where the film service companies come in.

A small producer with limited facilities can—by having his animation, sound recording, titles, lab work and other details handled by independent contractors—turn out some pretty fancy commercials. Medium-sized agencies can move quickly in setting up big multi-market TV spot campaigns with filmed programs and commercials. Even big organizations, caught in an occasional rush job or needing a unique specialty, call on service firms.

Here are just a few recent examples of how film service companies aid TV producers, agencies and sponsors:

- Last December, the Ford Motor Company began work on a huge spot TV campaign to plug its 1954 models. So many commercials had to be routed, packed, shipped and stored that the agency—J. Walter Thompson—took to a firm that specializes in distributing film, Modern Talking Picture Service.

- According to Alex Leslie, N.Y., manager of MTPS, "Six thousand Ford film commercials were shipped to over 300 TV stations in two weeks." The campaign started right on schedule.

- MTPS, incidentally, handles many big TV shipping jobs for ad agencies which include: Y&R, McCann-Erickson, N.W. Ayer, Leo Burnett, Compton, Benton & Bowles, Weintraub and FCB. Services include inserting commercials in filmed programs, inspecting, shipping and film storage.

- Many a film commercial and/or program has been damaged by inexperienced handling at agencies and TV stations, or by being projected and wound on faulty, dirty equipment. Accordingly, film treatment firms—like Peerless, Comprehensive and Vacuum—in today doing a sizable TV film...
business in addition to their business film and theatrical contracts.

Such “treatments” are primarily processing steps applied to the final release prints, and often to original negatives. They range from high-vacuum vapor processes that toughen and elasticize the film emulsion to scrape removal and cleaning. Results: TV film prints last longer and can be “bicycled” between TV stations with less chance of disrupted schedules due to damaged films. This actually cuts down replacement costs, and often pays for itself.

Several commercial producers—like Jam Handy, Wilding, Sarra, Reid H. Ray, Fordel and Byron—have been licensed by the film treatment firms to process TV film commercials right in the producer’s own shop. And, several program syndicators—including Ziv-Tv, UTP, NBC and Guild Films—have program prints treated before shipment to stations.

Late last season, P. Ballantine & Sons placed an order for TV commercials with Caravel Films, a New York producer. Theme of the commercials: “It’s always winter in your refrigerator where you store your beer. But Ballantine is deep-brewed for flavor—flavor

(Please turn to page 108)
### TV Film Commercial Producers: Includes List of Their 1952-53 Accounts

<table>
<thead>
<tr>
<th>Name of Firm, Location and Sales Contact</th>
<th>Facilities Include</th>
<th>Among Their Accounts During 1952-53 Season</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Academy Film Productions, Inc.</strong></td>
<td>x     x  x</td>
<td>Holsum Bread, Melody Hill Wine, Chesty Potato Chips, Col-R-Corn Pop-Corn, Cunningham Drug Stores, Hannah &amp; Hogg Wine, Chuckles Candy, Koyo Chocolate Drink, Pfeiffer's &amp;</td>
</tr>
<tr>
<td><strong>Alexander Film Co.</strong></td>
<td>x     x  x</td>
<td>S.O.S., Tuffy, Louis Milani's Salad Dressing, Rancho Soup, Goebel Beer</td>
</tr>
<tr>
<td><strong>All-Scope Pictures Inc.</strong> 575 BROADWAY, NEW YORK 19 N.Y.</td>
<td>x     x  x</td>
<td>(Not reported)</td>
</tr>
<tr>
<td><strong>AMERICAN Film Co.</strong></td>
<td>x     x  x</td>
<td>Marcal Paper Products, National Guard Recruiting, Stokely &amp; Van Camp Foods, Arm WAC Recruiting, Prudential Insurance Co., U. S. Army Nurse Corps, Sylvania Electric</td>
</tr>
<tr>
<td>1229 VINE ST. PHILADELPHIA, PA</td>
<td>x     x  x</td>
<td>Country Club Potato Chips, Fisher Baking Co.</td>
</tr>
<tr>
<td><strong>ANIMATED PRODUCTIONS, INC.</strong> 1009 BROADWAY, NEW YORK 19 N.Y.</td>
<td>x     x  x</td>
<td>Cora Jewelry, Buitoni Macaroni, Vaseline, Filt, C-N, Goritol, Scraton, Nunn-Bush Shoes</td>
</tr>
<tr>
<td><strong>ATLAS Film Corp.</strong> 1111 W 99TH BOULEVARD, OAK PARK, ILL.</td>
<td>x     x  x</td>
<td>Listerine, Canada Dry Ginger Ale, Hazel Bishop Lipstick, Cannon Towels, Roosevelt Race</td>
</tr>
<tr>
<td>1111-1121 W 99TH ST.</td>
<td>x     x  x</td>
<td>Sunbeam Appliances, Greyhound Buses, Budweiser Beer, Pure Oil Co., Kellogg Cereals, Washers &amp; Dryers</td>
</tr>
<tr>
<td><strong>Audio Productions, Inc.</strong> 659 NINTH AVE. NEW YORK 19 N.Y.</td>
<td>x     x  x</td>
<td>Campbell's Catsup, Matt's Apple Products &amp; Prunes, Birds Eye Products, International Steel Co., Singer Sewing Machine</td>
</tr>
<tr>
<td>430 W 40TH ST.</td>
<td>x     x  x</td>
<td>Cities Service Gasoline, P&amp;O Steamship Cruises, Pabst Beer, Maule Concrete Products, Tala</td>
</tr>
<tr>
<td><strong>Ball Productions &amp; Television Films, INC.</strong> 1210 W 3RD AVE. MIAMI, FLA.</td>
<td>x     x  x</td>
<td>Necchi Sewing Machines, Prestone Anti-Freeze, Ben-Gay</td>
</tr>
<tr>
<td>1108-1110 W 3RD ST.</td>
<td>x     x  x</td>
<td>Marshmallow Fluff, Salada Tea, Lewis Candy, Grandmother's Minco Meat, Barbo's Furniture, Pontiac Dealers Ass'n, Glenwood Range, Avon Sales</td>
</tr>
<tr>
<td><strong>Federal Telecommunications, Inc.</strong> 600 BROADWAY, NEW YORK 19 N.Y.</td>
<td>x     x  x</td>
<td>Kraft Foods, Rusco Windows, Majestic Steak House</td>
</tr>
<tr>
<td><strong>Gordon Film Corp.</strong> 1111 W 99TH BOULEVARD, OAK PARK, ILL.</td>
<td>x     x  x</td>
<td>Amazo Instant Dessert, Seven-Up, Tv Time Popcorn, Jr. League of Arkansas</td>
</tr>
</tbody>
</table>

**Symbols:**
- x means company has this facility available.
- - means company does not have this facility.
- * means no report available on facilities.
UTP Proudly Presents...A distinctly New and Authentic 1st RUN Family-Situation Adventure Series...with a Salty Tang!

WATERFRONT

starring

PRESTON FOSTER as Cap'n John of the good tug Cheryl Ann

ATERFRONT* with its authentic locale really lives. The people
the docks, the tugs, the gulls, the noises, and the smells
the wharf all come alive as you work, fight, worry and
ive with the men and women who are all part of this
olorful WATERFRONT.

ATERFRONT—The only TV film series today that
d not possibly be done live. (It was shot on
fan of picturesque Los Angeles Harbor, San
ro, California.)

ATERFRONT—with the largest running cast of
ring characters of any TV series, live or
ed.

ATERFRONT—where every foot of film was shot
ically for this production.

ATERFRONT—the only TV series available whose
le and characters develop an endless supply
ision-adventure and family-situation plots.

ATERFRONT—IS A PRESTIGE BUILDER FOR THE
LE FAMILY. A NEW SERIES, STARTING WITH
FIRST RUN 1/2 HOURS, FRESH AND ALIVE
H REAL PEOPLE.

WATERFRONT is a ROLAND REED PRODUCTION

W R I T E — W I R E — P H O N E

H O M E O F F I C E
650 NORTH BRONSON • HOLLYWOOD
HO. 9-8321 • TWX—LA 1432

N E W Y O R K—444 MADISON • PLAZA 3-6520
C H I C A G O—260 N. MICHIGAN • CENTRAL 6-0041

U T P
nited
Television
rgrams, Inc.

PRODUCERS OF: My Little Margie, Beulah, The Stu Erwin Show, Rocky Jones, Space Ranger
**Tv Film Shows Recently Made Available for Syndication**

*Programs issued since October 1953. For complete list see 25 January 1954 issue. Next chart will appear 8 March.*

### Show Name | Syndicator | Producer | Length | Price Range | No. in Series
--- | --- | --- | --- | --- | ---
### ADVENTURE

<table>
<thead>
<tr>
<th>Show Name</th>
<th>Syndicator</th>
<th>Producer</th>
<th>Length</th>
<th>Price Range</th>
<th>No. in Series</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jungle Macabra</td>
<td>Guild</td>
<td>Radio &amp; TV</td>
<td>15 min</td>
<td>$50-400</td>
<td>39</td>
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<tr>
<td></td>
<td></td>
<td>Packages Inc.</td>
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</table>

### CHILDREN'S

<table>
<thead>
<tr>
<th>Show Name</th>
<th>Syndicator</th>
<th>Producer</th>
<th>Length</th>
<th>Price Range</th>
<th>No. in Series</th>
</tr>
</thead>
<tbody>
<tr>
<td>Animal Time</td>
<td>Sterling</td>
<td>Sterling</td>
<td>15 min</td>
<td>on request</td>
<td>104</td>
</tr>
<tr>
<td></td>
<td>TV</td>
<td>TV</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Junior Science</td>
<td>MPTv</td>
<td>Junior Science, Inc.</td>
<td>15 min</td>
<td></td>
<td>39</td>
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<td></td>
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<td></td>
<td></td>
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<tr>
<td>The Cinnamon Bear</td>
<td>Fitz &amp; Assoc.</td>
<td>Gilwin Prod.</td>
<td>15 min</td>
<td>50% of Class B</td>
<td>26</td>
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<tr>
<td>Terry and the Pirates</td>
<td>Off Rel Films</td>
<td>Dauphine Prod.</td>
<td>26 min</td>
<td></td>
<td>30</td>
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<tr>
<td>The Birth of the Sandman</td>
<td>Foundation</td>
<td>Tlorama Prod.</td>
<td>15 min</td>
<td>on request</td>
<td>13</td>
</tr>
<tr>
<td></td>
<td>Films</td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Time for Beauty</td>
<td>Consolidated TV</td>
<td>Bob Clamett</td>
<td>30 min</td>
<td>unlimited</td>
<td></td>
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<td></td>
<td>Sales</td>
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### COMEDY

<table>
<thead>
<tr>
<th>Show Name</th>
<th>Syndicator</th>
<th>Producer</th>
<th>Length</th>
<th>Price Range</th>
<th>No. in Series</th>
</tr>
</thead>
<tbody>
<tr>
<td>Duffy's Tavern</td>
<td>MPTv</td>
<td>Hal Roach Jr.</td>
<td>30 min</td>
<td></td>
<td>39</td>
</tr>
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<td></td>
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</tr>
<tr>
<td>Father Knows Best</td>
<td>Screen Gems</td>
<td>Cavalier</td>
<td>30 min</td>
<td></td>
<td>26</td>
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<td></td>
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<td></td>
<td></td>
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</tr>
<tr>
<td>My Hero</td>
<td>Off Rel Films</td>
<td>Ed Beloin</td>
<td>30 min</td>
<td></td>
<td>39</td>
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### DOCUMENTARY

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<thead>
<tr>
<th>Show Name</th>
<th>Syndicator</th>
<th>Producer</th>
<th>Length</th>
<th>Price Range</th>
<th>No. in Series</th>
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</thead>
<tbody>
<tr>
<td>Health &amp; Happiness</td>
<td>TV Exploitation Co.</td>
<td>Jack Schwartz</td>
<td>4 min</td>
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<td>104</td>
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<td>MD</td>
<td>TV Exploitation Co.</td>
<td>Nell. Video Prod.</td>
<td>5 min</td>
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<tr>
<td>Wanderers of the Wild</td>
<td>Sterling</td>
<td>Borden Prod.</td>
<td>15 min</td>
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<td>TV</td>
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### DRAMA, MYSTERY

<table>
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<tr>
<th>Show Name</th>
<th>Syndicator</th>
<th>Producer</th>
<th>Length</th>
<th>Price Range</th>
<th>No. in Series</th>
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</thead>
<tbody>
<tr>
<td>Capsule Mysteries</td>
<td>Charles Michelson</td>
<td>Charles Michelson</td>
<td>5 min</td>
<td></td>
<td>39</td>
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<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Colonel March</td>
<td>Off Rel Films</td>
<td>Panda Productions</td>
<td>26½ min</td>
<td>on request</td>
<td>26</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Damon Runyon Theatre</td>
<td>Screen Gems</td>
<td>Screen Gems</td>
<td>30 min</td>
<td></td>
<td>26</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
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<td></td>
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<tr>
<td>Elroy Queen</td>
<td>TPA</td>
<td>Norvin Prod.</td>
<td>30 min</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Flash Gordon</td>
<td>MPTv</td>
<td>Inter-Continental TV</td>
<td>30 min</td>
<td></td>
<td>39</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Janet Dean, Registered Nurse</td>
<td>MPTv</td>
<td>Cornwall Prod.</td>
<td>30 min</td>
<td></td>
<td>39</td>
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<tr>
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<td></td>
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</tr>
<tr>
<td>Joe Palooka Story</td>
<td>Guild</td>
<td>Guild</td>
<td>26½ min</td>
<td>on request</td>
<td>26</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mr. D.A.T.</td>
<td>Ziv TV</td>
<td>Phillips H. Lord</td>
<td>30 min</td>
<td></td>
<td>39</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Paragon Playhouse</td>
<td>NBC TV Film</td>
<td>Sound Masters</td>
<td>30 min</td>
<td></td>
<td>39</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ranket Squad</td>
<td>ABC Film Syndication</td>
<td>Hal Roach Jr.</td>
<td>50 min</td>
<td></td>
<td>98</td>
</tr>
<tr>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Secret Chapter</td>
<td>Guild Films</td>
<td>Rex Ormond</td>
<td>15 min</td>
<td>$50-400</td>
<td>26</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Playhouse</td>
<td>ABC Film Syndication</td>
<td>Meridian Corp.</td>
<td>30 min</td>
<td></td>
<td>26</td>
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<tr>
<td></td>
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<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Your Star Showman</td>
<td>TPA</td>
<td>Various</td>
<td>30 min</td>
<td>on request</td>
<td>32</td>
</tr>
</tbody>
</table>

*Where price range is not given, it has not yet been fixed, or syndicator prefers to give price only on request. Canada Dry is sponsoring this film in 80 markets semi-monthly. Separate series is available for local sponsors in these same markets on alternate weeks. *Available in color. *Available in June. *Run originally under another title, now being re-released. *Available early in April. *Carter Products has 20 markets. *Samsonite Luggage has 35 markets. *Best available for local sponsors. SPONSOR invites all tv film syndicators to send information on new films.*
he’s taking lessons from 15 champs...

Right now, comfortable and relaxed in his own living room, he’s getting a tip from Champion Sam Snead on how to improve his swing. Next week Lloyd Mangrum shows him the secret of long iron play. Then “Doc” Middlecoff gives him pointers on fairway woods. It’s expert, entertaining instruction he couldn’t buy at any price. He loves every minute of it!

PLAY GOLF WITH THE CHAMPIONS

is a unique series of thirteen 15-minute TV film programs with powerful appeal for the growing millions of golf fans, both men and women. They’re in black-and-white or color, with music and narration. Comedy sequences alternate with instruction to hold the “fringe” audience.

Produced by SPORTSVISION, INC., makers of the popular football series, All-American Game of the Week. For prices, availabilities, write, wire or phone...
Are you getting the most out of this SPONSOR feature?

On this page, in every issue of SPONSOR, you will find a handy, up-to-date listing of new TV station grants (see below). Included is the name of the company receiving the grant, the technical facilities granted and other appropriate facts.

Beneath the compilation of those who have received new c.p.'s is another important listing—all the stations which have gone off the air with commercial programing during the two weeks preceding each issue of SPONSOR. The box score, at the bottom of the page, is a succinct summary of television's status in the United States today. Information includes the total number of stations on the air and the number of U. S. tv homes.

### NEW AND UPCOMING TV STATIONS

#### I. New construction permits

<table>
<thead>
<tr>
<th>CITY &amp; STATE</th>
<th>CALL LETTERS</th>
<th>CHANNEL NO.</th>
<th>DATE OF GRANT</th>
<th>ON-AIR DATE</th>
<th>POWER (KW)**</th>
<th>STATIONS ON AIR</th>
<th>SETS IN MARKET**</th>
<th>PERMITEE &amp; MANAGER</th>
<th>RADIO REP*</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALDANY, GA.</td>
<td>WALB-TV</td>
<td>10</td>
<td>12 Jan.</td>
<td>1 June</td>
<td>50</td>
<td>25</td>
<td>0</td>
<td>NFA</td>
<td></td>
</tr>
<tr>
<td>DURHAM, N. C.</td>
<td>WTIK-TV</td>
<td>11</td>
<td>21 Jan.</td>
<td></td>
<td>316</td>
<td>170</td>
<td>0</td>
<td></td>
<td>Pearson</td>
</tr>
<tr>
<td>HIBBING, MINN.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>HOT SPRINGS, ARK.</td>
<td></td>
<td></td>
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<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SIOUX CITY, IOWA</td>
<td>KCOM-TV</td>
<td>4</td>
<td>21 Jan.</td>
<td></td>
<td>100</td>
<td>50</td>
<td>80 vhf</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### II. New stations on air*

<table>
<thead>
<tr>
<th>CITY &amp; STATE</th>
<th>CALL LETTERS</th>
<th>CHANNEL NO.</th>
<th>DATE OF GRANT</th>
<th>ON-AIR DATE</th>
<th>POWER (KW)**</th>
<th>NET AFFILIATION</th>
<th>STAS. ON AIR</th>
<th>SETS IN MARKET**</th>
<th>PERMITEE &amp; MANAGER</th>
<th>REP</th>
</tr>
</thead>
<tbody>
<tr>
<td>BAY CITY, MICH.1</td>
<td>WNEM-TV</td>
<td>5</td>
<td>24 Jan.</td>
<td></td>
<td>24</td>
<td>12</td>
<td>Du M, NBC</td>
<td>2</td>
<td>69 vhf</td>
<td>Headley</td>
</tr>
<tr>
<td>FRENSO, CAL.</td>
<td>KBID-TV</td>
<td>53</td>
<td>13 Feb.</td>
<td></td>
<td>470</td>
<td>235</td>
<td>3</td>
<td>80 uhf</td>
<td></td>
<td>Mckee</td>
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<tr>
<td>NEENAH, WIS.2</td>
<td>WNAM-TV</td>
<td>42</td>
<td>27 Jan.</td>
<td></td>
<td>16</td>
<td>8</td>
<td>1 NFA</td>
<td></td>
<td></td>
<td>Niger</td>
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<tr>
<td>SCHENECTADY, N. Y.3</td>
<td>WTRI</td>
<td>35</td>
<td>15 Feb.</td>
<td></td>
<td>214</td>
<td>112</td>
<td>CBS</td>
<td>3</td>
<td>53 uhf</td>
<td>Headley</td>
</tr>
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</table>

#### III. Addenda to previous listings

Since SPONSOR's 11 January 1954 issue, six more television station grantees relinquished their construction permits. This raises the number of stations which have returned c.p.'s to the FCC to 49. Nine were for vhf outlets, 32 were for uhf stations. The deletion

<table>
<thead>
<tr>
<th>CITY &amp; STATE</th>
<th>CALL LETTERS</th>
<th>CHANNEL NO.</th>
<th>DATE OF GRANT</th>
<th>ON-AIR DATE</th>
<th>POWER (KW)**</th>
<th>NET AFFILIATION</th>
<th>STAS. ON AIR</th>
<th>SETS IN MARKET**</th>
<th>PERMITEE &amp; MANAGER</th>
<th>REP</th>
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</thead>
<tbody>
<tr>
<td>CHARLOTTESVILLE, Va.</td>
<td>WCVH-TV</td>
<td>ch 64</td>
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<tr>
<td>GREAT FALLS, Mont.</td>
<td>KMNT-TV</td>
<td>ch 3</td>
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<tr>
<td>GULFPORT, Miss.</td>
<td>WGCM-TV</td>
<td>ch 56</td>
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<tr>
<td>MARION, Ind.</td>
<td>WMRI-TV</td>
<td>ch 29</td>
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<tr>
<td>ST. PAUL, Minn.</td>
<td>WCPW-TV</td>
<td>ch 55</td>
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<tr>
<td>ST. PAUL, Minn.</td>
<td>WCPW-TV</td>
<td>ch 17</td>
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</tbody>
</table>

### BOX SCORE

- **Total U.S. stations on air, incl. Honolulu and Alaska (29 Jan. ’54):** 359
- **No. of markets covered:** 222
- **No. of post-facto c.p.’s granted (excluding 24 educational grants, 29 Jan. ’51):** 198
- **Percent of all U.S. homes with tv sets (1 Jan. ’54):** 60%
Smallest, finest Studio Sync Generator ever built!

RCA Type TG-2A

**COMPLETELY NEW THROUGHOUT**—and incorporating a revolutionary new multivibrator circuit—Type TG-2A is, we believe, the ultimate in synchronizing generators. It combines all synchronizing functions into a single chassis (includes a Genlock, a Dot Generator, a grating generator, and a regulated power supply). It takes only 21 inches of rack space (one-third that required by other sync generators)—is so compact you can easily install two of these units (one a stand-by) and an RCA changeover Switch MI-26289 in a single rack. It uses fewer tubes than other sync generators (38 miniatures, 2 rectifiers). And, of course, the TG-2A can be operated in conjunction with a Color Frequency Standard.

RCA Type TG-2A’s are now available for all TV stations—VHF and UHF. For technical details and delivery information, talk to your RCA Broadcast Sales Representative.

Only RCA’s TG-2A has these features

- In a SINGLE standard chassis it includes: a synchronizing generator, Genlock, dot generator, grating generator, regulated power supply
- Entire unit takes only 21 inches of rack space
- Only 4 operating controls
- Adjustable pulse output voltages
- Pulse outputs have sending end-terminations
- Adjustable "front porch" width
- Operates with Color Frequency Standard
- Can be remotely-switched to Genlock operation
- Provides Dot Convergence Pattern
- Fewest tubes of any sync generator (38 miniatures, 2 rectifiers)
- Test jacks for circuit checking
- Pulse widths and delays STABILIZED against tube aging
- Choice of 5 ways to control basic frequencies
- Characteristics more than meet FCC and RETMA standards

RAD CO CORPORATION of AMERICA
ENGINEERING PRODUCTS DEPARTMENT
CAMDEN, N.J.
Fitz-Gibbon and Cuff disagree on radio, te value

Two answers to the old question, "Why don't department stores use more radio and television advertising?" were given to the nation's retailers last month. The first answer came from Bernice Fitz-Gibbon who told why she personally disliked radio and tv during a session of the National Retail Dry Goods Association convention. Her answer came one day before her resignation as advertising director of Gimbel's department store, New York.

The second answer was provided by Sam Cuff, radio and television consultant for Allied Stores. He sought to clarify the reasons why department stores fail to utilize air media before a sales promotion meeting of the Arkwright Merchandising Corp. The Arkwright meeting was held the day following the conclusion of the NRDGA convention.

Miss Fitz-Gibbon described television commercials as "an intrusion, an outrageous interruption in the entertainment, which is the primary business of tv. The commercial is the grim penalty one pays to hear Lucy or Fred Waring. Imagine how distressing it would be to have your New York Times snatched away by, say, Gullen's mustard, who would say, 'Now you can't read Meyer Berger or Arthur Krock unless you listen to a mustard commercial for three minutes.' Suppose you had just settled down with a Walter Kerr dramatic review when a shrill 'Better buy Birds Eye' would beat in on your ear drums? Tell me, would that be a good climate in which to send out your selling message?"

At the Arkwright meeting, Cuff told the group:

"Bernice Fitz-Gibbon's remarks yesterday, at the NRDGA convention, were most interesting for what was omitted. Her statement is interesting for what it didn't say. "Miss Fitz-Gibbon didn't get up and say, 'Radio and television don't sell.'"

Cuff said department stores don't use radio and tv mainly because they don't know how to use air media.

Louis Tannebaum, Macy's advertising manager, replaces Miss Fitz-Gibbon as advertising director at Gimbel's on 1 March.

SPONSOR's 4 May 1953 issue, page 22, reported on Macy's use of radio and tv under Tannebaum. The store, on radio virtually every Friday since mid-1952, used one-minute announcements over WOR and/or WNBC, with WABC on some weekends. Macy's typically selects one or two good items for plugging and uses 15 announcements per item to hit weekend shoppers. It also buys announcements for storewide sales held periodically throughout the year and runs them for four days preceding the sale.

During New York's newspaper strike last December, Macy's was one of the heaviest department store air users. (spoonson, 23 December 1953, page 30.) Six radio and one tv station were utilized, with from 40 to 150 announcements aired daily on the seven outlets. Gimbel's used little tv advertising. Before the strike Macy's had signed with Coca-Cola for Santa Claus at Macy's, a daily 15-minute pre-Christmas program telecast over WARD.

Memphis department store finds tv outpulls Santa

Not even Santa Claus can compete with a television star.

Fred Goldsmith, director of J. Goldsmith & Sons Co., department store, told WHBQ-TV he would consider a tv advertising schedule if it could be proved to him that tv could pull in store traffic.

A good test case, the station decided, would involve the appearance of one
of WHBQ-TV's children's programs stars at the department store.

The star selected for the test, "Wink" Martindale, conducts Mars Patrol, a program which includes studio interviews with children on a "space ship."

Two announcements about Martindale's appearance at the store were made on his show. Between 10:00 a.m. and noon on the first Saturday in December, more than 400 children came to see him. The station reported no signs had been erected in Goldsmith's pointing the way to Martindale. In spite of this the line of youngsters waiting to see him was much longer than the line in front of Santa.

The following week, with more time for preparations, announcements about Martindale's appearance were made on the Mars Patrol program daily. On the second Saturday, the line of children waiting to see Martindale was more than 200 feet long when he arrived at the store. In the two-hour pre-noon period, he talked to more than 1,300 youngsters.

***

Free & Peters personnel visit WPTZ, WBZ-TV

Free & Peters men are speaking from first-hand experience when they give agencies information on WPTZ, Philadelphia, and WBZ-TV, Boston.

Before F&P assumed national representation of the two Westinghouse stations on 1 February the rep firm's top personnel were taken on an extensive tour of the two stations.

Programing, talent, facilities, operation and sales policies of both stations were covered in meetings held in the studios. Rolland Tooke, WPTZ manager, presided at the Philadelphia meeting, aided by A. Q. ("Bink") Dannenbaum, sales mgr.; John ("Chick") Kelly, prom. mgr.; Stan Lee Broza, prog. mgr.; Raymond Bowley, chief engineer; Sam Stewart, sales service.

(Please turn to page 128)

8 FEBRUARY 1954
agency profile

Howard Connell
V.P., Dir. of Radio and TV
Hewitt, Ogilvy, Benson & Mather, New York

Some of the most provocative print ads in years have come out of the Hewitt, Ogilvy, Benson & Mather shop. To wit: the man with the eye-patch who wears a Hathaway Shirt: the girl in the ditto shirt who smokes cigars: the man with the beard who came to New York to sell Schweppes Quinine water.

A former college prof (no beard) in a pink Hathaway, who smokes cigarettes while twirling the remote control knobs of his office tv set, is the man who's been assigned to give HOBM's air advertising the same touch. He is Howard Connell, v.p., in charge of radio and tv.

"The agency's known for the famous print ads—but, by mid-March, we estimate 50% of our billings will be in radio and tv," says Connell. (Last year's billings total: $11 million.)

Among the agency's top radio-tv accounts are Rinso, Good Luck Margarine, Dunhill, Helena Rubinstein, the British Travel Association, Schweppes Quinine Water.

Connell's theories on producing effective tv commercials are numerous. Among them: "The indispensable prop—that's part of HOBM print advertising (like beards and cigars and things)—and there's no reason to think it wouldn't be effective on tv.

"Take a mobile, for example. That could be an interesting prop around which to build a tv commercial."

"Now if the art director has a pet mobile or painting that gives him ideas for a commercial, let him suggest it. After all, there's no inflexible rule that the initial idea for a commercial must originate with the writer. The art director's a creative man too. So's the lighting man or a chap in production. Let them contribute their ideas."

To help carry out his own ideas Connell has recruited a group of young radio-tv people who, he feels, will be able to cut through the "pat, cliché-ridden formulas of tv selling." And when he says "young," he means it: At 41, he's the second-oldest man on the staff of HOBM.

Say's he: "Youngsters are the most critical segment of the tv audience. They're quick to spot a phony."

Connell carries his respect for youth home to Scarsdale with him every night. His own juvenile jury consists of his 11-year-old daughter, and his son, age seven.
Best..... Over Puget Sound!

Don't buy PART when you can get it ALL!

KTNT-TV
Covering Seattle, Tacoma and the Puget Sound Area
125,000 WATTS • CHANNEL II

KTNT-TV AREA • QUICK FACTS AND FIGURES
Population Distribution

<table>
<thead>
<tr>
<th>Area</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>City of Seattle</td>
<td>37.65%</td>
</tr>
<tr>
<td>Balance of King County</td>
<td>21.37%</td>
</tr>
<tr>
<td>Pierce County (including Tacoma)</td>
<td>22.22%</td>
</tr>
<tr>
<td>Balance of Areas West and South</td>
<td>18.76%</td>
</tr>
<tr>
<td>TOTAL (1,250,000)</td>
<td>100.00%</td>
</tr>
</tbody>
</table>

Grade A contour covers over 1,000,000 people; Grade A and B contours cover over 1,250,000 people; INFLUENCE AREA covers over 1,500,000 people

AFFILIATED WITH CBS and DUMONT TELEVISION NETWORKS • CONTACT WEED TELEVISION

8 FEBRUARY 1954
Select these Stations for **SPOT RADIO**

**EAST, SOUTHEAST**

<table>
<thead>
<tr>
<th>Call Letters</th>
<th>City/Network</th>
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**MIDWEST, SOUTHWEST**

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**MOUNTAIN AND WEST**

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<td>KIRO</td>
<td>Seattle CBS</td>
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"Choice of Audiences—The Ones You Want"

by JAMES M. WADE
Manager, Atlanta Office

We have no doubt (and you probably don't, either) that some men do buy foods, soaps, etc. — that some women buy pipe tobacco — that some city men buy farm implements. Etc. But if you were selling tractors (say) we'll bet you'd want a really rural audience for your advertising efforts, and a male audience at that.

"Choice of audience" is certainly the most fundamental requirement in any selling effort.

Spot Broadcasting, more than any other mass medium, permits you to select your audience — to reach the people you want most to reach, with a minimum of waste. You select the markets, the time, the programs, the stations that are logical for your prospects.

Spot Radio is "beamed radio" as contrasted with "umbrella radio". It is efficient radio, and it costs less than any other mass medium you can use.

Free & Peters Inc.
Pioneer Station Representatives Since 1932

New York Chicago Atlanta Detroit Ft. Worth Hollywood San Francisco
Everybody agrees that if a deal is profitable to both buyer and seller, the relationship will be a long and happy one.

At Pleasantville, N. J., Station WOND proposed a package of 4 daily newscasts to the Atlantic Cadillac & Pontiac Company, for used car specials. Price of the cars was reduced slightly each day until sold. So effective has been the program that the sponsor repeatedly has renewed the schedule and, in addition, has bought a one-hour Sunday show plugging new Pontiacs.

Says John G. Struckell, general and sales manager for WOND:

"Program ideas come and go, but with AP news in our station, we feel we always have a salable feature. And, too, the cost per program of AP news is so low, in comparison with other program material, that the station can realize a profit from newscasts with little effort."

and from still another station—

Station KOCA in Kilgore, Tex., reports the following experience with AP news—

1. In 1953, AP news consumed only 11% of station's broadcast time.
2. In same year, AP news accounted for 28% of total station revenue.
3. All of the stations special AP features have been sponsored since February, 1953.

Says the station manager: "Our advice to any sister station having revenue trouble is to just dig into their goldmine—AP."

If your station is not yet using Associated Press service, your AP Field Representative can give you complete information. Or write—

Those who know famous brands . . .

know the most famous brand in news is AP
EMPLOYMENT AGENCY

SPONSOR: Frietsch Employment
AGENCY: Standart-O'Hern Services

CAPSULE CASE HISTORY: The Frietsch Employment agency ran a series of 17 announcements over KUDL, Kansas City, during three consecutive days. The announcements asked listeners to call BABE-24 for information about the agency. Schedule cost the sponsor $5. The first day, Frietsch reports it received a total of 431 calls; the day after that, an additional 582 calls were recorded and on the final day the agency got 597 calls requesting information. It gives KUDL a large share of the credit for attracting the total of 1,610 queries.

KUDL, Kansas City
PROGRAM: Announcements

OFFICE EQUIPMENT

SPONSOR: National Service Co.
AGENCY: Katz

CAPSULE CASE HISTORY: When the Seaboard Oil Co. opened its new office in Billings, Mont., they needed office equipment badly but didn’t know which were the best local dealers to buy from. After hearing an institutional announcement over KGL for the National Service Co., Seaboard’s representative placed an order for a $560 calculator and a $92 portable typewriter. Says the National Service Co.: “These two sales would more than pay for our year’s ad schedule on KGL.” National uses one announcement a week.

KGL, Billings, Mont.
PROGRAM: Announcement

PARAKEETS

SPONSOR: B&I Sales Co.
AGENCY: Direct

CAPSULE CASE HISTORY: The B&I Sales Co. sponsors a 15-minute program Friday nights on KMO called Jungle Macabre. On 27 November one of the commercials in the program was used to advertise parakeets which were being placed on sale at $4.95 each. Within three days 305 parakeets were sold. The sponsor figures that since the whole program costs $244, one commercial on it is worth about $81.33. This single commercial produced a gross return of $3,944.75.

KMO, Tacoma
PROGRAM: Jungle Macabre

DEPARTMENT STORE

SPONSOR: T. Eaton Co.
AGENCY: Direct

CAPSULE CASE HISTORY: Last winter, the T. Eaton Co. bought a daily 15-minute program to sell specific merchandise throughout its various departments. When the contract reached its expiration date and it was planned to drop the program for the summer, department managers said they would prefer to see the money necessary to keep the show on the air cut from their newspaper budgets because they had gotten “definite sales results” whenever they had advertised on the program. Daily cost of the program is $20.

CJVI, Victoria, B. C.
PROGRAM: Let’s Go To Eaton’s

AUCTION

SPONSOR: Allentown Sales Auction
AGENCY: Direct

CAPSULE CASE HISTORY: Six days before Allentown Sales had scheduled an auction in the Lehigh Valley area it began advertising on WAEB. The firm bought four five-minute participations daily in disk jockey shows, plus announcements; total cost was $155. Radio was the only advertising used except for two newspaper ads (one the day before opening, one on opening day). Despite a heavy storm which hit the area on the day the auction opened, a crowd of nearly 10,000 people was present. The sponsor attributes 90% of the crowd to WAEB.

WAEB, Allentown
PROGRAM: Participations

PIANOS

SPONSOR: Lester Piano Co.
AGENCY: Dittman & Kane

CAPSULE CASE HISTORY: Nine years ago the Lester Piano Co. scheduled a quarter hour of live piano music at 10:00 a.m. over WIP, five days a week. A year later the sponsor added a second series of across-the-board programs (1:00-1:15 pm.). They next increased the morning show to 30 minutes. The broadcasts have continued for the past seven years. Says the sponsor: “More than a third of our business comes directly from WIP. A piano is a high-priced unit, and careful records are kept to show what kinds of advertising pay off. WIP has sold more than its share.” Cost of the radio schedule is under 3% of the firm’s total budget.

WIP, Philadelphia
PROGRAM: Keys to Happiness

HANDLE BAGS

SPONSOR: Von’s Grocery Co.
AGENCY: Mogge-Privett, Inc.

CAPSULE CASE HISTORY: Twenty-five thousand “trick-or-treat” handle bags were used by this sponsor to test the pull of radio. Von’s, a chain of 19 super markets in Greater Los Angeles, made two announcements on its new show stating the bags were available at all its stores. Within 24 hours after the news, the entire stock was gone. Says N. H. Bolsiod, of Von’s: “The greatest share of the response to our offer came from the radio announcements.” Von’s sponsors Homemakers’ Edition of the News Monday through Friday at 10:25 a.m. Weekly cost of the program is $116.25.

KBIG, Los Angeles
PROGRAM: Homemakers’ Edition of the News
ZIV'S NEW TV CHAMPION

"Mr. District Attorney"

THE BEHIND-THE-SCENES DRAMA OF OUR LAW ENFORCER

HURRY! ALREADY SOLD IN 14 MARKETS!

52 weeks firm in NEW YORK, PHILADELPHIA, CHICAGO, SAN FRANCISCO, LOS ANGELES, CINCINNATI, CLEVELAND, MINNEAPOLIS, KANSAS CITY, DALLAS, DETROIT, HOUSTON, BALTIMORE, AND WASHINGTON!

Hurry! A quick decision may hold your market!

THE INSPIRED NEW SERIES THAT OUTSHINES THEM ALL FOR DRAMA, ACTION, REALISM!

Inside a real INTERROGATION ROOM
Inside a real SHOW-UP ROOM
Inside a real COURTROOM
Inside a real CRIME-LAB
Champion of the people, defender of truth, guardian of our fundamental rights to life, liberty and the pursuit of happiness

Meet Mr. D. A. Himself

David Brian

He looks, he acts, he IS MR. D. A.

Technical supervision thru the cooperation of the Los Angeles law enforcement agencies.

Write, Wire or Phone

ZIV TELEVISION PROGRAMS, INC. 1797 MISSION ROAD, CINCINNATI, OHIO NEW YORK HOLLYWOOD
There is universal recognition of the importance television has as the most spectacular method of entertainment and sales in the history of American life and industry.

Analysts, polit-takers, surveyors, soothsayers—all have combined in celebrating television’s development and growth as the most phenomenal mass medium and most intimate contact between producer and consumer.

This year will inaugurate the coming into its own of the decisive instrument of television programing: film syndication. 1954 will be a year of ever-increasing demands for the syndicated product, for better program quality and for vital market-by-market sales and merchandising techniques.

There are now over 350 tv stations on the air and over 200 additional stations have construction permits. At present, there are 350 television film distributing companies and 700 film production companies.

The phenomenal spurt of distribution and production organizations involved in film syndication for television is most significant. Never before in the history of American business has there been the spectacular rise of a segment of an industry to compare with the development of television film production and syndication.

One hundred million viewers each day means one hundred million potential customers daily. Film syndication supplies that exclusive and incomparable requirement for American business: It can intimately dramatize properties of specific products for the customer.

Film syndication enables local and regional sponsors to obtain top caliber programs equal—and often superior to—national network programs. And all this is in prime time periods.

Already, production plans for ’54 in the tv film syndication field point to further advances at the same fast pace in the realms of quantity and quality. Television Programs of America’s film production budget for this year calls for a five million dollar net investment in our forthcoming properties.

In previous years television production and sales syndication firms presented sprawling and sometimes chaotic organizations. Today, as the requirements of American business demand more effective solutions to regional and local advertising problems, and as the machinery of five network television falters in the fulfillment of these basic missions of the medium, film syndication and production are emerging as the decisive factors in television.

First film manual: The NARTB is helping tv stations eliminate trial-and-error tactics in telecasting film programing.

Its first annual Television Station Film Manual, recently mailed to all active NARTB tv station members, reflects lessons learned by pioneers in the use of film on television.

There is information on film programing hours and costs, case histories and do’s and don’ts of film practices.

The hours and costs data were based on a survey of tv stations grouped according to the number of television families in area. One result of survey: disclosure film programing hours exceed live in all categories of stations reporting. Film shows cost more than live programing: The average live costs for one hour in all groups came to $85; for film, $126.

Case histories on film policies and operations of six tv stations selected according to size and geographical location include information on film purchasing, personnel, equipment, I.D. specifications, engineering techniques and programing. There are diagrams of the six stations’ floor plans as well as drawings of forms used in scheduling, routing, and filing films. The six stations reported on are: KGNC-TV, Amarillo; KKTV, Colorado Springs; KRON-TV, San Francisco; WAAM, Baltimore; WBTY, Charlotte, and WCAU-TV, Philadelphia.
Leaning Over Backwards Department

It appears to us that, all things considered, there are probably fewer tv viewers in our audience at a given time than there are in, say WCBS-TV's. But we'll match 'em, audience for audience and no holds barred and throw in the New Yorker's too, for ferocity.

WMT-TV
Channel 2 - CBS for Eastern Iowa
Mail address: Cedar Rapids
National Rep: The Katz Agency, which see for bared fangs
cal sum obtained by including personal expenses such as business overhead, salary to your mother-in-law, etc.

It might also be worth mentioning that as each successive film comes out of the lab, the negative cost has become progressively lower due to a fingle known as production savings which really means cheating on what you deliver.

But I don’t worry—yet. Things don’t really look as black as all this implies. I’ve got a pretty darn good show featuring Toodles, that great star of the silver screen, as narrator and sometimes participant. I’m happy with the ratings which are starting to come in and are better than I dared to expect. So now I am a big man in my league and the people at the Welatka Country Club in Rolling Ridge, N. J., knowing that I am a tv entrepreneur ask me questions about the medium. Now I buy the brandy.

Then it happens. I get a letter from a California lawyer, saying that film number 17 in “my series” will be the last. The corporation I have been dealing with is bankrupt. The negatives already existent have been attached. The corporation I was dealing with discovered the hard way (and at my expense) that the cost of selling to the other markets adds almost 50% to the cost of each negative. Reprints are difficult if not impossible to market. Unions ask increases. Bank want their money back. Etc! Etc! All thanks to the simple arithmetical fact that by going out of pocket several thousands of dollars each film, you have already accumulated a tidy debt of 17 times that sum.

And here I am with time bought in the middle of a cycle of 13. The crushing blow, however, is this: I understand from a friend who was out on the Coast recently that you were seen driving around in a new Chrysler Imperial. Hmm!

In conclusion may I say I hate you and may I paraphrase once more—money is the root of all happiness.

***

Letters to Bob Foreman are welcomed

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

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

SARRA

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

“Whispering Power” is the theme of new one-minute TV spots for Evinrude’s Fleetwin outboard motor. Gay, informal outdoor shots invite carefree boating fun. You hear the difference as the sound track picks up the quiet flow of power from Evinrude’s Fleetwin, and the voice-over tells a hard-hitting sales story backed up by close-ups of the motor’s mechanical advantages. A smooth blend of happy promise and convincing demonstration planned by SARRA with Evinrude Motors and its agency, The Cramer-Crassett Company.

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

TV spots created by SARRA for Bell & Howell’s movie camera have everything it takes to clinch a sale: a featured price and strong product identification...a demonstration in close-ups of exclusive advantages...and emotional appeal through such human interest sequences as baby’s first steps which dramatize the message—“Don’t let moments like this pass you by.” Created for Bell & Howell Co., through McCann-Erickson, Inc. Another example of how SARRA “shoots to sell.”

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

In a new one-minute commercial for Jergen’s Lotion SARRA merges animation with live action for effective selling. In an animated sequence winsome fingers prance to the household tasks they do with detergents and a parade of laundry, dishes, pots and pans tics in with the theme of Jergen’s magazine campaign. In live action lovely hands smooth on the lotion, give a close-up of the bottle. A final romantic flash shows hands meeting as the voice-over underlines the message: “Don’t let your hands let him know you use detergents.” Produced by SARRA for Andrew Jergens Co., through Robert W. Orr & Associates, Inc.

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

VIDE-O-RIGINAL is SARRA’s name for a quality-controlled motion picture print made in SARRA’s own photographic laboratory. This print is the pay-off on your entire investment. Whether you order one—or one hundred—each VIDE-O-RIGINAL of your SARRA-produced TV commercial is custom-made to give maximum fidelity whenever, wherever your message appears on the home TV screen.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street
WHAT'S DOING IN CHICAGO RADIO?
In this second television market of the nation, one of the four major radio stations—AND ONLY ONE—has increased its audience since 1950... the period of greatest TV growth.

The average daily Monday-through-Friday rating for Station WMAQ (Pulse, Sept.-Oct. 1953) is 13 per cent GREATER than it was during the same period in 1950. Meanwhile, Station A has DECLINED seven per cent, Station B 11 per cent and Station C is unchanged.

In addition, Station WMAQ is the ONLY station of the four to register average rating gains in each of the three periods of the day—morning, afternoon and night.

Once again, proof that more and more Midwest radio homes—now 12 per cent greater in number than four years ago—turn to

the QUALITY STATION of Mid-America...

Quality Programs
Quality Services
Quality Audience

Represented by NBC Spot Sales
Do sponsors need a well-known star to attract large radio and TV audiences and sell effectively?

The Picked Panel Answers

This is actually two questions, so let's treat it as such. First, the need for a well-known star personality to gather a large radio or TV audience.

Any star will be a failure without the proper showcase, yet a good show can stand without a big name personality!

With or without star talent, the sponsor must have a show guided by a sound format, good writing and exceptionally fine talent (not necessarily big stars). Since the question posed deals with that which the sponsor "needs," then I must opine that those elements I've mentioned are the most needed.

You can attract a large radio or TV audience with or without a star. Many of our better-known radio and TV show personalities have made the talent into stars, while there are just as many programs which have been made famous by the big-name personalities playing in them.

In television, there is another, and newer, element to consider: Promotion! Not show promotion as we've known it in the past, but well planned campaigns. Network and independent stations alike are allotting record advertising and promotion budgets to capture audience as intensely competitive programing really gets underway. Naturally, the use of a star name is going to be an aid in such a promotion, but not a necessity.

So, the sponsor does not need a well-known star. If the type of show requires the talents of a big name; if you want the little extra push in promotion that a star name affords, then by all means use them. But, they're not needed as long as the sponsor has the benefit of a good creative staff who can give the public a show they want to see or hear in their homes.

As for effective selling, big-time personalities are much less a factor for effective sales in radio and television. The product should be the star. Unless your current campaign actually involves a copy theme about star endorsements, there is no need to detract from the package. This is particularly true on TV where every wide shot you take of a person not involved in demonstration is a picture wasted. Build up the product and not the person talking about it!

I believe a show can do well with or without big-name personalities. TV makes its own stars, just as radio has done for years. And while you're entertaining the audience, make sure your product is so interesting in its presentation that it will be remembered favorably in connection with the show — a star in its own right.

Edward R. McNeilly
Enterprise Advertising
Los Angeles

Without a doubt, no large mass TV or radio audience can be developed without a top name star as the main attraction. That is, of course, unless the sponsor is willing to wait out an almost unbearable period during which time the very excellence of the show itself can be felt without the help of a star.

On radio this frequently can be done. On TV, due to the size of budget required, it is almost impossible.

For the local or regional advertiser, it is therefore better to sponsor a packaged or participation show in which he can afford the lustre of a top-name star. This will almost insure an immediate audience for his show.

Size of audience, however, is no sure indicator of a show's sales ability, in my opinion. Here in Los Angeles there are numberless examples of the low-budget shows on both TV and radio, which have paid off rather handsomely. Some of these are on stations which sometimes fail to show up strongly on the rating charts.

The reason for such results, it seems to me, is that the sponsor has consistently stuck to his guns, and has accomplished a good selling job to his smaller-sized audience.

It's great to have a big audience. But that alone is no substitute for good salesmanship.

Ralph Yambert
President
Yambert, Inc., Advertising
Los Angeles

Show business provides a few generalizations, but the question can only be answered if applied to specific cases.

A "well-known star" is just one element of a program. The need for such a star will vary according to the strength of the other elements. Obviously, the stronger each link in the chain of attraction values, the better. If an im-
mediate success is demanded of an unknown show, however, performers with high public acceptance are necessary. On the other hand, a well-known show may be cast with unknowns who will then gain stature by appearing in a popular vehicle.

When Rogers and Hammerstein introduced South Pacific, they cast two stars, Pinza and Martin, as leads. The show proved to be so good that these stars gained in stature by playing in it. When they left the cast, performers of much less importance replaced them but the show continued to sell out. And the replacements enjoyed much greater prestige as a result of appearing in the show.

It stands to reason that a tv and/or radio audience likes the star of a show that it watches continually; the star is an important element of attraction. Therefore, a sales message delivered by that star-surely gets more attention; personal endorsement by the star has more weight.

The use of a star, however, does not eliminate the need for a sound sales message properly presented. The star is just one element in the commercial, and as such, is needed in varying degrees according to the strength of the other available means of persuasion.

Peter A. Cavallo Jr. J. Walter Thompson Co. Chicago

There is ample evidence that a sponsor does not “need” well-known stars to attract a large enough audience to make his investment in radio or television profitable. The use of a name star should not be a pre-determined requirement. A sponsor can enjoy large audiences with a vehicle utilizing the talents of a little-known performer. Such performers are frequently skyrocketed to stardom. For example, many people have for years been enchanted by the stories of Wally Cox. Yet his nightclub performances and occasional guest appearances on radio and tv shows would not alone bring millions of people to their television sets each week to watch him. (Please turn to page 127)
TV FILM COMMERCIAL PRODUCERS: continued from page 50

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<tr>
<td>CHARTER OAK TELE-PICTURES</td>
<td>-- X X</td>
<td>Liqui-Molly, Soacy Mobilgas</td>
</tr>
<tr>
<td>JACK CHESTOK PRODUCTIONS, INC.</td>
<td>X X X</td>
<td>Merita Bread &amp; Cakes, Gillette, Phillips Petroleum, Not Buring Packing Co., Socony Luggage, Peter Pan Peanut Butter</td>
</tr>
<tr>
<td>FRANK CHISTEL &amp; ASSOCIATES</td>
<td>X X X</td>
<td>Silverwood Dept. Store, Raper Ranges</td>
</tr>
<tr>
<td>CINECRAFT PRODUCTIONS, INC.</td>
<td>X X X</td>
<td>Standard Oil Gas, Oil &amp; Service, Leisy Beer, White Sewing Machines, Seiberling Tire Tubes</td>
</tr>
</tbody>
</table>

SYMBOLS: X means company has this facility available. -- means company does not have this facility. * means no report available on facilities.
<table>
<thead>
<tr>
<th>OF FIRM, LOCATION AND SALES CONTACT</th>
<th>FACILITIES INCLUDE:</th>
<th>AMONG THEIR ACCOUNTS DURING 1952-53 SEASON</th>
</tr>
</thead>
<tbody>
<tr>
<td>TELE PRODUCTIONS</td>
<td>State of California,</td>
<td>State of California, Air National Guard, Helm's Bakeries, California National Guard, Calo Dog Food, Drumstic, Optimists Club</td>
</tr>
<tr>
<td>Santa Monica Bldg.</td>
<td>-- X --</td>
<td></td>
</tr>
<tr>
<td>TWOOF, CAL.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Y. LEHMAN, HOLLYWOOD 5-3276</td>
<td></td>
<td></td>
</tr>
<tr>
<td>VIDEO PRODUCTIONS, INC.</td>
<td></td>
<td>(Not reported)</td>
</tr>
<tr>
<td>SILL. FOX</td>
<td></td>
<td></td>
</tr>
<tr>
<td>GAIO W. RAY, 9-6700</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CLAMPTT</td>
<td>Bell Foods, Nehi Beverages, M. P. Hood Dairy, Leigh Foods Orange Juice, Sunbeam Bread</td>
<td></td>
</tr>
<tr>
<td>BETH HARRISON</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Twoof, CAL.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>NOVEMBER, GILMATE 8052</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LAMF FILM CO.</td>
<td>Chill Chest, York</td>
<td></td>
</tr>
<tr>
<td>MAPLE AVE.</td>
<td>X X X</td>
<td></td>
</tr>
<tr>
<td>LENTEN, JUSTIN 3002</td>
<td></td>
<td></td>
</tr>
<tr>
<td>GE W. COLBURN LABORATORY, INC.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Twin, CAL.</td>
<td>X X X</td>
<td></td>
</tr>
<tr>
<td>Y. USHIBIMA, STATE 2-7316</td>
<td></td>
<td></td>
</tr>
<tr>
<td>JERSEY PICTURES</td>
<td></td>
<td></td>
</tr>
<tr>
<td>STANLEY JR.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BETH LA CHERNIE BLDY.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TWOOF, 10, CAL.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ER WHITE, JR., CRESTVIEW 1-7106</td>
<td></td>
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</tr>
<tr>
<td>IDORE PRODUCTIONS, INC.</td>
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<tr>
<td>BETH LA CHERNIE BLDY.</td>
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<tr>
<td>TWOOF, 10, CAL.</td>
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<td></td>
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<tr>
<td>ER WHITE, JR., CRESTVIEW 1-7106</td>
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<tr>
<td>OSF FILMS, INC.</td>
<td></td>
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<tr>
<td>MAY ST.</td>
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<tr>
<td>JUNE 1, MO</td>
<td>-- X X</td>
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</tr>
<tr>
<td>WRIGHT JR., MAIN 8876</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TON W. COUSENS PRODUCTIONS</td>
<td>Lustro Cream, Dorothy Gray, Canada Dry (Spur), Cutex Lipstick, Desert Flower, Kiss Me Kate, Cameo Hosiery, Ad. Fed. of America, Gunther Ale, Tussie Cosmetics, Colgate, Imperial Wallpaper</td>
<td></td>
</tr>
<tr>
<td>E 107TH ST.</td>
<td>X X X</td>
<td></td>
</tr>
<tr>
<td>YORK, N. Y.</td>
<td></td>
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<tr>
<td>TON W. COUSENS, TRAFALGAR 2-5470</td>
<td></td>
<td></td>
</tr>
<tr>
<td>IRIS FILMS, INC.</td>
<td></td>
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<tr>
<td>TERE, WASHI</td>
<td></td>
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<tr>
<td>PICTURES</td>
<td></td>
<td></td>
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<tr>
<td>TERE, WASHI</td>
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<tr>
<td>ST. NY. Y.</td>
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</tr>
<tr>
<td>SUS CULHANE PRODUCTIONS, INC.</td>
<td>Bab-O, Barbasol Co., BC Remedy, Buckingham Cigarettes, Campbell Soups, Vaseline Hair Tonic, Ajax, Zerex, Zex, duPont Sponge, Esso Standard Oil, Genesee Brewing Co., Holland House Coffee, Jack's Tasty Snack Corp., Chesterfield Cigarettes, Colonial Stores, Lipton's Tea, Martinson's Coffee, Masland Carpets, Mennen Skin Bracer &amp; Spray, Omar Bread, Crisco, Dux, Quaker Rice, Quaker Wheat, Schlitz Beer, Wm. Schulerberg Meats, Tenderloaf Tea, Thor Appliances, Muriel Cigars, Halo</td>
<td></td>
</tr>
<tr>
<td>E 37TH ST.</td>
<td>X X X</td>
<td></td>
</tr>
<tr>
<td>YORK, N. Y.</td>
<td>Save By Tv (Broiler), Surgitube, National Brands, Waite-Less</td>
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<tr>
<td>JUS CULHANE, MURRAY HILL 2-8223</td>
<td>X X X</td>
<td></td>
</tr>
<tr>
<td>10 PRODUCTIONS</td>
<td></td>
<td>(Not reported)</td>
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<tr>
<td>3RD AVE.</td>
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<tr>
<td>YORK, T. Y.</td>
<td>X X X</td>
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<tr>
<td>HENSEN L. CURTIS, PLAZA 5-0333</td>
<td></td>
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<tr>
<td>1. PRODUCTIONS, INC.</td>
<td></td>
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<tr>
<td>E 57TH ST.</td>
<td></td>
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<tr>
<td>YORK, N. Y.</td>
<td></td>
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</tr>
<tr>
<td>REE T. GROVE, MURRAY HILL 2-9408</td>
<td></td>
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<tr>
<td>ENES, INC.</td>
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<td></td>
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<tr>
<td>&amp; BUTTONWOOD STS.</td>
<td></td>
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<tr>
<td>HESPERIA, PA.</td>
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<tr>
<td>CTO FILMS, INC.</td>
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<tr>
<td>E 57TH ST.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>YORK, T. Y.</td>
<td>X X X</td>
<td></td>
</tr>
<tr>
<td>HANDS, COLUMBUS 2-7409</td>
<td>Puss 'n' Boots Cat Food, Clearasil, Coronet Magazine, Minute Rice, Piel Brothers</td>
<td></td>
</tr>
<tr>
<td>J &amp; D PRODUCTIONS CO.</td>
<td></td>
<td>-- X --</td>
</tr>
<tr>
<td>E 20TH ST.</td>
<td></td>
<td>(Not reported)</td>
</tr>
<tr>
<td>ER L. COLE.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>E 21ST ST.</td>
<td>X X X</td>
<td>Coolator Refrigerators &amp; Ranges, Bendix Washers, Canadian Ace Beer</td>
</tr>
<tr>
<td>DUNN STUDIOS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CHICAGO AVE.</td>
<td>X X X</td>
<td></td>
</tr>
<tr>
<td>MD. ILL.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DUNN, WH 2-1124</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**MBOLS**

* X means company has this facility available. -- means company does not have this facility. * means no report available on facilities.
<table>
<thead>
<tr>
<th>FACILITIES INCLUDED:</th>
<th>NAME OF FIRM, LOCATION AND SALES CONTACT</th>
<th>AMONG THEIR ACCOUNTS DURING 1952-'53 SEASON</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shipping: X</td>
<td>FAMOUS STUDIOS</td>
<td>Ponds, Tide, Colgate Shaving Cream, Hinds Hand Cream, Pan American, Vicks, Scott P. Florida Citrus, Revlon, Helena Rubinstein, Spy, Poll Mall, Chesterfield, Drane, Good Margarine, Lilt, Chloradent</td>
</tr>
<tr>
<td>Animation: X</td>
<td>PAUL J. FENNELL CO</td>
<td>5-Day Deodorant Pads</td>
</tr>
<tr>
<td>Color: X</td>
<td>FILM ASSOCIATES INC</td>
<td>Jergens Shaving Cream, Gem Commercial Building &amp; Loan</td>
</tr>
<tr>
<td>Animation: X</td>
<td>FILM MACK PRODUCTIONS, INC</td>
<td>Manor House Coffee, Swift's Ice Cream, Rival Dog Food, Oshkosh B'Gosh Overalls, Wip, Toni, Scaly Mattress, Helene Curtis, Deep Magic, Quaker Noodles, Bright Prince, Switt's Franks</td>
</tr>
<tr>
<td>Color: X</td>
<td>FILM CREATIONS, INC</td>
<td>Amoco Gas, Permalub Oil, Roi-Tan Cigar, Amm-ident, Electric Auto-Lite, Atlas Medicine Drops, Eskimo Anti-Freeze, Omega Watches, Ronson Lighters, Sal Medaglia D'Oro, Sylvania Electric Products, Willys-Overland Motors</td>
</tr>
<tr>
<td>Animation: X</td>
<td>FIVE STAR PRODUCTIONS, INC</td>
<td>Prell Shampoo, Prell Packets, Ivory Snow, Tide, Log Cabin Syrup, Sure-Jell, Crosley Frig, Crosley Refrigerator, Crosley Washer, Crosley Freezer, Better School Campaign, Elmo Shampoo Machines, Maxwell House Coffee, Sugar Crisp, Nucoa, American Association for the National Conference of Christians and Jews</td>
</tr>
<tr>
<td>Color: X</td>
<td>DON FLAG PRODUCTIONS</td>
<td>McGlaughlin's Instant Manor House Coffee, Uncle Ben's Rice, Raleigh Cigarettes, Dazzle Scouring Pads, Pet Milk, Kellogg's, Stopette, Parker Pen, Schafer's Snorkel Pen, Charbroiled Hamburger, Standard Oil, Pacific Coast Borax, Dodge, Ralston, Pabst Blue Ribbon, Colgate Milk, Budweiser, Baron Syrup, Old Style Beer</td>
</tr>
<tr>
<td>Animation: X</td>
<td>FOCAL POINT FILM PRODUCTIONS</td>
<td>(Not reported)</td>
</tr>
<tr>
<td>Color: X</td>
<td>DON FLAG PRODUCTIONS</td>
<td>Prudential Life Insurance Co., Masland Carpets, U. S. Coast Guard Recruiting, Listerine, Paste, Phillips &quot;66&quot; Oil &amp; Gas</td>
</tr>
<tr>
<td>Animation: X</td>
<td>GENERAL DISPLAY PRODUCTS CO</td>
<td>(Specializes in beer commercials)</td>
</tr>
<tr>
<td>Color: X</td>
<td>GENERAL ENTERTAINMENT CORP</td>
<td>A. S. Beck Shoes, Picturesque Stockings, Lady Hampshire Hose</td>
</tr>
<tr>
<td>Animation: X</td>
<td>GLOBAL TELEFILMS, INC</td>
<td>Black Drug, National Shoes, Colgate, General Electric</td>
</tr>
</tbody>
</table>

**SYMBOLS**  
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<table>
<thead>
<tr>
<th>FACILITIES INCLUDE:</th>
<th>AMONG THEIR ACCOUNTS DURING 1952-53 SEASON</th>
</tr>
</thead>
<tbody>
<tr>
<td>Name</td>
<td>Animation</td>
</tr>
<tr>
<td>M.S. GOODMAN PRODUCTIONS</td>
<td>-- -- X</td>
</tr>
<tr>
<td>3730 S. ROCK RD.</td>
<td>YORK, N. Y.</td>
</tr>
<tr>
<td>FAM NAKY ORGANIZATION</td>
<td>-- --</td>
</tr>
<tr>
<td>3730 S. ROCK RD.</td>
<td>YORK, N. Y.</td>
</tr>
<tr>
<td>LEY PRODUCTIONS, INC.</td>
<td>-- --</td>
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<tr>
<td>3730 S. ROCK RD.</td>
<td>YORK, N. Y.</td>
</tr>
<tr>
<td>AND-WECLAND PRODUCTIONS</td>
<td>-- --</td>
</tr>
<tr>
<td>YWOOD TELEVISION PRODUCTIONS</td>
<td>-- --</td>
</tr>
<tr>
<td>3730 S. ROCK RD.</td>
<td>YORK, N. Y.</td>
</tr>
<tr>
<td>BES BOUND FILMS</td>
<td>-- --</td>
</tr>
<tr>
<td>GE MURRELL PRODUCTIONS</td>
<td>-- --</td>
</tr>
<tr>
<td>3730 S. ROCK RD.</td>
<td>YORK, N. Y.</td>
</tr>
<tr>
<td>RIAL WORLD FILMS, INC.</td>
<td>-- --</td>
</tr>
<tr>
<td>3730 S. ROCK RD.</td>
<td>YORK, N. Y.</td>
</tr>
<tr>
<td>H AND HERDON BELMONT</td>
<td>-- --</td>
</tr>
</tbody>
</table>

**TVBOLS** - X means company has this facility available. -- means company does not have this facility. * means no report available on facilities. (Please turn to page 80)
what's up?
Network Television is up. Set circulation is up to 28 million...viewing time to 132 million hours a day...advertising investment to 227 million dollars—each with a year's gain of more than 25 per cent!

CBS Television is up. PIB figures, just released, confirm that advertisers invested more of their 1953 budgets on CBS Television than on any network for any year of broadcasting history.

They expressed this confidence in CBS Television because its program schedule won the greatest network popularity* (with a 19 per cent lead at night and a 29 per cent lead during the day)...because CBS Television brought this popularity into more and more markets (up from 74 to 156 stations in one year)...and because they were enabled to sell their products in American homes at the lowest cost per thousand in all television. CBS Television

*Trendex: Jan.-Dec., 1953
AMONG THEIR ACCOUNTS DURING 1952-'53 SEASON

NAME OF FIRM, LOCATION AND SALES CONTACT FACILITIES INCLUDE:

<table>
<thead>
<tr>
<th>Animation</th>
<th>Color</th>
<th>Shipping</th>
</tr>
</thead>
<tbody>
<tr>
<td>TOM KELLEY PRODUCTIONS</td>
<td>Catalina Swim Suits, North American Airways, Regal Pale Beer, Bishop's Fund, Wings Blender</td>
<td></td>
</tr>
<tr>
<td>Louis W. Kellman Productions</td>
<td>(Not reported)</td>
<td></td>
</tr>
<tr>
<td>HERBERT KERKow, INC.</td>
<td>Tелефон Cloaks, Conoco, Hires Root Beer, Hills Bros. Coffee</td>
<td></td>
</tr>
<tr>
<td>JERRY KLEINAN PRODUCTION STUDIO</td>
<td>St. Louis Independent Packing Co.</td>
<td></td>
</tr>
<tr>
<td>KLING STUDIOS</td>
<td>Motorola Radios and TV Sets, Standard Oil Products, Angel Soft Tissue, Restonic Mattresses, Reardon Paint, Hollo-Craftors TV Sets, Carnco, Oh Henry, Armour Frankfurters, General Electric Ranges, Refrigerators, Air Conditioners, Cot's Pow, Serta Mattresses, Sealy Mattress, Corning's Beer, Raleigh Cigarettes, Sunbeam Products, Admiral TV Sets, Admiral Refrigerators, Chuckles, Oi Additive, Electrical Information Publications, Post Cornflakes, Godcha Sugars, Gunison Hames, &quot;Chevy&quot; Ale, Ideal Dog Food, O'Cedar Corp., American Fom Sakes, Schaeffer Pen Co., Story Brewing Co., Toni. Also syndicated spots for bank commercials, beer, food, bread, potato chips and ice cream</td>
<td></td>
</tr>
<tr>
<td>LALLEY &amp; LOVE, INC.</td>
<td>Gunther Beer, Guinness Ale, Seazo Oil, Good &amp; Plenty Candy, Climalene, Rivierio Fon (Weghous), Pertusatin, Nobisco 100, Bron, Chrysler Autos, Stark Club Show Opening (Chicago), Studio One Show Opening (Westinghouse), Philip Morris Cigarettes, Etiquet Str., Tasho Motor Oil</td>
<td></td>
</tr>
<tr>
<td>KENT LANE, INC.</td>
<td>More Per Mile for State of Kentucky, Honey Krust Bread, Red Owl Stores, Delmonico Fon</td>
<td></td>
</tr>
<tr>
<td>ROBERT LAWRENCE PRODUCTIONS, INC.</td>
<td>Vel, Eastern Air Lines, Superstick, Cut Quick, Cheer, Oxydol, Cavalier Cigarettes, Hid-Bed, Beautyrest, Shell Gasoline, Plymouth Cords, Betty Crocker Cake Mixes</td>
<td></td>
</tr>
<tr>
<td>GENE LESTER PRODUCTIONS</td>
<td>Chevron Gas, Squirt, Studebaker, Union 76—Gasoline, Triton Oil, Schlitz Beer</td>
<td></td>
</tr>
<tr>
<td>LEWIS &amp; MARTIN FILMS, INC.</td>
<td>Johnstone's Candy, Christian Reform Church, Alko-Seltzer, Angel Soft Tissues, Bro-Con-Manor House Coffee, Wrigley's Gum, Shampoo Whip, Florsheim Shoe Co., Grant Kitchens, Robert A. Johnson Toys, Rotosphere, Enterprise Point, Picture-Craft</td>
<td></td>
</tr>
<tr>
<td>JACK LEWIS STUDIOS</td>
<td>Dow Chemical</td>
<td></td>
</tr>
<tr>
<td>LOU LILLY PRODUCTIONS</td>
<td>Sugar Jets, Camel Cigarettes</td>
<td></td>
</tr>
<tr>
<td>LOTT VIDEO PRODUCTIONS</td>
<td>Paul Trousdale Homes, Malibu Land Property, Barrego Springs Desert Property</td>
<td></td>
</tr>
<tr>
<td>LOUCKS AND NORLING STUDIOS, INC.</td>
<td>General Electric Refrigerators</td>
<td></td>
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<tr>
<td>MAC STUDIOS</td>
<td>Protect-O-Seal Point Co.</td>
<td></td>
</tr>
<tr>
<td>MIP PRODUCTIONS, INC.</td>
<td>Harton's Ice Cream, Ford Cars, Lincoln-Mercury, Borden Co., Remington Arms</td>
<td></td>
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</tbody>
</table>

SYMBOLS: X means company has this facility available. -- means company does not have this facility. * means no report available on facilities.
even
the
thrift
peddlers
rely on
WSM-TV

That's the gist of a message from Thad Crandell, executive vice president of Fidelity Federal Savings and Loan Association of Nashville, who says:

"In the 1½ years we've used WSM-TV our total assets have grown from 13 million to over 20 million dollars. We interview every new customer who opens a savings account, and we've learned that WSM-TV has produced more of our new business than any other advertising medium we've used."

For similar success, why not hook your product to WSM-TV's selling power? See Irving Waugh or any Petry Man for details.
<table>
<thead>
<tr>
<th>Name of Firm, Location and Sales Contact</th>
<th>Facilities Include</th>
<th>Color</th>
<th>Schloging</th>
<th>Among Their Accounts During 1952-'53 Season</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>March of Time</strong>&lt;br&gt;601 Lexington Ave&lt;br&gt;New York, N.Y.&lt;br&gt;21-638 6 1277</td>
<td></td>
<td></td>
<td></td>
<td>* * * Nash-Kelvinator Electrical Equipment</td>
</tr>
<tr>
<td>Charles Michelson, Inc.&lt;br&gt;15 West 47th St&lt;br&gt;New York, N.Y.&lt;br&gt;Charles Michelson Plaza 7 0805</td>
<td></td>
<td></td>
<td></td>
<td>Open-end film spots for: used car dealers, retail jewelers, appliance stores, banks, bakeries, beer stores, weather jingles</td>
</tr>
<tr>
<td>Milner's Photography&lt;br&gt;415 Forest Park Ave.&lt;br&gt;Baltimore, Md.&lt;br&gt;Eisen M. Milner Magnolia 3830</td>
<td></td>
<td></td>
<td></td>
<td>* * * Essky Meats, Luzianne Coffee, B&amp;O Railroad</td>
</tr>
<tr>
<td>Motion Picture Advertising Co.&lt;br&gt;1909 1st Avenue&lt;br&gt;New Orleans, La.</td>
<td></td>
<td></td>
<td></td>
<td>* * * First National Bank of Atlanta, Orkin Exterminating Co.</td>
</tr>
<tr>
<td>Motion Picture Service Co.&lt;br&gt;321 Hyde St.&lt;br&gt;San Francisco, Calif.&lt;br&gt;Ltd. Bashall, Ohio 3 2842</td>
<td></td>
<td></td>
<td></td>
<td>American Tel &amp; Tel Co., Firestone Tire &amp; Rubber Co., Philco TV sets, National Biscuit Co. (New Holland)</td>
</tr>
<tr>
<td>Owen Murphy Productions, Inc.&lt;br&gt;120 Seventh Ave.&lt;br&gt;New York, N.Y.&lt;br&gt;Owen Murphy Plaza 7 888</td>
<td></td>
<td></td>
<td></td>
<td>Dictograph Acousitic Hearing Aids, Modern Compact Vacuum, George's Radio &amp; TV Appliances, Bamberger's Department Store, Schultz Wallpaper</td>
</tr>
<tr>
<td>National Screen Service Corp.&lt;br&gt;1600 Broadway&lt;br&gt;New York, N.Y.&lt;br&gt;Milton L. Gold, Circle 6 5700</td>
<td></td>
<td></td>
<td></td>
<td>* * * Fred-Bell Food Products, Vaporette</td>
</tr>
<tr>
<td>National World Pictures&lt;br&gt;2100 Jackson&lt;br&gt;Dallas, Tex.</td>
<td></td>
<td></td>
<td></td>
<td>-- X X Armour &amp; Co.</td>
</tr>
<tr>
<td>Stanley Neal Productions&lt;br&gt;45 Rockefeller Plaza&lt;br&gt;New York, N.Y.&lt;br&gt;Donald J. Lane, Columbus 5 3235</td>
<td></td>
<td></td>
<td></td>
<td>Rise, Schick Electric Shaver, Arrid Spray Deodorant, Coty Cream Powder Compact, Read Anthracite Coal, Pan American Airways, Old Dutch Cleanser, Goodyear Tires, Ronson Lighters, Spred Satin Paints, Noxzema Shave Cream, Philadelphia &amp; Reading Coal &amp; Iron Co., Golden Paints</td>
</tr>
<tr>
<td>Ted Nemeth Studios&lt;br&gt;720 Seventh Ave.&lt;br&gt;New York, N.Y.&lt;br&gt;Ted Nemeth, Circle 5 5147</td>
<td></td>
<td></td>
<td></td>
<td>X X X (Not reported)</td>
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<tr>
<td>News Reel Laboratory&lt;br&gt;1700 Sanborn St.&lt;br&gt;Philadelphia, Pa.&lt;br&gt;Louis W. Kellman, RI 4 3902</td>
<td></td>
<td></td>
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<td>Nichols Enterprises, Inc.&lt;br&gt;2222 S. E. Delmont St.&lt;br&gt;Portland, Ore.&lt;br&gt;Charles Nichols, Vermont 4377</td>
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<tr>
<td>John Norman Productions&lt;br&gt;P. O. Box 3903&lt;br&gt;102 Stony St. Tex.&lt;br&gt;John Norman, Ll 7236</td>
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<td>Northwest Motion Pictures&lt;br&gt;2150 50th Ave., West Seattle 99, Wash.&lt;br&gt;Ray Paulsen-Garfey 9504</td>
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<td>Pacific Power &amp; Light Co.</td>
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<tr>
<td>Olympic Films&lt;br&gt;Cincinnati, Ohio</td>
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<td>* * * Bisquick, Wheaties</td>
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<tr>
<td>Package Programs, Inc.&lt;br&gt;Golden Ann Ave.&lt;br&gt;Pittsburgh 22, Pa.&lt;br&gt;M. E. Eisert Grant 1 1736</td>
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<td></td>
<td>Johnston Co. (printing), Termistol Restonic (mattress), Farm Bureau (insurance), Dunkin' Donuts, Black Angus Rattiserie, Crsta (mattress), Florist Association, Savings &amp; Loan Council, Oswald &amp; Hess Meat Products, Regent Bottling, Carlton House, Commonwealth Sanitation Co., Insured Savings &amp; Loan Association, King's Men Clothes, Nolla Shops, RCA Estate Appliance Co., Sweep Clean Laundry</td>
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<tr>
<td>Paragon Pictures, Inc.&lt;br&gt;2510 Eastwood Ave.&lt;br&gt;Evansville, Ill.&lt;br&gt;James E. Ford, Dayton 8 900</td>
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<td></td>
<td></td>
<td>X X X Johnson Outboard Motors, West Bend Aluminum, Hinckley &amp; Schmitt Water, Blue Crown Spark Plugs</td>
</tr>
</tbody>
</table>

**Symbols**<br>X means company has this facility available. -- means company does not have this facility. * means no report available on facilities.
Sioux City Sue-land -- the KVTV Market

31 farm-rich counties in Iowa, Nebraska and South Dakota
with 556,500 population, $653 million in '52 retail sales,
and approximately 85,000 television sets as of January, 1954.
Reach Sioux City Sue-land via Channel 9 at minimal rates, maximal
interest. See our national sales reps, The Katz Agency,
for complete data.

CBS, NBC, ABC & DuMont
Represented by The Katz Agency

KVTV
Channel 9
SIOUX CITY, IOWA

KVTV, a Cowles Station, is under the same management
as WNAX-570, the radio station that for 30 years has
successfully served one of the world's major agricultural
regions, the five-state area known as Big Aggie Land.
### Facilities Include:

- **Animation**
- **Color**
- **Shipping**

### Among Their Accounts During 1952-'53 Season

<table>
<thead>
<tr>
<th>Name of Firm / Location and Sales Contact</th>
<th>Facilities Include</th>
<th>Among Their Accounts During 1952-'53 Season</th>
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<tbody>
<tr>
<td>PARROT FILMS STUDIO</td>
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<tr>
<td>KIRKHAM &amp; AT 177TH</td>
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<td>DES MOINES IOWA</td>
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<tr>
<td>EDWARD W. GOLDMAN</td>
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<td></td>
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<tr>
<td>PAUL PARRY PRODUCTIONS</td>
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<tr>
<td>1752 S SUMMER BLVD</td>
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<tr>
<td>HOLLYWOOD, CAL</td>
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<tr>
<td>PAUL PARRY, GRANITE 474</td>
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<tr>
<td>LINSLEY PARSONS PRODUCTIONS, INC</td>
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<td>5566 S SUMMER BLVD</td>
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<td>HOLLYWOOD, CAL</td>
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<tr>
<td>LINSLEY PARSONS HUDSON 2 711</td>
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<tr>
<td>PATHESCOPE CO OF AMERICA, INC</td>
<td>X</td>
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<tr>
<td>280 FIFTH AVE</td>
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<tr>
<td>NEW YORK, N. Y</td>
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<tr>
<td>EDWARD J. LEHM PLAZA 7-5200</td>
<td></td>
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<td>RAY PATIN</td>
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<td>6050 S SUMMER BLVD</td>
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<td>HOLLYWOOD, CAL</td>
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<tr>
<td>TONY PETRI</td>
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<td>114 WESTMINSTER ST</td>
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<td>PROVIDENCE, R. I.</td>
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<td>PHOTO ART COMMERCIAL STUDIOS</td>
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<tr>
<td>129 E H WASHINGTON</td>
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<td>PORTLAND 1, OREGO</td>
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<td>CLAUDE PALMER, OR</td>
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<td>POLARIS PICTURES, INC</td>
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<td>524 S KILLY ST</td>
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<tr>
<td>CLEVELAND, OHIO</td>
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<td>PERRY KING, WEBSTER 3-4095, YORK, NY</td>
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<td>PREMIER-HARDCASTLE TELEVISION PROD</td>
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<td>3231 LAFAYETTE ST</td>
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<td>ST. LOUIS 5, MO</td>
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<td>NEWSTEAD 2555</td>
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<tr>
<td>THE PRINCETON FILM CENTER, INC</td>
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<td>PRINCETON, N.J.</td>
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<tr>
<td>ERNEST PARKE, PRINCETON 1 2780</td>
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<tr>
<td>(N.Y.C.) PLAZA 5 0022</td>
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<td>PRODUCTIONS ON FILM, INC.</td>
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<td>1115 KIMLY AVENUE</td>
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<td>CLEVELAND 15, OHIO</td>
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<tr>
<td>MURPHY M. HENRY, SEATTLE 1 9820</td>
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<td>PYRAMID PICTURES</td>
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<tr>
<td>1320 SPRING ST N. W</td>
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<tr>
<td>ATLANTA, GA</td>
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<tr>
<td>REED H. RAY FILM INDUSTRIES, INC</td>
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<td>2298 FORD PARKWAY ST</td>
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<td>PAUL E. MINN.</td>
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<td>206 S. LA VELLE PT. CHICAGO ILL.</td>
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<tr>
<td>REELA FILMS, INC.</td>
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<td>17 W. 7TH STREET</td>
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<td>MIAMI, FLA.</td>
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<td>FRANK BROOKS 2 2106</td>
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<td>REGENCY PRODUCTIONS, INC</td>
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<td>111 WEST 10TH ST</td>
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<td>JONATHAN SCHOFIELD, TURBON 2 0274</td>
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<td>REPUBLIC PICTURES</td>
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<tr>
<td>HOLLYWOOD, CAL.</td>
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<td>RKG PATHE, INC</td>
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<td>107 EAST 10TH ST</td>
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<td>NEW YORK, N. Y.</td>
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<td>SACRAMENTO 2 2068</td>
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<td>FREDERICK K. ROCKETT CO</td>
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<td>6085 S SUMMER BLVD</td>
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<tr>
<td>HOLLYWOOD, CAL.</td>
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<tr>
<td>FRED K. ROCKETT, HI 2143</td>
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</tbody>
</table>

### Symbols

- **X** means company has this facility available.
- **--** means company does not have this facility.
- ***** means no report available on facilities.
"Wise public debt management with its goal of sound money is of prime concern to every American."

MUNDY I. PEALE
President
Republic Aviation Corporation

"Wise public debt management with its goal of sound money is of prime concern to every American. Regular purchase of U. S. Savings Bonds contributes importantly to the achievement of this objective and, at the same time, helps assure our future security, individually and as a nation. We at Republic Aviation feel a deep sense of pride in the knowledge that 94% of all our employees became investors as a result of our most recent campaign and that $631,000 in bonds are purchased each month on our automatic Payroll Savings Plan."

Perhaps the importance of U. S. Savings Bonds and the Payroll Savings Plan as factors in wise debt management and the achievement of sound money may not have occurred to you.

Here are a few facts and figures:

- For every dollar of public debt held by a commercial bank, about five new dollars may be created in the form of credit. Obviously, the larger the amount of the public debt held by individuals, the greater the check on inflationary tendencies.
- At the end of 1953, the cash value of Series E and H Bonds held by individuals was more than 36 billion dollars. This total is growing steadily, thanks largely to the month after month purchases of Series E Bonds by more than 8,000,000 Payroll Savers.
- Sales of E and H Bonds in 1953—23% higher than in 1952—provided cash for all E and H Bond maturities and redemptions and still left over $210,000,000 net for the reduction of bank-held debt.
- The ownership of more than $36,000,000,000 in Savings Bonds by millions of Americans constitutes a reservoir of future purchasing power—an asset to industry and business as well as to the individuals who built it by their Bond-conscious thrift.

Why not team up with Mr. Peale and other leaders of industry in their efforts to help America reach its goal of wise public debt management and sound money? All you have to do is (1) show a personal interest in your Payroll Savings Plan. Get the figures on the percentage of employee participation and the amount of monthly savings by your employees. (2) Wire, phone or write to Savings Bond Division, U. S. Treasury Department, Washington, D. C. You'll get all the help you need to build up or install a Payroll Savings Plan that will reflect your company and its interest in America.

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.
AMONG THEIR ACCOUNTS DURING 1952-'53 SEASON

<table>
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<tr>
<th>NAME OF FIRM, LOCATION AND SALES CONTACT</th>
<th>FACILITIES INCLUDED</th>
<th>AMONG THEIR ACCOUNTS DURING 1952-'53 SEASON</th>
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<tr>
<td>ROCKET PICTURES, INC., 6309 SANTA MONICA BLVD., HOLLYWOOD 38, CAL.</td>
<td>X X X</td>
<td>Prudential Insurance Co., Santa Barbara Chamber of Commerce</td>
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<tr>
<td>ROLLAD STUDIOS &amp; PHOTO-SCIENCE LABS, RAKIT HTWIR-office, H. BOGEM, GARDEN</td>
<td>X X</td>
<td>Special effects on subcontract basis for New York producers</td>
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<tr>
<td>MAX ROTHSTEIN, 55-300 TENTH AVE., NEW YORK, N. Y.</td>
<td>-- X X</td>
<td>Clearasil</td>
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<tr>
<td>LESLIE ROUGH PRODUCTIONS, INC., 221 WEST 42ND ST, NEW YORK 18, N. Y.</td>
<td>X X X</td>
<td>American Telephone &amp; Telegraph, Benrus Watch Co., Canada Dry Ginger Ale, Plym Cars, Eskimo Pie Ice Cream, Goodyear Tires, Nabisco Bisquits and Shredded Wheat, V Rose Coffee</td>
</tr>
<tr>
<td>GEORGE MILES RYAN STUDIOS, MENNEWOOI, IYNN</td>
<td>-- X X</td>
<td>Bisquik, Betty Crocker Piecrust Mix</td>
</tr>
<tr>
<td>FLETCHER SMITH STUDIOS, INC., 321 EAST 44TH ST, NEW YORK, N. Y.</td>
<td>X X X</td>
<td>Atlantic Refining Co., M &amp; M Candies, Chef Boy-Ar-Dee, Bordens' Products, Cotts’ drages, Ehlers' Coffee, Plymouth Cars, Bufferin, Public Service Co., Lava Soap, Dunhill rettes, De Beers Diamonds (editorial)</td>
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<tr>
<td>SOUTHWEST FILM PRODUCTIONS, INC., 2501 POST OAK RD, HOUSTON, TEX.</td>
<td>-- X X</td>
<td>Cities Service Gas &amp; Oil, Thom McAn Shoes, Sinclair Gas &amp; Oil, Groves 4-Way Tablets, Colenece Acetate Rayon</td>
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<tr>
<td>WILBUR STREITCH PRODS., 1907 BROADWAY, NEW YORK 18, N. Y.</td>
<td>X X X</td>
<td>Greenmint Mouthwash, Louis Burk Summer Cold Cuts, Hi-Test Gasoline, Preen Floor Classified Telephone Book (N. Y.), Hydrox Cookies, Hi-Ho Crackers, Krispy Krockers, Strike, Saturday Evening Post</td>
</tr>
</tbody>
</table>

SYMBOLS: X means company has this facility available. -- means company does not have this facility. * means no report available on facilities.
Assured "Program Interest" for Your TV Commercials

FREE MOVING PUPPETS

"Py-Co-Pay, Py-Co-Pay Tooth Brush . . . Free-moving puppets make the commercial a feature in itself.
(Cecil & Presbrey Advertising Agency)

"National Shoes ring the bell . . . one of the three dancing singing bells that visualize the jingle of this active, regional advertiser.
(Emil Mogul Advertising Agency)

THAT TALK AND ACT LIKE LIFE ITSELF

- They talk with perfect lip synchronization.
- Amazing lifelike movements with the unequalled appeal of fantasy.
- Specially created and produced from your own story board.
- Successor to the flat animated cartoon at a price well within the reach of the local or regional advertiser.

No hands, no strings, no gadgets . . . your story board comes to life with these new custom made, moving and talking puppets.

These attention-compelling, lifelike figures bring a new era of glorious fantasy to TV commercials that assures program interest for your selling message.

Commercials already produced for prominent advertisers are available for demonstration. Created in Europe under the experienced supervision of Ralph N. Weil, Wm. L. Snyder, Arnold Hartley and Richard E. O'Dea. Write, wire or phone for details.

GLOBAL TELEFILMS, Inc.

35 West 53rd Street, New York  Phone: Circle 5-7991

8 FEBRUARY 1954
<table>
<thead>
<tr>
<th>NAME OF FIRM, LOCATION AND SALES CONTACT</th>
<th>FACILITIES INCLUDE: Animation</th>
<th>Color</th>
<th>Shipping</th>
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<tr>
<td>TELEFILM INC. 600 HOLLYWOOD BLVD HOLLYWOOD, CAL HOLLYWOOD 9-2005</td>
<td>X X X</td>
<td>Nash Motors</td>
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<td>TELEMAH CAR TOONS 75 EAST 45TH ST NEW YORK, N.Y. RUF, M. TYPETT MURRAY HILL 6-9023</td>
<td>X X</td>
<td>Sinclair Gasoline, Sinclair Fuel Oil, Langines-Wittnauer Watches, Nedicks, Richfield Petroleum Products, Aeraol</td>
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<tr>
<td>TELEMAN PICTURES, INC. P.O. BOX 655 LAX ANGELES, CAL. HENRY B. DONOVAN</td>
<td>* * *</td>
<td>(Not reported)</td>
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<tr>
<td>TELEVISION PRODUCTIONS, INC. 600 NINTH AVE NEW YORK 36, N.Y. CHARLES F. HURRIS, JUDSON 9 2450</td>
<td>--</td>
<td>Wheaties, Eso, Jackson Brewing Co.</td>
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<td>TELEVISION SCREEN PRODUCTIONS, INC. 17 EAST 45TH ST NEW YORK 19, N.Y. CHARLES B. BABIC JR. MURRAY HILL 2-8037</td>
<td>X X X</td>
<td>American Legion Aux., Arthritis &amp; Rheumatism Foundation, Bonified Floor, Flips Dis Filter, Benux Watches, Pequat Sheets &amp; Pillowcases</td>
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<td>TELRA PRODUCTIONS 354 WALNUT ST PHILADELPHIA, PA. KINGSLEY 4-1140</td>
<td>* * *</td>
<td>Chrysler Corp., Ford Motor Cars, Miller Brewing Co.</td>
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<td>TIMES SQUARE PRODUCTIONS, INC. 112 WEST 41ST ST NEW YORK 36, N.Y. CHARLIE W. CURTAIN, CIRCLE 6-1112</td>
<td>-- X</td>
<td>Chevrolet, Nash-Kelvinator, Servel</td>
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<tr>
<td>TRESSEL STUDIO 55 W HUBBARD ST CHICAGO 18, ILL. GEOFFREY TRESSEL, SU 7 1297</td>
<td>* * *</td>
<td>Norge</td>
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<tr>
<td>UNIFILMS INC. 150 REVT 41ST ST NEW YORK, N.Y. CHARLES F. GALLAGHER, MURRAY HILL 8-0225</td>
<td>X X X</td>
<td>Chase National Bank, Plo Wines, White Ash Cigar, Strachmann's Bread, Sun &amp; Helena Rubinstein</td>
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<tr>
<td>UNITED FILM &amp; RECO Rding STUDIOS 201 EAST 37TH ST CHICAGO, ILL. WM. L. KLEIN SUPERIOR 6-9114</td>
<td>* * *</td>
<td>Holsum Bakery, Alka Seltzer, Py-O-My, Cat's Paw, Bake Rite, Studebaker</td>
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</tr>
<tr>
<td>UNITED WORLD FILMS INC. 170 PARK AVE NEW YORK, N.Y. NORMAN L. GLEZER, PLAZA 8 8000</td>
<td>X X X</td>
<td>Pepsi-Cola, Coca-Cola, Lustre Creme, De Sata-Plymouth, Bulava Watches, Marlboro Cigaretties, Camels, Matara T, Lux Flakes</td>
<td></td>
</tr>
</tbody>
</table>

SYMBOLS X means company has this facility available. -- means company does not have this facility. * means no report available on facilities.
A la carte

Think of the range of choice film offers. For with film you can select clips from libraries containing millions of feet. And film clips wisely inserted, help change pace, set new scenes without expensive location shots...thereby help spark "live" shows, help cut costs everywhere. They are available on nearly every conceivable subject through commercial film libraries...and made on EASTMAN FILM.
<table>
<thead>
<tr>
<th>NAME OF FILM</th>
<th>LOCATION AND SALES CONTACT</th>
<th>FACILITIES INCLUDE</th>
<th>AMONG THEIR ACCOUNTS DURING 1952-'53 SEASON</th>
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<tbody>
<tr>
<td>VOICEART, INC.</td>
<td>720 EAST 20TH ST. NEW YORK, N.Y. LEXINGTON 2-1328</td>
<td>* * *</td>
<td>Rinso, Spry</td>
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<td>WIDISAM PICTURE CORP.</td>
<td>510 WEST 47TH ST.</td>
<td>- X X</td>
<td>Do It Shop, Drevry's, Ltd., Homm's Beer, Casite Mfg., Texize Household Cleaner, Mann Brewing Co., Bendix Washers &amp; Dryers, Dari-Rich Chocolate Drink, Kellogg's Flakes</td>
</tr>
<tr>
<td>VOGUE WRIGHT STUDIOS</td>
<td>213 S. OHIO ST., CHICAGO, III. GEORGE E. HURST, WHITEHALL, 4-0311</td>
<td>- X X</td>
<td>Magnolia Petroleum Co.</td>
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<td>WPAT-TV</td>
<td>2908 FARNUM ST. FORT WORTH, TEX.</td>
<td>- - X</td>
<td>Pyrene Mfg. Co.'s Fire Extinguishers</td>
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<td>WPFW MOTION PICTURE UNIT</td>
<td>1656 ARCHITECTS BLDG., PHILADELPHIA, PA. LOCUST 4-5590</td>
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<td>American Telephone &amp; Telegraph, Chesapeake &amp; Potomac Telephone Co., Sealtest Foods</td>
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<td>ROGER WADE PRODUCTIONS</td>
<td>789 W. 46TH ST., NEW YORK, N.Y. ROGER WADE: PICTURE 7-6257</td>
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<td>(Not reported)</td>
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<td>ROGER WADE PHOTO &amp; SOUND</td>
<td>125 N. 67TH ST., N.W. WASHINGTON, D.C. JOHN CONVORY</td>
<td>- - X</td>
<td>Hammer Beverages, Inkograph Co., Protoal Plastic Floor Polish, Columbia Tru-Fit Dr Ring, General Driving School</td>
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<tr>
<td>WELGRO TRAILER SERVICE</td>
<td>906 NINTH AVE. CHARLES, N.Y. CHARLES L. WELGRO CIRCLE 7-0160</td>
<td>- X X</td>
<td>Shelby Bikes, Bendix Washers, Dryers, Ranges, Freezers &amp; Refrigerators, De Sot Ford Cars, Alcass</td>
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<tr>
<td>WILSON PICTURE PRODUCTIONS, INC.</td>
<td>630 MADISON AVE. NEW YORK, N.Y. PLAZA 4-0041</td>
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<td>Nash-Kelvinator, Peter Paul Maunds, Medica Filterettes, American Institute of Account</td>
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<td>WILLARD PICTURES, INC.</td>
<td>124 WEST 45TH ST. NEW YORK, N.Y. JOHN M. WILLARD JR. LU 2-0500</td>
<td>- X X</td>
<td>Mademaiselle, Blue Bell Wranglers Jeans</td>
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<td>WINX FILMS CORP.</td>
<td>263 MADISON AVE. NEW YORK, N.Y. LEON WINX, PLAZA 2-0061</td>
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<td>RAPHAEL G. WOLFF STUDIOS</td>
<td>7611 HOLLYWOOD BLVD., HOLLYWOOD, CAL. GRANITE, 6113</td>
<td>- X X</td>
<td>Mercantile Bank</td>
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SYMBOLS: X means company has this facility available, - means company does not have this facility, * means no report available on facilities.
Indiana basketball fans have been defined as Hoosiers who see, hear, and count by twos. They are among the first to double-cheer Tom Carnegie, WFBM's ubiquitous sportscaster who is seen and heard by double-counting Hoosiers every night of the week. His is an intense, though demanding, audience. When Tom recently broadcast five high school basketball games in a single day, his tour de force was greeted with a roar of silence. Not that his listeners were struck dumb; they simply didn't want to miss his late sports broadcast.

People have been hanging on Tom Carnegie's words ever since he placed 4th in his high school oratorical contest. By the time of his graduation from William Jewell College (where he was silenced momentarily when elected President of the Student Body) our Tom had talked his way into the Collegiate Oratorical Championship of Missouri. Never at a loss for wind, his lung power propelled him through 74 inter-collegiate debates in 18 states.

In rapid-fire sports announcing, Carnegie's leather lungs are vital, especially when he finds time to breathe. Breathless example: Indianapolis Speedway Classic. Chief Announcer of the 500-mile Memorial Day race since 1946, Carnegie has yet to be lapped. Nor does he expend his wind talking in circles. Leather Lungs Carnegie has play-by-played more than 100 Big Ten and Notre Dame football contests, has lost count of the basketball games.

Mass-producing words may be Tom's specialty, but his word quality is what sells listeners. Carnegie's oratorical experience is an undeniable asset behind the mike. Journalistically speaking, the man can write; a member of Sigma Delta Chi, he holds down a sports column on the Indianapolis Star for four years.

Old Leather Lungs

Tom was born in Connecticut and attended school and college in Missouri. Hoosiers have adopted him, however, and his voice has been heard on Indiana radios since 1942. Almost a native son by now, Carnegie has been entrusted—for the past five years—with the sacred ritual of narrating Indiana's official high school track and basketball films.

As one of the most popular after-dinner speakers in Indiana, Tom personally meets hundreds of his listeners every year. He speaks to thousands more on radio and tv, as loyal a group of sportsmen and women as ever heard a commercial. Tennis, anyone?

WFBM  WFBM-TV
INDIANAPOLIS • CBS
Represented Nationally by the Katz Agency

Affiliated with WEOA, Evansville; WFDI, Flint; WOOD AM & TV, Grand Rapids

8 February 1954
LABORATORIES

EAST

BAY STATE FILM PRODUCTIONS, INC. Box 129 Springfield, Mass. Martin H. Real

BYRON, INC. 1226 Wisconsin Ave. Washington, D. C. Byron Reelbuild, Dupont 7-1000

CIRCLE FILM LABORATORIES, INC. 33 West 60th St. New York 23, N. Y. Herbert R. Pilzer, Ca 5-2180

COLOR SERVICE CO. INC. 115 West 45th St. New York 19, N. Y. Robert Crane, Judson 8-0853

CONSOLIDATED FILM INDUSTRIES Main St. Fort Lee, N. J. Arthur J. Miller, Fe 8-3640

DE LUXE LABORATORIES, INC. 850 Tenth Ave. New York 19, N. Y. Alan E. Friedman, Circle 7-3220

DU ART FILM LABORATORIES, INC. AND TRI ART COLOR CORP. 245 West 55th St. New York 19, N. Y. AY Young, Plaza 7-4500

FILMLAB, INC. 130 West 46th St. New York 36, N. Y. Joseph H. Burish, Judson 2-2963

FORDEL FILM LABS 1187 University Ave. Bronx, N. Y. Clifford P. Petts, Ludlow 8-5100

GUFIANTI FILM LABORATORIES, INC. 630 Ninth Ave. New York 36, N. Y. Paul Guifianti, Columbus 5-5530

MAJOR FILM LABORATORIES (Subsid. of Consolidated Labs) 653 Eleventh Ave. New York 19, N. Y. Kenneth Calman, Circle 6-6950

MANHATTAN COLOR LABORATORY INC. 254 West 54th St. New York 19, N. Y. Roy DeRabbett, Judson 6-8292

MASTER MOTION PICTURE CO. 50 Pidmont St. Boston 10, Mass. Maurice Master

MCGEARY-SMITH LABORATORIES, INC. 1905 Fairview Ave., N. E. Washington 2, D. C. Garland Smith, Lawrence 6-4434

MECCA FILM LABORATORIES, INC. 630 Ninth Ave. New York 36, N. Y. Paul Glickman, Circle 8-5288

MERCURY FILM LABORATORIES, INC. 723 Seventh Ave. New York, N. Y. Harry Jaffe, Judson 8-0100

MOVIELAB FILM LABORATORIES, INC. 619 West 54th St. New York 19, N. Y. Paul Jaffe, Judson 8-0100

NEWS NATIONAL CINE LABORATORIES Hyattsville, Md.

REEL NEWS LABORATORY 1733 Sansom St. Philadelphia 3, Pa. L. W. Kolimak

CINEMA RESEARCH CORP. 7000 Romaine St. Hollywood 38, Cal. Harold A. Scheib, Mo 2-7464-65

COLOR CORP. OF AMERICA 2800 West Olive Ave. Burbank, Cal.

COLOR PRODUCTION CO. 7936 Santa Monica Blvd. Hollywood 46, Cal. Larry E. Layin, Mo 4-0225

CONSOLIDATED FILM INDUSTRIES 959 Seward St. Hollywood 38, Cal. Sidney P. Reale, Mo 9-1441

EMMETT-VAIL ENTERPRISES, INC. 9263 Melrose Ave. Robert B. Leith, Mo 3-3838 T. H. Emmett, We 8-5171


HOLLYWOOD FILM ENTERPRISES, INC. 5000 Sycamore Blvd. Hollywood 28, Cal. Mickey Kaplan, Ho 4-2181

HUSON COLOR FILM LABS 230 West Olive St. Burbank, Cal. Robert Burns

MULTICHROME LABORATORIES 760 Gough St. San Francisco 2, Cal. Robert B. McKenna, Hemblock 1-6567

PATHE LABORATORIES, INC. 6823 Santa Monica Blvd. Los Angeles, Cal. Charles Amray, Mo 9-3661

TECHNICOLOUR MOTION PICTURE CORP. 6311 Romaine St. Los Angeles 38, Cal. Dr. Herbert T. Kaimus


CANADA

ASSOC. SCREEN NEWS, LTD. 7000 Northcliffe Ave. Montreal, Que. Maurice Metzger

CRAWLEY FILMS, LTD. 19 Mountview Ave. Ottawa, Ont. F. R. Crawley

FILM LAB OF CANADA 310 Lakeshore Rd. Toronto 14, Ont. Arthur Gattleb

SHELLY FILMS, LTD. 156 King St. W. Toronto 14, Ont. Leon Selly

SOUND RECORIDING

EAST

RCA FILM RECORDING STUDIOS 411 Fifth Ave. New York 16, N. Y. Everett Miller, Mo 3-7611

SOUND RECORDING

EAST

KNIGHT TITLE SERVICE 529 West 25th St. New York 1, N. Y. Robert B. Knight, Watkins 4-6688

TYPOGRAPHY

WESTERN CINE LABS 111 East Eighth Ave. Denver 1, Colo. Herman Urychel

ACME FILM LABORATORIES, INC. 1161 N. Hichland Ave. Hollywood 36, Cal. Sam Barson, Mo 4-7471


REEVES SOUND STUDIOS, INC. 304 East 44th St. New York 17, N. Y. Chester L. Sturtevant, Oregon 9-3550

SOUND MASTERS, INC. 165 West 46th St. New York 36, N. Y. Charles Blandina, Plaza 7-6000

EMIL VELAZCO, INC. 723 Seventh Ave. New York 19, N. Y. Emil Velazco, Plaza 7-8530

POACIFIC COAST

CINESOUND CO. 5958 Santa Monica Blvd. Hollywood 38, Cal. Walter F. Snell, Ho 5-7103


SOUND SERVICES, INC. 1021 Seward St. Hollywood 38, Cal. R. E. Wake, Hemstead 1136

OPTICAL EFFECTS

EAST

CINEFFECTS, INC. 115 West 45th St. New York 36, N. Y.

FILM-ART ANIMATION SERVICE 1548 Broadway New York 36, N. Y. Neil Sessa, Circle 6-2426

FRANCIS LEE STUDIOS 479 Sixth Ave. New York 11, N. Y. Frances Lee, Chester 3-8914

VIDEART, INC. 240 East 39th St. New York 16, N. Y. Albert Zuckerman, Le 7-7378-9

MIDWEST

THE CARTOONISTS 100 East Ohio St. Chicago 11, Ill. William Langdon, Bu 7-7255

SPINN & ASSOCIATES 623 South Wabash Chicago, Ill. Mrs. Louis Spinn, Wa 9-7334

PACIFIC COAST

HOLLYWOOD FILM CO. 946 N. Seward St. Hollywood 38, Cal. Ben Tothcbaum, Mo 4-7181

RAY MERCER & CO. 4241 Normal Ave. Hollywood 29, Cal. Martin Storch, Olympia 8456
### TITLE SERVICES
- **INC. TITLE SERVICE**
  - East 47th St.
  - York 17, N. Y.
  - Frank D. Murray, Plaza 8-3624
- **ACTION PICTURE TITLES**
  - Sixth Ave.
  - York 19, N. Y.
  - In 7-212E

### GRAPHIC ARTS WORKSHOP, INC.
- **WEST**
  - East Ontario St.
  - Hugo, Ill.
  - F. Wertz, S 7-2422
- **HINT STUDIO**
  - East Chicago Ave.
  - Hugo 11, Ill.
  - Fr. F. Krohn, Superior 7-5069

### MUSIC FOR FILMS
- **INC.**
  - Highmont Corp.
  - Madison Ave.
  - York 17, N. Y.
  - Harry Roman, Murray Hill 3-3881
- **MAS I. VALENTINO, INC.**
  - West 46th St.
  - York 36, N. Y.
  - Joe J. Valente, Circle 6-4675
- **G. WORTH PRODUCTIONS, INC.**
  - West 57th St.
  - York 19, N. Y.
  - Laughlin Jr., Judson 6-5700

### PACIFIC COAST
- **ASSOCIATED MUSIC, INC.**
  - 9032 Burton Way
  - Beverly Hills, Cal.
- **CAIN-SCHUMANN MUSIC SERVICE**
  - 4606 North Radford Ave.
  - North Hollywood, Cal.

### STOCK LIBRARIES
- **EAST**
  - ADVANCE FILM LIBRARIES
    - 729 Seventh Ave.
    - New York 19, N. Y.
    - Circle 5-6873
  - **CBS TV FILM LIBRARY**
    - 421 West 54th St.
    - New York, N. Y.
    - Clay Adams, Pt 1-2345
  - **FILMS OF THE NATIONS DIST., INC.**
    - 62 West 45th St.
    - New York 36, N. Y.
    - Maurice T. Green, Murray Hill 2-0040
  - **FOX MOVIE TONE NEWS, INC.**
    - 460 West 54th St.
    - New York, N. Y.
    - Frank Barry, Ce 3-7200
  - **LLOYDS FILM CO.**
    - 729 Seventh Ave.
    - New York, N. Y.
    - Columbus 3-5490
  - **MARCH OF TIME**
    - 1270 Avenue of Americas
    - New York 20, N. Y.
    - Bill Med, Ju 6-1312

### FILM TREATMENT
- **EAST**
  - COMPREHENSIVE SERVICE CORP.
    - 245 West 55th St.
    - New York 19, N. Y.
    - Michael Freedman, Ca 5-6767
  - **PEERLESS FILM PROCESSING CORP.**
    - 165 West 46th St.
    - New York 36, N. Y.
    - Louis J. Makiuka, Judson 2-0032
  - **RAPID FILM TECHNIQUE, INC.**
    - 21 West 46th St.
    - New York 36, N. Y.
    - Jack Bernard, Judson 2-2446
  - **STANDARD FILM PROCESSING CO.**
    - 723 Seventh Ave.
    - New York 19, N. Y.
    - Albert Beck, Circle 3-4957

### TOOLS OF YOUR TRADE
** Newly Published—for Everyday Reference **

** TV FACTBOOK No. 18 **

Contains basic data on all TV stations & networks (including rates); complete list of applications & CPs granted, with reported starting dates; directories of station reps & major ad agencies; directories of TV set & tube manufacturers, transmitter & studio equipment makers, film & live program suppliers, community antenna systems, FCC personnel, legal & engineering consultants; plus many other features—some 50 in all.

** $3.00 per copy **

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** 1954 AM-FM STATION DIRECTORY **
Listing all North American stations by states and cities, with company names, addresses, frequencies, powers, FM antenna heights, network affiliations. Directory also includes AM & FM stations by frequencies, AM & FM applications by states & frequencies as of Jan. 1; AM & FM stations by call letters. Printed in convenient loose-leaf form with space for your own notes. $7.50 per copy.

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** FCC COLOR DECISION **
Full text of FCC's decision adopted Dec. 17, 1953, including Appendix describing operation of new system. Report (15 printed pages) also contains full text of FCC's technical standards amended to incorporate color. $2.00 per copy.

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** TELEVISION MAP **
(43x29-in.)
Showing all stations in operation as of January 1, 1954 (U.S., Territories, Canada and Mexican border); all cities with TV applications pending or CPs granted; all cities over 10,000 population; present and projected microwave and coaxial circuits (accurately drawn by AT&T engineers). $1.00 per copy.

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** Address orders to: Television Digest, Wyatt Bldg., Washington 5, D.C. **

8 FEBRUARY 1954
FILM OVER-ALL

(Continued from page 45)

er actors are used. The Screen Actors Guild terms have so increased the cost of using live actors on or off camera that producers, agencies and advertisers all devote a certain part of their efforts to eliminating live actors from the copy. As a result, a chosen few actors get more money for less work, while the majority get both less work and less money.”—Ralph Cohn, vice president, Screen Gems.

One veteran film maker, Trans-film’s Walter Lowendahl, executive vice president, summed up the trend situation when he told sponsor:

“The tv film commercial business is becoming much more solid and stable than it was a few years ago. The little guys, both clients and producers, are dropping out. There’s more agency-client knowledge, which in turn has led to more experimenting, better production quality, fewer ‘cheap commercials,’ better planning, more emphasis on visual selling, and a better blending of commercials with programs.”

► New developments: With color video due to become increasingly important in 1954 and 1955, a great deal of tv film thinking is naturally taking on rainbow hues.

So far, however, there have been more brainstorming and brainstorm shopping than there have been commercial production orders. But a few major steps have been taken.

Last November, Peter Elgar productions completed what is generally conceded to be the first made-expressly-for-tv color commercial, a minute announcement for Pall Mall, via Sullivan, Stauffer, Colwell & Bayles. Some 5,000 feet of color film (Eastman Negative-Positive 3,243) were shot, as well as some 3,000 feet of black-and-white. Cost-guessimate: Nearly $15,000 for the whole works. Pall Mall intends to use it sparingly in black-and-white tv, meanwhile waiting for tv color to become widespread.

Elgar, incidentally, is currently preparing a color documentary for Pabst Beer. The big brewer, one of the few “national” beers, plans to use footage from this film in future tv color commercials. This is similar to a step taken last summer by American Tobacco, which ordered some 47,000 feet of Technicolor to be shot by Screen Gems in and around Lucky Strike factories, also with an eye to future tv use.

On the program side of the commercial tv fence, some producers have experimented with shot-in-color commercial lead-ins to syndicated tv film shows. A notable example is the color experimentation done recently by Ziv Tv for one of its Favorite Story clients, Schaefer Brewing. Tests have been made, during the color filming of the syndicated drama series, in which star Adolphe Menjou hoists a stein of Schaefer and invites viewers to watch another of his favorite yarns. Schaefer may ultimately use such color footage in program telecasts. (For a report on color film program activity, and a rundown on color film problems and costs, see sponsor, 25 January.)

Since color film has been a factor in theatrical commercial advertising for some 25 years now, it’s no surprise that many advertisers have a sizable stockpile of commercial color footage stored away. Such advertisers include: United Fruit, Per Mil, S.O.S., Reed’s Candy, Folger’s Coffee, Alka-Seltzer.

“Production in color serves to build up a library of material that may be useful when color telecasting becomes a daily reality. Meanwhile, color film can be used with greater success than black-and-white for theatrical screenings of commercials,” pointed out Perry King, vice president of Polaris Pictures.

Other producers warned, however, that shooting a color tv commercial today still comes under the heading of experimentation. A stockpile of color footage is no guarantee that a sponsor will be geared-up and ready to go when a sizable percentage of U. S. video homes have color receivers, they said.

“Color is becoming a factor in our tv film planning, but in a reverse sort of way. We recommend very strongly against making tv spots in color now. By the time color tv is in popular use, the products now being advertised will undoubtedly undergo a great change themselves. In addition, packages and labels will probably be different, copy themes and campaigns will be so different that it is foolish to think the commercials being made today will be used a year or two or three from now,” said the president of a Midwestern commercial film production firm.

But despite such cautions, many advertisers and agencies want to know the basic cost facts and production hurdles facing them today in making color film commercials.
As gathered by SPONSOR editors from producers, agencies, stations, equipment makers and film companies, here are the facts:

1. Networks are adding color film equipment now, and there will be a limited, rotating schedule of colorcasts during 1954. Advertisers on this color schedule will need a certain amount of color film commercials; or they will have to do their commercials live. NBC TV for example, plans to air all of its network shows at least once in color during the year.

2. The average U.S. TV station, according to station and equipment supplier estimates, won't have local color film equipment (for spot use) before early 1955, which puts the starting date of spot color video a year away.

3. There's still a lot of work to be done in the 16 mm. field to resolve the problems of finding a good, stable, durable color film print stock for tinted TV. The 35 mm. color print stocks look much better on color video—but few stations have 35 mm. equipment for black-and-white; fewer still will have it for color.

4. Color experimentation is expensive. Just to shoot a minute announcement in color instead of black-and-white, according to Transfilm Executive V.P. Walter Lowenthal, will add anywhere "from 25 to 40% or more to the cost of a finished color negative." Thereafter, color prints cost about three times as much per foot.

5. The big question mark is RCA's Video Tape Recorder. If this gadget comes into widespread use in the next two years, it will make present color film commercials, on a processing basis, over-priced. Color may be cheaper, in other words, if you wait.

**Industry problems:** In recent months, the business in TV film commercials has boomed along—but for the most part the boom has benefited the larger film producers.

The smaller independent producers—those who do most of their business with local and regional accounts—cited two financial headaches to SPONSOR:

1. A narrowing margin between production costs and production profits has put the squeeze on the smaller film companies.

2. A general lack of film knowledge at the regional and local advertiser level makes life tough for small producers.

As a result, several of the smaller

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**16mm Film Achievements**

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"The Look of Things"

It is a truism that the most perfect printing and projection in the world cannot make up for uninteresting subject matter in a film. But the opposite also holds true. The finer the subject, the more it deserves—and needs—perfect laboratory duplication to set it forth.

This is why we feel that the finest combination of every factor won for the notable 16mm film subject THE LOOK OF THINGS the first prize in the Public Relations Category of the recent Cleveland Film Festival. The competition was keen, but this winner was outstanding. Every producer, every film man and, indeed, every individual with an interest in viewing a superior motion picture should make it his business to see this film. The producer would be pleased to arrange for screenings through inquiries directed to us.

Precision Film Laboratories doffs its hat to this unusual example of a fine industrial 16mm color and sound production.

---

Precision Film Laboratories—a division of J. A. Maurer, Inc., has 16 years of specialization in the 16mm field, consistently meets the latest demands for higher quality and speed.
commercial producers told sponsors that they viewed the near future of TV film commercials as anything but golden. Here are two typical comments:

"The small producer is finding it more and more difficult to keep his head above water in producing TV commercials. He is being forced into industrial and educational films where he finds conditions more profitable. We have cut our TV production down considerably over last year and, while not turning any business away, are not actively seeking TV film commercial business."—Bernard Howard, president, Academy Film Prod., Chicago.

"Among West Coast accounts the trend is still to buy production of film commercials on a cost basis instead of considering the more important factors of ideas, quality and effectiveness. The outlook locally for 1954 shows absolutely no improvement. Our selling and service costs for one or a series of TV commercials, usually obtained at ridiculous prices, are as large as those involved in selling and servicing contracts for longer pictures at fair prices. Consequently, it is not in our interest to solicit TV film commercial business."—Perry King, v.p., Polaris Pictures, Los Angeles.

In addition to fighting a sometimes losing battle with overhead, the smaller film firms frequently run into some diplomatic problems with sponsors.

Here's how a regional film producer in the South summed up the situation:

"We have produced nothing but routine commercials for the following reasons: (1) Agencies in this part of the country have no conception of TV commercials or any other phase of motion pictures. (2) The client's budget is usually so limited that any deviation from routine, or anything else that would lift up a commercial from the routine class increases the cost. (3) We seldom work from shooting scripts. All we get is what might be termed a 'radio commercial' to which some picture ideas are added in a haphazard way."—Jack Lewis, president, Jack Lewis Studios, Richmond.

Similarly, a Midwestern independent producer, who asked that his name be withheld, cited the problems that come when new TV markets are created:

"Station sales staffs are primarily interested in selling air time, which they pursue with great vigor. Since most of these people are carry-overs from radio, with little or no TV experience, they are completely oblivious to the need for good visuals. They get as many advertisers on the air as possible, in the shortest length of time, and as cheaply as possible, usually using slides and balops prepared by their staff artist. This condition usually exists for 60 to 90 days until some of the more aggressive advertisers become disgruntled with the handling of their pitches and suddenly become conscious of the need for good film."

Small producers, for the most part, saw no immediate solution to such problems. Only time, larger local/regional ad budgets for TV and better understanding of film methods by smaller advertisers are likely to ease the strain on these film makers.

At the other end of the scale, the problems facing the big film producers are similar, although not as acute.

Ben Gradus, president of International Movie Producers' Service, summarized these thusly:

"After three or four years of intensive work in making film commercials, the big agencies and the leading film producers have learned a lot.

"However, sponsors don't always realize what the problems are today in budgeting a good film commercial. Quality work is available—but it costs money, and not all advertisers can see the value of top work. And, we still have our problems with agencies and clients who want commercials made on a super-rush basis, which usually cost the client more money and which reduce the margin of profit for the producer.

"There's still room for more film education at advertising agencies, particularly at the account executive level. Account men will sometimes promise a client almost overnight service on film commercials; then, we have to break our necks to back them up. Or else, timebuyers will snap up a whole series of good time slots in spot TV without checking to see if there's a supply of film commercials ready to be slotted in them. Again, we're caught in the rush."

(For a round-up of money-and-time-saving tips from producers to advertisers, see story page 46.)
steer an agency away from a commercial approach which may be an unintentional carbon copy of a competitor’s.

3. Don’t rush producers on job estimates.

Agencies, producers told sponsor, have learned a good deal about the time element in the actual production of tv film commercials. But they still have the habit of asking for rush service on job estimates.

Producer consensus: It takes a producer anywhere from one to two days to prepare an accurate estimate on a single film commercial or commercial series. And, if the estimate is carried through to an actual production budget, it takes at least another half day.

A valuable piece of advice regarding job estimates was cited by Transfilm’s Executive V.P. Walter Lowendahl:

“Agencies should try to have a meeting with commercial film producers before the job estimate is made, at which time the agency should give the producer a clear idea of just what the commercial is supposed to be. If you don’t, and you want rush estimates, the producer must interpret the storyboards for himself. Bids can vary all over the lot because of different interpretations. Later, a low bid might have to be revised upward, thus doing away with any ‘saving’ the agency may have felt it was making for its client.”

4. Plan far enough in advance so that the producer has enough time to do a good job on film commercials.

Almost from the beginning of the upward surge in film commercial business, the production pace has been hectic. And this hectic pace is often costly.

“We feel that the most important problem facing the tv film commercial producer today is that of accelerating his production rate,” Robert Gross, executive producer of American Film Producers, told sponsor. “Most agencies and sponsors, after recovering from the initial shock of discovery that filmed commercials could not be delivered within 24 hours like radio commercials, have extended their thinking to provide 30-, 60- and 90-day schedules.”

How long should an agency allow for the making of a tv film commercial?

(Please turn to page 106)
Top-Rated NBC Show--56.1 (ARB)  Top-Rated CBS Show--50.4 (ARB)

We doubt if there's an availability adjacent to these ratings, BUT there ARE some adjacent to these TOP-RATED KBTV and ABC-TV features:

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<td>City Detective</td>
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<td>Amos 'n' Andy</td>
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<td>22.8</td>
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<tr>
<td>Kit Carson</td>
<td>21.7</td>
</tr>
<tr>
<td>Rocky Mtn. Barn Dance</td>
<td>20.4</td>
</tr>
<tr>
<td>KBTV Live Wrestling</td>
<td>20.0</td>
</tr>
<tr>
<td>Captain Midnight</td>
<td>19.4</td>
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* KBTV Tops in 10:00 P.M. News *

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<tr>
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<th>ARB</th>
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<tr>
<td>KBTV—Bill Michelsen</td>
<td>Mon. thru Fri.</td>
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<tr>
<td>Station &quot;B&quot;</td>
<td>Mon. thru Fri.</td>
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<td>Station &quot;C&quot;</td>
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* KBTV Tops in Weather Reporting 10:15 P.M. *

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<td>KBTV—Vince Manforte</td>
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<td>Station &quot;B&quot;</td>
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<td>Station &quot;C&quot;</td>
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Source: ARB Denver Television Audience Reports, Nov. 27-Dec. 3

JOE HEROLD, Manager
JERRY LEE, Commercial Manager
STUDIOS AND OFFICES: 1089 BANNOCK STREET
DENVER, COLORADO

Contact Your Nearest Free & Peters Representative

98
### TV COMPARAграфON OF NETWORK PROGRAMS

**Nighttime 8 February 1954**

<table>
<thead>
<tr>
<th>SUNDAY</th>
<th>MONDAY</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
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**Sponsors and Explanations to Help You Use This Chart**

- Sponsors listed alphabetically with agency and time on air.
- Stations listed alphabetically.
- Syndicated shows are listed as "Ss".

**FACTS**

- George Johnson, President, Market Research.
- Phone: June 20, 1953.

**INTERCONNECTED**

- Primary Affiliate ABC
- Secondary Affiliate ABC

**WTRF-TV**

Wheeling, W. Va.

- Newsw硬ille, Ohio — WJOS-TV, F. F.
- Martins Ferry, Bellaire, Ohio
- Robert S. Thompson, Vice President & General Manager
- W. c. Zellers, Sales Manager

Phone: Wheeling 33477
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<tr>
<th>Time</th>
<th>Sunday</th>
<th>Monday</th>
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**Notes:**
- **CBS and DuMont Television Networks**
- **In Wichita Falls, Texas!**
- **KWFV-TV**
- **Channel 6**
In 1953 the Bell System added some 17,000 channel miles to radio relay and coaxial cable routes for video transmission. About 50,000 channel miles of coast-to-coast and border-to-border network now connects some 240 stations in 150 cities with a potential audience for a single program of 100,000,000 people.

1953 moved ahead with—

—a record number of stations added to the Bell System television network

—an international video link with the connection of television facilities extending into Canada

—the first coast-to-coast color television transmission.

More television “firsts” and new developments can be expected in the year to come. The Bell System will continue to keep in step with the industry’s requirements for network service.
FILM TIPS
(Continued from page 97)

Here’s one large Eastern producer’s rule-of-thumb:

* Each additional pair of commercials—for the same product, and done in approximately the same manner of production—requires at least another week.

- To deliver 100 prints of the commercials, the producer needs another couple of days to allow for laboratory processing.

- Commercials that require more than the usual amount of animation or stop motion need up to eight weeks of preparation, since the complicated processes involved here cannot be hastened without getting into great expense and overtime payments.

5. If you must have an occasional rush job, don’t try to create “new” commercials.

Producers, who have gotten to know a lot about agency problems in the past four or five years, are aware that there are times when an agency must order commercials on a “disaster” basis to meet sudden deadlines. For such emergencies, producers recommended that the agency try first to remake some old commercials, salvaging as much original footage as possible. This is not a money-saver in most cases. But it does frequently save on time and tempers.

6. Don’t fail to consult your producer frequently. He usually knows more about TV film production and short cuts than you do.

The vice president of a Hollywood commercial production firm told sponsor recently:

“The most important advice that can be given to advertising agencies and sponsors concerning film commercials is to confide in the producers of their choice and to regard them as key members of their creative and policy-making groups. Qualified producers know the visual medium and have used it successfully for more than 40 years. Television is only another means of reaching an audience, although it is the greatest. With the proper agency-sponsor-producer relationship, the effectiveness of film commercials will multiply.”

Such cooperation can save money. Not long ago, a leading drug firm—one that spends sizable amounts of money in both TV program and spot announcement campaigns—met with a top New York commercial producer. The drug firm wanted to order a batch of filmed program commercials of minute-and-a-half length, and some minute announcements.

The producer, after seeing that the same product was to be sold in both cases, suggested a money-saving procedure which the client followed. This was how it worked out.

The program commercials were filmed at a cost of about $5,500 apiece. Then, for an additional $100 to $150, the negatives were trimmed down to minute length and announcements of standard length prepared. The sponsor, in effect, got two items for the price of one.

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HERE COMES THE BONUS!
(WICHITA AND MORE)

Windy, the bright spirit of TV in Central Kansas, is rushing in with your KTVH BONUS...that’s yours for the asking! That is...asking for time on the one TV station that not only blankets the important Wichita-Hutchinson market but gives you a vast, exclusive Central Kansas BONUS coverage...BONUS sales...BONUS profits! KTVH business offices in Wichita and Hutchinson; studios in Hutchinson; Howard Peterson, General Manager.

**KTVH**
**HUTCHINSON - WICHITA**

CBS BASIC — DU MONT — ABC
REPRESENTED BY H-R TELEVISION, INC.
COVERS CENTRAL KANSAS

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The point: by working closely with the agency, the producer helped plan the program commercials from the very beginning so that they could be cut easily to minute length without sacrificing any production values or selling impact. If the consultation had not been made, the two sets of commercials would have cost the client twice as much as he spent.

7. Try to keep admen with little film experience from tampering with commercials during production.

The inexperienced advertising executive or ad manager who "takes over" at the last minute has become a grim joke in the film commercial business.

Reason: He usually manages to run the costs up before he's through.

"I've seen account supervisors and advertising managers who didn't know an "answer print" from their elbow show up on the set during shooting and louse up everything," one New York producer confided.

"Few of them are aware of the costs involved in making changes at a late stage of production," the producer added. "For example, 'camera time' costs perhaps $500 an hour within the normal working day—and this doesn't include the charges for talent. If you go into overtime—as we have on some occasions when admen have had creative bull sessions on the set—it will cost you $750 an hour; again that is plus talent charges. You can see what this does to production budgets if nothing is being accomplished.

"My advice to tv clients is to turn over all the details of their tv objective before the cameras start to roll, assign a supervisor to the job who knows film technique and then keep hands off."

Sponsor heard many other comments on this topic from film executives, all of whom seemed to feel about the same way. Some producers reiterated the "don't rehearse on camera time" warning; others warned against letting inexperienced executives see processed film in the pre-final stages since narration, sound, music or opticals may be missing and only an expert could visualize a good final result.

As Charles W. Curran of New York's Times Square Productions sums it up: 

"The most important advice is to let professionals do the job and not the amateurs."

8. Try to learn (or have your admen learn) as much as possible about the techniques, problems and trends of te commercial film production.

Several producers advised tv sponsors and their staffs to pay close attention to what's being done today in the way of new film commercials. As Gerald L. Karski, president of San Francisco's Motion Picture Service Co., stated:

"The trend in tv film commercials is back to the old proven principle of more picture and less talk. Watch the ingenious new screen tricks on your television screen. Study the commercials. Producers are lying awake nights to dream them up and many of them contain valuable pointers for you. Remember that tv is for the eye."

9. At the same time, beware lest your tv admen get so immersed in technique that your film commercials become "gimmicky."

This is the other side of the coin. Film producers frequently warned that fancy film techniques, like too much of any good thing, can spoil a commercial's effectiveness.

"As I can see it, the trend today is toward a growing complexity of technological structure, with agencies placing more emphasis on wipes, superimpositions, and special effects than on actual

---

A Message of Interest to:

Motion Picture Producers, Distributors, Advertising Agencies, Sponsors, Film Libraries, TV Film Producers and Distributors...

Without exception, ALL film should be treated, if you are to get maximum results in terms of good projection and number of showings. Without treatment, your film—from initial release to the last booking—is much more susceptible to damage. And damaged film can result in an indifferent audience.

Peerless Treatment is the finishing touch and the least expensive item in the whole process of picture-making. Yet it safeguards millions of dollars invested in finished prints.

Peerless Treatment assures: seasoned, toughened, smoothly projecting prints. Peerless-treated prints start off right and keep in good condition longer.

So when you order prints, don't forget to include "PEERLESS TREATMENT" in every purchase order.

---

BETTER PROJECTION THROUGH PRINT PROTECTION

Peerless Services include:

Peerless Protective and Preservative Film Treatments

Release prints, Trailers, Television Shows on Film, Kinescopes, TV Commercials, Theatre Screen Advertising, Prints for Continuous Projection Negatives, Masters/Originals, Films, Transparency Slides, Microfilm

Film Rejuvenation

Stockage Reduction Scratch Removal Rehumidification Cleaning and Repairs

Film Library Servicing

Shipments, Inspection, Cleaning, Repairs, Inventory, and Booking Records, Storage

Servicing TV Shows on Film

Insertion of Commercials, Shipments to Stations, Booking Records, Follow-up, Inspection on Return, Cleaning, Repairs, Replacements, Storage, Substitution of Commercials, Reprints

Film Distribution Servicing

Storage pending orders, Inventory Records, Shipments to Purchasers

Filmsstrip Packaging

Breakdown of rolls into strips, Packaging in cans, Labeling, Boxing of Sets, Storage pending orders, Shipments

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8 FEBRUARY 1954

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content of the spot," said Herschell G. Lewis of Lewis and Martin Films, Chicago. "It is as though we are trying to prove to ourselves what a degree of technical excellence we can pour into a spot, whether that spot warrants dazzling treatment or not. The question, of course, is this: Does all this striving for visual effect add any power to the commercial message?"

Similarly, veteran film executive Max Glandband, president of New York's Filmwright Productions, told sponsor:

"A question that sponsors should ask more frequently today is: Are my tv commercials using the proper technique for the particular result I want? "In the endless search for variety and novelty, agencies and clients have utilized a profusion of techniques in their commercials, such as animation, live action, split screen, lip sync, off-screen narration, and so forth. Too often, though, these are lumped together capriciously with a little animation here, some off-screen narration there and the like.

"Take animation, for example. Animation is an eyecatcher; it always evokes high interest. As a visual device, it is probably unexcelled in its ability to create humor and liveliness, to get across certain technical explanations, and to implant a brand name in the viewer's mind. If that is the purpose of your campaign, then you need nothing else. But if you want the viewer to feel he must go out and buy your product, then animation alone cannot do the job; it cannot deliver an emotional impact.""

10. Don't try to beat the costs of TV film commercials by constant shopping around among the fringe producers. You'll nearly always get poor films.

Costs admittedly are up in tv film commercials. The same commercial you made last year will cost you, several producers estimated recently, about 10% more. The commercial you made two years ago will cost you about 20% more today.

But cost-cutting is not a matter of bargain-basement tactics. Good pre-production planning and frequent huddles between sponsor, agency and film producer are the secret.

It's true that one producer may underbid another just to land a well-known account. But, eventually, the producer's loss must be made up if he wants to stay in business and if he wants to produce a quality film product. The sponsor, in the end, pays—either in extra charges or in poor films—in nearly every case.

As one of the largest tv film producers told sponsor:

"True professionalism has come to the tv film industry. But sponsors must remember that professionalism has a price."

FILM SERVICES
(Continued from page 49)

that chill can't kill." To make the point visually, Caravel needed some action shots of skiing, ice boating and other winter sports, which would be blended with the Ballantine "sell" through some trick optical wipes.

Solution: Caravel got in touch with NBC Film Division's stock shot library, ordered about 60 seconds' worth of sports footage (enough to make the whole Ballantine series when snipped up) at a cost of about $2.50 per foot, plus lab fees of around 15c a foot. These shots would have cost Caravel (and Ballantine) many times more if they had to be specially shot instead of coming from the 157 million feet of stock footage available today in the
various stock shot libraries which sell to tv.

(For a complete report on the uses and prices of stock film shots in tv, see "157 million feet of stock tv film: Are you getting the most out of it?", spon-
sor 14 December 1953, page 38.)

There are other categories of film service of interest to admen, such as:

Laboratories: A number of the larger producers of tv film commercials are equipped with full laboratory fac-
cilities, and thus handle all the lab work in connection with tv film com-
mercial orders. But most producers have limited lab facilities, or no facili-
ties at all.

In such cases, the ad agency must order prints through the producer (who runs the work out). Or else the agency is supplied with a finished negative by the producer and must then order the work done.

The laboratories listed in the directory on page 92 are all equipped to handle virtually all of the routine prob-
lems of 16 and 35 mm. developing and printing, both of picture and sound. Some are further equipped to make "blowups" (16 to 35 mm.) and "re-
duction prints" (35 to 16 mm.). A few—like Precision Film Laboratories,
Byron, Color Service Co., and Tri-Art
Color Corp.—are equipped to turn out color prints when the tv need arises.

Sound: Producers and agencies sometimes need sound recording facili-
ties when narration is being dubbed over filmed action, when "lip synchro-
nization" is being shot or when music is being scored.

Sponsor’s directory of service firms lists several of the top U. S. sound specialists. Nearly all are equipped with sound recording and dubbing facili-
ties for 16 and 17½ mm. (magnetic) film. A few have facilities for complete 35 mm. recording (as many as three tracks); transcriptions; sound stages; re-recording theatres; sound negative development; cutting and editing facilities; mobile units.

Agencies who anticipate special sound problems in tv commercials will do well to discuss them prior to pro-
duction with a film service company.

Opticals, animation: With the SAG scale now in effect, live action in film commercials is sometimes quite costly. One of the best substitutes—and a useful film commercial tool in its own right—is animation. A few big pro-
ducers have their own animation facili-
ties, but agencies will find (see 11-page
chart of commercial film producers,
starting page 39) that most producers
must shop outside for this work. Similar-
lly, fancy opticals—which are pro-
duced in much the same way as animation—are most often done by inde-
pendent specialty firms.

Again, service firms recommend that agencies planning to use such tech-
iques extensively in film commercials discuss their problems with the specialist. Most have had years of experience in the field, and can guide agencies and clients in their creative thinking, help save them money.

Titles, music: For the most part, firms specializing in these items work directly for film producers, functioning more or less as commercial art con-
cerns and music libraries. Occasion-
ally, agencies and sponsors may have a special problem in titling—such as a particular type face in which a super-
imposed slogan is to be printed; or a musical headache—such as the type of trumpet fanfare needed in a tv com-
nercial's sound track to introduce a new product.

Pre-production meetings between agencies and these specialty firms may solve many minor problems of artwork and music backgrounds.

***

**OPERATION BIG VOICE**

**ON THE AIR FEBRUARY 15**

**NEW TRANSMITTER IN THE HEART OF NEW YORK CITY!**

(in East River opposite 86th Street)
1.8 miles from Harlem
3.0 miles from East Bronx
4.8 miles from Bedford-Stuyvesant
4.9 miles from Jamaica

**50% CLEARER**

**50% STRONGER**

**RECEPTION EQUAL TO ANY NEW YORK STATION**

**THE ONLY STATION WITH STUDIOS IN HARLEM... the City within a City**

**WLIP**
207 East 30th Street
New York 16, N.Y.
Oregon 9-2720
49TH & MADISON
(Continued from page 13)

RADIO'S BIGGEST YEAR

To corroborate my own opinions on your editorial, "1954 can be radio's biggest," [page 100], I consulted with our radio program manager. Accordingly, I discovered he feels very strongly that nighttime radio is very far from dead.

Acting on this belief he recently instituted a program entitled This is Your Tune, a record program whereby people call in the requests and have them played within minutes.

The program was scheduled for Saturday evenings from 8:30 to 11:00 p.m. So far it has been on two times, and, on only one telephone, 177 calls were recorded on the first program and 249 calls were recorded on the second program. In addition, a lot of favorable comment and letters have been received in praise of this idea.

We feel this is blatant proof of radio's strength.

Jay Hoffer
Promotion Manager
WJAR, Providence

I agree with the opinions expressed in your editorial, "1954 can be radio's biggest," that the battle of rating services should end before it ruins radio entirely. Every time someone gets a new idea for a survey, radio jumps headlong into the trap—and buys it. They still want to convince the radio "suspect" that Mrs. Jones on Elm St. is listening at 10:29 a.m. Let's get wise!

Radio is still the greatest medium for reaching the housewife (the real buyer). If we would all just show our true coverage area, we could all do a better job for clients.

The year 1954 can be the year to separate the men from the boys in radio. Those in radio who still don't know the potency of their medium had better try a different field.

I believe 1954 will bring more super market food accounts than ever before. We have received more inquiries in the past month than any previous year.

You can't beat the flexibility of radio. TV can't, and certainly the newspaper can't. Here's a very good example of radio at work at its best. We had enjoyed a warm winter—no snow—temperatures 35 to 55 degrees. Every shoe store and department store was loaded with unsold rubbers and over-shoes. Snow started coming down at a fast pace on Friday, January 14 at 2:00 p.m. One of our shoe stores (off radio for a few months) called for help on over-shoes, etc. At 2:30 p.m. his ads were on the air. Result: Stock was sold out by 10:30 the following morning! Yes, he's back on a regular radio schedule. His newspaper ad would have taken two days to even be placed.

The only thing wrong with radio is radio itself. After almost three decades, I believe everyone thinks it is here to stay. Radio only has to fight harder for its share of the advertiser's dollar—sell harder—make more calls on the unfriendly accounts.

Yes, 1954 can, and will be radio's biggest year. So, if you have been doing something the same way for the last 10 to 15 years it's evident it's being done wrong. Let's make the change.

Chock Full O' Nuts

CHOCK FULL O' NUTS
(Continued from page 37)

program. On television he combined the advantages of frequency with the prestige value of program sponsorship by scheduling station breaks in addition to a weekly comedy show.

- Since the lady of the house usually buys the family coffee Rieff planned the radio and tv announcements and participations to complement each other, at times when each medium has the highest potential housewife audience. Participations were bought in every WNBC daytime personality show, and one late-evening personality show. The tv program, Jerry Lester's Late Date, with singer Jean Martin (Saturday, 11:15 p.m. to 12:00 midnight), is scheduled to reach adults.

The restaurant chain's previous air efforts were confined to one 15-minute weekly radio show, The Jean Martin Show, which ran over WMCA, New York, for one month and then switched over to WNBC July through October 1952. (Jean Martin has more than the performer's usual interest in the success of her sponsor: she's the sponsor's wife.)
WERD - SALES RINGER IN ATLANTA

WERD delivers a vast, scarcely tapped market—Atlanta's great Negro audience!

WERD stimulates sales. Its listeners go out and BUY! They have confidence in their station—the only Negro owned and operated radio outlet in the U.S.

WERD wants the opportunity to sell for you. Write for our "Proof of Performance." We're loaded with success stories! Surprising—WERD is your most economical radio buy in Atlanta. Call or write for details.

RADIO DIVISION
Interstate United Newspapers, Inc.

Represented nationally by

JOE WOOTTON

WERD ATLANTA
1000 WATTS • 860 ON EVERY ATLANTA DIAL

J. B. Blayton, Jr., Gen. Mgr.

8 FEBRUARY 1954
The firm's present air activities represent "the right formula to reach the largest number of prospective customers through selective, economical use of radio and television," the way Harold Rieff expresses it. He explains: "In analyzing listening and viewing habits of housewives we discovered that the early-morning time and late afternoons were best to use radio; that television works best to reach the housewife in the early afternoons and evenings."

About 50 one-minute announcements and participations are used weekly on WNBC. Participations are such shows as Wake Up Easy (Allyn Edwards), the Jim Coy Show, the Stan Freeman Show, Herb Sheldon Show, Faye Emerson Show, and A Man and His Music (Skitch Henderson).

All are of the chatter-and-music, informal variety with definite adult appeal. In addition to attracting the right audience these shows have two characteristics important for a new product: loyal audiences and personal-type salesmanship.

On tv the agency buys all available 10- and 20-second station breaks over WNBW to show a film produced by Depicto Films. The commercial is based around a jingle, also used on radio, which goes like this:

"Now anyone can make that heavenly coffee.
Heavenly coffee, heavenly coffee—
Chock full o'Nuts is that heavenly coffee.
At your local chain or grocery store."

The jingle, composed by the agency, has a melodious tune combined with repetition of ultra-simple, easy-to-remember words. Its main theme—"heavenly coffee"—is carried out in all radio and tv commercials and print advertising and also appears on the can itself.

In addition to the repetition of the "heavenly coffee" idea in all phases of its ad drive the theme of higher price for higher quality also is used constantly.

Although this emphasis on price is patently an appeal to the higher-income consumer who doesn't worry about overloading the budget by adding a few cents here and there, Harold Rieff points out that most coffee lovers, regardless of income, are willing to sacrifice price to flavor.

At sponsor's prestime the price of the Top Three coffees in the New York area — Maxwell House, Savarin and Ehlers, not necessarily in that order—ranged between 90¢ and $1.04 in New York super markets. Chock full o'Nuts coffee was selling at about $1.09.

All coffees were recently affected by the hike in the price of green coffee to the roaster from about 58¢ to 72¢ a pound. Before the rise in green coffee, retail prices were five to 10¢ lower on all brands.

A second increase of 10¢ a pound was foreseen late last month by coffee industry leaders. They predicted that the second round of price increases will be felt by the consumer in February. The average price for all brands was expected to climb to about $1.15.

In the event of such an additional increase, Chock full o'Nuts coffee would maintain the 5¢ differential between itself and most other brands, a spokesman for the firm told sponsor. Its higher price—about $1.20—would remain an important factor in advertising copy, the spokesman added.

Chock full o'Nuts' premium price has figured in its advertising from the very beginning. In making a point of price, rather than hiding the fact that...
Boston's biggest attraction!

Throughout 1953—again, as always—WEEI led all other Boston radio stations, with the highest average ratings and the biggest average share of audience—33.3% bigger than any other station’s . . . and the most quarter-hour wins—63.8% more than all other stations’ combined.

Proving once again that more people listen (and listen regularly) to WEEI than to any other Boston radio station. If you’d like more proof—or availabilities—call CBS Radio Spot Sales or WEEI

Source: Pulse, Jan.-Dec. 1953; total week
it was more expensive than most other brands, the coffee is attempting to turn an obvious drawback into a sales argument. The first radio and TV announcers asked the consumer "to gamble 5¢ to make the most heavenly coffee you ever drank..." The copy also tied in with the restaugettes, with phrases like this: "...The same luxury blend of the world's finest coffees that has made our restaugettes famous..."

Current air copy still uses the restaugettes as a peg for mention of price. Here's a sample of the TV copy used on the Jerry Lester show. This commercial also indicates how advertising is used to force distribution of the brand:

"The Chock full o'Nuts restaugettes serve over three million cups of coffee a month. That's a lot of coffee in anybody's language. All these people wouldn't keep coming back if the coffee wasn't something special. For years, customers have been asking if they couldn't buy some of this coffee to make it at home. But THAT isn't the reason why Chock full o'Nuts finally decided to package their coffee for sale in grocery stores. They tried all the regular brands of coffee. And they found that none of them are in the same class with any good restaurant coffee. The reason is simple. Most regular packaged coffees have to sell at a fixed price. They have to compete with each other. They keep on changing their blends by mixing in more or less of cheaper coffees, so they can hold their lower price. That's why the same brand will often taste different to you from week to week. Chock full o'Nuts can't afford to fool around with their coffee like this. They do not buy and do not use ONE GRAIN of the cheaper coffees that may cost as much as 20¢ less a pound. The coffee they put in this can is the same as the coffee they serve in their restaurants — the best that money can buy. Look for it at your grocer's next week. If you don't see it, please ask for it. It costs a few cents more than regular brands. But you never made coffee before that tastes so good!"

Other commercials incorporate such themes as the benefits of coffee drinking, per se, during the winter months and the advantages of regular coffee over instant brands. Chock full o'Nuts feels it's important to sell the idea of drinking regular coffee as well as its own brand. It figures the brand will benefit directly from institutional selling combined with the more hard-sell approach.

In addition to these general themes the coffee's air commercials are likely to merchandise another special feature of the brand: the plastic coffee measure included in every tin. Commercials point out it's important to have exact measurements for each package to make really good coffee. Directions are given to use only one level measure of the coffee for each eight-ounce cup of water.

The can itself repeats many of the same themes used in the advertising, such as the reason for the brand's higher price. Imprinted on top of the can is the message: "You have paid a premium for the finest pound of coffee money can buy. If you brew it correctly, you will make the same cup of coffee that made our chain of eating places famous."

Also on the can is a reproduction of the cartoon drawing of a house which symbolizes Chock full o'Nuts restaugettes. This "house" also appears in all brand print advertising and on restaugette menus. Chock full o'Nuts coffee delivery trucks are exact replicas of the "houses." An outline of the house will also be used in an animated electric sign to be located on Broadway and 47th St. The sign will be in the form of a one-minute film showing a man drinking coffee at a restaugette, then going home and getting the same coffee there. The sign was due to begin operation this month for a year's time.

Car cards merchandise the coffee's weekly television show. These cards are a good example of how the firm uses repetition to build brand identification and consumer demand. Harold Rieff signed for a year's schedule on New York subways to achieve continual impact over that period. All subway cards include the house drawing, the price factor and the "heavenly coffee" slogan; all use the same blue and orange colors which appear on the package itself. In addition to car cards the coffee is advertised in all New York newspapers and in coffee trade publications.

The firm's air advertising is slated to get additional merchandising support this month via WNBC's "Chain Lighting" plan. Under the plan, a WNBC advertiser must spend $1,500 a week on time on the station. Once eligible, the advertiser gets merchandise aids in any or all of 12 chains covered by the plan in which it has distribution.
ANNUAL REPORT TO OUR ADVERTISERS

Since we make daily reports to our listeners on the business we carry, and the programs we feature, it seems only fair that we make an annual report to our advertisers who make possible this fine broadcasting fare.

First, KVOO listeners have continued to increase in number during 1953. They have made more money than ever before; they have spent more money for KVOO advertised products.

Second, during 1953, every recognized broadcast measurement service has again proved KVOO to have more listeners all of the time than any other station in Oklahoma’s No. 1 market. This means your advertising dollars spent on KVOO again bought more listeners at lowest cost per listener.

Third, you’ll be interested to know, too, that in 1953 KVOO had one of it’s greatest dollar volume years in history.

WHAT’S AHEAD FOR 1954?

Every indication points to another year of expansion and growth in the KVOO market. Construction booms. Population growth is on a steady march. New industry builds new payrolls!

It’s a year of opportunity in every field of business in Oklahoma’s No. 1 Market, blanketed only by KVOO, Oklahoma’s Greatest Station!

To get your share of this prime market, call, wire or write KVOO or your nearest Edward Petry & Company office for availabilities. You’ll be glad you did!
Chock full o'Nuts coffee is to be merchandised by aisle and dump displays one week this month.

A sponsor spot check of branches of 10 large New York chains and their purchasing agents revealed sales of the new coffee have been brisk. Managers replied "good" and "very good" when asked how the brand's sales had been running. A few estimated the coffee currently ranked fourth or fifth in total coffee sales for their stores. And the central buying offices for three large chains reported a large number of phone inquiries about whether their stores were stocking the brand. All said they were planning to reorder.

Although the company would not release any sales figures for the product, Harold Rieff reports the firm is "very pleased" with initial sales results.

However, an executive of one of the leading New York coffee brands, in business over a long period of time, told SPONSOR:

"We feel Chock full o'Nuts is wasting their money. We don't think they're going about it in the right way.

"The company thinks it can take a certain amount of money and set the coffee market on fire. That's not the way, at all. You have to get into the coffee business slowly and build your way up over many years.

"In the beginning, a few people tried the coffee out of curiosity. Now, it's sleeping on grocers' shelves."

William Black, owner of the Chock full o'Nuts chain, is used to tough competition. He launched his restaurettes in the depression years.

It all started back in 1920 when he noticed a vacant space under a stairway on 43rd St. and Broadway, near Leblang's Drug Store. Joe Leblang, owner of the property, said Black could rent the space providing he didn't set himself up in competition.

Black took $200 he had saved and stocked the stand with 12 kinds of nuts. By 1930 the business had developed into a chain of 20 stores. During that same year, however, nut sales began dropping fast due to the depression. Black decided to revamp his nut stand into low-priced snack bars to fit shrinking purses of New Yorkers.

Today, the 23 restaurettes gross an estimated $10,000,000 annually, serving about 125,000 meals daily at an average 35¢ per meal. Specialties of the house: sandwiches, homemade breads, pies and doughnuts—and, of course, the same coffee that's now being marketed by grocers.

** **

**BOHEMIAN BEER**
(Continued from page 33)

known as Boh—had a budget of well over $1 million.

When Boh turned to baseball sponsorship last year, it had to go into the neighboring city of Washington to find a major league team. This was fine for Boh since its distribution pattern includes the entire Washington Nationals' baseball area. But this year with the coming of a major league team to Baltimore, the Orioles, Boh will be buying baseball and will be on about 50 stations. As it did last year, Boh will sponsor 4 ½ innings of every game over WWDC, Washington, and WCBM, Baltimore.
YOU MIGHT CATCH A 247-LB. TARPON*—

BUT... YOU NEED WJEF RADIO TO LAND SALES IN GRAND RAPIDS!

Morning, afternoon and night, WJEF is the Number 1 radio station in Western Michigan's Number 1 market—Metropolitan Grand Rapids.

Study the Conlan figures, left. On a quarter-hour, 52-time basis, WJEF gets:

- **12.6% more morning listeners than the next station (but costs 11.1% less)**
- **25.2% more afternoon listeners (for 31.1% less)**
- **9.6% more evening listeners (for 3.1% less)**

There are 116,870 radio homes within WJEF's Metropolitan Grand Rapids Area—yet a daytime quarter-hour costs less than 25c per-thousand-radio-homes!

**The Fellner Stations**

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

Associated with
- WMBD—PEORIA, ILLINOIS

YOU NEED WJEF RADIO TO LAND SALES IN GRAND RAPIDS!

*In March, 1938, H. W. Sedgwick caught a tarpon this size in Mexico's Panuco River.
A good indication of the promotion-savvy tactics Boh will use this year can be found in its 1953 campaign.

The pitcher had no more than started his wind up for the start of the '53 season when Boh tossed up its first promotion.

It was the Favorite Player contest and it not only got heavy build-ups on the baseball broadcasts but Boh also bought full-page newspaper ads in Washington, D. C., dailies. (It's buying full-page newspaper ads in Baltimore this year to stimulate interest in the Orioles.)

The contest, open to everyone of legal beer-drinking age in Washington, offered 54 prizes, four of which were U.S. savings bonds. The Favorite Player was to get a new Packard automobile.

Here, in some detail, is a picture of what Boh did to make the promotion work:

1. Boh's dealers were given ballots, ballot boxes and other point-of-purchase displays tying in with the contest. The brewery arranged for frequent collection of the ballots so dealers weren't inconvenienced.

2. Publicity aids and announcements were made at the ball park and the players, in cooperation with the brewery and Packard dealers, made many personal appearances.

3. Packard auto dealers put up showroom displays, bumper cards and other publicity, as well as donating the car itself—all in return for the publicity tie-in.

4. Radio and TV announcements emphasized the contest deadline, 6 June, and Favorite Player night at Griffith Stadium in Washington on 26 June.

5. For Favorite Player night Boh increased excitement by announcing it would double the first four prizes to any winners who either were at Griffith Stadium or could appear at the ball team's office within half an hour after the game. The stadium, needless to say, was jammed to capacity.

6. Before game time representatives of National Boh drove around the field in the new Packard with Clark Griffith, president of the ball club. Then news of second, third and fourth place winners were called out from a specially constructed Boh platform on the field.

As the crowd leaned forward, Clark Griffith announced that Jim Busby, centerfielder, had been elected Favorite Player and winner of the Packard. Busby himself announced the name of the first prize winner. Even the stadium band got into the act by playing, as the dignitaries left the field, the National Brewing jingle, "Cheery-Beery-Boh."

So much for the first half of the season.

With still a lot of baseball to go National Brewing and Kenyon & Eckhardt's promotion department decided to get started on another promotion.

The brewery was primarily interested in getting people to buy more of its beer—but it also wanted to keep the interest in baseball at a high level.

Boh thought, too, that because the Nats had a couple of losing streaks it was important to keep promoting baseball.

Packard cars and government savings bonds were out of the question for prizes, but Boh offered something far less costly that real ball fans would like about as much: An all-expense trip for two to the 1953 World Series games. Other prizes were 10 $100 bonds.

To enter contestants had to get entry blanks from their dealers and tell, in 10 words or less, "Why Boh's a hit."

Then every time a hit was made during games, an entry blank would be picked from a barrel and the fan would be awarded a set of beer glasses. The daily hit winners were then eligible for the grand prizes.

From past experience, Boh did not expect to get a mountain of entries. But when the totals for the season were added up the company was surprised to find more than 40,000 fans had entered the contest. The contest failed to raise Washington from fifth place in the American League, but resulting high interest in beer and baseball accomplished Boh's objective.

In the meantime Boh did everything possible to enable baseball fans throughout its five-state territory to hear the games on radio, though it could not arrange TV coverage as well.

The problems Boh faced in spreading coverage were (1) cost of telephone lines for a baseball network, and (2) the fact that to buy time outright
I'D NEVER HEARD of OAK HILL, W. VA.!

STATE'S SECOND LARGEST STATION

SURPRISES MANY TIME BUYERS!

Pardon us if we give you a jolt, but li'l ole Oak Hill does contain WOAY — the second most-powerful radio station in West Virginia! Matter of fact, we think you'll have a tough time finding another radio station, anywhere, that gives you 102,200 daytime families for a mere $21.60 per quarter hour (26-time rate).

Our national business shows steady gains, month after month. How about joining the parade? Address Robert R. Thomas, Manager, at:

WOAY
OAK HILL, WEST VIRGINIA
10,000 Watts AM
20,000 Watts FM
on all the radio stations it wanted would take a big slice of its advertising budget in proportion to sales expectancy.

Boh overcame both obstacles. Instead of using network lines, Boh simply arranged for WWDC, the radio station which carried the game in Washington, to rebroadcast it over its FM outlet: the nearest station in a nearby city would pick up the FM broadcast and simultaneously rebroadcast the game on to the station next in line. FM was used because it is a static-free transmission method.

The stations—which were delighted to get the games—would give Boh 4½ innings for its commercials. They were free to sell the other 4½ innings to any non-competitive sponsor. Stations carrying the games last season are expected to agree to the same arrangement this year.

In the meantime, Baltimore—partly through the considerable efforts of Boh's president, Jerold Hoffberger—has gotten its own major league club. Naturally Boh has stepped up to sponsor the Baltimore Orioles games this season.

Last year's Boh radio coverage of Nats games marked the first time there had been a telecast from every American League city. The tv coverage extended to 33 games, a selection of home and a record 34 away games.

Games last year were telecast on WTG, Washington. Radio coverage originated from WWDC, Washington, and fed to the 33 stations carrying the broadcasts on the trade basis.

This season's baseball coverage "will be the most intensive in the history of Washington and Baltimore," says Ad Manager Almony.

Because neither one could clear time for the complete 1954 schedule, two tv stations are sharing the 26 home and 30 away games of the Orioles to be telecast to Baltimoreans. The stations, WAAM and WMAR-TV, also will share in telecasting to Baltimore 30 Washington Nationals' games.

Radio coverage in Baltimore will be handled by WCBM, which will broadcast every Orioles game (154 in all) live this year. Daily Goss, Ernie Harwell and Howie Williams will handle the play-by-play, color and commercials on both am and tv.

In Washington, WTG will telecast 24 home and 30 away games of the Nats. WWDC, Washington, will broadcast the Nats full schedule on radio. Most of the 154 radio games will be carried live, but there will be a few recreations. Sound effects are used with the recreated games to add realism.

For the second year in a row for National Bohemian, Bob Wolff and Arch MacDonald will cover the Nats games on radio.

Two separate networks will be set up for the '54 season, Almony says. The Orioles' radio and tv network will cover Maryland and Central Pennsylvania. The Nationals' games will be on stations in the District, Virginia, West Virginia and North Carolina. Almony noted that games again would be telecast from every American League city during the '54 season.

Out-of-town coverage is handled entirely by National Boh. If a city doesn't have baseball origination, Boh sets up its own microphones, tv cameras and other equipment.

Some of the away telecast games, although sponsored by National Boh in Baltimore and Washington, are sponsored by other advertisers in different cities. To let two or more sponsors share the same picture when it's time
Rod MacLeish, News Chief of WVDA would have been a great help to Paul Revere. Rod's the kind of reporter who knows the news before it's news. With a colorful background, from minor newspaper jobs to covering a revolution for American and Foreign newspapers, WVDA's Rod MacLeish rates with the best in radio news reporting. Rod became prominent on the Boston radio news scene when sent to Holland to cover the flood disaster of 1953. Several of his shows on this disaster were used by ABC on News of Tomorrow and Headline Edition. Today Rod averages 2 to 3 feeds a week to ABC.

On the scene radio reporting of the USS Leyte explosion by MacLeish over WVDA was a national scoop. Shortly thereafter, a merchant ship exploded in the harbor. Rod talked the competition into leaving the scene before the real news was available, thus WVDA-ABC had it exclusively. Rod was radio's outstanding news coverage voice at Senator McCarthy's communist hearings in Boston. He scooped the "earways" on the CIO convention held here recently. Highlights of Rod's interviews with the "big wheels" were used on Taylor Grant's Headline Edition.

WVDA gives 3 times the news coverage of any other Boston station, and the high calibre reporting of Rod MacLeish is reflected in all the stations in the Vic Diehm group. So, if your client wants a news audience we'll deliver the tops in radio.

WAZL
HAZLETON, PA. NBC-MBS
(Represented by Robert Meeker Associates)

WHOL
ALLENTOWN, PA. CBS
(Represented by Robert Meeker Associates)

WHLM
BLOOMSBURG, PA. INDEPENDENT
(Represented by Paul H. Raymer Company)

WIDE
BIDDEFORD-SACO, ME. MBS-YANKEE
(Represented by Paul H. Raymer Company)

WVDA
BOSTON, MASS. ABC
(Represented by Paul H. Raymer Company)
for the commercial, Boh devised a "clean feed" system. When commercial time rolls around, the originating station, on cue, feeds a picture without commercials or commentary to the network. Views of the playing field, the crowd in the stands and other vistas thus are sent over the cable while the originating station "inserts" its commercial over its own station, either from the downtown studios or the transmitter. In network cities the sponsor either can take the pictures and read audio commercials while the ball park scenes are shown—to give an illusion of commercials right from the stadium—or can insert its own video commercials.

Boh, incidentally, has separate am and tv descriptions of the game.

Boh's wintertime air advertising is extensive. To keep in touch with sports fans, Boh sponsors tv wrestling programs. They originate from WMAR-TV, Baltimore, and are picked up by WTTG, Washington, WSVA-TV, Harrisonburg, Va., WCHA-TV, Chambersburg, Pa. and WSBA-TV, York, Pa. Unlike the baseball broadcasts, Boh pays the time costs of the wrestling programs on each station.

Besides wrestling, Boh winter programs include a variety of sports, dramatic and news shows. This winter it sponsored a number of transcribed, syndicated programs through January, then switched to other programs. Principal wintertime air activity is in Baltimore and Washington.

From 75 to 80% of Boh's million-dollar-plus budget goes into television and radio. The rest of the money is divided among point-of-sale, outdoor, newspapers and other media.

Norman Almony says he doesn't know of any brewery using tv and radio as much as Boh. "Of all the media Boh has used, none has been more outstanding than television," he told sponsor. "If I had to say what has been more important to us than anything else in our fairly explosive expansion of recent years, it would be television. We're always looking for good tv availabilities. Wherever there's tv in our marketing area, we'll be on it."

"Television and radio have permitted visualization and personal selling that no other medium has offered," according to Almony. "We bought tv a few years ago at a time no one else would. It's paid off from the start."

**WHY ARE RADIO RATES LOW? (Continued from page 31)**

as buyers of media, usually won't admit that any space or time is too cheap, one of the radio-tv brass at another top 10 agency confided, "Don't use my name but I think radio has always been underpriced. They certainly did lose a chance to raise rates right after the war."

Cost-per-1,000 comparisons among media are legion. The BAB figures used at the head of this article sum up the inter-media picture as well as any.

The figures show that for $1 radio will deliver 1,012 people, tv will deliver 391, magazines 337 and newspapers 213. These figures were derived from the CBS Radio sales promotion film, 'It's Time for Everybody.' The peoples-reached figure for CBS Radio (1,207) was extended by BAB to cover all four networks. Here are the sources:

For radio: More than nine out of 10 of every sponsored network show whose ratings and estimated time and production costs were listed by Nielsen in November and December 1952. A 1951 ARB nationwide study is the source for number of listeners per home.

For tv: More than nine out of 10 of every sponsored network show whose ratings and estimated time and production costs were listed by Nielsen for four weeks ending 13 December 1952. The December 1952 tv report of ARB is the source for the number of listeners per home.

For magazines: Cost is for the average, full-page black-and-white ad in eight leading publications. Page costs are one-time rate, January 1953. Circulation is ABC as of 30 June 1952. Readers per copy estimated at 25. Percent of ad notes from Starch, 1951 and 1952.

For newspapers: Cost is for average 500-line ad in largest morning and evening newspapers in 50 largest U.S. cities. Circulation is ABC as of 30 September 1952. Readers per copy estimated at 25. Percent of ad notes from "Continuing Study of Newspaper Readership, Nos. 1-125." Space costs are one-time flat line rate in effect January 1953.

It's been pointed out that the radio figures were compiled before the Nielsen multi-set sample was increased to allow the radio medium advantage of the larger number of personal sets in

**LOUISE FLETCHER SELLS THE NEGRO HOUSEWIFE VIA WSOK NASHVILLE, TENN.**

**SPONSOR**
the home. Moreover the figures do not include auto listening and, as one broadcaster commented grimly, do not take into account under-the-counter deals.

Many broadcasters feel strongly, by the way, that deals are one of the most potent factors in keeping rates down. They regard them as an admission by their own side that radio is not worth what the card says it is. While they may sympathize with the station operator hungry for business, a goodly number of broadcasters who practice strict adherence to card rates will tell you that more backbone, more promotion, more imaginative selling and programming are what is often needed. Rate cutting, the broadcasters warn, is not only dangerous to the station that practices it but also tends to affect the rate structure of competitive stations.

While the large agencies contacted by sponsor generally agree that radio's cost-per-1,000 is lower than the other three media mentioned above, they tend to be wary of using broad comparisons. Many prefer to measure specific buys for specific advertisers. Some feel that it is impossible to compare media. Others feel that the cost of reaching people is only one of the many ways of comparing media—impact isn't taken into account, for example. Other arguments against cost-per-1,000 comparisons are (1) comparing a program with a full-page magazine ad or a 500-line newspaper ad is arbitrary, and (2) there is no indication that the number of people who hear a program is the same as the number who hear the commercial.

However, a research executive said: "Of course, there are dangers in comparing apples and oranges. But if a client wants some way of knowing how much it cost him to reach prospects through different media, we must answer him the best way we can. The argument that cost-per-1,000 comparisons don't measure impact is no argument at all. Such comparisons weren't meant to."

In defense of the BAR figures given above, it was held that they bend over backward in comparing the impact of a complete show with its sponsor identification and all its commercials as against a black-and-white page and a 500-line newspaper ad (which is about five columns times seven inches).

As for the argument that the program audience is not the commercial audience, radio refers such doubters to

there's a new look in Memphis radio to make listening better than ever

**It's WMC's new half-wave radio tower producing 65% more efficiency**

**over the typical quarter-wave antennas operated by other stations in Memphis**

---

**FM day and night.** Now 300,000 watts effective power, serving exclusively from Memphis over 70,000 FM sets in the Mid-South area with clear, high fidelity reception.

---

The station that "sets the standard" for finer radio reception in the Mid-South.

---

8 FEBRUARY 1954
ADVERTISING THAT MOVES MORE MERCHANDISE PER DOLLAR INVESTED IS BOUND TO BE THE ONE THAT GIVES YOU THE MOST COVERAGE FOR THE LEAST MONEY!

CKLW covers a 15,000,000 population area in five important states.

SOON! CKLW-TV Channel 9

50,000 WATTS 800 KC.

Adam J. Young Jr., Inc. National Representative


J. E. Campeau, Pres.

Nielsen, which regularly measured the commercial audience to sponsored programs before 1950. (At present these figures are given on special request.) As a matter of fact, one of the reasons regular measurement was abandoned was that the program audience and commercial audience ratings were so similar. A study of the Nielsen figures showed that the six-minute audience and the commercial audience to a program were virtually identical.

The broadcasters do not rest their case on radio's ability to reach people cheaply. What makes radio also stand out, contend the broadcasters, is radio's ability to reach people—period. A lot of people. Nearly everybody.

Radio's potential audience is the ace in the hole, the industry feels. No other medium offers the opportunity to blanket every section of the country, every part of every income group, almost every spot where a person might be—in the kitchen, in bed, in an auto, on the beach, while working, while fishing, while doing almost anything, while doing nothing.

The story that radio-is-everywhere is not exactly new. Radio saturation, so far as homes are concerned, has been pushing close to the 100% ceiling for some years now. Last year's figure was more than 98%. However, the continuing heavy sale of radio sets (more than 13 million were produced last year) has been underscoring the spread of new places to listen. These new places are in the home outside the living room and in autos.

The mounting number of extra sets in the home has brought about an important change in the Nielsen radio sample. Until last fall, Nielsen measured multi-set listening in 20.6% of the NRI sample. This figure has been raised to 43.7%. It is based on the large-scale Nielsen coverage study of April 1952, and covers radios which are listened to once a month or more.

Radio people are firmly convinced that the Nielsen multi-home sample is already outdated. Moreover, it is pointed out that the extra-set trend is even more pronounced in areas where there is tv—which had a lot to do with spreading out radio listening in the first place.

BAB figures on extra sets in metropolitan areas (which are usually tv areas, too) show that there are twice as many multi-set homes as single-set homes. These figures, gathered for BAB by Pulse in 1953 also show that
more than two-thirds of the radio sets are outside the living room, (2) more than half of the radio homes have bedroom radios—up 12% from 1952, (3) nearly half the radio homes have kitchen radios—up 5% from 1952, (4) during the average day over four-fifths of the kitchen radio are in use at one time or another and (5) during the average day nearly three-quarters of the bedroom radios are in use at one time or another.

Listening outside the home is considered in some quarters just as important (if not more important) as extra-set listening in the home.

While special studies by Pulse, Nielsen, ARB and others have taken some of the guesswork out of the amount of out-of-home listening, there is no regular measurement of such listening. This means that radio cannot present any specific cost-per-1,000 figures for its programs which include such listening. In an effort to do something about this the networks are discussing with Nielsen the possibility of measuring auto-listening, which is the most important part of non-home listening. The question of the cost of such a service is one of the most important matters under discussion. (See story page 34.)

While the complete picture of radio listening may never be measured there is little doubt left that radio listening today is far different than it was 10 years ago. Radio's job, therefore, say the broadcasters, is one of dramatizing all the aspects and selling strength of radio's new look. With its confidence returned and led by such groups as BAB and SRA radio is telling this story with a new aggressiveness. ★ ★ ★

NIELSEN RATING
(Continued from page 35)

In conjunction with other Nielsen radio-video measurements like the national rating data and Nielsen Coverage Service, however, stations will be asked to pay part of the costs by subscribing to the local Nielsen ratings, estimating them to use the ratings in their selling. (Also—as in NCS—there will be more extensive data provided in reports on subscribing stations than there will be on non-subscribers.)

How local Nielsen ratings will be made: One of the pet gripes about local ratings is that they seldom reflect accurately all of the listening or viewing (particularly in families with several receivers scattered around the house) and don't measure the tune-in picture over a station's entire coverage area.

The proposed local Nielsen measurements include two techniques to correct this situation:

Technique 1: To measure all of the dialing done by a family, the Nielsen "Audilog" diaries will be planted so that they cover all of the basic radio receiver locations in a home, including extra-set and out-of-home (automotive) tuning. Thus Nielsen may measure out-of-home listening on a regular basis for the first time. (But this will be an "optional," extra-cost feature.)

In each major market, about 400 diary homes will be established on an area probability basis. This will mean, roughly, that some 12,000 or more diary homes will provide the basic local research data in the U.S. In turn, these data will be "quality controlled" by the established Audimeter homes and by the Recordimeter. The number of Audimeters may be increased in some areas and on the average 40% of data used for local ratings will come from Audimeters.

The new Recordimeter is a small gadget whose George Orwell-type function is to remind diary keepers every half hour (by means of a flashing light and, in radio installations, a buzzer as well) that it's time to make an entry in the Audilog.

Also, the Recordimeter has a built-in electric detective to check on the general accuracy of the filled-in diaries—a special Veeder Counter, which, like a speedometer logging mileage, logs the total amount of time the Recordimeter-connected set has been turned on. This figure will be cross-checked against the total volume of listening/viewing as shown in the diary. Diaries showing serious deviation will be dropped.

The entire diary panel for an area will not report all at once. Each diary-equipped home will record some six weeks per year, and never more than one week in any month, thus rotating the report within an area diary sample.

The cross-checks between the diaries and Recordimeters, and between diaries and the Audimeter homes in an area, Nielsen feels, will greatly improve the accuracy of his form of diary research.

WHY HORSE AROUND?

NO BLIND SPOTS ON WBNS!

Got a campaign needing strategically selected spots? WBNS is a solid choice. Covers the rich Central Ohio market area completely, blankets the dial with more steady listeners than any other station. Spots reach a big audience which stays tuned for the 20 top-rated (Pulse) programs.

CBS for CENTRAL OHIO

WBNS Radio
COLUMBUS, OHIO

8 FEBRUARY 1954
Technique 2: To insure that the local Nielsen ratings will be valid for a large area, and not just for the central metropolitan area, Nielsen plans to plant the diaries in such a way that they will cover virtually all of the tv viewing done to stations telecasting from the central city and most of the radio listening done to the larger stations.

The sample will include what Nielsen describes as a true probability sample of the area, including metropolitan, farm, telephone, non-telephone, and multiple and single-set homes. This will be in accordance with the findings of Nielsen Coverage Service.

What admen will find in the local Nielsen reports: Five basic types of information will be supplied to timebuyers in each radio-tv report. (Subscribing stations will have all their data shown; non-subscribers only the highlights.)

Here is what admen will find on a typical page in the local Nielsen radio or video reports:

"Homes-Using-Radio/Tv"—This is actually more commonly known as "sets-in-use." The local reports will cover each quarter hour 'round the clock, showing station call letters and program name. For each 15-minute period, data will include: (a) the number of homes tuned to all stations which can be heard within the broad outlines of the whole Nielsen-measured market area; (b) the number of homes within the Nielsen area tuned to the local market stations.

"Per-broadcast audience"—This is the figure timebuyers will probably use most often because it represents a "local air rating" already projected automatically to a station's coverage area.

(For a report on pitfalls in getting a total audience figure without a local rating of this type, see "Needed: a way to project ratings," sponsor, 18 May 1953, page 37.)

In the local Nielsen reports, audience will be expressed in terms of hundreds of homes reached throughout "NRI-NTI Area"—which is the coverage area of most stations broadcasting from the central metropolitan point of a major market.

For those timebuyers who need to know how much audience a station collects during a quarter-hour slot in the metropolitan area only, Nielsen provides an extra research gimmick—a set of Nielsen-computed figures called "Metro Factors." To use them, you multiply the total number of homes reached by the correct "Morning," "Afternoon," or "Evening." Metro Factor of a station. Result: Per-broadcast audience in the metropolitan area only.

In the radio reports, an additional homes-reached figure is shown—that of "Total." This represents the number of homes anywhere that are reached by a single show on a single station. Purpose: to show the true picture of "powerhouse," other stations which often reach out well beyond the 10,000 square miles of the average NRI-NTI market area, garnering audience in nearby states.

Thus, timebuyers will be able to see a station's per-show audience for every quarter hour on three levels: (a) metropolitan, (b) the NRI-NTI Area and (c) anywhere the station reaches.

As mentioned above, these figures are in terms of "homes." To get the usual "rating" percentages, the per-broadcast audience is divided by the total number of radio or tv homes in the area, either NRI-NTI or metropolitan.

"Four-week cumulative" audience—In the local NRI-NTI reports, the number of homes in the Nielsen area who have seen or heard a show at least once in four weeks is shown. (For radio, a figure is also given for a "total," which is the number of homes inside and outside the Nielsen area who have caught the show in four weeks.) Additionally, a figure is shown for "times heard" or "seen," which is the average number of times the show was dialed by the average household in four weeks.

"Such data," said a Nielsen executive, "is extremely valuable to a timebuyer who is looking for a local show with a high loyalty factor." In other words, if the number of "times heard" is high, the show has a loyal audience.

"Share"—Again, this is a familiar figure. The new Nielsen reports will show the "share" (i.e., percentage) of "Homes-using-radio/tv" in the Nielsen area that are tuned to a particular program in a particular 15-minute time segment. It answers the timebuyer's question, "What percentage of the homes that actually have their sets turned on are tuned to this show on this station?"

Audience composition—For advertisers who wish to pinpoint exactly their audience in spot radio and tv, this has long been a useful research
nugget. At the moment, ARB, Hooper (for tv only), Pulse, Trendex and Video- 

dex supply these data for local shows.

The planned Nielsen reports will show the percentages of men, women and children (9-18 years) in the 

audience of a particular quarter-hour time slot. Additionally, the Nielsen reports will give a figure on “listeners 

(or viewers) per home.” This represents “the average number of persons over seven years of age per home 

reached tuning in six minutes or more during each quarter hour,” according to Nielsen.

MR. SPONSOR ASKS 
(Continued from page 73)

But now, through his exposure to the public as Mr. Peepers, Wally Cox ranks 

as a well-known star. 

Without the gift of clairvoyance the sponsor first investing in such a pro-

gram should seek some insurance other than the hope of making a star. The 

vehicle should promise the listener entertainment values sufficient to warrant 

the time he spends at his television or radio set. The selection of the time 

period that promises the maximum number of sets in use is a must con-

sideration. The competition to be challenged will have a bearing on the 

type of vehicle selected, but also requires an evaluation of the division of 

available audience which might be ex-

pected. From such an operation may 

come a star, but, if not, it should return an audience sufficient to make the 

expenditure profitable to the sponsor.

The January 11 issue of SPONSOR 

lists 14 panel shows, the average cost of which is approximately $3,500. The 
same issue of SPONSOR tells us that Toast of the Town costs $30,000; Col-
gate Comedy Hour, $70,000; Philco 

Playhouse, $32,000; Letter to Loretta, $30,000—to mention only a few utilizing 

well-known stars.

It would seem reasonable for the sponsor paying $30,000 to expect to 

have twice the audience of the sponsor paying half that amount for his pro-

gram. This is not necessarily the case. Compare Letter to Loretta, quoted at 
a cost of $30,000, with a rating of 24.6, as against a show without any names 
costing $9,000 and getting ratings of 12.0 to 15.0.

It’s true that the highest-rated pro-

grams for the most part use well-known 

"Or is this one 

a little TOO big?"

You can cook up a mighty big radio splurge in Kentucky— 

with one medium-sized "stove":

The Louisville Trading Area alone accounts for 55.3% of Kentucky’s 
total retail sales! 5000-watt WAVE covers this compact market 

thoroughly — delivers it plus a big quarter-billion-dollar slice 

of Southern Indiana, at amazingly low cost, and without 

waste circulation!

Enough said. Let NBC Spot Sales fill in the details.

5000 WATTS 

NBC AFFILIATE • WAVE LOUISVILLE 

NBC Spot Sales, Exclusive National Representatives
Want to sell Canada?
One radio station covers 40% of Canada's retail sales

CFRB
TORONTO
50,000 WATTS, 1010 K.C.
CFRB covers over 1/5 the homes in Canada, covers the market area that accounts for 40% of the retail sales. That makes CFB your No. 1 buy in Canada's No. 1 market.

Representatives
United States: Adam J. Young Jr., Incorporated
Canada: All-Canada Radio Facilities, Limited

KWJJ
Chief of N. W. Independents
Help um Scalp Competitors!

You make friend with this mighty warrior and before many moon you much richer paleface. Chief KWJJ help you capture Oregon country, plenty big hunting ground. Send smoke signal now—and chief tell you secrets of him powerful strength.

National Representative
BURN-SMITH CO., INC.

KWJJ
1011 S.W. 6th Ave.
PORTLAND 5, OREGON

Stars, but the budget required to produce such shows is considerably higher. Therefore, it seems logical for an advertiser to invest in a vehicle and time period with promise.

Through the means of alternate-week sponsorships and the sharing of “big” programs, the sponsor with the smaller budget has an opportunity to be associated with name stars. In this case the audience is usually larger, but because of the reduced number of commercial minutes it’s a question of spreading the budget thinner. Such a sponsor might reach a greater number of people, but not with the same impact he would reach fewer people if he sponsored his own program each week without the benefit of a star.

There are values to a product being associated with a star that can make the greater expenditure more economical, or the purchase of a larger audience with less impact advisable. Assuming competing products are well established with prestige shows, the new sponsor should consider what a known star can do for his product. A star who is held in esteem by the public can bring prestige to the sponsoring product. The advertiser will reach more people more quickly. It is many times a fast road to more sales.

This association with a well-known star can be a valuable tool in merchandising and publicity. The added attraction of a picture of Sid Caesar and Imogene Coca, for example, in a grocery store, is more important than a banner on a window saying that such and such a program is sponsored by a product sold within.

Well-known stars can stimulate dealers, jobbers and the sponsor's own sales organization. Salesmen, like all of us, enjoy being associated with success. The buying public accepts well-known stars as persons in that category. It’s a tool placed in the hands of a sales organization that can increase distribution and build sales.

It is assumed that “to sell effectively in these media” means utilization of well-known stars to deliver the commercial. Let’s have the star personally associate himself with the product, but let the “nuts and bolts” of the sales message rest in the hands of an experienced salesperson. This should be particularly true when the star is creating the load of entertainment. It’s impossible to make all people believe that a well-known star is an expert on the product of any advertiser who might be picking up the check for his show.

Very successful is a straight testimonial commercial where the star’s interest in the product results from his or her own experience in using the product. In this instance there should be a compatible relationship between the star and the product. A ridiculous but vivid example might be to picture Tallulah Bankhead personally advocating the use of a soap powder for washing heavy-duty work clothes.

Yes, the well-known star in the correct vehicle will deliver larger audiences more rapidly. At the same time the popularity of the star can wane equally fast. It isn’t always possible for the sponsor to “get out from under” before some budget suffering is endured.

A large audience is the ultimate desire of every sponsor, but not at any price.

Jack Simpson
Vice President Radio & Television Foote, Cone & Belding, Chicago

ROUND-UP
(Continued from page 57)

mgr., and other WPTZ staffors. Highlights included a special color transmission.

In Boston the Free & Peters contingent heard William Swartley, WBZ-TV

4 Reasons Why
The foremost national and local advertisers use WEVD year after year to reach the vast Jewish Market of Metropolitan New York
1. Top adult programming
2. Strong audience impact
3. Inherent listener loyalty
4. Potential buying power
Send for a copy of "WHO'S WHO ON WEVD" HENRY GREENFIELD WEVD 117-119 West 46th St. New York 19 Managing Director

SPONSOR
manager, and C. Herbert Masse, sales mgr., discuss the station operation. Assisting were W. H. Hauser, assistant mgr. and chief engineer; W. Gordon Swan, prog. mgr.; Richard Farnikarm, promotion mgr., and Robert Duffield, film and traffic mgr.


Also, tv account execs Robert Bailey, Robert McNamara, Elliott Reed, Arthur Muth and Otis Williams, N. Y., and Joseph Fisher, William Tynaan and Sam Eadie, Chicago. Other F&P account execs attending were Lon King, Detroit; Dean Milburn. Fort Worth; William Stubbs, Atlanta; John Serrao, Hollywood, and Richard Rothlin, San Francisco.

Representing Westinghouse Radio Stations at the two-city meeting were Chris Witting, pres.; Joseph Baudino, exec. v.p. and gen. mgr.; Eldon Campbell, gen. sales mgr.; George Tous, Midwest sales mgr.; David Partridge, adv. & sales prom. mgr., and Jack Haradest, Eastern sales mgr.

**Briefly . . .**

The American Research Bureau will expand its tv audience measurement service to 60 individual markets according to James W. Seiler, director of ARB. He said all city coverage studies use the same format so comparative data are made available among all 60 markets. He noted that the twicemonthly ARB tv-National report also can be used on a comparative basis with individual city surveys. Information includes ratings, viewer specifications by men, women and children, viewers-per-set, total sets-in-use per quarter hour and cumulative ratings on multi-weekly daytime shows. Some markets also report total number of individual viewers.

**KFRO, Longview, Tex., is now placing heavy emphasis on personality shows, according to James R. Curtis, president. Among those featured on daily KFRO programs are “Uncle John” Allen, former professional singer and musician, who conducts a breakfast program; Jim Elamon, sports director and chief announcer who has covered football games for network broadcasts; Jack Wandell, station news editor, who is a former AP, UP and INS reporter, and Sammy Lilbridge, well-known folk and country disk jockey, who conducts KFRO’s Hillbilly Jamboree.**

In a booklet recently mailed to its members BAB reports credit jewelers spend an average of 7.09% of net sales on advertising—a higher percentage than any classification of retail business. Other businesses which allocate more than 3% of total net sales for advertising include fur shops, furniture stores, nurseries, music stores and cash jewelers. Companies devoting the smallest percentage of their sales to advertising include farm supply companies, packaged liquor, service stations, monument dealers and insurance companies. The approximate ad expenditures of the average retailer in 53 different lines are listed in the booklet.
LIKE MOST
"Newsworthy"
ADVERTISING
EXECUTIVES
MR. CECIL'S
LATEST
BUSINESS
PORTRAIT
IS BY...

Jean Raeburn

Photographers to the Business Executive
565 Fifth Avenue, New York 17—PL 3-1832

JAMES M. CECIL
President
Cecil & Pretzley, Inc.

Newsmakers
in advertising

Louis F. Weyand, executive vice president of the Minnesota Mining & Manufacturing Co., recently announced that 3M will sponsor part of Arthur Godfrey Time starting 22 February. The company bought the 10:00-10:15 a.m., Monday and Wednesday segment of the program which is simulcast over 43 CBS TV stations and 202 CBS Radio outlets. The firm also bought radio participations in the 10:00-10:15 a.m. alternate Friday segment which is not simulcast. Weyand said price of the one-year contract was nearly $2 million.

Edgar G. (Ted) Sisson, formerly associate director, was named director of the NBC Film Division late last month. Sisson's administrative responsibilities in his new post include the sale of nearly a score of syndicated film series, advertising and sales promotion, kinescope operations and the NBC film library. He reports to Carl Stanton, NBC v.p. in charge of the film division. Stanton replaced Robert Sarnoff as head of the division. Before joining NBC, Sisson was director of programming for N. W. Ayer & Son, Inc.

Klaus Landshberg, vice president and general manager of KTLA, Los Angeles TV station owned by Paramount Television Productions, recently announced Paramount has bought the 30-acre Warner Bros. studio property on Sunset Blvd. He said structural changes will be made "to give KTLA the most modern facilities for programming in black and white and color." In addition to originating KTLA programs, the lot will be used in making films for syndication by Viapix Corp. Purchase price was reported to exceed $850,000.

John Cory, Chicago vice president of Free & Peters, was elected president of the Broadcast Executives Club of Chicago last month. The new organization succeeds the Chicago Radio Management Club. "The Broadcast Executives Club," said Cory, "is dedicated to quality of standards and purposes as an industry organization, and will encompass all broadcast media in meeting these objectives." First vice president of the club is Art Hare, WENR general manager. Gale Block of BAB was elected second vice president.
"By using KOWH you know, we'll end up in the dough. That they'll sell, I've nary a doubt with that Hooper of theirs.

Moral
EVERY GOOD TIME-BUYER KNOWS KOWH HAS THE:

- Largest total audience of any Omaha station, 8 A.M. to 6 P.M. Monday thru Saturday! (Hooper, December, 1951, thru December, 1953.)

- Largest share of audience, of any independent station in America! (Dec., 1953.)

AVERAGE HOOPER KOWH 34.9%

"America's Most Listened-to Independent Station"
Let's sell optimism

F. C. Sowell, alert general manager of WLAC, Nashville, recently sent a letter to Hal Fellows, president of the NARTB, with copies to Kevin Sweeney, president of the BAB, and to SPONSOR.

He urged that radio and tv stations take the lead, through their industry associations, in selling optimism about the nation's economic future.

This is a job that hundreds of stations, many of them under the leadership of F. C. (then president of the Tennessee Association of Broadcasters), performed some six years ago when pessimism was rampant. The TAB other state associations and numerous individual stations picked up the "Let's Sell Optimism" theme suggested by SPONSOR and proved radio's ability to sell a positive idea.

The BAB already has responded to Sowell's letter with this statement: "Your 'Sell Optimism' idea is an important one. We will urge it on our station membership because it is important that stations work for and not against the creation of a climate of justified optimism. . . ."

One-bill system for spot

Spot radio and television have long been acknowledged as the most flexible among national advertising media. Spot gets there fast. And you can change the emphasis with the market. But the spot medium requires detail work in buying and added detail work when it comes to paying the bill.

An agency with heavy spot radio-television billings will have rooms full of clerks who check, then pay spot bills. This system is costly (1) in terms of clerical womanhours and (2) in terms of the time and sweat of executives needed to direct the clerical armies.

Now a proposal has been made which would help to reduce the cost and difficulty of paying spot bills. Reg Rollinson of the Station Representatives Association has suggested that a "clearing house" be set up to eliminate separate billing by each station used by an agency in a campaign. The clearing house would send the agency one bill; the agency would send back one check. It would be the function of the clearing house, using up-to-date machine methods, to send checks to individual stations.

This is an idea which would benefit the industry and agencies if practical operating procedures could be worked out at low cost. But there's danger that the idea will be passed over or put on the shelf for study at some future unspecified date. No matter how busy everyone is with day-to-day activities, the idea deserves immediate attention.

If nothing else, thorough study of the problem by an industry-agency committee might lead to simplification and standardization of station billings. The diversity of forms used by stations has long been a headache in agencies.

Veterans of the business who have grown jaundiced with memory of how slowly most industry problem committees function can take comfort from one aspect of the spot bills question: It isn't controversial. Few stations, reps or agencies would be inclined to feel a single bill system could damage them in any way. By contrast the old BMB discussions and recent studies of ratings methods were dogged by the knowledge that someone could be hurt by the committee decision. If a practical method can be found for a single-bill system, advertisers, agencies, stations and reps will gain.

Blab-Off

Blab-Off is a simple device "that lets you flick off annoying tv sound from anywhere in the room."

Recently one of our worthy contemporaries in the general advertising field saw fit to accept a Blab-Off ad. It created quite a bit of comment and commendation—especially among the print media readers.

What created the stir was not only the anti-commercial emphasis by Blab-Off, but the interesting fact that on nearby pages tv stations whose messages Blab-Off was out to eliminate were advertising their wares.

We don't exactly know whether one ad canceled out another. But this we know: Blab-Off doesn't belong on the ad pages of an advertising publication interested in television.

The Nashville situation

The big city papers all noted, recently, the unique action of the Nashville newspaper monopoly in withdrawing its tv and radio program listings.

Henceforth, was the edict, all listings must be in the form of paid space by the tv and radio stations.

Undoubtedly the Nashville Banner and the Nashville Tennessean, operating under a joint advertising agreement were goaded into the action by the advent of WLAC-TV and WSIX-TV into the market, joining pioneer outlet WSM-TV.

It's reminiscent of the earlier days of radio, when newspapers took similar action in droses. But one by one the editorial listings came back.

The Nashville blackout won't last, either. The readers won't stand for it.

They came up smiling

We can't help but admire such hardies as O. L. (Ted) Taylor, owner of KRGV-TV, Weslaco, Tex., and his general manager, Barney Ogle.

On Wednesday morning, 27 January, their almost-erected 791-foot tower snapped a guy-wire and the $35,000 antenna dropped 660 feet, burying itself 25 feet in the ground.

By mid-afternoon they had two photo contests going. One offered $100 for the best still photos of the accident; the other $100 for the best amateur movies. That's enterprise—with a smile!
Bea Johnson

"ACCOMPLISHED MIRACLES"
to win the coveted 1953 McCall Golden Mike Award!

Bea Johnson, Women’s Director, KMBC-KFRM and KMBC-TV, “accomplished miracles” to win the 1953 McCall Magazine Golden Mike Award for service to her community. Bea’s campaign in the interest of home and traffic safety has brought another great honor to the Heart of America and to Arthur B. Church’s radio and television operation. Thanks to McCall’s and congratulations to Bea Johnson!

The awards committee, in making the Golden Mike citation for Bea’s outstanding crusade, aptly put into quotes, “accomplished miracles,” which is the very essence of the outstanding performance that has kept KMBC the top station in the Kansas City primary trade area for almost 33 years. The same performance has put KFRM in its enviable position and now is rapidly elevating KMBC-TV to the top spot.

The McCall Golden Mike Award is probably the greatest recognition a woman in broadcasting can achieve. Midland Broadcasting Company is mighty proud of Bea Johnson, and proud to add this honor to a host of others—all concrete evidence of the ability of KMBC-KFRM and KMBC-TV literally to “accomplish miracles” in the public interest and for its advertisers.

Write, wire or phone KMBC-KFRM or KMBC-TV, Kansas City (or your nearest Free & Peters colonel) if your heart is set on selling the whole Heart of America.

KMBC-TV
BASIC AFFILIATE CBS TELEVISION NETWORK
KANSAS CITY, MO.

The KMBC-KFRM Team
CBS RADIO FOR THE HEART OF AMERICA
WEED
and company

RADIO STATION REPRESENTATIVES
NEW YORK CHICAGO DETROIT BOSTON SAN FRANCISCO ATLANTA HOLLYWOOD
What's outside WITHtown?

WITHtown is what we call the area covered by W-I-T-H. It's Baltimore City and the heavily populated parts of the surrounding counties.

Outside WITHtown is some of the most beautiful farm land in America. But mighty few people. Mighty few prospective customers.

Inside WITHtown are 375,000 radio homes. No other station in Baltimore—regardless of power or network affiliation—can offer you substantially more than that, because network affiliates overlap each other in coverage.

At W-I-T-H's low rates, you get more listeners-per-dollar than from any other station in town.

We'd like you to hear the whole story about W-I-T-H and its dominant position in the rich market of Baltimore. Just ask your Forjoe man.

IN BALTIMORE

TOM TINSLEY, PRESIDENT—REPRESENTED BY FORJOE & COMPANY
GROVE LABORATORIES INC. DOES A COMPLETE JOB...

SO DO HAVENS AND MARTIN, INC. STATIONS...

Grove Laboratories, Inc., in a modern new plant with the latest in manufacturing and laboratory facilities, employs continuous research to maintain the high quality of its products and retain its brands' position as the largest selling cold tablets in America.

The Havens & Martin, Inc. Stations recognize the importance of continuous effort toward maintenance of a high quality of entertainment and public service. The result of that effort shows itself in the large and loyal audiences for WMBG, WCOD, and WTVR. Join the other advertisers using the First Stations of Virginia.

WMBG AM WCOD FM WTVR

FIRST STATIONS OF VIRGINIA

Havens & Martin Inc. Stations are the only complete broadcasting institution in Richmond. Pioneer NBC outlets for Virginia's first market. WTVR represented nationally by Blair TV, Inc. WMBG represented nationally by The Bolling Co.
One of most carefully controlled media tests in television history kicks off today in Midwest city. With university marketing specialists in control and field work done by well known research firm, new product is being studied with conditions set up to test tv's effect on buying of product, a baking item. Series of SPONSOR articles will cover campaign from inception through test results.

---

Story behind recent Bristol-Myers purchase of Arthur Godfrey morning segment on CBS Radio and TV said to go like this: When Godfrey was in pain from operation he told his audience aspirin had not given relief. But, said Godfrey, Bufferin worked twice as well. Bristol-Myers noted sharp rise thereafter in Bufferin sales, determined to buy Godfrey as soon as spot opened up.

---

You can get up-to-date ratings of many varieties. But when it comes to most basic figure of all, number of tv sets in each market, no up-to-date statistics are available. As its contribution to industry problem, CBS TV is making available results of $50,000 set census conducted for it by A. C. Nielsen Co. last fall. But, as CBS TV is first to point out, availability of figures on one-time basis won't solve continuing problem. CBS TV hopes others in industry will join with it in periodic set census. Article on problem appears page 27.

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Among eye-catchingest promotions received by timebuyers in long time is woman-sized full-color calendar sent out by WBZ-WBZA, Boston-Springfield which features Marilyn Monroe in Bikini bathing suit. Another radio station is said to be using famous nude Marilyn Monroe picture in color with headline: "All I had on was the radio."

---

Cosmetics for children is lusty adolescent industry. Only 10 years after Helene Pessl, Inc., made start 50 companies are in field. Pessl is way out in front, spends 35% of budget now for tv. Next year tv will probably have 85%. (See complete story page 36.)

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Radio talent costs of network shows range from $350 to $28,900

- Mystery Theatre, ABC ............. $ 2,000
- Walk a Mile, NBC ................ $ 3,500
- My Friend Irma, CBS .......... $ 5,000
- Telephone Hour, NBC .......... $ 8,000
- Lux Radio Theatre, CBS ....... $12,000
- Jack Benny, CBS ................. $16,000

Lowest cost (talent only) net radio show listed in SPONSOR's Compara-graph is "Radio Bible Class" on MBS at $350 per half hour; the same amount can buy a five-minute newscast by Cecil Brown, also MBS, or five minutes of Galen Drake, CBS. Highest cost show is the hour-long "NBC Symphony Orchestra," which averages $28,900 per broadcast.

For a sampling of talent costs (excluding time) of network radio shows, see selection at right. Complete roster of radio show talent costs with name of sponsor, agency, network, time, number of stations carrying program, appears in Compara-graph located this issue starting page 67.
**REPORT TO SPONSORS for 22 February 1954**

**Radio listeners have “third ear”**
Grey Advertising Agency says 20th century living may be giving Americans "a third ear." That's agency’s way of phrasing capacity of audience to absorb radio commercials while doing other things. Grey devotes its entire mid-February newsletter to analysis of "The Coming Second Age of Radio." Grey, which is among top contenders for big chunk of RCA billings, says many advertisers feel audience's divided attention is peculiar to radio. Not so, says Grey, since few people, for example, can read print media without constant digression.

**Radio's "constant companion" role**
Grey's confidence listeners absorb radio messages while working or playing runs counter to theory you need total attention to make impression. A. C. Nielsen, for example, says 5% of radio listening taking place in out-of-home locations other than cars may not be worth measuring. His reason: Messages aren't well absorbed when heard in factories, stores. Grey, however, says radio in "distraction locations" does get through. Pocket radio, wrist-watch radio are sure to come in few years, agency predicts. "Radio is destined to become the constant companion of our masses." In this Grey seconds predictions made frequently by RCA's David Sarnoff.

**Three reps plan partnership**
Soon to be announced will be radio and tv rep partnership including 3 veteran and highly respected rep personalities.

**How long to keep same commercial?**
How long should you keep same commercial or jingle running on air? That's question admen frequently ask each other (and SPONSOR's Reader's Service Dept.). One answer veterans give: You get tired of commercial long before your audience has really absorbed it. Company which believes in longevity of jingles on air is Paper-Mate. It has kept same jingle in constant spot radio-tv circulation for 3 years without change. Paper-Mate rose to Number 1 ball point in this period. (See complete story page 30.)

**Here's next research rumor**
Laugh it off if you hear rumor A. C. Nielsen will use telephone ratings. Actually Nielsen did use phone as part of CBS TV set census last fall. Posing as voice from non-existing rating service, Nielsen staffers spot-checked honesty of people queried in tv set ownership census. Only 1.8% of sample, however, said they owned tv sets when they didn't.

**New national spot radio and tv business**

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>PRODUCT</th>
<th>AGENCY</th>
<th>STATIONS-MARKET</th>
<th>CAMPAIGN, start, duration</th>
</tr>
</thead>
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<tr>
<td>Continental Oil Co. NY</td>
<td>Conoco</td>
<td>Benton &amp; Bowles, NY</td>
<td>20 Midwest. mkts</td>
<td>Radio: 60-sec ancts in early morning and evening; 15 Feb to end of 1954</td>
</tr>
<tr>
<td>Continental Oil Co. NY</td>
<td>Conoco</td>
<td>Benton &amp; Bowles, NY</td>
<td>12 Midwest. mkts</td>
<td>Tv: 20-sec ancts in Class A; 1 March to end of 1954</td>
</tr>
<tr>
<td>Dorothy Gray, NY</td>
<td>Conoco</td>
<td>Lennen &amp; Newell, NY</td>
<td>10 top mkts</td>
<td>Tv: 60-sec film ancts; end of March; 13 wks</td>
</tr>
<tr>
<td>General Motors, Detroit, Mich</td>
<td>Rocket Cylinder Un-</td>
<td>Kudner, NY</td>
<td>465 radio stns throughout the</td>
<td>Radio: 15-, 60-sec ancts, 4-6 per stn: March; 3 da</td>
</tr>
<tr>
<td>Standard Unbreakable Watch Crystal Co., NY</td>
<td>breakable crystals</td>
<td>Friend, Reiss, McGone, NY</td>
<td>country</td>
<td>Tv: live 60-sec ancts, 4 a wk; 21 Feb; 13 wks</td>
</tr>
<tr>
<td>Wise Potato Chip Co., Berwick, Pa</td>
<td>Wise Potato Chips</td>
<td>Lyne-Fieldhouse, Wilkes-Barre, Pa</td>
<td>Radio stns in Northeast, e.g.</td>
<td>Radio: 60-sec ancts, 3 a wk per stn; March; 26 wks</td>
</tr>
</tbody>
</table>

**SPONSOR**
5 prosperous Pennsylvania metropolitan areas and hundreds of smaller cities and towns included in the WGAL-TV large, rich industrial and farm area. An enthusiastic buying audience — spends each year $1,723,599,000 for retail merchandise.

5 years building loyal viewing audience through stimulating local-interest and public service programs, top shows from four networks. A consistent record of successful selling for national and local advertisers.

It all adds up to the profitable, economical way to increase sales for your product.
Big tv problem: counting the sets
Although agencies and advertisers need up-to-date information on the number of U.S. tv homes, county by county, there is as yet no industry-supported organization to provide these data. Here's a round-up of what is available 27

Battle of the cough syrups
When the advent of Vicks Medicated Cough Syrup in 1952 threatened to topple sales of Pertussin, Pertussin-maker Sneck & Kade upped radio spot budget to revitalize hold on market. Now in second place, SK firm spends $650,000 on air

Can you set up an "ideal" media test?
Part 17 of SPONSOR's All-Media series details requirements for media testing, presents opinions of leading research experts and agencymen 32

Why don't radio salesmen ever come to sell me?
That's what one agency man would like to know as he airs some personal gripes about what seems to him like lack of sales knowhow. He feels poor selling may keep clients from using radio who could do so to advantage 35

How tv sells cosmetics to little girls
Helene Pessl, pioneer in children's cosmetic products, spends $75,000 on a tv kid show in five major markets, grossed $2 million last year 36

Tips for beginners on making tv commercials
Agencywoman Daphne June King tells in straight-from-the-shoulder style how to get the finest professional production into tv pitches on a skin-and-bones budget. Specially aimed at local level agencies which make live commercials 38

How spot helped make Paper-Mate No. 1 ball point
In 1949 despite poor reputation of ball point pens, Paper-Mate entered its own variety on the market. Singing commercial via spot radio and tv helped boost firm to top place. Of $4.5 million ad budget, air gets $2.8 million 40

Don't jinx your jingle
Robert Sander, president of Song Ads, Hollywood jingle producers for radio and tv, gives do's and don'ts of creating effective singing commercials 42

COMING
Summer Selling, 1954
SPONSOR's sixth annual Summer Selling Section will cover all aspects of hotweather air selling including special summer advertising techniques, both network and spot, out-of-home audience, research highlights, success stories 8 Mar.

Suggested: a spot buying clearing-house
The Station Representatives' Association has come up with an idea for a special organization which would issue a single bill to the advertising agency for each spot campaign and get paid with one check
Things have changed in ARKANSAS, too!

There's nothing blue sky about comparing Arkansas' economic growth with that of the aluminum industry. Aluminum is made from bauxite — and Arkansas is the world's leading bauxite producer. This is only one of many new economic facts. And Arkansas Retail Sales are now running 251.7% ahead of ten years ago!*

There's a tremendous new radio value to deliver the new Arkansas, too. It's KTHS in Little Rock, 50,000 watts, and the State's only Class 1-B Clear Channel radio station. KTHS gives interference-free daytime coverage of more than 3½ million people—primary daytime coverage of more than a million people!

Ask your Branham man for the whole KTHS story.

*Sales Management figures

50,000 Watts . . . CBS Radio

Represented by The Branham Co.
Under Same Management As KWKH, Shreveport
Henry Clay, Executive Vice President
B. G. Robertson, General Manager

KTHS
BROADCASTING FROM
LITTLE ROCK, ARKANSAS
YOU MAY BE OVERLOOKING ONE OF THE BIGGEST MARKETS IN CALIFORNIA!

KLX

Located in the Largest Population Center in Northern California (Oakland-San Francisco Section)
Completely Covers This Tremendous Area

WRITE TODAY FOR MARKET DATA MATERIAL AND INFORMATION CONCERNING THIS OUTSTANDING INDEPENDENT STATION

KLX and KLX-FM No. 1 in News • Sports • Music

THE TRIBUNE STATION TRIBUNE TOWER OAKLAND, CALIFORNIA

Represented Nationally by Burns-Smith Company

Timebuyers at work

Allan Buck, Bayton, New York, places the agency-produced 15-minute film, Greatest Fights of the Century, on 40 tv stations to supplement Chesebrough Vaseline products' NBC TV lineup. "Our biggest problem," says Al, "is that of persuading stations to sell us a 15-minute slot during Class A nighttime, especially in single-station markets. They're reluctant to sell less than 30 minutes. We've gotten around this by buying on a 52-week basis and by suggesting other clients' 15-minute films to the station or rep."

Robert Liddell, Compton, New York, feels that time buying, as a profession, needs more publicizing. "More people could make time buying a goal in itself, like being an account executive or copywriter," Bob points out. "There is no specific training program for the job, yet it is one of the most technical jobs at an agency. There are people in other fields, such as engineering or sales, who would have made good time buyers had they known what the profession bad to offer." Bob's accounts include P&G and Campbell products.

Vicki Gundell, Sherman & Marquette, New York, says too many research tools can be as bad as too few—to wit: the "confused rating situation." Says Vicki: "Eliminating variation between rating services would make it a lot easier for timebuyers to evaluate one local show against another, or one station against its competitor. As it is, often the same station that pays for a particular survey is only too glad to show that service's ratings for its competitor. The competitor's rating figures, of course, tell another story."

Jack White, Bicow Co., New York, thinks that standardization of radio and tv rate cards would not only make it easier to buy time, but would simplify the problem of explaining costs to advertisers. "The intricacy of present rate cards," he adds, "tends to breed deals. Advertisers and agencymen don't always completely understand the time classifications and resulting discounts. And a timebuyer often spends hours applying discounts and figuring out final costs. SRA could do a great deal toward promoting standardization."
Success follows success as WHAM Radio rolls along building a record of sales for its advertisers. WHAM's magnetic call draws hundreds of people from all over its area to Kelly Brothers Nursery in Dansville 44 miles away from Rochester. Their improved drive-in business plus a flood of write-in orders by mail are laid directly at WHAM's door.

A healthy increase in all Kelly Brothers' business has resulted from their use of "Country Fare" early morning time and spot schedules. The Kelly's say, "Persistence of George Haefner's advertising pays off for us."

Don't puzzle over how best to reach all of Western New York—use low cost per listener WHAM Radio to sell for you.

LET WHAM RADIO SELL FOR YOU

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

22 FEBRUARY 1954
IT'S THE PEOPLE WHO COUNT . . .

... and you can count on the people at WDSU-TV whose combined radio, television and theatre backgrounds provide New Orleans with the finest in local television entertainment. Typical are the eight members of the WDSU-TV production staff pictured here in a meeting in one of the station's conference rooms. Their combined network, station, agency and theatre work in key production centers throughout the country totals over 79 years of valuable programming and production experience. It's the skill and know-how of people like these plus the finest of facilities that makes Louisiana's first television station one of the nation's best.
49th and MADISON

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

RATING SERVICES
In your December 28 issue you carried a very informative article on rating services ["What's wrong with the rating services?" page 34]. Enclosed with the editorial matter was a chart outlining the various services, entitled, "The facts about the rating services."

This, in my opinion, was the most concise and informative reference I have ever seen and I would like your permission to reproduce this chart for distribution among the various people in Shell Oil Co. responsible for our radio and television advertising. The reproduction would be used strictly for office consumption and would not be distributed outside our organization.

E. S. SCHULMAN
Sales Promotion & Advertising Shell Oil Co. New York

- SPONSOR will gladly grant permission to reproduce information contained in the magazine provided it receives a request in writing, and it is credited as being the source.

STOCK FILM FOOTAGE
I would greatly appreciate receiving three or four copies of the reprint of, "157 million feet of stock film: are you getting the most out of it?" [14 December 1953, page 38].

This article is in great demand and I have been shuttling it from one agency to another. As a result, my one reprint is worn mighty thin and is in danger of being lost.

ERWIN NEEDLES
Sales Manager WKNR-TV, New Britain

- Reprints of the stock film story cost 20c apiece. Quantity prices on request.

WRITE TO THE SPONSOR
That article, "What happens when you write to the sponsor" [25 January 1954, page 32], was a pippin! Exactly the same as my own experience. Why, oh why, do these sponsors kick good will out the window? That letter used as an illustration was hardly bet-ter than none!

Which is why we're organized here, and have been operating for some time. We're a company to provide a service of form letters that don't sound like form letters and a simple, low-price method of procedure that practically welds the letter or card-writing individual to the product.

Apparently very few people have the knack of composing a form letter that breathes individual friendship to the recipient. But that knack can be taught.

We've handled letters from product users since 1930 and never had a complaint.

HORACE MITCHELL
President Sparkrow Co. Kittery, Me.

LINK WITH WORLD
This is to inform you that my address has been changed.

While I'm in the service SPONSOR is the only link I have with tv and the outside world. It's pretty easy to fall behind but thanks to SPONSOR I feel I'm able to keep up pretty well. Please inform me when my subscription is about to expire as nothing could keep me from renewing.

ENS. BERNARD T. WISER
Com Phib Gur Four FPO New York, N. Y.

ALL-MEDIA BOOK
Please reserve a copy of sponsor's All-Media Evaluation Study, which is to be published in book form. . . This is to be a personal copy for me, and I will be glad to send you a personal check when you determine the price of the book.

SPONSOR is certainly to be congratulated on this excellent study.

SAM COOKE DIGGES
General Sales Manager CBS TV Spot Sales New York

As I know is the case with all your other subscribers, I enjoy sponsor a great deal and find it gives me a good jump on some of those I work with not fortunate enough to have a subscription to the magazine.
Now See This!

Me?
I'm wired for SALES!

No other TV station in New England matches my rooster of LIVE LOCAL SHOWS (Seventeen of 'em—Monday through Friday!) — and I'm POWERFUL—225,000 watts!

I'll do the CROWING—
You'll do the SELLING!

WJAR-TV
CHANNEL 10
PROVIDENCE, RHODE ISLAND
First in Sight
In Southern New England

NBC - basic
ABC - supplementary

National Sales Representatives - WEED TELEVISION

22 FEBRUARY 1954
"MY IDEAL REP"

SAYS JIM LUCE OF J. WALTER THOMPSON

"strives for automatic improvement of my client's schedules. He works with his stations to give me a better spot as they become available."

John E. Pearson Company practices its belief that the client using the station deserves preferential treatment. Jim Luce, and many another buyer of time, knows that this is basic at Pearson's six offices.

JOHN E. PEARSON COMPANY

radio and television station representative

NEW YORK • CHICAGO • MINNEAPOLIS • DALLAS • LOS ANGELES • SAN FRANCISCO
So, I'd appreciate it if you would note my change of address and, also, please put me on the list of the All-Media Evaluation Study book coming up.

Cecil Webb Jr.
1271 Pine St., No. 2
San Francisco

Please reserve four copies of the book containing all of sponsor's All-Media Evaluation Study articles. I think they are very good.

John Cleghorn
General Manager
WHBO
Memphis

SPONSOR'S All-Media Study will be published in book form later on this year. Reservations can be made by writing to SPONSOR, 40 E. 49 St., New York 17.

TV FILM SECTION

I had the pleasure of reading the film section in the January 25 issue of SPONSOR recently and should like to congratulate you on a job well done. SPONSOR performs a service of great value to the television industry in providing such excellent coverage of its past activities and future prospects, and we in the film syndication section at Du Mont shall always be most anxious to cooperate with you in the preparation of any future projects.

Merriman H. Holtz Jr.
Supervisor, Film Syndication
Du Mont Television Network
New York

I enjoyed reading your color story on page 54 of the January 25 issue of SPONSOR ["COLOR: production—and problems—aplenty."]

While it is true that the average tv station won't have 16 mm. or 35 mm. equipment to telecast color video films locally before 1955, I think it should be pointed out that we have been televising color slides every week day since December 30.

Also, we are on the air every day with a color test pattern made especially for WMAR-TV.

E. K. Jett
Vice President
WMAR-TV, Baltimore

Congratulations on your splendid "1954 report on tv film" [25 January]. May I, as a consultant to stations, producers and sponsors for 20 years and now also a film producer for tv, stick out my neck with a couple of generalizations, as true perhaps as any such?

1. If your published film-series costs [page 67] are closely analyzed, it will be found that sponsor price can be double producer cost. National advertisers, therefore, must consider ownership of their own properties in the foreseeable future when time clearance is not such a consideration.

Experience proves the cost of everything from finance to film stock can be scaled down considerably. Producers and technicians can be shown that a half-hour film series offers a highly profitable work year—more than many of them can expect from the majors, and higher production values come along as a bonus. It is not unduly optimistic to suggest that national advertisers can provide public tv entertainment at a profit!

Of course, such a millennium includes the admittedly more arduous task of the agency in making market-by-market contacts, and in merchandising. But the trend to super-market selling makes that a must, anyway.

2. Obviously, producers not familiar with color must experiment. But the national advertiser is well advised to spend no more for color than is needed to learn its possibilities and limitations, e.g., for commercials. By the time color film has a significant tv market, projection will have advanced to such a point that present standards will be unacceptable to the national sponsor.

Guy Bolam
Guy Bolam Associates, Inc.
New York

INDEPENDENT STATIONS

Just a note to thank you for your recent story, "How to get the most out of an independent station," which featured the AIMS group [28 December 1953, page 44]. I have already had several comments from our advertisers on the story, and I'm sure it will prove to be very valuable to advertisers and independent stations alike. The story was certainly well done in your thorough and complete manner.

Todd Storl
General Manager
KOWH, Omaha

CKNW
ANNOUNCES
15% RATE INCREASE

With an audience gain of more than 20% in the last 12 months, CKNW announces a 15% rate increase effective Jan. 1, 1954.

CKNW
TOP DOG
ON THE
PACIFIC COAST
by Bob Foreman

In any gathering of think-type boys it would readily be agreed upon that Ordway Tead, Dr. Pitirim Sorokin and Dr. Reinhold Niebuhr would be considered among the class of the league. Therefore, I suppose it is sheer madness for a bush-league like myself to try to take on these old pros.

Dementia, however, has always been one of my long suits and so let me state flatly that these guys are dumb behind the ears. I refer to some fairly caustic remarks about the lowdown condition of TV commercials made by them (and associates) in which they saw fit to describe the harm that commercials supposedly were doing to the medium itself and the welfare of the TV audience in general. This minor tempest was stirred up by a questionnaire containing four of the most loaded questions ever sent out by Edward Bernays.

Excessive repetition and “obtrusiveness” were among the outstanding boo-boos as far as one member of the panel was concerned. By obtrusiveness I guess he meant we shout too loud, interrupt too often, and aren’t very subtle. Others stated that TV commercials “infuriate, bore, irritate and deceive the public.” To which I say—sez who?

I suppose even the folks doing the condemning who work for competitive media (like Edwin Friendly of the New York Sun-Telegram) will recognize the fact that television is a sales vehicle which, as far as anyone can tell, is a far sounder way of underwriting the medium than any other that’s been developed here or abroad—sounder from the standpoint of aesthetics as well as economics and politics.

Granting the above, I would like to see Ordway, Pitirim, Ed, et al put on paper their thoughts on how we might handle TV copy. Just a storyboard or two on any item they might want to select, and when they’ve accomplished this, I’d then like to see just what sales results would be obtained from their infrequent, obtuse, and restrained approach to sales.

O.K.—so I’m begging the question. But before trying to argue it is vital that we recognize the commercial goal of TV copy. Then we can walk up to the next argument—is it necessary or even good business to use the present-day methods of selling via TV? Well, gents, I personally have seen little or no evidence to prove that repetition is a detriment to our

(Please turn to page 58)
DO YOU LIKE MONEY?

So do people here in this industrial center of America—a five-state area of 114 bountiful counties blanketed day-&-night by powerful WSAZ-TV.

Many things are made in the thousands of plants, big and small, located all across this rich region... steel and shoes, rubber goods, railway cars, and almost everything else needful you can name. But the one universal product of all this activity is a prodigious payroll that helps give people of this vast market over four billion dollars a year to spend.

If you (along with them) like money, there's no more efficient way to tap your share than via WSAZ-TV—only television station serving this whole area. WSAZ-TV is helping more advertisers than ever make more money than ever in this industrial heart of the nation. Any Katz office has the profitable facts for you.

Representative of the diversified industry in WSAZ-TV's area is The Selby Shoe Company of Portsmouth, Ohio, manufacturer of many of the best-known brands of women's footwear since 1877.
The binder is a precious implement to the farmer—
doing the immense job of cutting and binding the grain.
WLS is just as important to the Midwest farmer—

It supplements many of his needs.
It teaches him the latest developments in farming.
It gives him up-to-the-minute market reports and weather.
It gives him the kind of entertainment he likes best.

Thus, the best binder between the advertiser and the Midwest farmer is—

WLS—Leading Agricultural Station in the Midwest

A Clear Channel Station

B90 Kilocycles, 50,000 Watts, American Affiliate. Represented by John Blair and Company.
New and renew

1. New on Television Networks

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<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>STATIONS</th>
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<td>Beltone Hearing Aid Co., Chi</td>
<td>Otsman &amp; Bronner, Chi</td>
<td>ABC TV 34</td>
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<td>Biscuit Carpet Sweeper, Grand Rapids, Mich</td>
<td>N. W. Ayer, NY</td>
<td>ABC TV 34</td>
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<td>Bourjois, NY</td>
<td>FCB, N.Y.</td>
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<td>Bristol-Myers, NY</td>
<td>DCSS, NY</td>
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<td>Carter Prods, NY</td>
<td>SSB, NY</td>
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<td>CBS-Columbia, NY</td>
<td>Ted Bates, NY</td>
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<td>Grant, Detr</td>
<td>ABC TV 34</td>
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<td>ABC TV 34</td>
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<td>Economics Lab (Solais), St Paul, Minn</td>
<td>Scheider, Beck &amp; Werner</td>
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<td>Gen Electric, Electronics Div, Syracuse</td>
<td>Maxon, NY</td>
<td>NBC TV 49</td>
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<td>General Mills Mpls</td>
<td>BCEO, Mpls</td>
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<td>Intel Silver, Holmes &amp; Edwards Div, Meriden, Conn</td>
<td>BBB, N.Y.</td>
<td>NBC TV 49</td>
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<td>Jacques Kreiser, No Berg, RI</td>
<td>Kreupnick &amp; Assoc, St Louis</td>
<td>NBC TV 49</td>
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<td>Magic Chef, St Louis</td>
<td>Krueger &amp; Assoc, Chi, BBB, N.Y.</td>
<td>NBC TV 49</td>
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<td>Maytag Co, Newton, IA</td>
<td>Bezold &amp; Jacobs, Omaha</td>
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<td>Minnesota Mining &amp; Mfg, St Paul, Minn</td>
<td>Cecil &amp; Prestrey, NY</td>
<td>NBC TV 51</td>
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<td>BBB, N.Y.</td>
<td>ABC TV 24</td>
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<td>Biow, NY</td>
<td>CBS TV 34</td>
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<td>Vitamin Corp, Newark, NJ</td>
<td>Whitall, Pham, NY</td>
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2. Renewed on Television Networks

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<td>RGR, Chi</td>
<td>Du Mont 24</td>
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<td>Elletic Auto-lite, Toledo</td>
<td>Cecil &amp; Prestrey, NY</td>
<td>CBS TV 34</td>
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<td>McCann-Erickson, NY</td>
<td>ABC TV 36</td>
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<td>M &amp; R Dietetic Labs, Columbus, OH</td>
<td>BBB, NY</td>
<td>NBC TV 49</td>
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<td>Oldsmobile Div, Gen Mtrs, Detr</td>
<td>D. P. Brother, Detr</td>
<td>CBS TV 70</td>
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<td>TexToy Co., NY</td>
<td>Geyer, NY</td>
<td>NBC TV 49</td>
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<td>Wander Co., Chi (Ovaltine)</td>
<td>Grant, Chi</td>
<td>NBC TV 49</td>
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3. Advertising Agency Personnel Changes

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<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
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<tbody>
<tr>
<td>W. H. Alexander</td>
<td>Grant Adv, Chi, acct exec</td>
<td>Roberts, MacAvinhe &amp; Sonne, Chi, vp</td>
</tr>
<tr>
<td>Victor Armstrong</td>
<td>J. Walter Thompson, Detr, acct exec</td>
<td>Kenyon &amp; Eckhardt, Detr, vp, acct exec Ford</td>
</tr>
<tr>
<td>Elias B. (Bud) Baker</td>
<td>Lover Bros, NY, brand adv mgr, Rina, Spry</td>
<td>Motor instl acct</td>
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<tr>
<td>Eileen Burns</td>
<td>Ambro Agency, Cedar Rapids, la, media dir</td>
<td>Cunningham &amp; Walsh, NY, acct exec Colgate-</td>
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<tr>
<td>Jack Creamer</td>
<td>ABC Net Sales, NY, acct exec</td>
<td>Palmolive-Peet</td>
</tr>
<tr>
<td>Barbara DeMott</td>
<td>Gen Fds, NY, chg publicity, prm &quot;Renfro Valley</td>
<td>W. D. Lyon, Cedar Rapids, chief timebuyer</td>
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<tr>
<td>Ed Feldman</td>
<td>Sunday Gatherin&quot;</td>
<td>YGF, NY, radio-tv acct exec Gen Fds</td>
</tr>
<tr>
<td>S. E. Frohock</td>
<td>Blow Co, Hyw, radio dir</td>
<td>Dooley Adv, Louisville, acct exec supvr pub rels</td>
</tr>
<tr>
<td>T. E. Hart</td>
<td>Kraft Fds, Chi, acct gen sls mgr</td>
<td>Same, vp</td>
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<tr>
<td>James C. Gibson</td>
<td>Fletcher &amp; Richards, NY, acct dir mdsg &amp; sls prom</td>
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<tr>
<td>Robert Given</td>
<td>Al Paul Lefren, Phila, acct exec</td>
<td>(\ast)</td>
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<tr>
<td>Thomas L. Greer</td>
<td>Ted Bates, NY, exec</td>
<td>(\ast)</td>
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<tr>
<td>Remus A. Harris</td>
<td>Harry B. Cahn, NY, vp chg creative dept</td>
<td>(\ast)</td>
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<tr>
<td>David E. Henderson</td>
<td>Blow, NY, acct supvr</td>
<td>(\ast)</td>
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<tr>
<td>Juan Hernandez</td>
<td>Al Paul Lefren, Phila, prod-dr</td>
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<td></td>
<td>Producer, actor, tv dir</td>
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3. Advertising Agency Personnel Changes (cont'd)

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<thead>
<tr>
<th>NAME</th>
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<th>NEW AFFILIATION</th>
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<tbody>
<tr>
<td>Glen Jocelyn</td>
<td>FCGB, LA, copy-contact exec</td>
<td>Maggie Privett, LA, vp, bd memb.</td>
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<tr>
<td>Theodore Kaufman</td>
<td>Grey Adv, NY, acct exec</td>
<td>creative dir</td>
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<tr>
<td>Kevin Kennedy</td>
<td>BBDO, NY, acct exec</td>
<td>Same, vp, super of acct</td>
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<td>Sydney Lorwisburg</td>
<td>L. C. Gumberson, NY, acct exec</td>
<td>Kenyon &amp; Eckhardt, NY, acct</td>
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<tr>
<td>George E. T. Lum</td>
<td>Eco Prod, Chi, eastern smls mg</td>
<td>Natl Brewing</td>
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<tr>
<td>Arch MacDonald</td>
<td>Leo Burnett, Chi, creative dir, Pillbury acct</td>
<td>Joseph Katz, Balt, acct exec</td>
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<tr>
<td>Otto T. Maurer</td>
<td>Campbell-Ewald, NY, prod mg</td>
<td>Sherman &amp; Marquette, NY, mdg dept</td>
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<tr>
<td>Carl J. McCarthy Jr.</td>
<td>RSR, NY, vp</td>
<td>John W. Shaw Adv, Chi, vp, creative dir</td>
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<tr>
<td>J. Paul McKinney</td>
<td>White King Soap, LA, sls prod, adv mg</td>
<td>Erwin, Wasey, NY, prod mg</td>
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<tr>
<td>Brooks Middleton</td>
<td>Glenn-Jordan-Straeter, Chi, creative dir</td>
<td>David J. Mahoney, NY, vp</td>
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<tr>
<td>Edward S. Nederkorn</td>
<td>Ross Adv, Portland, OR, acct exec</td>
<td>Raymond R. Morgan, Hywd, vp</td>
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<tr>
<td>Spencer Nelson</td>
<td>Kerr Glass Mfg, LA, adv mg</td>
<td>Adv Counsellors of Ark, Phoenix, creative dept &amp; Blitz Adv, Portland, acct exec</td>
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<tr>
<td>Samuel H. Northcross</td>
<td>William Esty, NY, sls mg, tv prod</td>
<td>Western Adv, LA, acct exec</td>
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<tr>
<td>Charles E. Patrick</td>
<td>Donahue &amp; Coe, NY, acct exec</td>
<td>Same, dir</td>
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<tr>
<td>R. J. Potts</td>
<td>R. J. Potts, Calinks &amp; Holden, Kans City, pres</td>
<td>Emil Mogul, NY, acct super</td>
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<tr>
<td>Robert M. Prentice</td>
<td>DCCS, NY, acct exec</td>
<td>Manischewitz Wine</td>
</tr>
<tr>
<td>Leonard F. Thornton</td>
<td>Harry I. Cristall, Chi, spot sls rep</td>
<td>Same, chmn of bd</td>
</tr>
<tr>
<td>Harry Torg</td>
<td>Geyer, NY, media dir</td>
<td>Compton, NY, acct PGC</td>
</tr>
<tr>
<td>Bradley A. Walker</td>
<td>Fletch D. Richards, NY, vp</td>
<td>Y&amp;G, Chi, media buyer</td>
</tr>
<tr>
<td>Esther Robinson Wiley</td>
<td>Dorland Intl, NY, copywriter, contact sft</td>
<td>Dowd, Redfield &amp; Johnstone, NY</td>
</tr>
<tr>
<td>Irwin W. Solomon</td>
<td>All Paul Leftron, Phila, dir copy</td>
<td>John C. Dow, Boston, media dir</td>
</tr>
<tr>
<td>J. B. Woodbury</td>
<td>R. J. Potts, Calinks &amp; Holden, Kans City, sls vp</td>
<td>both agencies 'thq in NY</td>
</tr>
<tr>
<td>Frank A. Tahan</td>
<td>Biow, NY, acct super</td>
<td>Same, vp</td>
</tr>
</tbody>
</table>

4. Sponsor Personnel Changes

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>E. H. Anderson</td>
<td>Gen Mills, Mpls, mdg mg groc prods</td>
<td>Same, dir, groc prod sls</td>
</tr>
<tr>
<td>Bob Burbidge</td>
<td>Sylvania Elec Prods, Pittsb district sls mg radio-tv</td>
<td>Same, West Coast regl sls mg</td>
</tr>
<tr>
<td>John M. Cooney</td>
<td>B. F. Goodrich, mg Akron sls district</td>
<td>Same, Western zone mg</td>
</tr>
<tr>
<td>James S. Fish</td>
<td>Gen Mills, Mpls, mdg mg home appliance dept</td>
<td>Same, assit dir</td>
</tr>
<tr>
<td>William B. Fosythe</td>
<td>Pepsi-Cola, NY, sls mg, dir, memb exec comm</td>
<td>Same, assit dir</td>
</tr>
<tr>
<td>Walter M. Furlow</td>
<td>Pepsi-Cola, NY, mg new mkt devel, export div</td>
<td>Same, Pepsi-Cola Intl, NY, vp</td>
</tr>
<tr>
<td>Morgan Greenwood</td>
<td>Philco Corp, Phila, adv mg tv-radio div</td>
<td>chng new mkt devel</td>
</tr>
<tr>
<td>Fred Gregg</td>
<td>Crosty B&amp;cstg, Cinnci, dir prom</td>
<td>Same, geu gen mg</td>
</tr>
<tr>
<td>Larry F. Hardy</td>
<td>Philco Corp, Phila, pres tv-radio div</td>
<td>Creasley Dir, Adv</td>
</tr>
<tr>
<td>Arnold Henderson</td>
<td>Emerson Radio &amp; Phone, NY, assist to div adv</td>
<td>Same, xp chq prod delev</td>
</tr>
<tr>
<td>Harold C. Kazabrais</td>
<td>Gen Mills, Mpls, mgc prod groc prod</td>
<td>Same, assit mg</td>
</tr>
<tr>
<td>I. Newton Kinsey</td>
<td>B. F. Goodrich, Akron, O, Western dep sls mg</td>
<td>Same, mfg mg</td>
</tr>
<tr>
<td>David Kieser</td>
<td>Gen Mills, Mpls, mgc prod sls mg</td>
<td>Same, sls delev mg</td>
</tr>
<tr>
<td>Harold L. Larson</td>
<td>B. F. Goodrich, Akron sls district rep</td>
<td>Lewyt Corp, Bclyn, admin assit to dir to sls prom</td>
</tr>
<tr>
<td>William L. Maran Jr</td>
<td>Philco Corp, sls mg</td>
<td>Same, mfg mg</td>
</tr>
<tr>
<td>John M. Otter</td>
<td>Philco Corp, Phila, gen mg refig div</td>
<td>Same, mfg mg</td>
</tr>
<tr>
<td>Edward M. Raymolds</td>
<td>Con Mills, SW regl sls mg, hr in Okla City</td>
<td>Same, mfg mg</td>
</tr>
<tr>
<td>Raymond A. Rich</td>
<td>Con Mills, SW regl sls mg, hr in Okla City</td>
<td>Same, chq consumer prod divs</td>
</tr>
<tr>
<td>H. C. Roark</td>
<td>Philco Corp, Phila, pres tv-radio div</td>
<td>Lambert Pharm, Jersey City, NJ, dir mkt res. b. gets, media</td>
</tr>
<tr>
<td>Tom Ryan</td>
<td>Philco Corp, Phila, pres tv-radio div</td>
<td>Same, to chq refig div</td>
</tr>
<tr>
<td>Henry M. Winter</td>
<td>Roche, Williams &amp; Cleary, Chi, acct exec</td>
<td>Same, Southern groc prod sls mg, hr in Mpls</td>
</tr>
<tr>
<td>James Woodman</td>
<td>Studbaker</td>
<td>Same, Chq commi orgs</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>KABC, KABC-TV, Hywd</th>
<th>KABC, KABC-TV, Hywd, call letters changed from KCEA, KCEA-TV</th>
</tr>
</thead>
<tbody>
<tr>
<td>KDMS, El Dorado, Ark</td>
<td>KDKM, Dallas, Tex, new natl rep Forjoe</td>
</tr>
<tr>
<td>KPOA, Honolulu, Haw</td>
<td>KPOA, Honolulu, Haw, new natl rep Forjoe</td>
</tr>
<tr>
<td>KSPY, Kansas City, Mo</td>
<td>KSPY, Kansas City, Mo, new natl rep Forjoe</td>
</tr>
<tr>
<td>KJPA, San Antonio, TX</td>
<td>KJPA, San Antonio, TX, to be ABC Radio affil</td>
</tr>
<tr>
<td>KSOS, St Louis, Mo,</td>
<td>KSOS, St Louis, Mo, new natl rep Forjoe</td>
</tr>
<tr>
<td>KTSA, San Antonio, TX</td>
<td>KSOS, St Louis, Mo, to be ABC Radio affil</td>
</tr>
<tr>
<td>KVOC, Casper, Wyo,</td>
<td>KVOC, Casper, Wyo, new Informn Net, MBS, ABC affil</td>
</tr>
</tbody>
</table>

Numbers after names refer to New and Renew category.
WHO Farm Director
HERB PLAMBECK
Receives Top Farm Award!

The American Farm Bureau Federation award is given annually to the radio Farm Director who has done the most outstanding work in interpreting agriculture to the American public. It is the "Pulitzer Prize" of its field — is the greatest honor that can come to a radio farm director.

Last November 30, the Farm Bureau Federation award was made to Herb Plambeck of WHO, for the year ending October 31, 1953.

In the year covered, Herb Plambeck was responsible for nearly 1000 specialized WHO farm news and service broadcasts, of which three series were presented especially to interpret agriculture to the American public — "Meet the Farmers", "Evening Farm Round-Up", and "Agriculture, U.S.A." (which is produced by the Clear Channel Broadcasting Service in Washington, D.C.).

Also during this period, Herb delivered 75 in-person addresses, to audiences totaling 129,380 people. His Department appealed to listeners for money for Holland flood victims — and collected more than the other 22 stations working on the campaign, combined. He headed a friendship tour to South America. He represented the United States at the World Plowing Match in Canada. He represented the National Association of Television and Radio Farm Directors (NATRFD) at a 1953 seminar for foreign radio men and women. The Department produced special farm broadcasts throughout the year, for Voice of America transmission throughout the world.

Herb Plambeck’s Farm Department is one of the many reasons why Station WHO is listened-to-most in Iowa, by people on farms, in towns and in cities alike. Ask Free & Peters, Inc. for all the facts.
 Anyone with a network tv cooking show for sale might do well to contact Max Steinbook, president of Broil-Quik, Number One manufacturer of infra-red broilers and rotisseries.

Though Steinbook isn’t limiting his plans for network tv to a cooking show, he does feel that this type of format would be an ideal vehicle for the $69.95 Broil-Quik rotisserie. “The main thing,” he explains, “is to make women feel that they can’t keep up with the Joneses unless they have a Broil-Quik.”

In 1953 Broil-Quik’s air strategy was demonstration of the product via tv participations in major markets during the day and evening. Purpose: to reach the broadest possible audience with its $150,000 tv budget. In New York, for example, the firm sponsors four local programs: the first half of the Jerry Lester Show, WABC-TV, 2:00-2:30 p.m., across the board; Susan Adams Kitchen Fare, WABD, Wednesdays and Fridays, 11:30-12:00 noon; newscaster Arthur Van Horn on WABC-TV, 11:00-11:10 p.m., across the board; Ted Steele Show, WPIX, Tuesdays, Wednesdays, Fridays, 4:55-5:00 p.m. The remainder of the firm’s $750,000 ad budget for 1953 broke down as follows: 40% magazines; 30% newspapers.

Steinbook is planning to put a more sizable chunk of his $1.5 million ad budget in 1954 into tv when he finds a network show that provides the right niche for Broil-Quik.

Says Steinbook: “Our advertising strategy to date has had much to do with our quick success.”

Quick it was. Broil-Quik Co., started manufacturing infra-red appliances in 1950. By 1953 the firm grossed over $10 million, against over-all rotisserie industry sales of $72 million (according to latest industry figures published by Electrical Merchandising).

The age of gadgets and apartment living is on the side of Broil-Quik and other members of the five-year-old rotisserie industry. Eleven infra-red appliance manufacturers make it possible today for the modern housewife to cook everything from ham and eggs to broiled pheasant right on the dining room table.

Steinbook, who spent several months in Paris some 25 years ago as an art student, recommends Broil-Quik for his own favorite dinner. “Snails,” he says, “And Broil-Quik does everything but chill the wine for the dinner.”

* * *

Mr. Sponsor

Max Steinbook
President
Broil-Quik, New York
Mighty Michigan
served by
Mighty WJBK-TV
Channel 2, Detroit
Farthest reaching signal in the Great Lakes area with WJBK-TV's new 100,000 watt power and 1,057 ft. tower.
To be top man at the trading posts, beat your sales drums with a 5-minute across-the-board Radio news franchise.

In any market, more people turn to Radio for news than to any other medium . . . and more people listen to Radio news than to any other type of programming. 5-minute news programs on the eight Radio stations represented by NBC Spot Sales all feature well-known local personalities who integrate your sales messages into news strips of

*For the best spot, at the right time, at the right place.*
han others

Important world and local events. This kind of selling has put others in the caps of many big sales chiefs.

It doesn't take a wad of wampum to pre-sell your products or services with Radio news programs. Highly productive 5-minute shows in these markets can be bought for the average low, low cost of $0 per thousand listeners.

Call your NBC Spot Salesman for a powwow and see. Source: Pulse

---

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

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**RADIO STATIONS:**
- WRC - Washington
- KGU - Honolulu, Hawaii
- KSD - St. Louis
- WNBC - New York
- WMAQ - Chicago
- WTAM - Cleveland
- KNBC - San Francisco
- WAVE - Louisville

**TELEVISION STATIONS:**
- WNBK - Cleveland
- KONA - Honolulu, Hawaii
- KSD-TV - St. Louis
- WNBW - Washington
- KPTV - Portland, Ore.
- WRGB - Schenectady-
- WNBQ - Atlanta-Troy
- WNBT - New York
- WNBG - Chicago
- KNBH - Los Angeles
- WAVE-TV - Louisville

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* Bomar Lawrence Associates
New developments on SPONSOR stories

See: "1954 tv film section"

Issue: 25 January 1954, page 51

Subject: Major tv film planned for '54

Ralph M. Cohn, vice president and general manager of Screen Gems, announces three major new tv film series will be produced this year in addition to the firm's current Ford Theatre. Furthermore, says Cohn, Screen Gems has four additional programs in the pilot stage. He predicts the new production will "skyrocket Screen Gems to top producer of tv film programs by the end of 1954."

The company's investment in the new production is "close to $5 million," says Cohn.

The new productions scheduled for release this year include Father Knows Best, starring Robert Young: The Damon Runyon Theatre; Adventures of Rin-Tin-Tin.

"Vertical" is the word which describes Screen Gems Television, subsidiary of Columbia Pictures, Inc., says John Mitchell, vice president and sales manager. "To keep alive in television film," says Mitchell, "you’ve got to be completely vertical."

By "vertical" Mitchell means that the film company has complete facilities for production of programs and commercials, distribution and syndication of programs, and that it owns a large proportion of the film it sells. Mitchell predicts that in time there will be only five or six big film firms; some minor companies will remain, he feels, but there won’t be today’s multiplicity of filmmakers.

First experiments in the use of color tv commercials were started by Screen Gems the first of this month, Ralph Cohn says. Production crews are filming commercials in Eastman, Kodachrome and Technicolor now being transmitted over a closed circuit.


See: "What happened on the air when N.Y.C. newspapers went on strike"

Issue: 28 December 1954, page 30

Subject: Media switches in newspaper strike

One story of the New York City newspaper strike that turned up recently is about a new product which was set to break in newspapers—but had to switch to tv on the day of its planned debut.

It had taken months to set up the newspaper campaign. When the strike came, Joseph Stein, president of Ozo Sales (makers of Beauty Breeze), several executives and Ted Gravenson, account executive for Ben Sackheim, Inc., huddled and decided to switch to tv.

"So at the last minute," Stein says, "we alerted distributors and stores tied in on co-op promotion; made hundreds of phone calls; turned out voluminous copy, letters and directives, and took care of all the other detailed but important work necessary before the wheels can start turning on a new advertising campaign.

"The complete job was done in only 12 hours—something of a record. But I wouldn’t want to go through that again."

The next day Beauty Breeze (a beauty appliance which acts as a skin conditioner, hair dryer and room disinfecter) made its debut, on Eloise McElhone’s program over WPX, New York.

Results? "Eloise sold Beauty Breeze," says Stein. "In fact, our last-minute television campaign actually did better saleswise than we had hoped the well-planned newspaper campaign would do." * * *
Take out a map of Pennsylvania, and measure the vast area covered by WBRE-TV as indicated by the cities shown above, and you begin to realize how important it is to you, the time buyer, to select WBRE-TV in this, more than 1,100,000 population area of Manufacturing, Mining, Farming and Wholesale distribution payrolls. WBRE-TV serves most of these people most of the time.

There are many reasons why the TV viewers in this Colossal Coverage turn more frequently to WBRE-TV . . . we have the most and the best day and night programming, both local and network . . . we have the best quality signal, because we have one of the best technical staffs in the country . . . WBRE is the pioneer station of N.E. Pennsylvania . . . 1st in Radio, 1st in TV and now, 1st in Color TV.

WBRE-TV Ch. 28 Wilkes-Barre, Pa.

NBC National Representative The Headley-Reed Co.
MINNEAPOLIS–ST. PAUL

CHANNEL

WMIN-TV

WTCN-TV

Exclusively represented by BLAIR-TV effective February 1, 1954

TELEVISION'S FIRST EXCLUSIVE NATIONAL REPRESENTATIVES
NEW YORK • CHICAGO • DETROIT • DALLAS • ST. LOUIS
JACKSONVILLE • LOS ANGELES • SAN FRANCISCO • BOSTON

26
Big tv problem: counting the sets

Everybody—agencies, networks, stations, publications—is in the act, but there’s no unified effort

Advertisers have bought millions of dollars’ worth of tv network and spot campaigns during the past two years guided only by a conflicting mountain of “projections” of the number of tv sets that represent the sponsor’s target in every market.

But admen last week got their first post-freeze look at the set dimensions of U.S. television.

It came in the form of a thick booklet of figures from CBS TV Research, the final result of a $50,000 county-by-county survey by A. C. Nielsen for which CBS paid the bills. In the booklet admen found the 1 November 1953 figures for total homes, tv homes and uhf sets.

“The whole industry’s been confused lately. Everybody’s been making projections of tv’s set growth. Everybody’s been estimating the number of tv homes in video markets,” Oscar Katz, CBS TV research director, told S P O N S O R. “In this current growth period of television the longer you wait between national surveys the more wild the projections become and the more misleading they are in making time buying decisions. You’ve got to come back to reality now and then. That’s what we’ve tried to accomplish with the release of these figures.”

Most admen lost little time in putting CBS TV’s figures to realistic use:

- Agencies are now using the Nielsen-compiled figures on tv homes to correct their post-freeze estimates of tv growth, particularly in the new uhf areas.
- Advertisers are using them as a basis for estimating everything from next fall’s tv ad budgets to sales quotas in television areas. Several of the leading soap, cigarette and drug firms, for example, have already started to apply the county-by-county tv home totals to their sales districts to determine what combinations of radio and television will do the most effective job.
- Networks and stations are using the home counts and uhf data to check against their coverage estimates and rate structures, particularly in post-freeze areas where pricing has been determined largely on the basis of estimates of tv homes by manufacturers, dealers and local stations.
- Film syndicators, whose pricing formulas are tied directly to station rates and the number of video homes in

Post-freeze research logjam broken in set-count field by CBS TV, Nielsen

Fresh from one of A. C. Nielsen’s electronic tabulators, the completed county-by-county tv set census made for CBS TV sprang across the office of Research Director Oscar Katz (right) while pipe-smoking Dr. Philip Eisenberg, CBS researcher in charge of the project, and Katz discuss the findings. The CBS figures (for highlights, see page 29) will serve as the most important check point in post-freeze tv for evaluating projections of county video set growth or market-by-market penetration of tv.

CBS figures are for 1 November ’53.
### How set counts by 3 trade magazines compare in 10 markets*

<table>
<thead>
<tr>
<th>MARKET</th>
<th>MAGAZINE A</th>
<th>MAGAZINE B</th>
<th>MAGAZINE C</th>
<th>HI-LOW DIFFERENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>BALTIMORE</td>
<td>670,973</td>
<td>516,505</td>
<td>502,863</td>
<td>15.0%</td>
</tr>
<tr>
<td>BUFFALO</td>
<td>374,524</td>
<td>365,004</td>
<td>384,734</td>
<td>5.5%</td>
</tr>
<tr>
<td>DENVER</td>
<td>151,317</td>
<td>180,825</td>
<td>164,750</td>
<td>20.0%</td>
</tr>
<tr>
<td>ERIE, PA.</td>
<td>145,575</td>
<td>198,500</td>
<td>198,500</td>
<td>36.5%</td>
</tr>
<tr>
<td>KANSAS CITY</td>
<td>319,358</td>
<td>338,699</td>
<td>338,699</td>
<td>6.0%</td>
</tr>
<tr>
<td>LOS ANGELES</td>
<td>1,711,512</td>
<td>1,707,420</td>
<td>1,928,000</td>
<td>13.5%</td>
</tr>
<tr>
<td>NEW YORK</td>
<td>4,186,397</td>
<td>4,101,000</td>
<td>4,101,000</td>
<td>2.0%</td>
</tr>
<tr>
<td>OKLAHOMA CITY</td>
<td>159,031</td>
<td>232,310</td>
<td>232,310</td>
<td>46.0%</td>
</tr>
<tr>
<td>PORTLAND, ORE.</td>
<td>112,022</td>
<td>125,000</td>
<td>160,000</td>
<td>43.0%</td>
</tr>
<tr>
<td>PROVIDENCE</td>
<td>515,244</td>
<td>1,080,413</td>
<td>1,073,000</td>
<td>110.0%</td>
</tr>
</tbody>
</table>

A Veteran monthly magazine calculates TV sets according to its own research formula with RETMA shipments, local research as a TV base. Issue surveyed: December 1953.

B Weekly magazine sticks closely to estimates of stations, which provide "sworn affidavits." Magazine refers all questions to stations. Issue: 30 November 1953.

C This monthly uses a process similar to that of Magazine "B," but also draws on station rep figures in preparing monthly video set count. Issue: December 1953.

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*Markets were chosen to represent old TV areas, new areas, and old areas. These include some of worst cases of disagreement, but most are typical. Point of view is that of RETMA's comparison. Confusion among admen is raised by fact that trade publication figures—due to different research methods, different market definitions, different counts of "overlapping" areas, and the like—vary considerably. Figures above also differ sharply with estimates by trading agencies, networks.

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Major markets, are reviewing their price schedules for program films (see "TV film section. Part 1."

But are the industry's set count worries solved? Not yet. CBS TV researchers are the first to point out that what's needed for a permanent solution is a continuing study which would yield figures periodically. The CBS TV study shows the county-by-county penetration of TV as of 1 November 1953. That's nearly four months ago. The figures will be five months old before they will be fully integrated into day-to-day time buying practices.

The two main problems concerning TV home counts—the tremendous work load of making projections to fill the vacuum of actual field surveys and the questionable accuracy of most of the common sources of projectable data—still face advertiser and their agencies.

In the near future, unless something drastic happens to change it, the picture will get worse instead of better.

Where, for instance, will advertisers turn for data in the near future on the market-by-market picture of color video installations?

---

**THIS WE FIGHT FOR**

Among SPONSOR's continuing campaigns, we fight for the prompt establishment of an industry-supported, industry-accepted TV research group to finance an official count of TV sets which buyers and sellers can use.

---

(A related problem is that of coverage. Where can timebuyers look for up-to-date data which show the changes in coverage caused by post-freeze adjustments of power and antenna height among many old TV stations, and the competitive changes caused by the appearance of new stations all over the U.S. map? The last coverage studies, by SAMS and NCS, are way out of date.)

There are no simple answers at the moment to such puzzles.

CBS TV, under the terms of its contract with A. C. Nielsen for the 1 November 1953 study, has an option whereby it can subsidize another similar census in 1954. But CBS TV, although its stake in TV is a major one, feels it cannot play indefinitely, and alone, the role of a periodic Delphic Oracle of TV research wisdom. That job, CBS TV feels, is up to the industry.

Just what is the TV industry doing to provide advertisers with accurate set count data and coverage information?

At the present time there's plenty of individual research effort—but very little on a unified basis.

There is no such thing as a centralized, industry-supported organization whose job it is to count TV homes and figure TV coverage periodically. And there are only the most tentative plans for such an organization, even though the next couple of years are regarded by TV experts as being critical ones in shaping TV's final growth.

A. C. Nielsen, whose Nielsen Coverage Service data in
CBS TV-Nielsen census of U.S. video families involved $50,000 nationwide mail survey

Last May, CBS TV issued a booklet which consisted of county-by-county projections, on a purely statistical basis, of the number of video homes in the county. Admen pounced on it, and in the next few months the study found widespread use. CBS TV decided that the combined values of prestige and industry service were worth underwriting a full-scale national set census by A. C. Nielsen, at a cost of over $50,000.

Here's how the study was done during the fall of 1953:

The basis of the study was Nielsen's 100,000-home probability sample of the U.S. set up for the 1952 Nielsen Coverage study.

Questionnaires were mailed to the whole sample, since many new TV areas have appeared since 1952. Then, a follow-up mailing was sent out without even waiting for the initial reply.

<table>
<thead>
<tr>
<th>AREA AND STATE</th>
<th>TOTAL FAMILIES</th>
<th>TV FAMILIES</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>New England</strong></td>
<td>2,829,500</td>
<td>1,985,130</td>
</tr>
<tr>
<td><strong>Connecticut</strong></td>
<td>630,900</td>
<td>479,210</td>
</tr>
<tr>
<td><strong>Maine</strong></td>
<td>260,000</td>
<td>67,970</td>
</tr>
<tr>
<td><strong>Massachusetts</strong></td>
<td>1,424,300</td>
<td>1,109,610</td>
</tr>
<tr>
<td><strong>New Hampshire</strong></td>
<td>162,600</td>
<td>84,090</td>
</tr>
<tr>
<td><strong>Rhode Island</strong></td>
<td>213,800</td>
<td>217,720</td>
</tr>
<tr>
<td><strong>Vermont</strong></td>
<td>108,500</td>
<td>25,030</td>
</tr>
<tr>
<td><strong>Middle Atlantic</strong></td>
<td>9,470,400</td>
<td>7,364,050</td>
</tr>
<tr>
<td><strong>New Jersey</strong></td>
<td>1,565,100</td>
<td>1,371,700</td>
</tr>
<tr>
<td><strong>New York</strong></td>
<td>4,800,100</td>
<td>3,712,620</td>
</tr>
<tr>
<td><strong>Pennsylvania</strong></td>
<td>3,102,200</td>
<td>2,276,640</td>
</tr>
<tr>
<td><strong>East North Central</strong></td>
<td>9,709,700</td>
<td>6,556,390</td>
</tr>
<tr>
<td><strong>Illinois</strong></td>
<td>2,828,700</td>
<td>1,862,390</td>
</tr>
<tr>
<td><strong>Indiana</strong></td>
<td>1,294,700</td>
<td>799,700</td>
</tr>
<tr>
<td><strong>Michigan</strong></td>
<td>2,025,300</td>
<td>1,417,030</td>
</tr>
<tr>
<td><strong>Ohio</strong></td>
<td>2,517,800</td>
<td>1,957,490</td>
</tr>
<tr>
<td><strong>Wisconsin</strong></td>
<td>1,045,000</td>
<td>518,880</td>
</tr>
<tr>
<td><strong>West North Central</strong></td>
<td>4,472,900</td>
<td>1,935,170</td>
</tr>
<tr>
<td><strong>Iowa</strong></td>
<td>826,700</td>
<td>309,770</td>
</tr>
<tr>
<td><strong>Kansas</strong></td>
<td>662,400</td>
<td>212,690</td>
</tr>
<tr>
<td><strong>Minnesota</strong></td>
<td>900,000</td>
<td>437,020</td>
</tr>
<tr>
<td><strong>Missouri</strong></td>
<td>1,306,300</td>
<td>677,160</td>
</tr>
<tr>
<td><strong>Nebraska</strong></td>
<td>427,300</td>
<td>177,110</td>
</tr>
<tr>
<td><strong>North Dakota</strong></td>
<td>101,200</td>
<td>13,320</td>
</tr>
<tr>
<td><strong>South Dakota</strong></td>
<td>189,000</td>
<td>17,890</td>
</tr>
<tr>
<td><strong>South Atlantic</strong></td>
<td>6,065,100</td>
<td>2,919,200</td>
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<tr>
<td><strong>Delaware</strong></td>
<td>123,600</td>
<td>75,110</td>
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<tr>
<td><strong>District of Columbia</strong></td>
<td>246,900</td>
<td>197,710</td>
</tr>
<tr>
<td><strong>Florida</strong></td>
<td>968,800</td>
<td>337,350</td>
</tr>
<tr>
<td><strong>Georgia</strong></td>
<td>955,500</td>
<td>389,720</td>
</tr>
</tbody>
</table>

Finally a random sample of the non-respondents (about one in every 10 families that didn’t reply) was made, and this checkup was followed with further questionnaires, phone calls, checksups in the field.

All told, about 70% of the Nielsen sample actually responded to the CBS-Nielsen survey.

A number of quality control techniques, a typical feature of Nielsen research practices, were employed. For instance, CBS TV felt that some respondents who didn’t actually own TV sets might say they did, just to keep up with the Joneses. Exaggeration in a large sample was studied, by means of phone calls from a mythical rating service. Result: CBS and Nielsen learned 1.8% of the sample wasn’t telling the truth about TV ownership. Figures below are region-by-region highlights of study.

<table>
<thead>
<tr>
<th>AREA AND STATE</th>
<th>TOTAL FAMILIES</th>
<th>TV FAMILIES</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>South Atlantic (Continued)</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Maryland</strong></td>
<td>732,600</td>
<td>558,650</td>
</tr>
<tr>
<td><strong>North Carolina</strong></td>
<td>1,056,400</td>
<td>365,060</td>
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<tr>
<td><strong>South Carolina</strong></td>
<td>554,600</td>
<td>194,110</td>
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<tr>
<td><strong>Virginia</strong></td>
<td>918,100</td>
<td>510,970</td>
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<tr>
<td><strong>West Virginia</strong></td>
<td>529,600</td>
<td>229,320</td>
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<tr>
<td><strong>East South Central</strong></td>
<td>3,158,100</td>
<td>1,135,140</td>
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<tr>
<td><strong>Alabama</strong></td>
<td>824,700</td>
<td>250,470</td>
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<tr>
<td><strong>Kentucky</strong></td>
<td>830,100</td>
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<td><strong>Mississippi</strong></td>
<td>587,400</td>
<td>119,370</td>
</tr>
<tr>
<td><strong>Tennessee</strong></td>
<td>915,000</td>
<td>381,190</td>
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<tr>
<td><strong>West South Central</strong></td>
<td>4,430,700</td>
<td>1,761,350</td>
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<tr>
<td><strong>Arkansas</strong></td>
<td>535,500</td>
<td>102,820</td>
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<tr>
<td><strong>Louisiana</strong></td>
<td>790,100</td>
<td>278,770</td>
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<tr>
<td><strong>Oklahoma</strong></td>
<td>662,300</td>
<td>312,940</td>
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<tr>
<td><strong>Texas</strong></td>
<td>2,412,800</td>
<td>1,065,520</td>
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<tr>
<td><strong>Mountain</strong></td>
<td>1,650,300</td>
<td>521,050</td>
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<tr>
<td><strong>Arizona</strong></td>
<td>253,100</td>
<td>157,570</td>
</tr>
<tr>
<td><strong>Colorado</strong></td>
<td>406,100</td>
<td>180,790</td>
</tr>
<tr>
<td><strong>Idaho</strong></td>
<td>186,100</td>
<td>24,820</td>
</tr>
<tr>
<td><strong>Montana</strong></td>
<td>197,700</td>
<td>9,110</td>
</tr>
<tr>
<td><strong>Nevada</strong></td>
<td>60,600</td>
<td>11,930</td>
</tr>
<tr>
<td><strong>New Mexico</strong></td>
<td>292,000</td>
<td>43,770</td>
</tr>
<tr>
<td><strong>Utah</strong></td>
<td>267,600</td>
<td>120,320</td>
</tr>
<tr>
<td><strong>Wyoming</strong></td>
<td>93,100</td>
<td>6,750</td>
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<tr>
<td><strong>Pacific</strong></td>
<td>5,404,800</td>
<td>3,329,020</td>
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<tr>
<td><strong>California</strong></td>
<td>4,929,500</td>
<td>2,869,810</td>
</tr>
<tr>
<td><strong>Oregon</strong></td>
<td>546,800</td>
<td>132,320</td>
</tr>
<tr>
<td><strong>Washington</strong></td>
<td>828,800</td>
<td>357,090</td>
</tr>
<tr>
<td><strong>U.S. TOTAL</strong></td>
<td>47,191,500</td>
<td>27,506,500</td>
</tr>
</tbody>
</table>

SOURCE: "U. S. Television Ownership By Counties—November 1, 1953." Published by CBS Television Research Department.
Crisis: How could Pertussin maintain sales against heavy-spending new Vicks Cough Syrup? Until 1952 Pertussin’s sales rose steadily through spot radio. Then Vicks came along with twice its budget. Pertussin increased budget from 30% to 40% of sales, put 65% of it into radio. Result: Pertussin sales rose substantially in 1953 over 1952 despite stiff competition.

Newcomer: Vick Chemical Co. entered its contender for Number One cough syrup with heavy radio-tv schedules. In 1952 Vicks ran neck-and-neck with Pertussin. By 1953 Vicks sales had raced ahead by some 260%, advertising cost of $1.5 million. Vicks had capitalized on a long-established distribution with ready-made radio-tv time franchises and retail outlets.

The battle of the cough syrups

Stepped-up advertising, with 65% of budget in spot radio, helped Pertussin keep rising sales curve against heavy-spending newcomer

by Evelyn Konrad

Problem for an advertising manager:
Your small drug company has been advertising its one product for close to three decades. After years of conservative sales climbs and steady advertising increases, you are Number One in the nation.

Then in 1952 a big national firm with a long line of drug products launches its own brand to compete with yours.

The large firm has ready-made distribution because its other products are retailed in drug stores throughout the entire United States.

The large firm can afford an ad budget for the new product more than twice the size of yours.

The question:
How can you, with your single product, fight the giant newcomer in the field?

Pertussin, a 50-year-old cough syrup, found the answer in sustained and heavy spot radio advertising.

Even after Vick Chemical Co. introduced its Vicks Medi-trating Cough Syrup in 1952, Pertussin’s sales kept climbing. Seeck & Kade, makers of Pertussin, can point to a good increase in 1952 over 1951, a continuing rise in 1953 over 1952, an increase achieved in the face of the advertising and merchandising onslaught of the new Vicks Cough Syrup. Pertussin’s sales increases, however, have been costing more advertising dollars than before the arrival of Vicks Cough Syrup.

Prior to Vicks’ bid for space on
drugists' shelves, Seeck & Kade, producers of Pertussin, put approximately 30% of a previous year's sales into advertising. In 1952, when Vicks Cough Syrup went national, Seeck & Kade stepped up their advertising allocation to 40% of their 1951 sales—that is, over $600,000. By 1953 this budget was an estimated $650,000.

Pertussin—which originated in Germany at the turn of the century—has been sold nationally to consumers since 1925. Until the arrival of Vicks Cough Syrup in July 1952, Pertussin was the only nationally advertised and nationally distributed U.S. cough syrup. Suddenly it was facing a competitor who could afford to oppose Pertussin's $600,000 with a $1.5 million budget.

Max Kade, president of Seeck & Kade, and F. E. Loes, v.p. in charge of advertising and treasurer of the firm, were up against some of the roughest going in company history. Seeck & Kade was formed in 1911 to act as U.S. export agency for the product, and incorporated in 1922 to manufacture the German-originated product. Until 1952 Seeck & Kade's problem was one of combating local druggists' brands throughout the country and of selling against several hundred regional cough syrups. After a quarter century of national advertising, Pertussin had built a loyal following among consumers. But it had no sister products.

Vick Chemical Co., on the other hand, has a long line of established pharmaceuticals. The firm's name on its new cough syrup meant the product was assured of relatively quick acceptance by druggists and consumers.

Further, the company was able to advertise economically by tying advertising for Vicks Cough Syrup in with radio-television commercials and print ads for other Vicks products.

In print media this meant that Vicks Cough Syrup might get a mention and space allotted to it within a full-page ad for other products. On the air spots allocated to other products in warm weather could be used for the cough syrup in winter. This actually acted to preserve time franchises on valuable adjacencies.

Pertussin entered national advertising in 1927 through J. Walter Thompson. During its 14 years with this agency, Pertussin was primarily a print media advertiser.

"Any early experiments with radio?" sponsor asked F. E. Loes.

He informed sponsor that Pertussin did sponsor a local 15-minute show in 1931 on New York's WABC (now WCBS). "We stayed on radio for 26 weeks, but then Mr. Kade and I decided that it was too expensive for us."

From a family's drug to $1.5 million business

Pertussin was conceived at the turn of the century in Berlin by a middle-aged pharmacist, Tarschner, whose children were sick with whooping cough. By 1911, however, Pertussin had gained such wide acceptance in Germany that Tarschner exported it to the U.S. Eleven years later, Seeck & Kade, his export agency, bought Pertussin.

Reliable sources have it that never once in 30 years of close business relations have either Loes or Kade broken the Old World formality that reigns in Seeck & Kade's Washington Street office—"Mr. Kade" and "Mr. Loes" it is.

Over the past decade Pertussin has become an increasingly important spot radio user. When Pertussin came to Erwin, Wasey in 1941, the product had a $250,000-a-year ad budget, primarily intended for print media. By 1953 some 65% of Pertussin's $650,000 budget went into spot radio.

Between 1941 and 1953 Pertussin grew steadily at an approximate rate of 15% per year. The reasons for Pertussin's growth were two-fold: (1) a hard-sell spot radio announcement strategy brought the Pertussin name into homes throughout the country several times a day during the cold season; (2) a larger percentage of each previous year's sales was devoted to advertising than in early days.

The pattern for use of spot radio that the agency recommended to Pertussin in 1941 was maintained, with substantial increases through 1953. Here's how it worked:

A seasonal advertiser, Pertussin went into various regions of the country on a market-by-market basis. In the Northeast, New England and the cold Midwestern states, Pertussin's spot radio campaign started in September and lasted through April. This 30-week schedule would open, for example, with five announcements per week per station and build to as many as 30 announcements a week during the peak of cold weather. In the Middle and Southern states Pertussin usually con-

(Please turn to page 86)
Can you set up an "ideal" media

by Ray Lapieu

"There are no hopeless situations; there are only hopeless men," an unnamed diplomat told Clare Boothe Luce in 1940.

If this is true, then most of the researchers in the United States have grown pretty hopeless so far as accurate inter-media testing is concerned.

Mention the subject of setting up a "fool-proof" media test, or an "ideal" one, or even a practicable one and most throw up their hands.

Sponsor has discussed the subject with more than 150 admen in the past year in the course of its Media Evaluation Study. Here are a few comments:

Research director of a $35 million agency: "We have worked on this problem intermittently for more than 20 years and we still don't know how to set up a fool-proof inter-media test. Our only consolation is that from what we hear nobody else has one."

General Mills: "This is a subject on which we have spent a lot of time, thought and money but have never come up with anything which even closely resembles a fool-proof method."

Procter & Gamble: "I am sorry to say that we have no fool-proof way of doing anything, much less testing media."

President of large independent research organization: "I would feel that if we knew how to set up a 'fool-proof inter-media test' we would be inclined to treat it as a trade secret."

Media director, large Chicago agency: "Wish I did know how to comment on 'How to set up a fool-proof media test.' If I did, I would want about a dollar a word for it."

And the research chief of one of the over $100-million agencies summed it up with: "Ain't no such animal!"

Why is testing media so hard?

The "ideal" inter-media test may not be a dream

Most researchers assert it's impossible to set up a fool-proof or "ideal" inter-media test. But they're quite willing to talk about what such a test should do. Here are some points based on sponsor's interviews with over 150 media experts:

- It should be based on sales results, or at least on prospects, rather than on number of people reached. In other words it should give you the advertising ratio per medium—the amount you sold divided by the amount you spent.

- It should be continuous. This enables you to spot trends, eliminates seasonal, other fluctuations.

- It should enable you to determine sales by specific media (newspaper or station) as well by media group in general (newspapers or air).

- It should be economical or pay for itself by being built into the advertiser's regular marketing and sales setup. Careful planning helps cut cost.

- It should be based on the company's normal operations and not require laboratory-type or abnormal market conditions. Test must be realistic to be of value.

- It should enable you to test national media on the same basis as local, i.e., networks and magazines as well as stations and newspapers.

- It should contain some check on what the competition is doing—sales and media.

- It should be useful for testing copy, position and or program and announcer as well as the medium itself.

Impossible? One agency has incorporated most of above into its media test for a car seat-cover manufacturer. See "How Emil Mogul tests media weekly for Rayco," 19 October 1953. Problem is how to apply technique to national media.
Aren't there any principles to guide you? Hasn't anybody solved the problem?

This two-section article will summarize the latest thinking on the subject. The first section in this issue tells you why media testing is vital even though difficult. It describes the three types of agency attitudes toward testing, explains why testing is so formidable and quotes some experts on the pitfalls to watch out for. The three tables below and on left describe the "ideal" inter-media test, list 10 tips in setting up a test and show some variables that make testing difficult.

The concluding part of this article in the next issue will contain practical advice from a dozen experts on testing. Four basic methods of media analyses and two types of tests will be described. You'll also find the names of organizations that will test media for you, a list of advertisers who have tested media and whether or not they've established a correlation between sales and media. One agency man will tell you what he would do, step by step, to set up a good test if he had unlimited time and money. A. C. Nielsen Co.'s 10-point check list on setting up test will be published.


**Why testing is important:** You spend $1 million a year on advertising. If you want to step up sales (and who doesn't?), you as ad manager or agency executive have only four ways of doing it: (1) increasing the appropriation; (2) buying media cheaper; (3) using media more efficiently by improving your techniques and your copy; (4) switching to the most effi-

---

### 10 “do’s” in media testing

1. Use a good product—one that’s in demand and can be sold.
2. Use more than one market or area for the test and a similar number for control, or weather conditions or a strike may wreck test.
3. For local tests spend the same amount of money in the different media simultaneously for same item. Then interview buyers (ARBI technique).
4. For a national test try alternating your cities across the country, using radio in one, newspapers in a second, tv in a third.
5. For testing national media try a consumer panel—a fixed number of families whom you interview periodically.
6. Try a panel when you can’t or don’t want to measure sales but do want to determine which medium gets your ideas across best.
7. Whether using panels or store outlets, always be sure to measure sales for a long enough period before and after the test. The first gives you a base against which to compare your test results. The second gives you an idea of what lasting results your test may have.
8. Always check your sales against those of your chief competitors. Two ways of doing this: (1) pantry inventories of homes, preferably of those on your panel; (2) store inventories.
9. Always keep in mind that no media sell, that each medium can be used effectively to transmit a message that will sell and that in essence all media tests are price tests: which medium is best for this product at a particular price.
10. Remember that the big advertisers use all media. It's the combination that counts, not which particular medium you use. So try to work combinations into your media test, if at all possible. (Most tests SPONSOR has seen or heard about indicate that two media are better than one, all other things being equal. So don't use just newspapers or magazines; try air—It might boost print results.)

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### Why testing media is hard

These are only a few of the variables that can affect your media test. To have any meaning at all, your test has to hold all but one variable constant—in this case, the media used. Yet some are completely out of your hands, i.e., competition, weather, economic conditions. Besides those listed below, admen have listed as many as 150 variables that can affect sales. These are the ones SPONSOR considers most important when you sales-test air vs. print media.

#### AIR

1. Station or network
2. Program or spot
3. Day and time of day
4. Duration of program
5. Sales points
6. Length of commercial
7. Speed of commercial
8. Sound or optical effects
9. Frequency
10. Duration of campaign
11. Announcer
12. Market or area
13. Industry trend
14. Competition’s advertising
15. 

#### PRINT

1. Paper or magazine
2. Position and section
3. Date or edition
4. Size of paper or magazine
5. Sales points
6. Size of ad
7. Length of copy
8. Illustrations
9. Frequency
10. Duration of campaign
11. Testimonials
12. Market or area
13. Industry trend
14. Competition's advertising
15. Color

**NOTE:** One solution to problem of matching variables is to discard the attempt altogether and set up at least one of your products on a mail-order or coupon basis. This then gives you a continuous check. Weakness: what's best for one item may be worst for another.
icient media for your product. Ordinarily only the last two items are completely in your hands. If you’re making no effort to learn what medium or media combination is most efficient, cheapest and most effective for your product, then you’re just giving some of your ad money to your competition.

Arthur C. Nielsen, who heads the A. C. Nielsen Co., recently examined the fate of 100 food brands which led the field in 1942. By 1948-50 had lost their leadership, and by 1953. 13 of these 30 new leaders were themselves out. He does not blame it solely on lack of media testing. He does conclude with the Brookings Institution, which made a study of leading American corporations over a 40-year period, that to stay on or near the top you have to keep an open mind and have an aggressive policy toward innovation—in product, in production methods and in marketing methods. And this last includes advertising, which in turn should mean media testing.

Dr. Lyndon O. Brown, director of media, merchandising and research of the Dancer-Fitzgerald-Sample agency, emphasizes that with distribution costs making up an average of 60% of the final cost of commodities, their reduction “offers management the greatest opportunities for securing competitive advantage.” Advertising is one of the distribution costs. In some cases, cosmetics, for example, it can run to half or more of the total. Any techniques that can trim these costs should be welcomed by the advertiser. Media testing is one of these techniques.

Agency attitudes toward testing:
If the above is true, then why isn’t every agency in America up to its ears in inter-media tests today?

There seem to be three schools of thought on the subject of setting up such tests—whether “fool-proof,” “ideal” or “practicable.” They are:

1. It-cant-be-done-so-the-hell-uh-school. Some of the biggest agencies with multi-million dollar accounts are in this category. They argue that at this stage of advertising development inter-media testing is for the birds because of the immense number of variables.

2. It-can-be-done-but-its-too-hard-and-too-expensive school. Again you’ll find some of the biggest agencies sharing this opinion. They also say that because of the variables it would take too long and cost too much and the results would be indications only, so better spend your effort and money on more profitable types of research, namely: (a) product; (b) market testing; (c) copy testing; (d) intra-media testing—specific newspaper, station or magazine is best?

3. It-can-be-done-and-its-re-doing-it-or-experimenting school. Includes some of the smaller agencies, usually with a product in one or a limited group of markets. Examples: The Emil Mogul Co., which measures sales weekly according to media for Rayco (rear seat covers), (see “How Emil Mogul tests media weekly for Rayco,” SPONSOR, Oct. 1953.) and the Raymond R. Morgan Co., Hollywood, which originated a “Doorbell Ringing Plan” for J. A. Folger & Co. (coffee), San Francisco, in 1948. (Morgan recently won a suit against General Foods and Benton & Bowles for using the idea. He licenses the plan to other advertisers throughout the country.)

Advertisers fall into much the same three groups.

You’ll find the Tea Councils and the institutional advertisers in this last group—advertisers who are mainly concerned in their inter-media test with determining which medium gets the sales points across best. (The Tea Council later tested one medium, TV, for sales effectiveness as a second

(Please turn to page 95)

Some of experts SPONSOR consulted

These are few of 158 experts SPONSOR interviewed for All-Media Study. L to R, top to bottom: Oliver Frey, ABC Radio Network director; Harper Carisne, C.E. Radio research director; Dick Puff, MBS research director; Hugh M. Beville, NBC research & planning director; Donald E. Coffin, NBC research manager; Sam Bartur, president, Market Research Corp. of America; Archibald Crossley, president, Crossley, Inc.; Dr. Darrell B. Luce, N.Y.U., ARF technical director; Richard Manville, president, Richard Manville Research; Alfred Politz, president, Alfred Politz Research.

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Why don’t radio salesmen ever come to sell me

Adman in big market says radio is missing chance to persuade him

Anonymous author of article below is veteran radio-ty executive of medium-sized agency in a major U. S. market. He told me, in private that in years past his agency had been quick to recommend radio where it seemed to fit client needs. “We think only of tv now,” he says, “but perhaps this is to the detriment of clients who might be best served by radio. Why don’t the radio stations ever come to try and sell me?”

This is a personal gripe, written in both sadness and anger, about some old friends of mine—radio stations. As a group, with some notable exceptions, they have proved to be the world’s worst merchandisers of their own wares.

As you know, we are a medium-sized agency in a large city. We have been completely sold on television and the radio stations have sat idly by while we have become unsold on radio. These radio executives here have not forgotten how to sell—they never knew how to sell. For years, prior to tv, the line formed to the right for agency men to buy radio time. That line has just moved over to the next window marked television, while the radio stations are still asking, “Would you like to buy some nice spots today?”

As the man says, let me give you some instances:

An old friend of mine is the program director of a local station here. I had lunch with him on a purely personal basis recently and I challenged him with the tired, old cliche that nobody is listening to the radio anymore, particularly nighttime radio. He thereupon told me that on one of their unsponsored nighttime detective stories, they ran a contest with a few very small prizes for best letters. They got a phenomenal mail response. And he broke the mail down to show that 85% of it came from the city itself, not from the non-tv fringe area, covered by radio and out of the range of tv. It was a truly impressive story. The point I make is that their salesman had never told it to us. He calls regularly to ask if we have any business.

All right, you say, so one station has a bum for a salesman. Is this reason to blast them all? Leave us proceed:

We represent a large department store here. After six years of representation, finally, one radio salesman came in with a constructive suggestion concerning the use of radio. Up to this point, the only contact this department store had with radio was continuous calls from salesmen offering special events for sale or transcribed programs which were, in their words, “terrible.”

I have the impression that, until The Thing came along, radio stations made a lot of money. It would seem to me that they ought to spend some of that money to educate guys like me and my clients about the present power of radio to move merchandise. The stations are in a mighty peculiar position—they tell their customers to promote and advertise their merchandise, but the stations are extremely reluctant to promote and advertise their own merchandise. Not alone do they fail, in this town at least, to sell me on the power of radio, but also they make no attempt to attract listeners to their programs. I guess they aren’t interested in new customers for their own products.

I remember the old days—when any agency man could run down the list of nighttime programs from memory and tell you the name of every show and its sponsor. Who’s on Columbia at 3:00 p.m. Thursdays? What is NBC programming at 9:00 p.m. Mondays? Are Amos ‘n’ Andy still on—for whom? How many agency men know the answers? And whose fault is it that they don’t? (By the way, what about the listeners? Are radio networks and stations doing enough in telling them when to listen?)

Radio’s present condition might be highlighted by a recent personal experience. An interviewer for a research company called at my house recently. She asked me what tv programs I had listened to during certain hours. When I answered, she made certain marks on her paper and prepared to leave. I asked her if she wasn’t interested in my radio listening habits. Her reply was that she noted that we weren’t then listening to the radio, which she had already noted on her paper. I invited her into our kitchen where my wife had the radio on. I told her my younger was up in the bedroom glued to the radio up there. She couldn’t hear either of them from her position at the front door, so I was marked down as a non-radio listening home. Alas, poor radio, I knew him well.

Why are radio rates low?

Article last issue (8 February, page 29) traced low rates in radio back to poor selling, among other factors. Report on this page shows lack-luster selling still impedes radio’s progress, may keep clients who could use it to advantage from doing so. Author used to buy radio heavily.
How tv sells cosmetics to little girls

Helene Pessl, originator of children's cosmetics, today is sponsoring tv kid show in 5 major metropolitan markets.

Psychology: use a little girl to sell a little girl

Every week two little girls sit down at a dressing table before a television camera to put on lipstick and spray themselves with voleum. Ten years ago little girls playing with cosmetics would have gotten scolds from their mamas and thorough spankings. But today their mothers look on happily and their sponsor, Helene Pessl, Inc., is simply delighted.

Helene Pessl, a New York firm, pioneered the revolutionary concept of cosmetics for children a decade ago. Today the Pessl company manufactures 40 different items for children and is undisputed leader among the steadily increasing number of firms which concentrate exclusively on children's toiletries. Last year it grossed $2 million and it's now spending $575,000 on television—30% of its budget—to sell its line of Little Lady cosmetics. Next fall the budget is expected to increase and the percentage going to television may be as high as 55%.

Although children's toiletries are grouped under the general classification of "cosmetics," they're a far cry from the lotions, formulas and rouges mother uses. Toilet articles manufactured for the beauty-conscious younger crowd consist mainly of useful items—like soaps, manicure sets and talcum powder—as well as harmless fluff (bubble baths, toilet water, natural lipstick).

When Arnold Perlman, president of the Pessl company, sat down to plot the firm's tv strategy, he had these factors to consider:

1. There's something almost sacrilegious to many people about the idea of selling youngsters cosmetics. Most mothers might be opposed, on principle, to the concept of toilet articles especially designed for their offspring.

2. Just as important as selling mother is the problem of creating demand among the youngsters. Most members of the young set are far more preoccupied with dolls than beauty rituals.

3. There's no such thing as building up a permanent loyal following for your product when you're appealing to children. The customers are continually outgrowing the merchandise. Hence it's important to follow a consistent policy of hard sell designed to get more and more new customers.

4. Children's cosmetics don't properly belong to any specific counter in a department store. They aren't in the same classification as adult cosmetics. And they don't belong in the children's clothing section either. It's harder to get department store distribution for a product if the item doesn't fall into some general grouping.

Perlman and his advertising manager, Paul D. Blackman, got together with their agency, Keystone Advertising, and mastered these obstacles by building an advertising campaign with dual appeal: They stressed good grooming (with mother in mind) and made a point of fancy packaging in soft pastels (to appeal to daughter).

Other manufacturers of products for children can get valuable pointers on how to set up an advertising drive from the Little Lady television campaign.

Perlman decided to experiment with television in September 1952 because he felt it was the ideal attention-catching medium for youngsters. He knew that the junior miss—like her mother—is quick to imitate her contemporaries. The formula: show a little girl on the television screen applying cosmetics.

The company decided to sponsor a show instead of merely using announcements because of the greater impact a program affords. The longer period for commercials, the company felt, gives the opportunity to hammer home the selling points—and to demonstrate a variety of products, instead of just one at a time.

Perlman went to Ray Nelson, of Nelson Productions, with his problem, and asked him to produce a special children's show for television. The first tv program to sell children's cosmetics was telecast in September of 1952 over WABC-TV, New York. The shows were variety acts starring youngsters. Interpersed with the acts were one or two short stories in the form of monologues by Irene Wicker, veteran radio storyteller for children.

At the end of the first 13-week cycle the format was changed to a single long fairy tale for each program. The stories would be narrated by Miss (Please turn to page 76)
SHOW IS FOR 4-15 AGE GROUP, IS LIVE IN NEW YORK, KINE ELSEWHERE. STAR: VETERAN KIDS’ STORYTELLER IRENE WICKER

Camera is on young saleswoman demonstrating products while Miss Wicker gives sales points. Audience’s desire to imitate helps make sales easier.

Cast of 25 dances, pantomimes stories to provide action, variety, prevent young audience from growing bored by viewing single performer.
Tips for beginners on how to make

Whether you're veteran or novice in tv you'll enjoy agencywoman's anecdotes

by Daphne June King

If you're an Old Master at television writing and production, working on nice plump budgets, please turn the page. This is not for you.

This is purely for those brave spirits now making their maiden venture into tv, and those with skin-and-bone budgets.

The two grisliest problems that agencies and clients face in tv today are inexperience and seemingly prohibitive production costs. What follows is a simple primer of do's and don'ts—designed to help you get the finest professional production at the lowest possible cost.

What is a good television commercial? It's one that produces the desired results. There is no other yardstick.

How do you produce a commercial that will insure the desired results? Rule One is so basic, we blush to mention it. You start with a sound basic selling concept. Just as you would with any other type of ad. Excuse our mentioning that, please. But without a good basic selling story, you're doomed before you start. Lack of a good basic selling message is the most frequent offense against good selling in television.

Granted you have The Message mastered, then the problem is how to deliver it. Rule Two: Be sure you choose the right type of production. Will it be live, or film?

Live production has two great advantages over film production. First, you can change your copy as often as you wish. Second, it can cost much less than film.

Live production, however, has many disadvantages. If you've ever stood helpless on the sidelines, watching your

MISTAKE: Don't load down announcer (portrayed by Miss King at top) with many props if you want a relaxed performance

GOOD TIP: Use ingenuity to increase visual interest. Toy cars look like real thing to tv viewers, add motion to commercial

SPONSOR
Good tv commercials

A few articles on how to get most for the least

Good Talent

Carefully coached talent flub up your carefully prepared copy, no one has to tell you its most important drawback.

Talent, being human, errs. Television announcers will usually work their hearts out to do a good job. They want to make a good showing as much as you want them to. But they are human. Occasionally, you may find an announcer who can turn loose with a skeleton list of basic product information, and he may come up with commercials that will launch your sales curve into the wild blue yonder. Your chance of finding this type of announcer is about the same as your chance of finding Arthur Godfrey collecting unemployment insurance.

One pitfall of casting is “announceritis.” No other medium shows up the stuffing in a stuffed shirt so painfully as television does. The radio announcer’s ear-shaped tones, flawless diction and enunciation can sound cold, unfriendly and utterly false in your viewer’s living room. So long as he makes himself clearly understood, let your announcer relax and be people. He can forget to dot his i’s and cross his t’s—and film or live, your commercial will benefit from it.

Close attention to yet another detail will pay off handsomely in better results. Even more important than your announcer’s voice and appearance is his ability to actually absorb your sales message and its meaning. He must think about, grasp, understand, react to—in other words, know your message. It must mean something to him. He may memorize your story perfectly, and recite it as faithfully as a photographed record. But if he fails to absorb your message himself, your viewer will also fail to absorb its meaning.

Here are six more simple, but important rules:

1. Keep production as simple as it’s humanly possible to keep it. You can’t expect a relaxed, letter-perfect performance from an announcer who has to keep one eye on an array of props, one eye on the camera, and one on the copy. It doesn’t add up, does it?

2. When working with a television beginner expect him to be terror-stricken. His first plunge is sure to unnerve him. Talent builds confidence very rapidly, however, and after several commercials, you’ll be dealing with a seasoned veteran.

3. Try to allow as much time as possible for your talent to learn your scripts. It’s good insurance against mistakes, and protects you when things go wrong.

4. Try to be present when all your live commercials are telecast, unless they’re so routine your staff could go through them in their sleep.

5. When you leave props at tv studios resign yourself to the fact that they may be lost or damaged. Studios try hard to care for these things, but they’re not always successful.

6. When working with a studio producer, remember he alone is responsible, and he alone must be boss.

One way to ease the load on talent, and make sure your copy will be read as originally written, is to put part of your commercial (or even all of it) into cards, slides, teleops, etc. This is fine—with one big IF. You must have highly interesting artwork. It must have personality. Without this visual element you’re paying television rates and getting only radio for your money!

Sometimes, live commercials can be lifted from the purely pedestrian by combining live production with film. A musical jingle, on film, with visual animation, for example, can give you fine identification and add extra interest to the message.

We strongly recommend that you turn to page 64

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Here are 6 of Miss King’s tips for beginners:

1. Viewers aren’t rooted to their seats. They often go into next room during commercials. Good tv commercials, therefore, should be capable of selling through audio portion alone, without any video accompaniment.

2. Credibly turned phrases, vividly colored speech is just the ticket for radio but won’t work on television. If anouncer, others in commercial don’t talk like ordinary people, message loses sincerity.

3. Only experience can develop a good sense of timing in planning length of scenes. But most common mistakes are cramming too many scenes into brief time span and leaving static shots on screen too long.

4. If your budget is limited, you can still get lively artwork—with motion. Drawn characters with simple moving parts can produce life like effect at negligible cost, thereby eliminating the need for live talent.

5. If your brand embodies definite improvement over old style product, you can use clips of old Hollywood movies to lead into sales points. For nominal cost you can reduce 25 mm, prints to 16 mm, in commercial.

6. Standard musical libraries offer as many as 300 recordings for as low as $10 per use, run the gamut from musical backgrounds to dramatic bridges. Film producer or tv station can probably supply this service.
In 1949 25-year-old Patrick J. Frawley Jr. had trouble giving away his Paper-Mate pens. Executives in stores didn't even want them as gifts because ball points had developed a reputation as undependable novelties in the post-war years.

By 1954 Frawley and his pen had made this headway:

- Sales were running at the rate of 67,000 pens a day.
- Paper-Mate had an advertising budget of $4.5 million.
- The pen was acknowledged by many of its competitors as Number One in sales among ball points and probably the largest selling pen in the U.S. in terms of number sold (though the higher-cost fountain pen lines still lead in dollar volume).

Frawley's advertising and sales strategy in building Paper-Mate has no startling innovation at its core. Frawley simply stepped into an industry which seemed to be rapidly killing itself off with one-shot, novelty promotion and started to sell his pen as if it were a soap or a cigarette.

Where others dunked their pens under water and wrote with them or flew them around the world in record time, Frawley began steady advertising pressure, increased it with his sales growth, pounded home the same message.

Spot radio and television have been Paper-Mate's major media in following this simple path to the top. Of the $4.5 million budget this year, $2.3 million or more will go into spot. (The company was started on a $40,000 loan from Frawley's father.)

Frawley's approach is so tightly oriented to repetition of a basic theme that the jingle used in the past three years of selling on the air has not been changed. Day after day its simple words-and-music message is drummed into memories of listeners and viewers:

*Paper-Mate pen is leak-proof.*
*Use a Paper-Mate pen.*

*Paper-Mate pen is smear-proof*
*Use a Paper-Mate pen.*

**Case History**

Actually the tv and radio appropriation probably will get an even bigger slice of the Paper-Mate budget than the nearly two-thirds it has now. Paper-Mate spends an additional $1.7 million on four special campaigns: Christmas, Valentine's Day, spring (Father's Day and graduation) and back-to-school. It's likely a big part of money for these special campaigns will go into air. Just before last Christmas, for example, Paper-Mate bought a network radio show, *Fibber McGee & Molly* on NBC (part of the Three Stooges).

All Paper-Mate advertising, from radio and tv announcements to point-of-purchase display, is handled by Foote, Cone & Belding. Paper-Mate likes to integrate every part of its campaigns and feels this is done best when left to a single agency. A Philadelphia agency man is retained who helps provide FG&B and Paper-Mate with ideas and merchandising help, however.

The pen company's advertising expenditure is divided 70-30 between Paper-Mate Eastern (every state east and four states west of the Mississippi) and the Paper-Mate Co. (the Western division), with the Eastern firm getting the larger share. Both companies are sales organizations. The pen itself is made by another Frawley enterprise, the Frawley Manufacturing Co.; the smear-proof ink is produced by Frawley Industries.

Advertising strategy used by David Kittredge, Eastern's advertising manager, and Jim Beam, the West Coast ad manager, is the same.

"Repetition plays a big part in helping people remember the name Paper-Mate," says Kittredge. "Yet the way it's handled, the repetition doesn't bother people. Most listeners wouldn't believe it, but Paper-Mate is mentioned about 12 times in the jingle. In radio this is more important than in tv. But in either medium, the product name has..."
Paper-Mate to No. 1 ball point

to be woven into the commercial in a smooth way." (See article on do's and don't's of jingles starting page 42 by owner of firm which produced the Paper-Mate jingle.)

Also important to Paper-Mate's success is its time buying approach.

When Paper-Mate buys television, it wants Class "A" time. When buying radio, it wants early-morning periods, sports shows and disk jockey programs.

"We like evening television and morning radio," Kittredge says. "That combination has worked best for us." He notes that there's no summer hiatus for Paper-Mate. "My $2.3 million 'base' is spent evenly the year-'round."

"Briefly," says Kittredge, "we buy spot television strictly on a basis of cost-per-1,000 homes actually reached. We'll deviate from this policy, though, if we find what looks like an especially good buy."

In theory Paper-Mate's time buying formula is something like this, Kittredge told sponsor.

First Foote, Cone & Belding lists Sales Management's 165 top markets. Next to each market is placed the number of tv homes in each market. Then the percentage of total U. S. television homes contained in each market is worked out.

For example, if City A has 1.3 million tv homes, stations in that market have a potential audience of about 5% of all U. S. tv homes. Therefore about 5% of Paper-Mate's tv appropriation would go to tv stations in City A. It doesn't make any difference if the population of City A represents 1% or 25% of the U. S. total; it's the percentage of the nation's tv homes in the market that counts.

In practice the time buying formula sometimes is adjusted in particular markets. New York has 12.14% of all the U. S. tv sets, but Paper-Mate East-

(please turn to page 39)

Paper-Mate ad executives say repetition of product name in jingle and continuing radio, tv spot schedule over past three years had big part in making pen top seller. Present at jingle's original recording session in '51 were (l. to r.): Tal Johns, ad exec; Ernie Newton, singer; Ed Ettinger, exec v.p. of Paper-Mate; Patrick J. Frawley Jr., Paper-Mate pres.; Tudy Williams, singer; Del Porter, creative dir. of Song Ads; Jingle producers; Bob Sande, pres. and production dir. of Song Ads; King Jackson, trombone; Red Nichols, trumpet; Matlhy Matlock, clarinet; Rollie Culver, drums; Larry Greene, music dir. of Song Ads.

For full-length article giving tips on jingles from company which did the Paper-Mate singing commercial, see next page.
Don’t JINX your JINGLE

Tips from veteran jingle-maker will help you avoid pitfalls in planning singing commercials

Robert Sande based this article on his years of experience in writing and producing jingles for products of every type. He is president of Song Ads Co., Hollywood, which produced, among many others, Paper Mate jingle described in article on page immediately preceding.

It happened in the well-appointed offices of a regional manufacturer in a major Southwestern City. On a business trip through the area, I had met his advertising manager who wanted to sell his boss on the idea of doing a Song Ad for the company’s product.

“He’s planning to use a singing commercial he has on record now,” the ad manager told me, “but it’s not a professional job. I think we can do better if you can sell the boss for me. I’ll make an appointment.”

The manufacturer put on a record and we listened attentively. He was serenely smoking a cigar and beaming over every line, between puffs. When it was over he asked if I liked it.

“Frankly, no,” I said, preparing to start my standard pitch to convince him how much better he could do with a Song Ad.

He frowned, shuffled a few papers in a gesture to let me know I might as well leave right now, and informed me he had written it himself.

Before I left his office a short time later, we had a contract to prepare a new singing commercial for his company, but the salesman who deserved credit for it was logic—the logic of what I consider the most important tip to any prospective advertiser:

Use a specialist.

It’s basic economy.

This same executive would not hire a furniture designer and put him to work carving table legs.

Basic economy provides an even greater reason for the use of a specialist than the matter of quality itself. I won’t debate the point of quality, as a matter of fact. I trust we can all assume that a specialist will do a better job for the advertiser.

But it’s worth pointing out that the specialist will do a far more economical job.

The do-it-yourself attitude of this executive was costing him money. He told me—with a certain amount of pride—that he had spent at least two weeks preparing his lyrics and finding the right public domain melody to go with it.

Assuming his own time as an executive was worth some $10 an hour or more, he was paying a rather steep price for his efforts as a lyricist. And when he had added production costs which are considerably higher for a one-shot operator, he was setting some sort of record for over-charging himself for a service he could have obtained more efficiently and effectively, and at half the cost.

His total production cost, including (Please turn to page 80)
In less than five years, WCCO-TV has become firmly established as "the other member of the family" in more than 400,000 homes in the 62 counties WCCO-TV serves best. Already, throughout the Northwest, WCCO-TV is a tradition: "The other member of the family"—influencing the work and play; the eating, entertainment, and buying habits of these people... the eighth largest market in the United States.

Here's proof:*
1. First by far in community service.
2. 10 of the top 15 shows are on WCCO-TV.
3. More daytime viewers of WCCO-TV than all other Twin City television stations combined.
4. WCCO-TV commands more than 60% of all quarter-hours of TV programming in the area.

It's more than a mere coincidence. It's sheer leadership. WCCO-TV is "the other member of the family" in the Northwest. Ask Messrs. Free and Peters to show how WCCO-TV leadership can work for you.

WCCO-TV
The other member of the family
Minneapolis—St. Paul

CBS

*Telepulse,
December, 1953
### Top 10 shows in 10 or more markets

**Period 1-7 December 1953**

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### Top 10 shows in 4 to 9 markets

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Anyone for Charts?

This one shows how KPIX is increasing its daytime lead in San Francisco TV.

* This chart is based on the December, 1953, Telepulse Report. The statistical-minded time buyer will find it an interesting study in superiority.

Talk it over with your Katzman . . .

KPIX 5

SAN FRANCISCO, CALIFORNIA

...affiliated with CBS and DuMont Television Networks

...represented by the Katz Agency
I. New construction permits

<table>
<thead>
<tr>
<th>CITY &amp; STATE</th>
<th>CALL LETTERS</th>
<th>CHANNEL NO.</th>
<th>DATE OF GRANT</th>
<th>POWER (KW)**</th>
<th>STATIONS ON AIR</th>
<th>SETS IN MARKET (000)</th>
<th>PERMITTEE &amp; MANAGER</th>
</tr>
</thead>
<tbody>
<tr>
<td>ATON ROUGE, LA.</td>
<td>WJBO-TV 2 28 Jan.</td>
<td>100</td>
<td>50</td>
<td>1</td>
<td>44 uhf</td>
<td>Louisiana TV Ent Corp.</td>
<td>Hollenberg</td>
</tr>
<tr>
<td>AMDEN, N. J.</td>
<td>W GDK-TV 21</td>
<td>24</td>
<td>13</td>
<td>0</td>
<td>NFA</td>
<td>Robert S. Bennett, mgr</td>
<td></td>
</tr>
<tr>
<td>MATTANOOGA, TENN.</td>
<td>WDEF-TV 12</td>
<td>105</td>
<td>63</td>
<td>0</td>
<td>NFA</td>
<td>William H. Barker, mgr</td>
<td></td>
</tr>
<tr>
<td>IDIANAPOLIS, IND.</td>
<td>WISH-TV</td>
<td>316</td>
<td>158</td>
<td>1</td>
<td>423 vhf</td>
<td>Universal Broadcasting Co.</td>
<td>Boling</td>
</tr>
<tr>
<td>OHIO, PA.</td>
<td></td>
<td>2</td>
<td>1</td>
<td>0</td>
<td>NFA</td>
<td>Arthur H. Olson (Mr. Olson is sole owner)</td>
<td></td>
</tr>
<tr>
<td>ULSA, OKLA.</td>
<td></td>
<td>215</td>
<td>116</td>
<td>1</td>
<td>200 vhf</td>
<td>Lucille Ross Lanning, sole owner</td>
<td></td>
</tr>
<tr>
<td>YLER, TEX.</td>
<td>KGKTV</td>
<td>20</td>
<td>10</td>
<td>1</td>
<td>8 vhf</td>
<td>Gay Lanning, gen. mgr</td>
<td></td>
</tr>
</tbody>
</table>

II. New stations on air

<table>
<thead>
<tr>
<th>CITY &amp; STATE</th>
<th>CALL LETTERS</th>
<th>CHANNEL NO.</th>
<th>DATE OF GRANT</th>
<th>POWER (KW)**</th>
<th>NET AFFILIATION</th>
<th>STNS. ON AIR</th>
<th>SETS IN MARKET (000)</th>
<th>PERMITTEE &amp; MANAGER</th>
</tr>
</thead>
<tbody>
<tr>
<td>DAMS, MASS.</td>
<td>WMGTV</td>
<td>74</td>
<td>21 Feb.</td>
<td>300</td>
<td>155</td>
<td>Du M</td>
<td>1</td>
<td>NFA</td>
</tr>
<tr>
<td>ONOLU, HAWAII</td>
<td>KULA-TV</td>
<td>4</td>
<td>21 Feb.</td>
<td>26</td>
<td>14</td>
<td></td>
<td>3</td>
<td>41 vhf</td>
</tr>
<tr>
<td>PROVENCE, R. J.</td>
<td>WNET</td>
<td>16</td>
<td>21 Feb.</td>
<td>22</td>
<td>11</td>
<td>ABC, Du M</td>
<td>2</td>
<td>1,080 vhf</td>
</tr>
<tr>
<td>MARTNURG, S. C.</td>
<td>WDRR-TV</td>
<td>7</td>
<td>21 Feb.</td>
<td>5</td>
<td>3</td>
<td></td>
<td>1</td>
<td>NFA</td>
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</tbody>
</table>

***BOX SCORE***

Total U.S. stations on air, incl. Honolulu and Alaska (12 Feb. '54)

| No. of post-freeze c.p.'s granted (excluding 28 educational grants: 12 Feb. '51) | 363 |
| No. of markets covered | 221 |

No. of houses in U.S. (1 Jan. '54)

| No. of TVs in U.S. | 27,500,000 |
| Percent of all U.S. homes with tv sets (1 Jan. '54) | 60% |

In most cases, the representative of a radio station which is granted a license by the Federal Communications Commission is the station's owner or operator. The number of stations on the air is greater than the number of licenses issued because some owners operate two or more stations. Some of these stations are very small and have no broadcast facilities. The number of stations listed in this column is subject to change as new licenses are issued. The number of television stations on the air is greater than the number of licenses issued because some owners operate more than one station. Data on television stations is subject to change as new licenses are issued.
BOI-N-NG! GOI-N-NG! GONE! ...IN MAJESTY!

A laugh-time of fun for everyone!

MEMO TO AGENCY AND ADVERTISERS

RED GETS THE LAUGH, YOU GET A LAUGH OF SALES OPPORTUNITY

RED'S A RIOT as the "MEAN WIDDLE KID"... Red keeps fans in an uproar... Sponsors say "I DOOD IT."

WXYZ Detroit, Michig
WCPO Cincinnati, Ohio
KDCA Pittsburgh, Pa.
WNAC Boston, Mass.
WGY Schenectady, N.Y.
KPRC Houston, Texas
WMIE Miami, Fla.
KOOL Phoenix, Ariz.
WXLW Indianapolis, Ind.
WLK Lexington, Ky.
WDWS Champaign, Ill.
WBBC Flint, Mich.
WINOW York, Pa.
WCOS Columbia, S.C.
WCBA Corning, N. Y.
WYB Bristol, Va.
KDMS El Dorado, Ark.
KXO El Centro, Calif.
IT'S AFTER MARKET!

These stations (and many more) have the rights to, and are now offering...

- KOLD Yuma, Arizona
- WBRW Welch, W. Va.
- KXIC Iowa City, Iowa
- WCSS Amsterdam, N. Y.
- KROS Clinton, Iowa
- WAGM Presque Isle, Me.
- KBBA Benton, Ark.
- WARE Ware, Mass.
- WOAY Oak Hill, W. Va.
- WVOW Logan, W. Va.
- WAJR Morgantown, W. Va.
- WNRV Narrows, Va.
- WBRM Rumford, Me.
- WTWN St. Johnsbury, Vt.
- KOLE Port Arthur, Texas
- KGMO Cape Girardeau, Mo.
- WDOG Marine City, Mich.
- WCNR Bloomsburg, Pa.
- WLBP DeKalb, Ill.
- WATO Oak Ridge, Tenn.
- KWPC Muscatine, Iowa
- KFJI Klamath Falls, Ore.
- WGGH Marion, Ill.
- WBKV West Bend, Wisc.
- WDLP Panama City, Fla.
- WSKI Montpelier, Vt.
- WMTM Moultrie, Ga.
- KBTA Batesville, Ark.
- KPBM Carlsbad, N. M.
- WHVF Wausau, Wisc.
- WGET Gettysburg, Pa.
- WOKW Sturgeon Bay, Wisc.
- WGET Bangor, Maine
- KSPI Stillwater, Okla.
- WMOG Brunswick, Ga.
- WCHN Norwich, N. Y.

Availabilities are being grabbed up fast! Get in touch with your local station and get in on the profitable Skelton act!

It's crazy, man, crazy. Everybody wants the sales-happiest show on radio. Stations, sponsors, agencies in market after market are scrambling to sign up.

ZIV'S ROLLICKIN', RADIO LAUGH-FEST!

"The Red Skelton Show"

260 zany, zingy, hilarious half-hours!

Your market may still be available!

Better say "I did it" by wire or phone today. Tomorrow may be too late... so hurry, hurry, hurry!

Frederic W. ZIV Company
Radio Productions
1529 Madison Road • Cincinnati 6, Ohio
New York
Hollywood

Tis is a panic
Original chuckle-head

AKADIDDLEHOPPER
Tis homespun humor
more hilarious.

His antics are
frantic as
CAULIFLOWER McPUGG
punchy Champ who leads
with his head.
Better than a honking goose

The plains used to be full of weather-beaten prognosticators who, by the snap of a twig or the way a clod crumbled, by the creak of an arthritic joint or the honk of a goose, by the haze around the setting sun or the timbre of a cock’s crowing, would authoritatively translate assorted phenomena into “fair and warmer,” or just plain “rain by midnight.”

No more. WNAX-570 has replaced goose honks as a source of weather reports. Aired throughout the day, weather data are part of the service WNAX-570 renders Big Aggie Land, the five-state (Minn., the Dakotas, Nebr. and Iowa) area* with $3 billion in effective buying income and a habit of listening** to WNAX-570.

*Radio homes. 631,030, per SAMS STUDY NO. 1
**Diary Study 5 gave WNAX-570 a 10 to 1 advantage over the second station in the area—top rating in 4861/2 (97.3%) of the 500 quarter-hour segments surveyed.

WNAX—570
Yankton-Sioux City
CBS

Represented by The Katz Agency

WNAX-570, a Cowles Station, is under the same management as KVTY—Channel 9, Sioux City, the tv station reaching 31 farm-rich counties in Iowa, Nebr. and S. Dak with 556,500 population, $653 million in ’52 retail sales.
Wick Crider had never been to Paris.

At 8:33 a.m., Friday, 12 June 1953, he received a call from Bing Crosby, who was in Paris at the time. At 1:30 p.m., on the same day, Crider’s plane left Idlewild. At 7:00 p.m., Saturday, 13 June 1953, he reboarded the plane in Paris, headed for New York.

The occasion of Crider’s frustratingly short introduction to Paris?

Bing Crosby was ready to O.K. making of a film in which he was to appear on the Ford 50th Anniversary Show, Monday, 15 June 1953, over NBC TV and CBS TV. This $500,000 Leland Hayward extravaganza was the culmination of Ford’s 1953 advertising campaign revolving about the anniversary theme. Though Henry Ford II did not want a single Ford commercial to be aired during the two-hour production, Ford received thousands of letters and telegrams thanking it for sponsoring the program.

“Of course, you can do that sort of institutional job on special occasions only,” Crider told SPONSOR. “Our emphasis at K&E is actually on hard-sell commercials featuring strong personalities.”

Among K&E accounts using this approach to tv are the Lincoln-Mercury Division of Ford with Ed Sullivan on Toast of the Town and Pepperidge Farm with Mrs. Margaret Rudkin in 60-second spot announcements. The latter commercial is interesting in that Mrs. Rudkin, as owner of Pepperidge Farm, tells her viewers how she first came to bake the bread for her sick boy.

“In this instance, the sponsor herself has a confidence-inspiring tv personality that produces top sales results,” Crider said.

For another account K&E used a dramatic, subjective camera technique: Mennen Co.’s after-shave lotion. During this commercial, the viewer sees a man’s hands pouring after-shave lotion into the palms and presumably putting it on his face (the camera). His wife calls him for breakfast, remarks upon the fresh smell of the lotion and approaches, asking him to kiss her.

K&E accounts include such categories as automotive, package foods, cosmetics, clothing manufacturers and a bank. In 1953 the agency’s air billings totaled $16 million—with $11 million in tv, $5 million in radio—that is, 40% of its over-all 1953 billings.

Wick Crider’s resolution for 1954: another jaunt to Paris. This time for longer than a 12-hour stay.
AUTOMOBILES

SPONSOR: Motor Twiins  AGENCY: Direct
CAPSULE CASE HISTORY: The manager of this automobile company at first was skeptical about the value of television advertising. Nevertheless, a WBRE-TV salesman eventually sold the manager on the idea of using a 15-minute news program Sunday evenings, 10:30-10:45. As a result of the first program last summer, Motor Twiins—a Ford dealer—sold one new car and four used cars. Now, the station says, the auto dealer is a TV enthusiast. Cost of the program was $114.
WBRE-TV, Wilkes Barre  PROGRAM: Motor Twiins News

CANDY

SPONSOR: Fannie May Kitchen  AGENCY: Wendell-Muench Fresh Candies
CAPSULE CASE HISTORY: This candy manufacturer appealed to Washington's sweet tooth through participation on Mark Evans' Housewives' Protective League which started in May of 1952. "Since that time we have had approximately a 63% increase in sales...we have done little or no advertising other than [Mark Evans'] TV show in Washington..." says H. H. Simpson, president of Fannie May. Cost of each participation is $175.
WTOP-TV, Washington  PROGRAM: Housewives' Protective League

TIRE SEALER

SPONSOR: Everlast Laboratories  AGENCY: Direct
CAPSULE CASE HISTORY: This company, with 200 retail outlets in Los Angeles, recently decided to try a test of tv's effectiveness, pinpointing its advertising for one dealer on one tv program. The product, a $12.95 bottle of tire sealer, was advertised in an announcement on Jackson's Theatre one night. The next day the Everlast dealer sold 26 cases of the sealer and had to call the factory for 25 more cases in order to handle the demand. It was estimated that the $100 announcement resulted in $800 in sales for the advertiser.
KTTV, Los Angeles  PROGRAM: Jackson's Theatre

HOUSEHOLD HINTS

SPONSOR: Deepfreeze Appliance Div.  AGENCY: Roche, Wil Motor Products Corp.
CAPSULE CASE HISTORY: The sponsor was buying a quarter-hour segment of CBS TV's Garry Moore Show on Thursdays (1:30-1:45 p.m.). During one of the programs, Moore offered viewers a book of 1,003 Household Hints to anyone who would write in for it. According to Bob Gilrath, advertising manager of Deepfreeze, more than 40,000 homemakers within range of the 58-station network requested the book. The quarter-hour portion of the Garry Moore show has a talent and production cost of $2,033 for the full network: time cost was $10,194.
CBS TV Network  PROGRAM: Garry Moore Show

DEPARTMENT STORE

SPONSOR: Nutall's Department Store  AGENCY: Direct
CAPSULE CASE HISTORY: To advertise a sale in its suburban store, Nutall's used just two announcements on KPHO-TV the day previous to the start of the sale. Those were the only prior announcements made. "By 9:00 the next morning," Ruth Nutall wrote the station, "we faced lines of customers almost two blocks long waiting for our doors to open. In 30 minutes our stocks were depleted on our special items. By the end of the day we tallied more sales than recorded for the previous month." Cost of the Class C announcement was $30; the Class B, $15.
KPHO-TV, Phoenix  PROGRAM: Announcements

SHOES

SPONSOR: Higgins Shoe Store  AGENCY: Direct
CAPSULE CASE HISTORY: Right after WROM-TV went on the air last August, the Higgins Shoe Store bought alternate weeks of Strange Adventure on Tuesdays, 3:15-3:30 p.m. By the end of the first 13 weeks, the program had pulled customers from every county in the Rome trading area, plus customers from as far as 95 miles away. One commercial on one of the programs for a child's show "practically sold out Higgins' entire quarterly inventory within the next two days," Ed McKay, WROM-TV manager, reported. The program cost is $34 (time and film).
WROM-TV, Rome, Ga.  PROGRAM: Strange Adventure

AUTO WAX

SPONSOR: Hutchinson Chemical Co.  AGENCY: Roberts, MacWinche & Seme
CAPSULE CASE HISTORY: This advertiser bought a 10-minute Saturday night program over WCSC-TV at a Class "B" time cost of $90.00. As a result of the program, the chemical company received more than 600 mail orders for its car wax. The advertising manager of Hutchinson Chemical Co. wrote the station: "WCSC-TV outdraw any other station two to one, and 63 stations were used." At the time of the campaign last fall, WCSC-TV had been telecasting less than eight weeks.
WCSC-TV, Charleston  PROGRAM: 10-minute show
VITAPIX DIDN'T WAIT FOR HOLLYWOOD TO MAKE UP ITS MIND...NEITHER DID MORE THAN 30 LEADING TV STATIONS...

"THE BLACK FOREST" starring Peggy Ann Garner
Akim Tamiroff

"DOUBLE-BARREL MIRACLE" starring Lee Bowman
Dore Ashley

"CHECKMATE" starring Jeffrey Lynn
Angelica Hart

"THE BIG LIE" starring Lee Bowman
Ramsey Ames

"THE 8 WITNESSES" starring Peggy Ann Garner
Dennis Price

"AMIABLE LADY" starring Betty Oakes
Richard Ney

Only Feature Pictures ever Filmed for TV

TODAY, TV viewers are enjoying these full length motion pictures even before theatre audiences. Vitapix has proved that the television industry, by combining the best of TV and motion picture techniques, and utilizing Hollywood star talent, has a formula that answers the viewers' demands for new Motion Pictures as well as the sponsors' demand for film value.

NO WEAK WEEKS. Here's a film series maintaining a uniformly high level. Top Hollywood production and direction, plus names like these—Peggy Ann Garner, Akim Tamiroff, Martha Scott, Arleen Whelan, Jeffrey Lynn, Lee Bowman, Ann Rutherford, Jackie Cooper, Don Ameche—assure top ratings every week.

TOP BOX OFFICE AT THE CASH REGISTER. Because Vitapix Feature Motion Pictures provide the station with a TV FIRST, it has outstanding advertising and merchandising value. Hollywood knows the box office of a “Prevue” and a “Premiere.” So does the sponsor.

The current series of 26 pictures presents drama, mystery, comedy and adventure, 70 or 54 minute running time, black and white or color. Vitapix Uniform National Pricing Formula Applies. For availabilities and prices, phone collect.

Watch VITAPIX

The STATION-OWNED Producers and Distributors of TV Films

VITAPIX CORPORATION: New York: 509 Madison Ave., Plaza 8-3013 • Chicago: 30 N. La Salle St., AN 3-2550 • Los Angeles: 8749 Sunset Blvd., CR 1-2191 • New Orleans: 3190 De Soto Blvd., Valley 1837

22 FEBRUARY 1954
'XL' stations prepare advertising primer for retailers

A primer for retailers with advice on how to plan their year-round advertising for best results has been published by the "XL" stations in the Pacific Northwest.

A foreword by Ed Crane, president of the "XL" stations, first discusses the basics of advertising. Example: "Use multi-media—in today’s fast-moving world no single medium reaches all the people...".

Stores which can’t afford to advertise daily should plan their advertising for less frequent schedules. But they should stay on through the year, setting aside enough money for special promotions, the book points out.

"Radio and newspapers are your chief advertising media," the book tells its retailer readers. "When your budget is large, spend equal amounts in each. When your budget is small, lean heavily on radio. Listeners comprise a larger market than readers and can be reached for a lower cost-per-1.000."

The book advises retailers to make up a chart of their own advertising expenditure by months "and see if it slightly precedes the curve on your 'monthly percent of business' chart."

According to this book, advertising expenditure should be in direct correlation to anticipated sales.

***

Food Fair signs $30,000 26-week deal with WNBW

One of Washington, D.C.'s major super-market chains, Food Fair, has signed an estimated $30,000 26-week contract with WNBW, Washington NBC O & O TV station. The super-market chain will sponsor Lo, a.ong ra si-

Ways to make the most of your advertising dollars.

1. Use multi-media advertising—in today’s fast-moving world no single medium reaches all the people.

2. Don’t advertise daily. Instead, plan your advertising for less frequent schedules, but stay on through the year.

3. Radio and newspapers are your chief advertising media. When your budget is large, spend equal amounts in each medium. When your budget is small, lean heavily on radio.

4. Listeners comprise a larger market than readers and can be reached for a lower cost-per-1.000.

5. Make a chart of your own advertising expenditure by months to see if it slightly precedes the curve on your 'monthly percent of business' chart.

6. Advertising expenditure should be in direct correlation to anticipated sales.

***

Pall Mall offers trip to 'most ingenious' promoter

How ingenious are station promotion managers?

Pall Mall, sponsor of Big Story, radio and TV program, will award a week's vacation in Bermuda for two to the radio or TV station promotion manager doing the "best, most original, unique and effective promotion job of either or both programs during the first quarter of 1954."

Alan C. Garrett, advertising manager of Pall Mall, said size of the station and facilities at hand will be taken into consideration in judging entries.

Judges for the contest include Norman Glenn, editor and president of sponsor, George Rosen of Variety, Frank Burke of Radio Daily and Florence Small of Broadcasting-Telecasting.

***

Super market Pres. Siegel signs contract for Pall Mall's Spring Sales promotion.

Pall Mall advertising manager, Frank A. Siegel, signed a contract recently for Pall Mall's Spring Sales promotion, which will begin April 19. The promotion, which will run in most of the 600 Pall Mall stores in the country, will be promoted through newspapers, TV, radio and direct mail. Stickers, in-store displays, and special newspaper ads will be used to promote the promotion.

***

WWDC pens poetic salute to rival, WTOP’s new ‘house’

WWDC, Washington, recently saluted the opening of WTOP-AM-TV, Washington’s new “Broadcast House” with three special broadcasts. Featured during each of the WWDC salutes was a poem written by WWDC's program director, Norman Reed, "the poet laureate of Washington’s radio row," according to the station. Literary critics say Reed’s efforts compare favorably with anything Macy’s has said about Gimbel’s. WWDC was the first rival station to salute WTOP's new headquarter's. Part of Reed’s poem follows:

Ladies and Gentlemen: Please lend an ear!

You may be surprised at what you now hear!

It’s really quite strange when a radio station starts praising a rival organization.

It’s something a listener hardly expects!

(Does Macy’s tell Gimbel’s? Does Woodward’s tell Hecht’s?)

But regardless of custom, WWDC is paying this tribute to WTOP.

February is planned as a “Month of Dedication”

Making their move to a bigger location,

Their new “Broadcast House” is one of the best.

It’s at 40th and Brandywine Streets, Northwest.

In this grand modern building (the only one of its kind)

Latest TV and radio facilities are combined,

They’ve spent “millions of dollars” as part of their plans

To give fine entertainment to “mil-

lions” of fans.

The poem goes on to offer best wishes for the success of the new operation from WWDC.

***

Weed calls program logs ‘public service’ feature

Arguments newspapers use in trying to make stations pay for program listings are "tried and true." That’s the way Joseph J. Weed, president of Weed & Co. and Weed Television Corp., puts it. Weed is one of several industry representatives who have discussed the newspaper listing problem in recent weeks.

Weed says that with newspapers in
some cities again dropping free list-
ings, publishers should be reminded
that printing the listings is not “ex-
tending aid to an enemy. Radio and
tv have proven friends indeed to news-
papers in terms of being responsible
for sizable lineage in tune-in display
ads....
In terms of public interest, Weed
said, “Radio and tv logs are as much
a public service as printing the weath-
er. And, in areas where such listings
are not published, the field is opened
wide for independent program weeklies
which obtain paid circulation and ad-
tertising revenue that probably could
have gone to the newspapers. (See
SPONSOR editorial, 8 February issue.)

Briefly ....
The Will Rogers Memorial Hospital,
Saranac Lake, N. Y., currently is con-
ducting a fund-raising campaign among
people in radio and tv. The hospital,
which admits only patients from show
business, is said to be “universally rec-
ognized for its notable contributions
to research and cure of tuberculosis.”
The hospital makes TB treatment free
to its show business patients. Sam
Phile, who is handling radio and tv
public relations for the hospital, said
he is appealing to radio and tv people
because, although many of them are
in the hospital, few have contributed.
Aim of the campaign is contribution
of an hour’s pay from every person in
show business. Contributions may be
sent to the Variety Clubs-Will Rogers
Memorial Hospital, 1501 Broadway,
New York 36, N. Y.

In recognition of “outstanding per-
sonal growth and performance during
1953” Free & Peters, station rep firm,
recently awarded two of its employees
“Colonel of the Year” citations. John
A. Thompson, radio account executive
in the New York office, and William
Tynan, tv account executive in the Chi-
cago office, were selected from the sev-
en F&P offices across the country. In
1949 award went to Jones Scovern of
New York for “out-of-the-ordinary
work for national spot advertise-
ing” in ‘50 to W. W. Bryan of Detroit. Hal
Hoag of Hollywood got the citation in
1952. No individual qualified in 1951
so the award was given to the F&P
Midwest office as a group. This is the
first time two men—one in radio, the
other in tv—have won.

Subscribe to SPONSOR today
and receive FREE a copy of the 1954
PROGRAM GUIDE. The Program Guide
will be off the presses early in March.

SPONSOR 40 E. 49 St., New York 17, N. Y.
Please send me the next 26 issues of SPONSOR and
include FREE the 1954 PROGRAM GUIDE.

NAME ________________________________
FIRM ________________________________
ADDRESS ________________________________
CITY ___________ ZONE ___________ STATE ___________
check one:  □ $8 one year (26 issues) □ $15 three years

COVERS PENNSYLVANIA’S
3rd LARGEST MARKET

ERIE

PITTSBURGH

HARRISBURG

PHILADELPHIA

WARM 16 TV

SCRANTON, PA.
ABC TELEVISION NETWORK
Antenna: 1244 Ft. Above Average Terrain
333 Madison Ave., Scranton, Pa.
Hotel Sterling, Wilkes-Barre, Pa.
Represented Nationally by
GEORGE P. HOLLINGSBURY CO.

Live Clearance
Mid-February
in
Nation’s
31st
Retail
Market

WTRI TV
SERVING
ALBANY–SCHENECTADY–TROY
See Your
HEADLEY-REED Man for Prime Availabilities

22 FEBRUARY 1954
Why is it important to have an all industry county-by-county (or market-by-market) TV set count?

The absence of a standard set count is felt in varying degrees depending upon the complexity and importance of the questions posed for solution. Individual market and station set estimates are needed by anyone involved in decisions related to television. The lack of complete data on a uniform basis causes unwarranted expense and confusion.

Currently there are a number of different sources of set count data which are helpful in arriving at final decisions. However, all of these sources contain some limitation. We devote a considerable amount of work merely to the process of collecting these data. It is necessary for us to combine information from different sources in addition to applying adjustments based on our own research. The absence of completeness and uniformity has therefore necessitated a large amount of extra effort in order to convert available data into a useful form.

This expense is increased when the data is put into use. Part of a recommendation or report may be developed with one set of basic source material while another portion is derived on the basis of another set of data. Revision or adjustment of plans introduces additional complexity which must be continually checked in order to maintain comparability. The problems are multiplied as time goes by. This situation increases the amount of work needed to arrive at the best decisions while making it difficult to provide the client quickly and clearly with the reasonable explanations he should get for our having made such decisions.

The current situation is mainly of an annoyance nature which diverts much effort that we at McCann-Erickson could put to better use. On the other hand the smaller agency may not be able to afford the time and efforts of the skilled personnel needed for adequate treatment of these available statistics. As time passes the limitations of the data now in use will increase while their accuracy and usefulness decline. A uniform set of statistics for all stations would greatly aid in the solution of some of the many problems created by this growing medium.

Robert J. Coen
McCann-Erickson, Inc.
New York

This is a tough question to answer simply because there are too many answers; many different people make many different uses of county-by-county television set ownership figures. By getting the smallest unit of measurement, the county, all users can then combine data in any groupings that they desire depending on the particular problem they face.

For the industry as a whole, county figures provide a measure of television's growth; its penetration and geographical spread. But different groups within the industry have special interests in the data.

Networks can use the information to provide a detailed picture of their networks and see where they need affiliations to fill vital gaps. Stations can use the data to assess television's growth in their particular coverage areas. Advertisers and agencies seek this information to work out networks that match their distribution areas and to determine advertising budgets for each of their sales districts. Manufacturers of television receivers need these figures to establish sales quotas for specific areas.

Over and above these uses, researchers need such data for all kinds of special analyses of television growth and as a benchmark for the future.

Oscar Katz
CBS TV Research Director
New York

Mr. Coen
Mr. Katz
Miss Brown
These surveys may have been made in a small but well saturated part of the station's claimed coverage area and projected to the entire area, measured against the entire area, or be a compilation of set figures which include homes definitely located outside of the station's effective coverage area.

In almost any multi-station market, we get conflicting reports from the competing stations. Hardly any of these can be justified by differences in power or antenna heights, but merely by the fact that the stations are trying to do a selling job with the aid of the most exaggerated claims which they feel can be believed.

What we need desperately is a periodic county-by-county set count of vhf and uhf television homes and an up-to-date coverage survey (such as NCS or SAMS), showing the areas in which tv homes can and do view individual television stations. This would then provide us with uniform coverage measurements for every television station in the country.

Julia B. Brown
Director of Media Research
Compton Advertising
New York

Television's acceleration has been at a rate few of us had originally anticipated, but its very rapid growth seems to have prevented the industry from establishing a firm foundation for organized development. Good tv set estimates are as important to the industry as programs, transmitters and antennas, yet sellers and buyers of national spot television have no common meeting ground when the subject comes around to set statistics.

All of us are at fault, for although there have been efforts individually to supply the vital information, there has been no collective support for establishing complete and accurate set data.

To utilize all the knowledge we have gained about television as a medium we need industry-sponsored, county-by-county tv set measurements at regular

(Please turn to page 97)
busi-ness and that lack of sub-tlety isn’t just about the most effective mode of attack.

Whether you (Ordway and friends) knew it or not, people are not just waiting around to catch the advertising messages that sponsors spend their multitudes of program dollars to get a chance to broadcast. To penetrate the public’s normal and understandable indifference and its natural sales resistance, we’ve got to hit ‘em often and without pulling our punches. Furthermore, if they were so bored or irritated with our efforts they wouldn’t respond as overwhelmingly to tv-advertised products as they have.

It’s long been my rather jaundiced and very prejudiced contention that the whiz kids of thinkdom such as educators, philosophers and just plain school marmis are all wet when it comes to any analysis of the public’s appreciation (or lack of it) of broadcast advertising. In my limited experience I find that the great majority of tv-viewers think they get plenty of good entertainment for free (they spend an average of five hours a day with their sets) and hence feel an obligation to the advertiser to pay attention to his message; having done so, they go further—they tend to act upon these messages as prescribed.

And, finally, it is my puerile opinion that purchase of 98% of tv-advertised products serves a good purpose as far as the purchaser is concerned. I say this aware of the fact that we live in an acquisitive, materialistic civilization which seems rather pleasant to me but may turn out to be less than perfect in the light of history’s definition of it, say 10 or 12 centuries hence.

Coming back to the original thesis, I feel it is especially unfair of newspaper moguls to keep tearing into tv on the grounds they do, since their own printed sheets are replete with axe murders and comic strips as well as eczema-alve advertisements. In fact, the only difference between the media is that an advertiser can’t be as obtrusive in print as he can in tv which is one of the advertising weaknesses of newspapers. As for repetition, a newspaper advertiser can obtain it to any degree he wants. All he has to do is pay for it.

* * *

Bob Foreman and the editors of sponsor would be happy to receive and print comments. Address 30 East 39 St.
biggest boom
to advertisers and agencies

KLING STUDIOS now america's largest facilities for television and industrial film production
to serve you better in CHICAGO
KLING equips additional modern film studio

Tremendous expansion in Chicago, too!
Complete in every way, this new production center, with three giant sound stages, brings to the midwest facilities equal to the most demanding film requirements. KLing...for the largest film facilities in the midwest!

To serve you better in HOLLYWOOD,
KLING acquires the famous CHARLES CHAPLIN STUDIOS

Professionally perfect facilities, the famed Charles Chaplin studios in their entirety, all now under the Kling banner! For the first time complete Hollywood facilities for TV shows and commercials; industrial, training and institutional films for business and industry. Further proof of Kling's winning formula: Advertising Knowmanship plus Hollywood Showmanship!

chicago
601 North Fairbanks Ct.
DElaware 7-0400

hollywood
1416 North La Brea
Hollywood 3-2141

represented in the following cities:
CLEVELAND • DETROIT
NEW YORK • PITTSBURGH
SAN FRANCISCO
SEATTLE • ST. LOUIS
TIPS TO BEGINNERS
(Continued from page 39)
call in your art director, and pick his brain. He’ll help a lot to sparkle up your live production at small cost. Here’s a frinstance. One of our commercials had a cartoon of a guitar player. It was dull and static. Our art director solved the problem by drawing the same cartoon character minus his string-pickin’ arm. Then he cut out an arm, attached a bent paper clip to the back of it, and ran the paper clip through the guitar player’s shoulder, leaving a metal handle behind the cartoon card. The studio personnel were merry as mice, moving the arm in time with a recorded jingle, and everyone was happy. The cost: practically nothing at all.

On another commercial, we wanted the girdle of a diamond to light up. Obviously, a job for film—‘til we called in the art director. He cut out the girdle, placed a light behind the cut-outs, and added a magic fairy with real wings, who flew across the diamond, lighting it up. To achieve the effect of lights coming on, we simply pulled a shade stretched across the back of our card, coordinating it with the magic fairy.

As a substitute for a blackboard and flip cards, the art department furnished a plain felt panel, and signs mounted on sandpaper backs. Touch them to the felt, and they stay there until you take them down.

For a used car dealer the Boys in the Back Room came up with a miniature used car lot, stocked with toy cars. For motion they found an old toy Ford in perfect scale, with a dusted and goggled driver. It glided, swanklike, across the set under its own power, adding a flock of extra color and drama to the sequence.

The fact that you may be limited to artwork doesn’t mean you’re limited to one dimension, or that you’re necessarily hamstrung without motion.

Artwork characters with simple movable parts can tip their hats, eat, drink, roll their eyes, switch their tails and dazzle you with a host of other accomplishments.

You can add a second dimension to artwork with solid objects. Real hair on a cartoon dog—real wood for a man’s cane—a toy tree standing next to a cartooned house—your only limitation is your own imagination. Your local toy shop is a gold mine of these small-scale objects.

Producing live tv commercials may appeal to those who like Wild and Gay. The first commercial we ever produced was interesting chiefly for the fact that a full-size electric refrigerator was dropped on two actors. They emerged intact, and the floor man who dropped it on them is now a full-fledged producer. We recall a live automobile commercial where the car door was opened with a noise rivaling Inner Sanctum’s sound effects. We once produced a live cereal commercial whose memory lingers on in frequent nightmares. The announcer ogled his bowl of cereal, gave it the customary taste test, smashed his lips, and choked. There is a once-a-week beer commercial we wouldn’t miss for love nor money. Some day—one day, that announcer is going to produce a sonorous burp. We’ve seen it coming on for weeks—and waiting for it is like waiting for the second shoe to drop, in the room overhead.

Let’s face it. You cannot, and never will, achieve real control of live production. But, with a great deal of ingenuity and effort, and enough cam-
This is a story about the gang in our merchandising department—a smart flock of birds who went turkey wild recently.

C. A. Swanson & Co. markets frozen foods—a hot selling item in any grocer’s deep freeze. WFBM-TV made it even hotter. Swanson co-sponsors “The Name’s The Same,” a show which flew its regular network coop to roost with us in Indianapolis. In Swanson’s nationwide promotion contest, we strutted off with first prize right under the network’s beak.

Indiana’s retail grocers were our first concern: our boys thawed them out with a month-long survey of their frozen food inventories, noted their comments on the Swanson product, and distributed point-of-sale posters tying in the same name with “The Name’s The Same.” Thirteen hundred grocers received “News From WFBM-TV” bulletins, complete with photos of Robert Q. Lewis plugging Swanson’s Frozen Foods.

The tv editor of an Indianapolis paper reviewed “The Name’s The Same.” Our own publication, “The Merchandiser,” (circulated monthly to 1700 retail outlets) featured a two-column lead story on the product and the program. “Cinderella Weekend,” WFBM-TV’s afternoon quiz show, presented free samples of Swanson’s Beef, Turkey and Chicken Pies to contestants.

Retailers and consumers gobbled up the publicity, feathered their deep freeze units with Swanson products. (WFBM-TV covers 38 Central Indiana counties with annual food sales totaling $370 million.) When we incubated that kind of potential with intensive merchandising, sales hatched, our sponsor strutted, and prize turkeys practically took over our studios. Clarke Swanson personally flew in to see WFBM-TV in action, presented our staff with a silver plaque and two dozen prize birds.

Merchandising follow-thru is just one feather in our cap. With 423,000 tv sets in a coverage area earning $215 billion in annual income, WFBM-TV offers a bird-in-the-hand to advertisers weary of bush-beating.

See the Katz man, etc.
eras, and talent, and rehearsal and careful shepherding, there's nothing to prevent your producing extremely effective live commercials. It's tough, but it can be done—and done well! One thing's for sure—you'll never find it dull!

One factor to consider in settling the "live vs. film" question is talent costs. If the time you buy includes talent then you have no problem. If, however, you must pay talent, always bear in mind that talent is a recurring cost, throughout your schedule. In the long run live production might well prove far more costly than film.

Another rule for good tv commercials is that each must be, in addition to a tv commercial, a radio commercial as well. A blind person listening to your story should receive your entire sales message! We think of viewers as we think of movie audiences. We think of them as firmly rooted to their chairs, once they turn on the magic box. Unfortunately, they take intermissions. Most unfortunately, these often coincide with the commercials. Your complete sales message must follow your prospect into the kitchen, or wherever else he stretches his legs. A surprising number of people listen to, but do not watch, television!

And while we're on the subject of what goes on in the "audio" column of your commercial—here's a paradox. Most television writers, producers and performers are far more experienced in radio than they are in tv. In spite of this, sound in television is the most neglected production detail. You can often make live commercials far more dramatic and colorful with a tasteful touch of sound effects to complete an illusion. The neglect of sound details in film is enough to stand your hair on end. Some film producers seem to work in a strangely silent, underwater world of their own. You see a washing machine turned on. But you don't hear it running. Faucets run, but produce no splashing, lee tinkle in a glass. We see it, but we don't hear it. Television can stay, but this eerie practice has got to go!

Cleverly turned phrase—"cute" phraseology and vividly colored speech, radio-style, don't hold up in television. If your people don't talk the way ordinary, average people talk, you lose the sincerity of your message. However, although tv lacks the excitement and entertainment of deftly polished language, radio-style, it should not abandon the authenticity of real-life sound, as radio perfected it. The viewer is usually not even aware when sound is missing, but his subconscious knows that something doesn't ring true and may reject your entire message!

Here's one of the thorniest rules of all. Make sure your commercial is truly a tv commercial. It may be a radio commercial in sheep's clothing. Try giving it the acid test—seeing how well your visual story stands up by itself, without sound or spoken words. Try writing your commercial in pantomime. When you're stuck and must rely on sound, keep digging away at the spot where you're stuck until you can make your point visually. This isn't easy. But if you can bring it off successfully, your tv commercial will leave your competitors in the dust-picking through their old radio awards!

Don't let the high cost of film frighten you. Above all don't frighten clients or prospective clients with production budgets that would stagger the
Ask your national representative

You're on the verge of a decision, and a problem.
What business papers to pick for your station promotion?

It's no problem to kiss off, for your choice can have a telling effect on your national spot income.

But where to get the facts? The answer is simple. Ask your national representative.

He knows. His salesmen get around. They learn which business papers are appreciated, read and discussed by buyers of broadcast time.

His is an expert opinion. Don't overlook your national representative.

Sponsor the magazine, radio and TV advertisers use
Ford Foundation. Condition your mind to the fact that filmed commercials need not be expensive. There are more ways than one to cut budgets, and these cuts may strengthen, rather than weaken, the effectiveness of the finished product.

Here are a few ways to cut costs on film production:

Instead of having your sound on film, record your sound on an acetate disk. You'll be surprised how well it works out.

Substitute static cartoons with hand-drawn parts for expensive animation. Let your art director run riot, and he'll save you a belt-full of money. These "animated" devices are gloriously inexpensive to photograph.

Get cagy with your lip-synchronization sequences. If you have a demonstration sequence, for example, you may start your scene with lip-sync. Once you establish your speaker, he may continue with the demonstration, following his actions with the sound story, off screen. Finish off with lip-sync — on your testimonial, perhaps — and off drops a big slice of your commercial budget.

Instead of making your full commercial a motion picture, spot in slides where they can be used effectively.

Remember that talent fees make the sight of an entire human being a luxury. If all you can afford are hands in view (and they often do a fine job) then settle for hands alone, and make the most of 'em!

At this point, a kind of word of warning. Don't cut costs by hedging on union rules and fees. Charges may seem unjust, but bite on a nail and pay up. Conflicts with AFTRA, SAG or the Musicians' Union can put you out of commission overnight.

Your over-all story may be changed to cut costs. Perhaps you don't need a full-dress commercial anyhow. A few simple scenes, in logical sequence, may do the job every bit as well.

If you're using music, you save $100 at the outset by not using instruments. Plus the $100 fee which you must pay the Musicians' Union, you must also pay a double fee to your leader, plus paying your musicians, plus rehearsal time, plus... Hey, had enough?

* * * * *

*We have never written a rule book of 'musts' for our commercials. But I suppose that if we did, our first rule would be: keep it interesting. And tied right in with that one would be: keep it simple — keep it clear. The very nature of the television medium calls for demonstration, whenever possible.**

JOHN H. BOYLE
Director of Radio and TV
Reynolds Metals Co.
Richmond

* * * * *

Imagine getting a full symphony orchestra for $10! Another musical aid, not nearly well enough known, is the standard musical library.

Such libraries are cleared for use on television, and cost as low as $10 per spot. One such library offers about 300 recordings, offering a complete spectrum of musical backgrounds, dramatic bridges and sound effects. Your film producer or TV station can probably supply library service.

Don't let special camera effects run up your budget unless they're vitally necessary to your story. If they're simply put in to make your commercial a wee dab fancier, or showcase your new familiarity with phrases like "double wipe lap dissolve extreme close-up montage" — out they go!

Limit the number of voices as much as possible. Perhaps you can rewrite (Please turn to page 74)

---

**When Connie Cook Throws a Cookie Contest!**

**HERE'S WHAT HAPPENED!**

October 26th — Connie Cook threw a Christmas Cookie Contest on her afternoon "Connie's Kitchen" program over WOW-TV. Mail piled up... kept piling... 14,000 entries by the November 25th deadline.... and more were still coming in! Entries came from as far away as Florida and California! That's a real vote of confidence for Connie, who began her "Connie's Kitchen" show on WOW-TV less than 6 months ago.

You can get this response for your product in the Omaha and Missouri Valley Market which yielded 42,000,000* Drug sales and 290,800,000 Food sales in 1952.

Ask your Blair TV man about "Connie's Kitchen," or write Fred Ebener, Sales Mgr.

*1953 Sales Management Survey of Buying Power
Latest Conlan Survey (Nov., '53) gives WDAY-TV the following Share-of-Audience in Metropolitan Fargo:

- **TOTAL AFTERNOON**: 98.8%
- **TOTAL NIGHTTIME**: 99.1%

**WDAY-TV**
**FARGO, N. D.**
**NOW ON FULL POWER**
(UP FROM 13,000 TO 65,000 WATTS)

**AND CARRYING PRACTICALLY ALL TOP-RATED PROGRAMS FROM ALL 4 NETWORKS (AND LEADING FILM PRODUCERS)!**

Affiliated with NBC • CBS • ABC • DUMONT

FREE & PETERS, INC., Exclusive National Representatives
WNAC
BOSTON—LAWRENCE
50,000 WATTS

WNAC plus 28 Home Town Radio Stations
ON THE DIAL
OF THE YANKEE NETWORK
AND THE MUTUAL BROADCASTING SYSTEM

Plus MANY OUTSTANDING PROGRAMS
INCLUDING

YANKEE HOME TOWN FOOD SHOW
Greater Network Coverage than any other
New England Food Show
Monday thru Friday 1:15 - 1:45 P.M.

YANKEE NETWORK NEWS SERVICE
New England's Oldest and Largest Independent Radio News Service
8 A.M. 9 A.M. 10 A.M.
1 P.M. 6 P.M. 11 P.M.

Plus Promotional and Merchandising Aids

Ask the Man from H-R REPRESENTATIVES, INC.

THE YANKEE NETWORK
DIVISION OF GENERAL TELERADIO, INC.
21 BROOKLINE AVENUE, BOSTON 15, MASS.

SPONSOR
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**TELEVISION STATION**

CBS TV and
Daytime TV Networks

CHANNEL 17
LITTLE ROCK, ARK.

LITTLE ROCK
TELECASTERS, INC.
it won't help you if it's not available

A rating is good for you only if you can buy it...

In Los Angeles, San Francisco or San Diego there's plenty of cream available on your Don Lee station.

When Don Lee quotes ratings, they're not just claims based on averages, or the elusive top rating you can't buy because the other guy already has it. KHJ, KFRC and KGB have availabilities that will really nurture your sales effort.

Remember... low, low daytime rates apply to nighttime too, on Don Lee... to deliver sales impressions at the lowest cost per thousand of any sales medium.

Call your Don Lee or H-R Representative whenever you want consistently good ratings in Los Angeles, San Francisco and San Diego... ratings that are available... to YOU.

Represented Nationally by H-R REPRESENTATIVES, Inc.
TIPS TO BEGINNERS
(Continued from page 64)

your sound track to eliminate a voice or two. Check and make sure whether it’s necessary for each speaking character to appear on camera. The more faces you keep off the film, the more you cut costs!

If you need a location shot—a picture of a store or the like—save by shooting a big still and panning across it. Gives you almost the same effect, and costs a whale of a lot less.

If your product embodies a definite improvement over some “old-style” product or technique, and if you wish to demonstrate the difference between the old way and your new and better way, here’s where you really strike pay dirt. Remember the old silent movies you used to watch? Dozens of them are still around, in good fine-grain 35 mm. prints. For a nominal cost, you can use clips of these old movies. Simply clip out the sequence you want, reduce it to 16 mm., and make it part of your commercial. If you wish to show an old-fashioned kitchen, baking in a wood range, old cars, old homes, you couldn’t ask for finer footage. You’ll get them complete with your characters dressed and made up with absolute old-time authenticity. If your tv producer can’t help you here, ask your local movie distributor, and you’ll end up with a commercial that’ll knock their hats off!

When your client requires more than one film commercial, your opportunities to cut costs multiply in direct ratio to the number of commercials needed.

If you need a one-minute spot, plus a 30-second and 20-second spot, you need pay for only one commercial. Here’s how you do it. Write and produce your one-minute spot so that you can lift 30 seconds out of it intact. There are no talent costs on shorter versions, so long as they’re lifted out without change. Your only expense for shorter commercials is your print cost.

If you need a number of one-minute spots, try to standardize as much of your footage as possible. Thus, the same film can be used throughout the series. For example, one demonstration sequence could serve for all your spots.

Another money-saver on series of commercials is blocking off your commercials into two or three sections, and interchanging the various sections of the set. Thus, if you write three commercials, with interchangeable parts of three each (three lead-ins, three demonstrations, three lead-outs, for example) you can end up with 22 or so different commercials!

The foregoing only scratches the surface of cost-cutting methods.

Are you troubled about camera directions? Don’t give it a second thought. In live production your producer will usually know far better than you what shot to ask for. In film production you can easily work out your camera effects with your producer.

And how about setting scenes? Again, keep it simple. If you want a rural scene, an old-fashioned R.F.D. mailbox with the flag up may be a far more effective background than a drop showing a complete farm.

You’ll give both live and film producers a great helping hand if you’ll always bear in mind that large blocks of small print, and very tiny objects, don’t project as well on a tv screen as they do at the corner movie.

Remember, too, a grain of rice can look big as a mattress on a tv set. If you need a second object to appear, for size comparison, be sure to include one.

Only experience can give you a well-developed sense of timing that will tell you how long to leave any given visual sequence on the screen. Some scenes establish rapidly . . . others take longer. Pay attention to your timing, and you’ll soon know automatically how long a scene should take. Most frequent beginners’ errors:

1. Trying to cram too many scenes in too short a time, thus not establishing any one of them well.

2. Letting the eye tire, and the mind wander by leaving a dull, static shot on too long. (Watch this when advertising appliances, especially!)

If you’re in the beginning phases of television remember you probably know as much about it as anyone else. Mull your problems around in your mind, solve them as best you can, and don’t let anyone shake your faith in your own natural sense of good showmanship.

You’ll find tv a tremendous challenge. It’s a headache, a heartache, and a pain ‘most any place you could name. But as Mchitabel the cat said to Archy the cockroach, “whathethell kid whathethell exclamation point.”

You’re a pioneer, and no pioneer ever had it easy!
According to FCC curves, WAVE-TV now effectively reaches 85.5% more square miles than previously . . .
54.05% more people . . . 51.5% more Effective Buying Income —
gives you far greater coverage than any other TV station in this area!

WAVE-TV Delivers:

66.7% GREATER COVERAGE AREA
than any other television station
in Kentucky and Southern Indiana!

36.1% GREATER CIRCULATION
than the area's leading
NEWSPAPER!

761.0% GREATER CIRCULATION
than the area's leading
NATIONAL MAGAZINE!

WAVE-TV's tower is 419 feet higher than Louisville's other VHF station! WAVE-TV is Channel 3 — the lowest in this area! And WAVE-TV's 100,000 watts of radiated power is the maximum permitted by the FCC for Channel 3 — is equivalent to 600,000 watts from our old downtown tower on Channel 5!

That's why WAVE-TV covers more homes, with a better, clearer picture than any other TV station in this area. Add WAVE-TV's top-notch local programming, plus the best from the NBC, ABC and Du Mont Television Networks, and you've obviously got THE winner.

Let NBC Spot Sales give you the whole WAVE-TV story, soon.

LOUISVILLE'S

WAVE-TV

Channel 3

FIRST IN KENTUCKY
Affiliated with NBC, ABC, DUMONT
NBC Spot Sales, Exclusive National Representatives
ONE MORE REASON WHY NO SCHEDULE IS COMPLETE WITHOUT EL PASO!
(From the El Paso Times)

EP Spending Jumped 12 Per Cent In 1953

Austin, (AP) — Texans spent 4 per cent more money last year than in 1952, the University of Texas said Friday. The figure was based on bank withdrawals in the 20 largest cities. Debits totaled $68.5 billion in 1953, compared to $64.4 billion in 1952.

Houston led the increase, up 18 per cent. Dallas and El Paso each recorded 12 per cent gains.

KROD-TV
CHANNEL 4 • EL PASO, TEXAS
CBS..DUMONT..ABC
YOU'LL SELL MORE ON CHANNEL 4
KROD-TV is affiliated with
KROD—600—CBS—5000 watts
and the El Paso Times
The BRANHAM Co., National Representative

CHILDREN'S COSMETICS
(Continued from page 37)

Wicker who can alter her voice to suit the different parts. Simultaneously, a corps of about 25 youngsters would dance and pantomime appropriate actions or moods.

"We think we found a wonderful solution to the programing problem with this format," Perlman told sponsors. "It prevents youngsters from becoming bored through watching the same person all the time. There's plenty of movement, variety and colorful action. But at the same time you have a single, unified story to hold interest and create suspense."

The half-hour show, Little Lady Story Time, was telecast in the New York market alone for one year. During the Christmas season, metropolitan stores carrying the Helene Pessl line reported a 60% sales increase over same period of the previous year on all Pessl products.

To furnish conclusive proof of television's drawing power, the firm scheduled just one announcement on the show last year offering a free miniature sample of Little Lady toilet water to anyone writing in. The company received a total of 4,000 requests from the lone announcement.

"The results of this test convinced us to expand our television schedule into other markets," Perlman said.

This past fall, the Pessl commercials were scheduled in four key metropolitan markets: WXYZ-TV, Detroit (Sunday at 12:00 noon); WBKB, Chicago (Saturday, 11:30 a.m.); KABC-TV, Los Angeles (Sunday, 3:00 p.m.); KGO-TV, San Francisco (Saturday, 11:30 a.m.). The show originates over WABC-TV, New York (Sunday, 11:30 a.m.).

Ad Manager Blackman wanted the program in major cities because it is briskest in the large metropolitan areas, although Pessl products have national distribution. The show is slotted over the weekends and in the daytime during the hectic period, the best time to reach a young audience.

Although Perlman feels its "too early" to have really tangible results from the expanded schedule, all signs point to TV's success as a sales vehicle, and the lineup for next fall will probably be larger.

Helene Pessl's only other excursion into air sponsorship before starting Story Time consisted of announcements used sporadically during 1951 over WABC-TV.

One of the reasons for television's significance in the sales picture is the opportunity it presents to show the product. All of Pessl's 40 products created for 3- to 15-year-olds are decked out in boxes and containers with special appeal for the young. There are carousels with paper horses, cardboard cottages and soap cut out in the shape of dolls. Items for little girls aged 3 to 9 are packaged in pink and blue and have the Little Lady trademark (a little girl holding up a mirror). Items designed to appeal to the 10- to 15-year-olds are packaged in green and yellow with daisy emblems. Perlman, who designed all the packaging himself, went beyond pure eye-appeal: The daisies on all Little Lady Deb toiletries (for the older group) are filled with solid perfume. The flowers are detachable for use as dress or hair ornaments.

Each of the three one-minute commercials on Little Lady Story Time is written to include at least four or five different products. One product is spotlighted, but a few others also are shown and described in each commercial. All stress the good grooming factor. Miss Wicker does the narration while two young models actually demonstrate and hold up the different products. Here's a sample:

(Wicker on camera) Gifts for the growing-up young lady are no problem. Not when you give her Little Lady Deb toiletries. (Model on camera demonstrating bath set) Here's one suggestion, and the budding deb herself will tell you it's a good one—something she really wants. It's the Little Lady bath set. It contains toilet water, the just-right fragrance; liquid bubble bath, enough for shining mountains of shimmering bubbles, and a large soap mit, chock full of purest castile soap. The Little Lady Deb bath set, for useful and glamorous giving, costs only $3.25. (Closeup of talcum power package) An ideal, inexpensive gift. Little Lady Deb talcum powder...

The commercial goes on to mention three other products—a total of five products plugged in just one minute's time.

Miss Wicker does the commercials herself because the company feels she's an expert on the techniques of talking
to children and making them want to listen. Her career as an actress dates back to 1930 when she appeared with a Chicago drama company. As a child she was heard on children's shows over NBC and CBS Radio. She originated, wrote and performed the Singing Lady radio show in 1932. She has received numerous awards and citations for the show, has done many songs and records and is the author of various books and plays for children. Miss Wicker currently does all her own research and writing for the Story Time program.

To cut rehearsal costs Ray Nelson, producer of the show, devised this system:

Miss Wicker runs through the narration for an entire program, which is put on tape. The music for the dance sequences is put on another tape. Then the two tapes are combined and taken to the rehearsal studio. The children who enact the story can rehearse tricky dance steps and pantomime sequences without ever seeing the star till the date of the live performance. Nelson estimates he saves one-third of rehearsal time by this means.

Casting director for the show is Dr. Marie Moers, and Bunny Rosselli is choreographer.

When Perlman first started taking his new children's products around to stores 10 years ago, it didn't seem as if they'd ever hit cosmetic counters. "They're not really cosmetics," he was told. Stores didn't want to stock adult cosmetic counters with children's products. So the Helene Pessl line moved into upstairse with the children's clothing.

Gradually, through the past few years, children's cosmetics have come to be more and more accepted, and today, Pessl products are sold at department store cosmetic counters, in the children's clothing departments, in drug stores and children's specialty stores.

To help insure good department store display of his products and build consumer demand Perlman originated “Little Lady Birthday Parties” a few years ago. Today, these parties also serve as a merchandising vehicle for the television programs. They are held in department store auditoriums or tea rooms, sponsored jointly by the stores and Helene Pessl. Here's how the plan works:

A given store notifies the company that it wants to hold such a party in a few weeks' time. It gives the seating capacity of the place where the party will be held. Helene Pessl supplies display material, decorations, refreshments and a Little Lady costume, to be worn by a local child model. It sends the store a kinescope of one of the Story Time programs to be featured entertainment at the party. The cosmetic line also contributes $25 for a local master of ceremonies and a minimum of $25 for a musician (generally an accordion player in clown's costume). In addition, Helene Pessl donates Little Lady toilet water samples to be distributed by the model in the Little Lady costume, and door prizes.

In return for the party the store must run two newspaper advertisements of 300 lines each to announce the occasion. The company suggests these parties be scheduled for early Saturday afternoons to insure the largest potential mother-and-daughter attendance. Last year, Perlman reports, 76 stores cooperated in the plan.

In addition to using kinecopes of its television show at the parties Pessl merchandises the shows by store displays and pictures.

Moelle & Eisen handles all print advertising for the company, including new paper, consumer advertisements and direct mail advertising.

Arnold Perlman, originator of children's cosmetics, was an architect in Romania before migrating to this country in 1940. Shortly after his arrival here he designed an unusual lipstick container for a cosmetic company, and then became associated with Helene Pessl, specialist in adult cosmetics.

Perlman soon recognized the possibility of a profitable market for children's cosmetics. The fact that little girls were always imitating their mothers in applying cosmetics convinced him that products suited to the needs of youngsters would find ready customers. His first children's product was bath powder.

Today Pessl products are manufactured in a new $300,000 factory in New Rochelle, N. Y. Over 5,000 department and specialty stores carry them. Newest addition to the ever-expanding line is "Young Lad Hair Trainer"—possibly the forerunner of a whole new line of products for boys. (Perlman today can use his own five experts on children's cosmetics to test new products—he five children, aged 11, 7, 5, 3 and 2.)

The success of Helene Pessl products has stimulated other firms to enter the children's toiletry line. Last year, industry sources estimate, children's toiletry sales reached the $10 million mark. One of Pessl's competitors told SPONSOR: "There will be at least 50 firms specializing exclusively in children's toiletries by the end of this year."

At the moment, however, there are only a handful of firms with national distribution which manufacture children's cosmetics exclusively. Among Pessl's chief competitors are the Tom Fields toiletry preprimations firm, manufacturer of Kinder Bell products; Wright & Glenn Co., makers of Miss Winkle toiletries; the Parfait Co., which puts out Sweet & Lovely cosmetics, and the Mem Co., specializing in children's novelty soaps. All are New York organizations except the Parfait Co. (Chicago), All—taking the cue from Pessl—stress novelty packaging and grooming aids.

In addition to these firms many well-known adult cosmetic companies are now packaging special products—like manicure sets—for children. Among them are the top-notch Elizabeth Arden and Revlon Co. Other leading adult cosmetic firms are also considering expansion into the children's line.

Wright & Glenn sporadically uses radio announcements throughout the Midwest and South to sell the Miss
RUSSIAN "INVENTIONS"

The Lightning Rod...The Airplane...Penicillin
The Incandescent Lamp...The Combine and Harvester

FACT AND FANCY

1. Benjamin Franklin invented the lightning rod. But on September 27, 1947, Radio Moscow credited a Comrade Professor Lomonosov with the invention.

2. The Wright Brothers invented the airplane. But on January 16, 1949, Russia claimed one Comrade Mozhaisky invented it 25 years earlier.


4. Thomas Edison invented the incandescent lamp. But in 1945 Moscow contradicted its own Great Soviet Encyclopedia, which credits Edison, and named Comrade Ladygin as the inventor of the lamp.

5. Cyrus H. McCormick invented the reaper for harvesting. But Pravda said on June 7, 1953, that a Comrade Vlasenko invented one "twenty times better eleven years earlier."

Sure, next thing they'll tell us they invented the "hot dog"!

Just how absurd can you get?

Yet those phony inventions are typical of what 70,000,000 captive people in Central and Eastern Europe have to hear every day over Moscow’s airwaves.

Every day the people of Red-controlled nations behind the Iron Curtain hear Radio Moscow shriek its lies and boasts. And all the time, beside their radios, they wait and hunger for the TRUTH.

Their Truth is Radio Free Europe.

RFE’s 21 powerful transmitters beam a daily message of Truth and Hope—and humor to counteract Moscow’s lies and “inventions.”

RFE, operated as an independent American enterprise by a committee of private citizens like yourself, fights Communism in its own back yard—and fights it so effectively that the Reds have their hands full trying to control and calm these restless, hope-inspired millions.

RFE needs a dollar from you, and every American—to build new transmitters to keep the spirits of these captive peoples alive, to keep Russia off balance and to help stop World War III before it starts.

Isn’t that a mighty big return on one dollar?

Send your Truth Dollar to Crusade for Freedom, c/o your local postmaster.

RADIO FREE EUROPE
supported by CRUSADE FOR FREEDOM
DON'T JINX YOUR JINGLE
(Continued from page 42)

time, was $1,340. We would have been able to draw upon our past experience
from other accounts like his, and create for him a much more effective com-
tmercial for a total of $976. This was proven later by the commercial that
we did for him at that figure—a saving of $864.

The advertiser who is unfamiliar with what goes into a good commercial,
or how much it should cost, is often
guilty of more money wasting than in
the case just mentioned. The horrible
truth is that he usually doesn’t have a
commercial production comparable to
the money spent, when he’s through
experimenting.

The same principle applies, I think,
to the practice of some agency heads
and account executives in attempting
to service their clients with singing
commercials. They can hire a special-
ized organization to do the job for
them for less money than they are ex-
pending with their own time, and get
a better job.

In hiring the specialist the account
executive falls heir to the past experi-
ence with which no amateur can com-
pete. The specialist has become fa-
miliar with innumerable recording
devices, sounds, gimmicks, singing
combinations and musical combina-
tions. He has probably produced many
spots for each type of product result-
ing in a ready approach to your proj-
et. For example, we have created
different commercials for 12 different
beers over the country. The account
executive gets the advantages of top
talent and recording artists who are
available to the organization that uses
them regularly and frequently for far
less money than for a random job.

How does the specialist go about
making a singing commercial?

Our answer is an easy one, and usu-
gally goes something like this: “Mr.
Client, give us the five most important
points, in order of importance, about
your product. Give us the theme of
your ad campaign and the product
slogan. Give us any tear-sheets or ad-
proofs from printed media, and any
straight announcement radio or tv-copy.

“From this material we will prepare
several original lyric-melodic song
ideas, and put them on record in sim-
ple audition form with voice and piano.
The length of time from the date of
our receipt of your copy material to
your receipt of an audition record will
be only about 10 days. We will send
suggestions for treatment of the final
production along with your audition
record.

“Now, Mr. Client, when you have
selected the Song Ad idea you wish
produced, we will send you a complete
production cost estimate. With your
O.K. of the estimate, we will produce
the commercial in top Hollywood
fashion and have a reference disk in
your hands a week to 10 days hence.
We can also press hundreds of trans-
YOU MIGHT RUN 100 YARDS IN 9.3 SECONDS*
BUT...

YOU NEED WKZO-TV TO SPEED UP SALES IN WESTERN MICHIGAN!

WKZO-TV, Channel 3, serves more than 315,000 TV homes in 27 Western Michigan and Northern Indiana counties (see Pulse figures at left).

October 1953 Hooperatings for the 4-county area around Kalamazoo-Grand Rapids credit WKZO-TV with 55.6% more evening viewers, 100% more morning viewers and 400% more afternoon viewers, than the next Western Michigan television station! Enough said?

(80,000 WATTS VIDEO — 40,000 AUDIO)

WKZO-TV

OFFICIAL BASIC CBS FOR WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives

*This world's record was set by Melvin Patton on May 15, 1948, in Fresno, California.
NOW SERVING OVER 251,742 TV HOMES IN OKLAHOMA!

*January 1, 1951

WKY-TV
Channel 4
OKLAHOMA CITY

Affiliated with
THE OKLAHOMA PUBLISHING CO.
The Daily Oklahoman
Oklahoma City Times
The Farmer-Stockman
WKY Radio
Represented by KATZ AGENCY, INC.

criptions for you within another few days and ship them as per your shipping list.

"Furthermore, we are licensed, on your behalf, with AFTRA, American Federation of Musicians (for radio and tv) and SAG.

"We take care of all the complex union problems and reports that you are unfamiliar with as a matter of daily routine.

"We are also licensed with Broadcast Music, Inc. to clear the music we create for you, for broadcast purposes. And last of all, but most important, Mr. Client, we carry a $100,000 insurance policy with Lloyd's of London that insures your music for originality. This is how we go about creating a commercial for you."

Experts, however, do differ on the advisability of using public domain tunes to cut costs. It may indeed be slightly cheaper to find a popular melody such as "Old MacDonald Had a Farm" or "London Bridge" to set lyrics to, but our firm is dead set against it. Your sales potential is doing a lot more falling down than the bridge is, in our estimation.

The primary purpose of a singing commercial is in subconscious selling. The listener doesn't really listen to it, but its sales message is retained as a result of its rhythm, rhyme and repetition in the kind of subconscious learning curve that psychologists write books about. A melody, then, must be newly identified with the product, not with some childhood memory or entirely separate association.

If you were a Chevrolet dealer, you wouldn't think of setting a Chevy commercial to the music of "In My Merry Oldsmobile," but to a degree, it's the same principle when an advertiser uses a melody with some previous association to sell a new product.

With public domain music, there's also the risk that other advertisers in allied fields will use the same music. In one major city alone there are seven different firms using the melody of "Annie Laurie" to sell seven different articles.

An original tune builds product identification. Can you hear the distinctive melody — without lyrics — of "Be Happy, Go Lucky" without thinking of the cigarette?

Speaking of the Lucky Strike commercial — one of the most effective singing commercials ever done — it is distinguished for a third effective element: sticking to one major thought. An overloaded message sells nothing and loses the value of repetition that is a major selling device in a Song Ad. Too many advertisers treat singing commercials like they do a display ad — loaded with sales points — forgetting that the listener can't go back and re-read it to hear what they missed.

Whether 20 seconds or a full minute the singing commercial should have only one major point, and a possible secondary theme. Ideally, it should contain the product name, repeated several times, a slogan or a campaign theme, and an extra selling point.

An example might be the Paper-Mate pen commercial — written to an original melody. I might add (see story on Paper-Mate, page 40):

Paper-Mate pen is leak-proof,
Use a Paper-Mate pen.
Paper-Mate pen is smear-proof,
Use a Paper-Mate pen.
Bankers approve the Paper-Mate,
Used in 8,000 banks every day.
Paper-Mate ink is transfer-proof,
So sign your checks the Paper-Mate way.
No more ink-stained hands now,
With a Paper-Mate pen.
No more ink-stained clothes now
With a Paper-Mate pen.
Up to 70,000 words without refilling,
The gleaming new Paper-Mate pen is thrilling,
Buy a Paper-Mate, you'll say it's great
When you write with a Paper-Mate pen.

Repetition for the product name—12 times — campaign slogan of "Bankers approve" and selling points made as easy to remember by rhyming as the famous 30-days-shalt-September jingle.

Our Song-Ad for BB Rol-Rite pen contains another element that helps build product recognition, an attention-getting gimmick, in this case a wolf whistle used after the campaign slogan, "Look for the Redhead." Our gimmick in the Paper-Mate Pen Song Ad was the Dixieland treatment of the melody which in itself was an attention getter.

BILL POWELL
Specialist in the NEGRO
HIGH SCHOOL & COLLEGE MARKET via
WSOK
NASHVILLE, TENNESSEE

SPONSOR
The magazine radio and tv advertisers use

SPONSOR builds on a solid basis. Our policy: turn out useful issues and the advertising will follow. This common-sense approach to tv and radio trade paper publishing has appealed to station advertisers increasingly since our first issue in November 1946. Our promise for 1954: new, improved use departments, more use articles for buyers of radio and television.
For the Sears, Roebuck singing commercial, we used a hand-clapping gimmick. Gillette uses a slightly different gimmick—the fight bells between lines.

Such devices help penetrate the subconscious of the listener, as the chances are he'll notice the device first and then catch on to the melody itself later, finally digesting the entire message.

Because your hearers become conscious of your melody before they do the lyrics, primary attention should be paid to the choice of music. Be sure to make the melody distinctive in itself so that the lyrics can be changed and it will still be identifiable. Gillette, for example, uses more than 50 sets of lyrics to its own readily-identifiable melody and keeps rotating them.

Some advertisers tend to overload their copy by cramming too much into one measure of music. Simplicity is one of the most effective advantages of a Song Ad and this can be completely destroyed by trying to put too many words in a line. You want your product name and copy to come out clear and strong, and gingerbread verbiage prohibits this. A good rule of thumb, I think, is to limit your copy to eight measures (four lines of verse) per 10 seconds, or 16 measures (eight lines of verse) in 20 seconds, etc.

If you are buying eight-second commercials, don't try to chisel by cramming 20-seconds' worth of material into it. You'll only chisel yourself if you do, because your message will be lost.

Nor should you try to chisel on production. No matter what your time buying budget may be, keep in mind that the spot itself is the actual seller. You may have a million dollars' worth of time slots in mind, but your time is pretty well wasted if you're using a sloppy salesman.

But most important of all, the use of the best artists and the best recording facilities makes for a better sounding spot.

The average clothier would rather pay $100 a week to a salesman who sells $1,000 worth of business a week than $30 to a man who sells $200 worth. The principle applies when you regard your singing commercial spot as your salesman.

Make sure he's a good one.

For this reason we also recommend that radio and television time he bought after production, not before. Sponsors should buy time to fit the message, not vice versa. Otherwise, it's something like saying, "Get me a man to fit this suit." Or like buying a Rembrandt and then cutting a foot off the bottom to fit that space over the divan.

For proper penetration of the Song Ad you select, it is tremendously important to plan for sufficient plugging to make your audience conscious of the message. Singing commercials should be plugged like popular songs; that's how they become popular.

We estimate that any given Song Ad should be assured at least 50 spots per week in one medium in any given market in order to get good listener attention. In our experience just at the point where the sponsor or client begins to get tired of the Song Ad, that's the exact time when the public begins to like it!

Broadcast repetition is as important to the singing commercial's effect on the public as it is as an ingredient of the commercial itself.

A good over-all campaign will provide for both radio and television, but if you are only set up to budget for 50 or 60 spots, confine them to the
WWJ Primary Listening Area covers 1,490,000 radio homes, and 5,330,000 people who spend $6,031,000 annually in retail stores.

WWJ today covers 425,000 more people than in 1951 . . . 227,500 more radio homes . . . and an area that does $1,257,000 more retail business.

WWJ covers 69% of Michigan’s total population and total retail sales . . . and centers its sales efforts on a market that is first among the nation’s major markets in retail sales per family, in factory wage rates, in drug and automotive sales per family.

WWJ covers the world’s greatest car-radio audience . . . nearly one million passenger cars that are driven a total of 15 million miles, to and from work EACH DAY, within Metropolitan Detroit.

WWJ covers 33 years of broadcasting, during which it has received radio’s highest merit awards. Its programming leadership and community prestige make WWJ the ACCEPTED station of the nation’s selective advertisers, in the richest market concentration of family buying power.

The time to sell Detroit is now . . . the station is . . .

WWJ TV

Basic NBC Affiliate

AM—950 KILOCYCLES—500 WATTS
FM—CHANNEL 246—97.1 MEGACYCLES

WORLD’S FIRST RADIO STATION • Owned and Operated by THE DETROIT NEWS • National Representatives: THE GEORGE P. HOLLINGBERY CO.

22 FEBRUARY 1954
single medium for best results.

If you’re contemplating only a radio budget, however, or only television, plan nevertheless for the use of both media. Recorded productions for either medium can be adapted to the other without additional production costs for recording facilities. And you’re prepared with an over-all campaign if the client decides that the Song Ad you bought for radio would be doubly effective if he bought time on TV as well.

Some of the many commercials we have created for both media, producing for radio first, are: Paper-Mate Pen, Listerine, BB Rol-Rite Pen, Seaboard Finance Co., Carnation Milk, Parade Soap Suds, Santa Fe Wine, Arden Dairies, High-Low Cottage Cheese, Local Loan, S.O.S. Scouring Pads.

When we make transcriptions for a radio campaign of 10-second spots, for example, we do additional “takes” of eight seconds, because a television commercial has to allow a two-second leeway when coupled with film. ***

**continued from page 31**

Cough Syrups

tracted for an average of 26 weeks, whereas Florida’s Pertussin campaign would start even later in the year and last only for 17 weeks.

Though Erwin Wasey bought some five-minute newscasts for Pertussin in such top sales markets as the New England area covered by the Yankee Network, the pattern was usually one of 60-second announcements scattered throughout the day, over one or more local stations per market. Five-minute newscasts were also used in a few Eastern metropolitan areas (e.g. New York and Philadelphia), but these were scheduled during early daytime hours when they would reach a predominantly female audience.

The major portion of Pertussin’s advertising expenditure has consistently been aimed at women. In radio this meant daytime announcements with copy stressing the medicinal benefits and safety of using this cough remedy for the children as well as the adults in the family. Here’s part of a typical 60-second announcement:

Announcer: When a doctor recommends a product . . . it must be good! And when thousands of doctors have prescribed Pertussin for coughs of colds . . . isn’t that the one cough syrup you should use? Yes, when you use Pertussin, you’re using a cough syrup that has been the favorite prescription of thousands of doctors for over 30 years.

Pertussin does far more than just relieve coughs of colds . . . far more than just soothe your throat.

In newspapers as well as in radio the major points Pertussin stresses are (1) thousands of doctors have prescribed Pertussin, hence it must be good; (2) it tastes good. Pertussin circulates this message via 28-line ads placed in various parts of the newspaper, rather than on the women’s pages exclusively. “Everyone in the family is a good prospect,” Loes told sponsor.

In 1952, when Vicks came into the market as first national contender for Pertussin’s No. One spot in sales, 60% of Pertussin’s $600,000 budget, or close to $400,000, went into spot radio. Some 30%, or $195,265, went into 28-line and larger newspaper ads.

Both Vicks and Pertussin are popular-priced medicines ($60 for a four-ounce bottle). Both appeal to a mass market. Both are advertised as family cough remedies, and are bought more by women than by men. Also, both products have a seasonal sales curve, and concentrate advertising during cold seasons.

It was in December 1951 that Vicks Cough Syrup was introduced in an 18-state test area. By July Kirby Peake, president of the Vicks Products Division, announced that Vicks Cough Syrup was ready to go national. In fall 1952, Vicks Cough Syrup bought heavy radio announcement schedules in every major and secondary market in the U. S., supplemented with 20-second film announcements in 20 top TV markets.

To tie Vicks Cough Syrup in with one of the established cold remedies in its line, Vick Chemical Co. launched the fall campaign by attaching close to two million samples of the cough syrup to jars of Vicks VapoRub, and offering them jointly to druggists at a special price. Radio announcements in
Music is Big Business

in Nashville... and

WSM

has made it so.

Where is Music City, U.S.A. today?

In the 20s—it was New York, pouring out Broadway tunes.

In the 30s—it was Hollywood, grinding out cinema musicals.

In the 40s—it was neck-and-neck between New York and Hollywood as the twin music capitals of America.

But today, the musical center of gravity has shifted to Nashville, Tennessee—the modern Music City, U.S.A.—thanks to Station WSM's formidable, unequaled talent pool.

You needn't take our word for it; we admit to a flair for colorful tall tales. So we'll spare you the typical Tin Pan Valley exaggeration, and refer you instead to a few conservative, highly respected journals whose reputation for impaling stark facts is unquestioned.

**Form and Ranch**

"It is a well known fact that the balance of power in the present day music industry has shifted from New York and Hollywood to Nashville, Tenn."

**Nation's Business**

"What brought this music into great popularity nationally, and now internationally, was... Station WSM. It's country music glamour boys are as big—sometimes bigger—in record sales and juke box popularity as Bing Crosby or Frank Sinatra..."

**Collier's**

"Nashville is the focal point... For years this form of show business flourished apart from the Hollywood New York axis, but recently the balance has been suddenly and violently disrupted. The Nashville music has won the entire nation... if the rest of the radio industry is in the doldrums, WSM has more business than it can handle..."

**Pathfinder**

"Not all the gold in the South is in the vaults at Fort Knox. A sizeable chunk of it is found in Radio Station WSM, Nashville, Tennessee, capital of folk music... The reason is Grand Ole Opry, owned outright by WSM, the showcase of American folk music... All the major record companies do a land-office business in Nashville..."

**Coronet**

"Events occurring today in Nashville comprise a sociological phenomenon. "Will it ever stop growing?" the newly-rich song publishers, record firms and performers keep asking..."

**American**

"This year income (1) prophesied to reach $35 million. The top country singers, expected to gross at least $7,500,000 from records, personal appearances, radio, and sheet music sales... give thanks to Radio Station WSM, a powerful clear channel which blankets 30 odd states..."

**New York Times Magazine**

"There's a revolution brewing in the music business... and the center of this activity is Nashville, home of the fabulous radio program called Grand Ole Opry..."

[Similar reports have appeared in Time, Look, Billboard, Variety, Redbook, Wall Street Journal, Newsweek, Saturday Evening Post, and many other publications.]

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30 states (all the states but those 13 in which the original test had been carried out a year earlier) plugged this combination package. The regular spot radio and tv announcement campaign continued throughout the country.

Vicks' heavy advertising and merchandising efforts (a 1952 budget of $1.5 million) made Vicks Medi-trating Cough Syrup a nationally known brand in six months. Within a few weeks of initial national distribution, heavy radio and tv advertising had fired consumer demand. Before the season was in full swing, "rush" and "sold out" reorders poured in. Sponsor estimates that Vicks Cough Syrup sales had climbed to $4 million by 1953, that is, more than two times Pertussin's estimated $1.7 million.

Pertussin's answer to this advertising onslaught was to increase its advertising budget but continue its strategy as before.

In summer 1953 Seeck & Kade took Pertussin to McCann-Erickson. Speculation ran rampant in the trade about the switch. It had been rumored that Pertussin was to be bought out by Chesebrough Mfg. Co., another McCann-Erickson account. However, Seeck & Kade denied this.

Fall 1953 indicated no major change in Pertussin's advertising formula: 65% of the firm's budget continued in daytime radio announcements, some 20% in newspaper ads, but 15% now went into 60-second tv announcements for the company.

The firm had done occasional experimenting with tv at Erwin, Wasey's suggestion, but the budget did not permit national use of the medium. On 7 October 1952 Erwin, Wasey had bought participations for Pertussin on The Merry Mailman, Monday through Friday, 5:00-6:00 p.m., WOR-TV, New York. The firm stayed on the program through the New York cold season, until 4 April 1953.

McCann-Erickson is now showing its 60-second Pertussin films in five tv markets. In radio the agency's major change in strategy has been a switch from "strip buying" to scattering Pertussin's 60-second announcements through the day to reach the widest possible audience. Also McCann-Erickson buys into station merchandising plans.

On 3 October 1953, for example, Pertussin signed on New York's WNBC for a 26-week station break campaign. Their advertising investment in this special merchandising "Chain Lighting" operation was approximately $1,000 a week. WNBC sent postcards and presentations to druggists throughout WNBC's coverage area to invite them to participate in this promotion.

Peter Schaffer, McCann-Erickson's a/e for Pertussin, said: "Of interest, of course, was the sales payoff. The gain in New York State was appreciably above the national average."

Vicks Products Division, in the meantime, was capitalizing upon the time franchises carved out by its other products, e.g., Sofskin Hand Cream. VapoRub, Vicks Cough Drops, to get choice time strips for Vicks Cough Syrup. The firm's time buying pattern is to take a certain minute across the board and then rotate commercials for its products in that minute.

In 1953 Vicks Cough Syrup spent approximately the same in radio as in tv according to various trade sources. By mid-January 1954 however, a sharp reversal of policy took place in the Vicks Products Division, and its agency, Morse International. Other Vick
Chemical Co. products were being shifted into Vicks Cough Syrup's radio time, whereas the cough syrup went into tv exclusively.

With Vicks buying in bulk for its various products, advertising expenditures for an isolated Vicks product are difficult to pin down. And, in the competitive race between Vicks and Pertussin, Vicks executives are loath to discuss strategy or figures. However, on one large metropolitan tv station alone, Vick Chemical Co. will spend between $10,000 and $12,000 a month for time for all its products. During the winter Vicks Cough Syrup, on a rotating schedule with other Vicks products, may get as much as 25% of this time.

At sponson's preexistent Vicks Cough Syrup's sudden switch from radio to tv had not yet had any repercussions in Seeck & Kade's offices on Washington Street. Loes, who's been with Kade for three decades as his advertising strategist, told sponson:

"Mr. Kade and I work out our advertising strategy with our agency. If it produces sales, it's good advertising. If it doesn't, it isn't."

With the cough syrup advertising season for 1953-1954 halfway over, it is unlikely that major changes in strategy will be considered before September 1954, when the battle between Pertussin and Vicks Cough Syrup takes to the air once again.

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PAPER-MATE PEN
(Continued from page 41)

ern is giving New York 25% of its spot tv appropriation. Interestingly instead of racking up 25% of its sales in New York—which is what the company aimed for—it gets a whopping 34%. In this case obviously the extra expenditure pays off.

"We'll consider using a tv network show," says Kittredge, "when we have enough products to justify a national show."

There is no sure way of correlating sales to advertising, Kittredge says, but he states that in three different surveys 42% of the people interviewed said they recalled Paper-Mate's tv pitches over all other ads.

When Paper-Mate buys spot radio it wants "sock and originality." Kittredge says he particularly likes disk jockeys who "cooperate by being fresh in their delivery of Paper-Mate an-

nouncements." On radio Paper-Mate uses the 20-second jingle followed by a 40-second live commercial. "If it's ad-libbed right, so much the better," says Kittredge.

Referring to the $1.2 million he spends during the Christmas, Valentine's Day, late spring and back-to-school "peaks," Kittredge says he may buy anything from network to magazines.

"When we go into a full page in the Saturday Evening Post or Life," he says, "Paper-Mate Eastern pays 70% of the cost, and the West Coast company pays the other 30%. Same way with network radio and tv. For the six weeks before Christmas we bought Fibber McGee & Molly—one of the NBC Three Plan programs. When the next peak comes along, we may buy network radio, or we may go into another medium. I will say that we were very pleased with the cooperation given us by NBC."

Kittredge believes that its advertising has done more than "put Paper-Mate far into the lead."

"The campaign," states Kittredge, "has revitalized the entire ball point pen industry."

Paper-Mate's biggest problem really
is a happy one. The company's supply can't keep up with demand. Not only has the company built a second plant in its home town of Culver City, Cal., but it recently completed a plant in Puerto Rico. Things have changed since Pat Frawley tried to sell his first batch of 10,000 pens back in 1919.

The first Paper-Mates were made in a small Culver City machine shop Frawley had rented. The pens were made to sell for 97c. But they didn't.

Frawley first tried San Francisco because he knew it best. (He owned an import-export business there.) He recalls that the most frequent inconvenience he suffered was being thrown out of stores. Some store detectives, in fact, had orders to eject him.

Frawley concluded that a less precarious way to achieve distribution would be to give the pens away. That proved to be nearly as hard as selling them. Nevertheless he got rid of the first 10,000 and returned to Culver City to make more.

Meantime Frawley began to get a few letters from bankers to whom he had given the pens. "They're swell pens," the bankers said, in effect, adding that the ink dried instantly, preventing signatures from transferring to another sheet of paper—a forger's trick. Transfer had been one of the faults they found with previous pens.

These letters gave Frawley an idea for another copy point—"bankers approve." It's been used in Paper-Mate's advertising ever since.

Stimulated by the bankers' testimonials Frawley returned to San Francisco with more pens. He told dealers that if they'd take two dozen on consignment, he'd pay their profits in advance. If the dealer said "O.K." Frawley gave him a generous advertising allowance. Thus Frawley's first Paper-Mate advertising was on a co-op basis, mostly in newspapers. By the end of 1949 he had sold $15,000 worth of Paper-Mates.

In May of '50 he moved into a bigger building, boosted his advertising and hired an engineer to redesign the pen.

He told the engineer he wanted a pen that would look like $5, write like $5 and sell for less than $2.

As soon as the engineer started to work, Frawley bought his first air time: Radio announcements in San Francisco, television announcements in Los Angeles. During 1950 Paper-Mate chalked up $350,000 in sales.

In May of 1951 the newly designed Paper-Mate with a retractable point was ready. It was priced at $1.69 (still is) and four million of them were sold the first year.

Next target on Frawley's list was the New York market. Then he planned to expand to the rest of the U. S.

For the New York push Paper-Mate bought full-page newspaper ads and heavy tv and radio spot schedules and provided all kinds of point-of-purchase material.

Frawley hired 22 salesmen who called on 2,400 stores in a six-week period, leaving six free pens with every dealer. He gave away about 10% of his 1952 output but got nearly 100% distribution in New York.

"At the same time," Frawley recalls, "we spread the rumor that we were broke—to discourage competition."

In recent months Paper-Mate has added pens in different colors and now offers writers a choice of ink color. The company also has brought out an executive's desk pen set and sets for use in banks. National distribution is virtually complete.

Paper-Mate claims 80% of the ball point pen market—which is about 30% of the entire ink-writing market.

Since the $350,000 sales during 1950, Paper-Mate's volume has soared like this: 1951—$2 million; 1952—$7 million; 1953—$19.6 million. Foreign sales come to roughly $3 million. Frawley estimates that this year's sales will top $30 million.

Although fountain pen sales have dropped since ball points have come on the market, the big companies say their sales nevertheless have gone up, indicating that the smaller firms must have been hurt.

The Fountain Pen & Mechanical Pencil Manufacturers Assn. in Washington reports that fountain pen shipments dropped from 36.9 million in 1947 to 28 million in 1952. Mechanical pencils went from 70.4 million in '47 to 42.5 million in '52.

B. B. Rol-Rite, which also claims first place in the ball point field, sponsors Georgie Jessel on ABC TV, alternate Sundays from 6:30 to 7:00 p.m. Talent and production charges run about $15,000 a show.

Jack Wright, the B. B. Rol-Rite account executive at Hilton & Riggio, says the company will spend an additional $2 million this year in advertising, "Quite a bit of this will go into spot tv and radio," said Wright.
TV SET COUNT  
(Continued from page 29) 

try sources: 
1. The plan calls for a periodic study of tv set counts and circulation, patterned loosely on the lines of the Audit Bureau of Circulations but not on the old BMB (which many stations didn't like, feeling it short-changed them). It might cost as much as $2,000,000 a year to support. 
2. The plan is largely the brainchild of Dr. Franklin R. Cawl, formerly the research director of the Kudner Agency who is now an independent research consultant with an office in New York's RCA Building. 
3. Networks and a few leading stations have been consulted by NARTB concerning the project, since they would have to provide the chief financial support for the NARTB plan, with part of funds coming from agencies. 
4. The "Cawl Project" would use "tested, accepted methods," according to NARTB officials, although probably not a mail sample of the U.S. Final details of a pilot study are being hammered out by an NARTB research committee, with a report expected in June. 

Both projects—Nielsen's pitch and Cawl's proposals—are very much up in the air. Nielsen may, or may not, find the industry support he says he needs in order to do another set census or another Nielsen Coverage Service study. And NARTB—since it must first reconcile the various factions of the broadcast industry who are often at odds on audience research—isn't likely to provide national home counts much before mid-1955. 

NARTB has clamped a tight security lid on its "Cawl Project." Few of the industry's top agency or network researchers know much about it. Reason: NARTB, from an organizational point of view, probably fears to discuss it until such time as the reactions of member stations can be fully explored. 

What will admen do for set counts and market-by-market coverage data in the meantime? 

Best bet: They'll have to go back to the stop-gap methods used during the past couple of seasons—even though one agency research chief estimated for sponsor that agencies are currently spending "over $250,000 annually just to compile data that are often inaccurate and to make projections from these data."

The reason for this is apparent in the remarks of the tv research director of one of the leading P&G agencies who said:

"We know our projections of set growth and station coverage—the two basic tools of timebuying in tv—are at best a series of 'guesstimates.' But even these projections are better than no updated research at all. You just can't go into every tv market for a client.

"You've got to make decisions among networks and stations and between markets. You've got to have some basis by which you judge whether prices are right or wrong. So, we'll continue to make estimates as best we can—even though it means a lot of extra time and effort—until something better comes along."

Since "something better" may not come for quite awhile sponsor made a series of checkups among agencymen and network executives in New York and among key stations in various parts of the country to survey the methods presently used to determine tv set counts and coverage data. In addition sponsor surveyed the most common sources of "industry" information in this field.
BRIEFLY THIS IS WHAT SPONSOR LEARNED:

1. Although there is a profusion of set estimates compiled by stations, trade publications and networks, agencies prefer to rely on their own methods.

2. There is quite a lot of variation between the set estimates as shown in the most readily accessible information sources.

3. The whole thing is a big headache to anyone who wishes that some solution could be found who don’t want to pay a fortune for finding it.

Here is a round-up of the most common sources of tv set-count data as well as some idea of the research techniques involved:

- Agency research: Since agencies are faced with the problem of piecing the tv picture together from often-conflicting sources and odd scraps of information, some fancy calculating has been evolved. All of the P&G agencies, for example, use a standardized method of estimating set counts and coverage (in order to maintain some buying uniformity) which is the result of the accumulated statistical brainpower of the half-dozen agencies involved.

At the agency level the most common method for “projecting” the number of U.S. video homes, county-by-county or market-by-market, goes approximately like this:

Let’s say an agency started to plot a growth curve (a continually rising indication of the number, or level of penetration, of tv sets) for Alfalfa County, U.S.A. ‘Way back at the time the county was first receiving tv service.

Along the way the curve has been checked against such important “bench marks”—a surveyor’s term for check points of known accuracy—as the U.S. Census of 1950 and the Nielson Coverage Service data of late 1952. Since the last “bench mark,” the agency’s curve or guess has been heading upward like a plane without an altimeter, proceeding—as one adman termed it—“by guess and by gosh.”

Now, armed with the CBS tv figures, the agency can look at the chart for Alfalfa County to see how the agency’s estimate for 1 November 1953 compares with CBS TV’s facts.

Is the curve too high? Too low? An adjustment will be made, and the curve put back on course.

- Tv networks: Both CBS and NBC prepare estimates of the number of tv sets in the U.S. tv markets for internal use. Primarily these are a matter of measuring the known (or estimated) number of tv-equipped homes in a specific area, with adjustments made (on the basis of signal strengths for the most part) in cases where two video areas overlap.

These figures are not released to the trade any more. Chief reason: Now that tv is covering the most densely populated areas like an electronic blanket, these figures are good only for calculations involving a specific network.

For one thing network estimates of the number of tv homes in a market are for the number of video homes which researchers estimate are actually “covered” by the network’s affiliate in that market. With the largest markets filling up with two, three or more tv stations, these figures can no longer be applied to any station in the market, networks say. There are too many differences between signal strengths, signal patterns, antenna heights and positions and other engineering factors.

There is currently a brisk trade go-
ing on in pirated network figures. Usually the leak is through the network's sales department. An agency, for instance, will call up and say that a network client is "thinking of adding" a new network affiliate, and can they please have the network's market penetration figures? In most cases, they get them.

• Stations, reps: Since they are badgered for tv home-count and coverage data by both national and local advertisers, stations make every effort to provide buyers and station reps with such information.

Station surveys for the most part follow definite patterns and have definite limitations. Set counts are usually made by rounding up monthly estimates of the number of tv sets installed in the station's coverage area from the local power company, local radio-tv retailers and servicemen and by mail pull gimmicks initiated by the stations. Coverage reports for post-freeze stations (where coverage was not mapped by the Nielsen Coverage Service) is usually determined by estimating (but not always field-checking) the station's signal area. In a few of the larger cities several stations have banded together to form a local tv research council in order to provide one set of market figures, instead of several.

Among those who try hard to give admen accurate local set count are tv stations in Phoenix, Ariz. Recently after sounding out top network researchers and others on survey methods, they completed a 1,000-interview cross-section study of their tv area, working with Arizona State College.

Generally speaking agencies seldom put much faith in station checkups since they are primarily a matter of estimates of number of sets sold within an area and seldom measure how many of the purchased sets are being used by owners as replacements in older markets, how many are being purchased for use in other tv areas, how many are going into multiple-set tv homes and other factors.

At the moment, this complicates life considerably, since stations (and reps) do most of their selling on the basis of station estimates and agencies do most of the buying on the basis of agency estimates.

• Trade publications: In an at-
of the San Francisco Bay Area's 3,000,000 people are Foreign Language Speaking. They multiply, add, subtract and divide; THEY THINK! THEY BUY! in their own language! Sell them with KLOK, the station that reaches them all. KLOK's specialized program guarantees your message attention-getting IMPACT!

KLOK

3000 WATTS — 1170 KC
San Jose Studios
San Francisco Studios
P. O. Box 987
San Jose, Calif.
Represented by John E. Pearson Co.

"KOWL is the most POWER PACKED station of its kind* in America!"

"Serving the Negro, Mexican and Mexican-American markets of Greater Los Angeles and Southern California—more than 1,000,000 buyers!"

Representatives
George W. Clark, Inc.
Chicago, New York
Dennis F. McGee
San Francisco, Calif.
Dora Caston, Atlanta
4128 Wilshire Blvd., Los Angeles 17, Calif.

TEMPT to fill the TV data vacuum, three of the broadcasting trade publications print market-by-market estimates of the number of TV homes in the nation. One of these publications uses a formula method, with RETMA set estimates as a base.

The other two prefer to print station or rep estimates of the number of TV homes in TV markets.

Sponsor found that no major agency used set estimates by trade publications as anything more than a casual reference for their research department or timelayers—although plenty of reps and stations use them widely in sales-promotion work.

...The problems of advertising management have now clearly become so significant and so varied that they need to be subjected increasingly to the same kind of scientific analysis which has been found so effective in factory management; yet with the need to devise special techniques appropriate to this particular managerial work, fully recognizing both its special characteristics and its differences from factory or other functional management tasks.**

HAROLD F. SMIDDY
Vice President
General Electric Co.

(Sponsor, incidentally, has stayed away from publishing its own post-freeze estimates, market-by-market or county-by-county, of the number of U.S. video homes, sponsor feels that only a full-scale industry-supported study will give data on which buyers and sellers can agree completely. Moreover a fourth set of figures would only confuse an already-confused situation. See chart page 28.)

What do admen say they really want in the way of set count data?

This is the consensus:

1. An industry-wide monthly estimate of TV-equipped homes—including data on vhf and uhf, and later, color.

2. A quarterly field census of TV homes so that the monthly estimates do not have to be projected too far.

3. An annual, full-scale coverage study, similar to NCS.

Will agencies get this dream package from Nielsen, NARTB, or some other source? Only time will tell. And time, for even the most recent nationwide surveys, is running out.
**IDEAL' MEDIA TEST**  
*(Continued from page 34)*

stage in media testing.)

Which group are you in?  
Sprוסף believes you can test. But several steps are necessary. You have to do it with one or a small group of products. You have to trim the multitude of variables by limiting your sales effort to advertising only. (Vacation your salesmen for this one!) And you should run the test on a continuous basis to enable you to take advantage of what you learn from time to time. Obviously you have to change your advertising to sell something. Much advertising doesn't. Typical example: Those glossy insurance ads (color of course) in national magazines.

**Why testing is hard:** There’s no use denying that the two hardest things to determine in advertising are: (1) Why people buy your product, and (2) which medium gives you the best results (on an inter-media basis — newspapers vs. stations, for example). Compared with the latter, copy testing is child's play. You split-run the same ad with different heads in the same edition of the *New York Times*, for example, and, if it's a mail-order or coupon-type test, you sit back and wait till the returns are in.

Basically the problem stems from ignorance. The average national advertiser:

1. Doesn't know what his sales to consumers are; only to wholesalers, distributors or retailers.
2. Doesn't know, as a result, what percentage of his sales to the consumer are due to salesmen, direct mail, over-the-transom orders, point of sale merchandising, advertising or other influences.
3. And not knowing points 1 and 2, he can't possibly slice up his advertising and determine what sales are due to use of each medium.

What's the solution?

For the national advertiser, it might lie in:

1. Setting up a system for determining the sales of his product to consumers on a periodic basis — either through store audits or via consumer panels.
2. Keeping careful check of which activities contribute to sales. This can be approximated by rotating the various sales methods by areas or markets and holding all variables constant while testing one (displays, for example).

3. Keeping a careful record of the use of different media and trying to establish a correlation between exposure to advertising and use of product. This can be determined in a limited fashion by the panel method or interviewing purchasers in the store.

4. For national media, network radio and tv and magazines, the national advertiser can use two techniques for determining advertising effectiveness: (a) coupon, premium or sale of a special item direct to the consumer; (b) interviewing samples or panels as to how effectively the message got across.

Local advertisers have no problem. Whether you sell in one outlet, your own, or many, you can run a simple inter-media test involving newspapers, radio and television by spending equal amounts of money in each medium to advertise the same product at the same time. Then you station an interviewer in one or more stores to ask the buyers what brought them in. This is the technique invented by Joseph Ward of the Advertising Research Bureau, Inc. (ARBI) of Seattle. It is so simple that most newspaper-conditioned advertisers are afraid to try it. Yet it has been used successfully, more or less, in over 240 tests to date. Basic weakness: How do you apply it nationally?

(At first glance, it seems you could advertise a product in one magazine and on one network program, then use interviewers in several markets at key outlets to question purchasers as to where they saw or heard the ad. The technique should work for such durables as carpets, sewing machines, appliances, tires or items of relatively higher cost sold in a few outlets per market. The ideal would be a single-outlet-per-market product, Rayco car seat covers, for example, which actually uses a somewhat similar technique. But this solution hogs down when you try to apply it to cigarettes, soaps, foods and the usual mass-consumer products of low cost sold in hundreds of stores per market.)

**Media testing pitfalls:** What specifically is so hard about inter-media testing? In this section the views of four experts are summarized to show the difficulties involved. And in the next section, six other experts will offer some concrete, if highly idealistic or theoretical, suggestions or solutions.
Richard Manville, president of Richard Manville Research, New York, puts it this way:

"The more fool-proof you make your inter-media test, the more controlled the conditions must become; the more controlled you make the conditions, the more you must take your actual test from the market place and put it into the college laboratory.

"While the relative media strength can then be evaluated in the laboratory, the pragmatic business man will therefore increasingly distrust its commercial application, and I can’t blame him. It may actually then turn out to be X media in a laboratory, but Y in the market place.

"I was, however, very impressed with Hans Zeisel’s tea panel job [see “How to choose media, part II,” sponsor. 15 June 1953]: also with various tests I have witnessed, not measuring sales (unfortunately) but rather testing keyed offers of premiums, books, etc., in various media. Spending the same amount of money in different media and evaluating their ‘pull’ on a cost-per-inquiry basis. It isn’t as good as a sales test, but it’s a darn sight better than guessing!"

Carl H. Henrikson Jr., v.p. and general manager of S-D Surveys, said that if he had a design for an ideal inter-media test that could be sold as a service, "I could shortly become quite wealthy and, of course, would be thoroughly hated by all media."

What should such a test achieve?

"An unrefutable statistical caliper for measuring the net profit return on each dollar of advertising invested in different media." Henrikson says. "It would be even more ideal if such measurements could be made not only on the individual medium but more specifically for such factors as seasons of the year, days of the week and even time of the day, size and shape of space or amount of time employed. residual returns on overlapping coverage with use of multiple media, color or black and white, position by page or adjacency to reading matter or program, frequency of insertions and many other factors.

"You can see that measurements to be ideal would have to be based not only on the number of dollars spent but how those dollars were spent within each medium or combinations of media.

"The advertising profession has gone a long way in using research techniques as a basis for judgment and making dollars work more efficiently. The ideal, which fortunately for all of us will never be reached, is to have statistics make the decisions. There will always be plenty of room for honest differences of opinion in media selection. There are always many variables involved and an infinite number of possible combinations in planning a media program and, luckily, a great deal of data to prove the wisdom of the plan.

"Well-conducted surveys and tests can be exceedingly useful as a basis for judgment, but we’re a long, long way from a fool-proof statistical caliper that will come up with all the answers."

H. D. (Del) Everett Jr., director of market research for the Ford Motor Co., concurs so far as cars are concerned. He cited three basic problems for sponsor in setting up a fool-proof or ideal inter-media test:

1. The problem of inter-media selection probably varies for every product. "In the case of some products, the very nature of the product may be such that the answer is self-evident. For instance, if the prospect for a product aren’t exposed to a certain type of medium, such as Eskimos to billboards, you obviously don’t use it. But in the case of a product that is widely used by pretty nearly all kinds of people—such as an automobile—the answer is awfully hard to come by. As a matter of fact, as far as passenger car advertising is concerned, I just don’t know how to set up a fool-proof inter-media test."

2. The "almost impossible" problem of segregating the effects of the message from the effects of the medium itself. Everett calls the main difficulty in testing, "Most tests that might be set up can, at best, measure only the over-all effect of the combined factors of medium and message," he says. "If the over-all effect for one medium is relatively good and relatively poor for the other, is the difference due to the inherent difference of the medium, or is the important variable the message? By stabilizing the message—that is, by using the same theme, you don’t necessarily solve the problem because perhaps a type of message which is ideal for one medium is not the best type for the other medium."

In the case of cars, for example,
Everett feels it is easier to sell a car's styling advantages through magazines where you can show pictures. On the other hand, it could conceivably be considerably easier to sell a car's safety advantages over radio "where you can more easily harness the tremendous power of the imagination than through magazines."

"In view of all this," Everett says, "it seems to me that in the case of a product like a passenger car the intermedia allocation of the ad budget will for a long time have to be based pretty largely on judgment. Any medium which can reach large numbers of people at reasonable cost has potential value to the passenger car advertiser. After the budget has been allocated, I think research can play an effective role in showing how to spend the money allocated to each medium with optimum effectiveness because I think research can help to determine which types of message are more or most effective for each medium.

"Gradually over a considerable period of time and through trial and error reinforced with careful research testing, it may be possible to reach fairly definite conclusions as to the relative effectiveness of various media for a given product. But I think it will be a long time before researchers will know how to set up a fool-proof inter-media test for a product like an automobile."

3. The competitive situation is the third reason Everett offers for feeling the sure-fire media test is far in the future. "If the products and advertising efforts of one's competitors were static and never changed in any respect, it would be easier to set up such a test," he says. "But they are extremely dynamic and force continual revision and changes in your own advertising strategy and techniques. These continual revisions and changes often dictate changes in the relative emphasis given to the different media."

Summing it up, Everett believes that most advertisers, particularly of passenger cars, will have to resign themselves to struggling with the problem indefinitely, meantime attempting to reach decisions on the basis of their best possible judgment.

To Harold S. (Rusty) Barnes, director of the ANPA's famed Bureau of Advertising, learning how to use each medium more effectively is more profitable than trying to determine which one to use. He says he never saw a conclusive media test in 20 years in the advertising agency business. Since then he's seen quite a few others with similar negative results.

"I think that careful analysis will demonstrate why this is so often the fact," he says. "There are three factors that offer serious difficulty: First, to be able to measure retail sales with sufficient precision; second, to set up control areas that are truly comparable, and, finally, to isolate the effects of any one single medium. This is the primary area, in my opinion, where inter-media tests bog down.

"On top of that there are a number of variables which cannot be controlled. The results can easily be upset by such factors as competitive activity — the degree of sales effort exerted — and such local factors as strikes and weather. On top of that there is a still greater variable — the effectiveness with which each medium is used.

"I could be wrong — and often have been — but it is my considered belief that if all the time and money that has been spent on inter-media tests were concentrated on learning how to use each medium more effectively, advertising would be much farther along the road than it is today."

There are a number of experts who disagree with Barnes. Sponsor will quote a few of them next issue.  

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SPONSOR ASKS
(Continued from page 57)

intervals of time commensurate with the changes in the growth of sets.

We need accuracy in the figures, too, not statistics made unwieldly by survey techniques not fully understood or by invalid projections. We should not be handicapped by the possible bias of TV manufacturers and dealers. We need accuracy in relation to all stations and all markets, figures unhindered by network arbitrary allocation of sets according to the importance of an affiliate of the network.

The biggest project of all, and just as important, will be setting up a system for keeping the figures up to date —and finding a way to finance it.

CARL TILLMANNS  Manager, Research & Promotion  Paul H. Raymer Co.  New York
Edwin Ebel, director of advertising and merchandising, General Foods Corp., is chairman of the program committee for the 1954 spring meeting of the Association of National Advertisers. The group will meet 17 March through 20 March at The Homestead, Hot Springs, Va. "It will be a highly profitable meeting for members to attend," Ebel told sponsor. "The four-day program will present in one 'concentrated package' a wrap-up of the latest ideas, techniques and activities to help advertising go further and get greatest results in 1954."

Samuel H. Northercross, new director of television for William Esty Co., will supervise tv activities of such clients as R. J. Reynolds Tobacco, Colgate-Palmolive, General Mills, Coca-Cola Bottling of New York. A native of Asheville, N. C., he has been v.p. and tv production manager for Esty for the past five years. His past associations include five years with George Gallup and two with Young & Rubicam. He is a former newspaper reporter and country editor for the Washington, D. C., Times Herald. He was a captain in the Air Force during World War II.

Ralph Danziger, new director of advertising and promotion, Toy Guidance Council of America, is asking tv stations in more than 40 major markets to submit local programing suggestions. The council, using television for the first time this year, is allotting over $500,000 to the medium through Friend, Reiss, McGlone. "Television is the most perfect medium for the demonstration and proper presentation of toys," Danziger told sponsor. Aim: to make parents more aware of toys as aids to child's mental, physical development. Danziger was formerly art director of Norman D. Waters.

A. M. Martinez, new executive vice president of the Caribbean Network, foresees "great enthusiasm" among American advertisers this year for the use of tv in Latin America. "Cuba and Mexico already have television firmly established," he told sponsor. "And, this year Puerto Rico will develop very fast as a tv country. San Juan will have two stations operating this month. And the people there are so enthusiastic that I counted 50 antennas in San Juan last April, before tv was even a near possibility." Martinez is former v.p. of Melchor Guzman.
More music please!

In almost seven years of operation the people of Colorado have thanked and spanked, praised and scolded KTLN with many thousands of letters and post cards. We wouldn't even venture a guess at the number of phone calls. But whatever they wrote or called about, they agreed on one thing. "...we love your music, more please".

We're answering those letters and calls beginning the 15th of March. More music, more news, more sports, NIGHT AND DAY... 5000 watts, five times our old power.

**KTLN**

5000 WATTS

**Why it's a buy...**

**KTLN'S SIGNAL REACHES**

more than 391,800 homes

nearly 5,000,000 cars annually

**KTLN MERCHANDISES**

Our job only begins when you buy a schedule on KTLN. We'll work with you and for you, day and night in any way possible. And we've got the marketing and merchandising know-how to SELL your product. Ask time buyers who use KTLN.

**KTLN COSTS LESS PER THOUSAND**

The June, 1953, Conlan (when we were a 1-kw daytime) showed about 73c per thousand, average cost — making KTLN the best dollar buy in the Denver radio market. Now it's five times the buy, Day and Nite.

**KTLN IS INDEPENDENT**

If you want one 20-second spot or a two-hour block three times a week we'll come mighty close to putting you right where you want to be... "the difficult we do instantly, the impossible takes a little longer." We stay independent to SERVE YOU BETTER.

**KTLN**

RADIO DENVER

CALL: RADIO REPS., INC.

NEW YORK, CHICAGO, LOS ANGELES

22 FEBRUARY 1954
what each medium brought in.

Newspapers and magazines always resisted inter-media tests, especially in competition with air media. Can it be that under the leadership of air media researchers the "ideal" test, or at least a practicable one on a national basis, will yet be devised? (For sponsor's examination of the problem, see article page 32.)

Who counts the sets?

No medium has more research than television. Five rating services will count your audience. Qualitative studies will tell you whether your commercial antagonizes the customers. There's only one thing the industry can't tell the sponsor — how many sets there are per market. (See article page 27.)

This most basic of statistics is not made available by the industry in any official, regular form. The result is that advertising agencies spend thousands of dollars monthly attempting to calculate set growth.

CBS TV has stepped into the breach with its $50,000 A. C. Nielsen census of sets. The network hopes that others in the industry will join with it to make the census regular. Occasional studies provide relief but they don't solve this important problem.

* * *

Tools for advertisers

This business publication, which has dedicated itself to giving tv and radio advertisers tools they can put to practical use, is presently working on several which deserve more than passing notice.

Summer Selling (the sixth annual analysis of how advertisers can best use the summer air) will appear 3 March. Always published heretofore in April or May, the Summer Selling Section appears earlier this year. Numerous agencies and advertisers have advised us that this unique study—the only one on summer radio and tv outlook, problems, programing, tips, merchandising, results—will be of maximum use in late winter.

During March all sponsor subscribers will receive the SPONSOR SERVICES, Inc. study of radio and tv station programing titled 1954 Program Guide. Some 100 directory-style pages will pinpoint the programing content of nearly 2,000 stations (all which answered four repeated questionnaires over a period of nine months) category by category, with number of weekly hours devoted to each category. By checking a station's master listing you can promptly discover the station's specialties; by checking the category directory (e.g., farm stations) you have in one listing the key farm stations of the U.S. and Canada.

The 19 April issue will feature a fascinating and factual progress report on all pioneer tv stations. This extensive report, based on data secured from all tv outlets five or more years old in 1954, will have these values (1) in one impressive section commemorate the tv pioneers, (2) give vital growth factors on big tv stations and markets useful to advertisers, agencies, broadcasters.

In a soon-to-appear issue sponsor will begin its dream project—the full inside story (including results) of an air advertising campaign from birth to completion as it unfolds. After seeking a suitable subject for several years, sponsor has now completed arrangements to do such a continuing story.

Sponsor's All-Media Evaluation Study, now on Part 17, is nearing its conclusion. This unique project is used by virtually all major agencies; will be reproduced in book form.

Applause

Rediscovering a medium

It has taken a few years, but now the advertising fraternity at large (including some forthright magazines and newspapers) are coming to the conclusion that radio is a potent medium even in the strongest tv markets.

Last week, idly picking up a leftover copy of Kiplinger's Changing Times in a hotel room, we spotted an article on radio's vitality in tv areas. Back in New York a few days later we ran across similarly strong editorial comments, including one in Grey Matter, published by Grey Advertising.

Everyone seems, all at once, to have decided that you can't laugh off a medium found in over 98% of the nation's homes; that the annual sale of twice as many radio as tv sets has some significance; that all radio has been underrated and poorly counted.

To top it off, the advertising gentry have suddenly discovered that though network radio may not be quite as big, national spot and local are approaching king size.

Sometimes the truth dawns slowly, sponsor takes pride in its editorial stand, its many articles and editorials over the past five or six years pointing to one key fact: that, actually, RADIO (like tv) IS GETTING BIGGER.
12 ways to present your "commercial"

Now—with RCA's new Special Effects Equipment—you can have these 12 attention-getting effects right at your fingertips. You push the button for the effect you want. You swing the "control stick" (rotatable 360°) and put the selected effect in the picture wherever you want it. It's simple, inexpensive—requires no complicated equipment or extra cameras.

RCA's Special Effects Equipment consists of just two separate units; (1) a TG-15A control panel (shown below) and generator, (2) and a TA-15A amplifier. The Special Effects Panel can be inserted in any RCA Console housing. The other units can be mounted in your video racks. Installation couldn't be easier.

For quick delivery, order your RCA Special Effects Equipment direct from your RCA Broadcast Sales Representative.

RCA Special Effects Control Panel—with 12 push-button selection and 360° rotatable stick control.
IN KANSAS CITY . . .

CASH REGISTERS RING for Sponsors who Swing to

WHB-TV

Here’s a good strip story . . .
Now that the headline has gotten you into this paragraph, we have to confess that we’re talking about key strips from Butter-Nut Coffee cans. During Butter-Nut’s 1953 Christmas Club campaign, the people used WHB-TV’s popular weatherman, Shelby Storck, to request key strip mailings from viewers. WHB-TV promotion and merchandising brought in a total of 106,470 key strips—more than three times the amount received from the previous year’s campaign on another Kansas City TV station . . . at that time the only television outlet in the market. Talent and format were unchanged for the ’52 and ’53 campaigns.

Cash registers in the great Kansas City market ring up well over one-billion dollars worth of retail sales annually! The best way to make them ring for you is to swing your national spot schedule to WHB-TV! That’s because WHB-TV offers viewers a complete lineup of star-studded CBS Network TV programs backed by a variety of sparkling, new, smartly-produced local shows featuring top talent. More eyes are on Channel 9 in the 365,480 TV homes* of the nation’s 17th market—an this means greater impact and more sales for your advertising dollar when you swing to WHB-TV!

WHB-TV’s new transmitter tower (jointly owned with KMBC-TV) is 1,079 feet above average terrain. Maximum allowable power—316 kw visual, 158 kw aural.

Contact your nearest Blair-TV representative for choice spot availabilities.

*Dec. 31 report of Kansas City Electric Ass'n

Don Davis, President
John T. Schilling, General Manager

WHB-TV
CHANNEL 9 BASIC CBS-TV

KANSAS CITY'S OLDEST CALL LETTERS

Represented Nationally by

JOHN BLAIR & CO.
magazine radio and tv advertisers use 8 MARCH 1954

SPONSOR

50¢ per copy • 8¢ per year

MAR 8, 1954
NBC GENERAL LIBRARY

POWER BOOST

NEW

316000
WATTS

WTCN-TV

11

WMIN-TV

Mpls.-St. Paul

Mpls.-St. Paul

One of the most powerful television stations in the country

CHANNEL

National Representatives

BLAIR-TV

Greyhound's approach:

network for prestige,

spot for specifics

PROS AND CONS

'Spot Carriers':

Ideal media test is possible, is consensus of experts interviewed

Hiatus-takers risk sales slump, brand-switching

SUMMER SELLING

SECTION: 1954

starts page 39

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Research facts on Summer
radio and tv

on Summer radio and tv

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Is radio winning the no-hiatus battle this year?

page 40

Hiatus-takers risk sales slump, brand-switching

page 39

Greyhound's approach:

network for prestige,

spot for specifics

page 29

Research facts on Summer
radio and tv

on Summer radio and tv

page 47
You wouldn't harness an elephant to a lawnmower, would you?

You don't need 50,000 watts—or 10,000 or even 5000—to cover the compact Baltimore market!

W-I-T-H will do the job for you—without waste! Network stations overlap areas covered by their own affiliates... their effective coverage is limited to just about the area W-I-T-H itself covers.

NIelsen SHOWS W-I-T-H In LEAD!

In Baltimore City and Baltimore County W-I-T-H leads every other radio and television station—network or independent—in weekly daytime circulation.

Let your Forjoe man give you all the facts in this amazing Nielsen Coverage Service Survey.

IN BALTIMORE WITH

TOM TINSLEY, PRESIDENT • REPRESENTED BY FORJOE & CO.
SPONSOR editor works at C&W

"Man from SPONSOR" at Cunningham & Walsh's swank Madison Ave. offices last week was Senior Editor Charles Sinclair. He spent week "working" for agency to learn how $39 million house with third of its billings in air media operates. Story next issue. Idea came from C&W's ad series, "The Man from Cunningham & Walsh," showing agency personnel at work selling clients' products in stores. This will be first of SPONSOR's new "Inside great American agencies" series.

-SR-

"Show of Shows" to continue

Plans for next season's "Your Show of Shows" minus Sid Caesar-Imogene Coca combine envisages use of fresh, young talent. That's only thing definite about Max Liebman's plans following breakup of Caesar-Coca team, one of TV's most long-lived combos. New talent policy means lower price for NBC TV's Saturday night 90-minute showcase. Despite Miss Coca's statement she doesn't know whether NBC will take up option NBC says she'll definitely be on network in fall.

-SR-

SPONSOR's 6th Summer section

"Home," NBC TV's late morning magazine-insertion type show, began 1 March with 5 advertisers who will continue during summer: Alcoa, James Lees & Sons, Sunbeam, General Mills, Avoset Corp. Two clients—Dow Corning, American Greetings Corp.—have no plans to go through summer. Additional pair, not yet signed up, may do so. High proportion of no-hiatus clients bodes healthy TV business this summer. For facts about summer air see 6th Summer Selling Section page 39.

-SR-

Auto sponsors active in radio

Auto sponsors flocking into network radio lately: Dodge (Grant) bought "Roy Rogers," half-hour weekly on NBC, 5-minute stanza with Titus Moody 3 mornings weekly on MBS, participations in Mutual's Sunday Multi-Message Plan in "Counterspy," "Bulldog Drummond" shows at $2,100 per participation. Oldsmobile (D. P. Brother) will sponsor 26th Annual Academy Awards (Oscars) Presentation 25 March on NBC. Ford (JWT) just started (1 March) sponsorship of 15-minute "Edward R. Murrow and the News" on 121 CBS stations in Central, Mountain, Pacific Time zones, 3 nights weekly. Chevrolet (Campbell-Ewald) has also bought into MBS' across-board 8:00-8:30 p.m. Multi-Message Plan.

Talent costs of TV network drama shows range from $10,000 to $70,000

There are about 20 sponsored evening TV drama shows (excluding crime-detection species). Costs for half-hour dramas range from $10,000 for "Danger" on CBS TV, to $30,000 for "The Loretta Young Show" on NBC TV. Lowest hour-long drama cost is "Kraft Theatre's" $20,000 (on both ABC TV and NBC TV); highest is "Robert Montgomery Presents" (NBC TV) at $35,000. Ninety-minute "Omnibus" on CBS TV costs $70,000 per production.

For sampling of talent costs (excluding time) of other TV network drama shows, see selection at right. Complete roster of all TV shows on four networks with costs and other information appears in Comparagraph, page 99. Radio Comparagraph appears in alternate issues.

<table>
<thead>
<tr>
<th>Show</th>
<th>Network</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Suspense</td>
<td>CBS TV</td>
<td>$13,500</td>
</tr>
<tr>
<td>Armstrong Circle Theatre</td>
<td>NBC TV</td>
<td>$16,000</td>
</tr>
<tr>
<td>Lux Video Theatre</td>
<td>CBS TV</td>
<td>$20,000</td>
</tr>
<tr>
<td>Pepsi-Cola Playhouse</td>
<td>ABC TV</td>
<td>$23,500</td>
</tr>
<tr>
<td>Goodyear TV Playhouse</td>
<td>ABC TV</td>
<td>$28,000</td>
</tr>
<tr>
<td>Studio One</td>
<td>CBS TV</td>
<td>$30,000</td>
</tr>
</tbody>
</table>
REPORT TO SPONSORS for 8 March 1954

Greyhound uses net, spot media
Greyhound Lines, including operating divisions, spends $1 million of estimated $5 million ad budget for network tv, some $425,000 for spot radio, tv. For details of this 2-pronged approach, see page 32.

Encyclopedia is sold by air
Novel book promotion campaign: J. J. Little & Ives Co., publishers, spending $125,000 to $150,000 through Wexton Co. (agency) on 5-week test campaign, now running, to sell Twentieth Century Encyclopaedia through 10,000 retail outlets in Greater New York at 79c per volume per week (20 vols. in all). Two-thirds of air funds (about $100,000) is for tv, one-third for radio, with 20-25 announcements daily on WABC-TV, WOR-TV, WNBC, WABD, WPIX, WNBC. Newspaper ads and merchandising stress *tune-in* theme. Campaign tied in with WNBC-WNBT "scholarship contest." May go national later.

American Air plans tv entry
American Airlines, pleased with results of $200,000 radio campaign in 1953 (mainly "Music till Dawn" on 6 CBS stations), plans to expand into spot tv soon. Ruthrauff & Ryan is agency. Radio drive continues.

How big should test sample be?
How big should your media test sample be? Depends on accuracy you want, according to Dr. Lyndon O. Brown, Dancer-Fitzgerald-Sample's marketing research expert. For example, in radio vs. newspaper test, if you wanted 2% maximum percentage of error either way and you expected 1/3 of customers to come in through radio and about same for newspapers, you'd need sample of 1,421. But if you were satisfied with a 10% maximum error either way, then 57 would be enough to question. For SPONSOR's examination of other testing problems see "II. Can you set up an 'ideal' media test?" page 34.

Dichter memo for sponsors, admen
Institute for Research in Mass Motivation, Montrose, N.Y., now issuing monthly memo for advertisers, agencies. Dr. Ernest Dichter, Institute president, says bulletin can be used as checklist on psychological findings, observations of direct value to industry. March memo covers: (1) Does advertiser show he really likes his product (as seen in his commercials); (2) conclusions of Institute's beer study; (3) suggestions for another approach to tv commercials.

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**New national spot radio and tv business**

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>PRODUCT</th>
<th>AGENCY</th>
<th>STATIONS-MARKET</th>
<th>CAMPAIGN, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>B. T. Babbitt Co. NY</td>
<td>Clor detergent</td>
<td>Harry B. Cohen, NY</td>
<td>12 major cities</td>
<td>Tv: 20-sec. min film anncts. 6-10 a wk per stn; 15 Feb: 18 wks</td>
</tr>
<tr>
<td>Carter Prods., NY</td>
<td>Arrid Spray Deodorant</td>
<td>Ted Bates, NY</td>
<td>6-8 Southwestern mks</td>
<td>Tv: min anncts in dayti and late night, 1-2 a stn per wk: 15 Mar: 26 wks</td>
</tr>
<tr>
<td>Colgate-Palmolive, Jersey City</td>
<td>Super Suds Detergent</td>
<td>Cunningham &amp; Walsh, NY</td>
<td>40 East, Southeastern mks</td>
<td>Radio: min anncts, 5 a wk per mkt: 1 March: 13 wks</td>
</tr>
<tr>
<td>Colgate-Palmolive, Jersey City</td>
<td>Super Suds Detergent</td>
<td>Cunningham &amp; Walsh, NY</td>
<td>12 East, Southeastern mks</td>
<td>Tv: min dayti anncts, 6 a wk per mkt: 1 March: 13 wks</td>
</tr>
<tr>
<td>General Foods, NY</td>
<td>Maxwell House Instant Coffee</td>
<td>Benton &amp; Bowles, NY</td>
<td>25 mks all over country</td>
<td>Radio: dayti min. chnblks, from 5-10 a wk to 50 a wk per stn; 8 March: 4 wks</td>
</tr>
<tr>
<td>U.S. Steel, Philadelphia</td>
<td>ammonium sulfate fertilizer</td>
<td>BBDO, NY</td>
<td>20 mks</td>
<td>Radio: RFD prog adjacencies. min anncts: 1 March, 16 wks</td>
</tr>
</tbody>
</table>
Complete Coverage

NEW YORK
CONNECTICUT
NEW JERSEY
LONG ISLAND

Now covering the 4,150,000 TV homes in the top metropolitan market of New Jersey - New York

watv
CHANNEL 13, NEWARK

Television Center • Newark 1, New Jersey

BARclay 7-3260 (N.Y.) Mitchell 2-6400 (N.J.)

JANUARY 1954
MAIL INCREASE

New Jersey 8,196
New York 15,525
Connecticut 689
TOTAL 24,110
ARTICLES

Network: "spot carriers": pros and cons
Both sides of the story on the question of network "spot-carrier shows" in radio and tv. Gives point of view of networks, stations, reps

Greyhound's network and spot approach
"Omnibus" on tv serves as national prestige vehicle for bus line, spot radio-tv is used to meet local competition, promote seasonal fares and services

Can you set up an "ideal" media test? Part 2
Having presented requirements for media testing as set forth by research experts and agencymen, SPONSOR concludes that it is possible to set up an "ideal" media test. Part 18 of All-Media Evaluation Study

You can't sell a product you don't know
Veteran radio and tv announcer feels that many commercials could be more effective, cost less, if the performers had the chance to contribute their experience-based viewpoints on the pitches

SUMMER SELLING SECTION: 1954

What it costs you to take a hiatus
Brand-switching does not stop in the summer and advertisers who let up ad efforts at that time risk sales slump, may put brands in jeopardy

Is radio winning the no-hiatus battle?
Expectation is that summer radio billings and out-of-home listening will both reach new peaks this year

Summer 1954: tv's biggest yet
Advertisers will hold tightly to time franchises through the hot season to retain prime program slots as well as choice announcement adjacencies

Answers to 7 basic questions on summer air
Research facts on hot-weather radio and tv appear in seven pages of charts and analysis, presented for quick advertiser perspective on topic

COMING

Psychological aspects of media
Part 19 of SPONSOR's All-Media Evaluation Study presents an analysis of what psychologists have discovered about advertising in different media

The man from SPONSOR
A SPONSOR editor will work for a week in the radio-tv department of Cunningham & Walsh, then tell first-hand inside story of the operation as he saw it
KWKH gets 22.3% more Average Daily Listeners than all other Shreveport stations put together—yet costs 44.2% less. Result: KWKH delivers 119.1% more listeners-per-dollar than Shreveport’s four other stations combined!

These audience figures are from the new Standard Station Audience Report—the more conservative of the two recent audience surveys made in this area.

Ask your Branham man for the whole 50,000-watt KWKH story.
for the real lowdown .
Mister Plus, our foot-loose mascot, has often scaled high places to explore the towering advantages of network radio. Especially Mutual's. He now plunges into the question of cost-per-thousand performance and takes some deep-sea soundings which sound just fine. Very especially Mutual’s.

On the over-all record for ’53 (as logged by Nielsen, Jan.-Nov., that is), the average cost-per-thousand of all evening commercials on all radio networks is low... deep-down proof of the economy which no other medium can match.

And which network hits bottom in this year-round, low-man tourney? Well, the diver on the right is Mister Plus, with a score for Mutual that is 19% lower than the average for the other three networks, and 12% to 24% lower than any one of them!

You will observe that Mister Plus works with a different sort of gear—just as the Mutual Network itself differs from the others. We differ in coverage patterns, for instance, with nearly twice as many stations as anybody else. We also differ in program ideas for listeners, and in profit ideas for sponsors.

These facts explain why more clients than ever are now enjoying lower costs than ever in Mutual waters—actual audience-delivery costs as low as $1.24* per thousand homes! (And that $1.24 includes time and talent, of course.) True, we are virtually sold out from 7:30 to 9:15 pm, but there’s prime time available for your nets, day or night.

Why not set your course plusward?

it’s MUTUAL!

Typical Sponsors
Using MBS at Night
AMERICAN HOME PRODUCTS
CHEVROLET
COCA-COLA
DODGE
JOHNS-MANVILLE
JACQUES KREISLER
LIGGETT & MYERS
DIEFENBEEZE
MILLER BREWING
MUTUAL BENEFIT
PROCTOR & GAMBLE
R. J. REYNOLDS
S. O. S.
STATE FARM INSURANCE
UNION PHARMACEUTICAL

*Nielsen Rating Basis
What they say about KBIG!

140 ADVERTISERS through 80 ADVERTISING AGENCIES have given their opinion of KBIG in the most potent of all testimonials — their signatures on 1954 contracts!

We quote a few of their reasons.

"KBIG has meant more to us than any type of advertising that we have used, including several Los Angeles papers."

"We need a medium as big as Southern California because that's our territory, KBIG gives us what we want so we bought it."

"I have found our music programs effective in selling almost every major item handled by our stores. The fact that I have steadily increased my billing with you should prove what I think of KBIG."

"Not overloaded with multiple spotting of announcements."

"KBIG has delivered more orders per dollar spent than any other U.S. radio station."

"We are drawing travelers from all over Southern California through KBIG. You are still our only medium of advertising."

"Best signal while driving—comes in clear when other stations fade away."

"Dollar for dollar, KBIG has been responsible for a tremendous volume of our business, outpulling all other media used, including metropolitan newspapers."

Any KBIG representative or Robert Meeker man will be glad to show you the complete testimonial file.

10,000 WAVTS AT 740

KBIG

STUDIOS IN AVALON AND HOLLYWOOD
GIANT ECONOMY PACKAGE OF SOUTHERN CALIFORNIA RADIO

The Catalina Station
John Poole Broadcasting Co.
KBIG, KBIF, KBID-TV, KBIC-TV
6540 Sunset Blvd., Hollywood 28, Calif.
Hollywood 3-3205


Timebuyers at work

Hope Martinez, BBDO, New York, says there are two ways of using nighttime to. "Class A time," she explains, "is excellent for selling a known or established product, a brand name that is aimed at a maximum family audience. It's reminder copy and even I.D.'s do a good selling job here. But for a product that needs to have an educational job done, late nighttime participations and movie adjacencies are more suitable because longer time slots, such as minutes can be cleared then."

Hope's buying heavily for Vitamin Corp. of America.

Lee Gaynor, Doherty, Clifford, Steers & Skenfield, New York, buys time for Borden's Instant Coffee, Vitalis and Ipana. He feels that there is a dire need for a rating service that will measure a station's complete coverage area by 15-minute segments. "The rating services today just don't give a complete picture of a station's total audience within 15-minute segments. These ratings now are comparable only in a metropolitan area. But," he adds hopefully, "maybe the new Nielsen measuring local dialing will take care of that."

Charles J. Helfrich, Cunningham & Walsh, New York, worked on the campaign that introduced the Super Suds Detergent. "An introductory campaign," he explains, "is completely different from a regular air push. For one thing, you've got a big product story to tell, so Class A TV is virtually out of the question, because of the problem of clearing minutes in prime time. We used minutes, usually daytime, both on radio and TV. This solves the availability problem, and enables us to reach the housewife at an economical cost."

Carol Steeper, Geyer Advertising, New York, thinks it would help timebuyers if they could see film commercials before buying TV time for them. She told swvswon, "Now, we just get to know the product, talk to the account man about sales strategy and specific needs, and we know the pitch. But all of this could be greatly supplemented by seeing a finished commercial. Then we could really know its appeal and better judge the right type of adjacencies for it." Among her accounts: Kellogg, American Home Products, National Paper Co.
To do a top coverage job of one of the South's major markets, call on Poole, Penfield or Tew. They all have huge followings in the WBIG market area—an area containing more than 1,000,000 population with over $575,000,000 retail sales in 1952. WBIG's "Big Three" are supported by an excellent staff of artists and announcers with a variety of radio talents.
The Importance of Good Connections..
In radio, any microphone will do. The difference is where it’s plugged in. For the important thing with a microphone is who’s standing behind it. And on the other side, who’s listening.

Final reports for 1953 show that for the fifth consecutive year the most popular performers continued to gather at CBS Radio. And the biggest audiences were again out front.

CBS Radio has three times as many of America’s favorite programs as all other networks combined. And 22 per cent more listeners than anywhere else.

Which is why CBS Radio has the lowest cost-per-thousand in all radio. Why it attracts more of America’s Top Hundred advertisers than any other network.

In fact, advertisers bought more time on CBS Radio in 1953 than the year before... giving the network a billings-lead over its nearest competitor that’s never been equalled: 38 per cent.

In a medium that reaches 98 per cent of the U.S.—and last year added 12.5 million new outlets—the leader in every connection is... THE CBS RADIO NETWORK
49th and MADISON

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

FILM SECTION

Thank you for the January 25 issue of sponsor with the film section insert which is probably the finest and most comprehensive job of its kind to come out in a long while. What's good to know about sponsor is the fact that you know anything in the magazine is well researched. I can vouch for that because I have been queried more than a dozen times by sponsor representatives doing research for various stories. I know from their penetrating questions that they are after the basics.

Again, congratulations on the exceptionally fine issue.

George F. Foley
President
George F. Foley, Inc.
New York

Extra copies of sponsor's 25 January 1954 issue containing the second annual tv film section are available at 50c a piece.

SHOULD THERE BE A TVAB?

While at lunch with a mutual friend my attention was called to the sponsor issue of November 30 which I had not seen. I was most interested in your comments about a TVAB ["Should there be a TVAB?" page 29].

The answer has obviously been yes from a way back. I hope it doesn't take some new advertising medium—or an old one—to give television a scare before a TVAB is established.

I was particularly interested in the article because during the winter of 1951-52 I presented the idea of organizing a TAB (I did not know about the Traffic Audit Bureau but hesitated on using TAB because of the old Television Broadcasters Association and the possibility of confusion) and sent my presentation to such people as Hal Fellows and a few other good friends in the industry. My arguments were pretty much those which are brought forth in the article by Miles David. One of my arguments was that even if the organization was minute for the time being, it would at least be in existence. An army in being even though small can go into action—a dream has a hard time getting under way.

Claude Barrere
BMI, New York

CHOCK FULL O'NUTS

Many thanks for the story on Chock full o'Nuts coffee ["How to launch a coffee that costs 3¢ more," 8 February 1954, page 36].

I think you did a perfectly wonderful job of reporting the facts and I would like to take this opportunity of thanking you for your kindness and cooperation.

Harold S. Rieff
Executive Vice-President
The Frederick Clinton Co.
New York

HOW RATINGS VARY

On pages 34 and 35 of your January 25, 1954 issue, appears a chart, No. 3 in the article ["How the different rating services vary in the same market"], which quotes a figure of "about 3.0" from a tv Hopratings report. It compares this figure with ratings on the same service from other rating services. The figure used is a misquotation. It should read 14.3. Were the proper figure used, the chart would fail to support the main contention of the article.

C. E. Hooper
C. E. Hooper, Inc.
New York

Any Connection?

Is Bob Foreman who writes "Agency Ad Libs" any relation to the Bob Foreman who used to do the sponsor column, "...and now a message from our sponsor"?

What prompts this question is the delightful column in your February 8 issue where the "agency-ad-libs" Foreman relates his harrowing experience with a film producer who went bankrupt in the middle of a cycle of 13. Mr. Foreman attributes the bankruptcy and his own ensuing (and I hope fictitious) problems to the fact that the (Please turn to page 129)
In November, 1953, Telepulse reported that KLZ-TV... with less than 30 days on the air... had overwhelming audience leadership among Denver's three channels. In January, with all FOUR TV channels on the air, Telepulse again rated KLZ-TV Denver's most popular station.

**To Wit...**

- Leads in 29 out of 32 daytime weekday quarter-hours.
- Has 8 of the top 10 once-a-week shows (including first place).
- Has 7 of the top 10 multi-weekly shows (including first place)... and of these, 6 are KLZ-TV local originations.

**On KLZ-TV... Denver's most popular:**

- Local newscast and weather... 10 p.m.
- Local western show for kids... Sheriff Scotty
- Local sports show... Larry Vornell's Sports Shop
- Local kitchen show
- Locally sponsored half-hour program... Life of Riley

**...AND OTHER CONVINCING FIRSTS!**

This consistent dominance of the Denver TV scene is conclusive evidence of viewer preference for Channel 7's strong program combination... top local presentations and CBS Television shows.

KLZ-TV **channel 7**

**DENVER**

Owned and Operated by Aladdin Radio & Television, Inc.

Since the above survey, KLZ-TV has doubled its power to 110,000 watts, and will soon go to 316,000 watts!
In SUMMER
Some are SELLING!

Moral: USE RADIO and TELEVISION

WOW, John Blair & Co.; WOW-TV, Blair TV, Inc.; WHEN & WHEN - TV • KPHO & KPHO-TV • KCMO & KCMO-TV, Katz Agency
Some are **SLUMPING!**

ALL SUMMER LONG!

**IN OMAHA, SYRACUSE, PHOENIX, KANSAS CITY**

*It's Good to Know “It's a*  

**MEREDITH STATION**

WOW & WOW-TV, Omaha . . . WHEN & WHEN-TV, Syracuse  
KPHO & KPHO-TV, Phoenix . . . KCMO & KCMO-TV, Kansas City  

AFFILIATED WITH BETTER HOMES AND GARDENS and SUCCESSFUL FARMING MAGAZINES
One of the great luxuries readily available to the folks who work in print advertising and most unavailable to those in television is the opportunity to present advertising in a rough state that closely approximates the finished advertisement.

The very opposite is the sad case in tv. A storyboard, however skillfully illustrated and comprehensively detailed, is a far cry indeed from the finished copy whether that copy is the simplest of straight live commercials or calls for intricate animation plus an involved musical sound track.

Just compare the storyboard approach with even the roughest of tissue layouts for a print ad and you recognize at once the burden placed upon the folks who must talk tv copy over with account men and clients before the job is O.K’d for production. This is decidedly the toughest row to hoe which tv copywriters, account representatives and advertiser personnel have had to tackle to date in the new medium.

Many of us have had the unnerving experience of showing our storyboards to a client directly after the print group has displayed beautiful full-color renditions with the type all set and leaving little if anything to the imagination. Next come the tv boys holding up their large pages of impossible-to-read verbiage under a dozen or so pencil sketches. One would hardly think the money to be invested in finalizing this work is comparable (usually greater) to what will be spent on the slick magazine comprehensives.

The gap between the tv copy as presented and the final copy on film (or live) is so wide that the entire agency could fall into it. In fact it’s almost as if the rough and the finished had nothing in common. And so what do we do next time? Try hard to make our storyboards even more graphic and much closer to what the final job will be like—a service we certainly owe to the folks who must foot the bill.

We shoot still pictures with a Polaroid Camera or we have real snazzy looking drawings done which we then place on single-frame slide films and project them on the wall in the client’s office (with the Animatic contraption or any other). Then to our dismay we discover that our attempt to approximate more closely what the final commercials will be like has led us into another trap: Our client, and you can’t blame him, sees the pix on his wall which simulates a tv screen and he takes most literally what is revealed to him. So as we jump from one frame to the next covering in a fraction of a second what takes 10 or 12 of smoothly flowing action and transition.

(please turn to page 84)

SPONSOR
it ain't June, but
WE'VE
GRADUATED!

Fast promotion did it.
Six months is a tender age—but we've graduated to the big leagues in our first six months of existence... graduated with honors, we might add.

We doff our mortarboard to the Billboard for capping our first half-year with first place in the 16th Annual Audience Promotion Contest. Other achievements include the Zenith Television Award for Public Service, to Miriam Murphy for her Harrisburg Hostess program, and the selection of Joe Gerdes, the Harrisburg entry, as one of the four national winners in the "Voice of Democracy".

Incidentally, we don't specialize in plaque-grabbing. Promotion and public service are extra-curricular with us... Our "major" is in sales achievement, for local, regional and network television advertisers.
IN NEWS, Bruce Palmer is the choice of Oklahoma City. A graduate of Missouri University and a veteran newsman who was formerly press attaché to the American Embassy in Colombo, Ceylon, Bruce has built a vast, loyal audience during 24 years as a newspaper reporter, radio newscaster and TV news director in Oklahoma. Yes, Bruce Palmer is one of the winners who have made KWTV-9 the choice of Oklahoma City!

EDGAR T. BELL, Executive Vice-President
FRED L. VANCE, Sales Manager

KWTV goes to 314,000 watts ERP with a 1572-foot tower in late summer 1954!
New on Radio Networks

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>STATIONS</th>
<th>PROGRAM, time, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carter Prods, NY</td>
<td>Ted Bates, NY</td>
<td>NBC 200</td>
<td>Second Chance; M 11-45-12 n; Fibonacci McCord &amp; Molly, W 10-10:15 pm; It Pays to be Married; M 9-3-5 pm; Three Film Pictor; start 1 Mar; Country Top Parade Musical; Sat 10-10:15 pm; 6 Mar; 13 wks</td>
</tr>
<tr>
<td>D-Con Co, Chi</td>
<td>Marfree Adv, Chi</td>
<td>NBC 127</td>
<td>Bulldog Drummond, Sun 6-6:30 pm; 7 Feb; Sun Multi-Message Plan</td>
</tr>
<tr>
<td>Dodge Div, Chrysler, Detr</td>
<td>Grant, Detr</td>
<td>MBS 560</td>
<td>Countriers; Sun 4-4:30 pm; 7 Feb; Sun Multi-Message Plan</td>
</tr>
<tr>
<td>Dodge Div, Chrysler, Detr</td>
<td>Grant, Detr</td>
<td>MBS 560</td>
<td>Titus Moody; M, W 8-5:5-9 am; 8 Feb; 52 wks</td>
</tr>
<tr>
<td>DeSoto Prods, NY</td>
<td>Grant, Detr</td>
<td>MBS 560</td>
<td>Robert D. Lewis; Sat 10-11:30 am; 3 Apr; 52 wks</td>
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<tr>
<td>Motors Brewing Corp.</td>
<td>Grey, NY</td>
<td>CBS 206</td>
<td>Change of the Day, 3 days per wk, half of game each day rather half co-adj; 29 Mar, thru end of major league baseball season</td>
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<td>St Louis, Mo</td>
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<td>Garden Gate; Sat 9:45-10 am; 20 Feb; 14 wks</td>
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<tr>
<td>Ferry-Morse Seed Co, Detr</td>
<td>Macmanus, John &amp; Adams, Detr</td>
<td>CBS 204</td>
<td>Edward R. Munro; M, W 7:45-8 pm; 1 Mar; 52 wks</td>
</tr>
<tr>
<td>Ford Motor Co, Dearborn, Mich</td>
<td>JWT, Chi</td>
<td>CBS 121</td>
<td>Walter J. Harleigh; M, W 9-25-30 pm; 1 Mar; 13 wks</td>
</tr>
<tr>
<td>Miller Brewing, Milw.</td>
<td>Mathisson &amp; Assoc, Milw.</td>
<td>MBS 561</td>
<td>Hazel Market; Tu, Th 12:20-30 pm; 1 Mar; 13 wks</td>
</tr>
<tr>
<td>Miller Brewing, Milw.</td>
<td>Mathisson &amp; Assoc, Milw.</td>
<td>MBS 561</td>
<td>Robert D. Lewis; Sat 11-11:15 am; 3 Apr; 52 wks</td>
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<tr>
<td>Nichi Corp, Columbus, Ga</td>
<td>BBDO, NY</td>
<td>CBC 161</td>
<td>Space Patrol; alt Sat 10-30:10 am; 3 Apr; 26 alt wks</td>
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<tr>
<td>Nestle Co, White Palms, La</td>
<td>Cecil &amp; Presby, NY</td>
<td>ABC 350</td>
<td>26th Annual Academy Awards Presentation; Th 10:30 pm-12 midn; 25 Mar only</td>
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<tr>
<td>Oldsmobile Div, GM, Lansing, Mich</td>
<td>D. P. Broder, Detr</td>
<td>NBC 200</td>
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</table>

Renewed on Radio Networks

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<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>STATIONS</th>
<th>PROGRAM, time, start, duration</th>
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<tbody>
<tr>
<td>Thomas Nelson &amp; Sons, NY</td>
<td>BBDO, NY</td>
<td>ABC 200</td>
<td>The Evening Comus; Sun 5:05-30 pm; 28 Feb; 13 wks</td>
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<tr>
<td>Texas Co, NY</td>
<td>Kudner, NY</td>
<td>ABC 375</td>
<td>Metropolitan Opera; Sat 2-5 pm; 2 addl bcasts, 10-13 Apr</td>
</tr>
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(See page 2 for New National Spot Radio and TV Business)

National Broadcast Sales Executives

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
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<tbody>
<tr>
<td>Byron E. Anderson</td>
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<td>William Anderson</td>
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<td>Murray Arnold</td>
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<td>Albert Audlar</td>
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<td>Joseph L. Aveslan</td>
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<td>Raymond C. Barnett Jr</td>
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<td>Frank Beasley</td>
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<td>Clifford Bennett</td>
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<td>Myron J. Bennett</td>
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<td>Robert F. Blake</td>
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<td>Henry Boren</td>
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<td>Walter L. Braegger</td>
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<td>Raymond Brown Jr</td>
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<td>Emerson Burnett</td>
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<td>William Carpenter</td>
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<td>Dave Casady</td>
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<td>Harold C. Christian</td>
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<td>Norman Cosima</td>
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<td>Howard C. Clark</td>
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<td>E. Burt Clyde</td>
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<td>Roger M. Coles</td>
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<td>Coff Collins</td>
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<td>Lionel Coles</td>
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<td>J. Robert Cavanaugh</td>
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<td>William T. Crewe</td>
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<td>Scribner C. Dalry</td>
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<td>Charles Davics</td>
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<td>Ralph Dawson</td>
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<td>Walt Donnis</td>
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<td>Harry Diner</td>
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<tr>
<td>B. P. Finkelman</td>
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<tr>
<td>William Finkelman</td>
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(Continued next page)

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

8 MARCH 1954
Harry C. Fair,
Travestie's Glasscock Jr
William Cleveris
Richard H. Goulston
C. J. Crossman
Jim Haines
Seymour Handy
William L. Hight
Horace W. Holster
Robert Hofman
George C. Huntington
William E. Huston
Edwin V. James
Kenneth Johnson
Frank N. Jones
Dick J. Kasten
Cordon Lashurde Jr
Richard Krausk
Boyd W. Lawlor
Jack Lemmon
Don Lilly
Nick Madona
Robert Mandeville
Joseph R. Matthews
Thomas C. McRae
Michael Membrado
Robert Messell
Harold L. McNiel
John H. Norton Jr
Milton E. Olin
Wade S. Patterson
Charles Payne
Frank Peddic
Edwin W. Pfeiffer
John Pivl
Proston Pumphrey
Wes Quinn
William Rambo
WBN/S-TV, Dallas, asst mgr
James E. Rennie
Earl Rothig
C. L. Richards
William B. Rohne
E. J. Rosenblum
Michael Rupp
Dale Sheltz
Henry A. Seals Jr
C. K. Kenneth Snider
James A. Stobbe
Howard Stahlke
Frederick E. Stemm
Charles Stamm
Fred J. Stratmann
Michael Sweeney
Henry E. Travis
Kenneth T. Treadwell
Norton Virgion
Howard W. Waddell
Ralph Wallace
Mirrors B. Whitcham
Cordon Williamson

FORMER AFFILIATION
WINS, NY, mgr
WMMAL-TV, Wash, DC, sisl mgr
Consol TV Progs, NY, acct exec
WSPH, Toledo, prom mgr
Paul H. Ritter, NY, TV acct exec
WHTO, Dayton, eng
MBS, NY, acct comptroller
KFRC-FM, Cinci, sisl rep
CBS TV Sl, NY, acct exec
TV Progs of Amer, NY, sisl stk
ABC, NY, net radio sls prom writer
Air Music Div, Muzak, NY, sisl mgr
WBC-TV Sl, NY, acct exec
JWT, NY, timemuber
WBN/S-TV, Columbus, OH, sisl stk
KSTL, St Louis, asst mgr
KCKI, Cedar Rapids, IA, acct exec
Lime, NY, tv dir
WENR, Chi, acct exec
H Dien Co, NY, state district mgr
KREL, Bismarck, TX, asst mgr
WABC, NY, acct exec
Everett-McKinney, Chi, mgr office
A. C. Nolan, SF, western sls mgr
NBC, West Coast dir network ops
Cummingham & Walsh, NY, timemuber
O. D. Taylor, acct exec
WXYZ, Det, asst sls mgr radio
ABC, Ch, vp chq central div
United Artists TV, NY, div sls mgr
Cedar Rapi ds Bsteg, LA
WXLY, KXLY-FM Dallas, asst mgr
KOMV, Omaha, sisl stk
WDEI-TV, Wmnington, Del, sls rep
WXVY-TV, Det, mgr tv
Moxen, NY, acct exec for CE
WXYZ, Det, NY, sisl stk
KLCN-TV, LA, sls ren
WBN/S-TV, Columbus, O, acct exec
TV Progs of Amer, acct exec
NBC, NY, chy ordn & affairs, tv net progs
WBZ, WBZA, Boston, adv, sls mgr prom
WINS, NY, acct exec
Transamer Bstdre & TV Corp, NY, exec vp
WLS, WLSI, Mich, continity sisl stk
UPY, NY, acct exec for sls
Winston Oil, Snordit Sl, New Orleans, adv dept
WBT, Charlotte, NC, bus mer
ABC TV, NY, admin mgr network progl dept
Meredith Publ, Des Moines, asst to dir radio & tv
ABC, NY, accting publicity mgr
WXPN, Jacksonville, Fl, sisl stk
Orcor, Wash-Cal Pae Barca, LA, gen mgr, adv
WATP, 'Pater, NJ, natl sls dir
WBZ-TV, Btltt Creek, Mich, gen, mgmgr
WBT, Charlotte, NC, acct exec for sisl prs pub rel
Wred & Co, Bost, acct exec
WJW, Cleve, vp chq sls
WBAB, Banister, Me, mgmgr
Stn in Jacksonville, Fl, acct exec
Ver Standig Adv, Wash, DC, radio-dir

NEW AFFILIATION
ABC Radio, NY, acct exec
WDBC, Wash, DC, acct exec
UPW, St Louis hq, acct exec
Edward Lamb Enterprises, Toledo, dir pub rel
WPTC, Wash, DC, sisl stk
WNC, Dayton, acct exec
WOR, WOR-TV, NY, acct exec, asst to vp chq stns
WTWN, Columbus, sls ren
TelProPromTer Sait Sl, NY, gen sisl mgr
Same, Chi sisl mgr
Same, radio sls devol
Screen Cons, NY, acct exec tv comm dir
Same, Enternt radio mgr
Everett-McKinnny, NY, acct exec
Same, local sisl mgr
Same, gen prom mgr
WNAX, Yankton, SD, sls prom mgr
Wash Int Idl Prod, NY, sisl mgr
Wm. C. Ramboe, Chi office, mgr
Transfil, NY, acct exec
Same, gen mgr
Edw. Petry, NY, radio sls stk
Same, NY, vp chq eastern sls
Same, Chi, vp
KBNB, LA, gen mgr
Katz Agency, NY, tv sls stk
Everett-McKinnny, Chi, mgmgr office
Same, sls mgr radio
Mt Washington TV, NY, gen mgr
WABC-TV, NY, acct exec
Cedar Rapi ds Bsteg, LA
Knight Ridgin, Greenwich, NY
KXLY, KYLY-FM Dallas, acct exec
KXLY, KXLY-FM Dallas, acct exec
Moore, WV, acct exec
WDOE-TV, Wmnington, Del, sls rep
WXVY-TV, Det, mgr tv
Moxen, NY, acct exec for CE
WXYZ, Det, NY, sisl stk
KLCN-TV, LA, sls ren
WBN/S-TV, Columbus, O, acct exec
TV Progs of Amer, acct exec
NBC, NY, chy ordn & affairs, tv net progs
WBZ, WBZA, Boston, adv, sls mgr prom
WINS, NY, acct exec
Transamer Bstdre & TV Corp, NY, exec vp
WLS, WLSI, Mich, continuity sisl stk
UPY, NY, acct exec for sls
Winston Oil, Snordit Sl, New Orleans, adv dept
WBT, Charlotte, NC, bus mer
ABC TV, NY, admin mgr network progl dept
Meredith Publ, Des Moines, asst to dir radio & tv
ABC, NY, accting publicity mgr
WXPN, Jacksonville, Fl, sisl stk
Orcor, Wash-Cal Pae Barca, LA, gen mgr, adv
WATP, 'Pater, NJ, natl sls dir
WBZ-TV, Btltt Creek, Mich, gen, mgmgr
WBT, Charlotte, NC, acct exec for sisl prs pub rel
Wred & Co, Bost, acct exec
WJW, Cleve, vp chq sls
WBAB, Banister, Me, mgmgr
Stn in Jacksonville, Fl, acct exec
Ver Standig Adv, Wash, DC, radio-dir

4. New Firms, New Offices, Changes of Address

Asso Prog Service (Muzak), new address 221 4th Ave, NY 31; phone O’Chard 4-7400
Ayes & Swanson & Assoc, new name for Ayes & Assoc, Lincoln, Neb; formed by divided from Ayes & Assoc
BBRO, new southwest office, Mercantile Commerce Bldg, Dallas, Tex
CBS Intl, 488 Madison Ave, NYC; new div CBS to handle independent sales; Lewis Gordon
D’Arcy Adv, NY, new address 430 Park Ave; previously St 15 Madison
Phil Dean Enterprises, NY, new public rels, publicity firm to be ex-chq by ex-chq dir WNBC-WBT
Derrick DAY, 3012 Van Ness St NW, Washington, DC; new consultant firm for tv sls applicants, others with tv problems
Richard P. Doberty TV & Radio Mgmt Co, Wash, DC, new mgmct consultant firm for retail advertisers; Doberty as ex-chq chq empl-employer rels

Robert R. Marks & Co, new agency at 32 E 57th St, 1 owner is ex-member plans bld Silberstein & Coldsmith
Peck-Hockin, new ad agency, 410 Merchandise Library Bldg
Guy L. Conwell, Peck & Company, new agcy
Gone Paterson Assoc, new tv art & prod grp, 127 Madison St, SF; principals: Peter Del Negro; Claud E. Marcus
Pritchard, Davis & Groh, new agency at 15 Butterfield Place, Armona, Pa; formed by W. Benjamin Pritech
Joseph W. Daniel & Ennec W. Drexler
Rutledge & Lilienfield, new agency at 317 11th St, St Louis, Mo; incorporates Granville Rutledge Adv Ad
Rutledge, C. H. L. Feld; Andrew H. Jessen
Sears-Adw, new add 6000 Sunset Blvd, Suite
Stack-Layton, new add 270 Park Ave, NY; prev 4 W. 39th
Bills Storm Studios, new offices at 723 7th Ave, NYC

Numbers after names refer to New and Re-new category
E. J. Rosenberg (3)
L. A. Spizier (3)
R. G. Barnett Jr. (3)
R. L. Goolyn (3)
S. C. Dowley (3)
H. Stahlke (3)
Wm. K. Wright (3)
G. J. Greschuk (3)
Charles Stone (3)
R. Hoffmann (3)

SPONSOR
They live on the Pacific Coast . . . they listen to DON LEE RADIO*
Do you require "single-direction" coverage?
If so, RCA has UHF Pylons that can produce horizontal field patterns shaped like a Cardioid. Figure 1 shows the calculated pattern, and a measured model pattern, of a "Cardioid directional" Pylon. Operating frequency, 532 Mc.

Do you require "elongated" coverage?
If so, RCA has UHF Pylons that produce a horizontal field pattern shaped like a peanut. Figure 2 shows the calculated pattern, and a measured model pattern, of this type of directional Pylon antenna.

Do you require "circular" coverage?
If so, RCA has a wide selection of UHF Pylons that produce equal signals in all directions.

Do you want BETTER overall coverage—lower signal losses?
All RCA UHF Pylons (directional and circular patterns) have built-in "Beam Tilt." Easily adjusted at your station by moving the inner conductor of the antenna up and down, this feature assures best possible coverage, with minimum power loss in vertically polarized radiation.

Do you need BETTER "close-in" coverage?
New, advanced null fill-in system, used in conjunction with beam-tilting, offers excellent close-in coverage—even for the "difficult" sites. Figure 4 is a typical measured vertical field pattern of an RCA UHF Pylon. Figure 3 is a nearly ideal field-distance curve—produced by a "contour-engineered" UHF Pylon (actual record of a commercial TV station now "ON-AIR").

How much UHF gain do you need?
RCA UHF Pylons (standard circulars and directionals) can be furnished with gains in the order of 3, 6, 9, 12, 21, 24 and 27 (see table). No tuning compromises in RCA UHF Pylons— with resultant loss of gain (such as caused by cross-polarized components). The gain that's published is the gain you get!

RCA UHF Pylon design is simplicity—plus!
Just one feedpoint for the line input
You find no protruding elements on RCA UHF Pylons. The smooth surface of the metal cylinder is the antenna itself. No physical connections on the antenna. Nothing to bend or break under ice or wind load. Signal loss in rain or heavy icing is negligible.
Use an RCA "contour-engineered" UHF Pylon Antenna

Power input ratings up to 50 KW!

Select the RCA UHF Pylon to meet your requirements

<table>
<thead>
<tr>
<th>Channel</th>
<th>Type</th>
<th>No. of Sections</th>
<th>Gain in dB</th>
<th>Power Gain</th>
<th>TV Power Rating</th>
<th>KW</th>
<th>Q &amp; K</th>
</tr>
</thead>
<tbody>
<tr>
<td>14-30</td>
<td>TFU-24C*</td>
<td>16</td>
<td>13.8</td>
<td>24</td>
<td>50.0</td>
<td>17.0</td>
<td></td>
</tr>
<tr>
<td>14-30</td>
<td>TFU-210L</td>
<td>14</td>
<td>13.0</td>
<td>24</td>
<td>10.0</td>
<td>10.0</td>
<td></td>
</tr>
<tr>
<td>14-30</td>
<td>TFU-240L</td>
<td>16</td>
<td>13.0</td>
<td>24</td>
<td>10.0</td>
<td>10.0</td>
<td></td>
</tr>
<tr>
<td>31-50</td>
<td>TFU-24OM</td>
<td>16</td>
<td>13.0</td>
<td>24</td>
<td>10.0</td>
<td>10.0</td>
<td></td>
</tr>
<tr>
<td>31-83</td>
<td>TFU-270H</td>
<td>18</td>
<td>14.31</td>
<td>27</td>
<td>10.0</td>
<td>10.0</td>
<td></td>
</tr>
<tr>
<td>14-30</td>
<td>TFU-270AL (Custom)</td>
<td>16</td>
<td>Directional Types: Horizontal pattern shapes, RH8 and maximum power gains depend on channel. Beam-tilting and null-fill features are included. All directional antennas are custom-built and specifications are subject to individual study and application.</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>14-30</td>
<td>TFU-270AL (Custom)</td>
<td>14</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>31-50</td>
<td>TFU-270AM (Custom)</td>
<td>16</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>31-83</td>
<td>TFU-270AH (Custom)</td>
<td>18</td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
</tbody>
</table>

*Preliminary data.  **Power ratings given are maximum visual power to input of antenna and assume aural carrier of one-half peak of visual signal rating. For other values of aural carrier the total average power is 1.1 x TV power rating listed above.

No picture deterioration with an RCA-UHF Pylon-Transmitter Combination, even when the antenna is covered with four inches of ice.

RCA-UHF Pylons are shipped complete in one unit—"custom-tuned" for your frequency at the RCA factory—and tested by the most modern methods known to the television industry. You can put up a Pylon, connect the line, and throw the switch. "Tuning is not required at your station!"

RCA supplies specially matched UHF transmission lines

No UHF antenna functions properly unless your transmission line matches your antenna closely. RCA-designed line, not available anywhere else, has measured performance (VSWR) that is better than 1.05 to 1.0.

RCA UHF TV Waveguide

RCA supplies complete UHF accessories

Only when everything in your transmitting system is matched—from transmitter to antenna—can you be sure of maximum performance. In this respect, RCA can supply each and every accessory required to complete a UHF antenna installation, including the tower, mitered elbows, line transformers, spring hangers, dummy loads, wattmeters, frequency and modulation monitors, filters, and hardware—down to the very last bolt. Everything is designed specifically to work with the UHF Pylon. And remember, everything is available from ONE responsible equipment manufacturer—RCA!

For planning help, call your RCA Broadcast Sales Representative.

4 NEW BOOKS ON UHF

- 12-page brochure on RCA-UHF TV Pylon Antennas
- 12-page brochure on RCA's 12.5 Kw UHF Transmitter
- 12-page brochure on RCA-UHF TV Waveguides
- 28-page brochure on RCA-UHF Transmission lines and fittings

Ask your RCA Broadcast Sales Representative for copies.

Radio Corporation of America

Engineering Products Department

Camden, N.J.
Some of your best customers are sick cows, pigs and chickens. How are you going to advertise your products?

"Radio," says Austin Daly, ad manager of Lederle Laboratories. "Farm radio, in fact. And that's why we went on the air on 1 January with RDF programs over 32 radio stations in the farm area."

For Lederle Laboratories, division of the American Cyanamid Co., this entry into farm radio on a regular basis represents a departure from tradition. Over almost five decades the firm advertised its line of veterinary products primarily in farm magazines, regional and state publications. In 1954, however, Lederle's budget breaks down as follows: 12% in radio, 60% in magazines, 28% for point-of-sale and direct mail.

Daly explains Lederle's venture into radio this way: "Farm radio is a natural medium for our veterinary line, partly because it reaches the farmers, our potential customers, partly because of its flexibility. Sulmet, a drug against 'pink-eye,' may have a high January sales curve in Texas, but might also be needed unexpectedly during a 'pink-eye' epidemic in Minnesota. The point is that the RDF is aware of the changing conditions and rotates copy for our line of veterinary products according to seasonal and market conditions."

The campaign, placed through Lederle's agency, Conklin Mann, consists of five-, 10-, 15-minute RDF programs including: weathercasts, crop prices, farm newscasts, musical shows. The 32 stations over which Lederle's hard-sell copy is being broadcast cover 80% of the U.S. farm area. In short the radio strategy is devised for the least possible waste coverage, with copy keyed entirely to the potential buyers of Lederle veterinary products: farmers, cattle raisers.

Daly has long been in close contact with radio farm directors, who use Lederle research laboratories as sources for their own news and information programs. Because of the RDF's knowledge of agriculture, the firm and its agency can rely upon them to advise Lederle of local market conditions that might suggest a change of copy.

In these commercials Lederle stresses that only a veterinary can properly diagnose the animals' disease. But, adds the RDF, if it is a particular disease, e.g., "pink-eye," this Lederle product is the best drug to use.

Says Daly: "If farm radio pulls as seems indicated, 1955 may be a bigger radio year for Lederle."

\* \* \*
Lee Knight, as hostess of Homemaker's Institute, has been serving the interests and needs of Toledo area housewives since 1940. Her program is a nicely balanced combination of sprightly music, household hints, tips on fashions and stories of women in the news.

Lee's years of experience give clients the benefit of top talent for top sales. Minute participation may be either transcribed or live, and commercials are cleverly worked right in as part of the script.

If you need a top participation show in a top market, better investigate this proven morning sales medium.

Homemaker's Institute will sell your product in the billion dollar Toledo market. Call your nearest Katz representative or ADams 3175 in Toledo.
New developments on SPONSOR stories

See:
“1954 tv film section”
“1954 tv film commercials”

Issue:
25 January 1954, page 51
8 February 1954, page 43

Subject: Syndicated film programs for TV

Tv film commercial producers

Since publication of sponsor's list of 733 syndicated film programs for television, it has been found that 8 programs of Motion Pictures for Television, Inc., were inadvertently omitted. Four of the programs are half hour in length (26:30 minutes running time). They are:

Children's—Flash Gordon, produced by Inter-Continental TV Films, 39 completed.

Comedy—Duffy's Tavern, produced by Hal Roach Jr., 39 completed.

Drama—Janet Dean, Registered Nurse, produced by Cornwall Productions, 39 completed; Flash Gordon, produced by Inter-Continental TV Films, 39 completed.

Four others are quarter-hour films (12:30, except as noted):


News and commentary—Drew Pearson's Washington Merry-Go-Round, produced by MPTV, 26 completed (12:00 in length).

Variety—Junior Science (see Children's).

Western—Tim McCoy, produced by MPTV, 39 completed.

MPTV's Film Syndication Division, New York, includes the following executives: Matthew Fox, chairman of the board; Edward D. Madden, vice president and general manager; Lewis F. Blumberg, administrative assistant to the vice president; Herb Jaffe, Eastern division sales manager; Verne Behnke, Carl Donegan and Bill Merritt, account executives; Guy Cunningham, advertising and sales promotion director; Michael O'Shea, publicity and public relations director. Executives of MPTV's Feature Film Division include E. H. Ezzes, vice president and general manager, Richard Morros and Herb Richel, each assistant to the vice president.

The Los Angeles office of MPTV includes Lew Kerner, vice president in charge of production; Maurie Gresham, Western division sales manager; Charles Alsup, Bruce Collier (Dallas) and Ed Hewitt (San Francisco), account executives. In Chicago, Central division sales manager is Jack McGuire. Account executives include John McPartlin and Al Merey. East-Central division sales manager, with offices in Detroit, is Frank O'Driscoll. Other MPTV account executives include Gordon Wiggins (Boston) and Jeff Davis (Atlanta). In Canada, general manager of MPTV, Ltd., c/o Sovereign Film Distributors, Ltd., is Alex Metcalfe, with offices in Toronto.

In its listing of television film commercial producers, sponsor carried 192 companies. Four firms in this category have written to sponsor for inclusion in future lists. They are:

H. William Moore Productions, Box 388, Eureka Springs, Ark., and 1027 Swarthmore, Pacific Palisades, Cal.; facilities include color, shipping: accounts—Ozark Playgrounds Association.

Photo-Arts Productions, Inc., 2330 Market Street, Philadelphia; facilities include color, shipping: accounts—Disston Saw, Abbotts Ice Cream, RPM-Power Mowers, Downs Carpets, Sitting Judges, Red Cross, Pio Wine, Fire Ball.


Soundae Productions, Inc., 704 Elmwood Ave., Buffalo, N. Y.; facilities include animation, color, shipping: accounts—50 local and regional advertisers, plus animation for several film companies.
WKRC RADIO
reigns in Cincinnati in Quarter Hours Monday through Friday*

All top ten daytime and nine of the ten top nighttime shows are heard over WKRC Radio.*

*Nov.—Dec. Pulse

Kenneth W. Church
National Sales Manager
Radio Cincinnati, Inc.

* CINCINNATI

REPRESENTED BY THE KATZ AGENCY—CBS RADIO NETWORK
The signs of Charlotte are signs of a market more important by far than city size indicates. Take wholesaling, for example:

So populous and so rich is the area Charlotte serves that the city's wholesale sales barrel up to a $334,000,000 total—a 36th among the nation's cities.

Charlotte's wholesale sales are almost triple those of any other Carolina city—surpass Toledo, Rochester and Providence—exceed the individual totals of fifteen sovereign states.

Also wholesalers (of your advertising message) are Charlotte's two great area stations—50,000 watt WBT and top power WBTV, 100,000 watts on Channel 3. Charlotte's wholesalers, with the help of Charlotte's two wholesale advertising media, will do a wonderful job for your product.

"Merchont Wholeiolers" only—Sales Management, 1953

Coverage to Match the Market

Represented Nationally by CBS Radio and Television Spot Sales

WBT-WBTV

CHARLOTTE, N. C.

The Radio-TV Services of the Jefferson Standard Life Insurance Company
One of the most basic controversies among members of the radio and television industry is the "spot carrier" dispute. Many stations and their reps over the past four years have charged that the networks are "encroaching" on national spot preserves by developing programs and plans which allow the sponsor to insert its message flexibly à la participations in a d. j. show. (Hence the term "spot-carrier.")

Operation Tandem on NBC Radio was among the first, though not the first, episodes in the dispute. Since then the controversy has erupted periodically as the radio networks each introduced a form of participation plan. On ABC it was the Pyramid Plan; on CBS the Power Plan; on MBS the Multi-Message Plan.

The battle zone has spread to television, too. Some station executives feel that the multiple sponsorship of television shows, as in the big-star packages and the daytime participation-type formats, puts the television networks into competition with them for the national spot dollar.

Recent highlights of the controversy have been the ABC Radio plan to sell Martin Block in participation style during station time; the rejected MBS plan in which affiliates would have traded airtime without compensation in return for free co-op shows—a plan which some MBS affiliates felt would be accompanied by increased sale of participations.

Developments which were brewing at sponsor's pretime were (1) announcement of an extension of the "spot-carrier" principle to more NBC Radio programs and (2) the imminent launching of CBS TV's new Morning Show to be sold flexibly like NBC TV's Today.

Because the dispute has raged frequently on impulse rather than as a measured debate, sponsor will seek to air both sides of the matter in these pages so as to help provide a calmer perspective. It is sponsor's belief that brickbat publicity blasts which characterize the controversy help no one.

Sponsor went about gathering material for its debate-on-paper in this manner: Statements were prepared summarizing the station-rep criticism of "spot carriers," the network defense of these programs and plans. Mimeographed copies of these opposing viewpoints were sent to a cross-section of executives on both sides. They were asked to add their rebuttal, anonymously if they wished.

From the replies and the original statements have come the summaries of both points of view which you will find on the next two pages. In addition you will find measured expressions of the opposing viewpoints by two industry leaders. For the spot point of view, John Blair, president of the Station Representatives Association; for the network viewpoint, Adrian Murphy, president of CBS Radio.
Why affiliates, reps object to “spot carriers”

Networks are entering into competition with affiliates via radio and TV shows which are a “carrier” for spots. They are attempting to siphon off dollars which would ordinarily go to spot. This hurts the station and its ability to serve the advertiser because from network time it derives only about 30% of the rate where spot pays the stations 60 or 70%. The spot carrier, moreover, is often a poor adjacency.

What the networks are doing is attempting to imitate on the national level the successful pattern stations have evolved to provide advertisers with flexible participation buys. Instead of imitating the station’s programing and sales approach, networks should become more creative in developing new programs of their own. The networks have resources to spend on developing shows through experiment.

The “spot-carrier” programs are said to provide flexibility which the advertiser needs nowadays. Yet they are not at all as flexible as buying national spot. They don’t allow you to vary your advertising pressure with the market. The advertiser who has different problems across the country is not going to solve them with a “spot-carrier” show which spreads messages uniformly by a network.

The networks contend that by establishing “flexibility” they are allowing new advertisers to come on who could not otherwise afford to. But there seem to be few cases where new advertisers were attracted to radio by “spot carriers.” Instead networks are cannibalizing the industry where they ought to be selling radio creatively. Many of their participation clients are the existing big spenders.

The networks are using their various plans and participations as a device to cut rates without stating clearly that they have done so. In the phrase of one spokesman, they are “rate cuts tainted with plausibility.” Moreover some of the network shows are designed to go into station time, thus extending network control over a station’s time while at the same time cutting down a station’s potential revenue.

Unless affiliates recognize what is happening and find ways to assure station independence, the networks will have even greater power to jettison TV rates someday than the radio networks had when they sacrificed their radio affiliates on the altar of competitive expediency. The “spot carriers” are part of a process of creeping encroachment over affiliates’ rates and time that has been taking place.

John Blair, Station Reps. Assoc. president, says nets must become creative

Those who have been in radio for a good many years have lived through the days of network prosperity and program dominance and feel a considerable regret for the situation in which the radio networks now find themselves.

The truth is that the radio networks have lost their classic function and are not now able to provide a fully adequate service to radio stations. The historic function of a radio network has been to provide radio stations with program service of a type and quality which the radio station could not provide for itself. In the process of fulfilling this function the radio networks created a completely new entertainment medium with its own stars, its own formats, in fact a completely unique system of home entertainment. Because of the importance and desirability of this new form of entertainment, network programming, to a large extent, became the dominant influence in determining the audience to a radio station.

All of this was true until 1948. At that time television presented to the public another device for entertainment in the home, which to some extent supplanted radio in the field of pure entertainment. Since 1948, however, it has become more and more apparent that radio itself has a continuing function of listener service which it alone can provide. This function is to provide music, news and information about local events, such as sports, for a listening audience which has become accustom to being provided with this sort of entertainment and service on virtually a continuous basis. It is this type of service which radio can perform better and at lower cost than television, and it is for this reason that there has been a substantial growth in listening to radios outside the living room or, for that matter, outside the house. The network has no place in this sort of pattern. First, it cannot provide local service; second, (Please turn to page 127)
To some extent networks have always been in competition with affiliates, just as they compete with each other. Stations have a great advantage in this competition: they can sell to local and regional as well as national clients. All of the net participation plans involve full or near-full net lineups which means only national firms are prospects. The kind of competition, therefore, is unchanged.

The plans are designed to attract clients to net radio who could never afford it and bought other national media, mainly magazines. Over-reliance of net radio on million-dollar sponsors is dramatically illustrated by fact that in 1952 88% of network time billings were from this group compared to 50% for newspapers, 49% for magazines. Switching to tv and spot radio of big clients left networks in trouble.

Network plans can not only attract new clients to net radio but will also win back some of the millionaires. They are designed to substitute for conventional shows rather than to supplant national spot.

In net tv participations are a necessity because there aren't enough biz advertisers to support it on a program basis, especially with color, more stations, higher rates. The magazine concept is a must.

No one can question the fact that network programming was responsible for the development of radio audiences all over the U.S. A major share of affiliates' spot revenue is derived from sale of adjacencies around net shows. Network sustaining shows save stations the cost of building programs or buying from packagers. Networks need the revenue from participations so they can furnish programs.

Clients buying three minutes of commercial time within a program should not pay more for time and talent than would three advertisers each buying only one-third of the commercial time. Participations have generally been priced so that the advertiser buying an entire program will pay less for his "wholesale" purchase. There are no grounds, therefore, for terming participations a rate cut.

Stations have always attempted to sell both programs and announcements. They do so today. Networks have never objected to station sale of programs. Moreover the nets won't relent in selling full shows to those who prefer them. Many of the radio operators have newspaper interests involving a national Sunday supplement. Supplements sell same space units as the papers and no one questions it.

Although you offered us the privilege of anonymity I am glad both to give our frank views on "spot-carrier" programs and to sign our network's name to them.

At the outset let me say that we feel your printed forum on this topic can perform a highly useful service for the industry. For the current unfortunate controversy does no one any good—unless it is our competitors in other media who may find new sales ammunition in our disputes.

At the center of our misunderstanding, it seems to me, is the old familiar 30-60% ratio: the point that stations get about 60% of the national spot dollar (after quantity discounts) and only 30% of the network advertising dollar. Most of us recognize, I think, that this ratio is superficial and misleading. Yet through constant repetition the 30-60 proportion has done damage.

What we all know, when we allow ourselves to think about it, is that along with the 30% (or more) dollar, the network also sends along much additional value in programs, sales help, promotion and public service.

Actually there are some nine distinct values that a network provides for its stations:

1. The network provides revenue to the stations free of station sales expense.
2. Network programs (both commercial and sustaining) reduce station program and production expense. The actual dollar income from a network is the increment of paragraphs one and two.
3. Network programs bring big audiences to stations and help keep these audiences tuned to the stations in local program time.
4. Network audiences make it easier to sell adjacent spots and other station time at higher rates justified by additional circulation.
5. Networks provide, for local sales, cooperative (Please turn to page 127)
Greyhound’s approach: network

"Omnibus" serves as national advertising umbrella for bus line, spot radio-tv

If world traveler Richard Halliburton had lived to see television, Greyhound Lines would have taught him that the "romance of travel" is not confined to moonlight baths in the lily pond of the Taj Mahal nor to swimming across the Hellespont.

Greyhound Corp., through its agency, Beaumont & Hohman in Chicago, spent close to $1 million for network television in 1953 to show people the romance of travel is to be found within the U.S. and Canada.

Such hemispheric prejudice is understandable since the Greyhound Corp.’s 6,500 buses traveled 533,645,000 miles during 1953 from the tip of Florida to Prince George, B.C., Canada.

Greyhound’s problem in advertising their inter-city buses was manifold:
- They wanted to reach a maximum audience. As Henry A. Hohman, Beaumont & Hohman’s president, puts it: "Since Greyhound carries approximately 170 million passengers a year, we do not have a limited market. We feel that everybody is a prospect for a Greyhound trip."
- They were selling a service, not a product, and therefore had to sell the intangibles of emotional appeal as well as price and convenience advantages.
- This service is one with a different seasonal curve in the various regions— that is, bus travel may be at a peak in Florida during the same time it is slack in Minnesota. Also the reasons people travel by bus vary with the region.

Greyhound Corp.'s solution to these problems is to operate on two levels. (1) They have a national advertising campaign, institutional in nature, which is keyed to the advantages of Greyhound Bus travel anywhere in the U.S. or Canada. (2) They have set up local advertising programs, planned and paid for by the regional Greyhound bus companies.

(The corporate structure of Greyhound Lines includes eight separate

PRESTIGE: Greyhound spends 20% of budget for quality programing like Respighi's "Sleeping Beauty" (picture below) on "Omnibus," to put over national ad theme—"romance of travel"—by Greyhound bus anywhere in U.S., Canada
operating divisions and 12 operating subsidiaries, each with its own local advertising budget over and above the contribution the division or subsidiary makes to the over-all national budget.

Greyhound's total advertising budget for 1953, both national and local, is estimated at about $5 million. Nearly $1 million, or about 20% of the total, went into network TV, Local radio and TV used by the regional divisions, both program and announcement schedules, cost approximately $425,000, or 9% of the over-all budget.

With its network TV advertising Greyhound sought to reach a maximum audience. The problem, then, was one of selecting the type of network programming that would both reach a good cross-section of TV viewers and bespeak prestige for the advertiser.

Greyhound's choice: Omnibus, CBS TV, Sundays 5:00-6:30 p.m. EST.

Greyhound started on the Ford Foundation program 4 January 1953 for a 18-week run through 3 May 1953 when the show went off for the summer. For $13,000-per-show in production and talent costs alone Greyhound got a two-minute commercial each week and four five-minute documentaries produced by the Ford Foundation on subjects related to the Greyhound Corp. The four films during Greyhound's first cycle as Omnibus sponsor included: a travelog showing scenic routes; historic places covered by Greyhound buses; a film on driver training; another about the new air-suspension system that replaced metal springs, and one on highway engineering technique.

Greyhound's second season on Omnibus, at $17,500-per-show for production and talent, extends from 4 October 1953 through 28 March 1954 (when Omnibus goes off the air). During this 26-week period Greyhound again has four five-minute documentaries.

(Please turn to page 115)

SPECIFICS: Greyhound has eight regional divisions with own ad budgets to sell specific trips, fare specials, fight competition. Below, "Omnibus" announcer Nelson Case visits one of local lines to make film commercial with realistic backdrops.
A. C. Nielsen Co.'s 10-point check list on running tests applies to media as well as market testing. It should prove useful to anyone planning a media test. For Nielsen a test is NOT a valid test when:

1. The test market fails to be representative.
2. There is no adequate base period against which to measure trends.
3. There is any variable introduced other than the one being tested.
4. Sales are measured for your brand but not for competitors.
5. Sales are measured without regard for all possible sales influencing factors (of which advertising is but one).
6. The test markets are not carefully balanced against control markets.
7. The test results are not subdivided according to the variable being measured. (Example: In a tv test, for heavy vs. light exposure.)
8. There is not enough time allowed for customers to buy and rebuy following the original promotion by the advertiser.
9. The statistical probable error (the 50-50 chance) of the measurement of the test is anywhere near as large as the change which might be expected to result from the test operation.
10. The responsibility for measuring, evaluating the result is not in expert hands.

II. Can you set up the "ideal" media test?

Part 18 of SPONSOR's 22-article All-Media Evaluation Series quotes some of 158 experts consulted on how it might be done by Ray Lapica

What should the "ideal" inter-media test include? Why is testing media so hard? What are 10 "do's" in setting up an inter-media test? These are some of the questions answered in Part 17 of sponsor's All-Media Evaluation Series published in the 22 February 1954 issue. In addition six experts were quoted as saying that an "ideal" test couldn't be made but gave no reason; four others went into detail. The concluding portion of this two-section article details the problems of setting up a national media test. Seven authorities on media offer some good advice on solving the media-testing
problem. The four methods of market analysis one independent researcher recommends are examined. You’ll also find the names of some organizations that will run tests for you plus a list of advertisers who have tested media (see box page 36). One agency researcher details his “ideal” media test of radio vs. tv step by step. Finally SPONSOR draws a few conclusions.

The experts said “no” in the previous issue of SPONSOR to the question headlining this article.

Undaunted, SPONSOR took the problem of setting up a crystal-clear inter-media test on a national basis to a leading media researcher. Instead of a solution he offered seven important questions which he said needed “complete resolution” before such a test could be conducted.

And in any case, he says: “Overzealous preoccupation with cost-per-M sales effectiveness comparisons (one major advertising medium vs. another) seems to me to deny that each medium has unique characteristics, special areas of strength and cost efficiency, which have caused it to continue to exist and prosper in its own right. At the very least, it is to de-emphasize what I believe may be the most important area of advertising truth—that for almost every type of product and service there is a particular optimum combinational use of the major advertising media. This, when discovered and put to work, will produce a catalytic sales-effectiveness-plus greater than any cost-per-M effectiveness differences which can be genuinely proved among the media.”

Seven questions: The seven questions offered by this veteran researcher regarding media tests are as penetrating an analysis of the problems being set very media tester as SPONSOR has seen. Here they are:

1. How can I be sure I’m testing ‘media’ rather than ‘copy’ in a major inter-media test? I’m not even sure I know how to set aside the wide intra-media range in ‘copy’ effectiveness within a single medium while I then proceed to assess the absolute and relative cost-per-M effectiveness of the particular medium itself.

2. Suppose I use the conventional method of simply comparing purchase of product among advertising-exposed persons with purchase among a ‘matched sample’ of non-exposed persons. How can I be sure I’m not falling into the ‘chicken-vs-egg’ dilemma? Even within any one medium how do I separate the extent to which advertising exposure causes purchase from the extent to which purchase or usage causes greater awareness of the product’s advertising? And if I use the same sample and recheck it at two different times, this question still needs answering.

3. Another question on the use of the conventional ‘matched sample’ technique: How can I be sure that I have matched my two samples on all factors other than advertising exposure which influence buying?

4. I can prove quite easily after the study has been completed that I probably have not matched the samples on all pertinent factors. If my study has

### Bartons 4 Steps

Sam G. Barton, president of Market Research Corp. of America, suggests these four steps in testing and measuring your marketing tactics and strategy. They can be narrowed down quite easily to testing or analyzing media alone. Note that two steps involve little more than use of a pencil and lots of hard thinking to avoid usual pitfalls.

1. Thoroughly analyze all available past records.
2. Plan geared-in tests as a regular part of your business.
3. Try small and inexpensive controlled experiments.
4. As last resort, make expensive, time-consuming test city operation.

Barton’s Advice: Always ask: "Has this ever been done before? Who did it? What happened? If you can find the answers, you know marketing research.”

### 148 of 166 agencies and advertisers "test" media

Nearly all 148 agencies and advertisers responding to SPONSOR’s media questionnaire said they tested media effectiveness in some way. Their methods:

<table>
<thead>
<tr>
<th>&quot;Testing&quot; Method</th>
<th>Ad Agency*</th>
<th>Advertiser*</th>
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<tbody>
<tr>
<td>Sales results</td>
<td>73 82 46 78</td>
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<tr>
<td>Test markets</td>
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<td>Surveys</td>
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<td></td>
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<tr>
<td>Public response</td>
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</tr>
<tr>
<td>Don’t test or no answer</td>
<td>5 6 13 22</td>
<td></td>
</tr>
</tbody>
</table>

*Based on 89 agency respondents. †Based on 59 advertiser respondents. Total answers in each case exceeds number respondents because of multiple answers. Of 2,000 agencies, advertisers quoted on media 166 responded.

Above indicates most agencies and advertisers are concerned with determining media effectiveness, but the methods vary almost with the number of respondents. Chief one used and not shown above: "experience," which means rule of thumb. Table shows that a simple, reliable means of testing media is badly needed. Figures also indicate that agencies "test" more than single advertisers. Top answer, "Sales results," is a catch-all, of course, since most media tests are designed to measure sales results.
taken the trouble to check both samples on purchase of all brands competing with the advertised brand under analysis, exhaustive cross-tabulation will usually prove pretty quickly and embarrassingly that the claimed effectiveness plus for the advertised brand in point is not sufficiently counterbalanced by effectiveness-minuses among the other brands in competition."

To anyone who has ever seriously reached the stage of actually attempting to plan a genuine inter-media test, one thing very quickly becomes obvious, this veteran researcher says. For reasons of cost as well as for many other technical considerations any such study can at best encompass only one or more pairs of specific "matched" markets.

"It may be elementary but I think it is important to remember that the four major advertising media do have different characteristics," he explains. "Magazines are essentially a national medium; newspapers are essentially a local medium; radio and television are national media if used on a network basis and local or regional media if used on a 'spot' basis."

If the test is to be limited to specific markets, then here are some more basic questions which need answers, according to this media researcher:

"4. How specifically do I set up a genuine relative cost-per-M effectiveness test between national magazines on the one hand and local newspapers on the other?"

"5. How do I avoid a charge of unfairly favoring newspapers and spot radio and television if my test has to be conducted in a universe matching the basic characteristics of these particular media as opposed to the basic characteristics of magazines, network radio and network television?"

"For example, with local media the advertiser can more often direct people to specific stores, make special sale offers and set the in-town value of heavy local media coverage. The advertiser in national media, on the other hand, has the prestige and merchandising values of a broadcast program or national magazine, and he also gets more even coverage in all areas in-town and out-of-town."

"6. Just how practical is it to expect that, even with the maximum cooperation of an advertiser introducing a new product, adequate distribution could first be assured in, say, four separate 'matched' markets and that we could then go from absolutely 'no advertising' in any of them and proceed to means of comparative sales effectiveness as achieved by using a different one of the four major media in each market? If I'm wrong, and this is practical, how do I know that the same results could be achieved with long-established products?"

"In other words how would I know that one particular medium may not be best for launching a new product and another medium best for maintaining or increasing an advertiser's share of the market for an already established product?"

Regarding the seemingly most simple test method of all—cost-per-M comparison of 'premium-pull' achieved by the several media—this researcher raised his seventh and final question:

"7. Having seen such widely divergent results for all kinds of 'offers' within each medium, how can I be sure that this approach will truly test the relative strength and cost efficiency of the various media or whether it will merely be measuring the degree to which I am utilizing each medium to its own maximum advantage?"

Lest anyone hasten to charge this media researcher with doubting the value of using major media, he stresses that two "foil-proof" tests can be made quite easily to determine their effect.

(please turn to next page)

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**Study in Book Form**

**SPONSOR's All-Media Evaluation Study will be published in book form in the spring following the remaining articles in the 22-article series appear. Price has not yet been determined, but you may reserve a copy now. Just send a card.**

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**American Chicle**

**Archer-Daniels-Midland (Farm feeds)**

**Atlantic City (resort adv.)**

**Atlantic Refining**

**Bank of America**

**C. J. Bates & Son (toilet requisites)**

**Bauer & Black (first aid products)**

**Bell & Howell**

**Block Drug**

**Borden Co.**

**Brewing Corp. of America**

**Bristol-Myers**

**Brown & Williamson Tobacco**

**Continental Oil**

**Corp. (appliances)**

**Deepfreeze**

**Detroit Edison**

**Drackett Co. (capers)**

**Thomas A. Edison, Inc.**

**Firestone Tires & Rubber**

**General Tire & Rubber**

**Griggs, Cooper & Co. (food prod.)**

**Hamilton Watch Co.**

**Higgins, Inc. (ships, flooring)**

**Hudson Pulp & Paper**

**Illinois Watch Cases**

**Kraft Foods**

**Libby, McNeil, Libby**

**Glenn L. Martin Co.**

**Medico Pipes**

**Merck & Co.**

**Mid-Continent Petroleum Corp.**

**New York Central System**

**Olin Industries**

**Pal Blade**

**Pan-American-Grace Airways**

**Dr. Pepper Co.**

**Pennsylvania Salt Mfg. Co. (chemicals)**

**Peter Paul**

**Peoples First National Bank & Trust (Pittsburgh)**

**Prudential Insurance**

**Randolph Parins (farm foods)**

**Rosefield Packing**

**Scott Paper Co.**

**Tea Council**

**Tide Water Assoc. Oil**

**VCA Labs. (vitamins)**

**Washington State: Wildrose Comm.**

**Webster-Chicago Corp. (phonographs, recorders)**

**White Sewing Machine**

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President, Raymond R. Morgan Co., Hollywood

**Henry Schachte**  
V.P., Sherman & Marquette, New York

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**51 Firms Which Tested Media**  
(Only those with dagger—found correlation between media and sales)

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**36**

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**SPONSOR**
You can’t sell a product you don’t know

Almost anyone can read sentences clearly. But an announcer is one who’s taken time to learn sales points of product and can relax during commercial.

It’s seldom—if ever—that an advertiser or agencyman gets the performer’s point of view on his show or commercials. But many a commercial could be more effective if performers got the chance to pass on their opinions.

In this article the sponsor gives one veteran radio and tv announcer the opportunity to tell advertisers and agencies how to improve their commercial messages. Ed Cooper has developed strong views on announcing during his many years of varied experience in different places. Other talent, as well as advertisers and agencymen will doubtless find points of agreement and disagreement with his analysis. The sponsor invites additional comment.

A good announcer is more than just a word-mouthing machine with a perpetual smile.

He’s a salesman who can understand the message he reads and can make others understand it.

That’s how Ed Cooper, radio and tv announcer with 15 years’ experience in broadcasting, sums up the primary requisite for his profession.

“You’ve got to know what you’re selling before you can sell it,” he told the sponsor. “Some advertisers tell their announcers, ‘Don’t worry about what we say, boy, you’re just here to say it.’ They’re making a big mistake.

“Almost anyone can read a few hundred words clearly with the proper pronunciation. But if you aren’t familiar with the product, how it’s made, what its unusual features are—then, you’re going to wind up sounding like a high school orator delivering the valedictory address.

“Announcing, like acting, should be approached with a creative spirit.”

Cooper has a varied background. He has been over-all announcer and commentator for Midwest radio stations, radio and tv announcer on live commercials as well as for filmed an-

ED COOPER IS A VETERAN RADIO, TV ANNOUNCER ON SUCH ACCOUNTS AS MILLER BEER (BELOW), ADMIRAL, SEALY MATTRESS

Article continues next page
Cooper had the chance to see commercials through from start to finish; he worked with program directors on developing new shows; planned commercials with continuity directors; helped salesman service accounts.

This many-sided experience pounded this lesson home to him: You've got to live with a product to sell it.

Ideally, he says, the announcer should spend “one day a week” in the sponsor's manufacturing plant or at sales meetings to get training just like the firm's regular salesmen do. He should take notes on various products and processes, study and digest them.

“I make it a rule to follow this procedure whenever possible,” he told sponsor. "My most intensive 'sales training' course took place in the summer of 1952 just before the political conventions.

"I had been hired by Admiral to do all the commercials for the Republican and Democratic conventions over ABC TV during the two weeks they would be telecast. Early in the game I got together with Ed Sherwood, Admiral's TV promotion man, and Russ Young, television director for the agency, Russell Seeds. We all decided that it would be nearly impossible to memorize all the commercials for that length of time on the air. And I don't like using prompting devices.

"In addition many times a commercial would be thrown in unexpectedly during a roll in the proceedings, or, a pitch would be cut short when something exciting was happening on the floor. The messages had to be flexible."

Accordingly it was decided that Cooper would put in a full working day for two weeks’ time either at the agency or at the Admiral plant, working with the appliance firm's ad director, home economist and promotion department as well as with agency principals and the account executive.

During this time Cooper took more notes than the average college freshman does during an entire semester. Admiral had 10 products in all that it wanted plugged; Cooper filled in with vital information on each one.

When the Republican convention opened Cooper appeared on the scene with notes in hand. Then, when he'd get instructions that the next commercial was to be on a refrigerator, or specific model, he'd take a quick glance at the notes and meet with the director. After a few minutes all the camera directions would be worked out and Cooper would ad lib the commercial accordingly.

Cooper, who spends much of his time today on tv commercials, still uses the note-taking device as a memory aid. "The first time I used a mechanical prompter," he told sponsor, "the thing jammed and I had to ad lib the rest. Ever since then, I've been leery of mechanical devices.

"I've found it's much safer to get the message down pat, then take a few notes on a card and keep it just out of camera range. Then, if you ever pull a blank, you can take a quick glance at the key words on the card and the whole message comes back to you."

Another reason Cooper dislikes relying on prompts is because of the tendency for the performer to stiffen up when reading a message. "Informal is the secret of good salesmanship," Cooper says. "An ad-libbed message gives just about the most relaxed effect you can get. But if you're pitching a commercial that's in print, reading the message kills it."

Most sponsors don't go in for the

(please turn to page 125)
Summer Selling
Section: 1954

Battle against summer air hiatus has made great strides. Here’s outlook for ’54, review of ’53 plus facts and charts

Produced by Alfred J. Jaffe

What it costs to take a hiatus
Introduction to SPONSOR’s sixth Summer Selling Issue discusses importance of advertising during the hot months, points up the economic, advertising outlook for summer of 1954. SPONSOR’s missionary role in gathering facts to fight hiatus habit has long history.............. page 40

Is radio winning the summer battle?
A review of network and spot radio last summer plus look at the coming season indicates radio has been holding its own and even inching ahead despite the competition of TV. Summer, out-of-home listening trends are disclosed. Economies of radio selling during the summer are shown............. page 42

Video looks to its greatest summer
Television’s continued growth bodes well for network and spot this summer. Video’s dimensions and the probable total of interconnected stations and cities are estimated. The importance of time franchises is covered and so is hiatus protection. A look at last summer’s highlights is included.................. page 44

7 pages of research facts on summer
This report to advertisers includes facts on consumer income and spending, availability of radio-tv audiences, summer sets-in-use starts page 47

1. For the most part, the U.S. economy does not have a summertime slump. Income levels are virtually the same as winter; sales are healthy page 48

2. More than 90% of the regular wintertime audience is available during the summer months, three major research studies report page 50

3. In-home radio listening, as measured by A. C. Nielsen, holds up strongly during the mornings and afternoons in summertime page 54

4. Pulse figures show that summertime out-of-home radio listening is higher in 14 out of 15 major U.S. markets than winter levels page 57

5. More than half of the out-of-home air audience is in the 20-44 age bracket; more than 60% of the o-o-h listening is in cars page 60

6. In 1953, summertime TV viewing held up well during the day, fell behind only at night due to the quality of hiatus-filling shows page 63

7. Exiting from radio-tv during the summertime invites a sales slump; brands that remain on the air increase their leads page 67

This We Fight For
As it has for the past seven years SPONSOR, in this 1954 Summer Selling Issue, fights for a greater understanding among advertisers and agencies of the importance of remaining on the air during the summer months.
What it costs you

The argument for air advertising during the summer is basically the same as the argument for advertising at any time of the year.

If you stop advertising, you stop selling.

The truth of this axiom should require no elaboration. It is, after all, the keystone of the advertising business. Indeed any adman will tell you that it is the keystone of U.S. prosperity.

To extend this axiom to summer selling on the air is no great mental feat. It has been obvious to a great number of advertisers and it is significant that the blue chip sponsors are prominent among them. The fact remains, however, that many advertisers became converts to hot weather selling on radio and tv after World War II only after the most earnest missionary efforts by agencies, broadcasters and others.

SPONSOR is proud to have been among the missionaries. When SPONSOR's first complete issue on summer selling appeared in 1949, it discussed the problem during its first spring. (See "The case for and against summer replacements." June 1947.)

The advocates of summer selling have made great strides but they have not won a complete victory—yet. The battle will undoubtedly continue along the same lines which have proved the most fruitful. In this battle the emphasis has been more and more on facts and figures and less and less on feeling and emotion.

Many of the facts come from special studies. Others come from case histories. They show not only that summer air advertising can generate sales but the reverse of the coin: The sponsor who takes a hiatus can lose sales.

Some of the studies have provided further confirmation of a concept that was only dimly appreciated a few decades ago but which is basic to advertising. This concept does not apply to summer selling only but it has a striking relevance to summer selling. It is: Brand switching has become (or, perhaps, it always was) an irresistible force in American selling, a restless phenomenon that must be countered by constant advertising pressure.

Whether modern advertising spawned the brand switcher or whether brand switching is just part of the orneryness of human nature, the fact remains that the advertiser who coasts on his advertising laurels or who lets up even for a few short months stands in peril of being unceremoniously dumped from whatever sales position he may have clawed his way to by previous hard selling.

Pinpointing the need for facts about summer selling is something SPONSOR will go along with heartily. Its five previous selling issues have been full of facts. They have been of different breeds and varieties but they have had one purpose: to upset the notion still popular in some quarters that it's proper for air advertising to take a nap when the mercury climbs. These facts have pointed out:

This picture is BAB's way of pointing out that radio stays close to its audience during the summer, whether it goes to beach or mountain.
take a hiatus

Brand switching never stops. It can lose sales for you in the summer as well as any other season.

1. The consumer spends just about as much money during the summer as during any other season. This has been brought out in various ways in every summer selling issue. A special look at products for the home in the 1949 summer selling section brought out the fact that "They buy in the fall, but decide in the summer."

2. The dip in listening and viewing is less than is commonly supposed and, anyhow, with discounts and low-cost replacement shows the advertiser's cost-per-1,000 is not any higher than during the winter. It can even be less. Sponsor has shown the actual facts, ma'am, about summer listening and viewing through charts and stories and, in two of the sections (1949 and 1951), traced the extent to which soap operas hold up in ratings during the hot months.

3. The dip in radio ratings is partly counter-balanced by out-of-home listening. The importance of out-of-home listening as well as summer cottage listening was brought out in Sponsor's first summer selling issue.

4. The dip in listening and viewing is partly due to the hiatus of big-name shows. While advertisers often use cheaper summer shows for budget reasons the lessening of program competition offers an advertiser willing to spend the money a fancy opportunity to grab a fancy share of the broadcast audience as well as attract an audience which might not otherwise tune in.

5. The available audience is actually not much less than during the winter despite vacation taking. Sponsor's first sentence of its first paragraph of its first story in its first summer selling issue pointed out there are plenty of people home during the summer.

These facts have been driven home by experience stories of advertisers (other than the obvious summer-only type) who have mounted successful summer campaigns on the air and leveled off their sawtooth sales curves.

In this issue Sponsor brings these facts up to date, sums up the meaning of last summer's radio and tv experiences and takes a look at the coming hot weather picture. While there's nothing revolutionary to say about summer advertising in 1954 and while summer plans are not yet firm, some factors already seem obvious:

1. The economic outlook for this summer foreshadows some of the hardest selling since the depression of the 30's. For the reasons, see box below.
2. Summer radio billings will hit a new high in 1954.
3. Tv advertisers will keep a white-knuckled grip on their time franchises. This applies to spot as well as network clients.
4. Out-of-home audiences will reach a new peak this summer. Auto listening is the most important factor.
5. There will probably be more use of film reruns on network tv.

The background for these factors will be discussed in detail in the stories and research that follow.

* * *

Economic outlook for radio-tv advertising promising

While economists foresee continuation of recession during summer, broadcast advertising, as in '48-'49 recession, will not be affected. Basic reason is that a small slide downward in business does not usually bring cut in ad budgets but rather intensified selling by manufacturers. Because of fixed costs a 5% drop in sales means more than 5% drop in profits. Hence advertisers try hard to keep volume up. It is serious economic downturns that cause drop in ad budgets. Sidney S. Alexander, economic advisor for CBS, Inc., feels summer business in '54 will be worse than '53 but explains that is only saying summer of '54 will be second best summer in history of U.S. Alexander points out radio-tv would weather serious economic storm better than other media since tv is still growing and local radio hasn't reached maturity. Low cost of radio would also help.

8 MARCH 1954
Is radio finally winning the no-hiatus battle?

Last summer's business topped the previous year's hot season and 1954 billings expected to top them all

Radio has made a lot of progress in court some advertisers of that strange, sleepy feeling that used to come over them during the summer.

This year, as it looks toward summer 1954 radio has hopes of reaching new heights in hot weather billings. As yet there are few figures to toto up. It's too early for that. But there are indications to bolster this opinion.

Summer spot billings have been climbing in recent years. SRA, as well as a number of individual reps, reported that summer business last year was better than 1952. The reps see no reason to assume that an increase won't be chalked up again.

There was certainly no evidence of that nervous twitch that used to appear whenever anyone mentioned the word "television."

The networks have suffered more from television than the stations, but they can point out that while total gross billings dipped a little last year, billings from June through September actually inched up over 1952. (The network billings picture was not uniformly happy, however. CBS and Mutual registered gains while ABC and NBC showed a hot weather decline.)

Billing trends are not the only harbingers of what the coming summer will bring. Audience figures have been turning up some indisputable trends about summer radio.

For example, ABC Radio will incorporate in its summer presentation Nielsen data showing that per-home radio listening in tv homes declines less in the summer than (1) tv viewing or (2) radio listening in all homes or (3) radio listening in radio-only homes.

These figures are from last year but they give a glimpse into coming summers, too. For the lesson will not be lost on advertisers that radio listening in tv homes is the pattern of the future.

In making its radio-ty comparison, the ABC Radio research staff assigned January an index of 100 and showed that in July the tv viewing index went to 64 (a decline of 36%) while listening in tv homes only went down to 85 (a decline of 15%). The indices for all radio homes and radio-only homes in July were a little over 70.

These figures, of course, do not include out-of-home listening, which

Spot radio figures for selected group of clients show 2.0%, summer decline during 1953

Chart below with figures taken from "Spot Radio Report," while not a complete picture of spot radio activity (about 50 reporting ad agencies are involved), gives fairly accurate cross-section of what happens during the hot months. The decline, about 20%, is about double that indicated by SPONSOR's check of some of the larger reps. The latter say they expect more summer business this year than last

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<td>3578</td>
<td>3759</td>
<td>4390</td>
<td>4615</td>
<td>4928</td>
<td>4942</td>
<td>4081</td>
<td>3802</td>
<td>4446</td>
<td>4471</td>
<td>4292</td>
<td>4274</td>
</tr>
<tr>
<td>NO. OF SCHEDULES</td>
<td>198</td>
<td>199</td>
<td>213</td>
<td>199</td>
<td>207</td>
<td>189</td>
<td>161</td>
<td>174</td>
<td>194</td>
<td>200</td>
<td>203</td>
<td>198</td>
</tr>
</tbody>
</table>

SPONSOR
peaks in the summer time. Out-of-home listening is not only greater in the summer than in the winter but is growing summer by summer. This has been shown in Pulse winter and summer out-of-home studies in metropolitan markets (where television has made its greatest inroads).

The increase in summer over winter out-of-home listening and in one summer over the previous summer is not tremendous but it is noticeable in practically every market studied by Pulse.

Take Detroit. The percent added to in-home listening by out-of-home listening in January 1953 was 16.2. Last August it was 21.5. The percent of homes reporting out-of-home listening came to 3.8 in the Motor City during August. The previous summer the figure was 3.0 for the same month.

The growing importance of out-of-home listening led to an effort at NBC to bring Nielsen's April 1952 out-of-home listening percentages up to date in relation to in-home. The network's Research and Planning Dept. came up with data indicating that by October 1953 the percent of out-of-home to in-home listening had increased over the year before by 50% and more during some time periods. NBC does not regard these figures as the last word but they are considered provocative, to say the least.

While NBC didn't measure summer there is no doubt among research people that the increase shown by NBC would have been topped if it had measured, say, August of last summer.

Nor is there much doubt that an even greater figure will be turned up if August of this coming summer is measured.

Whether it will be measured is another question. There is no monthly measurement of out-of-home listening. The nearest thing to a regular measurement is Pulse's twice yearly study and this has been done in no more than two dozen markets. (Pulse measures out-of-home listening in the New York area four times a year.)

Another question is what to measure. Out-of-home listening is made up of a large, diffuse audience widening out of the hard core of in-home audiences like concentric ripples which gradually disappear into the water.

(Please turn to page 88)
Summer ’54: best yet for tv

Medium’s continued growth, competition for time franchises and new daytime programming indicate healthy business for hot weather

Summer television looks good.

That’s sequence’s firm conclusion from a pre-spring survey of hot weather video for 1954.

While most advertisers’ plans for the summer have not yet hardened there appears little doubt that tv will enjoy its best summer. Aside from the fact that tv has long since proved its potential selling abilities there are three powerful factors that will work to boost summer video billings to new heights. They are:

1. The medium will continue to grow lustily. Advertisers are now well aware from previous summers’ experiences that despite the decline in per-home listening as the mercury rises, tv’s growth provides them with summer audiences that are just as large, if not larger, than the previous fall-winter-spring season.

2. Advertisers who fall into a summer tv siesta take a chance on losing valuable time franchises unless they sponsor the top network shows. Even where the network provides hiatus protection, there is the danger that certain key markets may be lost to other clients panting for a chance to flex their video muscles. The competition for video time applies also to spot clients. Advertisers with choice announcement slots will think twice—assuming they think about it at all—before giving them up for the summer.

3. There will probably be more daytime network programming this summer than ever before. NBC’s battle to catch up to CBS during the day will not flag this summer and there’s evidence of more activity at ABC also.

Here’s what an advertiser can expect in terms of tv’s dimensions by this summer: 30 million homes sometime between 1 July and 1 August and more than 400 stations by the same time. sequence’s Fall Facts Issue last year (13 July) reported a total of 188 tv stations as of 2 July; the number of tv homes as of 1 July was reported at 24.5 million.

The complex job of linking up stations via coaxial cable and microwave relay is keeping pace with tv’s expansion. By the middle of last month, 273 stations in 174 cities were tied together by AT&T and a few private links. Firm orders at AT&T indicate that this total will rise to 310 stations in 195 cities by 1 July this year. There may be additional orders before the summer but this will be offset to a certain extent by broadcasters turning back construction permits to the FCC.

The extent to which tv’s growth has bolstered summer audiences despite the drop in average viewing has been documented in detail by the networks. For example:

CBS has made a study of its year-round shows together with ARB ratings to prove this point. During 1951 there were 11 CBS TV shows which ran intact through the summer. They reached on the average 8.9% more viewers during July and August than they did during the preceding winter season. In 1952 there were 14 shows which took no hiatus. They reached 11% more viewers in August than during the preceding season. (July was not included in this measurement because of the political conventions.)

Last summer CBS TV had 12 no-hiatus programs. Not only were ratings during the summer months practically identical to previous winter ratings but hot weather audiences were 25% greater. The summer programs averaged 14,769,000 viewers during July and August 1953 compared with 11,019,000 during the previous October-April period.

NBC has brought out somewhat similar figures for daytime tv. In its presentation on summer daytime tv which will be shown to advertisers this spring NBC points out that in a four-week period last summer the average daytime network show reached practically the same number of homes as it did in a four-week winter period. Using Nielsen cumulative audience figures, NBC shows that the average daytime program in March and April 1953 reached 7,398,000 homes while during July and August the cumulative figure was 7,355,000.

Summer daytime advertisers can figure on the same thing happening this year. NBC says. The network assumes three things: (1) there will be 30 mil-

Blue-chip spot tv clients don’t join third-quarter dip

While over-all spot tv activity in 1953 slowed a little in third quarter, top 25 clients actually increased their buys as figures below from "Rorable Reports" show. Important factor in this increase was advertisers' efforts to sew up time franchises. Stations reporting jumped from 120 in first quarter to 195 in last

<table>
<thead>
<tr>
<th></th>
<th>FIRST</th>
<th>SECOND</th>
<th>THIRD</th>
<th>FOURTH</th>
</tr>
</thead>
<tbody>
<tr>
<td>TOTAL MARKETS</td>
<td>1,786</td>
<td>2,053</td>
<td>2,234</td>
<td>2,328</td>
</tr>
<tr>
<td>BOUGHT (TOP 25)</td>
<td>116</td>
<td>144</td>
<td>148</td>
<td>158</td>
</tr>
<tr>
<td>TOTAL SCHEDULES</td>
<td>8,294</td>
<td>10,962</td>
<td>10,088</td>
<td>15,215</td>
</tr>
<tr>
<td>BOUGHT BY ALL ADVERTISERS</td>
<td>1,260</td>
<td>1,876</td>
<td>1,772</td>
<td>2,153</td>
</tr>
<tr>
<td>TOTAL NO. OF SPOT TV USERS</td>
<td>44</td>
<td></td>
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</tbody>
</table>

quarters of the year
lion tv homes by the summer, (2) the coverage of the average daytime show will be the same as it is now—about 80% and (3) the average summer daytime rating in 1954 will be the same as it was last summer—10.3.

If these things come to pass—and there seems to be no reason why they shouldn’t—the average daytime tv show this summer will reach 2,472,000 homes. This compares with the average daytime homes-reached figure in December 1953 of 2,456,000.

The CBS figures discussed above are actually two arguments in one. They not only point up the husky size of summer audiences but suggest strongly that one of the biggest reasons for the dip in average tv summer viewing that does take place is the fact that many top shows go off the air. This is indicated by the fact that the ratings (a measurement of relative popularity) of the 12 no-hiatus shows were about the same as in the previous winter.

The networks have been arguing with advertisers for years that summer ratings would hold up if sponsors would only keep their regular shows on. They have made somewhat of a dent but there are still advertisers who can come back with: “The talent wants a vacation,” or “I can’t afford it.”

A way out of this dilemma is indicated by Nielsen’s recent comprehensive study of tv film reruns. The study showed that summer film reruns did just as well as a representative group of non-rerun summer shows. (For details see “Reruns: they mean 20-50% of film nut” sponsor, 25 January 1954.)

The film rerun solves the problem of vacations for the talent and partly solves the problem of cost. While there is a certain amount of money that must be put out for reruns in the form of re-use payments as well as extra compensation for the star, reruns are still a good deal cheaper than first-runs.

Of course advertisers have been attacking the cost problem by using cheaper replacement shows for many summers now. Here are some examples.

(Please turn to page 120)
YOU MIGHT SCORE 100 POINTS* —

BUT... YOU NEED WKZO RADIO TO PILE UP SALES IN WESTERN MICHIGAN!

WKZO, Kalamazoo, is Western Michigan's first station on almost every count. First in programming, first in listeners-per-dollar, first in Pulse ratings (left)!

Take the WKZO news operation. According to Pulse, WKZO newscasts get an average rating of 12.5%, as against 4.7% for the next-best station! In 1953, WKZO Radio News won the annual Michigan Associated Press radio award, for the second year in a row!

No newscast availabilities at present, but your Avery-Knodel man will be glad to steer you onto some other equally good WKZO buys.

*Frank Selvy of Furman set this NCAA record in a 1954 game against Newberry College.

SPONSOR
Answers to 7 basic questions on summer radio and tv

Up-to-date charts cover every major phase of summer air plans, from economics to sales results

The summer of 1954 presents both opportunity and challenge to American agencies and clients.

It's an opportunity because economists now feel that the corner may be turning in the current downward trend of business and farm incomes and that the nation's economy this summer should lead healthy even if below '53 peaks.

It's a challenge because the latest radio and television research shows clearly that more than 90% of U.S. families are home—and available for air advertising—in the summertime. Even when away from home they represent a large potential audience. Some 70% of the cars in the U.S. now have radios; auto industry experts estimate, and out-of-home listening is at an all-time high. And almost all vacation areas are now tv-covered.

SPONSOR editors have carefully culled the most meaningful and up-to-date research concerning summertime radio and tv, and present seven pages of charts and editorial analysis as a guide to summer air selling. Each of the major topics—economics, audience measurement, out-of-home listening, and so on—is covered on a single page.

Headlines state the topic; charts present the latest facts. Special editorial text accompanies each chart to analyze the facts for admen.

As in the past, certain broad conclusions emerge from this research about summer radio-tv:

1. With the exception of the specialized seasonal products (cold remedies, vitamins, winter clothing), the sales curves of most major categories of retail activity are now virtually stable the year 'round.

2. With less than 10% of the air audience away on vacation on the average at any point in the summer, those who remain represent a near-normal audience potential—and a consumer market that will tend to switch brands unless held by near-normal air selling.

3. With the development of auto radios to a point of perfection in price and performance, with sales of portables at record highs and with tv now having moved in to cover most of the former "holes" in the television map the U.S. audience can be reached during the summer months even when they're away on vacation.
Is it true that sales for most items go to pot in the summer?

INCOME: Personal, farm incomes are steady during summer, government surveys show

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</tr>
</thead>
<tbody>
<tr>
<td>1. Personal income (millions, adjusted)</td>
<td>$280.5</td>
<td>$281.0</td>
<td>$283.6</td>
<td>$282.7</td>
<td>$284.7</td>
<td>$286.3</td>
<td>$287.5</td>
<td>$287.0</td>
<td>$286.3</td>
<td>$287.2</td>
</tr>
<tr>
<td>2. Farm income (millions)</td>
<td>$2,834</td>
<td>$1,949</td>
<td>$2,100</td>
<td>$2,001</td>
<td>$2,010</td>
<td>$2,193</td>
<td>$2,456</td>
<td>$2,494</td>
<td>$3,197</td>
<td>$3,693</td>
</tr>
</tbody>
</table>

ANALYSIS: As in the previous postwar years the nation's personal and farm incomes held up strongly and even increased slightly during the summer of 1953. At year's end, incomes nosed down from predicted levels as businessmen started to reduce big inventory stockpiles. But Washington experts and business leaders now feel that the U. S. economy may be set for an upswing and that personal and farm incomes may approach 1953 levels, the best year in business history. Monthly personal income figures above are from the Dept. of Commerce, and are adjusted for the theoretical annual rate. Farm income, from the same source, is actual cash receipts to farmers.

SALES "BIG THREE": Summertime sales are better for retail, food, drug categories

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</tr>
</thead>
<tbody>
<tr>
<td>1. Retail trade (millions)</td>
<td>$13,054</td>
<td>$12,329</td>
<td>$13,956</td>
<td>$14,167</td>
<td>$14,665</td>
<td>$14,578</td>
<td>$14,385</td>
<td>$14,476</td>
<td>$14,082</td>
<td>$14,951</td>
</tr>
<tr>
<td>3. Drug stores (millions)</td>
<td>$392</td>
<td>$387</td>
<td>$381</td>
<td>$383</td>
<td>$397</td>
<td>$396</td>
<td>$392</td>
<td>$390</td>
<td>$377</td>
<td>$394</td>
</tr>
</tbody>
</table>

ANALYSIS: U. S. retail trade figures above, barometer of consumer purchasing, were noticeably higher in 1953 than in 1952, and again showed the standard U. S. pattern: Retail sales, on the whole, are as good in the summer as they are in winter; often, they are better. Food and drug products, two of air advertising's biggest client categories, show similar sales strength in the summer, and are likely to repeat the performance in 1954. For many food and drug products summer is a peak season. According to A. C. Nielsen's Food and Drug indices summer sales top winter levels for packaged soaps, spiced meats, cold cereals, dentifrices, shampoos, wave sets.

OTHER SALES CATEGORIES: Gasoline sales rise in summer, home furnishings hold up

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<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Gasoline stations (millions)</td>
<td>$779</td>
<td>$752</td>
<td>$810</td>
<td>$826</td>
<td>$888</td>
<td>$916</td>
<td>$971</td>
<td>$960</td>
<td>$908</td>
<td>$914</td>
</tr>
<tr>
<td>2. Furniture, appliance stores (millions)</td>
<td>$676</td>
<td>$656</td>
<td>$676</td>
<td>$676</td>
<td>$752</td>
<td>$796</td>
<td>$741</td>
<td>$785</td>
<td>$724</td>
<td>$830</td>
</tr>
</tbody>
</table>
ACROSS NEW YORK STATE

an EXTRA AUDIENCE OF THOUSANDS

IS ON THE MOVE

All summer long, cars loaded with prospects for your products roll on in an unending procession along the new New York State Thruway and other thousands of miles of WHAM-covered highways. More than 70% of these cars are radio equipped thus creating a tremendous plus or extra audience.

The strongest radio station signal heard at all points along the new super highway and byways between Syracuse and Buffalo is WHAM.

The WHAM coverage area embraces 26 counties. In these counties there is a vast, permanent audience riding in nearly a half million automobiles. In addition there is an annual influx of thousands of visitors. These listeners are ready to buy and shop anywhere along the route, motivated by your sales message on WHAM.

People succumb to the call of the open road, get out of the house during the summer months... reach them in their automobiles, on the move, with a program or spots on WHAM.

WHAM SELLS WESTERN NEW YORK NOT JUST ROCHESTER!

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

8 MARCH 1954
Are the people at home to listen and watch in summer months?

**Analysis:** Audience research in the last few years consistently reveals the same story: There are almost as many people available to tune radio-television in the summer as in winter.

Three charts on this page bear out this contention. The first, at right, is the result of a study made by Advertest Research during the first week of August 1953 in the New York area. The second, in the center of the page, was made in two Midwestern markets in 1948 by Psychological Corp. The third, at bottom of page, is an NBC TV study made in New York in 1951.

All tell virtually the same story, with only minor differences. According to Advertest, 70.9% of the radio-television homes are available the average hour day or night, and on any given summer day 91.1% of the families have one or more members at home. According to Psychological Corp., about 92% of the mid-summer audience is at home. NBC TV's over-all figure shows that 94.3% of radio-television families are at home, on the average, during the summer months, with the rest on vacation. It's obvious that the U.S. pattern changes only slightly over the years, since part of the differences was caused by samples, techniques and locations of the three summertime research studies.

**How many homes available during day?**

<table>
<thead>
<tr>
<th>Period: Aug. 6-17, 1953</th>
<th>BASE: 751</th>
</tr>
</thead>
<tbody>
<tr>
<td>7-9 a.m.</td>
<td>82.8%</td>
</tr>
<tr>
<td>9-11 a.m.</td>
<td>72.8%</td>
</tr>
<tr>
<td>11-1 p.m.</td>
<td>61.9%</td>
</tr>
<tr>
<td>1-3 p.m.</td>
<td>49.5%</td>
</tr>
<tr>
<td>3-5 p.m.</td>
<td>51.9%</td>
</tr>
<tr>
<td>5-7 p.m.</td>
<td>69.1%</td>
</tr>
<tr>
<td>7-9 p.m.</td>
<td>82.5%</td>
</tr>
<tr>
<td>9-11 p.m.</td>
<td>84.5%</td>
</tr>
<tr>
<td>11-1 a.m.</td>
<td>83.2%</td>
</tr>
<tr>
<td><strong>AVERAGE</strong></td>
<td><strong>70.9%</strong></td>
</tr>
</tbody>
</table>

**Percent Taking Vacations (By Weeks)**

64% take vacations May 2 - Oct. 1

**In Summer Average TV Family is Present 94.8% of the Time**

Only about a third (30.7%) of the radio-television families in New York actually take an away-from-home vacation at some point in the summer, a 1951 NBC TV study shows. The others either took no vacation, spent vacations at home, or left some part of their family at home. Averaged against the entire TV group, 94.8% of TV families were available.

Next chart appears page 54
Buy **WHO**

and Get Iowa's Metropolitan Areas...

Plus the Remainder of Iowa!

**TAKE AUTOMOTIVE SALES, FOR INSTANCE!**

<table>
<thead>
<tr>
<th>City</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cedar Rapids</td>
<td>5.4%</td>
</tr>
<tr>
<td>Tri-Cities</td>
<td>4.5%</td>
</tr>
<tr>
<td>Des Moines</td>
<td>13.3%</td>
</tr>
<tr>
<td>Dubuque</td>
<td>2.6%</td>
</tr>
<tr>
<td>Sioux City</td>
<td>4.3%</td>
</tr>
<tr>
<td>Waterloo</td>
<td>4.0%</td>
</tr>
<tr>
<td>Remainder of State</td>
<td>65.9%</td>
</tr>
</tbody>
</table>

THE "REMAINDER OF IOWA" ACCOUNTS FOR THESE SALES:
(Which You MISS Unless You Cover the Entire State)

- 67.2% Food Stores
- 63.2% Eating and Drinking Places
- 47.9% General Merchandise Stores
- 57.5% Apparel Stores
- 61.4% Home Furnishings Stores
- 65.9% Automotive Dealers
- 74.9% Filling Stations
- 80.8% Building Material Groups
- 62.0% Drugstores

Source: 1953-'54 Consumer Markets

**BUY ALL of IOWA—**

**Plus "Iowa Plus"—with**

**WHO**

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
1st 1954

remember this date.
In the future it will
be known as the day
that **HOME** had
its premiere

---

**NBC television**

*a service of Radio Corporation of America*
Does radio listening take a sharp dip during the summer months?

**ANALYSIS:** In the Nielsen chart below radio sets-in-use (on a home basis) for the U.S. are compared, December vs. July 1953. Hour-by-hour differences in radio levels are noted below the curves at each major time segment.

Generally speaking the summertime radio curve of the U.S. has a pattern similar to the winter radio curve. Summertime's daytime peak, like winter's, comes in the 1:00-2:00 p.m. period. The nighttime peak in summertime listening, like winter's, is in the period between 6:00 p.m. and 8:00 p.m. Morning radio, as it does in the winter, shows a rapid and continual rise between 6:00 a.m. and noon. The two curves are only a point or two away from each other during the entire afternoon with the average difference amounting to 3.7.

Admen should not assume that daytime radio is "bigger" than nighttime radio, both summer and winter, on the basis of the figures shown above. Reason: the number of listeners-per-set differs between day and night. According to American Research Bureau, there are 1.6 persons listening to each radio during the daytime; 2.4 at night. In other words a daytime radio show that reaches a million homes is being listened to by some 1,600,000 people. At night, a million homes represents about 2,400,000 people—an increase of 50%.

The figures for December 1953 in the chart below were corrected by Nielsen to reflect the listening in multiple-set U.S. homes. The July figures were not corrected thusly. July therefore was a bit closer to the December level than was charted. The up-grading to allow for multiple-set homes should be around 5% of the sets-in-use.

---

**July Vs. December 1953**

---

<table>
<thead>
<tr>
<th>% Homes</th>
<th>0.2</th>
<th>0.9</th>
<th>3.0</th>
<th>3.4</th>
<th>2.3</th>
<th>1.2</th>
<th>1.0</th>
<th>2.0</th>
<th>2.0</th>
<th>3.6</th>
<th>4.2</th>
<th>4.4</th>
<th>3.1</th>
<th>1.8</th>
<th>1.8</th>
</tr>
</thead>
<tbody>
<tr>
<td>7AM</td>
<td>8AM</td>
<td>9AM</td>
<td>10AM</td>
<td>11AM</td>
<td>12N</td>
<td>1PM</td>
<td>2PM</td>
<td>3PM</td>
<td>4PM</td>
<td>5PM</td>
<td>6PM</td>
<td>7PM</td>
<td>8PM</td>
<td>9PM</td>
<td>10PM</td>
</tr>
</tbody>
</table>

SOURCE: A study by Nielsen, 1953
“This is the Deacon Speakin’”

By all odds the top farm-program personality in Central New York, Bob Doubleday, the RFD Deacon, mixes wisdom and wit to hold the enthusiasm of his huge farm audience. City slickers listen, too. Participating, Monday through Saturday,

5 to 7 a.m.

WSYR Timekeeper, Elliott Gove

Central New York’s most popular timekeeper on Central New York’s top-rated local morning program. At least five years’ continuous sponsorship by more than half of the present sponsors. Participating, Monday through Saturday,

7:05-9:15 a.m.

Jim Deline and the Gang

After 16 years, the Jim Deline show is still the top radio variety show of Central New York. Sponsors’ sales figures prove it. Participating, Monday through Saturday,

9:15-9:55 a.m.
(Also 1:00-2:00 p.m.)

Reasons Why Morning Radio PAYS OFF for WSYR Advertisers

Any way you want to look at it — Nielsen, SAMS, Pulse — WSYR is FIRST in rich Central New York

Write, Wire, Phone or Ask Headley-Reed

WSYR-AM-FM-TV — the Only Complete Broadcast Institution in Central New York. NBC Affiliate
Every act on the boards knew there were certain cities that responded better to their performance. A typical performer's reaction was, "You should have caught th' act in Oskaloosa . . . they loved me there!"

Things haven't changed a bit; regions, areas and localities still differ in their tastes—tastes better evaluated and met by those right on the spot.

That's why independent radio is scoring so many outstanding successes . . . why independent radio has thrived in the face of competition! If you want to put your product over in Home Town, America, be independent . . . think independent! Contact any of the top independents listed below!

These Top Independents Sell the Home Folks Best!

<table>
<thead>
<tr>
<th>WCUE</th>
<th>Akron, Ohio</th>
<th>WMIL</th>
<th>Milwaukee, Wisconsin</th>
</tr>
</thead>
<tbody>
<tr>
<td>WCOP</td>
<td>Boston, Mass.</td>
<td>WKDA</td>
<td>Nashville, Tennessee</td>
</tr>
<tr>
<td>WDKR</td>
<td>Cleveland, Ohio</td>
<td>WAVZ</td>
<td>New Haven, Conn.</td>
</tr>
<tr>
<td>KMYR</td>
<td>Denver, Colorado</td>
<td>WTXA</td>
<td>New Orleans, La.</td>
</tr>
<tr>
<td>KCBC</td>
<td>Des Moines, Iowa</td>
<td>KBYE</td>
<td>Oklahoma City, Okla.</td>
</tr>
<tr>
<td>WIKY</td>
<td>Evansville, Indiana</td>
<td>KOWH</td>
<td>Omaha, Nebraska</td>
</tr>
<tr>
<td>KNUZ</td>
<td>Houston, Texas</td>
<td>KXL</td>
<td>Portland, Oregon</td>
</tr>
<tr>
<td>WXLW</td>
<td>Indianapolis, Indiana</td>
<td>KITE</td>
<td>San Antonio, Texas</td>
</tr>
<tr>
<td>KLMS</td>
<td>Jackson, Mississippi</td>
<td>KSON</td>
<td>San Diego, California</td>
</tr>
<tr>
<td>WKYW</td>
<td>Louisville, Kentucky</td>
<td>KXA</td>
<td>San Francisco, California</td>
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<tr>
<td>WMIN</td>
<td>Minneapolis—St. Paul, Minn.</td>
<td>KEAR</td>
<td>San Mateo, California</td>
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<td></td>
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<td>Seattle, Washington</td>
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<td>CKNW</td>
<td>Vancouver, B. C., Canada</td>
</tr>
<tr>
<td></td>
<td></td>
<td>CKY</td>
<td>Winnipeg, Manitoba, Canada</td>
</tr>
</tbody>
</table>

They are all members of AIMS — Association of Independent Metropolitan Stations — each the outstanding independent station in a city.

Aim for BULL'S-EYE results...with the AIMS GROUP
What will the out-of-home audience add to radio in summer months?

**ANALYSIS:** Out-of-home radio listening, the Pulse chart below makes clear, is not a summertime exclusive. But the amount of radio listening that takes place outside the home is noticeably larger in the hot weather months as compared with winter. Indeed percentages added by summertime out-of-home audiences are larger in every one of the 15 major markets represented in the chart, with the usual jump being about three or four percentage points.

Admen will notice another interesting trend as revealed by these Pulse figures. Out-of-home radio listening, as a plus value of radio advertising, is increasing steadily in value. In every case but one (Detroit, where winter '52 and winter '53 levels were tied), the cold-weather figures on away-from-home listening were higher last year as compared with the year before.

Summertime out-of-home listening is making equally impressive gains. In almost every market surveyed (exception: Washington, which also reached a tie between the summertime out-of-home levels of '52 and '53) the gains between the two summers were just as good as the gains between the two winters. Average '52-'53 winter gain: about 0.3 percentage points. Average '52-'53 summertime gain: about 0.25 percentage points.

The percentage added to radio sets-in-use levels by the out-of-home audience varies somewhat according to the geographical location of the market. In cities like Minneapolis-St. Paul and Seattle, the '53 summertime out-of-home audience added some 17.3% and 15.7% respectively due perhaps to cooler climates. But warm Southern cities, like Birmingham, don't gain much more, due to an even, year-round climate. The biggest gains appear to be made in cities like New York, Philadelphia, Chicago and Boston where the winters are cold and summers are fairly hot, driving millions to the beaches and outdoors.

### WINTER '52 AND '53

<table>
<thead>
<tr>
<th>MARKET</th>
<th>Homes using radio in Jan. '53</th>
<th>O-o-h listening homes Winter '52</th>
<th>% added by O-o-h</th>
<th>Winter '53</th>
</tr>
</thead>
<tbody>
<tr>
<td>ATLANTA</td>
<td>16.6</td>
<td>3.3</td>
<td>3.1</td>
<td>17.7</td>
</tr>
<tr>
<td>BALTIMORE</td>
<td>16.7</td>
<td>3.2</td>
<td>**</td>
<td>19.2</td>
</tr>
<tr>
<td>BIRMINGHAM</td>
<td>22.3</td>
<td>3.2</td>
<td>3.0</td>
<td>14.3</td>
</tr>
<tr>
<td>BOSTON</td>
<td>19.2</td>
<td>3.8</td>
<td>3.3</td>
<td>19.8</td>
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<td>CHICAGO</td>
<td>18.5</td>
<td>3.1</td>
<td>2.6</td>
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<tr>
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<td>DALLAS</td>
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<tr>
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<td>3.0</td>
<td>16.2</td>
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<td>**</td>
<td>19.7</td>
</tr>
<tr>
<td>MINN.-ST. PAUL</td>
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<td>3.1</td>
<td>2.9</td>
<td>15.3</td>
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<tr>
<td>NEW YORK CITY</td>
<td>19.3</td>
<td>4.0</td>
<td>3.5</td>
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### SUMMER '52 AND '53

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<th>MARKET</th>
<th>Homes using radio July-Aug. '53</th>
<th>O-o-h listening homes Summer '52</th>
<th>% added by O-o-h</th>
<th>Summer '53</th>
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<tr>
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<td>16.1</td>
<td>3.6</td>
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<td>22.4</td>
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<tr>
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<td>15.8</td>
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<td>17.4</td>
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<td>4.2</td>
<td>4.1</td>
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<td>DALLAS</td>
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<td>3.0</td>
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<td>MINN.-ST. PAUL</td>
<td>19.1</td>
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<td>4.4</td>
<td>4.3</td>
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<tr>
<td>WASHINGTON, D. C.</td>
<td>18.1</td>
<td>3.6</td>
<td>3.6</td>
<td>19.9</td>
</tr>
</tbody>
</table>

*Jan. 1953 except N.Y. In Feb. 1953. July-Aug. 1953, except N.Y., in Aug. only. Dallas in June-July 1953. **Not surveyed. NOTE: Figures in chart above show percentage of homes listening during average quarter hour, from 6:00 a.m. to midnight, seven day a week.*

SOURCE: Pulse. Inc.
Here are great names in American marketing, all users of KSFO, San Francisco.
Sound reasoning, seasoned judgment, mark their choice of San Francisco radio stations. In KSFO they find the widest coverage of any Northern California independent, realistic rates that combine with consistently high ratings to give lowest cost per thousand listeners of any San Francisco station, network or independent, and splendid merchandising service that ties together advertiser, distributor, retailer and listener.

Wesley I. Dumm, President
Alan L. Torbet, General Manager
Gary Garlund, Commercial Manager

represented by Headley Reed
5. How does out-of-home audience break down by qualitative factors?

**Analysis:** During a typical mid-summer day better than four out of ten homes have one or more persons listening to radio on an out-of-home basis, a Pulse study (see chart below) of the New York area indicates. The summertime figure of 44.1% is noticeably higher than the comparable November 1953 figure of 31.9% (only summer figures in chart below).

Of this out-of-home audience better than half (55.5%) represents an age category between 20 and 44 years old, thus doing away with any notions that the away-from-home audience is composed of youngsters, teenagers and oldsters. Nearly a third (31.3%) of the out-of-home audience is in the age group between 20 and 34 years.

The ratio between men and women dialing out-of-home in the summertime is balanced almost 60-40 in favor of men. The actual figures: 59.1% for men; 40.9% for women. In the winter, by comparison, the positions are almost reversed. November figures show that 42.3% of the out-of-home audience is male; 57.7% is female in New York.

Automobiles top the list of favorite places in which the out-of-home air audience conducts its listening to summertime radio shows. No less than 61.3% of the away-from-home listeners mentioned autos as their primary location of out-of-home dialing. The auto incidentally is equally popular in winter as a mobile radio receiver. In November 55.6% of out-of-home listening is done in cars, says Pulse.

Although other locations of out-of-home listening are important (see chart) the automobile is by far the most popular. This popularity has steadily increased in the post-war years. Back in 1948 auto industry sources estimated that some 50% of the cars on the roads were radio-equipped. Two years ago the figure was calculated to be over 60%. (Partial confirmation of this is found in the 1952 study by Dr. Forest L. Whan of the New England area, in which 62% of the cars had radios. Latest predictions by auto dealers and independent researchers say some 70% of U.S. autos will be radio-equipped by summer.

Independent stations have long been aware of the fact that Americans take to their cars during the summer months, particularly on weekends. Many of these independent radio outlets beam special programs to car listeners. Major networks are in the act too now.

Two years ago, the Broadcast Advertising Bureau sponsored a study of auto radio listening, and found that more than a third of the cars on the jam-packed U.S. roads and highways have their radios tuned in on Sunday afternoons.

Such figures as these should be taken into consideration by admen planning summertime radio campaigns. The gain in summertime out-of-home audience helps to balance the drop-offs in radio as charted by Nielsen on page 54.

---

**The four-out-of-10 homes with out-of-home listening: who tunes? where?**

**AUGUST 1953**

<table>
<thead>
<tr>
<th>NO O-O-H</th>
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<tr>
<td>5-13</td>
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<tr>
<td>14-19</td>
<td>7.6%</td>
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<tr>
<td>20-34</td>
<td>23.2%</td>
</tr>
<tr>
<td>35-44</td>
<td>14.5%</td>
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<tr>
<td>45-64</td>
<td>29.9%</td>
</tr>
<tr>
<td>65 &amp; OVER</td>
<td>10.2%</td>
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</table>

**100.0% . . . 100.0%**

<table>
<thead>
<tr>
<th>BY AGE GROUP</th>
<th>NO O-O-H</th>
<th>DID LISTEN</th>
</tr>
</thead>
<tbody>
<tr>
<td>MALE</td>
<td>42.3%</td>
<td>59.1%</td>
</tr>
<tr>
<td>FEMALE</td>
<td>57.7%</td>
<td>40.9%</td>
</tr>
</tbody>
</table>

**100.0% . . . 100.0%**

**BY PLACE**

| AUTO       | 61.8% |
| WORK       | 25.5% |
| VISITING   | 14.1% |
| PORTABLES  | 5.0%  |
| RESTAURANTS| 3.9%  |
| RETAIL SHOPS| 6.3% |
| SCHOOLS, ETC.| 1.0% |

**117.6%* **

*Multiple responses.

**SOURCE:** The Pulse, Inc. Figures are for 24 hour period in New York market.
OAK HILL, W. VA. COVERS WHAT?!?

YES, SIR, YOU HEARD RIGHT!—OAK HILL’S WOAY
DELIVERS 102,200 DAYTIME FAMILIES!

Lots of you radio advertisers may never have even heard of Oak Hill, but Oak Hill’s WOAY actually is the second most-powerful station in West Virginia, and reaches 102,200 daytime families, according to Nielsen!

Also — we would like to point out that you get this audience for a cozy $21.60 per quarter hour (26-time rate)! If you’d like to know more about us, including availabilities, please write direct to Robert R. Thomas, Jr., Manager, at:

WOAY
OAK HILL, WEST VIRGINIA
10,000 Watts AM
20,000 Watts FM
"My Ideal Rep"

says BETH BLACK of HARRY B. COHEN

"knows his stations"
programs. He can tell quickly whether ‘Aunt Tillie’s Note Book’ is a kid show or a cooking school. It usually makes a difference."

JEPCO knows the difference.
The rule of the Pearson shop is—know your stations and know them well. You can count on that.

John E. Pearson Company
RADIO AND TELEVISION STATION REPRESENTATIVES

NEW YORK • CHICAGO • MINNEAPOLIS • DALLAS • LOS ANGELES • SAN FRANCISCO
**Does tv viewing decline sharply during the summer months?**

**ANALYSIS:** Throughout the morning and afternoon, tv in the U.S. holds up almost as well in the summer as compared with winter. A comparison of A. C. Nielsen tv data for July and December 1953 indicates. Proof of this can be seen in the hour-by-hour differences in tv sets-in-use levels.

From 6:00 a.m. to around 5:00 p.m., the two curves are never more than four or five points apart; the average is 2.6. After 5:00 p.m. the wintertime curve is decidedly higher than the summertime curve until around 10:00 p.m., when they start to merge again. Reason: Daytime tv is largely a year-round proposition with few shows taking a hiatus. Daytime viewing, therefore, carries on at a good level throughout the summer months due to audience loyalty. Nighttime tv is another matter. Most of the star-name nighttime tv shows go off the air for the summer, following an advertising pattern remarkably similar to that practiced in pre-war nighttime radio. As a result, with fewer top-bracket shows to watch, nighttime tv viewing in the summer takes a dip. Ratings of individual nighttime shows that do stay on, however, show that viewers are there in abundance at night during the summer months.

Admen will note that late-night (after 11:00 p.m.) viewing in summer and winter are fairly close. Here again the question is one of year-round programming vs. hiatus shows. Late-night programs (news, weather, sports, movies) seldom show much change between summer and winter; therefore the drop-off in summertime audience is much less at 11:00 p.m., when it is down by just one point, than it is at 3:00 p.m., when the summertime level is a full 28.3 points below winter.

---

**July vs. November 1953**

---

**DIFFERENCE**

2.0 3.1 3.2

---

**DIFFERENCE**

4.0 4.4 2.5 2.0 .5 1.3 8 21.4 17.4 25.2 28.3 18.4 9.1

---

**SOURCE:** A. C. Nielsen, 1953
Bought Exe

Detroit, Michigan
Cincinnati, Ohio
Pittsburgh, Pa.
Boston, Mass.
Schenectady, N.
Houston, Texas
Miami, Fla.
Phoenix, Ariz.
Indianapolis, Ind.
Tampa, Fla.
Tucson, Ariz.
Lansing, Mich.
Saginaw, Mich.
Battle Creek, Mich.
Lexington, Ky.
Champaign, Ill.
Flint, Mich.

A laugh-time of fun for everyone!

A new high in Hilarity

Memo to Agency and Advertiser

Red gets the laugh: you get a laugh-of sales opportunity

Red's a riot... as the "Mean Widdle Kid"... Red keeps fans in an uproar... Sponsors say "I dood it."
IT'S A PANIC
Original chuckle-head
KADIDDLEHOPPER
His homespun humor
super hilarious.

It’s crazy, man, crazy. Everybody wants the sales-happiest show on radio. Stations, sponsors, agencies in market after market are scrambling to sign up.

THESE STATIONS (AND MANY MORE) HAVE RIGHTS TO, AND ARE NOW OFFERING...

WNOW York, Pa.
WCOS Columbia, S. C.
WCBA Corning, N. Y.
WCYB Bristol, Va.
KXO El Centro, Calif.
KOLD Yuma, Arizona
WBRW Welch, W. Va.
KXIC Iowa City, Iowa
WCSS Amsterdam, N. Y.
KROS Clinton, Iowa
WAGM Presque Isle, Me.
KBBA Benton, Ark.
WARE Ware, Mass.
WOAY Oak Hill, W. Va.
WVOW Logan, W. Va.
WMTE Manistee, Mich.
WALM Albion, Mich.
WBEV Beaver Dam, Wis.
WDV YorK, Del.
KVSA McGehee, Ark.
KPQ Wenatchee, Wash.
KSUN Bisbee, Ariz.
KUBA Yuba City, Calif.
WBAT Marion, Ind.
WNIX Springfield, Vt.
WLBY Mattoon, III.
KGAR Garden City, Kan.
WRFSP Alexander City, Ala.
KSPO Lawton, Okla.
KCAP Helena, Mont.
KOJM Havre, Mont.
KVBC Farmington, N. M.
KGAK Gallup, N. M.
KVOZ Casper, Wyo.
WBPZ Lock Haven, Pa.
WLFH Little Falls, N. Y.

NOT AVAILABILITIES ARE BEING GRABBED UP FAST!
GET IN TOUCH WITH YOUR LOCAL STATION AND GET IN ON THE PROFITABLE SKELTON ACT!

ZIV'S ROLICKIN', RADIO LAUGH-FEST!

"THE RED SKELTON SHOW"

260 zany, zingy, hilarious half-hours!

60 half-hours planned for 5-per-week...
full of COMMERCIALS,
full of LAUGHS,
full of AUDIENCE RESPONSE!

MEMO TO STATIONS

YOUR MARKET MAY STILL BE AVAILABLE!

Better say "I did it" by wire or phone today. Tomorrow may be too late... so hurry, hurry, hurry!

FREDERICK W. ZIV COMPANY
Radio Productions
1529 Madison Road • Cincinnati 6, Ohio
New York Hollywood
He reaches customers in kitchen and car

Want to talk to the lady of the house while she’s preparing the evening meal? Want to get the ear of her husband while he’s driving his car?

Then let Hal Morgan tell your food, beverage, drug or automotive story on “Morgan’s Matinee”—the sixty-minute show with double-barreled appeal for homemakers and motorists alike.

From 4:30 to 5:30 each weekday afternoon, Hal Morgan serves up a blend of good music, news, weather, time and road conditions... preferred fare for the man driving home from work, and for the homemaker in the kitchen.

While Morgan is on the air, Greater Cleveland traffic is at its peak. Over a quarter-million motorists are on the move—90% with car radios! During this same period, radios are tuned to Hal Morgan by busy homemakers.

Reach customers in a mood to buy—on “Morgan’s Matinee”! Participations and quarter-hour segments available. Check your nearest Christal office today.
What proof is there that going off the air in summer hurts sales?

**ANALYSIS:** The relative difference in actual product sales between the advertiser whose TV activity continues through the summer and the advertiser who isn't on TV averages—for a list of 52 packaged products covering most types of TV-sold goods—no less than 28.1%.

Thus the penalty for dropping out of air advertising in the summer is a loss of customers, since customer turnover can range between 36% and 39% in a three-month period.

This conclusion, and charts below, are from NBC TV's recent study, "Summer Television Advertising," for which field work was done by W. R. Simmons and Assoc. during Jan.-Aug. 1951. Same principle applies to radio.  

---

**Summer TV sales results: all 52 brands studied**

<table>
<thead>
<tr>
<th>Program viewers</th>
<th>% buying in past month</th>
<th>Matched non-viewers</th>
<th>% buying in past month</th>
<th>Difference</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>14.6%</td>
<td>11.4%</td>
<td>3.2%</td>
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</tbody>
</table>

Relative difference ... 28.1%

**Summer TV sales results: 21 "new" brands**

<table>
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<th>Program viewers</th>
<th>% buying in past month</th>
<th>Matched non-viewers</th>
<th>% buying in past month</th>
<th>Difference</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>11.5%</td>
<td>8.2%</td>
<td>3.3%</td>
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</table>

Relative difference ... 40.2%

**Summer TV sales results: 31 "stay-on" brands**

<table>
<thead>
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<th>Program viewers</th>
<th>% buying in last month</th>
<th>Matched non-viewers</th>
<th>% buying in last month</th>
<th>Difference</th>
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<tr>
<td></td>
<td>16.8%</td>
<td>13.6%</td>
<td>3.2%</td>
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</tbody>
</table>

Relative difference ... 23.5%

---

By carefully matching groups of viewers and non-viewers, virtually identical except for exposure to summertime TV selling for various brands, NBC TV learned the following:
1. For a total of 52 brands 14.6% of the program viewers purchased the average brand.
2. Only 11.4% of the matched non-viewers bought the brand in a four-week period.
3. Summer TV advertising resulted in a sales bonus of 3.2 buyers per 100 viewers. The relative difference between brand purchases of program viewers and non-viewers is 28.1%.

In the same study NBC learned that 11.5% of program viewers bought "new" TV brands during the summer—brands that had begun TV advertising campaigns after May 1951. A matched sample of non-viewers showed a buying figure of only 8.2%. The actual difference between the two groups was 3.3 percentage points. But the relative difference was a sizable 40.2%. Stated NBC TV: "Once again we are impressed with the fact not simply that television works in the summer, but that it works so swiftly." One brand produced a difference of 28% in two months.

During the summer of 1951 31 brands stayed on TV with no hiatus. All of them, according to NBC TV, showed increased sales among program viewers as compared to matched groups of non-viewers. For all of the 31 brands 16.8% of the program viewers bought the product during the course of a month prior to the study. Among non-viewers the figure was 13.6%. Relative difference: 23.5%. And stay-on brands increased their sales leads among TV owners (vs. non-owners) from the wintertime level of 20% to a summertime level of 37%, improving competitive rank as well as volume.
## TV film shows recently made available for syndication

Programs issued since November 1953. For complete list see 25 January 1954 issue. Next chart will appear 5 April.

<table>
<thead>
<tr>
<th>Show name</th>
<th>Syndicator</th>
<th>Producer</th>
<th>Length</th>
<th>Price Range</th>
<th>No. in series</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ADVENTURE</strong></td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Secret File, U.S.A.</td>
<td>Official Films</td>
<td>Arthur Dreifuss</td>
<td>30 min.</td>
<td>26</td>
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<tr>
<td><strong>CHILDREN'S</strong></td>
<td></td>
<td></td>
<td></td>
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<td></td>
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<tr>
<td>Bobo the Hero</td>
<td>Natl. Telefilm</td>
<td>Fantasy Features</td>
<td>15 min.</td>
<td>26</td>
<td></td>
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<tr>
<td>Junior Science</td>
<td>MPTV</td>
<td>Junior Science, Inc.</td>
<td>15 min.</td>
<td>39</td>
<td></td>
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<tr>
<td>Sleepy Joel</td>
<td>Kipling Studios</td>
<td>Kipling Studio</td>
<td>30 min.</td>
<td>13</td>
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<tr>
<td>Superman</td>
<td>Natl. Telefilm</td>
<td>Natl. Comics</td>
<td>11 min.</td>
<td>16</td>
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<tr>
<td>The Birth of the Sandman</td>
<td>Foundation Films</td>
<td>Telerama Prod.</td>
<td>15 min. on request</td>
<td>13</td>
<td></td>
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<tr>
<td>Time for Beauty</td>
<td>Consolidated TV Sales</td>
<td>Bob Clampitt</td>
<td>30 min. unlimited</td>
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<td></td>
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<tr>
<td><strong>COMEDY</strong></td>
<td></td>
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<td></td>
<td></td>
<td></td>
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<tr>
<td>Duffy's Tavern</td>
<td>MPTV</td>
<td>Hal Roach Jr.</td>
<td>30 min.</td>
<td>30</td>
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<tr>
<td>Father Knows Best</td>
<td>Screen Gems</td>
<td>Cavallari</td>
<td>30 min.</td>
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</tr>
<tr>
<td>My Hero</td>
<td>Official Films</td>
<td>Ed Sullivan</td>
<td>30 min.</td>
<td>39</td>
<td></td>
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<tr>
<td><strong>DOCUMENTARY</strong></td>
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<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Health &amp; Happiness</td>
<td>Tel Exploitation Co.</td>
<td>Jack Schwartz</td>
<td>4 min.</td>
<td>104</td>
<td></td>
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<tr>
<td>MD</td>
<td>Tel Exploitation Co.</td>
<td>Natl. Video Prod.</td>
<td>5 min.</td>
<td>130</td>
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<tr>
<td><strong>DRAMA, MYSTERY</strong></td>
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<td></td>
<td></td>
<td></td>
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<tr>
<td>Capsule Mysteries</td>
<td>Charles Michelson</td>
<td>Charles Michelson</td>
<td>5 min.</td>
<td>39</td>
<td></td>
</tr>
<tr>
<td>Colonel March</td>
<td>Official Films</td>
<td>Panco Productions</td>
<td>02½ min. on request</td>
<td>26</td>
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</tr>
<tr>
<td>Damon Runyon Theatre</td>
<td>Screen Gems</td>
<td>Screen Gems</td>
<td>30 min.</td>
<td>26</td>
<td></td>
</tr>
<tr>
<td>Ellery Queen</td>
<td>TPA</td>
<td>Norvin Prod.</td>
<td>30 min.</td>
<td>52</td>
<td></td>
</tr>
<tr>
<td>James Mason Show</td>
<td>Natl. Telefilm</td>
<td>Portland Prod.</td>
<td>15 min.</td>
<td>26</td>
<td></td>
</tr>
<tr>
<td>Janet Green, Registered Nurse</td>
<td>MPTV</td>
<td>Cornwall Prod.</td>
<td>30 min.</td>
<td>39</td>
<td></td>
</tr>
<tr>
<td>Mr. D.A.T</td>
<td>2iv TV</td>
<td>Phillips H. Lord</td>
<td>30 min.</td>
<td>39</td>
<td></td>
</tr>
<tr>
<td>Paragon Playhouse</td>
<td>NBC TV Film</td>
<td>Sound Masters</td>
<td>30 min.</td>
<td>39</td>
<td></td>
</tr>
<tr>
<td>Rocket Squad</td>
<td>ABC Film Syndication</td>
<td>Hal Roach Jr.</td>
<td>30 min.</td>
<td>98</td>
<td></td>
</tr>
<tr>
<td>The Passerby</td>
<td>Natl. Telefilm</td>
<td>Ely Landau</td>
<td>15 min.</td>
<td>26</td>
<td></td>
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<tr>
<td>The Playhouse</td>
<td>ABC Film Syndication</td>
<td>Meridian Corp.</td>
<td>30 min.</td>
<td>26</td>
<td></td>
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<tr>
<td>Your Star Showcase</td>
<td>TPA</td>
<td>Various</td>
<td>30 min. on request</td>
<td>52</td>
<td></td>
</tr>
</tbody>
</table>

1Where price range is not given, it has not yet been fixed, or syndicator prefers to give price only on request. *Canada Dry is sponsoring this film in 80 markets semi-monthly. Separate series is available for local sponsors in these same markets on alternate weeks. *Available in color. *Available on June. *Run originally under another title, new being re-released. *Available daily in April. *Carter Products has 20 markets, Samsonite Luggage has 35 markets. Rest available for local sponsors. SPONSOR invites all TV film syndicators to send information on new films.

(See film notes, page 74)
We're Overloaded!

Just three one-minute spots on WSM-TV supplied enough sales leads to last for weeks to come!

Here's the story chronologically

To get So-Ten Meat Tenderizer into new markets, the So-Ten Company of Memphis decided to invite people to write in for free samples, fill such requests promptly, then have its salesmen follow-up by visiting stores in towns from which requests came.

The company, through its advertising agency Getz Crenshaw of Memphis, decided further to make its free sample offer in one-minute spot announcements on Phila Rawlings' "Kitchen Kollege" program. After just three airings, they had to call a temporary halt because "our salesmen can't keep up ... requests have come from 80 towns so far!"

If your sales force can use a mid-flight refueling, remember that WSM-TV has been airborne longest in the Nashville and Middle Tennessee market — and has the gear to garner loads of leads. Contact Irving Waugh or any Petry Man for details!

WSM-TV Channel 4
Nashville
4 ways you can use this valuable SPONSOR feature

In every issue of SPONSOR you will find the handy, up-to-date listing of new TV station grants which appears below. Here's how this compilation can help you.

1. You can plan campaigns far in advance by checking on-air target dates given in chart.

2. Names of permittee, manager and rep for each new c.p. and station make it easy to get additional data.

3. List of all stations newly on air with commercial programming during two weeks preceding issue is handy reference list to update timebuyers.

4. Box score at bottom of page is succinct summary of tv's status. Includes total number of U.S. stations.

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### NEW AND UPCOMING TV STATIONS

#### 1. New construction permits

<table>
<thead>
<tr>
<th>CITY &amp; STATE</th>
<th>CALL LETTERS</th>
<th>CHANNEL NO.</th>
<th>DATE OF GRANT</th>
<th>ON-AIR DATE</th>
<th>POWER (KW)**</th>
<th>STATIONS ON Air</th>
<th>SETS IN (1000)</th>
<th>PERMITTEE &amp; MANAGER</th>
<th>RADIO REP</th>
</tr>
</thead>
</table>

#### 2. New stations on air*

<table>
<thead>
<tr>
<th>CITY &amp; STATE</th>
<th>CALL LETTERS</th>
<th>CHANNEL NO.</th>
<th>ON-AIR DATE</th>
<th>POWER (KW)**</th>
<th>NET AFFILIATION</th>
<th>STNS. ON AIR</th>
<th>SETS IN MARKET (1000)</th>
<th>PERMITTEE &amp; MANAGER</th>
<th>REP</th>
</tr>
</thead>
<tbody>
<tr>
<td>DULUTH, MINN.</td>
<td>KDAI-TV</td>
<td>3</td>
<td>1 March</td>
<td>100</td>
<td>50</td>
<td>ABC</td>
<td>3</td>
<td>36 vhf</td>
<td>Red River Broadcasting Co., Avery L. Mason, pres., and M. L. Mason, manager</td>
</tr>
<tr>
<td>SAN JUAN, P. R.</td>
<td>WKAQ-TV</td>
<td>2</td>
<td>15 March</td>
<td>5</td>
<td>3</td>
<td>CBS</td>
<td>1</td>
<td>NFA</td>
<td>El Mundo Broadcasting Corp., Angel Ramos, pres., and R. B. Rodriguez, gen. mgr.</td>
</tr>
</tbody>
</table>

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**Both new c.p.'s and stations going on the air listed here are those which occurred between 12 Feb. and 28 Feb., on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. "Power of c.p." is that recorded in FCC applications and amendments of individual owners. Information on the number of sets in markets not designated as being from N.F.A. Research, consists of estimates from the stations or reps and must be treated appropriately. Data from NBC Research and Planning Premises on homes with sets and homes in 1 coverage areas are considered approximate. In most cases, the representative of a radio station which is granted a c.p. also represents the new station going on air.**

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### BOX SCORE

<table>
<thead>
<tr>
<th></th>
<th>No. of markets covered</th>
<th>367</th>
<th>226</th>
<th>515</th>
<th>259</th>
<th>60%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total U.S. stations on air, incl. Honolulu and Alaska</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Feb. '61</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*No. of post-free c.p.'s granted (excluding 28 educational grants: 28 Feb. '61) |

No. of station licenses granted to Waltham, Inc., WCF 14, Northlake Park, Ill. |

Percent of all U.S. homes with tv sets (1 Jan. '54) | 27,500,000 | 60% |
There's no Puzzle about a

SUPER SIGNAL

- RIGHT TRANSMITTER SITE. KRON-TV's site provides "area-wide" coverage certainty.
- ANTENNA HEIGHT. KRON-TV's, highest in San Francisco at 1441 feet, "sees further."
- MAXIMUM LEGAL POWER. KRON-TV's 100,000 Watts has blanketed Northern California since February, 1953.
- TOP RATED NBC and Local Programs. KRON-TV leads consistently.
- GREATEST DEPENDABILITY. KRON-TV's double antenna system and automatic standby generator minimize "discrepancies."
- SELLING POWER. Fit these pieces together and you have KRON-TV's Super Signal—the solution of your sales problem.

FREE & PETERS, INC.
National Representatives

KRON TV
SAN FRANCISCO

8 MARCH 1954
WHO SUBSCRIBES TO SPONSOR AT THE 33

It has been proven that a handful of advertising agencies place about 90% of the national spot radio and TV billing.

But within this handful of agencies (generally numbered at 20) are hundreds of important timebuyers, account men, and other key executives who make the individual decisions vital to you.

Several years back SPONSOR checked and discovered that it averaged 10½ paid subscribers at these leader agencies.

In 1954 we have just completed a similar analysis of SPONSOR subscribers at top advertising agencies—but with a difference. The difference: included are (1) the top 33 ad agencies in radio and TV billing, (2) the names of individual subscribers at each agency.

Today SPONSOR averages 17 paid subscribers among the top 20 agencies; 13½ among the top 33. Even more important, you’ll find virtually every decision-maker (for your station) included*

The 33 advertising agencies are: Ayer, Bates, BBDO, Benton & Bowles, Biow, Burnett, Campbell-Ewald, Cecil & Presbrey, Compton, Cunningham & Walsh, D-F-S, D’Arcy, DCS&S, Erwin Wasey, Esty, Foote, Cone & Belding, Fuller & Smith & Ross, K&E, Kudner,

*Play this fascinating game. Jot down 10 names of the most important (to you) ad agency decision makers. Then check the SPONSOR list. If you find more than 2 names missing SPONSOR will pay you $10.

SPONSOR — the use magazine — stands alone in the field it serves. It is the one and only magazine 100% devoted to radio and tv while pin-pointed at key agency and advertiser readers. 7 out of every 10 copies of SPONSOR go to the men who foot the bills.

Every magazine has a story to tell. But only one magazine can top your trade-paper list. Consider these facts. SPONSOR is (1) exclusively devoted to air-advertising, (2) exclusively edited for key agency and advertiser readers, (3) the accepted magazine that agencies and advertisers use, (4) the magazine of minimum waste circulation, (5) read not only by timebuyers, but also by account executives, agency principals, ad managers, and company heads, (6) number one in paid circulation among radio and tv buyers.

If the foregoing interests you with respect to your 1954 trade-paper planning, please write and ask for a full look at SPONSOR’s subscribers at the 33 leading advertising agencies.
Film notes and trends

Mystery, variety films hottest properties, ABC affiliates say
by Don L. Kearney, national sales manager, ABC Film Syndication

George Shupert, tv. p. in charge, ABC Film Syndication, and I recently returned from a swing around the country which included meetings with the ABC TV affiliates and other station executives in six major cities outside New York. We carried with us some questionnaires which we hoped would give the station men anonymous opportunity to tell us their real needs in syndicated film programming and to get off their chests what was bothering them about film. We know their opinions will be valuable to us in future planning—and it will probably be of general interest to advertisers and their agencies. At this writing something over 80 stations have responded.

Station men reported that, in the past, the easiest tv film programs to sell were mystery and variety shows but predicted that the programs with the greatest sales potential this year will probably be situation comedy, adult Western and espionage series.

In response to a question about what type of syndicated news program could be sold locally, 60% of the station men replied “none.” The remaining favored news interviews over news panels.

A question about new programs which would have the greatest juvenile appeal and would be most successful for sales and rating purposes, evoked a number of votes for science-fiction and Westerns.

Of special interest to us was the response to questions concerning reruns. Some 75% of the stations are rerunning between one and five program series; 9% are repeating between five and 10 shows. Only 16% are not using any repeats at present and of this group only a few indicated any particular reason.

Queried as to the volume of film programming, about half of the stations replied that they will use more film in 1954 than they used in 1953, about a quarter of them will use the same amount, the remaining plan to use slightly less.

We wound up our survey with a question which we knew would stimulate interesting comments: “What are your chief complaints against film distributors?” The answers varied to a great degree. Here are some of the typical ones: “Goofing in scheduling and shipping. No promotion material.” “Cost discrepancies and variance.” “Difficult to measure quality against cost to sponsor.” “Not giving commissions to agencies.” “Will not permit stocking of prints.” “No price stabilization.”

Station management generally understands the great audience and sales rewards pertaining to reruns, but they still have some trouble selling the rerun philosophy to local sponsors. The new rerun study ABC Film Syndication has released, “Lightning Strikes Twice,” met with high praise from station sales managers.}

Highlights of ABC survey of stations on film*

1. Mysteries, variety programs are hottest film fare now, but situation comedies, Westerns, spy series have greatest potential for ‘54, stations predict.
2. Some 75% of stations are rerunning between one and five program series; 9% are repeating five-10 shows.
3. Science-fiction, Westerns have greatest juvenile appeal.
4. Some 50% expected to use more film this year than last.
5. Chief gripes against distributors: lack of price stabilization; few promotion aids; little sales assistance.

*Based on 80 station replies to its questionnaire on syndicated film programming.
FIRST CHOICE
with Sponsor and Station . . .

With more and more money invested in film, advertisers are demanding better and better projection—insisting upon maximum quality at the tube—quickest possible reaction to selling messages. As a result, they favor stations using the Eastman 16mm. Projector, Model 250.

Six reasons why the EASTMAN
16MM. TELEVISION PROJECTOR,
Model 250, rates A-1 with everyone . . .

1. Variable Transformer permits raising or lowering level of illumination to accommodate material used. Tungsten light source—protected by standby lamp.

2. Increased Signal Strength: Optical system allows use of high red and infrared absorbing filter. Assures clearer pictures, greater signal strength.

3. Still-Frame Projection: With unwanted radiation removed, and separate drive for shutter, single frame of film can be left indefinitely in gate . . .

4. Refined Sound System with low flutter and distortion gives optimum results for either emulsion position.

5. Projection Optics: An f/1.5 optical system corrected for the 12:1 magnification required by television provides truly high resolution.


For further information address:
Motion Picture Film Department
Eastman Kodak Company
Rochester 4, N. Y.

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

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

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois
FRESH FRUIT

SPONSOR: Trexler Farms
AGENCY: Direct

CAPSULE CASE HISTORY: This sponsor uses a five-minute participation program six days a week at a cost of $33. Here's what he thinks of radio: "We have found that with radio we can tell our story over and over again, a dozen times a day if necessary, with far better results than any other means of advertising . . . With radio you can add power of the spoken word—the conviction, warmth and persuasiveness of the human voice. You're bound to get results and results we are getting . . . We are more than pleased . . . as our sales have increased tremendously over last year's sales for the same days . . ."
WAEB, Allentown, Pa. PROGRAM: Musical King & Queens

PERFUME

SPONSOR: Federal Home Products Corp.
AGENCY: Direct (Famous Brand Perfumes)

CAPSULE CASE HISTORY: This sponsor is a mail order house which offered KYW listeners Famous Brand Perfumes for $1.00, plus a 25¢ postage and handling charge. Describing the results of the offer, Allen C. Kaye-Martin, president of Federal Home Products, said, "Our maximum allowable cost on our . . . offer is approximately 40¢. You will be happy to know that . . . several thousands of orders during the past two weeks on KYW . . . cost just under 14¢ each . . . Needless to say, with results like these . . . we'll be on KYW until women no longer want to be beautiful!"
KYW, Philadelphia PROGRAM: Announcements

ELECTRIC TRAINS

SPONSOR: Miles Hardware, Ltd.
AGENCY: Direct

CAPSULE CASE HISTORY: Shortly before last Christmas this company bought five one-minute announcements on CHUB at 9:55 a.m. to sell Lionel trains. The station taped the actual train whistle of a Lionel train and used it as an introduction and sign-off for the spot announcements. After the four announcements—which cost a total of $20—nearly $1,000 worth of Lionel electric trains were sold.
CHUB, Nanaimo, B. C. PROGRAM: Bing Sings

PHARMACY

SPONSOR: South Central Pharmacy
AGENCY: Direct

CAPSULE CASE HISTORY: "We thought Serenata Nocturnal was a very good idea from the beginning since it provides the only Spanish-speaking program on the radio in the evening. We are now convinced it was a good idea, because of the sales results we have felt . . ." So Thomas Moss, owner of a pharmacy, described his results on Kbiz. "To be specific," Moss continued, "we've had more than doubled floor traffic here . . . and attribute the entire increase of more than 100% . . . to the advertising on the program . . ." The pharmacy uses one participation each night, at a cost of $2.25 per announcement.
Kriz, Phoenix PROGRAM: Serenata Nocturnal

SHOE STORE

SPONSOR: The Florsheim Shoe Shop
AGENCY: Direct

CAPSULE CASE HISTORY: During its sale month the Omaha Florsheim Shoe Shop used only 15 announcements on WOW to advertise the event. No other advertising was used. When the last day of the sale arrived there was standing room only in the store. The store manager said: "I doubt if ever bought any advertising that proved more resultful or productive," Some indication of the sale's success, he said, can be had from the fact that "the clerks had trouble waiting on so many customers." The WOW announcements cost $150.
WOW, Omaha PROGRAM: Announcements

AUTOMOBILES

SPONSOR: Erdelac Sales & Service Co.
AGENCY: Direct

CAPSULE CASE HISTORY: This automobile dealer decided to introduce his new line of 1953 Studebaker cars via a two-day program schedule. The interview-type programs originated from the dealer's showroom and were conducted by Tom Armstrong, WGR's general manager. No other advertising was used by the dealer, who reported that as a result of the programs 22 new automobiles were sold. The programs, featuring recorded music and commentary by Armstrong (WGR's automotive editor), cost a total of about $1,000.
WGR Cleveland PROGRAM: Special events
Dick Harris, commercial manager of KXEO of Mexico, Mo., has long been acquainted with the value of Associated Press newscasts for attracting general audiences. More recently, he learned that AP news is a weapon for marksmen, too . . . to shoot at, and hit, specific sponsor targets.

A local LP gas dealer wanted to enlarge his market to include truckers. A survey showed that the cattle truckers usually load stock for the next day's market between 3 and 5 p.m. With the comprehensive range of newscasts provided by AP, it was no trouble at all to line up a program of special interest to the cattlemen at that time. It includes weather and highway conditions for four states, grain reports and a capsule presentation of top general news. After only four weeks, the sponsor expressed complete satisfaction.

Success has stimulated Harris to apply the same technique for other prospective sponsors. "AP's wide program range" he says, "gives us a flexibility to meet almost any sponsor requirement. That means we can talk about how useful we can be to him — instead of merely resorting to vague generalizations."

Manager Harris also has this to say:

"I find one recurrent factor in selling AP newscasts—the sponsor doesn't quibble about whether it's 'good enough.' He knows AP, knows AP is top-quality, and has confidence that his prospective customers feel the same way."

If your station is not yet using Associated Press service, your AP Field Representative can give you complete information. Or write—

Those who know famous brands . . . know the most famous brand in news is AP
THE PICKED PANEL ANSWERS

In the summertime, our No-Cal advertising campaign takes on three new aspects:

1. More radio and TV programs are added to our air schedule. Last summer for example, several new radio and TV personalities were used to help exploit No-Cal, increasing to 11 the number of programs on the air which we sponsored.

2. There's an entirely new copy theme. During the winter, we promote the fact that when you drink No-Cal, "Nothing goes to waste." During the winter we also play up the sugar-free, calorie-free advantages of the beverage. In the summer, however, the appeal is two-fold. We continue to promote No-Cal as the perfect drink for the girth-conscious, but we add the appeal of No-Cal as a grand thirst-quencher. In fact, the thirst-quenching theme actually is dominant in the summertime.

3. Newspaper, magazine and trade advertising, as well as sales promotion (or point-of-purchase) advertising, is increased considerably during the summer months. During summer 1953 more newspapers were added to our schedule, several magazines were added, and our campaign in the beverage industry trade papers was stepped up by our use of full pages instead of half pages.

Last summer, to tie in with all our various advertising media, we selected a Miss No-Cal. She was Midge Ware, one of the feature players of The Fifth Season, now on Broadway, and she was the nucleus for all kinds of sales promotion or point-of-purchase displays. Incidentally, No-Cal's promotion included window displays, metal stands to hold No-Cal, counter displays, cut outs, metal key plates, metal signs, bottle holders and other material. The possibility of selecting a new Miss No-Cal for 1954 for exploitation during the summer months is being considered.

MORRIS KIRCH
President
Kirsch Beverages, Inc. (No-Cal)
New York

Among the accounts at our agency which use summertime radio and television are three companies which are particularly interesting. They each use the medium for a different reason and in a different way from the others.

The first is Sweet Orr Co., manufacturers of men's work clothes. This company is on the air year-round. The company buys participation announcements on WOR, New York, during the 6:30 to 7:45 a.m. portion of John Gambling. During the summer the copy changes as the weather changes, and the company's lightweight shirts, pants and jackets are plugged.

The second is the De Jur-Amseco Corp., which specializes in motion picture cameras and equipment. Like Sweet Orr, De Jur is a year-round air advertiser. The height of the season for De Jur is summertime, when people naturally take more pictures. The company started with Rain or Shine with Carol Reed, a Saturday evening weather program (it's just signed another contract, on WCBS-TV, New York). In addition, it bought Tex & Jinx on WNBC last October, and will stay on this program—Fridays at 8:30 a.m.—through the summer.

During the winter, De Jur tells movie makers about taking pictures indoors.

Come summer, film clips of beach scenes, vacation picnics and other subjects are shown with the commercials to show viewers the fun they can have with a camera. A Saturday night commercial, for example, might talk about the pictures viewers could take the next day when out on a drive.

Here's the audio portion of a typical De Jur summertime TV commercial:

I wish I had a nickel for every person who took movies last weekend with a De Jur movie camera. You see this particular model everywhere—beaches, parks, all around town. It's the wonderful De Jur Citation 8 millimeter camera—the easiest camera in the world to use. It's foolproof. Even a child can take perfect pictures. All you do is push this button. You shoot in color or black and white outdoors or indoors—rain or shine... .

The third advertiser has a problem exactly the opposite from De Jur. Instead of the bulk of its sales being in the summer, its best season is winter. Yet the Lafayette Radio—which uses radio to sell hi-fi equipment—keeps the summer schedule to spur sales as much as possible. And the Lafayette campaign is different from the De Jur campaign in another way: The copy is not changed. There are two copy themes; one asks listeners to visit one of the Lafayette showrooms and the other asks listeners to write in for a free hi-fi guide. Lafayette went on WQXR, New York, in January 1953, with three announcements weekly. The
Trying to sell ice cream in the summer time is like moving umbrellas—no matter how well you plan ahead, the biggest influence on your final volume is the unpredictable weather. This is especially true for Good Humor Ice Cream, which is sold almost entirely by truck and hand cart.

From a media point of view the problem is further complicated because their ice cream sales are split almost evenly between grown-ups and children. Since our budget did not allow a dual schedule, we resolved the problem by adapting Good Humor’s advertising to the summer pattern of living last year.

First, television spots were run during the week for appeal largely to the younger audience. Participations were bought close to the dinner hour. This gave three distinct advantages: (1) the use of full one-minute spots to tell our product story; (2) identification with leading local personalities, who had a youthful following in their markets; (3) continuous reminders for children to watch for the white Good Humor truck.

Secondly, from Friday evening through Sunday, we ran an intensive radio spot schedule. This bought the adult population into the picture and held close to the profile of summer habits in metropolitan areas: (1) backyard and porch relaxation which means greater radio listening; (2) the large volume of weekend automobile traveling; (3) portable radio listeners at beaches and recreational areas.

It was a new media pattern for Good Humor’s advertising and its total result was a substantial success—in fact, the largest sales volume Good Humor has ever experienced.

George C. Neumann
Vice President
David J. Mahoney, Inc.
New York

"But is this one
REALLY complete?"

If you want to be 100% “thorough” in covering Kentucky with radio, more power to you—and you’ll need plenty!

On the other hand, if you want to reach 51.3% of the State’s total purchasing power, at minimum cost, you can do it with just one station! 5000-watt WAVE delivers the big Louisville Trading Area intact—covers it, plus a quarter-billion dollar chunk of Southern Indiana, thoroughly, and without waste circulation. To get the remaining 48.7% of the State’s income, you need many of Kentucky’s 47 other radio stations.

Check NBC Spot Sales for full details!

5000 WATTS
NBC AFFILIATE • LOUISVILLE

NBC Spot Sales, Exclusive National Representatives
Making the Wheels go 'round...
The multi billion-dollar sales volume produced annually for advertisers by Storer stations keeps industrial wheels turning in every part of the United States. To turn the wheels faster—turn to a Storer station.

STORER BROADCASTING COMPANY

WSPD-TV
Toledo, Ohio

WGBK-TV
Detroit, Mich.

WAGA-TV
Atlanta, Ga.

KGBS-TV
San Antonio, Texas

WBRC-TV
Birmingham, Ala.

WSPD
Toledo, Ohio

WGBK
Detroit, Mich.

WAGA
Atlanta, Ga.

KGBS
San Antonio, Texas

WBRC
Birmingham, Ala.

WWVA
Wheeling, W. Va.

WGBS
Miami, Fla.

NATIONAL SALES HEADQUARTERS:

TOM HARKER, V. P., National Sales Director
808 WOOD, Midwest National Sales Mgr.
118 East 37 Street, New York 22, Eldorado 5-7690 • 230 N. Michigan Ave., Chicago 1, Franklin 3-6498
“Radio,” says Frank Barton, Lennen & Newell v.p., “created a new era of advertising by offering the prospective customer, or listener something in addition to information, namely entertainment.”

“This entertainment or program, in radio as in tv, can put the audience in a better frame of mind for the advertiser’s message. It breaks down sales resistance the way no mere sales message can, as is apparent from radio’s excellent record during the Depression. Tv is an extension of the same approach, but to capitalize on the program one must be selected which is right for the product.”

One example of the agency’s application of Barton’s philosophy is their handling of the Jos. Schlitz Brewing Co. As one of the largest beer brewers in the U.S., Schlitz has a position of prestige to translate into tv terms, so the program must have quality and stature. Since the majority of beer drinkers are men, the program must be adult and lean toward the mass male side. Lastly, but quite important, since Schlitz Beer is a social beverage, it should be surrounded with an aura of “Gemütlichkeit,” so the program must leave the viewer with a good, pleasant feeling.

Lennen & Newell’s choice: The Schlitz Playhouse of Stars, CBS TV, Fridays 9:00-9:30 p.m. This dramatic show, they felt, had the necessary quality and importance.

“Admen sometimes forget that the program a client sponsors is as important to him as the actual commercials,” Barton explains. “If the program does not put the listener or viewer in an appropriate frame of mind for the sell, he’s less likely to part with his cash.”

“The business now-a-days tends to reduce advertising to arithmetic,” and Barton points the finger not at research, but at its misuse. “It’s not only the sheer weight of impressions that makes the sale, but the kind of advertising impression.”

Lennen & Newell’s 15 accounts spent an aggregate $18 million in air media in 1953—this was equal to the total agency billing in the last year of Lennen & Mitchell. The 1953 billings broke down into $14 million in tv, $4 million in radio, out of a total of $33 million.

Barton, who helps decide how these $18 million are to be spent, says that he got into broadcasting by accident in its early days. As a radio veteran, he feels that Providence was kind. “What radio and tv lack in Gemütlichkeit, they make up in challenge.”
In 1934, the J. L. Hudson Company of Detroit started sponsorship of an hour-long, 6-day-a-week, early morning program on WWJ. Its name . . . "Minute Parade." Its content . . . fine recorded music and storewide shopping information.

20 calendar years, 6240 radio hours, and some 65,000 classical recordings later, its audience acceptance and selling power has been proved millions of times. "Minute Parade" is today the oldest hour-long program in Detroit radio . . . still with same sponsor, on the same station, using the same format.

As "Minute Parade" moves into a new time slot, 9 to 10 A.M., both Hudson's and WWJ look forward to the perpetuation of this fine program, with an ever-growing audience.

Hudson's is one of America's largest, most successful department stores. In radio time-buying, as in store merchandising, it believes in the right program at the right time, on the right station. Both local and national advertisers naturally follow this basic tenet, and use WWJ with equal success.
his comment is that the whole thing is too jerky. Or he looks at the drawings and says they don’t do justice to his product. Or they don’t give the professional feeling he anticipated from animation. Or he misses continuity in our efforts.

So, erstfallen, we go back and prepare for another copy meeting. This time we take still another tack. We convince the account man to let TV be discussed first because, after all, a bigger slice of the budget is involved in it. In place of storyboards, nicely done or crudely, this time we’re just going to hand out scripts which we will act out, audio and video, with a turntable to help us provide the indicated musical background. Here at last is the solution to our dilemma. Or so we think!

The big day arrives and scripts are placed in everyone’s hands while we go through more motions than an Agnes DeMille ballet only to find to our dismay that all our hi-tech got us was a client fascinated with the TV jargon in the video instructions; so fascinated, in fact, that not another word nor idea registered. And then we realize that we’re imposing on our client, even more than before, expecting him to follow this script approach which is difficult for even the most experienced film or production people, since the human senses are not well geared to accept a video idea and then an audio one alternately and to synchronize them in the mind.

At this point we are faced with a decision: Should we give up completely and go back to writing trade ads for Progressive Grocer or get a job on a fishing boat out of Gloucester? Or should we try to figure some way of solving the thing? Assuming we decide to stick, here are a few suggestions on presenting TV copy to anyone, be he account man, advertiser, the film company or production man who is going to produce it.

Spend as much time together as you can preliminary to the actual copy job. Get to know each other’s approach to advertising—then to TV copy—learn each other’s likes, dislikes, tenets, etc. Next, follow as many jobs as is humanly possible right through together from idea stage to lab, through cutting and work print stages up to the answer print.

This way the next job is sure to start out far ahead. And similarly the next storyboard, however sketchy because of what must be left unsaid, is bound to be far more lucid to the two of you.

This is the only way I know of to arrive at an understanding. Once such a rapport is achieved, however, the result is better TV copy and what’s more, a faster, less painful method of achieving same. Which is all any of us can hope for. * * *
teams of Visual Experts will always strive to produce the best that advertising knowledge and professional know-how make possible...

Sponsors & Producers of TV Film Commercials

1. Which advertiser's TV film commercial, regardless of method used, do you regard as the most imaginative and original in concept and treatment?

   1st PLACE  2d PLACE  3d PLACE
   Bardahl Oil  Lucky Strike Cigarettes*  S.O.S. Magic Pads
              (152 points)          (121 points)          (123 points)

2. Which advertiser's TV film commercial, regardless of method used, do you regard as the best all-around commercial of 1953?

   1st PLACE  2d PLACE  3d PLACE
   Bardahl Oil  Gillette Blades  Lucky Strike Cigarettes*
              (185 points)          (146 points)          (139 points)

3. Which producer of TV film commercials did the highest quality job in 1953, regardless of type of commercial?

   1st PLACE  2d PLACE  3d PLACE
   Sarra, Inc.  Shamus Culhane  Kling Studios
              (138 points)          (121 points)          (114 points)

4. Which producer of TV film commercials did the speediest job in 1953, regardless of type of commercial?

   1st PLACE  2d PLACE  3d PLACE
   Sarra, Inc.  National Screen Service  Caravel Films
              (164 points)          (139 points)          (102 points)

* Congo Commercial

... and remember, your commercial is only as good as it appears on the TV home screen. Insure perfection with Vide-O-Riginals®– quality-controlled prints made in Sarra's own photographic laboratory exclusively for Sarra Productions. Each is custom made to guarantee maximum fidelity whether you order one or one hundred.

© Registered
WABC-TV gives away $75,000 to excite viewer interest

For the past five weeks, WABC-TV, New York, has been giving away money hand over fist. The purpose: to acquaint viewers with the station's "increased programming, new star talent and advanced technical facilities," John H. Mitchell, vice president and general manager, told Spon sor.

"Focal point of the campaign," Mitchell said, "was a giant Lucky 7 contest, the greatest contest ever presented by a single station." During the course of the contest, ending 7 March, $75,000 in 1,717 cash prizes was to be awarded viewers in amounts ranging from $10 to $10,000.

The contest worked like this: Periodically throughout each day, WABC-TV telecast pictures of familiar places, faces and things. Right after each picture was flashed on the screen, 23 telephone operators began placing calls at random to viewers in the greater New York area, until they reached one who identified the picture. The viewer won one of 611 cash prizes, ranging from $25 to $1,000. About 100,000 phone calls were made.

In addition viewers participated through the mail. During each week, about 125 "Lucky Pictures" were shown. Viewers were to list any 10 of the "Lucky Pictures" and send the list to WABC-TV with a statement of less than 26 words on "My favorite WABC-TV (Ch. 7) program is . . . . because . . . . ." The station awarded 1,106 prizes ranging from $10 to $10,000 to the winning letter writers during the five-week period.

A century of sponsorship marked at WOWO fete

More than one hundred years of sponsorship are represented in the picture (below) which was taken at the 50 kw inaugural party of WOWO, Fort Wayne, Ind.

Four of WOWO's oldest clients in the picture are (l. to r.): Art Rose, merchandising manager of the Kroger Co., Fort Wayne Branch, which has been on the station since 1932; Robert Kiracofe of the Perfection Biscuit Co., the clients is Tom Longsworth, WOWO sales manager.

Longsworth and Carl Vandagrift, station manager, presented "Merit Award" scrolls to long-time clients at the party. Scrolls were inscribed: "Demonstrating unusual faith in a medium, and duly recognizing the part played by sponsors in the successful operation of a radio station, WOWO, on the occasion of its power increase to 50,000 watts, gives this certificate of recognition to those who have been its clients for 10 years or longer."

Another 3-D gimmick: Open folder. tv tower pops up

A map of Indiana drapes a lovely brunette on the front of a promotion piece mailed out to sponsors recently

Pretty girl points up coverage in promotion

by WTTV, Bloomington. "Coverage is our long suit," says WTTV's headline next to the cover girl. Open up the promotion piece and BOING! Up pops a big replica of the new 1,000-foot tv tower used by WTTV to "cover the Hoosier Heartland."

A map also pops up to show counties and cities in WTTV's coverage. A chart compares the old WTTV coverage—provided by its former tower and power—with new coverage now that WTTV telecasts with 100 kw.

Texas Co. bugs 17-show, 52-week package on WCAU

One of the biggest radio sales in the history of WCAU, Philadelphia, recently was chalked up. The station sold to the Texas Co. a 52-week package of 17 different programs, including news, weather and sports shows.

Programs bought by Texaco include Texaco Star Sports, 11:05-11:15 p.m., Monday through Saturday; a weekend
schedule of five 5-minute, three 10-minute and three 15-minute news, weather and sports programs in early-morning, late-afternoon and late-evening time segments.

Concurrently with the WCAU schedule, the Texas Co. bought the Columbia Pacific Radio Network’s Texaco Sports Final featuring Tom Harmon, a Monday-through-Saturday 15-minute sports show.

Briefly...

To celebrate its new “all music” programming policy WRNY, Rochester, prepared a 16-page newspaper which carried stories about the station, the WRNY staff, the radio industry. Topics covered included hi-fi, the status of fm, increase in specialized programming among U. S. radio stations, radio advertising success stories.

The next time you visit sponsor’s Hollywood offices you can call on NARTB’s West Coast Station Relations representative without leaving the building. Offices of Jack Barton, the trade association’s representative servicing members in 14 Western states, were moved from San Francisco to 6087 Sunset Blvd., Hollywood 28, on 1 March. Telephone number is Hollywood 4-8311.

KING-AM-TV, Seattle, has added a helicopter to its news gathering equipment. And the station has the Pacific Northwest’s first private heliport, too; it’s located atop the KING-AM-TV studios. Charles Herring, news editor, said “a helicopter is the only possible means of getting out to the scene of a story quickly, being able to land at the spot and being able to return just as quickly to our studios.”

8 MARCH 1954
SUMMER RADIO
(Continued from page 43)

The greater part of the out-of-home audience and, potentially the easiest to measure, is auto listening. The remainder, made up of listening to portable, listening in public places such as stores, restaurants, bars and at work plus listening in other persons’ homes (which Pulse includes in its definition of out-of-home), is regarded by advertisers with mixed feelings. There is not only some doubt among advertisers whether a day-by-day measurement of this audience fraction could be done cheaply enough but there is also some question about the quality or intensity of such listening.

Even a regular measurement of auto listening would involve some tough problems. Which means it won’t be very cheap. When A. C. Nielsen offered his local radio-tv measurement scheme to the industry early last month he indicated that auto listening figures could be had also. But he didn’t offer much hope they would be figures anybody could afford to buy.

While advertisers may never know the size of their summer radio audiences to the last decimal place they know they’ve got an audience worth beaming at. The fact that some of the biggest and smartest clients around use summer radio is proof of that.

BAB points out that some of the million-dollar-and-more spenders put more money into radio last summer than any other ad media. They include General Mills, American Home Products, Swift, Wrigley, Manhattan Soap and Pet Milk. The general picture, of course, is that of a dip in radio advertising during the summer but it is less than commonly supposed.

A cross-section of station reps, polled for SPONSOR by SRA, reported that business last July was off no more than about 10% from the peak winter months. As for the radio networks, for the four 1953 months June through September gross billings (PIB) came to $83.0 million compared with total 1953 billings of $160.5 million. In other words, during the hot 33% of the year, billings were 30% of the total.

While network billings during the summer are held up to a certain extent by summer-only advertising by far the greatest amount of money is accounted for by 52-week advertisers. The fidelity of daytime advertisers, especially sponsors of soap operas, is particularly marked. For example, every daytime advertiser remained on NBC Radio last summer compared with 58% of the nighttime advertisers.

Mutual reported a good summer last year, including evening business in that description, saying that 95% of its clients remained on for 52 weeks with the other 5% taking four-to-six week vacations. PIB figures show that during the four hot months Mutual billings jumped from $5.9 in 1952 to $7.3 million last year.

Biggest factor in this increase was Mutual’s Multi-Message Plan which ran to 80% or more of capacity during the high temperature months. The M-MP had 20 participations in five nighttime shows and accommodated such accounts as R. J. Reynolds, Jacques Kreisler and Lever.

All the networks offer 52-week discounts. For the first time last year both CBS and NIB offered the maximum discount to 52-week advertisers only. Previously, both networks gave rebates to all-year-round advertisers but sponsors could reach the maximum discount bracket if they spent enough money.

These rebates, which will undoubtedly be given this summer, also, are as follows: On CBS, 6.5%. This means a nighttime advertiser can get up to 53% in discounts for all-year-round programming, while a daytime advertiser can get as much as 37%. On NBC, 10%. The maximum nighttime discount is 52% and the maximum daytime discount is 37.5%.

Both ABC and Mutual give rebates for 52-week advertising but the advertiser can get the maximum discount given by both networks without being on during the summer. (Mutual’s Multi-Message Plan does not come under the discount schedule.) ABC gives a 9% rebate but the advertiser who spends $2.4 million on daytime or $1.5 million on nighttime within a year’s time will get the maximum discount, including the 9%. Mutual gives a 12.5% rebate but a nighttime advertiser who spends $1 million during his contract year gets the maximum discount of 63% (in tv markets) even if he is not on 52 weeks.

The rebates plus the additional discounts earned by spending more money during the summer bring down the advertiser’s hot weather costs substantially so that his cost-per-1,000 may
Only a combination of stations can cover Georgia's major markets.

The Georgia Trio

WAGA
5000 w
590 kc
CBS Radio

WMAZ
10,000 w
940 kc
CBS Radio

WTOC
5000 w
1290 kc
CBS Radio

The Trio offers advertisers at one low cost:
- Concentrated Coverage
- Merchandising Assistance
- Listener Loyalty Built by Local Programming
- Dealer Loyalties

In 3 major markets

The KATZ AGENCY, INC.

NEW YORK  CHICAGO  DETROIT  ATLANTA  DALLAS  KANSAS CITY  LOS ANGELES  SAN FRANCISCO

8 MARCH 1954
Passing lures don’t take away our listeners. We stack up ... for we carry the 20 top-rated programs, day and night. And for faithful listening, WBNS has lasting appeal — a greater tune-in than all other local stations combined!

be lower during the summer than during the winter, despite the decline in summer listening.

Here’s an example of the economy in summer radio buying:

A certain advertiser on NBC Radio would pay $370,734 in time charges if he were on for 39 weeks. That’s an average of $9,507 per week. But this advertiser is on for 52 weeks and his total time charges are $415,905. He thus pays $45,122 more for 13 weeks in the summer or $5,303 per week. In other words his additional summer time charges per week are only a little more than half of what he would pay per week during the regular season if he took a hiatus.

The spot radio advertiser will not generally find 52-week discounts though there are some stations which offer them. One reason 52-week discounts are not generally offered by stations is that they are not generally demanded by clients. Since advertisers use spot for flexibility, it stands to reason they don’t necessarily feel a need for 12-month schedules. With network shows, the situation is sometimes different. The network program is often used as a sponsor identification device which can best build up impact over a long period of time.

There are some stations which offer special summer plans, They usually involve a greater discount during the summer for run-of-station buys. A few stations offer special deals to sell time dropped by the networks or sponsors during the summer.

By and large, however, the stations go in for discounts tied to frequency rather than the season. In some cases the big frequency discounts started as special summer plans or else are discounts which were made a part of the rate card after an especially large summer sale at a new discount was made to a saturation-minded advertiser, such as General Mills.

Summer advertisers should check station saturation packages. These are not always published, though the reason is not to chisel the sponsor. Stations will offer saturation packages to all comers at the same price and still not publish them for fear of setting off a price war or being accused of it.

Some of the big agencies have been complaining they have to work too hard to dig out rates for saturation packages and have asked for greater frankness from the stations.

(Please turn to page 93)
Harvesting in Fall and Summer, feeding and milking in Winter, plowing and planting in Spring ... throughout the year there is work to be done on the farm.

And every year in every season, the radio is an indispensable tool helping the farm family with its work, planning and living.

The sharpest tool for the easing of farm work is WLS. In the Midwest during 29 years, WLS has met the farmer's needs. It has been the farmer's friend. It has gained his confidence. It has won his loyalty.

That's why WLS advertisers ... Get Results!

A Clear Channel Station

WLS

890 Kilocycles, 50,000 Watts, American Affiliate. Represented by John Blair and Company.

8 March 1954
I'm mighty proud to be a top Sales Promotion winner in Billboard's 16th Annual Radio Promotion and Merchandising Competition. My thanks to the distinguished judges and the staff of Billboard for their consideration. My main objective, of course, is not merely to win awards, but to tell the story of my great market. I hope you'll read the messages presented in my ads... and you can always get the complete story from Free and Peters. Or check with General Manager Harry Burke.
An executive of one of the largest rep firms told SPONSOR:
"The advertisers have a legitimate complaint. While we insist that our stations publish all their saturation packages there are many stations that won't do it though they do not intend to hide the rates if a timebuyer asks about them. Most of these stations have no unethical intentions. They know it is dishonest to give a discount to one advertiser and not another who buys the same number of announcements. But the stations are very sensitive about the rate situation and are afraid of being charged with price-cutting."

Stations and networks differ on hiatus protection just as they do on 52-week discounts. A station will not generally save a good announcement slot for an advertiser who goes off for the summer. An advertiser can get away with taking off four weeks but that is because he can contract to buy time 30 days before he actually goes on.

Some hiatus advertisers anxious to recapture certain announcement periods in the fall will arrange with a non-competitor to take the time during the summer only. Peter Paul ties up the time period it wants by this method.

This technique is used on the networks, too. Another candy advertiser, Mars, used it on CBS Radio last year with People Are Funny. When Mars dropped out of the show during the summer, Amana took over until the candy firm came back in the fall.

Amana, not so incidentally, reran tapes of the show and its production cost per week was $2,250 compared with the $6,500 figure paid by Mars.

The dangers of taking a network hiatus during the summer and losing the time period during the fall are not as serious in radio as in tv. However, there are some daytime periods on radio which are just as valuable as nighttime periods on tv. CBS Radio offers no hiatus protection for daytime shows. During the evening, however, an eight-week policy prevails. That is, the network will protect an advertiser's time period in the fall if he takes a hiatus for no more than eight weeks. The client must make a firm commitment 30 days or more before the hiatus to buy at least 13 weeks in the fall.

ABC and Mutual have a 13-week policy. NBC has an eight-week policy but would probably protect the time period of a nighttime advertiser who takes 13 weeks off. The same can be said for CBS' nighttime radio clients.

While summer advertising is still quieter than that of other seasons so far as the over-all picture goes, many radio stations have completely licked the hiatus problem. Here are examples of what stations queried by SPONSOR had to say:

WNAX, Yankton, S. D.: "Perhaps this will sound conceited but, fortunately, we are not plagued with the summer hiatus problem. . . . We have certain accounts on the air that are naturally seasonal. At the same time we have other accounts which year in and year out have come on the air with us in the spring and go through the summer. Those are companies that are particularly interested in the canning season so that all year round we enjoy a very healthy business."

KITE, San Antonio, Tex.: "KITE has been on the air only six years and, up to this date, we have experienced no summer slump because each year our summer business has been better.
than the previous year. Better than 80% of our business is sold on a year-round basis. The weather in San Antonio is very hot during the summer. People here do a lot of picnicking and barbecuing and at every gathering they have their radios on.

WWDC, Washington, D. C.: "In 1953 we had a commercial 'sold-out' sign up during the entire summer season. Our basic concept has been to sell the station on a year-round basis to national and local advertisers, rather than use the seasonal approach. Of course, our merchandising and promotion does differ in summertime."

WWDC's healthy summer business is partly accounted for by special promotional activities. It has been conducting the "Miss Washington" beauty talent contest, whose winner competes for "Miss America" honors for 11 years.

Local advertisers tie in the contest in various ways. Many who advertise regularly on the station contribute to the jackpot of prizes for the winner. For this they receive spot mentions on WWDC in connection with the contest, mentions in movie trailers, their names in all programs and printed material relating to the contest and miscellaneous other credits.

The Hecht Co., Washington's largest department store, which contributes a number of the major awards, has featured "Miss Washington" contestants in fashion shows, builds window displays on summer wear around the contest and signs up the winner as its top model for a year.

Many powerhouse stations promote themselves during the summer with the argument that they have just as large an available audience during the summer as during the winter because their signal covers the vacation areas visited by their regular listeners as well as outsiders.

For example Atlantic City is a popular resort town for Philadelphians and WCAU, Philadelphia, which boasts a 33-county, five-state coverage area, regularly promotes itself at the shore resort, 60 miles away. Last year the station used a Motorgraph panel on Atlantic City's Steel Pier which ran two messages alternately at two-to-three-minute intervals from dusk to midnight. This was supplemented by two billboards on the pier. Also used was a 90-second trailer run 14 times daily in the Music Hall Theatre.

KTHS, Little Rock, another 50,000-watt, gave this example of the area it can cover during the summer. The Gus Blass Co. advertised sport shirts and jeans on the station last summer via announcements. The station received 3,175 mail orders from 13 states including towns more than 700 miles away. Of the 145 counties heard from, 87 were outside Arkansas.

Another station capitalizing on resort coverage is WHLI, Hempstead, N. Y., which serves a vacation area enjoyed by residents of New York City and Long Island, not to mention the 2.5 million permanent residents of Long Island. WHLI begins its list of special summer services on Decoration Day. They consist of detailed reports on traffic conditions (the Long Island parkways are among the heaviest traveled in the nation), daily reports on water and air temperature at bathing beaches, tide and weather reports for fishermen and mariners and suggestions of historic places to visit. * * *

Homaloidally Speaking

With nothing in the way but towering bank balances, WMT-TV signal, encouraged by 100,000 watts of power and a 703-foot antenna, gets around Eastern Iowa. On the 1
MEDIA STUDY
(Continued from page 36)
tiveness on a non-comparative basis:

• Launch a new product in this bitterly competitive world without any major media advertising whatsoever.

• Withdraw all your major media advertising from an established product while your competitors continue or step up their campaigns.

In either case all you need to do is “see what happens.” He assures you plenty will.

One of the most respected independent researchers in the field on the other hand insists that “it will probably never be possible to make the general statement that one medium is better than another medium.”

The reason?

“If you agree that some products sell better in one medium than in another, then you can never make the statement that Medium A is better than Medium B except by adding for what product. Since there are thousands of salable products and services, then to state which medium is best for selling most of them, you’d have to test each. And you’d go broke.

“But suppose you did test all of them and conclude that Medium B is better than Medium A. Then this problem arises: Invariably there will be more B products than A. Is Medium B better than A because of its intrinsic ‘bitterness’ or merely because statistically it can sell a slightly larger number of products better? This shows you why all researchers, sooner or later, go slightly mad when dealing with inter-media tests. It’s much easier to test media for one advertiser, preferably for one product.

“And keep this in mind: You can’t test a national medium locally. That is, you can’t test the Saturday Evening Post or Look in Philadelphia or Akron for the simple reason that you can’t shut them out of your other test market cities.”

Yet this researcher tests. And so do others. If you plan inter-media or intra-media tests or tests of your advertising campaign in general, you might turn to A. C. Nielsen Co., Chicago, which can check sales for you in Harrisburg, Johnstown, Pa., South Bend or Waterloo, Iowa, where it audits an extra number of food and drug stores. Or try Alfred Poltiz Research, Market Research Corp. of America, Richard Manville Research, Elmo Roper, S-D Surveys, Crossley, Inc., Fact Finders Associates, Psychological Corp.—all in New York; Advertest, Newark, N. J., and Advertising Research Bureau, Inc., Seattle. (These are a few that sponsor interviewed; there are many more.)

Despite the pitfalls in testing, BBDO, for one, is doing a lot of it (newspapers vs. radio vs. TV) in local markets for a number of clients. The work is so confidential, at this point, that the agency can’t talk about it.

BAB likes ARBI: Advice on how to set up an “ideal” or a fool-proof media test came from other authorities, however. For example, William B. Ryan told sponsor just before his resignation as president of the Broadcast Advertising Bureau that BAB had spent much time and money during the past two years attempting to set up fool-proof methods of comparing media sales effectiveness. BAB’s advice: Use the technique developed by the Advertising Research Bureau, Inc., of Seattle.

“The ARBI method is simple,” Ryan said. “Spend the same amount of money in the different media at the same time to advertise the same item. Place interviewers at the point of purchase and check by depth interviewing.
where the prospect learned about the merchandise.

“This method seems best to use because it eliminates most of the variables and attempts to find out what produced sales action rather than what produced interest in the advertising itself.”

BAB financed 135 such tests for 13 major department stores through 1953. It also completed a major test for a food manufacturer involving three different media.

“We are not wedded to this method and are prepared to finance media comparisons by other methods,” Ryan said. “But whatever method, we believe this is a major assignment for media and advertisers alike—to find a fair method of evaluating the abilities of media so that they can be more profitably used for what they are fitted to do.”

BAB’s new president, Kevin B. Sweeney, who succeeded Ryan in January, heartily concurs. (For a detailed explanation of the ARBI technique, see “You need both,” sponsor, 23 February 1953.)

**Alternate towns:** The research director of a major organization told sponsor any kind of a test with magazines, a non-flexible medium, is hard because of the impossibility of switching ads in various matched markets. Since you can’t eliminate magazine advertising from, say, a test of media in Detroit, your test of print media in that market would then be one of “magazine plus newspapers” at all times. And, he adds, “Testing different media over different periods of time is so full of difficulties as almost not to be worth thinking about at all.”

For flexible media he has a practical suggestion: Use enough markets across the nation in an alternating pattern so that you have a chance of washing out the differences from town to town. You’d match towns not only geographically but all over. For example, suppose you’re testing spot radio and newspapers. Then you wouldn’t use newspapers in the East and radio in the West. You’d have both in all parts of the country—on an alternating town basis. You’d thus have two non-connected networks over the nation—one of radio and one of newspapers.

This veteran researcher concludes with this warning: “You would hope that, because you have so many places, sheer weight of numbers would over-whelm any local effects that might be present. Of course, you still have the problem that the copy treatment or the type or size of space or frequency used for the losing medium might have been inadequate. But at least you might be able to reach a conclusion for what you did. It’s a real toughie!”

**Ute likes panels: G. Maxwell Ule, Kenyon & Eckhardt’s research director, would like to use a representative consumer panel in setting up an inter-media test.**

“You specifications for setting up a fool-proof inter-media test shall have

(please turn to page 106)

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**SPONSOR’s Media Study—**

**Published to date:**

2. Media Basics I—newspapers, direct mail, radio, magazines (4 May 1953).
4. How to choose media, part I (1 June 1953).
5. How to choose media, part II (15 June 1953).
6. What you should know about Life’s 4-media study (29 June 1953). Supplementary article on same topic: “It Life’s media study fair to radio and tv?” (a debate), 13 July 1953.
7. Beware of these media research pitfalls, part I (22 July 1953).
8. Beware of these media research pitfalls, part II (21 August 1953).
9. How 72 leading advertisers evaluate media (7 September 1953).
11. How BBDO evaluates media (5 October 1953).
13. Why these 31 firms don’t use air media (16 November 1953).
14. What’s wrong with air rating services (28 December 1953).
15. What’s wrong with print measurement services (11 January 1954).

**To be published:**

19. Psychological aspects of media.
20. Sales impact of radio and tv.
21. New media evaluation and research developments.
22. Sponsor’s conclusions.

Study will be published in book form. You may order copy now.
You can’t miss

In the Mountain West when you use KSL radio

With a basket full of choice programs,
both local and CBS Network, you just can’t
miss hitting your target with sure penetration of the Billion Dollar Mountain West Market.
Color Tv in Sioux City Sue-land

Recently Bekins Furniture Store showed eleven pieces on KVTV—a davenport, two chairs, three tables, a rug, two lamps, two pictures. Immediately after the program, a lady telephoned Bekins to say, "I'll take the whole bundle of everything you showed on KVTV a few minutes ago." When asked what colors she wanted, her reply was, "Just send me the same colors you showed on KVTV."

Commercial:
Even in black-and-white, commercials get a compatible reception in Sioux City Sue-land, where there are more tv sets than in France, West Germany, Denmark, Italy, Japan, and The Netherlands combined. (In real money, this means more than 85,000 sets.)
... Telepulse Report for the Wilkes-Barre-Scranton TV Market

Reveals that WBRE-TV has 15 of the Top 15 Night-time Shows!

Reveals that WBRE-TV has 21 of the Top 25 Night-time Shows!

Reveals that WBRE-TV
During 140 quarter hour periods, from 6 to 11 pm, Monday through Sunday leads in 121 periods!

Reveals that WBRE-TV
During 16 daily daytime quarter hour periods leads in 14 periods!

Audience...! Audience...! Audience!... that's what you get when you buy WBRE-TV in the Wilkes-Barre-Scranton, Pennsylvania market.

The revealing facts of the current Telepulse Report proves what WBRE-TV has been saying about its Colossal Coverage... its Stupendous Set Count... its Superior Quality Picture... its full line-up of N. B. C. shows... its highly-rated local shows... plus engineering know-how... and now first in COLOR-TV in N. E. Pennsylvania.

FEBRUARY SET COUNT: 135,000

WBRE-TV Ch. 28 Wilkes-Barre, Pa.

NBC National Representative The Headley-Reed Co.
MEDIA STUDY

(Continued from page 96)

... to await the blissful hereafter for their implementation,” he told SOR.

“Meantime I should like to address myself to the more mundane and limited objective of setting up the ideal inter-media test, given the current state of research technology. I emphasize this last qualification because improvements in technology are the one basic method by which our ability to estimate and predict can be increased.”

Central objective of the ideal inter-media test should be to measure sales returns from the medium used against the advertising investment in each medium, he says. A supplementary objective or “near measure” partially correlated with sales would be to determine the ability of the alternative media to increase consumer familiarity of the product, holding quality of creative work constant.

Ule’s representative consumer panel, which he feels would be best calculated to give these answers, would be interviewed repeatedly preceding and during the media test.

“This form of dynamic research would enable us to study the level of brand familiarity and purchase among the sample of consumers prior to the test,” he says. “It would also permit us to set up the media test and to follow the pattern of consumer familiarity, consumer acceptance, and consumer purchases of the product given the known conditions of exposure of the people in the sample to the various media being used.”

This test would permit the study of sales effectiveness of alternative media in these two general directions, Ule feels:

1. Their ability to increase consumer sales.

2. Their ability to decrease competitive encroachment.

Put another way, “The testing mechanism would permit us to measure both the offensive and defensive sales effectiveness of the media under study.”

Expensive? Ule agrees it would be. “But if the planned media investments are large, these research costs would more than justify themselves by the increased efficiency with which the media would be combined” in an overall ad schedule as a result of the findings.

Ule’s preference for a “dynamic consumer panel” is largely a technical one, he says. “It is the best-known current method by which we can segregate media exposure and brand familiarity and use to the individual prospect and customer. And the more we can make the analysis contingent upon measuring results upon each individual prospect and customer, the greater the research efficiency. In this form of test the effects of media are not ‘diluted’ as in a store inventory test since we can study people on the basis of their exposure or non-exposure to the medium (or even their degree of exposure). In other tests we cannot segregate people into these undiluted groups.”

Bays offers tips: Sherwood Bays, Foote, Cone & Belding’s v.p. in charge of marketing, says the most useful inter-media test would require:

1. Identical measuring techniques,
WCAN-TV Snarls

Phone Lines*

TV Hopefuls' Calls Jam Phone Service

Thousands of 'Winners' Swamp Broadway Exchange for an Hour

A deluge of thousands of telephone calls by potential winners of a radio-television "bingo" program late Saturday night and early Sunday hampered police telephone emergency service at the Safety Building for an hour, police reported Sunday.

Capt. Herbert Schmidt, in charge of the First Precinct Station late shift, stated it was impossible for police to make outgoing or receive incoming calls at the station between midnight and 1 a.m. Sunday because of the number of calls being made to WCAN-TV station. WCAN has a Broadway telephone exchange, the same as the police station.

Kal Ross, WCAN-TV director of operations, claimed that between 100,000 and 150,000 people play the game on TV and radio from 10:30 p.m. to 12:30 a.m. Saturday night. The program started four weeks ago.

Besides the police complaint, hundreds of persons who played the game Saturday night called the police, the Sentinel, WCAN-TV and operators of the Broadway dial switchboard station, 722 N. Broadway. They complained that their phones were "blanked out" during the program, that they got the busy signal for "two hours" and that they could not even reach the operators during the program and for an hour afterward.

The police immediate operators were said to have had time to handle only a few emergency calls.

WCAN-TV found GUILTY!

The surprising results of WCAN-TV's new game PLAY REGAL indicates that thousands of viewers played REGAL — while thousands more jammed phone lines requesting information on how to get cards and to make them eligible players. As a result, WCAN-TV was found guilty on the following four counts.

1. WCAN-TV is guilty of having 60% conversions in less than 6 months on the air. It is this phenomenal conversion rate that made Milwaukee the fastest growing UHF Market in America today!

2. WCAN-TV is guilty of operating at FULL POWER of 212,000 watts bringing top flight WCAN-TV and CBS programming to greater Wisconsin.

3. WCAN-TV is guilty of having more than 300,000 PLAY REGAL forms on file in about one month... A good indication of the size and type of audience WCAN-TV can deliver for your promotional dollar.

4. WCAN-TV is guilty of giving the Best TV BUY in America TODAY.

*Game Goes On; Phone Lines Open

Police and Wisconsin telephone Company officials reported that WCAN-TV PLAY REGAL did not interfere with normal phone operations... as happened last Saturday Night.

reprinted from Milwaukee Sentinel, February 15, 1954

8 MARCH 1954
probably a modification of recognition or recall techniques—
2. At identical intervals after the stimulus—
3. Measured at uniformly different intervals (short time, long time)—
4. After different degrees of identity or exposure (heavy campaign, light campaign)—
5. With fresh material so you can eliminate the need for confusion control.

Dodge objects strongly to a practice indulged in by some broadcasters: making broadcast-to-print comparisons on the basis of recognition for the latter and tuned sets for the former.

Why?
“In making broadcast-print comparisons I would prefer to use data from a recognition study such as I have described,” he says. “Until then, I know of no better assumption to make than that ads in a magazine are physically encountered (though many forgotten) to about the same degree as broadcast commercials are physically encountered. Therefore magazine audience figures equate more closely to broadcast audience measurements than magazine figures do when they are adjusted for average Starch readership.”

**Radio vs. tv:** William S. Robinson, Earle Ludgin & Co.’s research director in Chicago, says most of the testing done today seems to be between broadcast and print media whereas he would like to see radio stacked up against tv. He outlined such a test, but first he prefaced his remarks to SPONSOR with the statement that “I don’t believe it is possible to set up a fool-proof inter-media test."

“If it were possible to test the effectiveness of different advertising media, it would be possible to test the effectiveness of all advertising,” he says. “To my knowledge no one since the Townsend brothers has claimed that this is possible. As a further bit of preface, it would be foolish to ignore the practical limitations of testing any two media. Conditioning of consumers, campaigns by competitors, changes in taste and style, introduction of new product designs, changing economic conditions and even weather will play important parts in any test of advertising or advertising media.”

However, Robinson believes it is possible to set up a test of two media that would contribute much to understanding the potential value of each.
The first prerequisite would be to check the movement of the product being advertised. This could be done either by observing a sample of consumers or a sample of retail outlets. If the product is sold through many types of outlets, it would be best to use a consumer panel. If, on the other hand, sales were concentrated in a single type of outlet, a store audit operation would be more efficient.

For this radio-vs.-tv test Robinson assumes that an unlimited budget is available ("I'm dreaming now"). This is what he would like to see done:

1. Select for testing a product of fairly frequent purchase and wide distribution.
2. Select four test markets with characteristics as comparable as possible—all in tv areas.
3. Establish matched consumer panels in all markets for one year before the test is begun.
4. Check the purchases of the product among the families in the panels, noting long-term trends, seasonal trends and the effect of any unusual economic or weather events.
5. At the same time check the distribution of the product and relate sales changes to the changing level of distribution.
6. In two of the test markets, run a radio campaign for one year. At the same time conduct a tv campaign in the other two areas.
7. Utilize the same advertising appeals in the two campaigns—but in the tv campaign take fullest advantage of tv's capabilities in adding visual impact to the message.
8. The subject of expenditures is a perplexing one. Should the same amount of money be used in both media or should tv receive enough to allow the same frequency as used on radio? "I favor the second alternative because I believe it more closely approximates the practical situation."
9. After running the campaign for one year, observe the panels for another year to measure the sales changes occurring after the advertising was stopped.

What would such a test indicate?

You'd have a record of sales changes brought about by the introduction of a radio advertising campaign compared with those changes effected by a tv campaign, Robinson feels. You'd have a record of sales for a one-year period before advertising began, for a one-

(Please turn to page 112)
LET'S FACE IT
National brands are

"You'll find them in every town"

ANNE HAYES — Director of Women’s Activities — KCMO, Kansas City
One of thousands of local personalities who make Spot Radio successful
bought locally

They're bought differently, by different people in different places. For instance, 80.7% of all Washington, D.C. families buy jams and jellies, though in Salt City, 41.9% of the families buy jams and jellies. In Portland, Maine, just 4.2% buy powdered bleach while in D.C., 33.4% are powdered bleach users. These two comparisons are two of many which prove that national advertisers undersell a market which is already sold and local advertisers overprice a market which clearly needs advertising punch.

It's where spot radio comes in, because spot radio hits the local market via local personalities. For example, minute of every day the people who buy national products locally tune in to town, city by city, state by state to their local radio stations—and their local radio personalities. And the local personalities—the newscasters, the women announcers, disc jockeys, sportscasters—they have built up a strong confidence among vast audiences because they know community's likes and dislikes and can reach their audiences with a personal and direct local approach when selling national products.

That's why National Spot Radio in 1953 had a gain of 16.9% over the preceding—this year, a terrific gain which resulted in spot radio's biggest year in history. That's why, if proper promotion of National Spot Radio is to be improved, the gain will go higher and higher. It makes good old-fashioned horse sense to advertise directly to the local market via trusted local personality.

And it makes good horse sense too, to immediately join the 318 far-sighted stations who deserve the fill credit for realizing the value of and launching the Crusade for Spot Radio—because the Crusade for Spot Radio is the only organization entirely devoted to the promotion of spot radio on an industry-wide basis.

All stations are strongly urged to join the Crusade at just the cost of the one-time daytime minute announcement rate per month. Remember, the Crusade for Spot Radio is out to prove to national advertisers and their agencies that National Spot Radio is one of the most important and effective advertising media in this country today. So send your check to Reg Rollinson, the Crusade for Spot Radio, 101 Park Avenue, New York City 17, N. Y. Help YOUR Crusade help YOU. The cost is low, the dividends industry-wide high.

REG ROLLINSON
General Manager
of the Crusade
for Spot Radio.

The Crusade
FOR SPOT RADIO
Sponsored by
Radio Stations & SRA
101 Park Avenue • New York 17, New York
year period during the campaigns and for a similar period after they ended. "From these data can come answers to such questions as:

"Is tv worth the added expense? "

"Does tv sell harder for a short period and then lose its edge in effectiveness over radio? 

"What are the lasting effects of radio vs. tv advertising? 

"Is the superiority of one medium over another the result of selling more to a small group of consumers or selling a larger group of consumers? "

"Does radio reach the same type of audience as tv or does it reach a different audience?"

The limitations of a study even as elaborate and expensive as this one would be as follows, Robinson cautions:

- If the product had a natural appeal that required visual presentation, radio would suffer.
- If a new competitive product became too important, the test would not produce results of value.
- If the product became so popular that the market were saturated with either type of advertising, the test would be useless.

"These are but a few of the limitations that will always exist." Robinson concludes. "But a test such as outlined here would almost certainly provide a great deal of valuable information on the relative effectiveness of radio and tv."

Barton's 4 methods: So far as Sam G. Barton, president of the Market Research Corp. of America, is concerned, media and market evaluation and analysis begin long before a formal test—and may not even require one. His four steps or methods of marketing analysis can be applied to media as well because marketing includes the latter. The four steps are:

1. Re-analysis of past records. Go back over what you or other ad managers did. Find out whether there was a correlation between sales and media used. Be careful to determine whether some other variable wasn't introduced—a better product to name only one.

2. Testing during current operations. Select as many markets as you want and just measure results more carefully in each. Keeping close tab on what you're doing in each medium in the test markets. This way you not only gain some insight into your media effectiveness but it doesn't cost you anything but paper work.

3. Small custom-built experiments using selected stores or families. Barton is thinking here more of price, package and merchandising experiments, but media experiments could be worked in as well, especially with products sold in limited outlets or by using panels.

4. Special test markets. These are the most expensive and sometimes can't be avoided, especially in connection with launching a new product or using a new medium. The goal: to find out whether first your product, then your selling themes (copy) and finally your media selection will be effective on a national basis.

Barton stresses that a good marketing and advertising executive will keep close check on at least these eight major variables in order to ensure the success of his operation. Note that media are only one of the eight. They are:

- Consumer patterns.
- Product.
- Price.
- Package.
- Method of distribution.
- Merchandising.
- Media.
- Selling themes.

On testing itself, Barton emphasizes this point: "The old-fashioned test market is on the way out as the primary method for measuring marketing tactics and strategy. However, testing and measurement as a built-in part of full-scale marketing operations is definitely on the way in."

One network researcher told someone that if a workable national media test is evolved it will come from the air media, for they alone have been experimenting with inter-media tests. The magazines—and newspapers—are content to rest their case on either ABC circulation or "gross audience"—total number of readers.

This expert pointed to NBC's series of Hofstra-type surveys for example, to show how far air media have progressed. These surveys were designed to show the sales effectiveness of radio and tv. The latest one, in which families in four test cities were interviewed twice over a 15-week span, was covered in "How tv stops brand-switching," SPONSOR, 27 July 1953.

"Magazines are still counting readers—as though that alone is important," this network researcher said, (For a critical analysis of network media tests, see "Beware of these
Sponsor

The magazine radio and TV advertisers use.

Sponsor builds on a solid basis. Our policy is to publish useful and valuable issues. This common-sense approach has enabled advertisers to follow our lead. Our promise for 1954: new, improved use of advertising. More useful articles for buyers of radio and television.
media research pitfalls!”, sponsor, 27 July 1953.)

Nothing in this two-part article on media testing has been said about the importance of advertising frequency and dominance which Ben Duffy, president of Batten, Barton, Durstine & Osborn, considers more important than the problem of deciding “whether 12 insertions in a monthly magazine is better than 52 insertions in a weekly magazine, or whether 50 insertions in a newspaper is better than 150 on the radio.”

In his book Profitable Advertising in Today’s Media and Markets Duffy says: “The question is, ‘What medium and what frequency will sell merchandise at the lowest cost per case, gross or unit?’ Perhaps 12 insertions in a monthly magazine that give complete representation in the issues available may not be sufficient frequency. The advertiser may decide to use a medium that will enable him to reach his market with greater frequency through weekly magazines, with or still greater frequency by means of newspapers or radio. The decision requires a study of pre-investing, testing, careful analysis and a continual study of the cost per sale.”

SPONSOR’s conclusions: Having considered the pros and cons, sponsor’s own conclusions on media testing may be summarized as follows:

1. A continuous-type test is better than a “static” or one-shot test, but the latter is better than none.

2. The biggest and most successful advertisers seem to be testing all the time and set aside a definite part of their budget for this type of work.

3. Air media are in the van in testing because they have the audiences but don’t have an equitable share of the advertising dollar.

4. Any accurate, continuous test will show that media vary from week to week or month to month, even for the same product, so far as sales “pull” is concerned. So you may be making a mistake by using only one medium. Combinations reach more people.

5. Arguments over which medium is best therefore is so much time wasted, for each may be “best” for a certain product under certain conditions. But each changes often under the impact of all the numerous variables mentioned in this series. Moral: Don’t be satisfied with what you’re using.

6. Media can be tested because:

Got minute spots that need only the right location to make a successful sales pitch to one of the South’s greatest markets — the Miami area? Here are three mighty good locations —

★ HOUR OF STARS with Tony Martin, Ginger Rogers, Dick Powell and Peggy Lee — 8:15–9:15 A.M. Monday thru Friday, National Air Lines has the whole first segment. Join Rybutol, Schaefer Beer, Wheaties, etc., in other segments.

★ BILLIE AND BILL Local live talent and recorded music Florida folks like — 9:15–10:00 A.M. Monday thru Friday. Tintex, BC, Clabber Girl, Pabst, etc., are already in!

★ TO THE LADIES with Jack Berry — 1:15–2:00 P.M. Monday thru Friday is getting hotter every week! Ask your Hollingbery Man for further details.

James M. LeGate, General Manager
5,000 Watts • 610 KC • NBC Affiliate
National Rep., George P. Hollingbery Co

Got a MINUTE?
Sponsor considers a human being infinitely more complex than a medium. Yet by using electronic computer, it can be determined whether or not a freshman, for example, will fail to graduate from college.

Thus determining which medium to use under a given set of conditions is or should be much easier to accomplish.

Once this is done, advertising will not be reduced to a push-button, swivel-chair operation, as some media and research experts fear. Rather it will free the creative adman from concern over whether he’s using the best medium or combination of media for his message and let him concentrate on two problems far more important.

1. How to increase the effectiveness of his message.
2. How to increase the effectiveness with which he uses a medium.

To speed this goal Sponsor will examine two possible approaches to the reduction (or elevation, if you will) of media selection to a science in a future article in this series. The approaches are:

- A mathematical one. (After all, mathematics is the root of all knowledge.)
- The use of electronic computers. Can you set up an “ideal” media test?

Sponsor is convinced that it’s just a matter of time.

GREYHOUND BUS
(Continued from page 33)

Greyhound’s expenditures for Omnibus in 1953 totaled $461,500 in talent and production costs, $415,519 in time charges — $877,019 totally. The remainder of the firm’s $940,800 network tv budget, that is, $63,781, went into production of the commercials shown on Omnibus. Jess Kimmel, producer and director of Greyhound’s tv commercials, brings in the average two-minute commercial at $1,500.

Greyhound’s basic national advertising themes on Omnibus are:

1. Economy: “Greyhound gives you a lot more travel for a lot less money.”
2. Frequency and convenience of Greyhound schedules.
3. Scope of Greyhound service: the fact that it reaches nearly every community in all 48 states and most of Canada.
4. The scenic and sightseeing ad-
vantages of travel by bus.

5. The fact that Greyhound buses run to the heart of the city with terminals convenient to shopping centers and hotels.

6. The freedom from driving strain and parking problems offered by Greyhound travel.

7. The riding ease of a Greyhound bus—especially the new air-suspension coaches which eliminate metal springs.

8. The variety of special services offered by Greyhound, such as pre-planned, expense-paid vacation tours; charter service for group travel by organizations, schools, and package express service.

Omnibus offers "something for everybody" and it is Greyhound's aim through its commercials to show that it also offers a transportation service that fits everybody's requirements at one time or another.

Other national media that Greyhound used to make these basic points in 1953 were consumer magazines and farm publications to the tune of $740,000, or 15% of the total budget. Spending for outdoor in 1953 totaled $80,000, or less than 2% of the budget. Newspapers cost $1.3 million, or about 37%. Over $1 million is spent on display merchandising. Since the total expenditure for radio-tv, network and local, comes to 29% of the budget, air media are now close to double magazines in Greyhound's breakdown.

Greyhound Corp. had always felt that in order to sell travel, the firm must picture the scenic spots which most people would like to visit. This requirement for advertising made tv a natural medium for the bus line. An announcement Greyhound telecast on Omnibus 3 May 1953 showed the firm the mail pull of tv. In the last 30 seconds of Greyhound's commercial the announcer mentioned a "Pleasure Map of America," which viewers could request. This single mention on the last Omnibus program of the spring 1953 series brought in 12,000 requests within a month.

Omnibus acts as a type of advertising umbrella, covering the promotion needs of all the Greyhound bus lines. But locally the individual Greyhound lines often face problems that network tv or national advertising cannot cope with, e.g. a special round-trip rate offer between two towns; an extra schedule to service a group of communities; a seasonal trip offer; intensive competition either from another local bus line or from other transportation media.

To meet these specific local needs, the 19 individual Greyhound companies have their own local advertising budgets. They decide individually whether they'll use radio, tv or print media; they decide upon their own copy approach and strategy.

Because of this system the bus company can meet local conditions flexibly and fast. To show local variations here are summaries of the air strategy used by some of Greyhound's regional subsidiaries in 1953.

The Pacific Greyhound Lines, covering seven Western states, spent some 9% of their local ad budget in 1953 on radio, 5% of it in tv. They used radio during the three fall months, tv in October and November only. One-minute announcements were placed on 52 Western stations with an average frequency of three a week. Total number of radio announcements used by the Pacific Greyhound Lines were 1,349, including 20-second, as well as minute announcements. The copy theme in each instance tied in with the national: "Take it easy . . . Take a
Greyhound" is a typical example.

On tv Pacific Greyhound used 10-second I.D.'s in Class "A" nighttime, in order to get a maximum family audience. A total of 311 I.D.'s were telecast over 21 stations during the two-month period. They ranged from stress on fare to stress on convenience. Here's a typical announcement over a slide showing station call letters:

**Announcer:** Only $3.75, plus tax, to Los Angeles from San Luis Obispo by Greyhound. One of today's best buys in travel!

*The Pennsylvania Greyhound and Central Greyhound* (both operating on the East Coast and in the Midwest) use radio and tv for special promotions. In the case of an Upper New York State promotion, for instance, radio was used to announce to the public that Greyhound could now carry passengers along a special route that had previously been restricted. Radio announcements and newspaper schedules were used in the four cities serviced by the additional runs (Buffalo, Corning, Elmira and Hornell). The copy for these announcements was, of course, keyed to the local situation, but introductory phrases from the national advertising theme were tied in with Greyhound's over-all strategy. Several stations were used in multiple-station markets for an average of 10 weeks on the air.

*The Northland Greyhound Lines,* operating in eight Northwestern states and in Canada, use radio specifically to announce special events: reduced rates, terminal openings, changes in service. The radio allocation is 3% of the total local budget.

Tv accounts for 22% of Northland's budget, with increases anticipated in 1954. The firm's aim in using tv is the same as in their newspaper advertising; to present all phases of Greyhound service at appropriate times of the year. Announcements are addressed to the general public on copy themes of local interest. Occasionally, though, certain announcements are aimed at a special group.

Greyhound noted the effectiveness of air advertising in several ways: People who came into the Milwaukee Travel Bureau the day following a particular broadcast knew the exact price of the tour they wanted to take. When Northland ran a map showing the increased summer service, traffic increased on the additional runs and people commented upon their source of information.

On WTMJ-TV, Milwaukee, Wis., Northland Greyhound sponsors a 15-minute film show Thursdays 10:00-10:15 p.m. Entitled *The World We Live In,* it shows points of interest and ways of living in different parts of the U.S. as well as the rest of the world. In short for $513 per program Greyhound virtually has a 15-minute institutional commercial. The agency schedules films of special interest to travelers at different times of the year, thus tying the commercials in even more closely. When the subjects deal with foreign countries, the Greyhound closing commercial says: "You can see all the world in America by Greyhound."

In Minneapolis Greyhound sponsors a 15-minute news show over KSTP-TV, Thursdays 6:00-6:15 p.m., as well as scattered minute announcements. The

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**Top Multi-Weekly Shows**

**IN THE OMAHA AREA**

- Trail Time*
- Eddie Fisher
- Camel News Caravan
- Weather, Sports (10:00 p.m.)*
- Dinah Shore
- 6:20 p.m. News*
- Stand By For Action*
- TV News Roundup (10:15 p.m.)*

*WOW-TV "Live" Studio Shows

100,000 WATTS • NBC • DUMONT
A Meredith Station • Affiliated with "Better Homes & Gardens" and "Successful Farming" magazines.

8 MARCH 1954
news show costs $206.50 per program.

The Dixie Greyhound Lines had still another reason for taking their sales message to the air: to offset competitive advertising and services of another highway carrier which is a major contender in the Southeastern states serviced by Dixie. The copy in this case is totally divorced from national themes and keyed specifically to advantages that Dixie can claim over its competition. Announcements are therefore scheduled throughout the day and evening to reach a maximum audience.

In 1953 Dixie’s radio expenditure represented only 4% of the total budget but if they sponsor a program on WMC, Memphis, as they were considering doing at pretime, the radio allocation would be increased.

The 6% of Dixie’s budget which goes into TV is also put into a short-run (eight to 10 weeks) announcement campaign keyed to competitive advantages. In 1954 Dixie plans again to invest in TV for both seasonal and competitive advertising.

Chicago Cooperative spends 10% of its local budget in radio. In spring 1953 the Chicago office sponsored a 25-minute show on WMAQ, Wednesdays 9:35-10:00 p.m., the Paul Gibson show on alternate weeks over WBMM during the end of spring and heavy announcement schedules.

The Paul Gibson program was aimed specifically at housewives to get them to make Greyhound travel plans. The remainder of the air advertising was aimed at a broader audience; during the fall a 15-minute news, time and weather program on WCFL, 8:00-8:15 a.m.; during the winter a music show on WCFL, 6:00-6:15 p.m., Mondays, Wednesdays, Fridays.

Besides general increase in traffic as a result of radio, Chicago also points to a travel folder offer that was made on WCFL once a day for a week last fall. This announcement pulled 311 folder requests, a response that pleased the bus company. Greyhound is planning to continue its radio appropriation in Chicago, possibly with a slight increase in 1954. No TV announcements are scheduled, however.

The Southeastern Greyhound Line is both radio and TV-conscious. In 1954 this Greyhound subsidiary will be on WSM-TV, Nashville, WBTV-TV, Atlanta and WBRC-TV, Birmingham with three announcements per week per station for 40 weeks starting 4 January through 15 June, and then from 15 September through 31 December, Macon, Ga., will be covered with two announcements a week over WMAZ-TV, for a 26-week contract. In each instance the agency bought Class “A” nighttime to reach the family at home. Says J. L. Laube, Beaumont & Hohman’s Greyhound account executive in the Atlanta office:

“Together with our clients it was our opinion that the 20-second Greyhound TV announcements should be adjacent to top news programs if possible, because of the timely messages we are trying to put across.

“This summer we will feature pre-planned tours to various resorts which are popular from the cities selected. No general advertising is run—every announcement specifically names destinations and certain schedules that we want to build up.”

In spring 1953 Southeastern Greyhound made its radio debut with minute announcements in Nashville, Birmingham, Chattanooga, Montgomery and Columbus. These announcements, too, featured specific schedules. The
original advertising appropriation for radio was $10,000 but substantial increases are planned for the 1954 radio effort. Southeastern Greyhound showed large increases in tour sales during summer 1953 in cities where radio was used.

Overland Greyhound Lines, operating in 17 Western states, is particularly keen on reminding people continuously of the services OGL provides. The agency has therefore cut minute announcements in half to increase the frequency of these announcements within the budget. OGL spent 18% of its budget in radio, has not yet allocated TV funds. Their radio effort is often closely linked with newspaper ads. On WOW, Omaha, for example, the firm ran 10 announcements a week as part of a shopper's promotion. At the same time OGL ran large newspaper ads in cities surrounding Omaha, encouraging women shoppers to visit Omaha on Tuesdays and Wednesdays by Greyhound, paying only a one-way fare for a round-trip ticket. They've found that such coordinated promotions produce best results.

OGL's regular announcement schedules are aimed at a mixed adult audience. In many cases they reach this audience through news, weather and music adjacencies in the morning; they take news and popular music adjacencies on nighttime radio.

The growing stress upon radio and TV in Greyhound's advertising plans has not been affected at the expense of newspapers. Newspapers have traditionally been the backbone of advertising by transportation firms since people consult their newspapers for schedules, routes, services. Radio and TV, on the other hand, have added scope and flexibility to Greyhound's regional advertising by hammering the bus line's message home frequently, by solving specific problems. The air media have also been particularly useful in promoting special services, calling attention to specials on rates, in short, adding another dimension to the over-all regional sales effort.

Public relations are another reason for Greyhound's continued and steady use of newspapers. Newspapers are frequently used as forums for debates between and attacks upon interstate transportation media. Greyhound likes to make public its point of view close to the editorial matter that concerns transportation subjects.

However, with competitive trans-
who 
invented  
the 
Martini?

A San Franciscan, of course. Big things happen in the San Francisco Bay Area, especially when you cover these ten important counties with KYA, the independent of influence. Halo, Life, Lipton’s, Carnation, and twenty other top national accounts use KYA. How about you?

HERE’S A CHOICE MORNING AVAILABILITY:
The Beth Norman Show 10 to 11 a.m. Daily

Personality programming by San Francisco’s favorite femme provides plenty of plus for your product.

KYA
the personality station
1260 A.M.

George W. Clark, Inc., New York and Chicago Adam Young, Inc., Los Angeles

portation media (e.g., railroads and airlines) as active in radio and tv as they are. Greyhound has to take its hard-sell messages to the air as well as into print media.

It was hard sell and shrewd evaluation of competition that built Greyhound from a one-car line between Hibbing and Alice, Minn., to a 6,500-bus company covering 39,000 miles a year.

Greyhound’s founder, the late Carl Eric Wickman, hit upon the idea of bus service in 1914 when he ran into difficulty selling his Hupmobile. For $1,50, livery autos would take one passenger from Hibbing to Alice at this time. Wickman decided to schedule regular Hibbing-Alice runs for several persons at 15¢ a trip, or 25¢ for a round trip.

However, one of Wickman’s competitors, Ralph Bogan—also owner of a livery auto—caught on to the beauty of this regular run. He soon showed up on the same route with the same rates. The subsequent fare-cutting battle ended with a merging of the two interests, and that’s how the present-day Greyhound system began. A third member to join the team was Orville S. Caesar, now president of the Greyhound Corp. He first operated a bus line out of Superior, Wis., when Wickman’s lines began spreading through Minnesota. Bogan is executive v.p. of the Greyhound Corp.

The Hibbing-Alice run? Doing very well, thank you.

SUMMER TV
(Continued from page 45)

of sponsors who used this device last year. The figures are talent and production costs from sponsors’ tv Com-paragraphs of last summer and fall.

* Philip Morris put in Racket Squad at $10,000 a program to replace I Love Lucy at $35,000.

* RCA Victor used The Goldbergs during the summer for $18,500 per show, but in the winter used the Dennis Day-starring RCA Victor Show, which came in at $28,000.

* General Foods replaced Our Miss Brooks with Footlights Theatre. The replacement was a mere $9,000 while the Eve Arden show sets GB back $26,000 per.

Whether he uses the same show, a rerun or a replacement, the summer advertiser is displaying his realization that he can’t let up on selling simply because it’s hot. However, the facts of tv life are that the tv advertiser must also take into account that a long queue of impatient would-be sponsors are only too ready to step into a time slot that he might vacate in the summer.

Spot advertisers are even more vulnerable than network clients for the individual stations generally do not keep the door open for advertisers coming back in the fall. The networks offer hiatus protection under certain conditions but one network executive said:

“Don’t let ‘em kid you. There is no real hiatus protection on any network. Sure we’ll tell the advertiser he can get his time period back but nobody can assure him that he’ll get the same station lineup.

“After all look at it from the point of view of the station. The station is told that a client is taking a vacation. There’ll be a replacement show but who knows whether there’ll be a sponsor? The station can’t take a vacation. Its costs continue.

“So suppose an advertiser comes along and says: ‘I’ll come on during the summer if I can have the time in the fall, too.’ What would you do if you owned a station?”

LEE DORRIS SELLS THE BIG NEGRO AUDIENCE MORNINO-NOON-AFTEANNOON ON WSO K NASHVILLE, TENNESSEE 1000 WATTS SPONSOR
The Federal Communications Commission recently took far-reaching action in approving an industry program for colored television. Before approval, it was subjected to scrutiny and examination to determine if it was, in fact, "in the public interest." The commission determined that it was. The program establishes standards which, in all probability, will govern color telecasting for many years to come.

Indeed, in some cases it probably will be quite a spell before the entire industry catches up with these high standards. They were developed to insure the utmost in picture and color value for the viewer. In taking this action, furthermore, the commission reversed a previous decision which would have formalized a noncompatible color system. Thus to a degree every existing black and white receiver would have been obsolete. This reversal took courage and deserves public commendation.

Since the national standards have been approved by the commission, every owner of a black and white receiver is assured that no matter how a station telecasts, in either color or black and white, he will get his money's worth through his present receiver. Indeed, due to the more critical requirements for color telecasting, the average black and white image will be sharper than at present.

Since the commission approved the new color standard, a number of prophets of doom have appeared. They have conjured a variety of difficulties which the industry and the public will face, in part, and some of which never will materialize. They appear to be especially concerned over the problems the manufacturers will encounter in developing color television receivers.

They wonder how long it will be before color television receivers are as cheap, let us say, as present-day black and white models. Well, the way to find out is to let the industry, all segments of it, go ahead and show what it can do. Most of those interested or affected are doing exactly that right now. To bring the matters into local focus, WBEN-TV already has made some installation of color equipment. More will follow. Sylvania, another home-town enterprise, likewise is moving right ahead on this manufacturing front, and to our knowledge most of the important manufacturers are doing likewise.

Some segments of the industry say they are going into particular phases of development, hoping to skip over the difficulties — and costs — of the early stages using smaller tubes. But we have every confidence that competition will take care of these matters and spur on those who now may be lagging. But it should be recognized if it is their business to determine whether they go into color or not, just as it is the manufacturer's business to determine whether he is going to concentrate upon AM radio receivers or attempt to meet the opportunity that exists in the FM field.

The purpose of all this simply is to say to the public — and we think we know at least enough about it to be qualified to say it — "Don't be misled by the cries and alarms about color television." It's coming, and will be a vast improvement over black and white. Tubes, as of today, are smaller than the larger sizes to which you are accustomed in black and white, but even now research is going on to provide larger sizes.

Once the production lines are rolling; once the manufacturers are in a position, through actual experience, to learn all the bugs and how to eliminate them, progress will be even more rapid. To that extent, color television is worth waiting for. The pioneers, who probably were the pioneers in buying black and white sets, however, are going to decide that color will be worth what the first sets cost and many know that black and white sets bought five years ago are giving very satisfactory black and white service today. Those pioneers have no regrets; they have had their money's worth, if anyone ever did.

In the meantime, for those who are not yet TV fans, black and white receivers at present prices with all the advantages they offer still are a great buy. They will not be obsolete when color comes, but after you see color you may decide that you want a color receiver but quick. Well, the people in the manufacturing and distributing end of the business who are working with these problems today will have some very desirable color receivers to offer. And if you don't want to see or hear about TV, radio still is going great guns.
Another network executive partly disputed this analysis: "It's true that a client can lose a time franchise by going off during the summer. But it depends on the program. The ones who have most to worry about are the sponsors whose shows have marginal ratings. It's not likely that a station would give up a Milton Berle or a Lucy."

"It also depends on the market. In those markets where each network has its own station there is no problem. The advertiser who takes a vacation with network O.K. will get those stations back in the fall. However, in the one- and two-station markets there is a possibility that a sponsor will be bumped for an advertiser who assures the station more income. With more stations coming on the air the situation is not as bad as it used to be. But some of the stations with temporary monopolies or semi-monopolies are pretty independent."

There is also another factor to be considered. The advertiser who goes off during the summer is fair game not only for advertisers anxious to get into TV but sponsors on competing networks.

The client seeking to expand his station lineup is always on the watch for opportunities offered by hiatus-minded sponsors.

Hiatus protection on the TV networks works as follows: The client can take off up to eight weeks providing that 30 days before he goes off he makes a firm commitment to come back on the air for at least 13 weeks in the fall. If he is off more than eight weeks he not only loses his claim to his time period but loses rate protection. That is, if time costs go up while a client goes off the air for more than eight weeks he must pay the new rate when he returns to the network. If an advertiser takes a hiatus of eight weeks or less he gets the usual six-month protection.

Of course any amount of hiatus means the advertiser loses the 52-week discounts offered by all the TV networks. They range from 10 to 12½% and bring the total dollar discount for TV network clients up to 25%. When you add to this the summer program contributions of some of the networks offer, the savings garnered by a hiatus become mighty miniscule.

ABC TV gave program contributions last year. There was no set rate. The amount given, as explained by a network spokesman, "depended on the client's problem." The web's summer incentive plans will be wrapped up next month and it is expected that the same policy will prevail.

CBS TV gave a 25% program contribution plus a time rebate during the summer of 1952 and a 30% program contribution last summer. There has been nothing officially set in the way of program contributions this summer but it appears likely there will be some kind of incentive along this line offered to CBS TV's summer clients.

The other two networks attacked the problem differently last summer. NBC gave advertisers who took time periods for summer only a 25% discount on time costs. If the client continued in the slot into the fall the discount was lost. A similar policy is expected to be announced for the coming summer.

The Du Mont network offers nothing beyond the 52-week discount but it has a strong pitch to summer clients with its rock-bottom show costs.

Advertisers who buy daytime TV time this summer will benefit from the expanded network programing compared with last summer. While it is unlikely that daytime TV will ever approach nighttime in terms of sets-in-use, it has been proven again and again that a low sets-in-use figure during the day goes hand in hand with sparse programing.

CBS' successful ventures into daytime TV programing gave a tremendous fillip to daytime viewing. The same can be said of NBC, especially with such shows as Today and Ding Dong School. The latter practically doubled sets-in-use during its time period, which it shares with Godfrey. The boost in sets-in-use is particularly noticeable when a new daytime program is different in character from its competition.

NBC's continuing drive to sell daytime TV will go on through the summer. It has no One priority at the web. This will be the first summer, for example, NBC has devoted a separate presentation to daytime TV.

Besides stressing the fact that TV's growth means summer audiences will equal or top the previous season's audiences, the presentation points up the growth of percentage sets-in-use during the day.

The presentation shows that sets-in-use (Nielsen) from 10:00 a.m. to 5:00 p.m. have gone up 43.6% from the summer of 1951 to the summer of 1953. The percentage sets-in-use figures are: 1951, 9.4; 1952, 12.7; 1953, 13.5.

In the 10:00 a.m. to noon period the
summer increase from 1951 to 1953 has been 218%. The percentage sets-in-use figures are: 1951, 3.3; 1952, 8.5, 1953, 10.5.

The late morning period is especially important to NBC since its new daytime program plans take place during or close to the two-hour period before noon. The new show Home, touted as an electronic magazine for women and which kicked off 1 March, is being shown from 11:00 a.m. to noon.

Prospects for Home's clientele this summer look exceedingly promising. The network had corralled $1 million in orders from seven advertisers two weeks before the show's debut. Five of them, Alcoa, James Lees and Sons, Sunbeam, General Mills and Avoset Corp., will go either entirely or partly through the summer. At that time the network expected two more clients to sign up, both of whom would be summer advertisers.

While summer tv plans for most advertisers are still in the making, some idea of what the summer will be like can be gathered by a review of last summer. Here are some of the highlights:
- Gross network tv billings (PIB) from June through September were $60 million compared with $53 million for the corresponding four-month period in 1952. Total 1953 network billings came to $227 million. This means that during a period which constitutes one-third of a year, hot weather billings were 30% of the full year's billings.
- Spot tv advertising also held up well last summer. N. C. Rorabaugh Report figures show that in terms of both the number of reported schedules and the number of advertisers there was a slight dip from the second to the third quarter. However, significantly enough, there was no dip, but actually an increase, of activity among the top 25 spot tv advertisers from second to third quarter. (For actual figures see chart page 44.)
- Sixteen programs which were on the air at the beginning of last month started as summer replacement programs over the years, ABC TV research reports.
- Fifteen sponsors went on network television for the first time last summer. This compares with nine during the summer of 1952, says ABC TV research.
- Nearly every one of CBS TV's advertisers stayed on the air last summer. The figures are 95 out of 98.
CBS reports. Nine regular CBS TV shows were replaced during July and August. 12 programs remained where they were without any change. Six film programs offered reruns during the summer. They were GE Theatre, Burns & Allen, Man Against Crime, Mr. and Mrs. North, Big Town and Gene Autry.

- NBC TV reports that about 80% of its advertisers remained on during the summer. This tabulation does not include Today, which is made up of in-and-outers. Eight clients took up NBC's offer of a 25% discount on time for filling vacated periods during the summer. They were Associated Products, Hazel Bishop, Minute Maid, Geritol, Toni, Revlon, Lever Bros., and Bendix. Seven clients retained their time but used replacement shows. The advertisers were RCA, P&G, Gillette, Gulf, Pall Mall, Lucky Strike and Gerber.

- Food, drug and tobacco advertisers generally remained faithful to the networks during the summer. Among the exceptions: Borden's Instant Coffee took a July hiatus; Mars candy dropped out for three months, River Brand Rice exited the Paul Dixon Show during the hot weather.

- The hiatus-minded were to be found among electric shaver makers (both Remington and Schick dropped out for the summer), industrial advertisers (Alcoa rested in July, AMF took the whole summer off, Du Pont bowed out for two months, Electric Companies Advertising Program also rested a month) and manufacturers of shoes and related products. Of the seven in the latter group, only one—Griffin—remained on network TV during the summer.

- Many of the important TV sponsors enlarged their networks during the summer. Lucky Strike's 7:30 p.m. Sunday slot (which was filled by four different shows last year) was on 81 stations in May. The lineup jumped to 83 in June, 93 in July, 103 in August. Another tobacco advertiser, Camel, was on 52 stations in June with Man Against Crime in the 9:30 p.m. Wednesday period. When the show was replaced with I've Got a Secret the lineup jumped to 83 stations in July. Camel continued adding stations in the fall. Camel also increased its News Caravan lineup.

- Seven pages of research data on summer listening and viewing begin on page 47.
ANNOUNCER’S TIPS
(Continued from page 38)

ad-lib approach, however. But that doesn’t mean the announcer must do a stiff-lipped job on the copy he memorizes.

“The happy medium, in between straight ad libbing and learning by rote, is a relaxed, informal performance,” Cooper explains. “This kind of job grows out of thorough knowledge of the product plus the advertiser’s permission for the announcer to make slight changes.

“This doesn’t mean you’re going to rewrite the commercial. I’m an announcer, not a writer. But it does mean that the announcer should be able to make slight changes in the phraseology, for example, to suit his particular style.”

When Cooper did the New York Giants football games last season for Miller High Life, on a few occasions he felt it important to modify the prepared commercials slightly to fit in with his personality. “It was always O.K. with the Mathisson agency, and everyone agreed it got the pitch over much better,” he said. “Miller doesn’t believe stereotyped commercials are good advertising. For example, it’s one of the few beer accounts that does not allow announcers to lift a glass and swallow during the pitch!”

Another important argument for informality and thorough product knowledge is the fact that a relaxed, confident performer will be more adept at coping with freak accidents during a live commercial.

“Take the recent Studio One commercial where June Graham subbed for Betty Furness,” Cooper said. “She was talking about the fully automatic features of Westinghouse refrigerators. Just tap the door and it opens,” she said, touching the refrigerator door to demonstrate. Nothing happened. She tapped it a few more times, then laughed and cracked, ‘Someone must be playing a joke! It really is fully automatic!’ Then she went on to some other feature of the model, while the camera came in for a closeup.

“Someone over at the agency told me the refrigerator was supposed to have been plugged in but some electrician had kicked the plug out of the socket. The icebox still could have opened but it would have required much more pressure to do so.

“Anyway, I thought this was a beau-
tiful example of poise and composure. She made a terrific recovery because she was relaxed,” Cooper said.

“These accidents always happen in live commercials. And I’ve made it a rule to take them calmly— and say the first thing that comes into my head, just like I’d do at home if an appliance—or some other product—didn’t work properly.”

Another tip in planning a commercial is to avoid attempting to duplicate the delivery of another announcer.

“Just as too many advertisers tend to imitate a successful copy approach, they also tend to want their announcers to imitate the delivery of a well-known announcer,” Cooper pointed out.

“Every once in a while,” he continued, “I run across the sponsor who says, ‘Do this just like Rex Marshall.’

SELL MORE IN THE SOUTH’S No. 1 State!
You Hook a Big Market With-

The current Pulse Report shows WSJS, the Journal-Sentinel Station, FIRST in the morning—FIRST in the afternoon—FIRST in the evening! For the finest in AM-FM coverage, it’s WSJS in Winston-Salem.

Represented by: HEADLEY-REED CO.
or another of the name announcers.

"Well, I tell them if they want Marshall's delivery, they better hire him. I can just be myself. It's a mistake to try to make carbon copies. Each person has his own particular skills and abilities. Why not capitalize on them, instead of getting a poor imitation?"

Just as announcers have different methods of delivery due to different personalities, various regions of the country have their own individual programming and commercial characteristics, Cooper has found.

His broadcasting career began 15 years ago while attending the University of Nebraska in Lincoln. "I was an oil geology major," he said, "but I was interested in radio and was radio editor of the school paper. After a few years of college, I discovered my color-blindness would stop me from becoming a full-fledged geologist with any of the larger oil companies, so I switched to an economics major."

His job as radio editor called for five-minute newscasts over KFAR, Lincoln. After graduation the station auditioned him, and offered him a job. After a few years Cooper switched over to WMWD, Peoria, Ill., as general announcer and night news editor, and then joined WGN, Chicago, where he remained until 1948. Since then, he's been freelancing in New York and Chicago, working on live commercials for such national accounts as General Mills (he's now announcing on Valiant Lady, over CBS TV). Cat's Paw Rubber, Sealy Mattress, Admiral and Miller Brewing. His film work has included commercials for Admiral, McCafferty's Manor House Coffee and Amused dentifrices.

"Just as people from different parts of the country have different characteristics, so do air shows and commercials," he observes.

"For example, outside New York you'll often find the owner or ad manager of a firm who will double as the announcer for its program. Discounting the few who do it for a personal thrill, most of them feel they know the product better than a professional announcer and can be more sincere."

In addition to differences in commercial technique Cooper notes "a complete difference in atmosphere" between New York and other cities.

"Take Chicago," he says, "I'd call it a large, cosmopolitan city, just like New York. But there are many differences in radio and television work.

"In Chicago everything's centralized. For example, a station's art department, carpentry shop, props and so on will all be in one building. In New York you have one department here, one department there. All scattered. Therefore, the same production will probably cost less in Chicago because you can work faster.

"You're working out a commercial. You want a certain man's opinion. All you have to do is pick up the phone, and he's there. Then, you can thrash out your ideas together."

Cooper also noted the more relaxed work tempo outside New York among everyone connected with a radio or television production. "This creates a better atmosphere for the announcer," he says, "although it can also lead to sloppier work."

Any final tips to air advertisers? "Take advantage of your announcer's experience," he says. "Don't forget, you're not only buying a voice. You're buying the total abilities of a person who's been involved in the business of getting a message across a long time.

"He knows instinctively by now when the commercial is 'right' and when it isn't. Listen to him."

***

**NON-COMPETITIVE TV MARKET**

**of 280,000 Homes**

**COVERED EXCLUSIVELY**

by

"The TV Link in the Heart of the Nation"

**KHOL TV**

*KOM-KR, Inc.*

**Dumont**

**KAUK TV**

Represented by

**MEEKER TV, Inc.**

Duane L. Watts, Station Mgr.

**SPONSOR**
JOHN BLAIR
(Continued from page 30)

there is no reason why any well-operated radio station can’t do a better job of habit programming of this type since it has the advantage of featuring well-known local personalities identified with the community.

So networks find themselves in this dilemma: They are not fulfilling their function of providing stations with programming of a quality which the stations cannot provide for themselves. They then realize that they must attract advertisers who cannot afford the sponsorship of a full hour, or even quarter hours a week on the full network. To do so, they are actually trying to imitate the stations’ successful formula of creating spot carriers—participating programs, usually musical—but they find the stations unwilling to accept such programming since it has no value in building an audience which the stations cannot build for themselves and sell at their full rate.

In addition stations naturally prefer their own programming since they can control it—the network cannot pull the plug by withdrawing a program which may have been sold locally. A major factor in successful station operation these modern radio days is the station’s control over its own time. The fundamental answer to the networks’ dilemma is not to imitate the stations’ own formulas, but to become creative again in the program sense as they were during their great years when they developed in rapid succession a whole series of great shows and great stars.

The important part of this whole development is not really the declining influence of the networks, since in our type of economy businesses come and go as they provide or fail to provide a needed service. The important thing is the lesson which radio stations’ managers may learn. Even though, at one time, network programming was a dominant feature in the ability of many radio stations to build an audience, it is equally true that what we now consider the really great radio stations are those which concentrated primarily on their own programming job. Many examples come to mind quickly—WSM, Nashville; WLS, Chicago; WBT, Charlotte; WWVA, Wheeling, W. Va., and there are a good many fine radio stations which have become outstandingly successful without any network affiliation at all, such as WNEW, New York and WHDH, Boston.

The real key to the future of radio is local programming.

ADRIAN MURPHY
(Continued from page 31)

programs of a caliber most stations cannot build themselves.

6. The network provides coverage of all important national and international events. It supplies, in effect, a worldwide news service.

7. The network provides a balanced schedule of public interest programs in music, religion, science, health and public affairs. With these network programs in their schedules stations are helped to discharge their obligation to operate ‘in the public interest, convenience and necessity.’

8. The prestige of the network and its nationally known programs add to the stature of its stations in their own communities.

9. Network programs assure continuing audiences in today’s fluid markets. For example the U.S. Census estimates that 35,000,000 Americans move each year from one city to another. Only network programs heard and publicized throughout the nation are immediately familiar to our transient population.

For all of the above reasons a network franchise increases the intrinsic cash value of a station. Following a list such as this, let me quickly acknowledge that the stations perform in kind for the network—and in fact make a network possible. But the principal point remains that by itself the 30-60 ratio is superficial and misleading.

- Pitch to over one million
unduplicated fans per week at
America’s Biggest Ballpark
KHJ-TV
Channel 9 - Los Angeles

Pacific Coast League Baseball
exclusive telecasts for Southern California...sold out to three smart
sponsors, but...
you can STILL buy
TOP SPOT ADJACENCIES
High-rated programs and amazing buys
in 10- and 20-second spot packages are
still available before and after Baseball.

*Audience Research Bureau, August 1953

You’ll be in good company with the prestige of three of America’s top advertisers sponsoring all home games of the Los Angeles Angels and Hollywood Stars six days a week every week of the ’54 season.

For more information on the high ratings and low, low cost per thousand of these outstanding spot packages and programs surrounding Baseball, contact H-R Television or your KHJ-TV salesman...TODAY.

DON LEE TELEVISION
First in the West—Pioneer for the Nation

KHJ-TV
1313 North Vine Street
Hollywood 28, California

Represented Nationally by H-R Television, Inc.

8 MARCH 1954
The Only
COMPLETE BROADCASTING INSTITUTION IN
Richmond
WMBG—AM
WCOD—FM
WTVR—TV
First Stations of Virginia
WTVR Blair TV Inc.
WMBG The Bolling Co.

KWJJ
Chief of Indepedents
Makum War on Slow Sales!
The Indians sold New York for a string of beads. But KWJJ, big chief of the Northwest Independents, will sell you the whole Oregon country for just a little wampum. The chief can deliver, too. "KWJJ plenty powerful...cover much fine country...givum advertiser big bargain."

National Representative
BURN-SMITH CO., INC.

KWJJ
1011 S.W. 6th Ave.
PORTLAND 5, OREGON

Next, what about the question of "spot-carrier" programs reducing station revenue from national spot?
Here I should simply like to point out that station billings are at all-time high (as is the case in our own six CBS Radio stations) and that network billings are not.
This being so, we cannot take too seriously the suggestion that the networks are cutting "the lifeline of spot dollars" or that the consequences will be a "reduction in personnel and services...to the detriment of all," as has been contended by some spokesmen for stations and national representatives.
Let's consider next the "spot-carrier" principle itself.
Our own view is that spot-carrier programs on the network are certainly necessary in today's market, because advertisers have developed new ways of looking at their problems.
Some advertisers continue to want the prestige, merchandising values and frequent impact of their own daily or weekly programs. But other advertisers have come to look for thinner but broader coverage from their radio schedules. Spot-carrier programs meet this need.
It would be unreasonable, of course, for anyone to suggest that stations today should sell only spot announcements and not program time. To us it seems equally unrealistic to ask the network to carry only single-sponsor programs, and not give sponsors the opportunity to buy announcements provided they will pay their proper share of the program and facilities costs. Under the latter circumstances the sponsor enjoys merely a different method of buying but not a different price.
On the other hand we do agree with the criticism that some spot-carrier programs have been sold at prices that are "rate cuts by another name." This is a diplomatic way of saying "off rate card," and we agree that the practice is dangerous and short-sighted.
In legitimate form the spot-carrier program is now a fact of life in network sales and schedules, for natural, evolutionary marketing reasons. It is time, we feel, to accept it as such and to move on to more constructive activities.
We agree, again, that the networks should try to bring new advertisers into radio, and we know, from first-hand experience, how energetically they are trying to do so. We believe the same responsibility rests with sellers of spot.
The fabric of free commercial radio as we know it in America needs healthy stations, healthy networks, and a cooperative approach to common problems. We hope that sponsors' free and frank discussion of this latest point of common interest will bring us nearer to these goals.

LIKE MOST
"Newsworthy"
ADVERTISING EXECUTIVES
MR. CARNEY'S LATEST BUSINESS PORTRAIT IS BY...

Jean Raeburn
Photographers to the Business Executive
565 Fifth Avenue, New York 17—PL 3-1682
producer was unable to sell the reruns. Then he says flatly: "Reruns are difficult if not impossible to market."

I hope that sentence will never be seen by the "and-now-a-message" Foreman. Because that gentleman, way back in your July 14, 1952 issue, made a very strong case for reruns. He wrote that even Ben Duffy (who, I understand, also has a job in the agency one of the Foremans is connected with) "will concede that there are times and places where the second run can have its day."

Then, that Mr. Foreman went on to spell out the case for reruns: "Any repeat has a vast new audience available to it. So the rerun... becomes a way out of the high cost of tv-programming-on-film. The simple expedient of changing the main title makes it possible for a local advertiser... to present tv programs of top quality in any market he now desires."

With such basic sales arguments to work with film people must be awful dopes if one of the Foremans dares to make the bald statement: "Reruns are difficult if not impossible to market."

That will come as news to the NBC Film Syndicate which may now want to withdraw Badge 714 (Dragnet) and Victory at Sea; and to CBS TV Film Sales which may regretfully consider closing shop on Amos 'n' Andy which, like so many others, is getting higher ratings on reruns than it did initially.

That statement may persuade Television Programs of America to give up their fabulous Star Showcase property even though such action might produce some additional headaches for one of the Foremans. You see, BBDO bought TPA's Star Showcase for one of their clients....

I think the early Foreman was on the right track; and that the current Foreman is drawing the wrong conclusions from his delightfully related hypothetical experience.

The moral Mr. Foreman should draw is this: When it comes to buying film programs — or anything else for that matter — don't deal with shnooks or crooks. If you do business with people who know their business and have the money to run it, you can grow to be a big, successful agency like Batten, Barton, Durstine & Osborn.

Peter Zanphiir New York
Peter G. Leathes, vice president of Young & Rubicam, is the agency's new director of media. He told sponsor: "What I think is apparent to all of us is the increasing complexity of the situation in advertising media due not only to the appearance of new forms of communications but to changes in all media as a result of what has been happening to our social fabric and our economy. There is need, therefore, to have an open mind about specific values of the media we buy and to be alert to the directions our society is taking."

Carl R. Asher, advertising manager of James Lees & Sons Co., was one of the first sponsors to sign for NBC TV's new daytime show. Home, over 40 NBC TV stations (11:00 a.m.-12:00 noon) through F'Arcy Advertising. Asher said: "This new program is compatible with our thinking and over-all advertising plans of sending our messages to people most interested in their homes and, therefore, most likely to buy carpets and rugs. The program will present Lees carpets exclusively for floor coverings."

Mrs. B. C. Nash, housewife in Noroton, Conn., was named winner last Wednesday of Jack Sterling's contest, "Why I Like Radio." Sterling runs WABC, New York, show, got more than 43,000 entries. Daily winners got radios; Mrs. Nash won a Mercury. She wrote, in part, "Have you ever brushed your teeth to a musical? Have heard a Coronation ceremony while eating breakfast? Have you ever seen a parade in a store window? Have you ever been to a beauty school? Have you ever painted a fence and heard a national political convention?"

Richard P. Doherty, vice president of employee-employer relations for NARTB, resigned from his trade association post to form his own management company. Headquarters are in Washington. "My plan," said Doherty, "is for a company which can integrate itself into the operating of individual stations and thus service the specific needs of the ownership and management of individual stations." In a survey NARTB took in 1956, members said Doherty's department performed the most valuable service provided by NARTB. He was with NARTB eight years.
Care to say a few words?

At a loss for words? Many people are when confronted by a microphone. But don't let it throw you. The audience waiting for your voice has been listening to WGY for 32 years. They've grown up with WGY and have come to look on us as their neighbor. They're not overly critical. They're friends. But what an audience! They're the families of the factory workers and executives of Northeastern New York and Western New England's teeming industrial areas. They're the suburbanites and farmers of the rolling countryside through 53 counties of four states. They're the people at home, in their cars, vacationing throughout one of the most influential markets in the country—a market with a buying power greater than that of 31 states in the Union. They're 878,130 radio families who turn regularly to WGY. But don't let it throw you. We're all neighbors. They're waiting to hear your message. So . . .

WGY

A GENERAL ELECTRIC STATION, SCHENECTADY, NEW YORK

Represented Nationally by Henry I. Christal Company
NEW YORK—BOSTON—CHICAGO—DETROIT—SAN FRANCISCO

8 MARCH 1954
The hiatus habit

The effort to make air advertisers realize that the entire country doesn’t stop operating just because it’s hot has a long history. It goes back at least two decades. Twenty years ago CBS launched an attack against the summer hiatus in a 15-page study entitled “A larger summer audience in 1934.” There have been many summer studies since then which have piled fact on fact to show that, except for obvious cases, the hiatus habit is not only evidence of sales laziness but can be downright dangerous.

Before he decides on whether to take a hiatus or not here are four points about summer selling every sponsor should remember:

1. The consumer does not spend any less during the summer than during the rest of the year.
2. The number of persons available is only slightly less during the summer than during any other time. A large proportion of vacationers either take their radios with them or can listen to someone else’s radio. Television’s growth means it is becoming more available to vacationers. Out-of-home listening rises in the summer.
3. While there is a dip in listening and viewing during the summer, the advertiser’s cost-per-1,000 can actually be less than during the winter because of dollar volume discounts and rebates for 52-week advertising.
4. Advertisers themselves contribute to the dip in summer listening and viewing by taking top-rated shows off the air. The advertiser who keeps his regular show on has less competition during the summer.

The evidence supporting these four points is in this issue, which contains SPONSOR’s sixth summer selling section. It starts on page 39.

Department stores on the air

Faced with the problem of attracting new customers and increasing sales, department stores are more eager than in previous years to branch out beyond the traditional newspaper advertising.

How old is the audience?

Rosefield Packing (Skippy Peanut Butter) and its agency, Bascom & Bonfigli, San Francisco, take the problem of the over-commercialization of TV seriously.

In a recent series of commercials on You Asked For It (ABC TV) they created quite a controversy by discussing the subject of distasteful sales plugs.

“It’s unfortunate that a few advertisers apparently believe that the people who watch television are not overly bright—that they have a 12-year-old mind,” the commercial said, adding:

“Please don’t condemn all advertising because of the bad practices of a few.” It advised:

“The next time you see a commercial that’s offensive write to the station or advertiser and give your honest criticism.”

Says GB&B President Walter Guild:

“Many commercials are written under the mistaken assumption that everyone in the audience is an idiot. It’s time those of us in the advertising business did away with this sort of drivel.”

SPONSOR is glad to note that Skippy has encouraged GB&B to continue its efforts to raise TV standards.

Incidentally the reaction in the field to the Skippy commercials had one surprising aspect: The NARTB, which is constantly working for higher standards through its TV and Radio Codes, asked for permission to reprint the commercial in its subscriber bulletin as an example of advertising at its best. Several Better Business Bureau groups also commended the commercial and requested copies. But the AAAA Interchange of Opinion on Objectionable Advertising forwarded a letter charging that Skippy and its agency were taking pot shots at other advertisers. The 4A’s added, however, that those views were “not necessarily those of the AAAA.”

In view of Ben Duffy’s (BBDO) criticism of over-commercialization in a TV broadcast the other week it might be fitting for the 4A’s to reprint the Skippy commercial and send it out to its members.
Bea Johnson

"ACCOMPLISHED MIRACLES"

to win
the coveted
1953

McCall Golden Mike Award!

Bea Johnson, Women's Director, KMBC-KFRM and KMBC-TV, "accomplished miracles" to win the 1953 McCall Magazine Golden Mike Award for service to her community. Bea's campaign in the interest of home and traffic safety has brought another great honor to the Heart of America and to Arthur B. Church's radio and television operation. Thanks to McCall's and congratulations to Bea Johnson!

The awards committee, in making the Golden Mike citation for Bea's outstanding crusade, aptly put into quotes, "accomplished miracles," which is the very essence of the outstanding performance that has kept KMBC the top station in the Kansas City primary trade area for almost 33 years. The same performance has put KFRM in its enviable position and now is rapidly elevating KMBC-TV to the top spot. The McCall Golden Mike Award is probably the greatest recognition a woman in broadcasting can achieve. Midland Broadcasting Company is mighty proud of Bea Johnson, and proud to add this honor to a host of others—all concrete evidence of the ability of KMBC-KFRM and KMBC-TV literally to "accomplish miracles" in the public interest and for its advertisers.

Write, wire or phone KMBC-KFRM or KMBC-TV, Kansas City (or your nearest Free & Peters colonel) if your heart is set on selling the whole Heart of America.
We're Gunning for the Record!

What? No radio station ever captured a 50% share of audience in a six station market before? Shucks! Why'd you have to go and tell us!

You see, not knowin' it was impossible, we've already gone ahead and nailed down 50% or more of the Omaha—Council Bluffs audience during 33 quarter hours weekly! That means KOWH has more audience during those times than all other stations combined!

Why are we gunnin' for a record? Well, the "impossible" is always a challenge; and besides—we love to keep our sponsors droolin'!
BULOVA — DOES A COMPLETE JOB . . .

SO DO HAVENS AND MARTIN, INC. STATIONS . . .

A complete job of skilled craftsmanship, modern methods and smart design have made Bulova a precision timepiece for over two decades. Bulova's time signals on the air combine service and salesmanship to millions of Americans. You can look to Bulova for accuracy and dependability.

Craftsmanship and precision in programming are a distinct Havens & Martin, Inc., Stations contribution to your selling. Fine entertainment and public service have built up large and loyal audiences in the rich areas around Richmond. Join the other advertisers using the First Stations of Virginia.

WMBG AM WCOD FM WTVR

FIRST STATIONS OF VIRGINIA

Havens & Martin Inc. Stations are the only complete broadcasting institution in Richmond. Pioneer NBC outlets for Virginia's first market. WTVR represented nationally by Blair TV, Inc. WMBG represented nationally by The Boiling Co.
Admen burn over bump

Agencies are still burning over NBC TV’s balking of U.S. Tobacco Co’s "Martin Kane" from Thursday 10-10:30 p.m. slot to make room for "Lux Video Theater." Permanent preemption of time hits agencies where it hurts. It’s believed top agencies are seeking way to solve problem in future. Agencies want "rights" of air advertisers who invest time and money in time period defined. "Martin Kane" has been on 5 years. Kudner, which built Kane package, isn’t saying but rumor is agency may take issue to equity court.

Big Nestle radio plunge

Nestle $6,000-weekly campaign on WNEW, New York, is probably record buy on single radio station. Nestle’s signed contract for $211,000 (time and talent) through end of year, by Sherman and Marquette. If saturation pays off campaign on key stations in other markets may follow. Nestle’s $6,000 gives it morning-through-midnight continuity of impact. Another recent Nestle buy: 350 ABC Radio stations for "Space Patrol." WNEW buy is for Nescafe (instant coffee).

The man from SPONSOR

Look for increased air campaign for Cliquot Club soda now that Cunningham & Walsh has account. Agency (when it was Newell-Emmett) launched Pepsi-Cola jingle which brought fabulous success. (For anecdote on how agency team went to work to toss up preliminary Cliquot jingle ideas, see article this issue in which SPONSOR writer tells of week he spent working as junior executive at C&W, page 37.)

Is 15 rating better than 3?

Fact ratings are risky index of what you buy has rarely been better shown than in new ABC daytime radio presentation "Millions of Numbers." ABC says 15.9 rating of one major TV show is actually equivalent in homes reached to 3.5 radio rating. Yet many make fast evaluation on basis of numerical rating only.

Ziv sale rumors persist

Rumors Music Corp. of America will buy Frederic W. Ziv, film and transcription giant, persist. Firm’s biggest asset, aside from vault of properties good for years of reruns on radio and TV, is sales knowhow of Fred Ziv.

Mystery-detection dramas on network radio range from $1,500 to $6,000

There are some 15 half-hour mystery and detection dramas currently on network radio. Of these, nine are available for participating sponsorship under special sales plans. Mutual’s Multi-Massage Plan, for instance, offers (among other shows) "The Falcon" and "Official Detective" at $1,500 per participation, "Counterspy" and "Bulldog Drummond" at $2,100. Sponsored non-sales-plan shows range from $2,000 ("Mystery Theatre," ABC) to $6,000 ("Big Story," NBC).

For a sampling of talent costs (excluding time) of other radio network mystery-detection shows, see list at right. Complete roster of all radio shows on four networks appears in Comparagraph, starting page 89.

Nick Carter, MBS .......... $ 1,850
The Shadow, MBS .......... $ 2,100
Yours Truly, Johnny Dollar, CBS .......... $ 3,400
Mr. and Mrs. North, CBS .......... $ 4,500
Suspense, CBS .......... $ 5,000
Dragnet, NBC .......... $ 5,500
REPORT TO SPONSORS for 22 March 1954

"Home" gets quick start

Will Pat Weaver's "Home" repeat success of his "Today"? Admen seeking answer will note that NBC TV had 9 clients sold before show debuted. That's progress at far faster clip than "Today" enjoyed in '52. The 9: Alcoa, Sunbeam Corp., Pepperell, General Mills for Betty Crocker cake mixes, Helena Rubinstein, James Lees & Sons, American Greeting Card, Dow Corning, Avco Division of Crossley Manufacturing.

-SR-

Men in "Home's" future?

Prediction: If "Home" can carry its mortgage of high production costs, it will eventually be Saturdays to reach men. Though show beams at women, pictorial reports on specialty furniture, appliances have male interest. Sometimes overlooked is fact shelter books have male readership. "House & Garden," for example, had 61 men readers per 100 copies in July '53 Starch. Though shelter books are prime target as "Home" guns for billings, NBC is taking on whole range of sticks in moving to compete with magazines--on tv and radio.

-SR-

War ended P&G newspaper test

Now it can be told: P&G might today be putting bulk of its media dollars into black-and-white instead of radio and tv if Pearl Harbor hadn't knocked out $500,000 year-long newspaper test in 1941, according to W. D. Hogue, P&G of Canada ad director. He ran test for Ivory Soap at time. P&G spends some $80 million (PIB shows $29 million for radio and tv). For article on "How Block Drug tests media" see p. 50.

-SR-

How much more is tv worth?

Rule of thumb from central office of retail chain: Buy tv on basis it delivers twice as much impact as radio, 3 times at most. Where cost for same circulation on tv exceeds radio by more than 3 times (as is frequently case especially in new tv markets), central office advises against tv. Actually executives feel radio is better buy for stores.

-SR-

Publicity like Russian roulette

Perils of a program publicity man are illustrated by "Time" cover story on Jack Webb, "Dragnet" director-star. Story is million-dollar publicity break but leaves impression of Webb as poor-boy-on-the-make-don't-get-in-my-way type. That doesn't jibe with picture of Friday, cop-who-only-wants-facts. What can happen when publicity paints picture of star which varies from his air personality was shown in recent Godfrey hassles. Godfrey rating has declined since incidents.

New national spot radio and tv business

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to successful selling
in the Lehigh Valley

An enthusiastic, sports-loving audience yours on
WLEV-TV, now carrying top events in every major sport
activity from Madison Square Garden—boxing, hockey, basketball, swimming, and the Golden Gloves.
Each event has four segments, at $125 per segment, all
inclusive. Each segment gets three and one-half
minutes commercial time per event. This includes 15-
second opening and closing sponsor identification;
two one-minute announcements; six 10-second ad libs
during play-time. Backed-up by extensive promotion on
the local level, it’s a great selling opportunity.
Of equal importance is the WLEV-TV complete local
sports programming, filmed by mobile units and
processed in the station’s own modern laboratories.
Cash in on the WLEV-TV sports-loving audience.
It’s your sure ticket to successful selling in the
large, rich Lehigh Valley. Buy WLEV-TV.
**ARTICLES**

**Agencyman—for a week**
SPONSOR'S Charles Sinclair spent week at Cunningham & Walsh, got working acquaintance with junior agency executive’s life. Here are his impressions of week that began 4/30 in the morning Monday 1 March.

**What do clients think of network spot carriers?**
Although broadcasters have been battling pro's and con's of spot carriers for some months now, almost no one's asked the sponsor—the man who'll make the final decision on this issue—for his opinion.

**Small-town America: how to reach it**
National advertisers who ignore small towns are missing out on 30% of total retail sales. Most economical way to get full coverage is through radio networks like MBS and Keystone Broadcasting Co.

**How Jim Moran became No. 1 Hudson dealer**
Chicago dealer has been using tv exclusively for six of his nine years in business. Today he grosses $26 million, sells 200 cars a weekend.

**Storm clouds ahead? Don't trim your sales**
Why broadcast media are good bets when business looks bad. Four hypothetical case histories dramatize typical attitudes towards air advertising.

**What 44,000 listeners said about radio**
Letters sent to WGBS, New York, for “Why I like radio” contest reveal changing pattern of radio listening, show how radio fits into listeners' lives.

**How to test media**
Part 19 of SPONSOR'S All-Media Evaluation Study gives pointers on media testing from George J. Abrams, advertising director of Block Drug. Abrams tells what his firm learned from hundreds of media and copy tests.

**How to use new CBS tv set count**
How advertisers and agencies can use CBS tv set count figures to calculate set growth in future for various markets.

**COMING**

**Psychological aspects of media**
Part 20 of SPONSOR'S All-Media Evaluation Study presents an analysis of what psychologists have discovered about advertising in different media.

**Why Vitamin Corp. uses network tv**
Vitamin Corp. of America spends 60% of $2 million budget for network television, has upped sales over 300% in three years.

**DEPARTMENTS**

**TIMEBUYERS AT WORK**
**AGENCY AD LIBS**
**NEW AND RENEW**
**MR. SPONSOR, William Ferguson**
**P. S.**
**49TH & MADISON**
**FILM TOP 20**
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BEAUTY IS AS BEAUTY DOES!

(AND KTHS DID IT!)

Here at KTHS we are mighty proud to be the only 50,000-watt station in Arkansas — the only station that can "deliver" most of the State.

That in itself is a pretty story. But prettier still are some of the selling jobs we do. Here's what O. J. Parham, President of O. J.'s Beauty Lotion Company of Shreveport, wrote us recently:

"Your know-how, your willing and efficient cooperation, and KTHS's power to deliver to all parts of Arkansas has proven tremendously effective in creating a greater demand for our product.

"As proof positive of your complete coverage of Arkansas, our sales volume figures show that each section of the State has contributed toward this substantial increase in the demand for O. J.'s Beauty Lotion."

KTHS gives interference-free daytime coverage of more than 3 1/4 million people — primary daytime coverage of more than a million people! And those people LISTEN!

Ask your Branham man for the whole KTHS story.

50,000 Watts . . . CBS Radio

Represented by The Branham Co.
Under Same Management as KWKH, Shreveport

Henry Clay, Executive Vice President
B. G. Robertson, General Manager

KTHS

BROADCASTING FROM LITTLE ROCK, ARKANSAS
NOW high
...with Conventional

New RCA 12.5-KW UHF Transmitter
combines simplicity and reliability with high-quality performance for color

This is the high-power UHF transmitter you’ve waited for. A transmitter as simple, as reliable, and as easy to operate as your standard broadcast transmitter. A transmitter with no trick tubes, no trick circuits, no cumbersome dollies. A transmitter which requires no modification to meet FCC color specifications (or superior monochrome quality standards).

This new RCA 12.5-kw UHF Transmitter uses conventional-type tubes throughout, including the new small-size RCA-6448’s in the aural and visual output stages. These are the kind of tubes your engineer knows and understands, and they are used in the kind of circuits he is used to working with. Not only are these tubes better than complicated types, but you can get them from any RCA tube distributor.

This new RCA 12.5-kw UHF Transmitter is the result of several years of intensive development work. Actually, RCA could have shipped high-power UHF transmitters sooner if the engineers had been content to meet ordinary performance standards. But RCA engineers insisted on performance which would provide both superior monochrome pictures and excellent color performance. This turned out to be much harder than expected. Maintaining wide-band response, strict linearity and constant phase, necessary for color, is difficult. However, one by one the necessary circuits were worked out until finally the sign was perfected.

Now we have it. A transmitter is designed for color. With this tra...
power UHF Type Tubes

When color comes to your station, you will have no extra cost for transmitter conversion.

Those who have waited for this transmitter will be happy they did. Those who have not ordered yet, may do so with assurance. Those who may have doubts may see it in operation at Camden. See your RCA Representative to arrange an inspection trip.

FOR BULLETIN . . . For complete information on the RCA 12.5-kw UHF Transmitter—call your RCA Broadcast Representative. Ask for the illustrated, 12-page brochure describing RCA's Hi-Power UHF transmitter.

Conventional, small-size,
RCA 6448 Tetrode used in the RCA 12.5-kw UHF Transmitter.

- RCA-6448 Power Tetrode—heart of the TTU-12A, 12.5-kw UHF Transmitter.
- It is used in the kind of circuits every station man knows how to tune.
- It saves power and tube costs (up to $34,000 over a ten-year period).
- It's small, fits into easy-to-handle cavity assembly.
- It's a standard type—can be obtained from your local RCA Tube Distributor.
- One type covers the entire UHF band, 16-83.

RCA PIONEERED AND DEVELOPED COMPATIBLE COLOR TELEVISION
Maria Carayag, Hilton & Riggio, New York, insists "a timebuyer at a smaller agency can get as good or better availabilities as one at a larger shop, because she must be in constant close contact with her clients, a/re and station reps." Among her recent buys Maria numbers Maggie McVellis on WABC TV, Sundays 11:00-11:15 p.m., for Colonial Airlines: The Little Theater: "T"MT Saturdays, 11:15-11:30 p.m., for Regent Cigarettes: Tommy Hearich, ABC TV, Saturdays 6:00-6:15 p.m., for Emerald Mig, Co.

Jeanne Bahr, Compton, New York, finds that the combination of a powerhouse plus a local independent station is usually the best way to get a sponsor’s message into a radio market. "With that combination," she says, "you have the double benefit of strong network programing adjacencies and the frequency impact of many economic announcements near music and news." Jeanne’s accounts are aimed at women consumers: Chase & Sanborn Coffee, Tender Leaf Tea and Yes! Tissues. For Chase & Sanborn she buys nighttime TV, daytime radio.

Richard Trea, Benton and Bowles, New York, finds the effectiveness of spot announcements is largely due to the waste coverage eliminated through their flexibility. He would like to see the further development of networks tailoring station line-ups to coincide with sectional distribution patterns particular to many large advertisers. For in that way, sponsorship of high quality programming is made available which could not be afforded on an individual station basis. Among his accounts: M & R Dietary Labs, G.E. Chemical Division.

Peter M. Bardach, Foote Cone & Belding, New York, says that the timebuyer’s job in buying spot TV is becoming more a job of judging intangibles than ever before. “With more advertisers retaining valuable TV time franchises,” he told spvssw, “we have to consider the effectiveness of buying into locally produced shows. In those cases it becomes a question of picking the right format and judging audience appeal in relation to product. In other words, whether the local appeal of a show can offset possible lower ratings.”
nothing **Works Like Wantmanship**

Putting the yearn on everyone to want something more, new or better. That's **Wantmanship**, the Crosley Group's dynamic new dimension in selling. Typical of the Group, WLW-T, Cincinnati, uses top talent—professional want-makers, to make wants real and urgent. **Wantmanship** explains why the Crosley Group makes more sales faster, at less cost, than any other medium or combination.

**the CROSLEY GROUP**

Exclusive Sales Offices:
New York, Cincinnati, Dayton,
Columbus, Atlanta, Chicago, Hollywood
WKOW in Wisconsin in DAIRY INDUSTRY NEWS COVERAGE (RADIO DIVISION)

Awarded by American Dairy Association of Wisconsin

2,181,504 COWS AND LOTS OF PEOPLE, TOO!

- Cows that help produce an income of over $3-1/3 billion, and people who spend over $2-1/2 billion of it at the retail level.
- 139,140 radio farm homes with a per household net income of $8,055.
- 605,290 radio homes.
- That's the profit picture of WKOW's 53 county market. Make your bid with the low cost coverage of Wisconsin's most powerful radio station. For more facts see your Headley-Reed man.

WKOW Wisconsin's most powerful radio station MADISON, WIS.
Represented Nationally By Headley-Reed Company
by Bob Foreman

Without question, television is the most emotional medium with which we in the advertising business have as yet tangled. I'm not referring to the erratic, erotic and neurotic forms of life with which we must deal regularly but to the manner in which TV envelops and affects its viewers.

Few, if any, people were able to resist taking sides in such an epochal affair as the Godfrey-LaRosa schism. Millions more than "I" actually love Lucy. Countless tears are shed when Jane Froman does a simple dance step. Many thousands of extremely personal letters are written to Pinky Lee, the Lone Ranger and Art Linkletter.

What causes folks to react this way? A simple psychological principle known as self-identification. It is this penchant the audience has for identifying itself with characters it comes to know that is the greatest asset as well as the greatest challenge of the medium.

Our drama is as good as its Identity Quotient. Same goes for our situation comedy, audience participation and, as Berle discovered, even our comics. (Hence the new Berle—the fall guy—the butt of the jokes.)

This rapport has made situation comedy of the type so frequently seen in TV eminently successful. The premise is simple indeed (the technique not quite so simple).

Women make up the bulk of TV viewers. Look at the audi-

( Please turn to page 31 )

Why Foreman says TV talent should sell:

1. Tendency of TV audience to identify itself with characters makes it emotional medium. A program is as good as its Identity Quotient, no matter what the format is.

2. To take full advantage of show sponsor should get value of this self-identification in commercials, too. Few shows, though, use stars as sales reps—in character.

3. Any talent who accepts money for appearing on sponsored TV show should be willing to help shoulder sales burden. Emotional appeal of star gives message new meaning.
THE MORNING SHOW

7 to 9 am
Monday through Friday

No other program in network television will match this show in flexibility and economy.

It will open network television to budgets of all sizes, fit every sales calendar.

It will cover markets with almost 80% of all television homes—at an over-all price (time and talent) that's the lowest in all television.

It will be available in 20 segments per day—daily, weekly, monthly, or as a single insertion.

With all these advantages, a sponsor will have the easy, powerful lift of personalized selling. Walter Cronkite, host, will present news of your product—and, with Charles Collingwood, the news of the world...and of sports, plays, books, and movies...with the forecast of the weather, the exact time, popular music.

So get an early start on "The Morning Show"—and watch your sales curve rise and shine.

CBS TELEVISION
your advertising dollars go further on San Antonio’s KGBS-tv
New on Television Networks

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>STATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aluminum Cooking Utensil Co. (Wear-Ever prods), New Kensington, Pa</td>
<td>Fuller &amp; Smith &amp; Ross, NY</td>
<td>NBC TV 42</td>
</tr>
<tr>
<td>Carter Prods, NY</td>
<td>SSEC, NY</td>
<td>CBS TV 114</td>
</tr>
<tr>
<td>Co.</td>
<td>C. L. Miller, NY</td>
<td>CBS TV 55</td>
</tr>
<tr>
<td>Gen Fds, Franklin Baker Div, Hoboken, NJ</td>
<td>Nov, NY</td>
<td>CBS TV 56</td>
</tr>
<tr>
<td>Gen Fds, Post Cereals Div, Battle Creek, Mich</td>
<td>NYC, NY</td>
<td>CBS TV 49</td>
</tr>
<tr>
<td>Gen Mills, O-Cel-O Div, Buffalo, NY</td>
<td>Comstock &amp; Co, Buffalo</td>
<td>NCB TV 33</td>
</tr>
<tr>
<td>Liggitt &amp; Myers Tob, NY</td>
<td>Cunningham &amp; Walsh, NY</td>
<td>CBS TV 66</td>
</tr>
<tr>
<td>Philip Morris &amp; Co, NY</td>
<td>Blod, NY</td>
<td>CBS TV 38</td>
</tr>
<tr>
<td>Nash-Kelvinator, Detr</td>
<td>Geyer, Detr</td>
<td>CBS TV 57</td>
</tr>
<tr>
<td>O'Conner Corp, Chi</td>
<td>Turner Adv, NY</td>
<td>CBS TV 103</td>
</tr>
<tr>
<td>Plymouth Div, Chrysler, Detr</td>
<td>W. A. Ayer, Phila</td>
<td>CBS TV 124</td>
</tr>
<tr>
<td>Kansas City, St Louis, Mo</td>
<td>Krupnick &amp; Assoc, St Louis, Mo</td>
<td>NCB TV 49</td>
</tr>
<tr>
<td>Ronozit Home Prods, Phila</td>
<td>Feigenbaum &amp; Wurmen, Phila</td>
<td>CBS TV 40</td>
</tr>
<tr>
<td>Sapolin Paints, NY</td>
<td>Koster, Farrell, Chelesy &amp; Clifford, NY</td>
<td>CBS TV 40</td>
</tr>
</tbody>
</table>

Program, time, start, duration

- Home: W, Th 11 am-12 n, 3 Mar-31 Dec; 45 parts
- Meet Millie: alt T 9-9:30 pm, 23 Mar; 52 wks
- Garry Moore Show: alt M 1-4:30 pm; 15 Mar: no wks not available
- Today: M-F 7-9 am; 2 Mar, 28 parts: 11 wks
- Portia Faces Life: M-F 1:15-3:30 pm, 5 Apr; 52 wks
- Today: M-F 7-9 am; 3 Mar, 13 parts; 13 wks
- Spike Jones Show: Sat 8-8:30 pm; 13 Feb, 7 wks
- Public Defender: Th 10-10:30 pm; 11 Mar, replaces Philip Morris Playhouse
- Danger: alt T 10-10:30 pm; 16 Mar, 13 telecasts
- Meet Millie: alt T 9-9:30 pm; 16 Mar, 52 wks
- That's My Boy (Eddie Mayhoffers): Sat 10-10:30 pm; 10 April: no wks not available
- Today: M-F 1-4 pm; 9 April, 17 parts; 10 wks
- The Morning Show: T, F 8:55-9 am (Margaret Arlen cut-ins); 30 Mar; no wks not available
- The Morning Show: W, Th 8:55-9 am (Margaret Arlen cut-ins); 7 Apr, no wks not available

Renewed on Television Networks

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>STATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Tab Co, NY</td>
<td>BBDO, NY</td>
<td>CBS TV 149</td>
</tr>
<tr>
<td>Colgate-Palmolive-Peet, NY</td>
<td>William Esty, NY</td>
<td>CBS TV 67</td>
</tr>
<tr>
<td>Gen Fds (Inst Maxwell House), NY</td>
<td>Benton &amp; Bowles, NY</td>
<td>CBS TV 157</td>
</tr>
<tr>
<td>Gen Fds (Sanka, Swansdown), NY</td>
<td>YGP, NY</td>
<td>CBS TV 73</td>
</tr>
</tbody>
</table>

Program, time, start, duration

- Private Secretary: Sun 7-30-8 pm; 28 Mar; 52 wks
- The Big Payoff: M, W, F 3-3:30 pm; 29 Mar; 57 wks
- Red Buttons: M 9:30-10 pm; 22 Mar, 52 wks
- Our Miss Brooks: F 9:30-10 pm; 2 Apr, 52 wks

Advertising Agency Personnel Changes

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
</table>
| Sam L. Austin            | Chi Mercantile Exch, Chi, dir pub rels, adv | Bazell & Jacobs, Chi, vp
| George Roehrig           | Inpak tv film packager | White Adv, Tulsa, Okla, acct exec, new bus mgm
| Alvin G. Campbell        | KANG-TV, Waco, Tex, stf | NEW SOUTHWEST ADV, Waco, Tex, tv dir
| Vernon E. Creese         | Gates Rubber Co, Denver, asst to indl adv mgr | Galen E. Broyles Co, Denver, acct exec
| Arthur E. Duram          | Fuller & Smith & Ross, NY, dir tv & radio | Same, vp, acct TV & radio oper
| Ken R. Dyku              | YGD, NY, vp, chg publicity, pub rels | Some, also dir branch office oper US
| Martin Fritz             | Buchon Co, Chi, dir media | H. W. Kastor & Sons, Chi, dir media
| Donald Frant             | Compton, NY, acct exec PGC | Same, vp
| Richard H. Godon         | KQH, Spokane, prog dir | West Pacific Adv, Spokane, acct exec, dir of radio
| Marjorie J. Isaac        | Arthur Moyerhoff, Chi, NY rep | Blaine-Thompson Adv, NY, dir pub rels,
| J. L. Kaufman            | Grant Adv, Hywd, mdst, prom consultant | publicity, comm dir
| Bob Kirschbaum           | Keayen & Eckhardt, NY, copy stf | Same, md st creative & mdst dept
| Don McGee                | D-F-S, SF, vp | Hewitt, Ogilvy, Benson & Mather, NY, acct to prs
| Herbert J. Miller        | Walter Scott Adv, NY, head | Buchanan & Co, SF, vice-chmn plns bd, acct exec
| Mrs. Joan Wade Rindlaub  | BBDO, NY, vp (copy grp hd) | Ross Ray, NY, contact RCA Victor Cust
| Clark F. Ross            | Ross Adv, St Louis & KC, owner | Record acct
| Charles R. Ruston        | Colgate-Palmolive, Jersey City, NJ, natl mdst mgr | Same, bd dir
| Perry Schofield          | Joseph Katz Co, NY, exec vp, creative dir | Walter McCready, Beverly Hills, Cal, dir indL div
| Fred Schuster            | Compton, NY, acct exec Standard Brands | Linnin, Wasey, LA, acct exec, memb plans bd
| William Stewart          | Compton, NY, acct exec PGC | Lennen & Newell, NY, vp, copy grp hd
| Herbert A. Vitriol       | Grey Adv, NY, vp, dir mkts | Same, vp
| Edwin A. Wilhelm         | Maxon, NY, prod exec, Gillette radio-tv shows | Some, acct TV-radio dept

Numbers after names refer to New and Renew category

William Lowe (3)
John D. Stacy (4)
Vernon Creese (3)
Jean Rindlaub (3)
H. A. Vitriol (3)
### 4. Sponsor Personnel Changes

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Richard R. Adams</td>
<td>Welch's Grape Juice, ass't mgr Western div</td>
<td>Same, mdsg mg</td>
</tr>
<tr>
<td>Franklin Bell</td>
<td>H. J. Heinz Co, Pitts, dir adv, pub rels</td>
<td>Same, chg adv, pub rels Inf. bus</td>
</tr>
<tr>
<td>H. A. Rowe</td>
<td>Motorola, Chi, white goods sli mg</td>
<td>Sylvanida Elec Prods, Chi, Midwest district sli mg</td>
</tr>
<tr>
<td>Mary L. Brown</td>
<td>Harriet Hubbard Aver, NY, pub mgr</td>
<td>Lever Bros, NY, brand adv ass</td>
</tr>
<tr>
<td>Barrey Corson</td>
<td>Tidy House Prods, Shenandshe, la, dir mdsg</td>
<td>Same, adv mg</td>
</tr>
<tr>
<td>Joseph F. Cullman Jr</td>
<td>Benson &amp; Hedges, NY, chmn &amp; pres</td>
<td>Philip Morris, NY, dir (BOH now subsidiary of PM)</td>
</tr>
<tr>
<td>Joseph F. Cullman III</td>
<td>Benson &amp; Hedges, exec vp</td>
<td>PM</td>
</tr>
<tr>
<td>J. H. Davidson</td>
<td>IT&amp;T, Cooler Div, Eastern sli mg</td>
<td>CBS-Columbia, NY, Eastern sli mg</td>
</tr>
<tr>
<td>Herbert E. Delp</td>
<td>J&amp;B-Amalgam, engin &amp; law clsn</td>
<td>CBS-Columbia, distri'g, mgr Kans City</td>
</tr>
<tr>
<td>Anthony Dillon</td>
<td>CBS-Columbia, NY, Eastern sli mg</td>
<td>Same, Chi, Northwestern sli mg</td>
</tr>
<tr>
<td>Robert C. Griffin</td>
<td>West-Pi 'n Juicy, West-end div, sli stf</td>
<td>Same, field sli mg</td>
</tr>
<tr>
<td>Benjamin Harrison</td>
<td>Westinhouse Elec Supply Co, Atlanta, sli mg</td>
<td>C. F. Sauer Co, Richmond, sli mg</td>
</tr>
<tr>
<td>W. B. Huber</td>
<td>Gulf Oil, Pitts, sng sli mg retail mkt</td>
<td>Same, gen mg pub rels</td>
</tr>
<tr>
<td>Rodman Jacobs</td>
<td>Co-Hrd O. Kaye &amp; Assn, NY, ass't adv mg</td>
<td>Bolo-DQuik, NY, adv mg</td>
</tr>
<tr>
<td>Seymour Mintz</td>
<td>Admiral Corp, Chi, vp</td>
<td>CBS-Columbia, NY, pres</td>
</tr>
<tr>
<td>William D. Knodolph</td>
<td>Appl'ngs, mkt &amp; sli exec</td>
<td>CBS-Columbia, distri'g, sli mg southern ter</td>
</tr>
<tr>
<td>Albert J. Rischarough</td>
<td>Philo Corp, Phila, sli mg refrig div</td>
<td>Same, vp chn sli mg refrig div</td>
</tr>
<tr>
<td>John D. Stacy</td>
<td>Jacob Roopert Brewery, NY, sli prem mg</td>
<td>Bolo-DQuik Co, NY, sli prem mg</td>
</tr>
<tr>
<td>A. Phil Stone</td>
<td>Philo Corp, Phila, district mg</td>
<td>CBS-Columbia, district mg for Denver</td>
</tr>
</tbody>
</table>

### 5. Station Changes (repr., network affiliation, power increases)

- **KULI-TV**, Honolulu, to become ABC TV affi 9 April by placing KGMB-TV.
- **Midnight Sun B'gstry Co, operators of KTAR, Fairbanks and KTIN, Anchorage, Alaska, has purchased assets of Aurora B'dstg, operators of KJNO, Juneau and KABI, Ketchikan, Alaska.**
- **WASE-TV** will call letters of ch 6, Knoxville formerly WKL-TI.
- **WIFHN**, Renewal of call letters of WAGE, an recent punch by Meredith B'dstg.
- **WOL-TV**, Knoxville, Tenn, call letters changed to WATE TV, ownership transf from Mountcastle B'dstg Co.
- **Custer East Tennessee TV Inc**.

### 6. New Agency Appointments

**SPONSOR**
- American Safety Razor Corp, NY
- Campbell Soup Co, Camden, NJ
- Campbell Soup Co, NY & distress
- Helene Curtis Industries, Chi
- General Foods Corp, NY
- Hollywood Candy Co, Centralia, Ill
- KSTM-TV, St. Louis
- Polo & Co, LA
- Tide Water Assoc Oil, SF
- Westinghouse B'dstg, Wash, DC

**PRODUCT (or service)**
- Persona Blades
- Campbell Soups, complete line
- Frozen C'nsmbell Soups
- Campbell Wine, introduction in US
- Helene Curtis Spray Net, Lanolin Discovery
- Combi floor maintenance machines, domestic floor polishers
- Butter-Nut, Zetc, Milk Shake, Polar candles
- Natl & local adv for tv std
- Hickory Smoked & Kitchen Fresh Potato Chips
- Tylod gasoline, oil

**AGENCY**
- Corry & Pembrey, NY
- BBDO, NY
- Leo Burnett, NY
- Franklin Bruch, NY
- Earl Ludgin, Chi, (eff 1 Apr)
- Arthur Pine Assots, NY
- Grubb & Peterson, Champaign, IL
- C. M. Said Adv, St. Louis
- Jimm Norton & Assocs, Howd
- Buchanan & Co, SF
- Ketcham, MacLeod & Groves, Pittsburg

Numbers after names refer to year and Renew category.

**E. A. Wilhelm** (3)
**William Stewart** (3)
**Donald Frost** (3)
**Fred Schuster** (3)
**Mary L. Brown** (4)
**Arthur E. Duram** (3)
**Sam L. Austin** (3)
**Seymour Mintz** (4)
**A. G. Campbell** (3)
**Geau Boroughs** (4)
Buy **WHO**
and Get Iowa's Metropolitan Areas...

*Plus the Remainder of Iowa*

**TAKE FILLING STATION SALES, FOR INSTANCE!**

- 4.4% **CEDAR RAPIDS**
- 3.4% **TRI-CITIES**
- 8.6% **DES MOINES**
- 1.9% **DUBUQUE**
- 3.1% **SIOUX CITY**
- 3.7% **WATERLOO**
- **74.9% REMAINDER OF STATE**

---

**THE "REMAINDER OF IOWA" ACCOUNTS FOR THESE SALES:**
(Which You MISS Unless You Cover the Entire State)

- 67.2% **Food Stores**
- 63.2% **Eating and Drinking Places**
- 47.9% **General Merchandise Stores**
- 57.5% **Apparel Stores**
- 61.4% **Home Furnishings Stores**
- 65.9% **Automotive Dealers**
- 74.9% **Filling Stations**
- 80.8% **Building Material Groups**
- 62.0% **Drugstores**

*Source: 1953-'54 Consumer Markets*

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**FREE & PETERS, INC., National Representatives**

---

22 MARCH 1954
and Spot Radio

CELEBRATE!

BLAIR, a 21st birthday on April 1st

SPOT RADIO, its biggest year in history

Despite all the talk that radio was done—finished—nearly dead, John Blair & Company and Spot Radio have grown each year since TV because they believed in each other. John Blair & Company foresaw three revolutions in radio—and prepared their stations by encouraging the new trends. For instance:

THE TIME BUYING PATTERN CHANGED — to concentrate upon local personalities whose salesmanship hits and hits hard the local markets in their areas.

LOCAL PROGRAMMING CHANGED — to accent the local approach, again making use of the little known, but great new selling force, the local personality.

AND LISTENING HABITS CHANGED—because radio now is not the sole living room feature attraction but the even more personal side kick which is in the kitchens, bedrooms, dining rooms, garages, cars, cellars and carried around by Americans all over the country.

Because John Blair & Company foresaw and encouraged these revolutions they supplied Blair salesmen with the right tools to sell their stations to advertisers on the basis of their now confirmed theory that Spot Radio is very much alive—particularly if the advertiser recognizes the power and acceptance of strong local station personalities.

John Blair & Company and Spot Radio will go on to celebrate many more birthdays—together and profitably—because Spot Radio will continue to increase in importance as one of the nation’s most effective advertising mediums, as long as those in the business have confidence in it.
Mr. Sponsor

William B. B. Fergusson
V.P. in charge of Advertising
Colgate-Palmolive-International, Jersey City

If you're planning a safari into Central Africa or a trip into the Australian bush, don't bother taking along your Colgate tooth paste or Palmolive soap—you can buy them right there. And the man who'll guarantee this to you is Bill Fergusson, Colgate-Palmolive-International's V.P. in charge of advertising, because he's been there.

As head of advertising for an operation with a $21 million ad budget in 1953 and with 29 subsidiaries all over the world, Fergusson covers the globe once every two years with priority for areas where he has not been for some time or which have a particular advertising problem.

"Not that we plan a Johannesburg or Caracas radio campaign in Jersey City," Fergusson explained to sponsor. "Our function here is supervisory, with the subsidiaries acting autonomously."

However, the Jersey City staff keeps C-P-I's general managers all over the world right up to date on domestic advertising strategy and continuously supplies them both with research and with copies of radio-tv commercials and proofs of new ads used in the U.S. By the same token, these general managers send Fergusson reports about their own advertising strategy.

"Radio and tv, as a matter of fact, took up a larger part of our budget in 1953 than ever before. And air media are likely to grow more important as they become more developed abroad."

Radio is particularly important in Latin America, usually in those countries with relatively high illiteracy. But again each C-P-I product presents a different advertising problem; e.g., Colgate toothpaste has been very successfully advertised via Latin American radio (even though the name is differently pronounced in Spanish), but some Colgate-Palmolive toilet articles lend themselves more to tv and visual advertising. C-P's Mexican subsidiary, for example, produces a popular Bouquet Colgate cosmetics line, uses tv.

"We in Jersey City supply the dominant advertising policies and occasionally a specific idea or two. The overseas people supplied $150 million or one-third of total company sales last year." Fergusson summed up, rushing into the rain to make his most immediate journey, not Dakar or Hong Kong, but the tubes to Jersey City. Next month he's off again on a real trip—this time to the Philippines and Australia.

***
New developments on SPONSOR stories

See: "Tv Basics"

Issue: 13 July 1953, page 219

Subject: The effect of tv on people, media, business

There will be a steady increase in income for radio, entertainment and other media in future years—despite the impact of television on modern living.

That's the prediction made by Jerry N. Jordan in his fifth annual report on the effect of tv. The report was published by the sports committee of the Radio-Electronics Television Manufacturers Association, Washington, D. C.

The report notes that "as television passed out of its novelty period in most of the nation during 1953, nearly every industry it was supposed to hurt turned upward in income, attendance or sales—many reaching their all-time peak. Newspapers, magazines, books, radios, concerts, track and harness racing and professional football had the best years in their history. Motion pictures, college football, boxing and basketball were climbing again after a temporary decline. Major and minor league baseball attendance dropped 1.3% and 7.8%. The sports industry as a whole, with $15 million in rights fees, raised its income from admissions plus television to approximately the all-time peak of $234 million reached in 1949."

Television "is competing for the entertainment dollar, is competing strongly, and will continue to compete even more strongly," Jordan asserts. "But it is competing because it is good entertainment itself, not because it is free."

Jordan calls radio "the liveliest corpse in history."

"Many prophets, including a former network head, agreed that 'radio was doomed,'" Jordan says. "But . . . more new radio stations were built in the first five years of television than in the whole 25 years preceding it. Twice as many radio sets are in use today as there were when tv began . . . Radio has increased net time sales from $314 million per year in 1946 to $493 million in 1953—an all-time high. And the end is not in sight. There is no reason why radio sales should not climb steadily for years to come. Radio is ideally adapted to increasing leisure time, with its ability to reach people anywhere, any time . . . radio keeps pace with our new pattern of living."

Printed media did itself proud last year too, Jordan notes, adding that newspapers, magazines and books all report increased advertising revenue and circulation.

What does the future hold for television? Jordan predicts:

- About 20 million additional black-and-white sets sold through 1957. "bringing television into almost every home in the country, . . ."
- By 1957 color sets with large screens and at reasonable prices "may well account for half of all tv sets sold—possibly even more."
- From 750 to 1,000 tv stations in operation by 1957.
- Local tv programing will grow "just as it did in radio."
- When sports events can be viewed in color, "interest should increase enormously . . . rights fees probably will go beyond any expectation of today."
- "Immediate prospects are for steady, but not spectacular growth" for theatre television. When big special events can be carried in true-to-life color—then the hope of large-scale expansion may come true.
- Subscription tv, being technically feasible and having achieved favorable results in early tests, will be successful if the public wants it.

***

P.S.
Tearing apart a television camera may not be Paradise to Harold Holland—but it's within walking distance. Technical master of all he surveys, Mr. H. supervises engineering operations for WFBM AM & TV, plus affiliates WFDF, Flint; WEOA, Evansville; and WOOD AM & TV, Grand Rapids. This adds up to a lot of tubes, condensers, resistors, tv cameras, (a dozen of which he made himself) and technicians (nine dozen to be exact).

H. H. blends into his surroundings like a fast dissolve; he has been known to spend three weeks at a stretch out of his office. At such times secretaries locate him by looking for a smoking soldering iron. While unable to crawl completely into a camera, those closest to him swear that only his shoes remain visible when on safari.

Since few men have had more impact on electronic behind-the-scenes hereabouts, it seems fitting to set forth a few of his contributions—not to make you buy more time, but to suggest that the Hollandized time you do buy is technically Grade AAA, with every minute full of rosy-cheeked, pear-shaped seconds.

Through thick and a certain amount of thin, Holland pursues his better-equipment ideas to dead-end or happy ending. Among the latter are our Holland-made tv cameras, complete with synchronizing generators and amplifiers; a shadow box for pix or commercials which illuminates any one or more of twenty cards and allows direct pick-up of illuminated cards, saving burn-outs, card shuffling and temps; a power-driven, operator-ridden mike dolly, peripatetic with live camera; an adapter which permits superimposed slides on remote sportscasts and saves lugging poster-size cards around.

Because a broadcasting factory is not exactly placid, Holland relaxes at home—with a machine shop. He has two sons in the Air Force, a daughter whom he adores (and vice versa); and a wife whose only complaint is that neither of their home tv sets works properly.

Holland is now getting ready to put up a thousand-foot stick and boost power to 100 kw for WFBM-TV. He is also working with color equipment for both tv stations. He'll build it himself, of course.
The atmosphere is always conducive to soaring
sales curves in Los Angeles...especially in the Summer.
Southern California's three summer months account for
more than a quarter of the year's total retail sales.
During these months, all-important food store sales (and
service station sales, too) rocket to their highest peaks!
There's a very simple reason why all the time is good
time here. Southern Californians work and play in
sunshine and mild climate all year round, with no
seasonal changes in their living habits. Naturally, their
buying follows the same steady, year-round pattern.*

So does their radio listening. Last year, for example,
July-August tune-in was within 2% of September-October.

This Summer...

And KNX delivers a larger average share of audience
than any other Los Angeles station, summertime or anytime.
To sell the 200 cities and towns that make up sprawling
Los Angeles, the nation's third market, you need KNX.

*And don't forget the thousands of free-spending vacationers who
pour into Southern California each Summer, pushing sales curves up!
get a lift with KNX!

Los Angeles • 50,000 watts

CBS Owned • Represented by

CBS Radio Spot Sales
ALL-MEDIA STUDY

We have had very favorable reports on your magazine. We are particularly interested in a series of articles therein on media. We wondered if you would be good enough to send us a sample copy of your publication so that we may have some idea of what it is like.

J. R. Berry
Business Research Dept.
The B. F. Goodrich Co.
Akron

RADIO'S BIGGEST

1954 will be our biggest year.
Timebuyers have learned that:
1. Each station has a personality, as each person does.
2. Persuasion out-sells power.
3. Repetition is the thing that sells an idea, a product, a service.
4. Radio is the hardest-working medium—and lends itself best to cumulative buying suggestions.
5. Listeners on wheels: the fastest-growing audience.

Thanks so much for your fine article in your December 25 issue on our AIMS ["How to get the most out of an independent station," page 42].

Thanks, too, for your strong, sensible editorial on, "1954 can be radio's biggest" [28 December 1953, page 100].

Edwin E. S. Weldon
Vice President & Station Manager
WKYF, Louisville

ACTORS' PAYMENTS

Several methods have been suggested to us for the handling of payments made to members of the Screen Actors Guild in connection with use and reuse of television commercial films, but because many of those have seemed to be personal and perhaps somewhat prejudiced opinions, we are wondering whether you have investigated how various agencies handle the accounting end of these situations.

In one instance it was suggested that we consider the payments as royalties—as some of the large New York agencies handle the payments on that basis. We should like very much to know what is generally considered the best procedure in the industry, and are wondering whether you have any data regarding it, or if not, whether you could suggest other sources to which we might inquire.

Any cooperation you can give us in this connection will be very helpful and deeply appreciated.

Laura B. Mang
Manager of Media Dept.
Moser & Cotins, Inc.
Utica

◆ The SAG Code itself suggests the methods of handling SAG re-use payments. However, there are several precedents to reinterpretation. Recently Phil Davis, a producer of film commercials, took the matter of re-use payments into court, protesting that he did not want to make all the deductions from these payments he asked that they be paid as royalties. The New York State Supreme Court ruled that they "appear" to be in the form of royalties. Federal ruling, however, has never recognized such payments as anything but salary. Consequently the AAs has advised its members to pay re-use payments as salaries. For further information write to Harold Mers, 1AA's, 420 Lexington Ave.

In California an unemployed actor collected unemployment insurance during a period in which he was receiving re-use payments for a film commercial that he had made some time earlier. He claimed that these payments were royalties, hence he was technically still unemployed. The California State Employment Division, however, ruled that this was not the case; the payments are considered salary there.

DEAR MR. FOREMAN...

I enjoyed reading your column in SPONSOR each issue. Suggest, however, on some of your research that you include the Bible when you start quoting from the Bible. February 8 column you quote, "money is the root of all evil." Maybe if you reread this quotation you will find it is, "for the love of money is the root of all evil."

There is a difference, you know. Keep up the good work.

Harlan G. Oakes
Harlan G. Oakes & Assoc.
Los Angeles

On page 68 of the current issue of SPONSOR [8 February 1954] there is a box which says, "Letters to Bob Foreman are welcomed." That, sir, is an invitation which an inveterate letter writer can't resist.

Actually the motivating factor for this missive is your misquotation in the second paragraph of your otherwise very interesting article on the intricacies of the financing of television film. With which I might add I am (Please turn to page 35).
“Fabulous” is the word that describes the markets encompassed by the Great North TV Twins.

Take the market which KCJB-TV, Minot, has served since April, 1953:
• This rich farm land is in the midst of a spiraling oil boom.
• Retail sales per household is at the amazing average of $6,766.
• Consumer spendable income is at the blue-chip level of $6,561 per family, and Cadillacs are more common in the area than low-priced cars. Haberdashers find TV very profitable to sell $100 Stetsons.

Now—take the tremendous expanse of ultra-prosperous flat farm land and trading areas which KCJB-TV, Valley City-Fargo will be serving, by July 1, with 100,000 watts on Channel 4 from a tower 1085 feet above level ground.

The KCJB-TV area contains:
• Over 600,000 people and 160,000 families.
• Retail sales total over $630,000,000 and consumer spendable income exceeds $725,000,000, with extra-high averages per household in both retail sales and buying power.

Combine the two markets served by KCJB-TV and KCJB-TV and you’ve got an authentic metropolis with these important basic market factors:
1. Around 750,000 people and nearly 200,000 families.
2. Over $825,000,000 in retail sales.
3. Approximately $835,000,000 in consumer spendable income.
4. An average spendable income per household of $8,000 for rural and city areas and $6,150 for cities only.

Such dynamic buying power assures saturation sales for the national and regional advertiser.
markets

STAKE YOUR CLAIM IN THESE BOOMING MARKETS

Exploiting of great new oil fields and high-bracket income from agriculture, retail trading assures rich market where advertising response can be expected to be extra high.

Major advertisers are more than ever sensitive to area economic changes. A booming area has become more important in their planning than population density. Under this pattern of allocation the advertising dollar is matched against the degree of density of buying power per family unit.

The areas encompassed by the Great North TV Twins—KXJB-TV and KCJB-TV—are booming areas and offer a density of expenditure that ranks with the choicest per-household spending areas in the United States.

Spiraling wealth from natural resources, diversified agriculture and budding industrial development have made the areas served by KXJB-TV and KCJB-TV prime markets for the national advertiser. They are rich markets where the advertising response can be expected to be exceptionally high.

Most of North Dakota and more!

Here are some hard economic facts that bear out the "boom" designation:

1. Within the KCJB-TV area in 1953 over 140 wells produced a total of 5,195,659 barrels of crude oil. (There's nothing to compare with this development in any other section of the U. S. A.)
2. Producing refineries and pipelines are on the way to becoming part of this new frontier of activity and wealth.
3. The highly mechanized business of farming in North Dakota produced in 1952 a gross cash income of $568,305,000.
4. North Dakota now ranks first in the production of hard spring wheat, durum wheat (producing 90% of the nation's supply of this highly valued wheat product) and flax.
5. The KXJB-TV area, which contains the fabulously fertile Red River Valley, has enjoyed a continuously high-level of prosperity for over 15 years. The Red River Valley is known to agricultural experts throughout the world for the fact that it has never had a bad crop.
6. The mining of lignite coal—it is estimated there are 600 billion tons of it under the surface of North Dakota's top soil—offers a new great industrial potential; chemical plants to convert this mammoth mineral stockpile into scores of byproducts.
7. The gigantic Garrison Dam, south of Minot and built at a cost of $200 million, will make about a million acres of semi-arid land available for intense cultivation and produce electrical energy sufficient for a city of 1,200,000 people—power for the expansion of present and the building of new industries.

Here are the highlights of the market data factors that characterize each of the Great North TV Twins, whose coverages do not overlap:

Fields of black gold sprout in North Dakota

One of the richest and most active of North Dakota's oil operations in Tioga, serviced by KCJB-TV, income from this source has raised area's buying power tremendously and given Minot extra stature as a trading center.

Garrison Dam, via electrical energy and irrigation, means inestimable added wealth in this area

The KXJB-TV area ranks among the country's top cattle marketing zones; includes packing...
KXJB-TV, Valley City-Fargo Area

- The average retail sales per household of the area that KXJB-TV will serve, starting in July, was $4,272 in 1952. (See market data chart on page 6.) In terms of city or trading areas within KXJB-TV's coverage this per household average came to $6,794. These are averages that rank well above such metropolitan areas as Boston, Cleveland, Los Angeles, Houston, Minneapolis, Detroit, Milwaukee.

- The average consumer spendable income per family in KXJB-TV's entire area in 1952 was $4,731, while the family spendable income for the city, or trading, areas averaged $5,905.

- As a wholesale distributing center Fargo has had a phenomenal rise the past three years. In the 1952 Consumer Markets rankings Fargo was 109th in the nation with a turnover of $87,490,000. Manufacturers in greater numbers have been making Fargo their focal distributing points for not only all of North Dakota but much of western Minnesota and South Dakota. The indications are that for 1954 Fargo's wholesale ranking will move the 100th-mark and the wholesale turnover will exceed $100,000,000.

KXJB-TV, Minot, Coverage Area

The words, "Deliver 'Cadillac' Buying Power," take on an even more deluxe connotation when applied to KXJB-TV's market story. Note these figures:

- SRDS' 1952 Consumer Markets gave Minot an average of $6,259 per household for retail sales. In the interim the neighboring oil operation took on scope and wealth. The 1954 Consumer Markets' preliminary estimate puts this retail average per Minot family at $6,766. Very few other markets in the country will be found in this blue-chip bracket.

- In spendable income per household SRDS' 1952 estimate for Minot was $6,397. The same source in its 1954 preliminary estimates credits Minot with $6,561 in spendable income per household. This represents still another blue-chip bracket for Minot in what is now, beyond any question, a blue-chip market.

- In 1951—before the oil boom got under way—Consumer Markets showed Minot in auto expenditures per family with an astonishing average of $1,650. In this area, where Cadillac ownership—as well as $100 Stetson—is the common thing, and not the exception, the indications are that this family average on auto sales will go well over the $2,000-level for 1954.

Example of KXJB-TV area's buying power: Minot merchant sponsors sportscaster Adelson for the exclusive purpose of selling $100 hats.
SERVING MOST OF N.D. MARKET & THEN SOME!

You cover these percentages of just the State of North Dakota in the following important market categories and factors when you buy KXJB-TV, Valley City-Fargo, and KCJB-TV, Minot, as a combination:

<table>
<thead>
<tr>
<th>Category</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Retail Sales</td>
<td>75%</td>
</tr>
<tr>
<td>Cash Farm Income</td>
<td>77%</td>
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<tr>
<td>Food Sales</td>
<td>76%</td>
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<tr>
<td>General Merchandise &amp; Apparel</td>
<td>84%</td>
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<tr>
<td>Drug Sales</td>
<td>76%</td>
</tr>
<tr>
<td>Gasoline Sales</td>
<td>78%</td>
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<tr>
<td>Auto and Truck Registrations</td>
<td>79%</td>
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</tbody>
</table>

THE GREAT NORTH TV TWINS... DELIVER "CADILLAC" BUYING POWER

KXJB-tv
CHANNEL 4 100,000 WATTS
VALLEY CITY - FARGO, N. D.

KCJB-tv
CHANNEL 13 30,000 WATTS
MINOT, NORTH DAKOTA
THE GREAT NORTH TV

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markets

TV

Basic market data on the Great North
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COUNTY TOTALS

301,800

81,770

$380,130,000

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57,156,000

$ 78,300,000

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$413,954,000

*vg. $5,058

CITY TOTALS

108,500

29,290

$217,769,000

$

31,002,000

$ 50,916,000

$

36,076,000

$180,777,000

Avg. $6,400

32.600
7.800
7.800
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2.080
1,930
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FOOD SALES

RETAIL SALES

Twins

63,100

COUNTY TOTALS

17,200

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866.000
2.006.000

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S13.735.O00
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575.000
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15,677,000

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5.840.030
14.441.000

$ 85,329,000

16,733,000

S6.040
4.403
4.026
3.655

Avg. $4,531

MINNESOTA
BECKER

CLAY
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MINN. COUNTY TOTALS
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CITY TOTALS

KXJB-TV

County

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City

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Totals

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BURKE
BOTTINEAU

DUNN
McHENRY
McKENZIE
McLEAN
MERCER

MOUNTRAIL
PIERCE

RENVILLE
ROLETTE

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KCJBTV

County Totals

KCJB-TV

City

Totals

24.900
31,403

6.740
7,980

$19,050,000
39.373.000

$2,138.00
10.788.000

$3,489,000
8,025.000

$2,885,000
2.343.000

$18,611,000
30,428.000

$3,843
4.878

15.900

4,300

30,846.000

7.716.000

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5,867

9.600
7,100
16.200
12.900
51.400
13.100

2.670
1,720
4,260
3.600
13.610
3.600

10,201.000
4.841.000
12.537.000
11,197,000
42.930.030
17,981.000

9.847.000
3.991.000
14.762.000
10.700.000
44.507.000
16.379.000

4.970
3.885
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10.532.030

219,900

58,270

$210,577,000

$

42,223,000

$

40,778,000

$

18,920,000

$221,328,000

Avg. $4,905

30,600

8,600

$ 50,680,000

$

12,223,000

$

14,140,000

$

7,025,000

$ 47,598,000

Avg. $5,409

584,800

157,400

$670,728,000

$112,446,000

$ 97,215,000

$720,611,000

Avg. $4,731

139,100

37,890

$257,449,000

$

43,111,000

$227,375,000

Avg. $5,905

6,600
12.100
7.200
12.500
6.800
18.700
8.600
9.400
8.300
5.400
11.000
5.200
34.800

1.890
3.230
1.730
3.250
1.880
4.960
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2.030
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2.420
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146,600

38,860

$146,847,000

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$

28,212,000

$

17,261,000

23,100

6,500

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KXJIt-lA
COUNTY TOTALS

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CITY TOTALS

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Avg. $5,147

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Avg. $6,397

$879,164,000

Avg. $4,939

$268,990,000

Avg. $6,151

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COVERAGE AREA TOTALS

$817,040,000

$147,290,000

$162,567,000

$114,476,000

$298,110,000

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$76,075,000

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**KXJB-TV'S PROGRAMING AIM: DOMINANT FARM STATION IN ITS 3-STATE AREA**

KXJB-TV knows definitely where it is headed for in the way of programing policy and structure.

It has set its sights on one big objective: local programing that can't help but establish KXJB-TV as the dominant farm station in the three-state area it will serve.

With studios in both Valley City and Fargo, KXJB-TV will focus its programing in these directions:

1. A close relationship in programing production and consultation with the famous North Dakota Agricultural College, located in Fargo. Two or three programs a week will stem from this collaboration, with Robert Crom, NDAC's tv authority, as coordinator.

2. The farm programing setup will have an advisory board composed of state agricultural officials, NDAC staff members, prominent farmers, cattle-men and implement experts.

3. A daily half-hour of market report and analysis and farm news by Chet Reiten, KXJB-TV's farm director.

4. Newscasters, sportscasters, home economists, hillbillies with top reputations in the Red River Valley.

**KXJB-TV's solid sales bets!**

**ARY JOHNSON’S SUNSET NEWS:** Has tremendous acceptance in this area where he's been newscasting over 15 years. On 6:30 to 6:45 every evening but Sunday.

**JIMMY ADELSON’S TV SPORTS REEL:** He's tops in any play-by-play work and ranks as No. 1 among state's sportscasters. 6:20-6:30, Mon. thru Sat., evenings.

**HAL KENNEDY’S TOMORROW’S HEADLINES:** This show, on every night but Saturday, has extraordinary record for moving merchandise. Kennedy's been newscasting in North Dakota for nine years.

**GUESS WHAT? PANEL TYPE QUIZ:** M.C.'d by Kennedy, is phenomenal mail puller.

**HUNTING & FISHING CLUB:** Weekly half-hour, with Don Lidolph, North Dakota's top outdoor authority; uses noted guests and awards prizes.
EXPERTS AT BUILDING AUDIENCE LOYALTY

The story of the Great North TV Twins is basically the story of

(a) Two fabulously rich markets,
(b) An area station (KXJB-TV) that's gearing itself, via power, channel and tower, to reach 160,000 families within a great expanse of American's richest agricultural economy. And to hold this vast audience with top level farm area programming.
(c) A regional station (KCJB-TV), which, though exclusively in that market, has been serving its likewise rich area with the sort of local programming that sells goods in record style and often earns public service awards,
(d) How an advertiser can buy these two stations as a combination and insure himself of nearly 80% of all North Dakota's buying power—and at the same time get a big Minnesota bonus. (This Minnesota bonus entails 59,000 families, $210,500,000 in retail sales and $221,000,000 in consumer spendable income.)

The great expanse of farm land described above centers along the ever-fertile Red River Valley. The Red River Valley extends over three states—North Dakota, Minnesota and South Dakota—and it’s studded with such bustling trading areas as Fargo, Moorhead, Grand Forks, Jamestown, Valley City, Devils Lake and Wahpeton.

Without KXJB-TV's power (100,000 watts) channel (4) and tower (1035 feet above the ground) this tremendous expanse with 160,000 families—could not be encompassed.

This great coverage assures maximum audience. KXJB-TV is gearing itself to deliver the best of farm area programming and establish itself as a solid force in the life of the area.

Add up maximum audience, area loyalty from a strong community programing structure and the answer—for the advertiser—is saturation sales.

Both KXJB-TV and KCJB-TV are primary affiliates of CBS-TV.

Besides large studio operations in both Valley City and Fargo, and Minot, the company will maintain its national sales office in Fargo.

How the Twins compare in market data with top metropolitan areas

<table>
<thead>
<tr>
<th>MARKET DATA CATEGORY</th>
<th>KXJB-TV AS COMBINED MARKETS</th>
<th>METROPOLITAN CITY &amp; TOTAL</th>
<th>CITY'S RANKING</th>
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</thead>
<tbody>
<tr>
<td>Population</td>
<td>730,000</td>
<td>PITTSDURGH</td>
<td>12</td>
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<td></td>
<td></td>
<td>673,000</td>
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<td></td>
<td></td>
<td>MINNEAPOLIS</td>
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<td></td>
<td>871,100</td>
<td>8712,608,000</td>
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<td></td>
<td>879,161</td>
<td>861,493,060</td>
<td>31</td>
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<tr>
<td></td>
<td>8720,611</td>
<td>8719,825,000</td>
<td>10</td>
</tr>
</tbody>
</table>

SOURCE: Simon & Simon Marketing

PROOF THAT OIL & AD BIZ DO MIX: John W. Boler, president of KXJB-TV & KCJB-TV (at right in top pic) is shown recently presenting BBDO's Frank Silvernail with share of stock in North Dakota oil well ([bottom pic] tall Bill Hurley, Twins' commercial manager, explaining miniature oil well to other admen to whom Boler also presented shares of stock

NATIONAL SALES REPRESENTATIVES: W E E D T E L E V I S I O N

NEW YORK • BOSTON • CHICAGO • DETROIT • HOLLYWOOD • SAN FRANCISCO • ATLANTA
only too familiar but that is another story.

You say, “money is the root of all evil.” That statement is my candidate for the most often misquoted statement in the English-speaking world. Not having much of the staff but being a dirty Republican, I strongly object to those who feel that money itself is the root of all evil, and I am particularly eager to see that the correct statement is popularized. If you will reach for your King James version of the Bible, you will find in I Timothy, sixth chapter, tenth verse that it reads, “The love of money is the root of all evil.” Or in one word; greed! And perhaps if you will look up at verse seven in the same chapter, you will see the origin of the statement, “You can’t take it with you.” Something to the effect that you came into this world with nothing and that is how you will leave it.

If I can write a letter this long on just one misquotation, look out if I ever do get to the point where I disagree with you on some major question!

Claude Barrere
BMI, New York

WRITE TO THE SPONSOR

Just finished with enjoyment your January 25 article, “What happens when you write to the sponsor?” [page 32] by Miles David.

We feel very strongly that from the standpoint of the station, answers to listeners’ mail form the perfect type of intensive audience promotion to complement the normal extensive audience promotion of paid advertising and publicity. Since our opening day we have had a firm rule that every letter must be answered. If the letter asks a specific question of any type, it is given a personal answer by the department head concerned. A promotion enclosure is always inserted in the envelope—perhaps a reprint of our pictorial station history from the mid-winter issue of the Los Angeles Times.

Or, if the inquiry has something to do with a specific personality or type of program, we will insert something like an illustrated brochure about our newscasters.

If the inquiry concerns a routine general matter we usually answer it on a colored jumbo postcard, the back of which is itself a medium of audience promotion [see picture] and if the letter is merely a comment in favorable vein, requiring no individualized answer, we send a multipart graphed form answer on the jumbo colored postcard signed by our program director, and also carrying an audience promotion illustrated message on the back.

At intervals we check response to commercial offers against our master lists of past fan letters which have been answered in these various forms. It is gratifying to see that so many listeners who took the bother to write once, and received swift acknowledgment evidently become friendly enough to stay with the station and give an active response when it means money in the bank for us.

Robert J. McAndrews
Commercial Manager
KBIG, Hollywood

PRINT RATINGS

Would you please be good enough to send me tear sheets of your article beginning on page 44 of your January 11, 1954 issue [“What’s wrong with print measurement services?”]. Many thanks for your help.

Georgina M. DeWeerd
Marketing Research Dept.
Lever Bros., Ltd.
Toronto

- Extra copies of the 11 January 1954 issue containing the article on print rating services are available at 50c apiece. This article is part of the 20-article All-Media series which will be reprinted in book form later this year. You can reserve a copy by writing to 40 East 49th St.

RADIO IN TV MARKETS

Jim Yerian of CBS suggested I write you to obtain a back copy of sponsor which somehow has strayed from his file. It was called to my attention that a September issue carried a very strong article on the theme that radio is not dead but still does an active job in heavily televised areas [“What a media director wrote his client about nighttime spot radio” 21 September 1953, page 34]. I would like a copy of this for possible use in a dis-

(Please turn to page 127)
"the station of personalities"

takes extreme pleasure
in announcing the appointment of

Murray Arnold

as Assistant Station Manager

Everyone associated with successful programming knows Murray.

One of the strongest voices in Philadelphia radio operations, Murray Arnold is recognized throughout the country for his keen insight of music, his aggressive sales programming and his air-merchandising ability.

As a member of the WPEN family he's certain to make your buy of WPEN more productive than ever.

Wm. B. Caskey
General Manager

"the station of personalities"

Represented nationally by Gill-Perna, Inc. • New York – Chicago – San Francisco – Los Angeles
5:30 a.m., Rockefeller Center: week starts as SPONSOR editor meets C&W's DeHuff. Mission: 'Today' rehearsal

On the cover of the booklet given new employees of Cunningham & Walsh is a sketch of men dressed like Bolivian admirals who are dusting off a red carpet leading to the entrance of 260 Madison Avenue. In large letters on the carpet is the word “Welcome.”

But there was no red carpet on the sidewalk of West 49th Street in Manhattan as I stood there at 5:30 a.m. on the morning of Monday, the first of March. I had gotten up at four-thirty. It was still dark.

As I shivered in the wind which swept around the big black buildings of a Rockefeller Center which wouldn’t come to life for another three hours, I had plenty of time to wonder if the life of an agency junior executive was all it was cracked up to be.

“This story will be a breeze. A vacation,” Miles David, sponsor’s managing editor, had said cheerfully the previous Friday. He was tapping an ad which showed a big, balding man named Robert Newell dressed in a grocer’s apron at work in a food store. It was headlined: “The man from Cunningham & Walsh.”

“What story?” I had asked.

“C&W has been running these ads,” Miles went on. “They send their executives and radio-tv people and copywriters out to work in the field for a week each year. You know, pumping gas or selling soap. Kind of ‘back to the people’ process, so they won’t get stale.

“You’re going to be ‘The man from sponsor at Cunningham & Walsh.’ You’re going to work for the agency’s radio-tv department for a week, starting Monday. Check with them about your first assignment and where your office will be.”

I had checked. My first Monday chore: assistant to the agency supervisor in charge of the live participations in NBC TV’s Today show for E. R. Squibb & Sons. I had double-taked when I discovered that the program, which goes on the air from 7:00 a.m. to 9:00 a.m., begins commercial rehearsals an hour and a half before airtime.

The small, travel-stained MG I was looking for slid up to the curve and
parked in a space that looked too small for a kiddy car. Out of it hopped a stocky, round-faced man in a dark blue suit and tweed topcoat. He reached back for a briefcase and as he climbed out of the car we shook hands.

"I'm Tom De Huff of Cunningham & Walsh," he said. "Let's get inside. It's cold as hell out here." This was no news. I'm a Georgia boy.

I followed him into the busy, flood-lighted RCA Exhibition Hall where the Garroway show is staged. It was now 5:35 a.m. Garroway had just arrived and was surrounded, like a Queen Bee, by a covey of production coordinators, sports writers, newsmen and technical men.

"Let's go grab some coffee down at the Telop One Club," De Huff said, sliding out of his coat as he started down the ramp that leads to the Johnny Victor Theatre and the tv control room.

In the small reception room at the bottom of the ramp was a long table around which sat half a dozen people drinking coffee poured by a white-coated waiter everyone called "Major."

"They named this the Telop One Club," De Huff explained, "because the Garroway telop is the first one that comes up on NBC TV each morning. The club members are the agency people who have to get down here at this weird hour to supervise commercials."

As we gulped coffee and smoked Chesterfields (C&W's biggest account), De Huff explained why we were there.

"We're doing a 'tag' for a new Squibb promotion this morning," he said, taking a small cardboard counter package containing two bottles of Squibb Aspirin. Regular and Children's, from his briefcase.

"I was the writer-producer of this spot," he said. "I wrote the copy around February, fifteenth. It was sent to Howard Baldock, the ad man-ager over at Squibb, on the seventeenth and O.K.'d on the twenty-fifth. NBC got it the next day so Garroway's had it for about a week now."

"We're supposed to check to see if he's got all the sales points straight and if the product package looks O.K. on camera. If it doesn't, we'll have to talk to the floor manager or the commercial producer and gimmick it up a bit."

"Well, look who's here," said a voice.

De Huff looked up. A young man, natty in dark flannels and checked vest, was standing next to the table. It was Dick Jackson, the NBC TV senior unit manager on Today. Jackson sat down, waved to Major for a cup of coffee and joined the discussion.

"This is a nice, easy commercial," said Jackson. "That's a break for us today because we're loaded to the top. We've got commercials from General Mills, Florida Citrus, Amazo, U.S. Rubber, Lever Brothers, Prem, Mutual of Omaha—among others."

"Anyway, we think Garroway works best when there are no elaborate gimmicks, no tricky cues and no fancy art."

"Do you think the red on the package will come up too light a gray?" De Huff asked Jackson, who looked thoughtfully at the package.

"Can't say off-hand," Jackson said. "I'll take it upstairs and we'll give it a camera check." Jackson headed for the ramp. We picked up our coffee cups and went down the corridor to a big viewing room that looked like a
living room in Better Homes & Gardens. A pretty blonde girl from BBDO was holding a brisk discussion with a sleepy-eyed man from J. Walter Thompson.

"I think this is lots of fun," she was saying.

"Not if you have to come in from Westport," grumbled the Thompson man, looking at the clock. The time was now 6:10 a.m.

In a few minutes, the Squibb package swam into focus on the screen. It looked fine. The cameras went back to Garroway.

Time passed slowly. Garroway ran through commercial after commercial and finally came to the Squibb participation. He delivered the main sell on the Squibb Angle Toothbrush ("Just like a dentist’s mirror to help you reach those hard-to-get-at places.")

De Huff checked his stop watch.

"So, look for this Squibb package at your drug store," Garroway was saying, holding up the toothbrush.

"Here comes the tag," said De Huff. "... and while you’re there," Garroway continued as the picture changed to a closeup of the “Family Special" package. “Save yourself some money on aspirin. Squibb is offering a Family Special. . . 100 Squibb Aspirin PLUS a bottle of 50 children’s quarter-dose aspirin, deliciously flavored, for only 39c. It’s a regular 88c value and you can actually save 29c by buying the Finest aspirin made. Look for the Squibb Family Special at your drug store.”

"Looks pretty good to me," said Mort Werner, Today’s producer. "Nice tight closeup."

"Just so it sells Squibb Aspirin," replied De Huff.

We walked up to the floor above. De Huff went over to where the Squibb package sat amidst a group of product props that looked like a disorderly super-market window. He jiggled the bottle up slightly in its little cardboard slot and tapped on the label with his finger.

"We want those viewers to see that name," he explained. "Don’t forget that."

In a few minutes, it was 7:00 a.m. The show started and went through its usual potpourri of news, interviews, sports and chatter from Garroway.

The Squibb commercial went on right after a news round-up. De Huff watched it critically but everything went smoothly.

"I’d hate to get up every day at four-thirty just to play nursemaid to a minute’s worth of commercial," I said.

De Huff grinned. "I only have to come down here when Squibb has a new product or a new sales pitch. That’s about twice a month. The rest of the time we let Garroway do the commercial in his own style." He (Please turn to page 112)
What do admen think of network spot carriers?

While webs, stations battle, no one has asked the man in the middle.

In the previous issue, sponsor presented the opposing viewpoints of networks and stations on the network "spot-carrier" controversy [see "The network spot-carriers controversy," 8 March 1954, page 29]. In this article the man in the middle—the air advertiser—gives his attitude on the issue.

With the "spot-carrier" program pushing itself more insistently into the foreground of network operations, the need for advertisers and agencies to know more about the pro's and con's of this form of advertising buy is becoming more obvious.

The network vs. station controversy on spot carriers doesn't directly involve the advertiser, though he may feel a concern about charges that one or the other side is threatening the existence of air media by its tactics. What the advertiser is really concerned with are questions like: Are spot carriers an economical buy? How do they compare with national spot buys or with purchases of complete shows on the networks in effectiveness and flexibility?

The public battle centering around spot carriers, which has broken out anew in the wake of NBC Radio's plan to open up as much as 12 hours of new shows to one-minute participations, sheds little light on these crucial questions. There was a brief research flurry last year on the question of national spot vs. spot-carrier costs. For the most part, however, the fight has been characterized by talk about the "proper" domain of the two contestants.

More than one adman, sponsor finds, has been struck by the thought that the entire spot-carrier issue is one that should be fought in the marketplace. In other words, the admen reason, let the individual advertiser decide whether it's best for him to buy network participations or local announcements and let the networks and stations set out to prove to the indi-

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**Spot carriers considered tops by admen for low-cost, extra coverage**

1. The advertiser buying announcements in a group of, say, three spot carriers can usually reach more different homes than if he bought three commercials in one program.

2. Before deciding whether or not to buy a series of spot-carrier announcements the advertiser must define the story he wants to tell and then determine how much time he needs to tell it, the Schwerin Research Corp. points out. Some products need the two or three commercials of a show to tell the story; others can do it in 20 seconds.

3. A spot-carrier announcement provides less sponsor identification with the program than a full-program buy but it still gives more identification than the usual spot buy. However, he will not reach each home as many times as he would if he bought the three-commercials-in-one-program buy. The resulting thin coverage can be a drawback.

4. The spot carrier offers the network buyer a flexibility he never had before. The client who has to be fast on his feet or who wants a short-term saturation buy can purchase one or more spot carriers almost at a moment's notice. The spot carrier, however, is not considered a substitute for the flexibility of a national spot campaign.
individual advertiser which approach is better.

While some of the biggest air advertisers in the business use them, SPONSOR discovered a surprising lack of familiarity with spot carriers, not only among clients but among agency people. SPONSOR also discovered some confusion about what a spot carrier is.

It may clarify the problem to explain that the big fight about spot carriers has centered on radio, especially around the so-called tandem-type sales plans. (See “So you want to buy a ‘tandem?’” SPONSOR, 15 December 1952.) As introduced by NBC Radio with its Operation Tandem in November 1950 this type of sales plan offered the advertiser one announcement in each of a series of programs.

The other networks fell in line with their own plans. Mutual came out with its MGM-Mutual and then the Multi-Message Plan. ABC followed with Pyramid, now defunct. CBS brought up the van with its Power Plan, promoted as a device to capitalize on late-in-the-week shopping.

While the plans varied slightly in detail, the original idea was that the advertiser had to buy across-the-board, that is, one announcement in each show. Often a full network was required and the minimum buy was sometimes 13 weeks.

Gradually some of these requirements were relaxed and in many cases the advertiser could pick up (if he really wanted to) a single announcement in a single show. He can do that now in the Multi-Message Plan and in such NBC Radio shows as Weekend and Big Preview, though many spot carriers still require the buying of groups of shows or announcements.

If the thought occurs to you that network radio has been turning more toward the magazine insertion or participation buy which evolved in television in answer to high costs and that the reps and stations should logically be upset about growth of tv spot carriers also, the answer is: They are.

The attack on spot carriers is aimed to a lesser extent at such web participation programs as Home, Your Show of Shows and Arthur Godfrey.

To get back to the advertiser. In talking about the pros and cons of spot carriers the advertiser often separates the (1) across-the-board type of buy, which offers audience dispersion, from the (2) buying of participations in a single show specifically set up to accommodate many advertisers, especially those with limited budgets.

Here’s the basic mathematics, in simple terms, of the dispersion type of buy: The client who buys, say, one announcement in three different programs can usually reach more different homes than if he bought one complete program with three commercials. Obviously three different programs will attract different audiences even if the show types are similar. For low-cost coverage this type of buy can’t be beat, many admen feel.

Said one agency time-buying executive: “I don’t think there’s any doubt that buying a group of participations in these network radio plans gives you one of the cheapest methods of reaching a radio home than can be devised. It’s true that not much has been done on research comparing these spot-carrier plans.”

*Please turn to page 124*
How to reach small-town America

Radio is most efficient means of penetrating smaller communities. Many admen fail to realize below-50,000 towns mean 30% of U.S. retail sales

Premise: You're selling a nationally-distributed baby powder with a $1 million advertising budget. So you go to your agency and with them you study and plan and trim costs and finally place a multi-media campaign that covers some 30 major markets all over the country.

Question: Can you now sit back waiting for the orders to come streaming in, with full confidence that there's no major segment of your buying public overlooked?

Answer: Of course not. Babies are a national phenomenon and have a universal part of their anatomy that requires your product, whether they're living in the 30 major markets of the U.S. or in the smaller towns with populations numbering under 100,000.

And yet advertisers with nationally-distributed products of mass appeal frequently bypass Smalltown, U.S.A., despite the fact that a small percentage of their 1954 advertising budget could safeguard and increase a good percentage of their 1955 sales.

To analyze the whys and hows of reaching Smalltown, U.S.A., sponsor has compiled the latest market data to show advertisers the size and scope of this buying public. Case histories of three major national firms who have discovered Smalltown, U.S.A., and have been selling to it economically by way of network radio campaigns will illustrate effective and penetrating national advertising strategy.

Here are some major facts that show the importance of the small-town market in size and purchasing power:
- In 1950 64.7% of the U.S. population lived in towns and areas with populations under 50,000. (See population breakdown on opposite page.)
- In 1953 over 30% of retail sales came out of small-town and rural areas, that is, towns with populations numbering under 50,000.

Keystone-Broadcasting System found.

You won't find many cracker-barrel stores in America's small towns today: Stores carry big stock, are alert to cooperation with local radio stations on up-to-date merchandising campaigns in a survey sampling national advertisers, that individual advertisers rarely have an accurate yardstick for determining the exact location from which their retail sales derive. Since many use sales to wholesalers and distributors as indications of the efficacy of their advertising campaigns, KBS feels that advertisers tend to attribute the retail sale to the same town or city in which the wholesaler is located.

If these wholesaler figures are used as a base for determining advertising strategy and concentration of advertising, serious mistakes can be made. In a study made by Keystone researchers in 1953, it was found that in one Southern city, for example, more than 50% out of every whole dollar credited to the city was actually retailed outside this market.

Here's how this KBS study was worked out: Based on 1948 U.S. Department of Commerce figures, it shows that it took over $60 billion of wholesale sales to make over $130 billion of retail sales. In other words, it takes 46% of wholesale sales to make $1 of retail sales. Applying this 46%-wholesale to $1-retail ratio to various cities throughout the country by comparing annual wholesale with annual retail volumes, KBS found, for example, that 55% of every $1 wholesale sales attributed to Kansas City, Mo., was actually retailed outside of the Kansas City market. On a national scale, and taking the aggregate of 32 major metropolitan cities, KBS found a sizable and significant "misplaced sales credit."

Concluded the researchers: The major lesson for the individual advertiser to learn is not to use his wholesale sales pattern as an infallible indication of source of retail sales. Keeping regular tabs on retail sales turnover at the various local retail outlets may reveal to him that his penetration is more truly national than he thought, with a (Please turn to page 101)
### Distribution of U.S. population

(1950 U.S. Census)

<table>
<thead>
<tr>
<th>Size of Towns</th>
<th>Percentage</th>
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</thead>
<tbody>
<tr>
<td>Under 5,000 and Rural</td>
<td>45.6%</td>
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<tr>
<td>Scattered communities</td>
<td>36.0%</td>
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<tr>
<td>Rural territory</td>
<td>5.3%</td>
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<tr>
<td>Urban under 2,500</td>
<td>4.3%</td>
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<td>TOWNS FROM 5,000 TO 10,000</td>
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<tr>
<td>TOWNS OVER 100,000</td>
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### Size of Towns Covered by 700 Keystone Stations

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<tr>
<th>Size of Towns</th>
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<td>50,000-100,000</td>
<td>4%</td>
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<tr>
<td>Over 100,000</td>
<td>2%</td>
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**DISTRIBUTION OF KBS STATIONS**

- One-station towns: 76%
- Two-station towns: 16%
- Three-station towns: 3%
- Four-station towns (or more): 3%

*1953 KBS study

### Size of Towns Covered by 565 MBS Stations

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<thead>
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<th>Percentage</th>
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<td>25,000-50,000</td>
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<td>10.1%</td>
</tr>
<tr>
<td>Over 100,000</td>
<td>13.8%</td>
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</table>

**DISTRIBUTION OF MBS STATIONS**

- One-station towns: 49.9%
- MBS plus independents: 8.3%
- Two-network towns: 17.0%
- Three-network towns: 11.2%
- Four-network towns: 13.6%

*1954 MBS study

**Including all major markets
How tv made Jim Moran top Hudson

Moran sells 200 cars on average weekend, says business grossed
$26 million last year. One of pioneers in tv, Moran puts total budget
of $625,000 into medium to bring salesroom to viewers

Flip through the classified pages of any city phone book and you’ll find
used car dealers with names like these: “Trader Horn”; “Meyer the Buyer”;
“The Smilin’ Irishman”; “Crazy Charlie.”

Dignity went out via the exhaust pipe long before the advent of the
hard-top convertible. For years used —and more recently new—auto dealers
have been advertising to create a fast-selling atmosphere, hoping that
buyers will catch the holiday mood, relax and loosen their fingers on the
purse strings.

Some measure of the wisdom of this approach can be found in the story
of Jim Moran, a Hudson new- and used-car dealer in Chicago. Jim does
not call himself fabulous or crazy. But his advertising is stamped with per-
sonal sales-showmanship. His experience shows how tv plus personal sales-
manship can pay off in sales.

Last year Jim’s business, Courtesy Motors, grossed $26 million—more
than any other car dealer in the country, he says. He is selling at the rate
of 200 cars per weekend. His business is only nine years old. And Jim has
been using television exclusively for six of those years. This year he will
spend over $625,000 on three programs in the Chicago market.

Jim was one of the television pioneers in the auto line. He was one of
the first car dealers to show an actual automobile on the tv screen. Here are
some of the factors which guided him and the agency, Malcolm-Howard Ad-
vertising, in the choice of television as an advertising medium:

• Getting a customer into the auto show is half the battle. They are
half-sold once they’re on the floor and can get a closeup view of the cars.

Television offers the opportunity to bring the showroom into the homes of
thousands of viewers. It allows mass demonstration of a car’s features in
much the same way that a personal sales demonstration would be done.

• People may not read the small type in print ads but chances are they’ll
listen to a persuasive human voice giving the same copy points. If you keep
the delivery natural, you’ll make it believable and hold viewers’ attention.

Jim felt the success of his television venture would go hand in hand with
the sales knowhow of his announcer. He reasoned that cars are luxury items,
and his own line, the Hudson, was a medium-priced auto far from top in
popularity with American car owners. At the end of World War II it ranked

How Moran built $26 million business:

1. Jim began business career after high school as a gasoline pump atten-
dant. Within a few years he had own station and two years later he was
owner of three stations, World War II interrupted business career.

2. After war Jim opened own Ford agency in suburban Chicago Heights.
Shortly thereafter he bought Hudson agency which consisted only of one
small building. Business prospered because of postwar automobile shortage.

3. Jim reasoned boom period had to draw to close soon, decided to begin
steady advertising pressure as insurance for future. In 1948 he signed for
tv wrestling show at weekly cost of $1,000, then considered “fantastic.”

4. Within two months after initial show Jim says he was largest Hudson
dealer in country. He switched to sponsorship of feature films, later added
two other shows: variety and barn dance programs, televised alternate weeks.

5. Jim is announcer on all three programs, is m.c., on two of the shows.
Business now takes up full block, has 400 employees. Jim is active in civic
affairs, has done charity telethons, has been asked to run for mayor.
ninth in sales, began slipping after 1946, and had reached fifteenth place last year.

When the war ended the demand for cars was so great that all dealers had waiting lines of prospective customers. In 1948 when Moran launched his television effort cars were still at a premium but he reasoned that the boom period had to draw to a close in short order. He decided to begin steady advertising at an early date as insurance against a less-bright future. Jim figured it would take real showmanship to chalk up a better-than-average sales volume for his car agency.

What better person could fill his specifications than himself? Moran had built his business on his ability to make sales and to train others in the art of salesmanship. He could apply this ability on television as well as in the showroom.

In 1948 he signed for the full wrestling show over WENR-TV, Chicago (now WBKB), from 8:30 to 11:30 p.m., at a cost of about $1,000 a week—then considered a “fantastic” sum for a local sponsor. During the commercials cars were actually driven up before the camera and Jim did the commercials in front of Chicago’s Civic Opera building.

Within two months after his initial TV show Moran says he was the largest Hudson dealer in the country. Within one year he claims he was the largest automobile dealer in the U.S.

After about a year he switched to sponsorship of feature films Sunday nights on WGN-TV. This marked one of the first times an advertiser had bought movies on television to sell a product. Jim named the program Courtesy Theatre, to tie in with the name of his business.

Because of the success of these early ventures Jim and Hal Barkun, account executive, made plans for further expansion of the TV lineup. They added an hour-long variety show, The Courtesy Hour, in 1950 (Fridays, 10:00-11:00 p.m.; WBKB). A short time later the third and last show, Barn Dance, was added to the schedule. The latter now alternates every other week with Courtesy Hour.

Announcer on all three and m.c. on two of the shows is Jim Moran.

(Please turn to page 114)
Storm clouds ahead? Don't trim

What should a sponsor do when it looks like business conditions are getting worse?

Plan it safe? Cut his advertising to fit the average expected sales pattern? Be bold, creative? Increase his advertising in the hope of getting a greater share of the market or even hiring more money out of the consumer than he might otherwise spend?

By nature optimistic, sponsor plunges for the latter course and has a substantial proportion of admen behind it. But it takes all kinds of advertisers to make a business world so sponsor is picturing the different paths advertisers faced with declining sales can take.

Any resemblance between the examples cited below and actual, live advertisers is not so coincidental. But sponsor is not pinpointing specific advertisers so much as representing typical attitudes toward broadcast advertising. These are dramatized to point out the dangers and opportunities that face advertisers in a recession. And, as a byproduct, they may serve to remind younger members of the advertising fraternity that their faith in radio and television salesmanship must be pitted occasionally against a sales curve veering in a southeasterly direction.

The Archaic Advertiser: The firm never believed in advertising in the first place and the Old Man always points to Hershey as proof that advertising isn't necessary. The firm is family-owned and the Old Man has lost his old-time business energy, now putters in the garden outside the plant. With sales going down, the need for cutting expenses becomes the most important subject of discussion. Advertising gets it first. The ad budget is cut to the bone. The radio and tv network shows are eliminated entirely because they're "too damned expensive." The Old Man didn't see any sales from the shows and chose the tv program only because his wife thought every woman in the country would consider the male singer cute. The agency protests, urges a media test but the idea is turned down on the grounds the firm can't afford it. The Old Man turns down spot radio because it has no "impact." The four case histories below may also help to dust off some thinking about how broadcast advertising can fit into a recession picture. From talks with admen sponsor sees the picture shaping up roughly as follows:

Radio's low cost, which helped the medium grow in the depression of the 30's, will help the advertising dollar work harder. The advertiser interested primarily in drumming across a brand name, in reaching his prospects at lowest cost, will find radio his best bet. The advertiser who has to be fast on his feet will find radio ideal for making quick copy changes.

Television's high impact, its ability to reach an immense audience in a short period of time is video's trump card. Its growth is reducing its cost-per-1,000. The possibility that the consumer will cut down on outside amusements, spend more time at home means even greater audiences for the tv advertiser.

How would radio and tv fare if things really got bad? Tv would be vulnerable because of its high costs, would have to cut down on overhead, run cheaper shows. But, as economists point out, every growing industry gets one free ride through an economic storm. Assuming tv is still

He axes tv

The Dyed-in-the-Wool-but-Conservative Advertiser: The firm, an old-line air advertiser, continues its radio and tv selling in the same pattern but, because of the sales decline, makes minor adjustments in its spot buying. Its over-all ad budget is cut slightly by pulling out of markets where sales pressure has not been conspicuously successful and putting part of this saved money into more promising areas. The copy line is continued but it is decided to reduce the number of selling points to increase the remembrance factor. However, because of the lower budget ceiling the film commercials are kept intact and the new, simplified sales message is introduced only in radio and print. The firm has a deep faith in advertising and once it decides on a course of action will follow through with all it has. Because of this thoroughness, however, it tends to be somewhat inflexible and basic ad changes take years.

He sticks in his rut
Our sales

Here are four case histories which show some possible paths sponsors may take in a recession

Growing during this (hypothetical) depression, its expansion would compensate for bad times, which is what happened to radio two decades ago. Like tv, radio has a cushion in that local am advertising is still on the way up but as a mature national medium it would be affected most where its competition with tv (such as nighttime programming) is most direct. Video sponsors who get their hands on high-rated shows will not give them up if the budget must be cut even if the shows do cost a right arm. This means that other media, including radio, will bear the brunt of the ax.

Sponsor is not implying that business is starting to slide into a long-term down-grade. On the contrary it foresees the possibility of a repetition of what happened during the '48-'49 recession.

Back in 1948 business men were in one of those it's-about-time-for-a-stump moods. Industrial production fell 17% and there was a dip in personal income.

Fortunately, the consumer went on buying. Price cuts helped but it is also significant that advertising expenditures continued rising. McCann-Erickson estimates of advertising dollars show an increase from $1.3 billion in 1948 to $5.2 billion in 1949. By the time the Korean War broke in 1950, the "inventory depression" was over. History may repeat itself. A recent ANA survey showed ad expenditures will continue to rise this year. ***

This we fight for

The article on these pages sketches what can happen when sales stiffen: The firm which never believed in advertising is apt to drop its air campaign; the convinced advertiser will continue in the same path, modify his strategy to meet changed conditions or expand his air expenditure. Sponsor believes the only way to help is that of the advertiser who continues to spend money in order to make money. Sponsor feels that in addition to their role in straight selling of products, the air media can play another part in resisting recession. Sponsor has suggested and a number of stations have taken up the idea of a "Let's sell optimism" campaign of public service announcements. See details in editorial on page 134.

The Make-Every-Dollar-Count Advertiser: The firm is in a traditionally low-profit business and faced with a softening market decides to take drastic steps to insures that every advertising dollar is economically spent. The entire media allocation picture is reviewed in an effort to weed out unproductive media schedules. Cost-per-1,000 is carefully analyzed and these costs plus estimates of program and announcement impact are used as the basic means of deciding what to keep and what to drop. The budget is reduced to the current sales level. A consumer study of proposed copy changes is proposed on the theory that, while it may be initially expensive, the results will be economical in the long run. Most of the money taken out of unproductive media schedules is put into radio on the premise that an am campaign is the cheapest way of reaching the firm's prospective customers.

The Creative-You-Gotta-Move-Fast Advertiser: Faced with its first sales decline in 17 years the firm decides to style its packaging to emphasize the glamorous aspect of the product and shoot new film commercials. It also considers putting out a cheaper version of the product but will test consumer attitudes first to see what the effect will be on the more expensive one. There is no cut in the advertising budget. The agency is told to shop for a new tv show more in keeping with the new look of the product. As a further hedge against a slump the firm begins negotiations to buy out a manufacturer whose line is completely different than the one put out now. A special sales conference to kick off the new campaign is scheduled and the agency begins a policy of sending out weekly letters to all salesmen. The firm has reduced its advertising-to-sales ratio and feels it can boost it now.

22 MARCH 1954
The changing pattern of radio listening is nowhere better revealed than in the results of a recent WCBS, New York, contest. WCBS' Jack Sterling, wakeup man, asked listeners to tell him why they liked radio. By the end of 13 weeks 44,000 had sent in letters which together write a profile of radio 1954.

The letters read as if they had been distilled out of radio's promotion slogans for the past five years. Yet there was no coaching from the radio men for Sterling merely asked his listeners to tell why they liked radio. He fed them no hints. The similarity, therefore, between what the listeners spontaneously say about radio and what radio has been saying about itself is striking.

Listeners told Sterling:

"We wake up to radio."
"Radio is as much a part of family life as the morning cup of coffee."
"Radio is an easy, understanding guest who doesn't force his host to sit in the living room and give of his full attention."

The letter writers expressed themselves in virtually all the phrases that have become a part of radio's promotion stock (though none of them hit on the "Everywhere you go there's radio" slogan in quite those words). Yet, to a sponsor editor who scanned dozens of the letters, this difference emerged: The amateurs say it better. The amateurs drive home the lesson more memorably—probably because they succeed in showing how radio fits into their lives with more human examples than the best promotional devices have been able to achieve.

The most important thing for advertisers that the letters reveal is to what degree radio, especially in the morning and afternoon, is a companion to other activities.

How does this affect your use of radio?

Bob Foreman, BBDO vice president in charge of television, wrote in a recent sponsor column of the increasing
Stridency many have observed in radio commercials. Foreman pointed out that the raised voice, the sound-effects clarion, the attention-grabber are emerging because radio is no longer used by the listener as a total-attention source of entertainment. Rather it is often a service and companion medium.

Foreman's observations and the evidence presented by listeners themselves in the WCBS letters may be a reminder to the advertiser that he check his 1954 commercial copy against 1954 listening patterns. The commercial that was mediocre in 1944 is hardly destined to ring any bells today. Yet many an advertiser hasn't thought intensively about his commercial copy since the decision years ago to enter radio in the first place.

Though the listener isn't necessarily devoting his attention totally to a radio program these days, that of course doesn't mean the only way to sell him is by shouting. The listener by now—and the WCBS letters enforce this impression—has learned to balance his level of attention between another activity and radio. This developed listening sense the newsletter of the Grey Advertising Agency recently termed the "third ear" of the American radio public. (Grey also pointed out that the divided attention characteristic of the radio audience is not unique with radio. Grey noted that few people were capable of concentrating on the same thing without interruption for more than a few minutes. Newspaper reading, magazine reading, for example, are interrupted continuously by conversation, by staring into space—and by radio listening.)

Here then are some examples of the most revealing WCBS letters. Reading them is in a way like taking a trip through the New York metropolitan area, heaviest tv zone in the U.S., and ringing doorbells to inquire about listening habits.

One of the letters is from a foreign-born girl who didn't know a word of English when she came to America—but learned the language and lots more from radio. Another letter is from a blind musician; he learns popular songs from radio and thus can earn a living playing those songs.

Many of the letters are from housewives. They tell you what it's like to keep house and watch the kids and get dinner ready on time. They tell you it would be a tough day if they didn't have radio to humor them, to tell them what was going on, to keep them on schedule.

All the letters had this in common: They have a ring of sincerity. For instance, this letter:

"Lacking diamonds, a radio is this girl's best friend! When I crave companionship, it doesn't stick its head behind a paper and grunt. It is as full of helpful advice as a mother-in-law—but I can shut it off when I've had enough! It lightens my load when I have tedious house-

(Please turn to page 116)
How Block Drug tests media

Part 19 of SPONSOR's 23-article Media Evaluation Study tells of lessons drug firm learned, what steps to take in testing

The two-part article on "Can you set up an 'ideal' media test?", just concluded (see SPONSOR, 22 February and 3 March 1954), summarized the latest thinking on the subject and gave some practical advice. Experts detailed the problems involved and discussed how inter-media tests might be carried out.

In this article George J. Abrams, advertising director, reveals what the Block Drug Co., of Jersey City, has learned from hundreds of media and copy tests and the steps it takes to set one up. He is running 20-some tests at the present time. Abrams is a member of SPONSOR's All-Media Advisory Board. Block Drug spent $5.5 million on advertising in 1953—65% of it on air media, 25% in newspaper supplements and 10% in magazines. Of the air expenditure 45% of it was for television and 20% for radio. Some of Block Drug's products: Amani-ident toothpaste, Green Mint mouthwash, Polident Denture Cleanser.

Block Drug starts with a realistic premise—that no test operation is perfect.

Its experience in hundreds of tests has convinced Advertising Director George J. Abrams that no matter how closely you set up "control" factors with a single testing variable, influences creep in to affect your results.

According to Abrams, it may be a wholesaler in one city who does a more thorough selling job.

It may be a retailer who dislikes your competitor and pushes your product to his customers.

It may be the local radio station which believes (or disbelieves) that merchandising should accompany your schedule.

It may be a strike or vacations or the weather.

Or, more specifically applying these influencing factors to media;

- It may be a morning-evening newspaper competing against a dominant evening paper in another market.
- It may be a radio station with high out-of-home listening vs. a radio station with little out-of-home listening.
- It may be the purchase of time bought on the basis of a Pulse rating in one market, a Hooper in another, a Conlan in a third.
- It may be an unequal coverage situation where both stations are 3,000 watters but one reaches farther than another because of terrain.

"When you make up a list of these 'unforeseen' variables, you are often inclined to dismiss testing on the basis that it is unscientific, unreliable and unsound," Abrams told SPONSOR.

"But—and here's the important 'but'—I have never conducted a test where a success was not obvious as a success.

"When you are testing, the responses come in relative values, but when you have a 'hit,' believe me, there's no mistaking it."

How then does Block Drug set up a test?

By using this six-step procedure:

(Please turn to page 126)

"PSYCHOLOGY OF MEDIA" COMING

Part 20 of SPONSOR's All-Media Evaluation Study will appear in the next issue—5 April—and cover the latest experiments and theories on the psychological factors you should consider in order to use each medium to best advantage. When series is completed, it will be published in book form sometime this summer. You may order a copy now.

STUDY IN BOOK FORM

SPONSOR's All-Media Evaluation Study will be published in book form in the spring after the remaining articles in the 23-article series appear. Price has not yet been determined, but you may reserve a copy now. Just send a card.

SPONSOR's All-Media Advisory Board

George J. Abrams — ad v.p., Block Drug Co., Jersey City
Vincent R. Bliss — exec. v.p., Earle Ludgin & Co., Chicago
Dr. Ernest Dichter — pres., Inst. for Research in Mass Motivations
Ben R. Donaldson — ad & sales promotion director, Ford, Dearborn
Marion Harper Jr. — president, McCann-Erickson, Inc., New York
Morris L. Hite — president, Tracy-Locke Co., Dallas
J. Ward Maurer — pres., Raymond R. Morgan Co., Hollywood
Raymond R. Morgan — v.p., Sherman & Marquette, New York
CBS TV's new county TV set figures: how to use them

First post-freeze TV figures are milestone of TV's U.S. growth

The county-by-county figures of U.S. TV penetration that appear on the following pages—even though they represent the TV home count as of last November—have many important uses in TV research and TV planning.

These include:

1. Using the figures, which were compiled by A. C. Nielsen for CBS TV Research, as a "bench mark" in correcting post-freeze estimates of TV growth, particularly UHF. For example, the number of TV counties increased over 50% and the number of sets increased 4,000,000 between the time CBS TV released its statistical projections of TV's size last May and the time the November study was made.

2. Revising coverage estimates and rate structures of TV stations and networks, especially in the areas which became video areas when the freeze was lifted. TV prices, in many of these new areas, have hitherto been calculated largely on the basis of estimates by local TV dealers.

3. Charting the relationship between TV coverage and sales territories. Admen can discover how well the various counties in sales districts are TV-covered. Where TV coverage is light, additional media support may be necessary to fill in the gaps.

4. Checking the prices of syndicated TV film programs. Usually, such shows are priced according to a variety of formulas. Sometimes, they are priced on the basis of TV station time costs, which in turn are often based on the number of TV homes in a market. Sometimes, they are based directly on the number of video homes. Sometimes, TV film shows are priced on combination of these two guides. In any event, the CBS TV census—or projections based on it—can serve to guide admen in their examination of film program prices.

The most important single use for these figures is by agency research personnel in making up a series of growth curves. These are research plottings which show the number of sets, or level of penetration, in a TV market.

The usual agency practice concerning them is this:

The curve usually starts with the point at which a county first received television service. If it is one of the "mature" counties, the starting date might have been in 1948 or 1949. This, the first "bench mark," is the zero point in set growth.

Later bench marks along the way would include the U.S. Census of 1950, the Nielsen Coverage Service data.
of late 1952, and the CBS TV statistical projection of tv growth, based on NCS, released last May.

These growth curves are usually made up in "families" of curves, since county differences in income, location, population density and other factors cause sizable differences in the way tv grows in a particular county. However, they usually fall into one of a dozen or so major categories. Growth patterns in "old" counties can be used as a guide in plotting growth in "new," post-freeze areas, many of which are serviced by uhf.

With the aid of the CBS TV figures, an agency can now examine the projections it made for a county back in November of last year. If the curves are too high, or too low, an adjustment can be made to make the curve more accurate in terms of today's set counts.

In the figures below, the following symbols and definitions apply:

Tv counties: These are counties which were receiving tv coverage at the time the survey was made last fall by A. C. Nielsen Co.

Total families: Family groups as shown in the second column were compiled for A. C. Nielsen by Sales Management. They are a special updating of the U.S. Census figures, and were current as of 1 November 1953.

Tv families: These figures represent the number of families with tv sets (vhf, uhf, or both) as of last November. Actually, they are projections made from a checkup in a 100,000-home probability sample of the U.S. made by A. C. Nielsen. They are reported by individual counties only if 10% or more of the families in that county report owning tv.

Uhf families: This is the number of families who own tv sets that are equipped to receive a uhf video signal. In the tables below, these figures are reported only if 10% or more of all the families in that county own uhf receivers.

The percentage figure next to the family counts (tv and uhf) shows the percentage of the total families in the county which are either equipped to receive tv, or uhf television.

Counties with less than 10% tv ownership (usually, these counties are in the "fringe" of a tv station's coverage) are reported for each state as a group.

Indicates a county which is part of a Nielsen county cluster. Such clusters are a group of two or more adjacent counties used as a sampling unit. The percentage of tv ownership for each cluster is applied to each county in the cluster.

Indicates a tv county with partial penetration by uhf, but where less than 10% of all the families in the county own uhf receivers. In such cases, uhf ownership is not reported separately, although the uhf families are included in the state tv totals. Thus, the state total of uhf families may exceed the sum of the individually reported counties.

LT: Indicates less than 10%.

Still not solved by the CBS TV figures: where will the next set census come from? Industry has still to settle this problem (see Sponsor, 22 February 1954, page 27).

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**U.S. TELEVISION OWNERSHIP BY COUNTIES 1 NOVEMBER 1953**

**ALABAMA**

<table>
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<th>County</th>
<th>Total families</th>
<th>Tv families</th>
<th>Uhf families</th>
</tr>
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<tbody>
<tr>
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<td>Chambers</td>
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**TALLAHASSEE**

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<td>UHF counties</td>
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**ARIZONA**

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<td>UHF counties</td>
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<td>54%</td>
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**ARKANSAS**

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<td>Pulaski</td>
<td>12,100</td>
<td>2,600</td>
<td>22</td>
</tr>
<tr>
<td>Robinson</td>
<td>15,600</td>
<td>2,600</td>
<td>16</td>
</tr>
<tr>
<td>Saline</td>
<td>5,500</td>
<td>920</td>
<td>17</td>
</tr>
<tr>
<td>Faulkner</td>
<td>3,400</td>
<td>790</td>
<td>22</td>
</tr>
<tr>
<td>Johnson</td>
<td>7,000</td>
<td>1,170</td>
<td>17</td>
</tr>
<tr>
<td>Lawrence</td>
<td>5,700</td>
<td>920</td>
<td>17</td>
</tr>
<tr>
<td>Lonoke</td>
<td>8,000</td>
<td>2,200</td>
<td>25</td>
</tr>
<tr>
<td>Pulaski</td>
<td>7,000</td>
<td>1,720</td>
<td>24</td>
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<tr>
<td>Little River</td>
<td>2,200</td>
<td>1,300</td>
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<td>Lonoke</td>
<td>7,000</td>
<td>1,400</td>
<td>20</td>
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<tr>
<td>Miller</td>
<td>10,800</td>
<td>3,800</td>
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</tr>
<tr>
<td>Mississippi</td>
<td>21,000</td>
<td>14,000</td>
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<tr>
<td>Mississippi</td>
<td>5,100</td>
<td>1,200</td>
<td>22</td>
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<tr>
<td>Phillips</td>
<td>12,900</td>
<td>4,770</td>
<td>37</td>
</tr>
<tr>
<td>Pope</td>
<td>10,000</td>
<td>3,000</td>
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<tr>
<td>Prairie</td>
<td>3,600</td>
<td>120</td>
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<td>Pulaski</td>
<td>63,800</td>
<td>10,170</td>
<td>17</td>
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<tr>
<td>Randolph</td>
<td>4,300</td>
<td>1,630</td>
<td>37</td>
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<tr>
<td>County</td>
<td>Population</td>
<td>% Completed</td>
<td></td>
</tr>
<tr>
<td>-----------------</td>
<td>------------</td>
<td>-------------</td>
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</tr>
<tr>
<td>Alachua</td>
<td>143,150</td>
<td>100%</td>
<td></td>
</tr>
<tr>
<td>Baker</td>
<td>9,750</td>
<td>100%</td>
<td></td>
</tr>
<tr>
<td>Bay</td>
<td>11,770</td>
<td>100%</td>
<td></td>
</tr>
<tr>
<td>Bradford</td>
<td>31,860</td>
<td>100%</td>
<td></td>
</tr>
<tr>
<td>Calhoun</td>
<td>11,500</td>
<td>100%</td>
<td></td>
</tr>
<tr>
<td>Clay</td>
<td>20,900</td>
<td>100%</td>
<td></td>
</tr>
<tr>
<td>Columbia</td>
<td>39,760</td>
<td>100%</td>
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<td>Columbia</td>
<td>81,900</td>
<td>100%</td>
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</tr>
<tr>
<td>Collier</td>
<td>61,000</td>
<td>100%</td>
<td></td>
</tr>
<tr>
<td>Clay</td>
<td>60,000</td>
<td>100%</td>
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<tr>
<td>Clay</td>
<td>12,000</td>
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<td>Columbia</td>
<td>10,000</td>
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</tr>
<tr>
<td>Clay</td>
<td>1,100</td>
<td>100%</td>
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<tr>
<td>Clay</td>
<td>4,000</td>
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<td>Clay</td>
<td>1,000</td>
<td>100%</td>
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<tr>
<td>Clay</td>
<td>700</td>
<td>100%</td>
<td></td>
</tr>
<tr>
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<td>120</td>
<td>100%</td>
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<td>3,000</td>
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<td>Clay</td>
<td>2,000</td>
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<tr>
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<td>300</td>
<td>100%</td>
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<td>100%</td>
<td></td>
</tr>
<tr>
<td>Clay</td>
<td>100</td>
<td>100%</td>
<td></td>
</tr>
</tbody>
</table>
jhmC

IDAHO

'Pula.kl

4.400

750

1300
8300
5300

210

16

140

TV

'Putnam
'Randolph
Richland
Rock Island

5.430

62

1.040

1.100

19

43.700

34.900

80

counties

Ada

TV families

24 700

'Bannock
•Bear Lake
'Boise
T

total families

Bonner

'Boundary

Canyon

VHF families

36"..

12.700

1.440

11

1.700

190

11

600

70

11

4.500

1350

41

1.600

660

17.100

3.050

18

2.100

230

11

si

'Elmore

Clair

27

2.400

820

34

8.000

1380

20

1390

2300

1.120

40

*

'Scott

Stephenson
Tazewell

1.000

110

•Owvhre

1.700

290

270

11

40

'I'ninn

'Payette

11

IT

'Shoshone
'Washington

3.900

390

10

S00

90

11

7.100

1.020

14

2.700

290

'Wayne

counties

11

total

23%

100.000

23.25U

80.100

1,570

2%

130.100

2*£20

»%

3.680

59
S8

18

13.600

5.400

40

1.960

14

13.520

52

12380

49

5.600

950

17

28.100

5.610

20

4300
7300

910

19

•

•

4.530

63

4.700

2.540

54

6.640

69

'

4.600

1.560

347c

*

*

4.030

79

•

*

5.700

1.770

31

7.900

3.910

49

2300

1300

S9

Tippecanoe

23.000

9.170

4.900

3,430

40
70

Vigo
tWabasfc

1.220

12.500

77

Will

42.300

33.670

80

'Washington

Williamson

16300
52300

3320
25390

23
50

21370

42

'Wayne
tWdli

6.800

1.080

16

700

11

counties

2.804.000

1,861.010

other counties

24.700

1.380

6%

2.828.700

1M2J90

66%

Winnebago

TV

66%

total

122,700

counties

total families

TV families
6370

7.000

1.210

17

'Bond
'Boone
'Brown

4.700

2.540

54

5.400

2.050

38

2.300

620

27

•

•

•

•

•

TV

•

counties

'Adams

TV

fa

ilia

25%

6300

1.700

Allen

61.500

13370

23

Bartholomew

41

900

53

143CO

10.220

72

•Carroll

4360

76

Benton

3.500

2.280

65

'Cass

4.700

1.690

36

'Blackford

4.500

1.130

25

31.200

4.460

14

•Boone

8300

5310

70

'Brown

l.SOO

830

55

3,690

29

•Clark

5.700

2,000

3S

S.600

1.010

18%

Clinton

6.900

3.790

55

Christian

12.800

13.500

3330

25

1,465.800

1.208.970

82

'Crawford

7.400

2.S80

35

'Cumberland

3.300

1.160

35

Coles

Cook

DeKalb

13.000

7320

56

De Wilt

5.600

590

11

Du Page

Edgar

5.400

1,400

26

53.000

44.930

85

8.000

2.060

3.000

570

19

'Effingham

6.700

2.610

39

Fayette

7.400

2.950

40

Ford

5.200

1.660

32

16.500

3.900

24

14,900

5.180

35

Greene

6.200

3.240

52

Grundy
Hancock

6300

3.930

62

8.700

3,720

43

Franklin
Fulton

2,060

16

'Carroll

15%

1.100

Cass
Clark

5,400

2.970

55

12.100

5.760

48

17.000

12.930

76

2.800

1.090

39

'

•

7.000

2340

33

'

•

k

5300

3.020

58

22.300

14.500

65

•

•

6.500

780

12

•

*

'White

6.100

3380

54

730

11

•Whitley

6.400

3.070

48

1320

19

1.294,700

799.700

62%

97,490

8%

IJ94.700

799.700

62%

97.490

8%

counties

4%

51

'Cass

6300

60-

'Decatur

5.700

3360

59

5.400

4.000

74

8.600

2.680

31

14.600

5.750

39

30.700

21330

71

S3C0

1320

23

4.500
3.100

630
620

20
17

'DeKalb
Delaware
'Dubois
•

•

'Elkhart
'Fayette

17
•

2.460
•

2350

28.500

13.610

48

2300

51

'Crawford

5.700

2.960

2.970

54

2,040

37

'Dallas

7300

4320

62

10.000

2.720

27

1,610

16

'Davis

3.100

650

21

20.200

12.460

62

•

•

9300

4.620

50

•Decatur
'Delaware

70

Des Moines

10.400

U50

12

2,720

40

'Jackson

9.000

4.990

55

47,000

36,730

78

'Jasper

sjoo

3.440

65

20,100

14.370

71

Jay

7.700

1510

25

3,900

2.420

62

'Jefferson

6.400

3.760

Knox

18.200

12.440

68

'Jennings

4.100

2.420

Lake

S7.100

48.130

84

La Salle

32.000

8.190

26

6.700

1.230

18

Lee

10.100

4370

48

Livingston

11.400

2.400

21

BjBOO

1.930

22

'Huntington

'Johnson

McHenry
McLean
Macon

17.400

11.160

64

24.SOO

5390

22

4.080

17

34300

9.720

28

7.680

22

Macoupin

14.700

6.750

46

'M organ
trie

'Ogle
Peoria

45.000

71

7310

13

13300

5.870

M

•

•

34

10.100

3.640

36

4.200

840

20

11.000

1.160

38

S6.700

25.030

44

37%

'Perry

7.000

2.S90

'Piatl

4.400

440

10

•Pike

7300

2.480

34

•

*

'

9.600

6.700

8.200

•

•

'Dickinson

Dubuque
'Emmet

3300

760

5.200

2310

14300

9,620

20
54
67-,,

4.000

680

17

20.100

8.050

40

4300

770

18

*

'Fayette

8.500

1300

15

6.900

880

13

•

•Floyd
•Franklin

5300

2310

54

3.700

2.590

70

4.900

2390

11

'Fremont
'Greene
•Grundy

4.400

2.070

47

59

•Cuthrie

1"

2350

62

•

*

59

'Hamilton

6.400

4.420

69

'

*

'Hancock
Hardin

4.5C0

1.540

34

*

•

'

7.500

5.110

68

*

*

'Harrison

S300

3.690

64
35

•

•

810

1

59

8.700

6.950

80

Knox

14.100

9.120

65

Kosciusko

11.100

5.560

SO

1.610

15

'LaCrange
Lake

4.S00

2.160

48

1.080

24

'Henry

S.600

1.950

116.800

111.910

96

•

•

•Howard

3.903

550

14

»

*

25.000

19.740

79

•

•

•Humboldt

4.100

980

24

•

*

10.800

6.160

57

'Ida

3300

760

23

llowi

4.900

1.570

32

'Jackson

5.700

4330

76

10300

6.050

59

5.103

1.730

34

*

»

'LaPorte

Lawrence
Madison
Marion

35.300

28.560

81

188.800

156.590

83

•Marshall

9.700

5.170

S3

'Martin

3300

1.620

49

4,920

3.640

14

37

'Ja«prr

I

•

60.900

3.760

«

5.500

53

22

11.990

4.500

2.540

•

15.900

39

4300
6300

1.930

'Clinton

2.380

12.000

•

•

6.100

80

•

11

•

87

66

14

780

51

60

11.000

*

14

3360

6.560

950

6300

•

13.050

8.750

•

970

14

'Clay
'Clayton

5.700

2.040

•

7.600

'Hendricks

•

24%

27

15.000

12.090

•

•

6.760

8.240

Floyd
'Fountain
'Franklin
'Fulton

18300

62

25

'Cedar
Cerro Gordo
'Cherokee
'Chickasaw
'Clarke

34%

6.900

14.500

63

HF families

•

•

Henry

•

2.440

3360
3310

Howard

u

1380

6.100

6.600

33

3.470

60

22
40

5300

'Buchanan

'Carroll

3.900

4300

35

5.120

58

37

5.500

11.680

8.600

57

35

MonTOe
Montgomery

33.000

I

»

4.640

1370

1

39

4.770

4.500

Mercer

2340

8.000

3.900

16

7300

'Benton
Black Hawk
'Boone
•Bremer

8300

12.100

22

22

Dearborn

Jackson
Jasper

670

1390
1320

'Daviess

70

680

12

6300
3300

'Audubon

24

42

1.1*0

48

560

23

2.240

5300

1340

1.710

5,300

4.200

2300
4.700

1370
1370

'Harrison

3.100

'Adams
'Allamakee
'Appanoose

5.400

4.970

'Marshall
'Ma><>n
•M.-nard

48%

5.500

7.100

Madison
Marion

18

families

1.920

7.100

'Hancock

26

3.010

TV

4.000

•Calhoun

43

2.480

11

total families

'Butler

33

9.400

11

590

counties

'Adair

'Buena Vista

73

McDonough

500

TV

11%

42

1.160

'Logan

750

1.180

3.400

Lawrence

HF families

2,800

11.440

'Kendall

I

'Crawford

2,700

Kane
Kankakee

29

34
70

10.400

JoDawess

69

2.760

2.740

15.600

Jefferson

•

24.790

9.600

6.960

Henry
Iroquois

Jersey

•

8.100

'Gibson
Grant
'Greene
'Hamilton

Henderson

25

39

10.000

'Clay
'Clinton

26

'Edwards

13360

2300

IOWA
total families

4.950

'Clay

29

7300
35300

Warrn

INDIANA

1,700

Champaign

51

\s%

710

6,400

12.200

970
15.7SO

families

29%

22,000

'Alexander

'Bureau
'Calhoun

L'HF

1.900

54.900

W arren

total

TV

24%

•

TV

ILLINOIS

5.430

1

%

122.700

58

'Struben
Sullis jn
'Switzerland

6.700

Woodford

•

9.600

s |n-ncer

Vanderburgh

15

41

•-helby

•Vermillion
710

27370

4.000

•starke

26.100

•

'Scott

'

17

•

393S0
2320

16300

Whiteside
'

TV

6300
67.600

Joseph

Union
\rrmihon
•W.bash
'Warren
'Washington

'Power

59

16

18

890

16

3.300

3340

7.110

1.980

8.090

370

i

65

6.000

20

w

290

Ut

33

5.980

•Ripley

13330

3300

2.600
2.SO0

7S

n

2300

'Kootenai
'Oneida

50.650

11.000

15

11

67.200

Sangamon

330

'Gem

2380

9300

12

'Rush

Saline

'Schuyler

'Shelby
'Stark

2.200

'Putnam
'Randolph

6.900

11%

St.

41

'Caribou
'Clearwater

17

460

11

1.140

22

680

22

500

12

•

•

710

17

•

•

20310

36

•

•

•

•

'Miami
Monroe
Montgomery
'Morgan

'Jefferson

12.900

5.460

a

5300

3.160

54

Keokuk

5.600

1.790

32

'h.'".Mjth

7.500

1.430

19

13.600

2.160

16

33300

19.670

56

780

20

9,400

2.730

29

14300

8.310

58

9.800

7.190

73

7.900

6320

80

•Newton

3.600

2.340

rNoble
'Ohio
'Orange

8.200

3.980

65
49

1.300

770

59

'

5.200

2.180

42

'Lucas
'1 son

'Owen

3300

1.860

49

'Parke

4.900

1.910

39

•IVrrs

S.2O0

2.180

rPOn

4.600

Porta

'Pulaski

13.200

10330

6.200

1.670

3.900

2.150

Johnson
'

I

•

lioir-

Lee
1.570

19

1

inn

1

.H||*,1

74

3.400
3.900

4300

1380

32

Matron

4300

2.410

56

4:

'Mahaska

8.100

2.2 V)

28

58

'Marion
Marshall

7.700

4.540

59

11300

6320

5*

3.700

2.590

;.'

590

•

•

82

55

'

990

16

• Mills

430

11

M.tchell

1
14


In Washington.......it’s the sight to see!

These days, most sightseeing in Washington is done at home ...on wtop-tv. In one year, the Lincoln Memorial is looked over by 1,795,000 visitors, the Washington Monument by 995,000, the Smithsonian by 3,365,000. *In one week, wtop-tv is seen by 1,652,280 Washington area viewers.* (Day in and out, in fact, wtop-tv is the most-watched station in town.) In Washington, the sight to see — the place where a smart advertiser should be — is...

**WTOP-TV**
Channel 9

The Washington Post-CBS Television Station... represented nationally by CBS Television Spot Sales
NEW! You can't miss with a quarter-hour show, the design

THE MELACHRINO MUSICA L

Music in a Mellow Mood

starring
George Melachrino
and
THE MELACHRINO ORCHESTRA AND STRINGS

Verlye Mills, featured harpist
on THE MELACHRINO MUSICA L
three times weekly—sell—to a single sponsor or participating sponsors

Make money with The Melachrino Musicale... THREE WAYS TO SELL IT!

1. As a BIG-NAME SHOW for a single sponsor*
   The Melachrino Musicale with its smooth strings and restful, full bodied orchestrations really appeals to hard-to-please sponsors. Tremendously popular, Melachrino's famous music makes the Melachrino Musicale easy to sell. And here's an important extra—The Melachrino Musicale brings to your audience performances they have never heard before!

2. For PARTICIPATING Sponsorship*
   Get premium rates for preferred announcement positions when you sell The Melachrino Musicale to participating sponsors. Specially tailored scripts provide for as many as 4 sponsors per quarter-hour segment.

3. For ADDITIONAL sponsor time sales
   A Thesaurus first! Sample scripted commercials, covering many local sponsor categories, provide the means to sell additional sponsor time. They show how the distinctive flavor and relaxed atmosphere of Melachrino's music can be associated with sponsors' commercials. This helps sell more time!

Any way you sell it, you get:
   Voice tracks by George Melachrino, the host of your show. He opens and closes the show, makes lead-in, pre-broadcast and on-the-air audience promotion breaks.

   "IMPORTANT—Weekly scripts for single or participating sponsorship, plus special audition disk that enables you to present it to a single sponsor or as a participating sponsorship show.

SELL ANY OF THESE THESAURUS SHOWS AND YOUR LIBRARY PAYS ITS OWN WAY!

Phil Spitalny's "Hour of Charm"
"Date In Hollywood" (Eddie Fisher and Gloria De Haven)
"Music Hall Varieties" (Joe E. Howard and Beatrice Kay)  
   "Hank Snow and his Rainbow Ranch Boys"
   "The Sammy Kaye Show"
   "The Freddy Martin Show"
   "Music by Roth"
   "The Wayne King Serenade"

And many more—complete with sponsor-selling brochure, audience-building promotion kit, sales-clinching audition disk.

Write, wire, phone today: Dept. S-3
SetO
r' Munona

1.000

3.1S0

63

3.400

710

21

5300

3.710

70

10.600

7380

74

Monroe
'Montgonury

r

1

1

Muscatine

'O'Brien

6.100

'Page

1.010

3.000

510

17

7300

5.130

70

4.300

810

18

'.Him

2.180

32

Noll
IShclb)

.4.000

1.100

24

•

56.140

73

•

21.900

13370

63

5.800

1.620

28

3.200

1.540

48

SJHO

1.270

32.700

27.030

83

4.600

2310

61

7300

!

KM

TV

counties

'Adair

23

i utal

families

uoo

2.760

32

2300

310

11

Bell

1.920

48

5.100

2.470

48

'Boyle

3.700

U60

34

15.400

2.100

14

'Bracken

counties

total

32

3.900

750

19

*

14.000

9.210

66

4.000

1.400

35

*

Caldwell
'4 jlluway

Campbell

*

1.110

10

4,000

2.560

64

5.200

2.210

43

14.400

9.690

67

5,700

1.990

35

2.600

1.090

42

4,200

2.020

48

3,400

2420

74

650

25

720

18

2.600

4.000

48

1,520

37

3.300

1.1*0

35

6.400

3.440

54

826.700

399.770

441%

3.990

399.770

48%

3.990

Christian

860

14%

480

14

'Atchison
'Barber
'Barton

6300
2300

3.480

560

20

10.100

2350

28

6.800

1.650

24

'Brown

5.200

2.700

52

'Butler

11.400

3.340

29

1.400

250

18

'Chase
'Chautauqua

1.310

23

490

18

580

18

Cumberland

Edmonson
Estill

•

Fayette

'Fleming
Floyd

3.130

5.600

3.200

'Elliott

51

41

2.700

1

3.400

4.720

Crittenden

LT

HF fomi'iei

11.500

'Clark
'Clinton

Daviess

6300

2.200

400

18

16.700

8.330

50

2.300

620

27

1.300

620

48

20

8,340

70

1.800

2S0

14

3.600

1.760

49

"Lyon

8300

1.680

19

tMcPhenon

7.900

1

IKO

19

'Marion
'Marshall

5.200

940

18

'Lincoln

Montgomery

8 Ml

11

6.300

3.080

49

16.900

2.900

17

Morris
'Nemaha

2.600

260

10

4.400

660

15

'Neo-ho

6300

1.700

2S

1.600

'Ottawa

2.400

340

14

'Pawnee

3.000

600

20

'Pottawatomie

3300

570

15

'Pratt

4.100

840

20

18.600

7.110

38

•Kit

S300

1.180

28

'Riley

10.100

1.OI0

10

Saline
Sedgwick

11.600

1.630

It

9420U

37.270

40

39.000

19.790

51

'Stafford

2300

560

20

Sumner

8.600

1.580

18

Wahaun-e

2.200

120

19

'Washington

4.200

460

Shawnee

II

15

1

Concordia
r
Baton Rouge

'

Ess) Carroll

12

•

*

7300

Jefferson
1

4.700

1.550

33

'Hardin
'Harlan
Mai i-nii

11.400

5.420

48

16.800

3.500

21

•

•

'

Knoll

1

152,900

1.560

15

•

•

•

•

•

•

Ouachita
Plaquemines
Rapides

45

19300

2.990

15

6300

630

10

•St.

.1.200

320

10

9.000

910

10

iLewi.
'Lincoln
1

r.

ingblon

Martin

"tSl.

•Si.

Mary

Tammany

Tangipahoa

3.200

830

26

4.900

1.760

36

\ermilion
'Vernon

2.300

410

18

350

15

6.400

2340

37

•

•

1.400

410

29

28,600

4.9H)

17

Washington

McCrackcn
'McLean

2.800

700

25

'Magoffin

2,700

1.110

11

Marion

4.200

1.860

44

'Marshall
'Martin

4.200

1.220

29

2.500

1.030

11

'Mason
IMeadt
Menifee
'Mercer
'Mncalfe

5.400

2.190

41

1

'Montgomery

2300

36

2.700

860

32

3.600

1.150

32

3.800

870

23

330

10

25

N.lson

5.000

3.690

71

Nicholai

2.200

920

42

'Ohio

5.600

1360

24

'Oldham
'Owen

1.110

41

3.000

1.920

64

'Pendleton

3.000

1.260

42

10.100

1.040

10

18.900

8.280

44

1.400

no

23

800

340

42

Rowan

3.100

26

IRmacll

3.600

810
650

'Rol-erlM.n

32

5.220

65

15.400

9.680

63

3.500

670

19

11.400

7.120

62

10.400

1.250

23.S0O

3%

VHFftu nilies
•

•

•

•

•

•

•

•

•

'

•

14.580

27%

•

•

•

•

•

•

•

•

•

•
*

.

.

4.770

20

.

.

•

•

•

•

•

12

6.200

910

15

10300

8360

82
14

1.460

3300

330

10

*Weat Carroll
"Winn

4.000

1.320

33

4.600

640

counties

666.000

272.340

41%

43.480

other <onnties

124.100

6.430

s%

1.780

1%

total

wo.irxi

2:«.r:o

%

"OAfl

e%

TV

"

2.110

Powell

3%

14

35

7%

MAINE

110
1.620

3.200

'Perry
Pike

•

3.250

8.000

10.100

1340

1.000

4.500

8.500

Morgan

'Muhlenberg

•

10.100

"HY Baton Rouge

^Webster

Logan

15

10

'Leslie

richer

65

46

84

1

1.

34

£210

1.620

28.450

11

2J!90

1.690

33.900

200

22

6.700

3.600

'Si. James
St. John

1300

65

3.700

40

45

2.410

6.120

IS

36

48

3.700

27300

1.620

81

410

28

.1.600

1.300

1.680

6.680

Charles

2.340

1.220

23.700

•Si.

12.1...10

3.500

15

67

Bernard

5.800

2.700

1.410

120.490

'St.

3.600

4,100

9.700

180300

3.400

TTen^jv

*

1.080

Madi-on

'Larue
'Lawrence
'Lee

,-,-

9.000

32"c

25

Kenton

35310

33

380

lefferson

•

IS

17350
1390

1.500

Jessamine

•

580

4.200

'Hancock

'Johnson

•

4.000

54.709

13

1

Reno

980

28

Hopkins

39

4.100

6300

840

I

Once

14

1470

'

6.000

420

5.600

'

12.000

3.000

6300

«

300

'Catahoula
'Claiborne

'Lincoln

16

990

11

^Livingston

340

1400

130

47

2.100

10.400

1.200

37

12

'La belle
Leavenworth

'Cameron

1.220

L360

18

14

3.000

11.600

590

390

6.400

20

3,300

2300

14

420

'Kingman
'Kiowa

'Caldwell

48

2.100

10

15

3.300

'

2350

13

530

45

91

610
4.700

5.130

4.920

4S

IS

4.700
.30.500

3300

10.900

1.620

800

10300

41

25.600

13

5300

Lafourche
'La Salle

1.390

690

32

27

'H. nr\

27

1.410

64

1

1390

10.500

1.290

3.400

3.600

27

1480
1380

28

4300

1.920

32

28.100

4.530

15%

6.100

3.000

1.660

52

480

12

4.700

3.200

30

Calcasieu

650

'(.rant

'Doniphan
'Douglas
'Edwards

1.920

Avoyelles

5.400

11

36

15%

23.300

13%

820

1.120

19

2.100

Assumption

families

1.720

7.400

3.100

1.900

3.700

1

TV

12.900

Jeff Davis

'Carrard

10.100

7.000

15%

Allen
'Avension

famdiet

78

64

'Henderson

'Jackson
Jefferson
Johnson

600

total

30410

770

10

18

TV counties

39.200

1.200

620

LOUISIANA

10

680

590

43%

13

7.100

3.300

3W.//0

510

40

'Dickinson

'Harper
'Harvey

8J0./O0

3.900

47

3.150

27

ll>

s%

'Jackson

5.650

7.900

12.0C.

42

700

47%

4.160

3

19

1.190

1.100

49.S30

82300

TJ7.30O

counties

18

14

1.720

'Creenwood

43

730

4.400

If

1,460

TV

27

4.100

680

11

MO

'Woodford

7300

940

i

7.100

150

'Iberville

3.500

'Hart

'Geary

830

1.400

18

10

39

4.600

520

1.490

2.640

18

(Webster
'Wolfe

1340

15.300

6.700

•

2.150

17

'Franklin

•

3.700

2.070

It

710

11.100

12.400

360

4.000

'Natchitoches

11

2.600

45

'Ua>ne

'Grayson
'Green
'Greenup

11

'KIKworlh

UHFfsuHilies

Iberia

20

Elk

33

1.490

•

'Grant

Vll

Cowley

4.140

3300

•

•

18

23

10

1

12.700

•

41

21

16

3.200

4.100

830

850
440
450
260

Coffey

1300

'Union

6,370

'Franklin
'Gallatin

W

'Tnmble

3,600

380

Comanche

29

36

670
620
740

29.800

B.800

4*00

2300

•

'Evangeline
'Franklin

2.400

'Clay

3.700

'Trigg

8%

'Bienville

2440

4.100

'Allen

50,570

'Beauregard

5.300

'Anderson

37

tTodd

1320
1330

64

'Ca&ey

I

4.100

1.660

'Carter

fa, lihes

•

'Taylor

89

IS

Tl

74

21.130

62

to tal families

1.040

23300

950

1

counties

1.400

30%

21.180

KANSAS
TV

•

9%

1310

6.300

its

36

6.100

31.600

m

1.260

total

Bulla,
'Butler

56

11.400

'Carroll

TV

3.500

other lountits

Sift

4.000

'Worih
'Wright

41

'Simpson
'Spencer

36%

8.500

'Union
\an Buren
Wapello

Woodbury

1*40

45

'Taylor

'Winneshiek

TV families
36

'Boone
'Bourbon
Boyd

'Winnebago

43

2.090

barren
'Washington

1.170

47

2.040

32%.

1.440

64

3.090

1.940

5.100

—

2.600

3.300

6.400

.::<•'

4.000

8.420

WeliMer

662.406

4400

'Shelby

3%

'Allen

7.000

'

2.950

37% S0470

'Anderson
'Barren
'Bath

13.100

'U.Mne

94.900

•

•

Story

5.500

14
74

209.650

'Scott
•

16

310
41.180

KENTUCKY

•

'Tama

'Warren
wa^iington

760

2,200

55.400

567,500

outer (aanlies

77.000

'Sioux

•..unties

total

'Palo Alto

Sty

4.900

il^.n

TV

17

'Plymoulh
'Pocahontas
Polk
Pottawattamie
'Poweshiek
'Kinggold

U

'Woodson
Wyandotte

H

Tt counties

Androscoggin

•

•

•

•

Cumberland
Hancock
Kennebec
'Knox
'Lincoln

Penobscot
•

•

*

Piscataquis

'Sagadahoc
'Somerset

'Waldo
Vol*

TV

counties

other counties
lotml

total fttixiUe*

24.400

3.270

50300

15.490

mites
13"e
31

10.000

1350

19

ajoa

6.170

26

8.900

2450

29

UOO

1.160

21

28300

14.950

52

1

HFfa mUies
•

11420

•

a

23%

•

5.400

1.240

23 T-

6.400

1360

21

11.400

2.600

23

6.400

1360

29

27.500

14.080

51

208.700
51300

66.580
1390

32%
3%

14.S20

7%

260.000

67.or<>

26%

;4320

6%

•


KWTV
SHARE OF AUDIENCE
OKLAHOMA CITY

FOR OUR 3RD, 4TH, 5TH WEEKS ON THE AIR!

<table>
<thead>
<tr>
<th></th>
<th>7:00 A.M.-12:00 NOON</th>
<th>12:00 NOON-6:00 P.M.</th>
<th>6:00 P.M.-12:00 MIDNIGHT</th>
</tr>
</thead>
<tbody>
<tr>
<td>MONDAY THROUGH FRIDAY</td>
<td>ON THE AIR 22* 10:15 A.M.</td>
<td>56</td>
<td>41</td>
</tr>
<tr>
<td>SATURDAY</td>
<td>NOT ON AIR</td>
<td>58</td>
<td>34*</td>
</tr>
<tr>
<td>SUNDAY</td>
<td>NOT ON AIR</td>
<td>ON THE AIR 19* 2:00 P.M.</td>
<td>39*</td>
</tr>
</tbody>
</table>

*KWTV not on air for complete period and share of audience is unadjusted for this situation.

We invite you to
CHECK KWTV RATINGS
OKLAHOMA CITY TELEPULSE, JANUARY 1954
WE’RE PROUD OF THEM!

KWTV-9 CBS OKLAHOMA CITY
EDGAR T. BELL, General Manager
FRED L. VANCE, Sales Manager
AFFILIATED MANAGEMENT KOMA-CBS
REPRESENTED BY AVERY-KNODEL, INC.

22 MARCH 1954
JUNIOR SCIENCE

BRINGS A NEW WORLD OF EXCITEMENT TO TV!

You've got to see and hear JUNIOR SCIENCE to truly appreciate its scope and wonder! Ready for immediate airing...with 39 fifteen-minute, custom made films!

JUNIOR SCIENCE is a public relations "natural" that is bound to get enthusiastic parent, school and community approval! And it has a potent merchandising potential via self-liquidating premiums!

For audition, sales plan, and price—write, wire or phone:

HERB JAFFE
655 Madison Ave.
New York 21, N. Y.
Templeton 8-2000

FRANK O'DRISCOLL
2201 Woodward Ave.
Detroit 3, Mich.
Woodward 2-7500

JACK McGUIRE
156 E. Ohio St.
Chicago 11, Ill.
Whitehall 3-6000

MAURICE GRESHAM
9100 Sunset Blvd.
Los Angeles 46, Calif.
Crescente 3-6100

GORDON WIGGIN
236 Tremont Street
Boston 10, Mass.
Mansfield 6-097

ALEX METCALFE
MPTV (Canada) Ltd.
277 Victoria Street
Toronto, Canada
Empire 8-8621

ED HEWITT
675 Market Street
San Francisco 5, Calif.
Douglas 2-1887

BRUCE COLLIER
7土Koch Street
Dallas 4, Texas
Prospect 4-1556

JEFF DAVIS
Mortgage Guaranty Bldg
Carnegie Way & Ellis St.
Atlanta, Ga.
Albany 0912

These MPTV shows are available now:

- DUFFY'S TAVERN
- DREW PEARSON'S
- WASHINGTON
- MERRY-GO-ROUND
- FLASH GORDON
- JANET IRWIN
- REGISTERED NURSE
- JUNIOR SCIENCE
- more to come

JUNIOR SCIENCE, narrator of JUNIOR SCIENCE, is Chief of Science Education for CUYOSO. He was formerly Senior Editor of TIME and SCIENCE ILLUSTRATED, head of the N.Y. World's Fair science exhibits and Dean of Penn State's Chemistry and Physics College, as well as a noted military and industrial consultant.
IT HAS been proven that a handful of advertising agencies place about 90% of the national spot radio and tv billing.

But within this handful of agencies (generally numbered at 20) are hundreds of important timebuyers, account men, and other key executives who make the individual decisions vital to you.

Several years back SPONSOR checked and discovered that it averaged 10½ paid subscribers at these leader agencies.

In 1954 we have just completed a similar analysis of SPONSOR subscribers at top advertising agencies—but with a difference. The difference: included are (1) the top 33 ad agencies in radio and tv billing, (2) the names of individual subscribers at each agency.

Today SPONSOR averages 17 paid subscribers among the top 20 agencies; 13½ among the top 33. Even more important, you’ll find virtually every decision-maker (for your station) included*.

The 33 advertising agencies are: Ayer, Bates, BBDO, Benton & Bowles, Biow, Burnett, Campbell-Ewald, Cecil & Presbrey, Comp-ton, Cunningham & Walsh, D-F-S, D’Arcy, DCS&S, Erwin Wasey, Esty, Foote, Cone & Belding, Fuller & Smith & Ross, K&E, Kudner,

*Play this fascinating game. Jot down 10 names of the most important (to you) ad agency decision makers. Then check the SPONSOR list. If you find more than 2 names missing SPONSOR will pay you $10.

SPONSOR — the use magazine — stands alone in the field it serves. It is the one and only magazine 100% devoted to radio and tv while pin-pointed at key agency and advertiser readers. 7 out of every 10 copies of SPONSOR go to the men who foot the bills.

Every magazine has a story to tell. But only one magazine can top your trade-paper list. Consider these facts. SPONSOR is (1) exclusively devoted to air-advertising, (2) exclusively edited for key agency and advertiser readers, (3) the accepted magazine that agencies and advertisers use, (4) the magazine of minimum waste circulation, (5) read not only by timebuyers, but also by account executives, agency principals, ad managers, and company heads, (6) number one in paid circulation among radio and tv buyers.

If the foregoing interests you with respect to your 1954 trade-paper planning, please write and ask for a full look at SPONSOR’s subscribers at the 33 leading advertising agencies.
A Phone for Every 2 Persons—That's Louisville's Average

Louisvillians must like to talk to each other.

The city has 172,267 telephones in service. That's almost one phone to every two Louisvillians.

There are more than 49,000 rural phones in Kentucky, a gain of 300 per cent since 1946.

R. S. Watson, district manager for Southern Bell Telephone and Telegraph Company, reported:

The nation figures yesterday, the nation observed the inauguration of its 50,000,000th phone in the White House. The phone's black, gold-trimmed in gold. The bell case is gold-plated. The numbers are 18 gold stars around its base.

The United States has one telephone for every three persons, while the rest of the world is one for every 65 persons.

Kentucky has 491,395 phones, or about one for every six persons. Of these, 374,950 are operated by Southern Bell and the rest by 102 independent telephone companies.

Watson said that since 1945, "Some 20,000 telephones have been added here, reflecting a great surge of business, industrial, and agricultural activity."

Hygiene Center Opens

Pittsburgh, Nov. 18 (AP) — Some 600 managers, executives, physicians, engineers, toxicologists, chemists, and industrialists gathered today for the Industrial Hygiene Foundation of America's annual meeting.

All the data isn't in the data books!

CROSSWORD PUZZLE

AKM NBC SPOT SALES, FOR THE REST OF THE DATA!
YOU CAN BE FIRST IN YOUR TV MARKET!

PREMIERE A NEW MOTION PICTURE EVERY WEEK

HERE IS SHOWMANSHIP that proves leadership—builds prestige—affords outstanding opportunity for promotion. In Vitapix Feature Theatre you have the first, the only feature-length motion pictures ever produced for TV. You run them before theatres anywhere.

AVAILABLE FOR APRIL 1ST RELEASE—Among leading stars are Jeffrey Lynn, Lee Bowman, Akim Tamiroff... scripts by top writers... produced by Burt Balaban and Princess Pictures, Inc.

MOTION PICTURES MADE FOR TV—Hollywood said it couldn't be done—but Vitapix did it. Reviews proved Vitapix was right. Only Vitapix—a company owned by 10 leading United States television stations—could deliver a series with all the drama, entertainment, promotion and SALES value contained in—

VITAPIX FEATURE THEATRE
Write, wire or phone collect TODAY!

YOUR VIEWERS SEE THEM EVEN BEFORE THEATRE AUDIENCES!
For a year at the top in San Francisco daytime TV (currently with the lead in 21 out of 26 daily quarter hours with all 3 stations on the air).

NOW...

KPIX has 8 out of the Top 15 Nighttime Shows (FEBRUARY 1954, TELEPULSE)

KPIX 5

SAN FRANCISCO

...affiliated with CBS and DuMont Networks... represented by the Katz Agency
### South Carolina

<table>
<thead>
<tr>
<th>County</th>
<th>TC Families</th>
<th>Total Families</th>
<th>UHF Families</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allendale</td>
<td>5,700</td>
<td>1,310(225%)</td>
<td></td>
</tr>
<tr>
<td>Aiken</td>
<td>19,200</td>
<td>2,520(13)</td>
<td></td>
</tr>
<tr>
<td>Anderson</td>
<td>21,600</td>
<td>4,800(20)</td>
<td>3,270(15%)</td>
</tr>
<tr>
<td>Berkeley</td>
<td>12,000</td>
<td>1,210(10)</td>
<td></td>
</tr>
<tr>
<td>Calhoun</td>
<td>8,700</td>
<td>1,010(15)</td>
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<tr>
<td>Colleton</td>
<td>7,300</td>
<td>1,790(25)</td>
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<tr>
<td>Darlington</td>
<td>12,200</td>
<td>3,310(27)</td>
<td></td>
</tr>
<tr>
<td>Dillon</td>
<td>6,800</td>
<td>1,200(18)</td>
<td></td>
</tr>
<tr>
<td>Dorchester</td>
<td>5,700</td>
<td>880(15)</td>
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<tr>
<td>Edgefield</td>
<td>8,300</td>
<td>1,320(15)</td>
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<tr>
<td>Fairfield</td>
<td>4,900</td>
<td>2,790(56)</td>
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<tr>
<td>Florence</td>
<td>20,100</td>
<td>9,580(48)</td>
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<tr>
<td>Georgetown</td>
<td>7,800</td>
<td>2,900(37)</td>
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<tr>
<td>Greenville</td>
<td>49,200</td>
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<tr>
<td>Greenwood</td>
<td>11,200</td>
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<tr>
<td>Hampton</td>
<td>4,900</td>
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<tr>
<td>Jasper</td>
<td>2,750</td>
<td>510(19)</td>
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<tr>
<td>Kershaw</td>
<td>7,800</td>
<td>1,340(17)</td>
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<tr>
<td>Lancaster</td>
<td>11,800</td>
<td>3,390(28)</td>
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<td>Lee</td>
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<td>2,210(46)</td>
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<td>Lexington</td>
<td>12,200</td>
<td>2,790(23)</td>
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<td>Richland</td>
<td>41,700</td>
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<td>Spartanburg</td>
<td>5,800</td>
<td>1,220(21)</td>
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<td>Sumter</td>
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<td>3,370(24)</td>
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<tr>
<td>Union</td>
<td>7,700</td>
<td>5,060(66)</td>
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<td>Williamsburg</td>
<td>9,300</td>
<td>1,320(14)</td>
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<td>York</td>
<td>18,600</td>
<td>10,620(57)</td>
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</table>

Total: 1,949,419(41%) 44,789(8)

### South Dakota

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<th>Total Families</th>
<th>UHF Families</th>
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<tbody>
<tr>
<td>Bon Homme</td>
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<tr>
<td>Brookings</td>
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<td>760(15)</td>
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<tr>
<td>Clay</td>
<td>3,300</td>
<td>1,420(43)</td>
<td></td>
</tr>
<tr>
<td>Hutchinson</td>
<td>3,300</td>
<td>590(18)</td>
<td></td>
</tr>
<tr>
<td>Kingsbury</td>
<td>2,600</td>
<td>460(18)</td>
<td></td>
</tr>
<tr>
<td>Lake</td>
<td>3,900</td>
<td>516(13)</td>
<td></td>
</tr>
<tr>
<td>Lincoln</td>
<td>3,800</td>
<td>1,640(43)</td>
<td></td>
</tr>
<tr>
<td>Minnehaha</td>
<td>21,800</td>
<td>4,270(19)</td>
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</tr>
<tr>
<td>Moody</td>
<td>2,600</td>
<td>420(16)</td>
<td></td>
</tr>
<tr>
<td>Miner</td>
<td>3,300</td>
<td>1,230(37)</td>
<td></td>
</tr>
<tr>
<td>Pennington</td>
<td>1,600</td>
<td>100(6)</td>
<td></td>
</tr>
<tr>
<td>Pennington</td>
<td>31,500</td>
<td>23,000(73)</td>
<td>8,500(27)</td>
</tr>
</tbody>
</table>

Total: 1,411,340(41%) 44,789(3)

### Tennessee

<table>
<thead>
<tr>
<th>County</th>
<th>TC Families</th>
<th>Total Families</th>
<th>UHF Families</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anderson</td>
<td>16,200</td>
<td>5,700(225%)</td>
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<tr>
<td>Bedford</td>
<td>6,900</td>
<td>3,210(46)</td>
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<tr>
<td>Benton</td>
<td>3,200</td>
<td>470(15)</td>
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<tr>
<td>Bledsoe</td>
<td>1,600</td>
<td>320(20)</td>
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<tr>
<td>Blount</td>
<td>15,200</td>
<td>4,290(28)</td>
<td>1,580(11)</td>
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<tr>
<td>Bradley</td>
<td>8,900</td>
<td>1,010(12)</td>
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<tr>
<td>Campbell</td>
<td>8,400</td>
<td>890(11)</td>
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<tr>
<td>Cherokee</td>
<td>2,200</td>
<td>1,300(60)</td>
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<td>Chester</td>
<td>2,900</td>
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<td>Claiborne</td>
<td>5,400</td>
<td>830(15)</td>
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<tr>
<td>Clay</td>
<td>2,100</td>
<td>860(40)</td>
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<tr>
<td>Coffee</td>
<td>7,200</td>
<td>3,530(48)</td>
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<tr>
<td>Crockett</td>
<td>4,600</td>
<td>1,630(35)</td>
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<tr>
<td>Davidson</td>
<td>4,700</td>
<td>750(16)</td>
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<td>De Soto</td>
<td>2,500</td>
<td>280(11)</td>
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<tr>
<td>DeKalb</td>
<td>2,600</td>
<td>980(38)</td>
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</tr>
<tr>
<td>Dyer</td>
<td>6,900</td>
<td>3,530(48)</td>
<td></td>
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<tr>
<td>Fentress</td>
<td>4,300</td>
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<tr>
<td>Fentress</td>
<td>4,300</td>
<td>1,210(29)</td>
<td></td>
</tr>
<tr>
<td>Franklin</td>
<td>6,800</td>
<td>830(12)</td>
<td></td>
</tr>
</tbody>
</table>

Total: 1,272,170 (89%)
Champion of the people, defender of truth, guardian of our fundamental rights to life, liberty and the pursuit of happiness.

THE INSPIRED NEW SERIES THAT OUTSHINES THEM ALL FOR DRAMA, ACTION, REALISM!

Every action scene is authentic, staged in real honest-to-goodness locations...inside a real crime laboratory, a real detective bureau, a real communications center, a real interrogation room, a real courtroom, even real fire ruins when the script demands.

With Mr. D. A. you get superior entertainment...superior selling power. Every attention-arresting half-hour holds five golden opportunities for sponsor salesmanship. Already winning sales for advertisers in over 50 markets, Mr. D. A. is truly a dramatic selling force!

READY NOW IN ZIV-COLOR, BRILLIANT, COMPATIBLE!
SELLING POWER!

ZIV'S Behind-The-Scenes Drama of Our Law Enforcers in Action!

Mr. DISTRICT ATTORNEY

ZIV TELEVISION PROGRAMS, INC.
1529 MADISON ROAD, CINCINNATI, OHIO
NEW YORK
HOLLYWOOD

Half-Hour a Complete Story

HE LOOKS, HE ACTS, HE IS MR. D. A.

UNICAL SUPERVISION THROUGH THE OPERATION OF THE LOS ANGELES LAW ENFORCEMENT AGENCIES
<table>
<thead>
<tr>
<th>Year</th>
<th>Population</th>
<th>Growth Rate</th>
<th>Other Categories</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1977</td>
<td>1,230,617</td>
<td>3.2%</td>
<td></td>
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</tr>
<tr>
<td>1980</td>
<td>1,259,662</td>
<td>2.3%</td>
<td></td>
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<tr>
<td>1987</td>
<td>1,304,645</td>
<td>3.6%</td>
<td></td>
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<tr>
<td>1990</td>
<td>1,348,771</td>
<td>3.4%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1993</td>
<td>1,373,886</td>
<td>2.1%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1997</td>
<td>1,392,870</td>
<td>1.4%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2000</td>
<td>1,417,470</td>
<td>1.7%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2010</td>
<td>1,463,847</td>
<td>3.3%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2017</td>
<td>1,489,457</td>
<td>1.8%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Local Government**

- **City Council**: 5 members
- **Mayor**: Elected every 4 years
- **City Manager**: Appointed by the City Council
Bigger 'n Baltimore

The land of...

Wisconsin's most show-full station

GREEN BAY

Channel 2

HAYDN R. EVANS, Gen. Mgr. — Rep.: WEED TELEVISION
CBS TV set count was $75,000 checkup by A. C. Nielsen Co. in U. S. last fall

The census of tv homes above is the first big count of television families since the FCC freeze was lifted two years ago. It is also the first national checkup, apart from estimates by various research firms, of uhf set ownership throughout the country.

In making the study, the 100,000-home probability sample of the U.S. set up by A. C. Nielsen in 1952, for the Nielsen Coverage Service report, was used.

Questionnaires were mailed to the entire sample. Then a follow-up mailing was sent a few days later.

When the initial tabulations began last fall, Nielsen made a special checkup in a random sample of the nonrespondents. This represented a double-check in about one in every 10 families that didn't reply.

In addition another checkup was made to determine the honesty of the responses. Some people, CBS TV suspected, might say they owned a tv set even if they didn't. By means of phone checkups by Nielsen field men, CBS TV learned that 1.5% of the sample wasn't telling the full truth to tv ownership.

Figures on total families in every U. S. county were prepared for the study by Sales Management, which updated its previous figures. Family figures, therefore, are as of 1 November 1953, not as of the last Census.
HIGH...

is the total income (and buying ability) of the million families who live and work in our industrial heart of America. They spend over two and a half billion dollars yearly for things they want (and can increasingly afford)!

WIDE...

is the reach of WSAZ-TV, the only television station serving this whole area of 114 counties in five different states—a vast coverage with 100 kilowatts of effective radiated power on Channel 3.

and

Handsome...

is the word for WSAZ-TV's influence upon buying habits of TV families throughout its prosperous market...and handsome, too, are the results enjoyed by so many leading advertisers who have found how well it pays to place their messages on

Marietta, Ohio, is another of the busy industrial communities within WSAZ-TV's area—site of The B. F. Goodrich Company's modern plastics plant. Koroseal polyvinyl materials, films, coated textiles, upholstery, floor coverings and other items originate here, produced by hundreds of skilled, well-paid workers.
## Top 10 shows in 10 or more markets

**Period:** 4-10 January 1954

**Title, Syndicator, Producer, Show Type**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Previous Rank</th>
<th>Show</th>
<th>Average Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td><em>City Detective</em>, MCA, Revue Prod. (D)</td>
<td>23.0</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td><em>Favorite Story</em>, Ziv (D)</td>
<td>22.0</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td><em>Cisco Kid</em>, Ziv (W)</td>
<td>20.8</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td><em>I Led Three Lives</em>, Ziv (D)</td>
<td>20.7</td>
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<tr>
<td>5</td>
<td>5</td>
<td><em>Foreign Intrigue</em>, JWT, Shel. Reynolds (A)</td>
<td>20.3</td>
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<tr>
<td>6</td>
<td>7</td>
<td><em>Kit Carson</em>, MCA, Revue Prod. (W)</td>
<td>19.8</td>
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<tr>
<td>7</td>
<td>9</td>
<td><em>Superman</em>, MPTV, R. Maxwell (K)</td>
<td>19.0</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td><em>Boston Blackie</em>, Ziv (M)</td>
<td>17.0</td>
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<tr>
<td>9</td>
<td>9</td>
<td><em>Range Riders</em>, CBS Film, Flying &quot;A&quot; (W)</td>
<td>16.6</td>
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<tr>
<td>10</td>
<td>10</td>
<td><em>Badge 714</em>, NBC Film (D)</td>
<td>15.2</td>
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### Average Ratings

<table>
<thead>
<tr>
<th>Network</th>
<th>L.A.</th>
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<tbody>
<tr>
<td>ABC</td>
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<tr>
<td>NBC</td>
<td>22.0</td>
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<tr>
<td>CBS</td>
<td>20.8</td>
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<td>CBS</td>
<td>20.7</td>
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<tr>
<td>MCM</td>
<td>20.3</td>
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<td>MCM</td>
<td>19.8</td>
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<tr>
<td>MCM</td>
<td>19.0</td>
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<tr>
<td>MCM</td>
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<td>MCM</td>
<td>16.6</td>
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<tr>
<td>MCM</td>
<td>15.2</td>
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## Top 10 shows in 4 to 9 markets

**Period:** 4-10 January 1954

**Title, Syndicator, Producer, Show Type**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Previous Rank</th>
<th>Show</th>
<th>Average Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>5</td>
<td><em>Amos 'n' Andy</em>, CBS Film (C)</td>
<td>27.7</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td><em>Orient Express</em>, PSI-TV, Inc. (A)</td>
<td>21.5</td>
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<tr>
<td>3</td>
<td>2</td>
<td><em>Hopalong Cassidy</em>, NBC Film (W)</td>
<td>19.0</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td><em>Gene Antry</em>, CBS Film (W)</td>
<td>16.0</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td><em>Crown Theatre</em>, CBS Film (D)</td>
<td>15.7</td>
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<tr>
<td>6</td>
<td>7</td>
<td><em>Cowboy G-Men</em>, United Artists (W)</td>
<td>15.0</td>
</tr>
<tr>
<td>7</td>
<td>8</td>
<td><em>Doug. Fairbanks Presents</em>, NBC Film (D)</td>
<td>13.8</td>
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<tr>
<td>8</td>
<td>12</td>
<td><em>Dick Tracy</em>, Snader (M)</td>
<td>12.8</td>
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<tr>
<td>9</td>
<td>9</td>
<td><em>Captured</em>, NBC Film (D)</td>
<td>12.5</td>
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<tr>
<td>10</td>
<td>10</td>
<td><em>Dangerous Assignment</em>, NBC Film (A)</td>
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### Average Ratings

<table>
<thead>
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<td>12.5</td>
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<td>MCM</td>
<td>31.0</td>
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<td>27.8</td>
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<tr>
<td>MCM</td>
<td>15.5</td>
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<tr>
<td>MCM</td>
<td>19.0</td>
</tr>
<tr>
<td>MCM</td>
<td>10.0</td>
</tr>
<tr>
<td>MCM</td>
<td>14.4</td>
</tr>
<tr>
<td>MCM</td>
<td>6.8</td>
</tr>
</tbody>
</table>

### Notes:
- Show true symbols: (A) adventure, (C) comedy, (D) drama, (K) kid show, (M) mystery, (W) Western. Films listed are syndicated half-hour length, broadcast in four or more mar kets. The average rating is an unweighted average of individual market ratings listed above.
- Black space indicates film not broadcast in this market at as of 4-10 January 1954. These shows are fairly stable from one market to another in the market in which this is true to a much lesser extent with syndicated shows. This should be borne in mind when comparing market ratings.

**SPONSOR**
names the whole nation knows....

...and why not? They're among America's best-known products — and only a few of the many manufactured in our bustling heart of the Prosperous Piedmont.

The 29 counties WFLY-TV serves are a-hum these days with a profitable balance of agriculture and industry — an interlocking pattern of trading areas pivoting around these well-known cities. Together, they generate a buying power that exceeds $1,500,000,000 a year!

WFLY-TV completely covers this market made up of many markets — reaching and selling a potential audience of over 1,160,000 people.

You can join the many successful advertisers using this multi-market station (CBS—basic) by calling any Harrington, Righter and Parsons office.

---

### 3-STATION MARKETS

<table>
<thead>
<tr>
<th>Station</th>
<th>Detroit</th>
<th>Milw’kee</th>
<th>Phila.</th>
<th>S. Fran.</th>
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<tbody>
<tr>
<td>1.0</td>
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<tr>
<td>14.3</td>
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<tr>
<td>23.5</td>
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<td>19.0</td>
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<tr>
<td>26.7</td>
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<td>16.8</td>
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<td>18.8</td>
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<td>10.0</td>
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<tr>
<td>13.3</td>
<td>18.3</td>
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### 2-STATION MARKETS

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<th>Salisbury</th>
<th>Durham</th>
<th>High Point</th>
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<td>25.3</td>
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<td>19.5</td>
<td>61.0</td>
<td>10.3</td>
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</tr>
</tbody>
</table>

### VICKS VA-TRO-NOL

Made in Greensboro

### CAMEL cigarettes

Made in Winston-Salem

### CANNON

Made in Salisbury

### Chesterfield CIGARETTEs

Made in Durham

### DAN RIVER FABRIC

Made in Danville

### Heritage fine furniture

Made in High Point

---

22 MARCH 1954
"PULSE" PROVES IT!

TV Audience Survey by Pulse, Inc., released in February, reports that

WKY-TV HAS ALL THE TOP 15 TV PROGRAMS in 29 Oklahoma Counties!

Pulse, Inc., after a 3-week, 29-county survey of Oklahoma TV preferences, has reported that . . . in addition to having ALL of the TOP 15 major once-a-week shows . . . WKY-TV originates the TOP 10 multi-weekly shows and has a WEEK 'ROUND 70% SHARE OF AUDIENCE . . . during those periods when other stations are on the air . . . plus, an exclusive audience during some 20 hours a week of bonus morning programming!

- In the television industry, ratings tell the story of TV viewer preference!
- In Oklahoma City, ratings tell the story of WKY-TV's leadership!
“HOOPER” PROVES IT!

Hooper’s TV Audience Measurement, released in February, reports that

WKY-TV HAS 14 OF THE TOP 15 TV PROGRAMS
in the Oklahoma City Metropolitan Area!

Reporting from its January survey, C. E. Hooper, Inc. announces that . . . from sign-on to sign-off . . . WKY-TV has a larger average percentage of viewers than the other three Oklahoma City Stations combined! A week-round average of 63% of ALL Oklahoma City metropolitan area TV set-owners tune WKY-TV! WKY-TV has the TOP PROGRAM in this area, “DRAGNET” . . . and 14 of the TOP 15 PROGRAMS!

Check these survey figures carefully! They show that WKY-TV, Channel 4 . . . FIRST in Oklahoma Television . . . continues to hold the audience in spite of the opening of three other Oklahoma City TV stations in the past six months!
These five inland radio stations, purchased as a unit, give you more listeners than any competitive combination of local stations . . . and in Inland California more listeners than the 2 leading San Francisco stations and the 3 leading Los Angeles stations combined . . . and at the lowest cost per thousand! (SAMS and SR&D)

Ringed by mountains, this independent inland market is 90 miles from San Francisco and 113 miles from Los Angeles. Beeline listeners here spend over half a billion annually for food alone. (Sales Management's 1953 Copyrighted Survey)
ence composition figures of every show-type except sports. Women are generally married. Those not, generally want to be. So situation shows about married or about-to-be-marrieds are the most sure-fire.

Women, being numerically superior, must be catered to even further in these programs. That is why, kind sirs, most of the males we meet in TV’s continued stories are addle-brained yet lovable, incompetent but adorable goofs. It’s the way the ladies want us—and get us—as Desi Arnaz, Barry and Ozzie Nelson, Stu Erwin, Ray Milland, Peter Sands—to name just a few of the dozens on the market.

We must get the value of this strong and very personal self-identification in our commercial copy too if we intend to take full advantage of our show. Unfortunately, however, few programs have commercial formats that grow out of their program formats. Few use their main characters as sales representatives—in character.

This may be by design—or unfeasible by contract. Scads of publicity has been given of late to the un-wisdom of stars sullying their art with salesman-ship. The people who foster this ridiculous and unreal-istic point of view are usually so unfamiliar with selling that their opinions are worthless.

In my book, any piece of talent who accepts money for appearing on a sponsored television program should be more than willing—eager!—to help shoulder the burden of making the show worth his employer’s while. Such cooperation should be made available to the advertiser on the premise that selling is neither foreign to his talent nor beneath his or her dignity. The personality must, of course, reserve the right to air opinion on the degree and quality of selling he personally should be called upon to deliver.

But if said “star” feels he should remain aloof from the sales problem, Mr. Agent, then I’d suggest you reserve him for sustainers, the Broadway Theatre and motion pictures. Don’t foist him off on those who work in the sponsored medium of television and cheat them out of this personalized, emotionalized relation which the medium offers the intelligent advertiser.

Bob Foreman and the editors of Sponsor would be happy to receive and print comments. Address 40 East 49 St.
4 ways you can use this valuable SPONSOR feature

In every issue of SPONSOR you will find the handy, up-to-date listing of new TV station grants which appears below. Here's how this compilation can help you:
1. You can plan campaigns far in advance by checking on-air target dates given in chart.
2. Names of permittee, manager, and reps for each new c.p. and station make it easy to get additional data.
3. List of all stations newly on air with commercial programming during two weeks preceding issue is handy reference list to update timebuyers.
4. Box score at bottom of page is succinct summary of TV's status. Includes total number of U.S. stations.

NEW AND UPCOMING TV STATIONS

1. New construction permits

<table>
<thead>
<tr>
<th>CITY &amp; STATE</th>
<th>CALL LETTERS</th>
<th>CHANNEL NO</th>
<th>DATE OF GRANT</th>
<th>ON-AIR DATE</th>
<th>POWER (KW)**</th>
<th>STATIONS ON-AIR</th>
<th>SETS IN MARKET*</th>
<th>PERMITTEE &amp; MANAGER</th>
<th>RADIO REP</th>
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<tbody>
<tr>
<td>CARTHAGE, N. Y.</td>
<td>WWNY-TV</td>
<td>7</td>
<td>3 March</td>
<td>Summer '54</td>
<td>191 102</td>
<td>0 NFA</td>
<td>Wood</td>
<td></td>
<td></td>
</tr>
<tr>
<td>EL DORADO, ARK.</td>
<td></td>
<td>10</td>
<td>24 Feb.</td>
<td></td>
<td>3 1</td>
<td>0 NFA</td>
<td></td>
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<tr>
<td>GREAT BEND, KAN.</td>
<td></td>
<td>2</td>
<td>3 March</td>
<td></td>
<td>100 50</td>
<td>0 NFA</td>
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<td>HOUSTON, TEX.</td>
<td></td>
<td>13</td>
<td>23 Feb.</td>
<td></td>
<td>316 158</td>
<td>3 303 vhf</td>
<td></td>
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<tr>
<td>RAPID CITY, S. D.</td>
<td></td>
<td>7</td>
<td>24 Feb.</td>
<td></td>
<td>11 6</td>
<td>0 NFA</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>SELMA, ALA.</td>
<td></td>
<td>8</td>
<td>24 Feb.</td>
<td></td>
<td>3 1</td>
<td>11 23 vhf</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WASHINGTON, D. C.</td>
<td>WOOK-TV</td>
<td>50</td>
<td>24 Feb.</td>
<td></td>
<td>23 14 4</td>
<td>595 vhf</td>
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<td></td>
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II. New stations on air*

<table>
<thead>
<tr>
<th>CITY &amp; STATE</th>
<th>CALL LETTERS</th>
<th>CHANNEL NO</th>
<th>ON-AIR DATE</th>
<th>POWER (KW)**</th>
<th>NET AFFILIATION</th>
<th>STNS. ON AIR</th>
<th>SETS IN MARKET*</th>
<th>PERMITTEE &amp; MANAGER</th>
<th>REP</th>
</tr>
</thead>
<tbody>
<tr>
<td>FORT MYERS, FLA.</td>
<td>WINK-TV</td>
<td>11</td>
<td>18 March</td>
<td>11 6</td>
<td>ABC</td>
<td>1 NFA</td>
<td></td>
<td></td>
<td>Wood To</td>
</tr>
<tr>
<td>MANCHESTER, N. H.</td>
<td>WMUR-TV</td>
<td>9</td>
<td>28 March</td>
<td>112 67</td>
<td>ABC</td>
<td>1 NFA</td>
<td></td>
<td></td>
<td>Wood To</td>
</tr>
<tr>
<td>SAN JUAN, P. R.</td>
<td>WAPA-TV</td>
<td>4</td>
<td>15 March</td>
<td>56 34</td>
<td>Du M, NBC</td>
<td>2 NFA</td>
<td></td>
<td></td>
<td>Caribbean Networks</td>
</tr>
<tr>
<td>SAN FRANCISCO, CAL.</td>
<td>KSAN-TV</td>
<td>32</td>
<td>6 April</td>
<td>81 46</td>
<td></td>
<td>3 829 vhf</td>
<td></td>
<td></td>
<td>McGillers</td>
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<tr>
<td>SCHENECTADY, N. Y.</td>
<td>WTRI*</td>
<td>35</td>
<td>28 Feb.</td>
<td>262 38</td>
<td>CBS</td>
<td>3 53 vhf</td>
<td></td>
<td></td>
<td>Paul Janeman, treas.</td>
</tr>
</tbody>
</table>

BOX SCORE

Total U.S. stations on air, incl. Honolulu and Alaska (12 March '54) ....... 377
No. of post-freeze c.p.'s granted (excluding 28 educational grants; 12 March '54) ...... 228
No. of grants on air ...... 522
No. of new stations on air ...... 264

No. of tv homes in U.S. (1 Jan. '54) ...... 27,500,000
Percent of all U.S. homes with tv sets (1 Jan. '54) ...... 60%

*Both new c.p.'s and stations going on the air listed here are those which occurred between 25 Feb. and 12 March or in which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. **Power of c.p.'s is that registered in FCC applications and amendments of individual grantees. 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. Percentages on homes with sets and homes in TV coverage areas are considered approximate. In most cases, the representative of a radio station which is granted a c.p. also represents the number of market stations considered to be on air.
It's a solid swing to Channel 9 on the airwaves in the Kansas City market... and solid selling for WHB-TV advertisers! A full schedule of CBS-TV network programming... plus a variety of talent-packed locally produced shows... put your spots in the right spot for sales—on the solid favorite of 373,426* television homes in the WHBig Kansas City market!


Here's a good strip story... Now that the headline has gotten you into this paragraph, we have to confess that we're talking about key strips from Butter-Nut Coffee cans. During Butter-Nut's 1953 Christmas Club campaign, the coffee people used WHB-TV's popular weatherman, Shelby Stock, to request key strip mailings from viewers. WHB-TV promotion and merchandising brought in a total of 106,470 key strips—more than three times the amount received from the previous year's campaign on another Kansas City TV station... at that time the only television outlet in the market. Talent and format were unchanged for the '52 and '53 campaigns.
## The Basic Benefits

Select these Stations for **SPOT RADIO**

### EAST, SOUTHEAST

<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
<th>Network</th>
<th>Frequency</th>
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</thead>
<tbody>
<tr>
<td>WBZ-WBZA</td>
<td>Boston-Springfield</td>
<td>NBC</td>
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<td>WGR</td>
<td>Buffalo</td>
<td>CBS</td>
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<tr>
<td>KYW</td>
<td>Philadelphia</td>
<td>NBC</td>
<td>50,000</td>
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<tr>
<td>KDKA</td>
<td>Pittsburgh</td>
<td>NBC</td>
<td>50,000</td>
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<tr>
<td>WFBL</td>
<td>Syracuse</td>
<td>CBS</td>
<td>5,000</td>
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<tr>
<td>WCSC</td>
<td>Charleston, S. C.</td>
<td>CBS</td>
<td>5,000</td>
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<tr>
<td>WIST</td>
<td>Charlotte</td>
<td>MBS</td>
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<td>WIS</td>
<td>Columbia, S. C.</td>
<td>NBC</td>
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<td>WGH</td>
<td>Norfolk-Newport News</td>
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<td>WPTF</td>
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### MIDWEST, SOUTHWEST

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<td>WHO</td>
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<td>WOC</td>
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<td>Fargo</td>
<td>NBC</td>
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<td>WOWO</td>
<td>Fort Wayne</td>
<td>NBC</td>
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<td>WIRE</td>
<td>Indianapolis</td>
<td>NBC</td>
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<tr>
<td>KMBC-KFRM</td>
<td>Kansas City</td>
<td>CBS</td>
<td>5,000</td>
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<td>KFAB</td>
<td>Omaha</td>
<td>CBS</td>
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<td>Peoria</td>
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<td>Beaumont</td>
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<td>Ft. Worth-Dallas</td>
<td>NBC-ABC</td>
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<td>San Antonio</td>
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### MOUNTAIN AND WEST

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<td>KDSH</td>
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<td>KVOD</td>
<td>Denver</td>
<td>ABC</td>
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<td>KGMB-KHBC</td>
<td>Honolulu-Hilo</td>
<td>CBS</td>
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<td>Portland</td>
<td>ABC</td>
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<tr>
<td>KIRO</td>
<td>Seattle</td>
<td>CBS</td>
<td>50,000</td>
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</tbody>
</table>
"Choice of Budgets—Large or Small!"

by RUSSEL WOODWARD
Executive Vice President

If your advertising budget is large enough to buy all media, National Spot Radio is of course an important cog in the complete gear of your advertising activities.

Regardless of your appropriation, spot radio can be your best medium, because it gives you complete choice of budgets, to fit your marketing needs with skin-tight fidelity.

To sharpen the point, consider what else you could use efficiently in the markets listed at the left for example. What medium except Spot Radio could permit you to cover any or all those markets with precisely the penetration you need to offset any competitor—to capitalize on an advantageous situation in your distribution or salespower picture—to cover up some weakness in those processes?

To skilled sales and advertising executives, Spot Radio's choice of budgets offers unique opportunities for real strategy. That's why it grows and grows and grows.

FREE & PETERS INC.
Pioneer Station Representatives Since 1932

NEW YORK  CHICAGO  ATLANTA  DETROIT  FT. WORTH  HOLLYWOOD  SAN FRANCISCO
From touts to tv may seem like a long jump to most men but Alvin Kabaker took it like a hurdler. Twenty years ago he was a corporation lawyer; a year later agency copywriter; today he's Dancer-Fitzgerald-Sample's v.p. in charge of radio and tv.

"Law training comes handy at the oddest times," he told sponsor, punctuating his sentence with a piercing look.

"Take the time when I was agency representative at the SAG program negotiations in Hollywood last year," he continued. "We were dealing with program contracts for actors, and SAG wanted to establish repeat payments. Result of the negotiations: The first three runs of a tv film program are covered by the original payment with re-use payments not due until the fourth run."

No minor achievement this since it represents a big saving to sponsors who run their films several times.

At the time he was active in SAG program negotiations, Kabaker was heading up D-F-S' Hollywood office. Within his last three years in California, his office supervised the shooting of and produced some 400 tv films. This list included such series as Benlah, Inspector Mark Salber (both agency-produced) and the Stu Erwin Show and The Lone Ranger (agency-supervised).

"Despite the trend towards network-packaged shows," says Kabaker, "this agency packaged close to 50% of its tv and better than 50% of its radio shows last year because of our active creative staff." During 1953 D-F-S was No. One among agencies in radio billings with $18 million for the year. The agency's tv billings were at the rate of $40 million out of a 1953 total of $43 million. (For 1953 billings of 20 top radio-tv agencies see SPONSOR 28 December 1953.)

Currently Kabaker is busy studying the cost of color tv. His findings to date are that the average color film costs up to 35% more than black and white.

"But," adds he with a lawyer's objectivity, "the evidence is such that the added impact will make the increased investment worthwhile when color film becomes standardized."

Most impatient for color in Kabaker's family at the moment is his 12-year-old son. He feels The Lone Ranger would be a natural for color treatment.
The Sound and the Jury

On WNAX 570, the sound of a beautiful voice—or an effective commercial—reaches a potential jury of at least 202,000 families. One reason: favorable frequency. At 570 kc om 5000 watts projects a half millivolt 210 miles. (At 1030 kc 132,000 watts would be needed; at 1330, 778,000 watts.) Transmission from one of the world’s tallest AM towers (927) over land noted for soil conductivity (also fertility: our 5-state coverage area yields annual farm income of $6 billion), guarantees a favorable reception for your sales message.

Verdict (Diary Study 5): 10 to 1 in favor of WNAX 570, over the second station in the area, top rating in 486½ (97.3%) of the 500 quarter-hour segments surveyed.

WNAX—570
Yankton-Sioux City
CBS
Represented by The Katz Agency

WNAX-570, a Cowles Station, is under the same management as KVTV—Channel 9, Sioux City, the tv station reaching 31 farm-rich counties in Iowa, Nebr. and S. Dak. with 556,500 population, $633 million in ’52 retail sales.
Some people are born leaders

...like WCAU, Philadelphia

TELEVISION—For the telecast of President Eisenhower’s “State of the Union” message which was carried by all three Philadelphia stations, WCAU-Television’s average rating was 36% greater than that of the other two stations combined.

RADIO—For the broadcast of President Eisenhower’s “State of the Union” message which was carried simultaneously by the four network stations, WCAU-Radio’s average rating was 40% greater than that of the next two stations combined.

Sources upon request.
<table>
<thead>
<tr>
<th>Day</th>
<th>Time</th>
<th>Program</th>
<th>Sponsor</th>
<th>Description</th>
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<td>SUNDAY</td>
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<td>MONDAY</td>
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<tr>
<td>SATURDAY</td>
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</table>

**SUNDAY, 22 March 1954**

**WBEN Parade**

**Mike Mearian**

**SATIRE**

**MUSIC**

**Audience**

**BUFFALO EVENING NEWS STATION**

**SOUTHWEST VIRGINIA’S PIONEER RADIO STATION**

Most people in Western Virginia listen to WDBJ NEWSCASTS because we employ:

- Two competent, full-time News Editors
- Direct AP AND UP presswire services
- Tape recorders, police and fire department monitors, telephone "beep" system, etc.
- Full reportorial services of both morning and evening Roanoke newspapers (including some 50 string corres-
  pondents in our coverage area)
- 46 complete, locally-produced, practically spaced news-
  casts weekly
- 11 complete farm shows weekly
- AND, we’ve been steadily serving, steadily improving, steadily promoting these services for almost 30 years.

Established 1924 - CBS since 1929

BUFFALO NEWSPAPERS: FREE & PETERS, Inc., National Representatives
“I'm happy in my Serape” — blanketed with sales mail in KCOR's forty live county area covering 691,000 Spanish Speaking Americans

P.S. There are forty other happy stations like you...
21 YEARS of Intimate Glimpses

RADIO-TV MIRROR, the only national magazine to cover both radio and tv for the listening audiences, is proud to announce its Seventh Annual awards. These solid-gold-medal awards are presented to the favorite stars and shows of 1953-54 as selected in RADIO-TV MIRROR's annual nationwide poll of readers. Award winners are featured in the May issue, on sale April 7.

RADIO-TV MIRROR takes this opportunity to thank networks, agencies, sponsors, stars, and others who have assisted us. Your cooperation has made RADIO-TV MIRROR...

... America's Oldest and Largest-Selling Radio and TV Magazine*

*Over 875,000 Sale, February Issue (publisher's estimate)
THE PICKED PANEL ANSWERS

Mr. Paulson

The 1954 season home games of the Atlanta Crackers will be televised over WSB-TV. This will be the second consecutive year of sponsorship by approximately 90 Ford dealers within the WSB-TV area.

To stimulate interest in the games a plan has been worked out whereby the various Shrine organizations and the participating Ford dealers offer 50,000 "booster books" at $5 each, containing four tickets to any of the games at Ponce de Leon Ball Park, Atlanta, home of the Crackers. This advance sale serves a dual purpose. It not only will provide a certain advance guarantee, but also it will encourage the public to "buy" a share in the television project—stimulating interest in baseball generally. During the 1953 season it was found that 75% of the purchasers made use of their "booster" tickets, while the remaining purchasers were willing to make this investment in order to enjoy the televised series. (Unless a minimum number of books is sold, guaranteeing a certain paid attendance at each game, Ford won't televise the game.)

The advance promotion on the "booster books" is released over WSB-TV announcing the availability of the books at all Ford dealers and Shrine organizations. Thus, a great value in goodwill is already being engendered for Ford dealers through their part in providing baseball in the living rooms of hundreds of thousands of Georgia homes up to 150 miles away.

The Ford Dealer advertising committee had the desire to bring "Ford" before the ball park audience as well as the television audience. In the negotiations arrangements were made for the ball park management to promote "Ford Night" once a week during the home games at Ponce de Leon Park. For this purpose two million gate tickets will be provided for the 1954 season and will be used each night for drawings on "Ford Night." The holder of the winning stub receives a new 1954 Ford each Wednesday night. The park management finds that this free Ford promotion has been very successful in past years to insure good attendance.

Audience ratings placed the Ford—Cracker baseball games in Number One position during the 1953 season.

Russ Paulson
Manager, Atlanta Office
J. Walter Thompson Co.
Atlanta, Ga.

Before we discuss baseball sponsorship I think it would be wise to mention a few facts about baseball itself. Here is a brief recap of Anchorage, Alaska's, only major league ball team, the Anchorage Aces, playing baseball in Alaska's highest city, Anchorage. The Aces play in a very beautiful stadium, surrounded by a sparkling lake, with a population of only 3,000. They play in one of the most beautiful parks in America, and the fans are there in droves to support them.

The Aces are a very talented team, and their success in attracting fans is due in large part to the enthusiasm of the fans. The fans themselves are a very special group, and they deserve a lot of credit for the team's success. They are a very friendly group, and they are always willing to help the team in any way they can. They are also very knowledgeable about the game, and they are always ready to share their knowledge with others.

Mr. Afaganis

2. The job of building baseball once again was going to be tough, and everyone concerned with the sport knew this.

3. CFRN is known as the sports station for Northern Alberta, and of course was counted upon to give it full support.

Now we get into the meat of the story:

Edmonton Motors, a well established General Motors dealer here in Northern Alberta, realized the tremendous value they would receive in this sponsorship, not only in the increase in sales of their particular product, but also the goodwill that could be established locally, and rural.

Promotion immediately swung into action. A theme song was established along the line of "Take Me Out to the Ball Game"—to link Edmonton Motors with baseball. The theme song along with recorded promos, was played approximately 400 times during baseball season, supported by newspaper advertising.

Aside from local newspaper advertisements, 29 rural newspapers were also included in the campaign. Attractive signs were placed in the sponsor's showroom giving broadcast information and of course including the picture of CFRN's sportscaster.

One thousand baseball rule books were printed. The cover plugged the sponsor and the station. The CFRN sportscaster and baseball officials made personal appearances before local groups including the huge "knot-hole" gang—children under 14 years of age—promoting baseball and creating interest. Ball players were interviewed on the air, with the personal touch in mind to create a friendly atmosphere between ball player and spectator.

Every possible means of promoting
baseball to the public through radio was used, including spot plugs on personality shows over CFRN.

Wednesday and Saturday became baseball nights over CFRN. People recognized that Edmonton Motors was bringing this sport into their homes.

One more factor which contributed to success—our sportscaster. We believe Al Shaver is one of Canada’s outstanding sportscasters and should be included in this success story. It’s axiomatic that a good sportscaster is very important in promoting baseball or any other sport.

And now, here’s the end result, or, the success story:

Edmonton Motors found that although they could not pin-point the actual increase in sales, their customers and potential customers appreciated their part in baseball, and the company received hundreds of good comments and notes of appreciation because of the sponsorship. The amount of goodwill created, according to their management, was tremendous and is bound to have an effect on the future business of Edmonton Motors.

Edmonton outdrew every other Western International League city for the entire season. Baseball became so popular that city officials inaugurated steps to build a new, main grandstand for the baseball park.

Both sponsor and station feel the year was a tremendous success and this year will be looking forward to even greater achievements.

Ernie Apaganis
CFRN
Edmonton, Alberta

The Hollywood Stars, two-time Pacific Coast League baseball champions, were sponsored over radio last season for the first time by the Seven-Up Bottling Co. of Los Angeles, Inc. whose franchise covers the two lush counties of Orange and Los Angeles.

Long recognized and emphasized in the national magazine advertising of the parent company out of St. Louis that sports and Seven-Up had a natural affinity, it was logical that we

(Please turn to page 129)
SLICER

SPONSOR: Kitchen Magic AGENCY: Direct
CAPSULE CASE HISTORY: Last August WTWI went on the air, the first uhf station in a market which had been served by uhf to since 1947. A few weeks ago WTWI ran one 10-minute program for Kitchen Magic at 10:00 p.m., Sunday, 17 January. The sponsor offered a slicer gadget on the program, WTWI's one-time 10-minute rate is $1.40 and two telephone answering services were kept busy taking 302 phone orders, received from every zone in the St. Louis area. Monday's mail produced another 126 orders, for a total of 423 units sold.
WTWI, Belleville-St. Louis PROGRAM: 10-minute demonstration

GLASS CUTTER

SPONSOR: Grant Tool Co. AGENCY: Direct
CAPSULE CASE HISTORY: Grant Tool Co., a large mail order house, bought one 10-minute telecast to KTVU at 11:00 p.m., following the station's late shot Capitol Theatre. KTVU—a uhf outlet—had been on the air only three weeks at the time. Don Kamin, on behalf of the tool company, wired KTVU, "Your mail on phone count was terrific . . . please send me accounts for this weekend." The station sold 117 of the combination glass cutter-knife sharpeners at $1.99 each (plus C.O.D. postage) at a total time cost of $43.75.
KTVU, Stockton, Cal. PROGRAM: 10-minute demonstration-pie

REAL ESTATE

SPONSOR: Tolson & Assoc. AGENCY: Direct
CAPSULE CASE HISTORY: Tolson & Associates, Real tors has found that 2:30 a.m. is a good time to sell houses. On Friday, 20 November 1953 the company bought one $75 announcement which resulted in more than $100,000 worth of sales within two days. These 11 houses sold as a direct result of the announce ment—and they ranged in price from $9,000 to $12,000. The program on which the announcement appeared features motion pictures. It's telecast from 1:10 to 2:45 a.m.
KTTV, Los Angeles PROGRAM: Jackson's Late Theater

DANCE CHART

SPONSOR: Tip Top Bread AGENCY: J. Walter Thompson
CAPSULE CASE HISTORY: "Uncle Joe" Bova demonstrated a new dance step to his juvenile viewers last month. Then he told his audience that if they wanted a diagrammed chart showing how to execute the step they should send in a self-addressed and stamped envelope. To simplify the directions, which have sounded pretty complicated to his small-fry friends—many of pre school age—Bova explained "that's like sending a letter to yourself." Results? More than 1,000 requests within two days of Bova's single announcement. Cost of this show is $510 per half hour (gross) for time.
WNBK, Cleveland PROGRAM: Tip Top Comic

DEPARTMENT STORE

SPONSOR: Belk Simpson Co. AGENCY: Direct
CAPSULE CASE HISTORY: Shortly before last Christmas WGGI received a letter from the manager of South Carolina's largest department store. It read, in part: "... The thought occurred to me that you people at WGGI might like to know how pleased we are with Santa's Workshop, our program which you are currently televising Monday and Friday nights. The response has far exceeded all expectations, with thousands of letters coming to us from scores of towns and cities in both the Carolinas and Georgia. It has paid off in sales, too, as we have checked results in every way possible..." Cost of 10 programs was $1,500.
WGGI, Greenville, S. C. PROGRAM: Santa's Workshop

FRUIT JUICE

SPONSOR: Duffie-Mott Co. AGENCY: Young & Rubicam
CAPSULE CASE HISTORY: To test the sales effectiveness of Jamie, The Pulse, Inc. asked 1,000 television homes in metropolitan New York during January if they had watched five different programs, one of which was Jamie. Results showed there was a 41.4% higher incidence of purchasing Mott's Apple Juice among viewers of Jamie than among non-viewers. There was 13% higher purchasing incidence of Sunsweet Prune Juice among viewers of Jamie than among non-viewers. Talent cost of Jamie is $14,420 net; time cost (23 ABC TV stations) is $15,000 gross.
ABC TV, New York PROGRAM: Jamie

SOFT DRINK

SPONSOR: Dr. Pepper Bottling Co. AGENCY: McDonald & Haggard
CAPSULE CASE HISTORY: In May 1953 officials at Nashville's Dr. Pepper bottling plant signed with WSM-TV for a special campaign to promote a six-bottle carton. After six months on the air, area sales of the six-bottle carton were twice what they were the previous year. The Dr. Pepper Nashville manager said, "In addition to the terrific sales increase, we feel Buffin Redly and WSM-TV have given Dr. Pepper added prestige, We've tested our audience with proof-of-purchase mail several times, and I'm continually amazed at the tremendous selling power of WSM-TV." Each participation costs $26.62.
WSM-TV, Nashville PROGRAM: Western Corral
Got something to say?

...tell it where they're waiting for you!

The secret lies in tested, established local participation programs commanding loyal audiences. In Rochester, you'll find the most and the best of these programs on the station that has a 4-year head start in TV in this market—WHAM-TV.

"HOME COOKING"
for instance: with Trudy McNall, 9:30 to 10 AM daily, Monday thru Friday. The only cooking show in Rochester TV, and one of the best anywhere! Try it and see. Participation, live or film, $60.00.

WHAM-TV   ROCHESTER, N. Y.'s FIRST STATION
Honolulu market facts outlined in KULA booklet

Hawaii, says KULA, is a $1.5 billion market with 500,000 potential customers, and Honolulu (KULA's base of operations) ranks among the top third of the United States' 200 leading city markets "in all important categories."

KULA claims that of the 20 largest U. S. cities, Honolulu ranks first in effective buying income—$7,198 per family, or 30% higher than the American average. The high income figure is based on all of Hawaii's eight racial groups, according to KULA. The station asserts that Honolulu's population is larger than Providence, R. I., or Salt Lake City; that its retail sales are larger than Jersey City or New Haven; that its general merchandise sales are larger than Charlotte, N. C., or Peoria.

KAAA sets newspaper space to mark station's birthday

The publisher of the Red Wing (Minn.) Republican-Eagle was rather surprised one day last month when his chief local competitor—KAAA—sold 1,600 inches of advertising in the paper. It netted the newspaper nearly $1,000.

Reason for KAAA's space-selling efforts on behalf of the newspaper was the radio station's fifth anniversary. H. D. "Hal" Cory, promotion manager for the station, decided that to properly chronicle the anniversary, the city's newspaper should have a special 12-page KAAA Anniversary section. Cory—who was advertising manager of a newspaper before joining KAAA—sold the space, laid out the advertising, wrote the copy and dummyed the paper. He also picked up about $1,000 worth of advertising for KAAA, plus some long-term contracts signed as a result of the promotion.

Said Cory: "We're quite proud of the promotion because of the unusual sales pitch used in bringing it to a successful conclusion. It is gratifying to be able to walk hand-in-hand with one's competitor, especially when it happens to be a newspaper...."  

Uhf stations in vhf areas start heavy promotions

Heavy uhf promotion is being conducted by two East Coast uhf stations which have gone on the air within the past few months in areas covered by vhf outlets. One of the uhf stations is doing its best to lure national business while the other—though not reticent to accept national accounts—is concentrating on local business.

On the air about three months, WTOV-TV, Norfolk, Va., now is giving advertisers the benefit of a "Baker's Dozen" merchandising plan.

The station offers exclusive out-shelf merchandising in all Colonial Stores, which WTOV-TV says is the largest food store chain in the South; window displays in all Peoples Service Drug Stores, said to be the South's largest drug chain; mailings of jumbo post cards to all retailers in the station's area; movie trailers in six theatres, four shows daily, seven days a week.

The other new uhfer, WRTV, Asbury

Home for "Home": new $200,000 studio

This is a bird's eye view of NBC TV's new $200,000 studio for "Home," the network women's service program that had its debut earlier this month. NBC says the set is "the most completely workable permanent set in television." Concentric turnstiles in the center hold a large automobile. Clockwise around the set are an earth pit for gardening set (list of camera); a "tumbler" which revolves and inverts heavy objects for views of all surfaces; the "cookery" for food features; the "editor's area" for interviews, with monitors for remote pickups and a "flashcast" strip for headlines and other visuals; a workbench for how-to-do-it segments; a "spiral pickup" which has compressed air outlets to blow filmy materials upwards and a pickup arm from the ceiling to turn and drape fabrics; a set which will reproduce all weather elements "live"; an area for room setups; an area for fashion shows; an area for commercials. In the foreground is a remote-controlled camera mounted on a telescopic arm suspended from the ceiling that can zoom from an overall view to a close-up. By SPONSOR's prentiss, 9 sponsors had signed for participations on "Home." It's aired from 11 a.m. to noon.

SPONSOR
Park, N. J., has "no illusion of joining a network or competing for big national advertisers," says Harold C. Burke, vice president in charge of operations. Like WTOV-TV, WRTV faces stiff vhf competition. It's been on the air about a month and a half, and so far its major promotional effort has been to sell itself to vhf set owners.

The station pays dealers 25c for every householder they personally call on in an effort to sell a uhf converter. The dealer gets the quarter regardless of whether a converter actually is sold. To get extra local enthusiasm stirred up, WRTV is presenting programs about more than 50 local organizations with a total membership of 137,000 people. As another attention-getter the station recently turned its operation for an entire day over to local high school students.

**Briefly . . .**

Billing itself as "the only radio station with studios in Harlem," WLIB, New York, recently claimed another distinction: It is now the only commercial radio station with a transmitter inside the New York City limits. The new transmitter, opposite 36th St. on East River, the station says now offers sponsors "effective metropolitan coverage equal to any major network or independent station in New York." Pulse says more Negroes listen to WLIB than any other station, says outlet.

Movieland Film Laboratories, New York, is holding quarterly departmental meetings at which the staff members discuss ways of working together more efficiently. Saul Jeffee, president of Movieland, told sponsor that his company thought the motion picture companies wanted their work in a hurry. But he says that tv stations and networks are even worse. "We're faced with a constant deadline," he said, "and by having regular meetings different departments can get together and figure out ways of working together more smoothly and faster."

KGO, San Francisco, is the latest radio station to equip its salesmen with a pocket-sized portable radio. KGO said the little radios bear the slogan, "Wherever I go, I tune KGO." The salesmen use the radios in auditioning programs for clients and agencies.

(Please turn to page 131)
some spots are better

If you're trying to make a mark for yourself ... let good pictures pull the big audiences.

The Television stations represented by NBC Spot Sales have lined up star-studded late night films that are attracting wide-awake adult fans. The prices are right, too! Spots in one of the nation's richest retail markets come as low as $36 each.

And late night movie spots sell! Local advertisers who depend on advertising for survival prove it night after night. For instance:

For the best spot, at the right time, at the right price...
A appliance dealer sold 55 television sets with only one spot announcement in late night movies.

A chain of super markets just renewed sponsorship for the fourth straight year... last month achieved an average ARB of 26.7.

A two-week contest on one station's midnight movies drew 58,011 entries.

You, too, can win critical acclaim for your own advertising sales promotions. Just ask your NBC Spot TV salesman to help you secure a schedule of late night movie spots.

renepresenting
TELEVISION STATIONS:

<table>
<thead>
<tr>
<th>Network</th>
<th>Station</th>
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<tbody>
<tr>
<td>WAVE-TV</td>
<td>Louisville</td>
</tr>
<tr>
<td>WRGB</td>
<td>Schenectady-Albany-Troy</td>
</tr>
<tr>
<td>KONA</td>
<td>Honolulu, Hawaii</td>
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<tr>
<td>WNBT</td>
<td>New York</td>
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<td>WNBQ</td>
<td>Chicago</td>
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<td>KNBH</td>
<td>Los Angeles</td>
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<td>KSD-TV</td>
<td>St. Louis</td>
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<tr>
<td>WNBW</td>
<td>Washington</td>
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<td>WNBK</td>
<td>Cleveland</td>
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<tr>
<td>KPTV</td>
<td>Portland, Ore.</td>
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representing
RADIO STATIONS:

<table>
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<tr>
<th>Network</th>
<th>Station</th>
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<tbody>
<tr>
<td>WAVE</td>
<td>Louisville</td>
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<tr>
<td>KGU</td>
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<td>WNBC</td>
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<td>WMAQ</td>
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<td>KNBC</td>
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<td>KSD</td>
<td>St. Louis</td>
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<td>WRC</td>
<td>Washington</td>
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<td>WTAM</td>
<td>Cleveland</td>
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NBC SPOT SALES
20 Rockefeller Plaza, New York 20, N. Y.
Chicago Detroit Cleveland Washington San Francisco
Los Angeles Charlotte* Atlanta* *Bomar Lawrence Associates
Continued from page 42

goodly percentage of retail sales deriving out of towns with small concentration of population.

Again using the U.S. Census of Business as a source, sponsors found that better than 55% of retail grocery sales derived from towns with populations under 50,000. Close to 60% of tire auto accessories sales are attributable to such communities. Some 45% of national proprietary and drug store sales derive from towns with populations under 50,000.

To show how retail sales of any one product break down by city size groups, here are figures indicating over-all national retail gasoline sales in 1918 broken down by size of city:

<table>
<thead>
<tr>
<th>City population</th>
<th>No. of gas stations</th>
<th>Retail sales (in Thousands)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Over 500,000</td>
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<td>16,887</td>
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<tr>
<td>250,000-500,000</td>
<td></td>
<td>7,214</td>
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<tr>
<td>100,000-250,000</td>
<td></td>
<td>11,889</td>
</tr>
<tr>
<td>50,000-100,000</td>
<td></td>
<td>10,096</td>
</tr>
<tr>
<td>TOTAL</td>
<td></td>
<td>45,656</td>
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<tr>
<td>25,000-50,000</td>
<td></td>
<td>11,024</td>
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<tr>
<td>10,000-25,000</td>
<td></td>
<td>17,465</td>
</tr>
<tr>
<td>5,000-10,000</td>
<td></td>
<td>17,233</td>
</tr>
<tr>
<td>2,500-5,000</td>
<td></td>
<td>11,558</td>
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<tr>
<td>Under 2,500</td>
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<td>84,729</td>
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<tr>
<td>TOTAL for the U.S.</td>
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<td>182,253</td>
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</table>

It is apparent, then, that Smalltown, U.S.A., is a retail market of such size that no manufacturer of a nationally distributed product can afford to ignore it in his advertising allocations. But how can the advertiser reach Smalltown, U.S.A.?

The most efficient means of reaching the smaller community is to be found in radio, on a spot or a network basis. The advantages of including smaller communities in a spot schedule are the same, of course, as those which pertain to any spot buy. And two networks serve the smaller community. Keystone makes a specialty of it. Mutual Broadcasting System covers the smaller community as part of its activities as one of the four major national networks.

Keystone Network, with 700 affiliated radio stations, is most powerful in towns with populations under 10,000. Mutual Broadcasting System, with 565 affiliated radio stations, is strongest in towns with populations ranging from 10,000 to 100,000. (For complete breakdown of size of cities covered by these networks, see charts page 43.)

Keystone is a transcriptions network. It provides sustaining and commercial programing on tape for its 700 affiliates. The character of these KBS affiliates is truly local, with all programing and appeal keyed directly to the particular Smalltown, U.S.A., market in which the stations are located. Close to 400 KBS stations are 250-watters whose coverage area coincides exactly with the average town of 25,000 or fewer people in which these stations are located. The bulk of KBS stations, or 76% of them, are in one-station markets, that is, towns which can be reached only through KBS.

Mutual Broadcasting System is the "grass-roots" radio network, with an aggregate audience of 60 million people in 45 of the 48 states. Many of these MBS stations are in the large metropolitan centers, and, in fact, an advertiser may choose to cover the major markets via a limited MBS network, bypassing its penetration into Smalltown, U.S.A.
However, for national advertisers who’re seeking broad coverage, several facts about the 565 MBS affiliates assume importance. Of the 565 MBS markets, 267 throughout the U.S. are in non-tv areas. In other words, MBS has access to about 12 million radio-only homes in markets not yet covered by tv. An MBS study of the network’s penetration revealed that MBS attracts two out of every five radio listeners throughout non-tv U.S. Further, three out of every five radio listeners in Smalltown, U.S.A., in markets where MBS has the only network affiliate, listen to the MBS station. (For distribution of MBS stations, see chart on page 43.)

The advent of tv has made small-town radio coverage more important than ever before. When advertisers relied on network radio for the bulk of their advertising penetration, they considered spill-over coverage from powerhouse stations sufficient to reach into the smaller markets. Today, with both air media carrying a sponsor’s message throughout the country, advertisers have become more aware of the need to penetrate into grass-roots markets, as well as the need for so doing by means and advertising psychology that is radically different from their pitch in major markets.

The 3,000 counties in the U.S., with small communities within them actually contain individual entities that are not only different from the metropolitan market, but that differ from each other. Listening habits in Smalltown, U.S.A., are as different from those in the metropolitan center as are the living patterns. And in these smaller communities the population relies on radio for its entertainment to a far greater extent than in those larger cultural centers where a greater selection of distractions is available. By the same token, Smalltown, U.S.A., has displayed a far greater station and program loyalty than can a big-city audience.

With these differences in local tastes in mind, Keystone Network relies mostly upon its affiliated stations for programing that will appeal to the small-town audience. As a taped network, it provides musical programing to its stations upon request, out of the two c.t. libraries that the network has acquired. The other type of programing the network furnishes its affiliates is taped programing provided by various sponsors.

The independent programing of KBS affiliates is keyed to local tastes with strong emphasis upon local news, weather, sports and entertainment coverage. Slightly under 50% of the KBS affiliates program independently during those hours when they do not broadcast KBS tapes. Through KBS, advertisers can buy local programing adjacencies or participations economically by taking advantage of bulk buying.

Mutual Broadcasting System provides advertisers with mass-appeal programing with good merchandising possibilities. Through the MBS Multi-MESSAGE plan a Blue Book of advertisers have taken advantage of the economic combination of good penetration into Smalltown, U.S.A., plus programing that can be tied in effectively with point-of-sale displays.

Jacques Kreisler Mfg. Co. (N. W. Ayer), is one advertiser who is using MBS for the dual purpose of coverage and merchandisability. This watchband manufacturer used MBS’ Multi-MESSAGE plan for the first time.
throughout summer 1953, for the purpose of keeping the brand name in the consumer's mind at a time when vacation plans take priority over luxury purchases, and to establish a franchise against competition in those markets previously untouched by national watchband advertising. During 1953, some 11% of the firm's budget went into MBS sponsorship.

A 100% air-media advertiser, Kreisler Co. is going back to MBS on 29 March for a 13-week run. At this time the firm is participating both on NBC TV's Kate Smith Show and Today. A 400-station lineup on MBS will carry the watchband commercials into Smalltown, U.S.A. simultaneously.

At a cost of $7,500 a minute, Kreisler bought into the MBS Multi-Message Plan: one minute in The Falcon, MBS, Mondays, 8:00-8:30 p.m., another minute in Mickey Spillane, MBS, Tuesdays, 8:00-8:30 p.m. These two programs, the sponsor feels, reach the type of mixed adult and older teenage audiences that are potential watchband customers. In sales meetings with jewelers throughout the country, Kreisler stressed both the low cost of this buy and the programs' merchandising possibilities.

Carter Products Co. (Ted Bates), is another sponsor who uses MBS for its extensive coverage, both in metropolitan areas and principally in Smalltown, U.S.A. A cold-season MBS advertiser in 1953, Carter Products Co. rotates commercials for four products (Arrid, Rise, Nair, Carter's pills) on MBS. Carter's MBS buy: Nick Carter, Sundays, 6:30-7:30 p.m. and later in the year, Squadron, Sundays, 6:00-6:30 p.m. During the 13 weeks of cold season when Carter was on MBS, the firm cleared 510 stations, which penetrated at an economic cost into the small towns which the remainder of the firm's advertising did not touch.

The appeal of these two programs was sufficiently broad to deliver to Carter Products Co. a large audience of potential buyers for all its products: people over 35 for the Carter Pills, young girls for Nair depilatory, men for Rise shaving cream and a general audience for Arvid.

Miller Brewing Co. (Mathisson and Associates), recently bought a series of news programs on MBS because the firm feels "that particular net's station-cities closely match the Miller-High Life distribution pattern." The brewery found, "An affiliated local station is better adapted to the task of cooperative merchandising with the Miller distrib'utor than is an even more powerful station covering a number of Miller markets."

The brewery's choice of programming is divided between male and female appeal because the firm has found rapidly increasing sales of beer for home consumption. Miller High Life News High Lights, featuring Robert F. Harleigh on MBS Mondays, Wednesdays and Fridays 9:25-9:30 p.m. is keyed to men; Hazel Markel, MBS Tuesdays and Thursdays, 12:20-12:30 p.m., reaches the women.

Among Keystone advertisers who consider this radio network's regular part of their advertising plans are such old-time KBS sponsors as Carnation Milk, Analist, Pepto-Bismol, Van Camp Foods. Some 50 advertisers in the food, drug, automotive fields have been using KBS for several years at a low cost to insure that sizable percentage of their retail sales which stems from that group of consumers which no national firm can afford to overlook in this competitive year: the citizen of Smalltown, U.S.A.

** WCBS LETTERS **
(Continued from page 49)

hold tasks to do, comforts me when I'm sick or sleepless, helps me to be well-informed, though domesticated. Best of it, it never says "I don't know" when I want to find out the time, the weather or who won the fight!"

Another housewife emphasizes radio's constant presence. If you rang her doorbell, asked her why she liked radio, she'd say:

"Radio is the only on-the-go entertainment in the world today — and most of us are on the go most of the time today. We housewives mark Antony's words to his friends and countrymen a loan of their ears, because that's about all we have to lend from dawn to dusk. And what can beat the wide range of drama to be shared without being chaired? The immediacy of news almost as it happens! Music? I can cook to a concert, information and education? I can clean while in class. All those in favor? — The 'ears have it!"

Ring another doorbell, and the people might stress radio's importance to the family as a unit:

"We like radio in our little family..."
In 1928 there were four television sets in the Schenectady area that were able to receive this first dramatic program, "The Queen's Messenger," from the General Electric Company's experimental television station. Today 356,000 receivers in the 14,000 square miles that WRGB covers, tune regularly to the full-time programming of WRGB. The vast area of Northeastern New York and Western New England now sees the difference made by 26 years experience in television. Take a closer look with your NBC Spot Sales Representative. See the difference WRGB can make for you.

A GENERAL ELECTRIC STATION, SCHENECTADY, NEW YORK

WRGB

Represented Nationally by NBC Spot Sales
New York • Cleveland • Chicago • Detroit
Hollywood • San Francisco

THE CAPITAL DISTRICT'S ONLY FULL-TIME TELEVISION STATION

22 MARCH 1954
because the sound of radio identifies some of the happiest and warmest moments in our home life. The radio is on at night when we are relaxing after a long day—it awakens us and entertains us pleasantly in the morning—we turn it on during the baby's night feeding—the children listen to it at meal or play time.

"Radio is a friendly sound—a family sound in our household. That's why we love it, and why we'll never be without it!"

You can't draw a graph about the phrase "radio is a friendly sound—a family sound in our household." But you get the idea of radio's importance in family life. Here's another example:

"I like radio because it is an understanding guest who comes into my home, entertains me, instructs and enlightens me. It's an easy, relaxing guest who doesn't make me sit in the living room and give him my full attention, but lets me go on with whatever I want to do."

Listeners who wrote letters stood a chance of winning a table model radio for the best letter each day (78 radios were awarded over the 13-week period of the contest). At the end of the contest the two best letters were selected, with first prize—a new Mercury car—going to a Noroton, Conn. housewife (sponsored, 9 March, page 130). A New Jersey policeman won second prize, a week's vacation for two in Puerto Rico.

Most of the 78 winning letters and many of the others seemed to reach the same conclusion as last year's Politz study for Henry I. Christal stations (sponsored, 14 December 1953 and 10 August 1953). The letters and the Politz study both indicate:

- People with tv sets still listen to radio.
- People listen to the radio while doing something else.
- People say they need the radio for information (news, weather, time) as well as entertainment.
- People say radio is a necessity.

Notice how each of the following contest letters emphasizes at least one of the four findings made by Politz:

"A musician and singer, a teller of tales:
A breezy dispenser of newsy details, I list without looking—no time lost from chores. And real eyes might scorn what my mind's eye adores.
Anywhere, anytime, easy to tote—My perfect companion, my gloom antidote."

"A family of four, including three-month-old baby, and a six-room house require a schedule. Keeping the radio on is a perfect way to keep scheduled. Up at 6 with Sterling... by Bob Haynes time, beds are made, dishes done and diapers are spinning. Bill Leonard and I bathe baby, Joan Edwards and I feed her. Godfrey time is Mother's 'tea' time (baby's nap time). Make Up Your Mind for fish oil and orange juice... Rosemary finds us dressed for outdoors. "Noontime, I turn the radio off reluctantly, grateful chores made so pleasant."

"Because — Because I'm always hurrying, being teacher, housekeeper, mother and gardener—because I want the news and haven't reading time—because I must know the correct time and my clocks never synchronize—because I must know the weather for
WHEN THE PRESIDENT DIED...

Dallas heard it before Washington

Within a minute of the wire that told of President Harding's death, Dallas heard the news. A WFAA newscast was on the air—and WFAA was first in the nation to announce the president's passing.

It's a long way back to Harding's death in 1923. The cumbersome TRF set and the parlor it graced have disappeared. But radio has since become part to most every phase of human existence, with the news broadcast an important means of immediate, mass dissemination of the news.

WFAA earns its welcome into listeners' homes. In times of emergency or distress Southwesterners turn first to their "neighbor of the air" for help. In December a lost boy was found within the hour by a man who heard the youngster's description on WFAA's 7:00 AM news. A week later the wreckage of a missing plane was located when a farmer who heard the crash associated it with a WFAA report. And just before Christmas WFAA arranged for a mother's appeal to reach across the seas to her son—one of the 22 Korean Veterans who chose Communism.

There are six veteran newsmen who report, re-write and edit the 26½ hours of news broadcast on WFAA every week. The people of the Southwest depend on WFAA for the complete story of newsworthy events of local or world-wide significance.

One of a series: WFAA's established leadership in the Southwest

Mr. and Mrs. Warren G. Harding, photographed shortly after his nomination for the Presidency.
driving over a treacherous hill—because I’m interested in politics and can’t keep up with them outside—because, I love the theatre and can’t afford it—because, I’m interested in new merchandise and can’t shop around—because, I like music and can’t make it—because, friendly radio voices are company when I’m alone—and because television hurts my eyes—I love radio.”

“... My reasoning is simple. In ’28 we were married, we selected radio along with our modest home furnishings. Ever since, radio has been a natural part of our lives. I recall how vitally important it was to us then.

“As the babies came, it never dawned on us to hire ‘sitters.’ We had everything, happy home life and always fine radio entertainment.

“Today, things are different. Financially comfortable, we own six radios. Our children grew up, went to college and studied with radios playing.

“I believe and hubby agrees, that radio has helped us remain a happy, united family.”

HUDSON DEALER
(Continued from page 45)

Moran’s personality probably had more to do with the success of his television efforts than any other single factor. Jim says the secret of his appeal lies in the fact that he’s “always himself.”

He points out, “I’ve never taken a dictum or dramatic lesson in my life. And I never will.” It’s the “Common Joe” touch that gets him across to viewers. His occasional grammatical lapses and mispronunciations give his audience a sense of personal identification, add to the believability of his messages.

The key to his success on tv lies in his ability to relax before the camera and speak to viewers with sincerity and conviction, exactly as he would if he were in the showroom.

Jim says, “It seems to us that the ideal climate for selling merchandise would be to be able to bring every possible customer into our place of business where we could demonstrate our product and tell our sales story. Since this is impossible, we use tv to bring our sales room to our prospects. That is why we try to do such a good job of lighting our cars and displaying our wares—and why we avoid the use of high pressure and gimmicks and hysterical-type sell.

“We don’t use high-pressure salesman because we would never talk or act like that with folks who walked in our front door.”

Jim’s casual manner carries over into his stint as m.c. on Courtesy Hour and Barn Dance, and he does Western garb to get into the mood of the show on the latter.

Moran thinks he’s found the perfect solution for reaching the greatest amount of adults through his program lineup because “there’s enough variety so that there’s something for everyone.” The three types of programs—movies, variety acts and farm shows—have wide appeal.

The commercial copy itself on all three shows stresses exclusive features of Hudson models as well as such factors as price, trade-in allowances, dependability. All are written in an easy-going, low-key style that is much the same as ordinary conversation: “I know many of you folks are curious to know just how much your car is worth on the market and in trade. Well—there isn’t a better time than right now to find out because we are very glad to go on record telling you exactly how much the car you now own is worth—on our 1954 Hudson. To begin with, the most popular cars, the cars more people buy are the three so-called lowest-priced cars. Now the reason for this is very simple. It just seemed to be the only new car you could afford—so you bought it. It may not have had all the luxury you wanted, it may not have had quite the performance you hoped for and it may not have had all the room and comfort you wanted. But did you know that you can move up into a far more luxurious automobile—a far more handsome automobile—a far more exciting automobile—for less money? It’s true and right now—I’d like to have you compare the car you own with our 1954 Hudson,...”

Moran cross-plugs the shows during the commercial to stimulate viewer interest in an attempt to increase the number of advertising impressions per person. If the same person hears Courtesy Motor commercials on two different shows each week, he’s more likely to remember sales arguments, becomes a better sales potential.
Which Kansas City radio station reaches the largest number of daytime listening homes in rural and small city Mid-America—seven days a week—the year around?

KCMO, Kansas City's only 50,000 watt station. The 1953 composite Conlan "Study of Listening Habits" in Mid-America rates KCMO over all other Kansas City stations. In fact, KCMO serves a larger Mid-America audience than any other station heard in the area. * Simple sales arithmetic shows that KCMO is your best buy in the rich, expanding Mid-America market.

*There's good reason, too. For information on how KCMO's bright, fresh programming commands the loyalty of Mid-America's largest audience, contact KCMO or the Katz agency.

KCMO radio
50,000 Watts at 810 Kc.
125 E. 31st St., Kansas City, Mo., or THE KATZ AGENCY

"It's a Meredith Station"
Occasionally Moran uses giveaways to test the pull of his various programs and determine their comparative popularity. One such offer involved one announcement that free yo-yo's would be given to children who visited the showroom over the weekend with their parents. Over 5,000 yo-yo's were disposed of during the following weekend and Moran had to purchase 3,000 additional toys to meet the demand.

Alertness to trends and willingness to experiment characterize Moran's business ventures as well as his television efforts.

Jim began his business career after high school as a gasoline pump attendant. Within a few years he had a station of his own and two years later he owned three stations. After a stint in the armed forces during World War II Jim opened his own Ford agency in suburban Chicago Heights. Shortly afterward he bought the Hudson agency which at the time consisted only of one small building. Now his business takes up a full block and he has 400 employees.

Moran's television appearances are not confined to selling Hudsons. He's become a civic personality through such activities as telethons for the Cerebral-Palsy foundation, various cancer research organizations and the City of Hope. He has become so well-known a personality, in fact, that he was recently asked to run for mayor.

Moran was one of the forerunners in the growing trend for the use of air by auto manufacturers and dealers, and he was one of the first of the "personality" auto salesmen. All his chief competitors in the Chicago area now have regular air schedules.

Auto manufacturers as a group have become more and more air-conscious in recent years as the supply of cars has caught up with—and is now overtaking—demand. During the first eight months of 1953 auto manufacturers more than doubled their gross network time billings for the same period of 1952. In 1953, the figure is $11,884,278; for 1952, $5,772,634. (See "Automobiles on the air," sponsor, 16 November 1953, page 43.)

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**WEEK AT AGENCY**

(Continued from page 39)

looked over at the battery of clocks behind Garroway's tv desk.

"Let's go grab some breakfast," he said.

It was 10 minutes after eight. The sun was up, people on their way to work were staring through the huge glass windows at Garroway; the Telop One Club was in full swing.

I was hungry. I realized.

* * *

Two-Sixty Madison Avenue is one of the new crop of "junior skyscrapers" in Manhattan. It stands like a glass-and-stainless-steel wedding cake at the corner of 38th Street and Madison Avenue in what used to be the quiet residential section of Murray Hill back in the Life With Father era.

The fourth and fifth floors, and part of the third, are occupied by Cunningham & Walsh, an ad agency that is a lineal descendant of the Newell-Em-
"MY IDEAL REP"

SAYS CHUCK WILDS OF N. W. AYER,

"doesn't hesitate to use the teletype or telephone when a quick decision is needed from a station."

JEPCO believes in fast action. In the fast-moving tv and radio fields the alert rep must render service on a moment’s notice.

This is the Pearson policy.

JOHN E. PEARSON COMPANY

radio and television station representatives
NEW ARRIVAL!

BIG CHANGE
AT WVET

ABC

Yes, the station with more local accounts than any other THREE Rochester stations put together has joined America's liveliest network! Results—improved programming...ever increasing audience...better than ever buys for advertisers in the rich Rochester-Western New York market!

5000 WATTS • 1280 KC.

IN ROCHESTER, N. Y.
Represented Nationally by THE BOLLING COMPANY

WVET

4 Reasons Why
The foremost national and local advertisers use WEVD year after year to reach the vast
Jewish Market of Metropolitan New York
1. Top adult programming
2. Strong audience impact
3. Inherent listener loyalty
4. Potential buying power
Send for a copy of
"WHO'S WHO ON WEVD"
HENRY GREENFIELD
Managing Director
WEVD 117-119 West 46th St.
New York 19

conditioning that hadn't taken the weekend chill out of the place.

"This will be your office," said Johnson, stopping finally before an empty office on the 38th Street side. "One of the girls from my department works here, Joanne Keene. She's away for a week." I stared at a pile of toddler-sized dresses on top of a filing cabinet and at some switches of material on the desk.

"Joanne handles special promotions with women's magazines. She's our sewing expert." Johnson explained. He produced a big pile of newspaper clippings, biographies and back issues of trade publications.

"Now that you're a junior executive here," he smiled, "you'll want to get yourself oriented a bit on the history of the agency. I've scheduled an appointment for you this morning with Jack Cunningham and one this afternoon with John Sheehan, our radio-tv director. Read through this stuff and give me a call when you're ready."

An hour later I felt ready, and dialed Johnson on 245.

He said, "We've got a little time, so I'll give you the Forty Cent Tour."

"We moved in here in July 1952," Johnson called over his shoulder as we took off at a fast trot. "Our part of the building was designed specially for us. You're on the fourth floor. Along this part of the Madison side are media executives, including Newman McEvoy, our v.p. and media director."

He waved to McEvoy, a tall, angular man with close-cropped gray hair who looked over the top of his glasses and waved back at Johnson. Several junior executive types, in dark flannels and tweeds, were busily discussing something with McEvoy. "Media group meeting," said Johnson.

"On the north side of the floor is the Liggett & Myers department—account men, art and copy, L&M publicity, radio-tv, production—and Fred Walsh's office. He's our president and top man, with E. H. Ellis, our L&M account," he said as we hurried along.

We passed executive offices, bull pens of secretaries and media buyers, a huge art department busily creating
CAME THE DELUGE!

To get an up-to-date line on "who's listening and where," the Double Cola people, through their agency, Noble-Dury and Associates, Inc., ran a 10-week contest on Double Cola's Double Pleasure Party (6:15-6:30 p.m. Saturdays) starring the inimitable Little Jimmy Dickens. Then, according to Double Cola's Bob Ashley, "came the deluge!" — more than 20,000 entries from 31 states and one foreign country — more proof that they're listening to WSM not only throughout the Central South, but in many other states, too!

To give your product a ride on this powerful beam, talk to Tom Harrison or any Petry Man.

WSM
Nashville • Clear Channel • 50,000 Watts
Chesterfield ads, an eat-in lunchroom (for C&W-ites who are in a hurry), mail room, mineo, checking and billing departments, communications.

Johnson paused, and cleared his throat discreetly.

"We’re very informal here," he said, "but you might as well learn which men’s room to use." He pointed down a hall. "That one."

We were now about a block from the office assigned to me.

"There’s another and fancier one on the Madison side," he added, "but it’s for high brass. We have a special super executive john on the fifth floor, complete with shower, lounge and bar, but that’s reserved for clients."

We went through a door into the entrance hall. An elevator stopped. We stepped in. "Five" said Johnson to the red head in charge.

C&W’s fifth floor is like the fourth. More executive offices along the Madison side, the research department (in process of moving to the third floor), the radio-tv department (other than L&M), audition room, copy-art conference room, more art and production offices, personnel, the famous C&W oval conference room (walnut walls with a huge oval Korina table big enough to seat 25 people), and, of course, the client lounge and shower.

Outside the conference room, a secretary stopped us.

"Mister Cunningham will see you now," she said.

* * *

John P. Cunningham at 57 is the operational head of C&W. A relaxed New England Yankee who likes to wear casual tweeds in the office, he was sitting behind a huge mahogany desk that looked big enough to use as a badminton court.

"Come in," he shouted through the open door of his office.

I suddenly realized that all the doors of all the executive offices I had seen had been open.

Cunningham put down a pink coffee cup that could have doubled as a small bird bath. Crushed out an L&M filter-tipped cigarette and waved it to a big foam-rubber sofa near his desk. Except for the desk, the room could have been the living room of a wealthy bachelor’s apartment.

"So, you’re going to work here for a week, eh?" he chuckled. His accent was Bostonian. His face was still brown with what looked like a Florida tan.

"Let me tell you a few things about how this agency operates," he said, lighting an L&M and offering me one.

"This is not a one-man shop. I’m not the boss and neither is Fred Walsh. This agency is run by a management group of 12 directors, eight of whom are creative guys. Writers, artists, radio and tv guys. These eight men probably spend 90% of their day producing advertising for Cunningham & Walsh clients, in addition to guiding the agency.

"We have a democratic type of management. It makes us very flexible, and gives us plenty of room to grow, even though we’re a pretty good-sized agency right now. We estimate that we’re now tenth among agencies in radio-tv billings and seventeenth in total billings. I also think we’re balanced nicely media-wise. About 40% of our total billings are in radio-tv. If we were 50% or 60%, like some of the big soap agencies, I’d think we were getting a little top-heavy.

"On the other hand," said Cunningham as he looked reflectively at the big pink coffee cup, "I want you to know that we think radio and tv are very important media. In fact, I feel that television will ultimately become the country’s top advertising medium, closely supported by radio.

"We’re entering an era now where air media are being developed so that clients can buy on an insertion basis, with program content control being in the hands of networks and stations. When you buy air media in the near future, you’ll be buying audiences. Rates will be geared to audience sizes. Small clients as well as big clients will be able to use all kinds of air advertising."

He paused and looked at me directly from under thick black eyebrows.

"There’s something else about the agency you ought to know. Someday our junior executives will run this agency. Meanwhile we want them to be loyal to the agency not just loyal to a bunch of old men.

"Our junior executives and operating executives help determine agency policy to quite a degree. For example, we may be considering an account. Now, our usual bench-mark for taking an account is $200,000 in billings. Suppose this account is only $100,000. Should we take it? Can we help such a client develop his sales to the point where his advertising appropriation will be a half million?

"I’d never make such a decision all by myself. I’d walk down the aisle and call as many executives out of their offices as I can and we’d have a shirt-sleeve huddle. We seek the opinions of younger men and we let them spark ideas. In other words, if you have a hot idea while you’re here, pass it along. Do you see what I mean?"

I told him I did. Mr. Cunningham squinted out at the bright morning sunlight on Madison Avenue, five floor below. "Fine," he said. "This afternoon we’ll put you to work."

* * *

I had been assigned to John Sheehan, a big, hearty Irishman who once ran the OWI’s wartime radio efforts and who now heads up the radio-tv operations of C&W on all general accounts, except L&M. It was mid-afternoon. I was sitting in Sheehan’s office, which is on the Madison side of the fifth floor.

"We’ve all got to be alert to all of the radio-tv possibilities of all of our agency accounts," he said. "Sometimes you’ll find it’s a matter of educating the client. But it isn’t a formal
drive. Liggett & Myers is one of the most active accounts in radio and television. But we've managed to develop a good basis of participation by many other clients in air media.

"Our general radio-tv department may sound small at first, considering this is a forty-million-dollar agency. But Liggett & Myers is handled by a special group run by Win Case and Norm Cort, and radio-tv buying is handled by the media department. Our job is to create and supervise."

"In this department there's Dave Lewis, who's pretty much my right-hand guy; Tom De Huff, who works mostly on tv; Joe McDonough, who works mostly on radio, and me. And you. Actually, we can expand at a moment's notice when we have to. Many of our copy and creative and account people have extensive backgrounds in radio and television. In fact, when we're all putting our heads together on an air campaign for a new account I'll have as many as 15 people in my office.

"We try," he said, echoing something Jack Cunningham had said a few hours earlier, "to be informal, to get ideas from a creative group."

He looked up as a tall slim man with horn-rimmed glasses, a neat mustache, and a well-tailored gray suit entered through the open door.

"I've got those Cliquot Club film spots, John," said the man with the mustache. "Are you free to have a look?"

Sheehan introduced us. The visitor was Dave Lewis, formerly radio-tv director of the Caples agency.

"We've just acquired the Cliquot account," said Sheehan. "These are some tv commercials done for them by their former agency. We want to look them over to see where we're going in the future. We can run them off in the audition room."

We started out of the room. As we walked along, Sheehan turned to me. "There's one thing Jack Cunningham always tells us. You should know it too."

"What's that?" I asked.

"When you're in the Cunningham & Walsh offices, it's as if you're on the client's payroll. You're an 'agency-man' in the client's office."

We went into the audition room, a brown-and-gray room with cork walls that looked as though it might be the executive preview theatre of M-G-M. In one corner sat a 24-inch
tv set; in the center of the wall, below a pull-down movie screen, was a big radio-phonograph that would delight the heart of any hi-fi fan. Since I am an electronic hobbyist, I was drawn to it like an iron filing to a magnet.

I looked at it reverently. Sheehan caught my eye. "It cost over 2,000 bucks," he said.

Others trooped into the room. Bud Baker, the account executive, Joe McDonough, a writer-producer, Joe went into the projection room and we settled ourselves in chairs as the house lights dimmed.

On the screen, a minute commercial unfolded. It was a gimmicky spot which featured a young boy dressed up like an Eskimo. In the background, a quartet extolled the virtues of Cliquot Club beverages to the tune of Jingle Bells. This was followed by a 30-second commercial that was a cut-down version of the minute film. The lights went up, and the discussion started briskly.

"We might do something with that jingle," said Bud Baker, a small man in a pin-stripe suit.

"We might. But I'm always a little leery of public domain tunes," said Sheehan.

"Isn't there a certain incongruity in that spot?" said Dave Lewis. "I mean, where the Eskimo boy says Cliquot is a 'good mixer.' Should a kid like that be talking about making highballs?"

Bud Baker jotted something on a piece of paper.

Joe McDonough appeared from the projection room. "Since the Eskimo is their trademark gimmick, maybe it would look better with animation instead of a live actor." The group discussed this briefly, and it was decided that some animation ideas might be worked out.

Dave Lewis produced a red Vinylite transcription. "This is the lead-in they used with the Cliquot Club Eskimos, back years ago. I think it's kind of bouncy. Might be a jingle in it." He went over to the hi-fi player, put the transcription on the turntable and played with the controls, "Listen to this."

The record spun. Out of the speaker came a bouncy tune that sounded like soundtrack music for an early Mickey Mouse or a favorite dance tune of the late George Washington Hill. It was punctuated by jingling sleigh bells, cracking whips and the intermittent bark of a sled dog.

"I think a new arrangement could be made of that," said Lewis. "We could work up a jingle to fit it."

"What kind of a jingle?" asked Sheehan.

Lewis obliged, playing the record again. Lewis' jingle was strictly ad-lib. He used the dog's bark as a device to emphasize "Cliquot Club."

"Shall I sing it again?" Lewis asked.

Sheehan looked at his watch. C&W knocks off at five. It was about 10 after five.


Bud Baker grinned. "I've got a better idea. Dave," he said. "Show 'em all how versatile you are. Sing it in Dog."

* * *

A good research department is to an ad agency what the Intelligence section is to a military task force. Targets are scouted, measured, defined; clues,
WWJ-TV celebrates its 7th Anniversary this month.

Beginning in 1947, and for almost two years, WWJ-TV was Michigan's only television station, the pioneer in building programming concepts and the desire for set ownership.

Affiliation with NBC-Television in January 1949 gave to Michigan viewers their first network programs. Ever since, audiences have welcomed WWJ-TV's local programs and the outstanding products of NBC showmanship, side by side.

WWJ-TV is proud to be part of television's expansion and development in the great Michigan market, and is equally proud of an abiding association with television's greatest leader and pioneer... NBC

At the start of its eighth year, WWJ-TV, Michigan's First Television Station, salutes the National Broadcasting Company... a stellar companion in progress.

In Detroit...

You Sell More

on channel 4

WWJ-TV

NBC Television Network

DETROIT

Associate AM-FM Station WWJ

FIRST IN MICHIGAN • Owned and Operated by THE DETROIT NEWS • National Representatives: THE GEORGE P. HOLLINGBERY COMPANY

22 MARCH 1954

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data, surveys are sifted and fed to planners. Cunningham & Walsh's 27-man research department, headed by Gerald W. Tasker, is no exception.

It was to the research department that I went on the morning of Tuesday, the second of March. I explained to Tasker why I was at C&W for a week—something I was getting good at, since I'd been doing it with everyone I met—and sat back while he told me how his department worked.

"We check on all kinds of things for the agency and for clients," said Tasker. He is a research veteran who conducted the first coast-to-coast coincidental radio check for L&M in the days before there were rating services. "We might have to make a survey for reaction to a new product. We just did one like that for Colgate on whether Super Suds' new detergent should be blue or white. We compile rating histories of shows and time-slots, pre-test commercials and study the kind of impact on consumers that different media have.

"A lot of our research work, naturally, is in connection with radio and tv. We use Pulse local radio ratings, Hooper's radio-tv ratings and American Research Bureau's tv ratings. We also use Nielsen Coverage Service, Roramaugh, Executives' Radio Service, Media Records and Scherer. In addition, we maintain a large library of radio-tv data provided by networks, stations and the trade press.

"Seven years ago we set up Videotown in New Brunswick, N. J. As you know, it's a probability sample of New Brunswick, which in turn is roughly a cross-section of the U. S. With this as our barometer, we carefully watch for important trends in radio listening in tv homes, in acceptance of tv program types, color tv and living habits in tv homes.

"We've learned a great many interesting things from Videotown. For example, we've learned that there is considerable radio listening, particularly on a multiple-set basis, in tv homes. We've also learned that daily routine of housewives has changed as a result of tv. Nowadays, they do more work in the mornings, less in the afternoons, more in the early evenings and less at night than they did seven years ago. This gives us an important clue as to when we are likely to reach them best either by radio or by television."

He paused, and pulled out a big chart. On it were bar charts which showed the ownership of various durable-goods categories, Tasker pointed to the chart and said:

"This is something new. We've learned so much from Videotown, our own research baby, that we've set up a somewhat similar 'town' out in the Midwest. This one is a study of durable consumer goods—rugs, china, silverware, radios, tv sets, autos and other items. Now that we've got the Universal Pictures account, we're thinking of setting up still another 'town' to study movie attendance over a long period of time.

"When we turn up an interesting trend or valuable piece of research, we usually circulate a report around the office. Our department sits in on big meetings with clients and often works very closely with the radio-tv department. For instance, we helped them work out a three-way sponsorship arrangement for Chesterfield, Narragansett Brewing and a major oil company by which each of the three sponsors gets almost as much impact,..."
Flash!
Latest Conlan Survey (Nov., '53) gives WDAY-TV the following Share of Audience in Metropolitan Fargo:
TOTAL AFTERNOON . . . 98.8%
TOTAL NIGHTTIME . . . 99.1%

WDAY-TV
FARGO, N. D.
NOW ON FULL POWER
(UP FROM 13,000 TO 65,000 WATTS)

AND CARRYING PRACTICALLY
ALL TOP-RATED PROGRAMS
FROM ALL 4 NETWORKS
(AND LEADING FILM PRODUCERS)!

Affiliated with NBC • CBS • ABC • DUMONT
FREE & PETERS, INC., Exclusive National Representatives
at a lower price, as he would if he was in a two-way sponsorship. We divide the game up into sets of three innings and rotate the client positions.

"This year we're going to check again to see how well this has worked out. We'll be checking soon in our Videotown research for 1954. And, there are always client surveys, product surveys, pre-testing of commercials and depth interviews with consumers. So we stay pretty busy."

This sounded a little like a polite hint. And Tasker is a vice president of the agency. And the research department was due to move in the next day or so to quarters on the third floor. So I thanked him and went back to my office.

* * *

I got my second work assignment Tuesday afternoon.

The job: to prepare a storyboard for a 20-second tv "Christmas Club" commercial for The Bank of Manhattan Co.

The assignment was handed out at one of those informal "meetings" which I was beginning to realize were pretty much the standard way of imparting knowledge or orders at C&W. In a matter of minutes, the radio-ty department was assembled in Sheehan's office. Sheehan took charge.

"Ordinarily," he told me, "a group meeting like this will kick ideas back and forth. No one guy will really 'produce' an entire commercial. But, since you're new here, you're going to do a solo flight on this one."

He handed me a big black storyboard pad, and a number of small space ads used by The Bank of Manhattan Co. in New York dailies.

"This account uses a special grease pencil technique in their space ads, which we took over last fall. It's a sort of deceptive simplicity, since the art is done by some of our top guys. I want you to work up a tv commercial for Bank of Manhattan's Christmas Club promotions, which will start in December. You'll follow the same basic approach as in the newspaper ads, since the grease pencil art has now become identified with the bank. Keep in mind that you're talking to both men and women. Don't be too slick or too cute."

He tapped on the storyboard pad. "Don't forget that you've only got 20 seconds of visual and 15 seconds of audio. So keep it simple."

Back in my office, I read my way through the two-dozen small space ads and the sample storyboard Sheehan had given me, and started to put some ideas down on paper. It's hard to be Christmasy in March.

At the same time, I tried to keep track of my thought processes for purposes of the article for srownor. I felt a lot like a doctor who was taking out his own appendix.

* * *

Next morning, after some plain and fancy doodling, I had my storyboard worked out for the Christmas Club commercial. This was the gist of it:

The first panel showed a bare tree. The next two panels showed a slate on which animated figures multiplied out $20 times 50 weeks equal $100. Then I switched to a sketch of the same tree now covered with dollar bills, and followed this with sketches of the bank, of a man entering the bank, and winding up with the bank's plaque.

The audio took off from "Wish money grew on trees?" and went on to spell out how Bank of Manhattan's Christmas Club could help two bucks grow to a hundred in a year's time, with no fees and charges.

In the afternoon, I managed to get hold of Sheehan and Bank of Manhattan's creative account executive, Jack Williams, and show them the storyboard.

They gave it to me nice and straight. "I like the slate idea," said Sheehan, "but you jump into it too quick. There isn't enough relationship between the money-on-trees question and the slate gimmick. Your answer doesn't satisfy the curiosity I've built up. You've got to get across the idea sooner that the man from Manhattan can help you build up a Christmas fund. Then, after you've sold the idea, you can pay it off with the money-laden tree."

Williams, a big chubby man with a grey streak in his wavy brown hair, added some comments.

"The whole trick to these tv commercials is whimsy. This account is a 'fun' account, but the humor can't be slapstick. It has to be believable. Something that might happen. Look."

He pointed to the storyboard, where I had carried the idea of a star on top of the tree over to a star on top of the bank. "This isn't really believable. There wouldn't be a star on top of the bank like that."

"But," he added thoughtfully, "the Christmas tree idea has a lot of possibilities."

Later that day, my storyboard went into the creative hoppers at a huddle of the radio-ty staff. My week at C&W was up before I could find out what finally happened to my brainchild. However, I like to think this December I may accidentally snap on my tv set and see a suddenly-familiar Christmas tree laden with grease-penciled dollar bills saved up at the Bank of Manhattan Co.

* * *

My last two days at Cunningham & Walsh were pretty hectic.

I sat in on hull sessions in the radio-ty department. I drank coffee (free!) at C&W's eat-in lunchroom. I wandered through the art department and watched everything from ads for inexpensive, fast-turnover Chesterfield and Super Suds to luxury cruises on American Export Lines being produced. I lunches with John Sheehan in the swank pseudo-Mediterranean atmosphere of the nearby Tuscany. I wrote a set of three radio commercials for a morning newscast that Northwest Orient Airlines sponsors up in Anchor.

---

KRBC-TV Abilene introduces your product to 246,226 persons who want to buy

KRBC-TV Channel 9

Represented nationally by JOHN E. PEARSON TV Inc.
I sat in on a "quickie" media-buying session of the Liggett & Myers group and listened to them discuss the problems of evaluating new tv station additions to the Dragnet lineup.

I suddenly realized it was Friday afternoon when I noticed an employee's time sheet, for the week beginning 8 March, sitting in the "In" box on my desk.

I just sat and smoked an L&M from the pack I had swiped in Jack Cunningham's office and looked at that time sheet. I had been running around the agency so much, I decided, somebody in the payroll department probably figured I really worked there.

As I rode down from the fourth floor to the lobby, I felt a slap on the back. I turned. It was Tom De Huff, the agencyman I had met at 5:30 on Monday morning.

"Let's go grab a 'Commuter's Special' at the Turkey," he said.

I agreed. We got off and went through the big stainless steel door in the lobby into the New England decor of the White Turkey, restaurant at 260 Madison.

We edged our way through the crowd at the bar, and perched on two big green barstools. A bartender with a slightly harassed expression came over.

De Huff turned to me. "What'll it be?"

It had been a long week. I was in no mood to be original. "Rye and ginger ale," I told the bartender.

"The same," said De Huff.

In a moment or two, the bartender was back. He poured rye from jiggers into the highball glasses. Then he reached for two splits of ginger ale. Canada Dry ginger ale.

"What's this?" said De Huff, eying the splits.

The bartender looked a little startled.

"We got their advertising agency upstairs. J. M. Mathes. So, we stock Canada Dry."

De Huff looked past the two bottles, then at the bartender.

"Got any Cliquot Club?"

"Nope," said the bartender, "we don't get much call for it."

"You will," said Tom De Huff.

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Do you like the personal touch? Would you like more stories from inside radio-tv firms? SPONSOR invites your comments. Write 40 E. 49th St.
SPOT CARRIERS

(Continued from page 41)

rier buys with spot or other types of network campaigns but it’s my opinion that the better spot carriers will beat any kind of radio buy when it comes to the cost of reaching a radio home,” Admen point out, however, that this type of spot-carrier plan should not be bought only on the basis of cost. One account man told SPONSOR:

“I would never advise a spot carrier buy if the client is going to depend solely on it. I see spot carriers as a supplementary buy. They should not be expected to carry the major part of the advertising load or spearhead the basic pitch. Once you’ve put your name or sales message across, the spot carrier is terrific as reminder advertising because it gives you plenty of coverage at low cost.”

The reason agencies hold up a finger of warning is that this type of spot-carrier coverage tends to be thin. To carry on the comparison cited above, the advertiser who buys one participation in three shows won’t reach each home as many times as the buyer of a full show. The latter reaches fewer homes, other things being equal, but he reaches them more times, so that his penetration is more effective.

The Schwerin Research Corp., with years of experience in testing the effectiveness of commercials, summed it up this way for SPONSOR. Said Horace Schwerin:

“The first consideration for any advertiser is to define the story he wants to tell and then determine how much time he needs to tell it. For a number of reasons the time required varies widely for different products. Some products need the two or three commercials of a show to say what has to be said with maximum efficiency; others are most efficiently told in as little as 20 seconds.

“Some products with two or more uses gain more from devoting two commercials on a single program to these uses rather than promoting them separately at different points in time. That has been true in tests we have run for drug products, where the big gain from having their own program has been in achieving higher remembrance of other attributes about the product rather than of what the product can be used for.

“Studies we have done for several clients who make a variety of products have shown that all the products can benefit from being associated together in one program, particularly if they can be tied together under one overall theme related to the sponsor’s name. Some of the appliance makers are good examples of this.

“On the other hand, of course, some ‘families’ are essentially not harmonious enough to benefit from this approach; food companies that also make dog food would be an evident example of this.”

The pro’s and con’s of spot carriers often revolve about the question of how important it is for the commercial to be integrated into the program. Says Schwerin:

“Much consideration has been given to the possibilities of ‘integration,’ use of the star and so on, to the neglect of what is perhaps more fundamental because more inclusive—the ability of the program to establish the proper environment. This is needed more by some products than by others, depending on the nature of their claims, the kind of salesman they can use to best advantage and similar considerations.

“But the ‘flavor, taste’ concept, for instance, can benefit greatly from being on a show that sets up the right environment. Products with no well-defined mood and with sales points that are not demonstrated are less apt to gain much from having their own program, at least on television, where unimaginative repetition has little effect on the viewer.”

A good number of agencies feel that while an advertiser who shares a network program with other products loses a certain amount of program identification there is enough identification left to be merchandised if the advertiser really wants to take the trouble. Sponsors of Godfrey, Garry Moore, Sid Caesar and Imogene Coca use these stars in point-of-sale pieces and print advertising. And where there is no big name connected with a spot-carrier buy the advertiser finds he can still take advantage of his buy by pointing out to dealers how active he is on the air. For this purpose a program name is thought more effective than a list of markets would be in a spot buy.

Most advertisers have gotten over the feeling that sharing a program with other clients takes all the value out of it. That feeling was a hangover from the old radio days when it was unheard of to cosponsor a show and when single sponsorship fitted the economics of network radio.

During the 30’s, however, the advertiser could not jump into network advertising on a moment’s notice, which is what spot carriers permit on both radio and tv and which is one of the big reasons advertisers use them.

“The spot carrier is ideal for a client who has to be fast on his feet,” said an agency man. “This is especially true of auto advertisers these days. The spot carrier is perfect for announcing new auto models. The auto advertiser wants to come in for a short time and he wants to spread the word around to as many people as possible that his new car will arrive or has arrived. Copy before the car arrives doesn’t have to be detailed and technical or penetrate deeply. The point is just to get coverage.”

Buying a network spot-carrier announcement is a simpler operation than buying the same number of stations on a spot basis, admen point out. Said one:

“No agency buys a spot carrier just
because it takes less time and involves less paperwork. But you can't overlook the fact that these plans let you see what you're getting."

Said another: "Those spot carriers are handy to have around. They're nice for a guy who doesn't have much money and it's nice to know you can jump into the networks in a hurry if you have to. Of course, one of the reasons they're readily available is that they're seldom sold out. If they ever get sold out and the advertiser has to wait a long time for an availability there would be no reason to use them for short-term ad blasts. National spot would be better."

While the comparison of spot carriers and national spot inevitably comes up in discussions with admen a number of those queried by SPONSOR regarded such comparisons as a waste of time. The consensus was, briefly, this:

Network and spot are different media, used for different purposes. If you want flexibility in your markets, time periods and message, then there is no argument. The answer, obviously, is spot. If you want high cumulative audience figures, if your message doesn't vary by markets, if you're satisfied with a limited amount of program identification, then you can use a spot carrier.

One attitude that occasionally pops up is that the radio networks are just using spot carriers to get rid of unsalable time, the implication being that if it is unsalable, there is something wrong with it. This argument is aimed particularly at nighttime radio spot carriers.

The fact remains, however, that some of the top air clients are now in nighttime radio spot carriers. Examples: P&G is in both Mutual's Multi-Message Plan and the CBS Power Plan; R. J. Reynolds has been a participant in the Mutual plan for almost two years.

The spot carrier seems not only destined to stay but has been expanding rapidly in both radio and tv. This month saw two new carriers on daytime tv alone, Home on NBC and the Morning Show on CBS. NBC Radio's new radio participation blueprint envisages nearly 24 hours a week of programming offering announcements for sale. In addition to the current "Three Plan" plus Weekend, Road Show and Big Preview, NBC is preparing, for 4
BLOCK'S MEDIA TESTS
(Continued from page 50)

1. The objective is determined. What is going to be tested—media, copy or both—has to be established. This is an important first step, for it’s easy to wind up testing copy when it’s media you want to test, or vice versa, Abrams says.

2. Test markets are chosen carefully. At least two and preferably three cities are used. Reason: So many things can go wrong in one. Quite often Block Drug has had to eliminate the results from one of the cities because of an unexpected occurrence that invalidated all the returns. In choosing markets Abrams follows certain principles such as getting cities that have a diversified industry and using isolated markets where there’s no overlap. For example: Block Drug never uses Patterson, N. J., for anything it does there would be affected by New York advertising. Instead it will take a city like Dayton or Columbus, which are self-contained and medium-sized. It also avoids cities that are too far away, such as on the West Coast. It doesn’t use New England (except for Hartford, Conn., “which is a very good test city”) because of the conservative nature of the people, who are slow to change. By the same token, the South is a poor testing ground for Block Drug, for it feels price is such a factor there that the product must be priced low to have a chance of success.

3. The media facilities of the city itself are checked. Today, for example, it is important for Block Drug to have radio stations in test markets. And if it’s a TV test, it tries to avoid single-station markets. The reason is it wants to be able to extend the test results to the rest of the country, and the important single-station markets are shrinking rapidly. As for other media, the city should have comparably good newspaper and radio facilities.

4. The cooperation of dealers and wholesalers is obtained in advance. A market had to be dropped in one test some time ago when the wholesaler refused to cooperate after it began.

5. Distribution is checked carefully against advertising coverage. There is no point in testing unless you have the merchandise in the stores, Abrams feels. For example, if coverage frequently exceeds an advertiser’s distribution. The result is that would-be buyers get annoyed. Abrams recalls that Senator LeBlanc had a different theory for Hadacol—he advertised to get distribution—but Abrams doesn’t particularly agree with it.

6. Sales are tabulated through a store audit. Block Drug wants to know sales before, during and after the test. It uses M. A. Wallach Research of New York to check stock and invoices and determine the movement of goods. Abrams cautions that the audit must be run long enough to determine the “before” and “after” effect. Otherwise you have no base against which to measure results.

In summary, Abrams’ advice is: “Use markets typical of the U. S. so that anything you do can be extended nationally. Otherwise you won’t be able to repeat your local success on a larger scale. But in assessing the results of one inter-media test, don’t project them blanket-like to all parts of the country. You’ll find results differ not only from one market to another, from one medium to another, but also from one product to another. That’s one reason you have to keep testing.”

He warns, “When your test results are in, don’t accept the statistics blindly. Use good common sense and question anything that looks out of line. For example, in a recent test one city looked surprisingly poor in comparison with two other cities in the same grouping. Reason? One of the stores had run out of merchandise in a certain size and this temporary out-of-stock situation distorted the entire result. When this store was removed from the auditing panel, the city lined up with its two companion test markets.”

Another important consideration. Abrams adds, is to see that experts—not beginners—interpret figures. “One firm, I recall, spent thousands of dollars in a test operation, then turned the facts and figures over to a trainee for interpretation, with the general instruction, ‘Write a report on this!’”

Finally, Abrams says, “Don’t forget the cost factor. Often the results of tests are so outstanding that the cost of attaining them is overlooked. Work out the advertising-to-sales ratio carefully!”

SPONSOR
49TH & MADISON
(Continued from page 35)

cussion point with my public relations committee. They usually think of tv as
everything in a three-station television
town.

JOHN D. FRENCH
Director Public Relations Dept.
The United Appeals of Franklin
County
Columbus

SPONSOR has published many articles on the
subject of radio's vitality in tv markets. These
are available at a small charge.

REPRINT PERMISSION

The Advertest Bureau suggested that
I secure permission from sponsor to
reprint several charts which appeared
in your publication.

The charts are from an article en-
titled, "Tv feature films: 1953" from
the June 15, 1953 issue on pages 41
and 42.

I would like to reprint these charts
giving credit to sponsor in my forth-
coming book, Tv Film Buying Essent-
tials.

Congratulations on the fine job done
in the January 25, 1954 issue of spo-
sor on the "1954 report on tv film."
It may interest you to know that I am
teaching a course in tv film buying,
believed to be the first in the country.

ELDER F. PRETT
Director of Tv
American Telecasting Corp.
Hollywood

SPONSOR allows reprinting of material pro-
vided permission is requested in writing and
credit is given.

TV SET COUNT

We found the story, "Big tv prob-
lem: counting the sets" [22 February
1954, page 27], an interesting one, a
story that even disturbed us a little.
For many years we have done our ut-
most to inform interested persons of
the "true facts" about Shenandoah
Life Stations, Inc. However, at times
this is difficult to do when it is neces-
sary to depend on surveys and projec-
tions that differ.

Here are two differing set counts
for the WSLS-TV area (Roanoke, Va.), for the same time period to il-
lustrate what we mean:

The RETMA set count figures for
December 31, 1953, are, Grade "A:" 73,314; Grade "B:" 39,453; Bonus 0.1
MV/M, 120,069—for a total of 233,
of the San Francisco Bay Area's 3,000,000 people are Foreign Language Speaking! They multiply, add, subtract and divide; THEY THINK! THEY BUY! in their own language! Sell them with KLOK, the station that reaches them all. KLOK's specialized program guarantees your message attention-getting IMPACT!

San Francisco Bay Area's 3,000,000 people are Foreign Language Speaking! They multiply, add, subtract and divide; THEY THINK! THEY BUY! in their own language! Sell them with KLOK, the station that reaches them all. KLOK's specialized program guarantees your message attention-getting IMPACT!
SPONSOR ASKS  
(Continued from page 97)

would look on baseball as a great opportunity for product promotion in our California area.

The champion Hollywood Stars under colorful manager, Bobby Bragan, furnished the perfect background for Seven-Up advertising over radio, in outdoor posting, on buses and street cars, and at point of sale in the stores.

Through Mogge-Privett, Inc., Los Angeles advertising agency, who have worked with us for many years, we arranged to broadcast all games of the Hollywood Stars at home and on the road, plus early season exhibition games. Sportscasting as well as the commercials were done by veteran sport announcer, Mark Scott, over KFWB.

Twenty and 30-second spots were used also on five Los Angeles, Pasadena and Santa Monica radio stations including singing commercials and live selling announcements throughout the season.

Outdoor advertising employing 100% showings on alternate months in all important cities and towns throughout Orange and Los Angeles Counties merchandised the programs. Nearly 300 poster locations during the baseball season were sniped each month with the message "Hollywood Stars—Baseball, 980 KFWB." It was not possible to create special outdoor posters in view of the national outdoor program of the parent company; hence, the need for these special baseball snipes.

A special Seven-Up painted bulletin on the left field fence at Gilmore Field offered $100 to the Hollywood player hitting a round target which was a part of the bulletin. Early in the season, players of the Stars collected $400 for these target-hitting home runs.

Shortly after the season got under way, the Seven-Up Co. started to sponsor Little League baseball teams. Tremendous interest was developed in the communities in which Seven-Up sponsored teams.

Pictures of a number of Hollywood Stars players were used by Seven-Up in publicity stories, showing players teaching youngsters the fundamentals of the game.

The climax of Little League activity was the telecasting over station KJJTV in August of Region 8 final championship games by Seven-Up. Wide interest in the telegenic and the unusually good attendance at the Little League Park in Santa Monica made many new friends for Seven-Up.

When the baseball season closed in the fall, the Seven-Up Co. stepped in with a radio sportscast by Mark Scott for 15 minutes, six day per week, which was also aired on KFWB, the Hollywood Stars broadcast outlet. This popular feature is still going strong at this writing.

Ample supplies of store display material are in continuous use with the Seven-Up route salesmen. Bottle Hangers, wall signs, cutouts and price cards are regularly used. To this material was also added, as a result of baseball activity, Seven-Up Hollywood Stars baseball schedules, stuffers for cases, case cards, bumper strips and window banners.

While 1953 was the first time the Seven-Up Bottling Co. of Los Angeles, Inc. sponsored baseball broadcasting, the sales results were so favorable that the company has already signed for both rights and radio time for the Hollywood Stars games in the 1954 season. Even though the tab for this year's deal is somewhat greater, Seven-Up management believes it can make a greater utilization of baseball in selling its product than in 1953.

In addition to sponsoring baseball, Seven-Up underwrites an increasing number of Little League baseball teams.

The Seven-Up Youth Foundation was set up to sponsor these non-commercial baseball activities for boys. The newspapers have been generous in their praise of this youth program. It is our belief that more baseball interest by the youth of America will mean far less juvenile delinquency in the future.

According to newspaper accounts, there were more than 4,400 youngsters at Gilmore Field for the first Seven-Up Baseball School in February. Under the direction of Babe Herman, former Big Leaguer and now a Yankee Scout, assisted by more than 15 Coast and Big League stars, rapt attention was given by the youngsters to instructions dealing with pitching, catching, infield and outfield positions.

It is Babe Herman's plan to conduct neighborhood baseball schools for the Seven-Up Youth Foundation to help interested youngsters in all parts of the Orange-Los Angeles Counties territory of Seven-Up.
We know that baseball broadcasting helps Seven-Up sales, and our youth program aids in building good future citizens.

Cooperation from the radio station in the way of extra poster messages, announcements and newspaper ads, aided materially in the success of our program last year and augurs well for this year’s activities.

Jim Smith
General Manager
Seven-Up Bottling Co.
of Los Angeles

There are many ways that sponsors use merchandising, point-of-purchase and other promotion plans to integrate baseball into their over-all advertising campaign. Many advertisers are finding, however, that no matter how imaginative or brilliant the tie-ins with baseball sponsorship might be, the most important single thing is the baseball broadcast itself.

1954 marks the fifth consecutive year that the Mutual Broadcasting System is broadcasting daily play-by-play descriptions of major league baseball games. The Game of the Day programs, conceived by MBS sports director Paul Jonas, were first aired in 1950. Offered on a cooperative basis to local advertisers, the Game became a most successful selling medium for both local and national advertisers. Proof of its success lies in the fact that 75% of Game sponsors have been coming back for five years.

The Game is offered in non-major league areas. Broadcasts are carried from thirteen major league parks. In the event a scheduled game is rained out, Mutual has stand-by crews in various cities ready to Broadcast at a moment’s notice.

With 425 stations set to carry this year’s Game programs, MBS expects to attract more than 4,000 sponsors. And as was the case in 1952 and 1953, Falstaff Brewing Corporation of St. Louis, Mo., will sponsor one-half of the Game of the Day on alternate days.

Last year (1953) approximately 3,000 sponsored periods were used on the Game schedule. High among users of these baseball programs are automobile dealers, gas and oil companies and automobile service stations.

These Game of the Day broadcasts have become increasingly popular. Last season this MBS feature reached more homes, more often than in any previous year since its inauguration. The average daily rating (Sun.-Sat.) in 1953 was 10.2 as against 7.7 in ’52, a 32% increase. The total weekly rating (Sun.-Sat.) in 1953 was 71.4 as against 56.9 in ’52, a 29% increase. Gross homes reached per week in 1953 totaled 7,669,000 as compared to 5,392,000 reached in 1952. And these audience totals do not include the important out-of-home audience.

An interesting statistic offered by a MBS southern affiliate revealed that “farmers’ wives have become baseball conscious.” No doubt due to Mutual’s Game of the Day programs.

In addition to games, Mutual also offers five-minute Warm-Up segments before game time and five-minute Scoreboard sessions following the broadcasts. Among national advertisers using these periods have been R. J. Reynolds, Vitalis, General Mills and Gillette. R. J. Reynolds is sponsoring, for the fifth consecutive year in 1954, the Camel Scoreboard segment seven days each week following the Game broadcasts.

Bert J. Hauser
Vice President, Co-op Programs
Mutual Broadcasting System
New York

Last year, our company’s sponsorship of the Washington Nationals on radio and television was just the point of embarkation from which we launched an all-out promotional program to support our dealers. During the course of the baseball season we conducted two major consumer contests aimed at strengthening our position in the District area and enlarging the perimeter of our distribution territory. To help the front line advertising salvoes which radio and television were firing we coordinated this effort with a combina-
tion of dealer merchandising aids, sales promotion exploitation and solid sales effort.

This year we've become a little more ambitious. Not only have we renewed sponsorship of the Washington Nationals on radio and television but we will be privileged to sponsor the broadcasts and telecasts of the Baltimore Orioles, our new home town major league team.

Going back to last year, this is what we did:

Our first consumer promotion was a "Favorite Player" election contest open to everybody of legal age in the Washington-National area. We offered 54 fan prizes, four of which were U.S. Savings Bonds. To add a dash of color to the affair, we agreed to double the denomination of the Savings Bonds if the winners were in the ballpark the night of the contest—or arrived at the ballpark within half an hour after their names were announced on radio and television. This twist had a wholesome effect on game attendance as well as increased listenership.

An important part of the promotion was bringing in the retailers at the point of action. We provided them with entry ballots, ballot boxes, and supplementary point of purchase material. To add to the momentum, a series of newspaper ads was placed to complement the radio and television spots used on the baseball programs to promote the contest. Fleet center fielder Jim Busby was elected the fans' favorite and received a brand new Packard car. The more than 1,000,000 ballots cast in this election gave us an indication of its success.

Later in the season we ran another contest. This time we gave the fans a chance to exercise their ingenuity. They were asked to write on the free entry blanks they got from their National Bohemian dealers, "Boh's a Hit with me because . . ." (National Bohemian is also promoted as Boh). The first prize winner received two choice tickets for every World Series game plus living and transportation allowances for herself and her husband. When the results were tallied, there were more than 40,000 people who entered this contest.

At National, our interest in baseball does not die with the autumn leaves. We try to maintain fan enthusiasm all year round. On Thanksgiving Day a full page ad was placed in two Washing-nton dailies which depicted our Mr. Boh trademark pulling on a turkey wishbone hoping for a bang up season for the Nats, while his sons were tugging away on the other side of the bone dreaming of season tickets for the coming year.

Currently, to lend impetus to the Baltimore Oriole season ticket drive we are utilizing our radio and television program properties to encourage the fans to support their new team by getting their season tickets early.

This year we're planning a number of exciting and different promotions in the Baltimore-Washington radio and television areas. Our formula for co-ordinated action among the forces of selling influence, however, will remain the same. Here's hoping we can tell you a success story next year?

JEROLD C. HOFBERGER
President
National Brewing Co.
Baltimore

ROUND-UP
(Continued from page 101)

More life insurance companies are using spot television. The tv division of Edward Petry & Co. reports that 16 insurance companies were on spot tv during the third quarter of 1953—twice as many as during the first quarter of 1952.

Last year's increase in radio homes was nearly double the 1952 radio homes increase according to A. C. Nielsen Co. On 1 January 1954 there were 46,646,000 radio homes—93.1% saturation. Television saturation on the same date was estimated at 61.6%.

The Washington State Association of Broadcasters says that its two-day copy clinic held in Seattle recently was "the first outright copy clinic to be sponsored by broadcasters in the continental United States."

KJBS, San Francisco, warns that program ratings for the city of San Francisco cannot be projected to a station's entire service area. It's sending advertisers a report of radio listening for the whole "San Francisco area" to prove its point.
Richard D. Buckley will be president and general manager of WNEW, New York, following FCC approval of the transfer of the station from Cherry & Webb to new corporation. Buckley, Horace L. Lohnes (Washington attorney) and Harry K. Flavord (Florida banker) and two associates paid $21 million cash for the 50% in independent station. Buckley, until last November president of John Blair & Co., says no changes in the station’s policy are planned. He has been in the broadcasting industry for 25 years.

Norman Jay, formerly vice president, is the newly elected president of Hazel Bishop, Inc., cosmetics firm. Simultaneously with his election, Jay released last year’s sales figures. For the fiscal period ending 31 October, sales were $10 million and they’re now about 50% greater. This year’s ad budget is $8.5 million—most of it for television and newspapers. With a net profit last year (after taxes) of $601,111, the company is spending almost 10 times its 1953 net on advertising this year.

Paul Adami, vice president of Meredith Publishing Co.’s WHEN, Syracuse, made news when his tv station bought a radio station—reversing the usual order of a radio station adding tv. WHEN, one of nation’s pioneer tv stations, bought WAGE, Syracuse, for $200,000. Adami says that up to now Meredith’s purchases have included am-and tv stations, but this purchase of a radio station shows that the company hasn’t picked up its radio stations as a “by-product” and is enthusiastic about radio.

Sam M. Ballard, vice president of Geyer Advertising, Inc., has been elected to the agency’s board of directors. He also was appointed supervising executive on the Nash Motors account and will head the agency group on the account in the New York and Detroit offices. Ballard’s first job 25 years ago was with Geyer’s Dayton, Ohio, office. Since then he has been with Delco, Hudson Motor Cars (which, interestingly, recently merged with Nash), Compton Advertising and, until last August, a director of Gardner Advertising’s New York office.
HAVE YOU A DISASTER PLAN FOR YOUR PLANT?

BOMBS...OR FIRE...OR FLOOD...OR TORNADO
...you can handle them if you act now.

Let's face it...the threat of war and the atomic bomb has become a real part of our life—and will be with us for years. Fires, tornadoes and other disasters, too, can strike without warning.

Whatever the emergency is, everybody's going to want help at the same time. It may be hours before outside help reaches you. The best chance of survival for you and your workers—and the fastest way to get back into production—is to know what to do and be ready to do it. Disaster may happen TOMORROW. Take these simple precautions TODAY:

☐ Call your local Civil Defense Director. He'll help you set up a plan for your offices and plant—a plan that's safer, because it's integrated with community Civil Defense action.

☐ Check contents and locations of first-aid kits. Be sure they're adequate and up to date. Here, again, your CD Director can help. He'll advise you on supplies needed for injuries due to blast, radiation, etc.

☐ Encourage personnel to attend Red Cross First-Aid Training Courses. They may save your life.

☐ Encourage your staff and your community to have their homes prepared. Run ads in your plant paper, in local newspapers, over TV and radio, on bulletin boards. Your CD Director can show you ads and official CD films or literature that you can sponsor locally. Set the standard of preparedness in your plant city. There's no better way of building prestige and good community relations—and no greater way of helping America.

Act now...check off these four simple points...before it's too late.
Don't trim your sales

All economists predict that 1954 is going to be the second-best business year since the war—only amite down from last year.

Yet some advertisers are frankly worried and thinking in terms of cutting expenses, including their advertising budgets.

Many of our readers will remember SPONSOR's "Let's sell optimism" campaign of 1949—when business seemed to be doing its best to think itself into a recession while all the economic facts pointed to a boom.

SPONSOR's then advertising director traveled about the country selling stations on the idea of "promoting optimism." SPONSOR editorials and articles waged a complementary campaign in print. Frankly, the reaction amazed even us. (The editorial on the subject in the 1 August 1949 issue concluded: "To rephrase a current popular song—'Baby, it's good in here'.")

Much the same situation prevails today. The Korean war is over. Unemployment is mounting a bit. But liquid assets are at record levels. The country is virtually at its peak. Only fear in some people's mind is clouding the horizon.

It's up to the air media to move again into action. As a result of our 8 February 1954 editorial, "Let's sell optimism," WAVE (AM and TV), Louisville, has begun a commercial-announcement campaign in radio and TV to discuss the economic health of the nation. Kentucky and Louisville. The editorial had talked of F. C. Sowell, general manager of WLAC, Nashville, who had written to the NARTB and BAB regarding the same theme.

With the associations and the stations behind the idea, the campaign to convince the country that good times are ahead should succeed. (For SPONSOR article on subject, see "Storm clouds ahead! Don't trim your sales," page 46 of this issue.)

*   *   *

The man from SPONSOR

When SPONSOR assigned one of its veteran writers the job of working for a week as a Cunningham & Walsh junior executive, we thought of it as a combination observation tour and vacation. But Cunningham & Walsh, which for several years has been sending its own key men out to get the feel of retail selling, took us at our word.

They sweated Charles Sinclair, SPONSOR senior editor, through five hectic days of overseeing TV commercial production; writing radio and TV commercials; sitting in on staff meetings. Charles' week, in fact, started at 1:30 in the morning Monday 1 March.

As Charles tells the story (starting this issue page 37) that was a cold morning to be getting out of bed with the chickens and going down to the RCA Exhibition Hall for rehearsals of Today. But that was his first assignment from C&W.

Charles' week at C&W was actually inspired by the campaign which the agency has been running under the headline "The man from Cunningham & Walsh." (Usually the "man from..." is shown behind a store counter selling goods.) We asked C&W if they wouldn't help us—and our readers—a better insight into the functioning of an agency radio-TV department through the eyes of an alert reporter.

The story Charles Sinclair came back with is not only one that will transmit the "feel" of an agency radio-TV department: it's also one of the most interesting pieces to appear in the history of SPONSOR. Charles tells the story as if he were sitting across the table from you and he's quite a conversationalist. From anecdotal beginning to anecdotal end, this is a piece you'll have fun reading. Along the way Charles manages to assemble an array of facts, thinking at the agency and a look at how they do things over there at C&W which ought to make "use" value reading for admen everywhere.

SPONSOR plans to continue sending members of its staff out to work for a week—at agencies, in the advertising departments of sponsor firms, at film companies and elsewhere throughout the radio-TV beat. It's part of our constant effort to keep intimately in touch with our business. We hope that we help to serve your interests better in the process—and any suggestions you have for our "The man from SPONSOR" series will be studied appreciatively.

Kingan is King

All 52 radio stations in Indiana (am and fm) were joined in a statewide broadcast sponsored by Kingan meat products during the final day of the Indiana High School Basketball Tournament (20 March).

Kingan wasn't sponsoring the games, but right from the Tournament floor, with 16,000 rabid basketball fans listening and watching the broadcast, they honored the 50th Anniversary of the Indiana High School Athletic Association. A documentary plus the offerings of two glee clubs constituted the program.

The "Sell Indiana Radio" Committee of the Indiana Broadcasters Association says that this is the first time that every radio station in a single state had been purchased by a sponsor at peak listening time.

As we get it, the sale was developed by the alert IBA. The sponsor was excited and delighted, and with reason. We don't know what he expended on this saturation broadcast, but its immediate and long-range advantages are worth many times the cost.

Other sponsors, and other groups of broadcasters can benefit by the Kingan example. State associations; please note this event.
NOW No. 1 IN THE NATION!

The latest Nielsen* study shows 89% of Rhode Island families own TV sets . . . The highest in the nation . . . 31% above the national average!

Southern New Englanders don't buy TV sets simply because they're for sale . . . they must like our live-local programs . . . 17 per day Monday through Friday! Proof of our performance!

*(1,098,189 sets in our area)

WJAR-TV
CHANNEL 10
PROVIDENCE, RHODE ISLAND

National Sales Representatives — WEED TELEVISION

NBC - BASIC
ABC - Supplementary
Dumont - Supplementary

*Report courtesy of CBS TV Research Dept.
Sam Del Vecchio, owner of Frank Del Vecchio & Son sporting goods store, had a problem. How could he get the good fishermen of Washington all the way over to his store in the Southeast section. He solved it the way so many others have found quick and profitable—he bought time on WWDC. Now he says:

"Art Brown and WWDC are my two best salesmen. Fishermen from all over town drop by here and stock up the very morning they're going fishing. My store is showing a healthy increase every year."

WWDC can help your business grow in the rich Washington market. Let your John Blair man give you the whole story.
NOW No. 1 IN THE NATION!

The latest Nielsen* study shows 89% of Rhode Island families own TV sets ... The highest in the nation ... 31% above the national average!

Southern New Englanders don't buy TV sets** simply because they're for sale ... they must like our live-local programs ... 17 per day Monday through Friday! Proof of our performance!

*(1,098,189 sets in our area)

WJAR-TV
CHANNEL 10
PROVIDENCE, RHODE ISLAND

*Report courtesy of CBS TV Research Dept.
Baltimore
the city of
"ground rents"...

In Baltimore you can buy a home without buying the land it's built on—just by paying an annual rent on the ground. That makes Baltimore different—and it's different as a market too!

A HIGHLY COMPACT MARKET!
Baltimore is the most concentrated market in America. More than 1½ million people packed right in the city limits and a tiny surrounding area—the densely populated parts of a few counties. W-I-T-H covers the whole area—at a fraction of the cost of powerful, expensive network stations, whose own affiliates overlap their coverage areas.

NIELSEN SHOWS W-I-T-H IN LEAD!
In the home city and county, W-I-T-H leads every other radio and television station in Baltimore in N.C.S. weekly daytime circulation! That means you get far more listeners-per-dollar from W-I-T-H than from any other station in town—regardless of power or network affiliation.

A call to your Forjoe man will bring you the whole W-I-T-H story.

IN BALTIMORE

TOM TINSLEY, PRESIDENT • REPRESENTED BY FORJOE & CO.
Hard times? Admen doubt it

Consensus of ad managers at ANA's record Hot Springs, Va., session re 1954 business: "Excellent." Of 30-some admen questioned, SPONSOR found none who failed to report sales or ad budgets up. Typical was Chevrolet's Bill Power, who said this is 5th straight year auto leader has boosted ad appropriation. Biggest hurdle, ad managers report, was psychological: to persuade consumers hard times are NOT coming.

-SR-

AMF may be back in tv in fall

American Machine & Foundry, which cosponsored "Omnibus" season before last, reports sales and advertising are up. It's using nothing but magazines now but hopes to get back into tv in fall, maybe "Omnibus" again. Firm found tv results gratifying but wanted to "catch our breath." "Omnibus" was its first tv plunge.

-SR-

The time franchise hassle

Uncertain nature of time franchise, pointed up by ousting of U.S. Tobacco's "Martin Kane" from NBC TV Thursday night 10-10:30 time slot to let in "Lux Video Theatre," is further emphasized by effects of NBC's plans for Monday night lineup. Hit by revamping are Firestone, Speidel and Block Drug, whose shows will be replaced by new one-hour Sid Caesar comedy opus.

-SR-

KOTV sold for $4 million

Osage Broadcasting Corp., new firm wholly owned by J. H. Whitney & Co. of New York, will announce today that it's just bought tv pioneer station KOTV (Ch. 6) Tulsa for $4 million. Howard E. Stark is broker.

-SR-

Bakery buys nighttime radio

Gorman's Bakery, Providence, just bought 52-week schedule, one hour daily, 5 days week, on WEAN, Providence, for $21,169 time and talent. Buy has 2 novel features: It's in nighttime (9:05 to 10:00 p.m.), believed to be largest such sale of nighttime New England radio since 1947, and it's in solid 3-hour block of music called "Music in the Night" (9:05 p.m.-midnight). Bakery's sponsorship starts today.

-SR-

BAB, ARBI part in sales test

BAB and Advertising Research Bureau, Inc. (Seattle), have parted company because each feels it can do better on its own. First all-BAB test was recent Macy 3-day radio saturation drive in New York.

**Talent costs of tv mystery-detection dramas range from $8,000 to $26,000**

About a dozen nighttime half-hour shows on the tv networks can be classified as mystery and detection dramas. Lowest cost of all is "The Plainclothesman" on Du Mont at $8,000 per stanza; highest in the scale are "Man Against Crime" and "Mr. and Mrs. North" both on NBC TV at $26,000 each. Four of the programs are bankrolled by two sponsors each on an alternate week basis.

See list at right for a sampling of talent costs (excluding time) of other network mystery-detection shows. The complete listing of all shows on the four tv networks appears in Comparagraph, page 77.

- Rocky King, Detective, Du Mont... $ 9,800
- Danger, CBS TV .................. $10,000
- Man Behind the Badge, CBS TV... $14,000
- Martin Kane, NBC TV ............. $14,000
- Big Town, CBS TV ................. $21,000
- Dagrayt, NBC TV .................. $21,000
REPORT TO SPONSORS for 5 April 1954

Air media to aid optimism drive

Air media will play a major role in Advertising Council's campaign to "sell optimism" to nation's economic future now getting underway. Joint ANA-AAAA Committee has produced color, sound-slide film, "The Future of America," for meetings, programs. Council meantime is preparing booklet for public, ads for print media, announcements for air.

Radio faster than tv, Foreman says

Bob Foreman's talk on "How to Produce Commercials that Sell without Insulting the Public" intrigued ANA members. Tips were noted down by quite a few members of audience. One of Foreman's points, which surprised many, was statement that "tv is a far slower medium than radio." Reason: "Numbers of thoughts in a one-minute radio spot might take two minutes to establish clearly with pictures." He then proved it. Foreman is BBDO v.p. charge of tv. See his column p. 10.

2 ears (and eyes) better than 1

Researching its "psychology of media" story page 38, SPONSOR asked head of psychology department of one of nation's top universities what he thinks. His answer: "Isn't the problem simply that 2 ears are better than one, eyes and ears are better than either alone and even one ear is better than none at all? What I am saying is that tv is just ducky if people turn it on, listen to it and look at it. If they don't turn it on, it isn't worth much."

Politz outbid Nielsen for study

A. C. Nielsen Co. made bid for $80,000 BAR 4-network radio study but lost to Alfred Politz Research, which did Christal study last year. New study, to begin in May, will be designed to determine "true dimensions of radio." Radio set ownership figures, rooms in which radio and tv sets are located, total number of auto radios are some of facts Politz hopes to uncover. ARF is validating study. Interviews will be used on a nationwide basis.

ABC sales up but it's still in red

ABC network division of American Broadcasting-Paramount Theatres, Inc., boosted gross income to $54,758,000 from $49,734,000 during first year of merger between network and United Paramount, but still showed loss. President Leonard H. Goldenson, however, says foundation has been provided to "build strong competitive operation." AB-PT as whole showed consolidated net profit of $8.9 million.

New national spot radio and tv business

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>PRODUCT</th>
<th>AGENCY</th>
<th>STATIONS-MARKET</th>
<th>CAMPAIGN, start, duration</th>
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<tr>
<td>Atkins &amp; Dubrow, NY</td>
<td>&quot;Package deal&quot;: Dri-</td>
<td>Platt, Zachary &amp; Sutton, NY</td>
<td>6 Eastern, Midwestern mkts</td>
<td>Radio: min anncts, partic; mid-Apr; 4 wks</td>
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<td>Bristol-Myers, NY</td>
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<td>Steers &amp; Shenfield, NY</td>
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<td>Radio: 150 min anncts, chnbrks: 23 Apr to 2 May</td>
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<td>General Foods, NY</td>
<td>Minute tapioca</td>
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<td>80 mkts thru country</td>
<td>Tvl: 72 tv anncts, 20's and 1-D's: 23 Apr to 2 May</td>
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<tr>
<td>General Motors, Detroit</td>
<td>Motorama</td>
<td>Kudner, NY</td>
<td>Chi</td>
<td>Radio: min anncts; 17 Mar-16 Apr, 29 Apr-4 June</td>
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<tr>
<td>General Motors, Detroit</td>
<td>Motorama</td>
<td>Kudner, NY</td>
<td>Chi</td>
<td>Radio: min anncts, 20-sec anncts; end Mar: 13 wks</td>
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<tr>
<td>Howard Clothes, NY</td>
<td>Spring and summer line</td>
<td>Peck Advertising, NY</td>
<td>35 stns in 13 Eastern, Midwestern mkts</td>
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<td>Northwestern Airlines,</td>
<td>Services</td>
<td>Cunningham &amp; Walsh, NY</td>
<td>15 Northwest Airline crises</td>
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<td>St Paul, Minn.</td>
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Yup... It's a STEAL at this RATING
with a 4.6 quarter-hour average in the March '54 ARB.

No station has a higher rating at this time...
in this market.

5 years of acceptance with a family audience.

Current users: The Fisher Baking Co.
The U.S. Rubber Co.

For proof of performance, call:

NEW YORK  NEW JERSEY
BArclay - 7     MIchell - 2
3 2 6 0        6 4 0 0

or ask your Weed Television representative

WATV channel 13
Television Center - Newark 1, N. J.
SERVING THE NEW YORK - NEW JERSEY
METROPOLITAN MARKET
The tv time franchise hassle

What are an advertiser's rights to a time franchise on network tv? How subject is he to broadcasters whim or policy? In nighttime video where slots are avidly sought, the preemption problem is taking on a new urgency 29

Longines: radio's biggest watch advertiser

This fall Longines-Wittnauer will have a total of 10 sponsored quarter hours in network radio, spanning seven days a week. Here's why Longines likes radio, with television for extra support 32

Chicago may give you the show you need

When shopping for a new radio or tv show, a sponsor might do well to look Chicago-ward. The Windy City has developed a creative touch which builds programs out of ideas rather than from expensive star names and old formulas 34

Ad managers: 4 ways to avoid the ax

A veteran adman gives helpful hints to harassed ad managers on how to keep from being fired when sales head down and the boss' blood pressure goes up 36

1. Psychology of media

Psychologists have made some interesting discoveries about advertising in different media. Part 20 of SPONSOR'S All-Media Evaluation Study presents an analysis of their findings 38

How air media built VCA vitamins' mass sales

Of Vitamin Corporation of America's $5 million ad budget for 1954, over 60% will go for network tv, 15% for radio. Heavy air investment helped boost Rybutol sales alone from $10 million in 1951 to over $16 million in 1953 42

Local programming: where is it headed?

SPONSOR'S station "Programing Guide" will be in the hands of subscribers this month. It will give a complete breakdown of programming on local stations, is designed to be a valuable tool for timebuyers 44

How in-store radio sells drug store items

Seven months ago, WWDC-FM started piping music, news and commercials into some 75 Washington, D. C. drug stores. Since then, Drugcasting has increased sales on advertised items from 60 to 120% in the stores involved 46

The first 103 tv stations

In a special section, SPONSOR will catalog pertinent facts and statistics on the 103 pre-freeze tv stations including operating costs, programming problems, key executives. A valuable compilation for permanent reference 19 April 19

II. Psychology of media

How can different media be used to create varied effects? SPONSOR chronicles what the psychologists say about this in Part 21 of the All-Media Study 19 April 19

THE TIMEBUYERS AT WORK

AGENCY AD L185

MR. SPONSOR, Jim Dearborn

NEW AND RENEW

49TH & MADISON

P. S.

NEW TV FILM SHOWS

FILM NOTES

AGENCY PROFILE, James Douglas

RADIO RESULTS

SPONSOR ASKS

ROUND-UP

NEW TV STATIONS

TV COMPARAGRAPH

NEWSMAKERS

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McVey Hill 2-2182. Copyright 1954 SPONSOR PUBLICATIONS INC.
Your dollar delivers
89.4% more
on KWKH
than on
Shreveport's
second station!

It's a cinch to figure Shreveport's Number One radio value—it's KWKH, hands down.

KWKH gets three times as many Average Daily Listeners as Shreveport's second station—actually delivers 89.4% more listeners-per-dollar!

The audience figures above are from the new Standard Station Audience Report—the more conservative of the two recent audience surveys made in this area.

Ask your Branham man for all the facts about KWKH's superiority, here in the important Arkansas-Louisiana-Texas area.

KWKH
A Shreveport Times Station

10,000 Watts • CBS Radio •
Timebuyers at work

John Morena, Cunningham & Walsh, New York, buys morning and nighttime radio announcements for L&M Filter to TV as well as non-tv markets. "We can't afford to ignore the value of nighttime radio," he told SPONSOR. "Speaking solely on a cost-per-1,000 basis, nighttime radio deserves strong consideration in any spot campaign. The limited availability of prime time ads in TV markets sometimes requires the use of early-morning radio as well to reach a mixed adult audience."

Robert Widholm, Lennen & Newell, New York, feels that radio stations could make it more appealing for old-time advertisers to maintain their spot schedules by not "short-rating" them. "Suppose an advertiser's been on a station for two years and is getting the 260-time frequency rate," Bob explains. "Then he continues into the third year, but doesn't finish the year. Many stations penalize him with a short rate." He adds that the stations would make it easier for advertisers to stay in radio if they allowed old clients to keep the bulk rate.

Lucian Chimene, J. Walter Thompson, New York, says that the relationship between network and affiliate option time may be about to strike a new balance. "It's obvious from the way the affiliates are holding out against the nets in the networks' special requests for 10:30-11:00 p.m.," Lucian says. "This becomes a problem for a timebuyer when he's considering buying into a live local show after 10:30 p.m. on an affiliate. As things stand today, he can't be sure the networks won't be trying to preempt this time."

Rita Driscoll Simmons, C. L. Miller Co., New York, says that a lot of medium-sized accounts would be attracted to radio if they could clear a limited network to match their distribution. "Take out Sunshine Sue show, a Southern pal song show, which we have on 91 CBS Radio stations in Southern and Central states," she told SPONSOR. "This show gives Corn Products Refining Co. a chance to reach housewives with their Nigara Starch and Karo Syrup commercials in a 15-minute show, without waste coverage, and at a good cost-per-1,000."
For an exciting sports show...

Add Penfield

Our Sports Director, Add Penfield, has the one most essential qualification for his work—a great love for all sports! In basketball, baseball, football, or when covering a golf tournament, his broadcasts build up the tingling excitement craved by the fans. In wide demand, Add has been announcer for the Duke University football games for many years.

Penfield also attracts a large local following with his expert and authoritative news reports. His popular "News Roundup" utilizes AP and local news facilities. WBIG could not enjoy the top rating among local radio stations without men of this caliber on our staff.

*Contact Hollingbery, our national representative . . . get the revealing facts from "The Pulse of Greensboro" report.

*Contact Hollingbery, our national representative . . . get the revealing facts from "The Pulse of Greensboro" report.
WLS NOW FULL TIME STATION

FCC APPROVES MERGER RADIO STATIONS WLS AND WENR

BETTER SERVICE FOR CHICAGO AND MIDWEST LISTENERS

Leading Stars of Both Stations and ABC Network, Plus Popular New Features, to Bring Listeners the Best of Everything on the Air
"The Station That Gets Results" – that has been the reputation of WLS throughout its thirty years of part-time broadcasting. Now, with full-time operation and the same policies and management that have been so successful in the past, WLS will render even better service to their advertisers and listeners throughout Midwest America.

890 KILOCYCLES • 50,000 WATTS • ABC NETWORK

REPRESENTED BY JOHN BLAIR & COMPANY
In a recent “Man of the Week” television epic on CBS, Ben Duffy was asked if he felt there were too many commercials in the medium and he replied, “Too many spots.” He followed by placing the onus for this state of affairs on the networks and stations.

“In a highly competitive business like ours, neither the advertiser nor agency can be expected to act as custodian of spot buying practices. Each advertiser is able to look out for himself and that’s all.” Those weren’t Ben’s exact words but they do approximate the thought and since I happen to agree (thank goodness) I’d like to enlarge on this subject.

I don’t intend to devote any space here now to the aesthetics or economies of the problem nor to its Irritation Quotient—merely to the advertising aspect.

Time and again I watch local film shows and find that double-spotting of minute announcements is typical rather than unusual. Once, after seeing an account I work on double-dealt this way, I checked and discovered that neither timebuyer nor account man nor advertiser realized this was what he had bought (each believing the commercial would appear solo in the spot). The station rep’s answer was that this pattern had been set up long ago, appeared in tiny print in the contract and resulted from film prices the station paid.

Furthermore in so-called normal network practices, we’ll run into the hour-long extravaganzas broken right after a closing commercial, then a hitchhike for another of the sponsor’s products, then a time signal sold commercially to a product as well as having to accomplish its decidedly commercial job of station identification (all within 10 seconds), and this is then backed up against a chainbreak announcement only to be followed almost instantaneously by the opening announcement of the next program’s sponsor. That, friends, is more than normal even if it is commonplace—at least on those fortunate stations where business is good.

On stations which are somewhat shy of advertisers, you find even more commercialized breaks in the programing because of the fact that unsold spot time is doubled and tripled to make way for government plugs. Heart Fund announcements and a raft of copy aimed at attracting audiences to the station’s own programing.

So it is not only possible but very likely that the defense—

(Please turn to page 60)
WTAR-TV delivers more than mere coverage. Its amazingly high program ratings are insured by complete CBS service; by the best offerings of ABC and DuMont; and by popular local shows developed through four years of operating know-how and experience.

Our tower is in the clouds but our power is on the ground... Now serving 49% more people in our vastly greater coverage area... reaching 1,600,400 population with a solid two billion dollar effective buying income. You need use only WTAR-TV, the established VHF station in the Norfolk Metropolitan Market to achieve total coverage in America's 25th market. Contact Edward Petry & Company, Inc., or our sales staff.
Milwaukee's
"Old Nite Owl"
JOE DORSEY

Monday Through Saturday
10:00 P.M. — 2:30 A.M.

WIRE REQUEST
RADIO STATION WEMP
MILWAUKEE, WISCONSIN
RE: JOE DORSEY'S "WIRE REQUEST" SHOW.
HIS FANS INCLUDE SECOND SHIFT INDUSTRIAL WORKERS, AS WELL AS TEEN AGERS.
WE ENJOY WIRING IN FAVORITES FOR THE "OLD NITE OWL" TO PLAY.
THANKS FOR CATERING TO LISTENERS' MUSICAL TASTES.
PAST SEVEN YEARS ON MILWAUKEE'S ONLY TELEGRAM REQUEST PROGRAM.
WE'LL BE LISTENING.

OUTSTANDING NATIONAL ADVERTISERS ON JOE DORSEY'S "WIRE REQUEST" PROGRAM ALSO KNOW THAT HE HAS A BROAD LISTENING AUDIENCE.
JOIN THEM AND FIND OUT HOW WEMP DELIVERS UP TO TWICE THE MILWAUKEE AUDIENCE PER DOLLAR OF MILWAUKEE NETWORK STATIONS.

Call Headley-Reed!

Two-hour limit and 1,000 weekly ratings and 900 daily ratings.

WEMP WEMP-FM
MILWAUKEE
HUGH ROICE, JR., Gen. Mgr.

24 HOURS OF MUSIC, NEWS, SPORTS

Mr. Sponsor

James A. Dearborn
Advertising Director
American Airlines, New York

Jim Dearborn is probably the only advertising director in the business whose family isn't allowed to listen to his firm's program. The program: Music through the Night from midnight until 5:30 a.m. over six CBS Radio outlets. Its sponsor: American Airlines.

Though the three little Dearborn girls out in Jamaica, Long Island, never listen to the show, Dearborn found that his firm's sponsor-estimated $1.5 million investment in 1953 brought AA a mixed adult audience in over 11.5 million radio homes in Boston, New York, Washington, Chicago, Los Angeles and San Francisco.

"The records played by our announcers have a wide appeal," Dearborn told sponsor. "They're not meant for the beliesfans, nor are they for the chamber music crowd. Sort of semi-classical."

Radio represented over 40% of AA's $4 million advertising and promotion budget in 1953. Though the airline has never made a conclusive media test, AA advertising executives feel that five-and-a-half hours on the air six nights of the week have to make the traveling people of the U.S. American-Airlines-conscious. (See sponsor, 4, May 1953.)

"Selling air travel today is very different from the mid-Thirties," explained Dearborn. "There was a time when airline salesmen weren't as subtle as today. If they heard that someone might be planning to go on a trip, they'd just as soon get right to the man's home, stick him in a cab and shove him on their plane."

Not that the selling isn't just as tough today, he went on to explain. After the war airlines multiplied like rabbits.

With the increased competition both from other airlines and from other passenger carriers, American Airlines streamlined its advertising strategy. For seven years they had dabbled with radio, putting some 2% of their advertising budget into it for spot campaigns to promote special services. Today spot radio still performs this function for the company but on a larger scale. Through their agency, Ruthrauff & Ryan, AA goes into six of their major markets with a six- to 13-week schedule of announcements (up to three or four a day) to advertise its new DC-7, or its special family rate.

Dearborn, incidentally, has a four-engine airplane of his own. It sits right in his office on the radiator and, he says, "It helps to distract salesmen."

***

SPONSOR
WSPD's "Billion Dollar Market"

Is America's Testground

The area covered by WSPD (Radio and/or Television) encompasses 18 counties; 3 in Michigan and 15 in Northwestern Ohio.

Population 1,181,800
Families 359,150
Radio Homes 355,050
Percent tuned to WSPD-AM
Daytime 56.8%
Nighttime 48.6%
*Television Homes 279,029
Percent tuned to WSPD-TV
Daytime 78%
Nighttime 91.5%

EFFECTIVE BUYING POWER
Total—$1,917,277,000
Per Capita $1,622
Per Family $5,338

RETAIL SALES
Total $1,409,122,532
Per Family $3,923
Spent For:
Food $332,271,000
Gen. Mdse. $137,070,000
Furniture & Household—$72,696,000
Automotive $311,027,000
Drug $36,600,000

Toledo's Metropolitan Area ranks high in the nation's 200 leading areas—
Toledo ranks 41st in total retail sales
Toledo ranks 39th in food store sales
Toledo ranks 42nd in gen. mdse. store sales
Toledo ranks 49th in apparel store sales
Toledo ranks 44th in home furnishing sales
Toledo ranks 34th in automotive store sales
Toledo ranks 38th in filling station sales
Toledo ranks 57th in building material and hardware store sales.
Toledo ranks 44th in drug store sales

SPeeDy daily entertains the people whose buying habits account for Toledo's high rating.

*January 1, 1954

Authority for above listening and market information:
Standard Rate & Data Consumer Markets
Neilsen Coverage Service
Television Magazine

WSPD
AM-TV
TOLEDO, OHIO

Storer Broadcasting Company

Represented Nationally by KATZ

5 APRIL 1954
WHAT MAKES A NETWORK SHOW?

People, facilities and production; and it takes a top combination of all to provide network programs such as the recent coast-to-coast telecast of New Orleans’ traditional Mardi Gras. Just a year ago, WDSU-TV originated the first network telecast of a typical Mardi Gras parade. This year the Ford Motor Company sponsored several NBC telecasts throughout Carnival Day highlighting every phase of the festivities. Network originations are but another example of how Louisiana’s first television station continues to serve New Orleans and the nation.
"My Ideal Rep" says ARTHUR S. PARDOLL of FOOTE, CONE & BELDING

"provides the necessary information in his first presentation and eliminates unessential data. In the careful preparation of his material, he tries to anticipate all questions."

JEPCO knows the stations it serves. And what the timebuyer wants to know. That's why timebuyers' doors are always open to a Pearson man.

John E. Pearson Company
Radio and Television Station Representatives

NEW YORK • CHICAGO • MINNEAPOLIS • DALLAS • LOS ANGELES • SAN FRANCISCO
New on Radio Networks

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>STATIONS</th>
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</thead>
<tbody>
<tr>
<td>Animal Edm (Hunt Club Dog Food), Sherburne, NY</td>
<td>CBS 63</td>
<td>galen Drake Show; Sat 10:15-30 pm; 6 Mar; 13 wks</td>
</tr>
<tr>
<td>Bauer &amp; Black (Curads), Chi</td>
<td>Leo Burnett, Chi</td>
<td>Art Linkletter; F 3:30-45 pm seg; 30 Apr; 52 wks</td>
</tr>
<tr>
<td>Heine Curtis, Chi</td>
<td>Gorden Bilt, Chi</td>
<td>Robert Q. Lewis; Sat 10:30-45 am seg; 3 Apr; no wks not available</td>
</tr>
<tr>
<td>Harrison Prods (NoDez, Shut-eye), SF</td>
<td>Sidney Barfield &amp; Assoc, SF</td>
<td>The Shadow; Sun 5-5:30 pm; 18 Apr; 13 wks</td>
</tr>
<tr>
<td>Jackson &amp; Perkins, New-ark, NJ</td>
<td>Maxwell Southco, NY</td>
<td>Gabriele Heatter: T 7:30-45 pm; 6 Apr; 4 wks</td>
</tr>
<tr>
<td>Lomines-Wittnauer Watch Co, NY</td>
<td>Victor Bennett, NY</td>
<td>Chronogram Digest; Sun 1-1:15 pm; 5 Sep; thru Dec '55</td>
</tr>
<tr>
<td>Lomines-Wittnauer Watch Co, NY</td>
<td>Victor Bennett, NY</td>
<td>Symphonette add biciel: Sat 5:30-6 pm; 6 Mar; 45 wks; W, F 7:30-45 pm; 10 Mar; thru Dec '55; M 7:30-45 pm; 6 Sec thru Dec '55</td>
</tr>
<tr>
<td>Manhattan Soap Co (Sweeheart Soap), NY</td>
<td>Schiedler, Beck &amp; Wener, NY</td>
<td>Tennessee Ernie Ford Show; M-F 7-7:15 pm; alt days; 8 Mar; new show in time slot</td>
</tr>
<tr>
<td>Muirine Co, Chi</td>
<td>BB&amp;O, Chi</td>
<td>Gabriel Heatter: alt Th 7:30-95 pm; 15 April; 13 biciel</td>
</tr>
<tr>
<td>R. J. Reynolds, Winston-Salem, NC</td>
<td>William Esty, NY</td>
<td>Carol Scoreboard: 5-min summary full daily Game of the Day biciel; 28 Mar thru baseball season</td>
</tr>
<tr>
<td>State Farm Mutual, Bloomington, Ill</td>
<td>Louis, Neecham &amp; Breby, Chi</td>
<td>Jack Blockhouse, Sports News; Sat 5:45-55 pm; 3 Apr; 29 wks</td>
</tr>
<tr>
<td>Toni Co (Prom), Chi</td>
<td>Lee Burnett, Chi</td>
<td>Tennessee Ernie Ford Show; M-F 7-7:15 pm; alt days; 8 Mar; new show in time slot</td>
</tr>
</tbody>
</table>

Renewed on Radio Networks

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>STATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bell Telephone System, NY</td>
<td>N. W. Ayer, Phila</td>
<td>Telephone Hour: M 9-9:30 pm; 12 Apr; 52 wks</td>
</tr>
<tr>
<td>Bellone Hearing Aid Co, Chi</td>
<td>Oslin &amp; Bronner, Chi</td>
<td>Paul Harvey News; Sun 6:15-30 pm; 18 Apr; 26 wks</td>
</tr>
<tr>
<td>Colgate-Palmolive, Jersey City, NJ</td>
<td>Leon B &amp; Newell, NY</td>
<td>Louella Parsons: T 10-10:15 pm; 30 Mar; 52 wks</td>
</tr>
<tr>
<td>Gen Foods Corp, NY</td>
<td>YGR, NY</td>
<td>Second Mrs. Burton; M-F 2-2:15 pm; 22 Mar; 52 wks</td>
</tr>
<tr>
<td>Lever Bros, NY</td>
<td>FCOB, NY</td>
<td>Aunt Jenny M-F 12:15-30 pm; 15 Mar; 13 wks</td>
</tr>
</tbody>
</table>

National Broadcast Sales Executives

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Warren E. Abrams</td>
<td>CBS TV Spot Sts, mgr Det office</td>
</tr>
<tr>
<td>Richard C. Arbuckle</td>
<td>WIRE, Cleve, gen sls mgr</td>
</tr>
<tr>
<td>William Ashworth</td>
<td>WSPD, Toledo, mdsg mgr</td>
</tr>
<tr>
<td>Jacques Birdon</td>
<td>NBC Radio Spot Sts, NY, eastern mr</td>
</tr>
<tr>
<td>Dave Booher</td>
<td>WMBR, Jacksonville, Fla, acct exec</td>
</tr>
<tr>
<td>Alvin O. Bramstedt</td>
<td>KFAR, Fairbanks, Alaska, mgr</td>
</tr>
<tr>
<td>Robert W. Carpenter</td>
<td>MBS, NY, asst dir str rels</td>
</tr>
<tr>
<td>John Carroll</td>
<td>WKAM, Dearborn, Mich, sls stf</td>
</tr>
<tr>
<td>Robert E. Chapman</td>
<td>WKY Radiophone Co, Okla City, commi mgr</td>
</tr>
<tr>
<td>Frank Coffin</td>
<td>KQIN-TX, Portland, Ore, sls stf</td>
</tr>
<tr>
<td>Rex Cole</td>
<td>KATV, Pine Bluff, Ark, slmnm</td>
</tr>
<tr>
<td>Barnes Compton Jr</td>
<td>Crosby Bcste, NY sls stf</td>
</tr>
<tr>
<td>Harold Cranton</td>
<td>BAB, NY, writer natl prom dept</td>
</tr>
<tr>
<td>George Croffie</td>
<td>CBS TV, NY, dir religious biciel</td>
</tr>
<tr>
<td>Matthew J. Culligan</td>
<td>NBC TV, NY, sls stf “Today” show</td>
</tr>
<tr>
<td>Ralph D. Davson Jr</td>
<td>KGBM-TV, Honolulu, local sls mgr</td>
</tr>
<tr>
<td>Walter D. Dennis</td>
<td>WLS-TV, Lansing, Mich, mgr</td>
</tr>
<tr>
<td>Alfred DiGiovanni</td>
<td>NBC TV Spot Sts, NY, asst res mgr</td>
</tr>
<tr>
<td>W. O. Edholm</td>
<td>KFME, KFMB-TV, San Diego, vp, gen sls mgr</td>
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<tr>
<td>Powell Emiign</td>
<td>Everett-McKinney, NY, vp &amp; sls mgr</td>
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<tr>
<td>John Ettelson</td>
<td>KPTV, Portland, Ore, mgr natl sls serv dept</td>
</tr>
<tr>
<td>James C. Fletcher</td>
<td>WBCO, Bessemer, Ala, mgr</td>
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<tr>
<td>Bill Framm</td>
<td>Midnight Sun Bdisco Co, Alaska, eastern sls mr</td>
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<tr>
<td>Cliff Ghi</td>
<td>NY Journal-Ames, asst prom mgr</td>
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<tr>
<td>Charles W. Godwin</td>
<td>KBSG, Catalina, Calif, opers mgr</td>
</tr>
<tr>
<td>Gene Grant</td>
<td>MBS, NY, dir str rels</td>
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<tr>
<td>Frederick Geene</td>
<td>Own rep firm, LA &amp; SF</td>
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<tr>
<td></td>
<td>Ames Pamish agency, NY, sls prom, mdsg dept</td>
</tr>
</tbody>
</table>

NEW AFFILIATION

| CBS TV, NY, acct exec not sls |
| NBC Spot Sts, NY, radio acct exec |
| Same, also natl sls WSPD-TV |
| SAME, NY, natl sls mgr |
| Same, local sls mgr, prog dir |
| Midnight Sun Bdisco, Fairbanks, Alaska (KFAR) |
| KENDI, KJNO, KAB11, gen mgr |
| Same, dir str rels |
| Same, asst sls mgr |
| WKY, dir radio opers |
| Same, local sls mgr |
| Same, sls mgr |
| NBC Spot Sts, NY, tv acct exec |
| Same, asst dir natl prom |
| Same, mgR pubic affairs biciel |
| Same, sls supwr “Today”-“Home” unit |
| Same, sls mgr |
| WJNO-TV, West Palm Beach, Fla, gen mgr |
| Same, res mgr |
| KJED-TV, Fresno, commi mgr |
| Same, exec vp |
| Same, exp natl-local sls serv dept |
| Forioz, mgr Dallas office |
| NY & Seattle offices, natl sls mgR |
| NBC Spot Sts, NY, tv prom supwr |
| Same, also for KBIF, KBDI-TV, Fresno (John Poole gen mgr) |
| ABC, NY, asst to vp Ernest Jahncke |
| KBDI-TV, Fresno, sls mgr |
| WBZ-WBZA, Boston, adv, sls prom mgr |

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

5 APRIL 1954
3. National Broadcast Sales Executives (cont'd.)

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Roger Gross</td>
<td>Gross &amp; Strauss Adv., Portland, partner</td>
<td>KPTV, Portland, Ore. chq local sls serv</td>
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<tr>
<td>I. Allan Hammond</td>
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<tr>
<td>Leslie Harris</td>
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<td>Roger L. Harrison</td>
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<td>Joe Hill</td>
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<td>Robert N. Hillock</td>
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<td>A. H. Hillard Jr.</td>
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<td>Richard W. Hubbard</td>
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<td>John Jacobs</td>
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<td>Pete Jenkins</td>
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<td>John D. Kelly</td>
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<td>Emerson Kimble</td>
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<td>Howard S. Kiser</td>
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<td>Robert J. Leder</td>
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<td>John W. Loew</td>
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<td>Collin W. Lother</td>
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<td>George U. Lyons</td>
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<td>Wm. F. MacCrystal</td>
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<td>Don Mann</td>
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<td>H. Roy Marks</td>
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<td>William M. Malone</td>
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<td>Russell Myserberry</td>
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<td>David Meibin</td>
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<td>Paul Menking</td>
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<td>Paul E. Milen</td>
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<td>George M. Miller</td>
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<td>Richard H. Miller</td>
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<td>Tony Moé</td>
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<td>Jack A. Murray</td>
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<td>Norm N. Nelson</td>
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<td>Kurt Neuberger</td>
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<td>George Nirkkon</td>
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<td>James F. O'Grady</td>
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<tr>
<td>Victor Paulson</td>
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<tr>
<td>Leslie H. Pearls Jr</td>
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<tr>
<td>Aubrie Pilecher</td>
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<td>Robert Perez</td>
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<tr>
<td>Roy C. Porteous</td>
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<tr>
<td>Eric A. Reheinwall</td>
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<td>Robert E. Rudolph</td>
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<td>Franklin H. Small</td>
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<td>George Stevens</td>
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<td>George C. Stevens</td>
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<td>Larry Stevens</td>
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<tr>
<td>Eugene S. Summer</td>
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<tr>
<td>Charles H. Tower</td>
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<tr>
<td>Sid Tremble</td>
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<tr>
<td>Neil J. Voss</td>
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<td>Eugene P. Weil</td>
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<td>Don W. White</td>
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<tr>
<td>John Walter Wiedermer</td>
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<tr>
<td>William L. Williamson</td>
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<tr>
<td>Bernard T. Wilson</td>
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</tbody>
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4. New Firms, New Offices, Changes of Address

Louis Benito Adv, 205 Tampa Thr Bldg, Tampa, Fla, new firm formed by ex-ep Osco Griffith-McCarty Adv, (Tampa)
John Blair & Co. Blair Bldg, new LA offices at 3460 Wil-| Leader Adv Corp, 924 Lincoln Rd, Miami Beach 39, Fl, new
dershire Blvd

Chilliw, Harvey & Thomas, 1528 Walnut St, Phila, new agency
Cohn Christopher Co (sales specialist in promoting local

tailors on thr, new offices 30 E. 60th St, NYC, firm purch
New York Bldg, E. Louis Fishgall and Alex Courtney, from Harold

Kaye Adv

Compton Adv, NY, new address 261 Madison Ave

Jack Denove Peds, New York, new address 7142 Sunset Blvd

Bussey & Co, Ne, new address 126 E. 37th St

Albemarle Gresh & Assn, Phila, new address Wilford Bldg, 33rd & Arch Sts

Ald King Adv, new agency 7818 Forsyth Blvd, Clayton, Mo

Numbers after names refer to New and Re-

new category

R. E. Chapman (3)
A. L. Hollander (1)
Franklin Small (3)
W. J. Williamson (2)
J. C. Fletcher (3)
Robert J. Leder (3)
R. W. Carpenter (3)
Jim Hill (2)
Bill Ashworth (3)
Emerson Kimble (3)

300 Oak St

TV Prts of Amer, NY, to move to 477 Madison Ave, from

322 7th Ave

Venard, Rintoul & McConnell, new name of Venard Inc, NY

Lloyd George Venard still pres; Stephen R. Rintoul and James V. McConnell to be vps
ONLY ONE TELEVISION STATION DELIVERS
MONTGOMERY, CAPITAL CITY OF ALABAMA
AND THE SOUTH'S LARGEST LIVESTOCK CENTER

Each week WCOV-TV provides this exclusive market with

52 different commercial programs from four networks

34 LIVE studio programs

Affiliated with
WCOV
CBS Radio

Channel 20
CBS NBC ABC DuMont

NOW represented nationally by

Paul H. Raymer Company INC.

NEW YORK • CHICAGO • DETROIT • ATLANTA
DALLAS • SAN FRANCISCO • HOLLYWOOD

5 APRIL 1954
WEEK AT AGENCY

The March 22 issue just came in and I immediately read Charles Sinclair's piece on Cunningham & Walsh ["Agencyman—for a week," page 29]. This is one of the brightest ideas ever in trade journalism and I think it is a very instructive, valuable feature. Excellent handled, too, with a sure, knowing touch.

The editorial note asks whether readers like the personal angle. I think the answer has to be yes.

Bert Bruller
Tv Sales Development
ABC TV, New York

FACTS & FIGURES

This is the first opportunity I have had to express my gratitude for your Readers' Service department's unselfish cooperation in collecting pertinent data on the radio and television markets for vacationers.

In my wandering through New York, searching for facts and figures, my good friends at NBC asked me if I had consulted sponsor, which of course I had.

I am grateful for the time that you gave to my problem and am grateful to sponsor for being able to furnish me with the necessary data at a moment's notice.

Joseph A. Terry
Director of Radio & Tv
The Caples Co.
New York

CAN'T BELIEVE IT

Thank you for the article, "Why don't radio salesmen ever come to sell me?" [22 February 1954, page 35].

Our company, for one, has a considerably larger staff selling radio only than sold radio and tv combined six years ago. From what I learn that is true of our worthy competitors, the networks and the stations individually. You can not somehow put all these men in a moving picture theatre every afternoon. They run out of movies. I will venture a prejudiced guess that this author is "in conference," "busy," "out of the office" to most of the radio salesmen who telephone him or call upon him personally. I can't believe it.

H. Preston Peters
President
Free & Peters, Inc.
New York

KIDS COSMETICS

I have just finished reading the very lovely story you prepared on our Little Lady Story Time program in the February issue ["How to sell cosmetics to little girls," 22 February 1954, page 36].

May I tell you how delighted I was personally at the reaction of our top executives and the enthusiastic response from so many of our dealers who have seen the story through our sales representatives.

Thanks so much for the splendid cooperation. It was a pleasure to have the opportunity of working with you.

Arnold Perlman
President
Helene Pearl, Inc.
New York

TV NEWCOMERS

With all due respect to a magazine of sponsor's caliber, which reflects the views and opinions of the entire advertising field, we are extremely disappointed at the advice ventured in your February 8 article titled, "10 tips to agencies on how to get along with producers" [page 46].

We appreciate the praise given to small production companies for their "good creative job" and in view of this, would like to ask why you suggest agencies would do well not to deal with them. In an ever-changing, constantly fluctuating field such as the advertising industry, we are of the opinion that advertisers would do well to pay close attention to newcomers in the field of tv production.

Fresh, young ideas and people have no past laurels on which to rest and must constantly produce material of the highest quality and originality in order to establish themselves.

Point No. 2, goes on to state that "producers can be judged to some extent by their credit lists." Here again we question the closed-shop attitude. A small producer must give quality...
nothing **Works Like Wantmanship**

Give people the want and you’re on your way. The Crosley Group does it with **Wantmanship**, the dynamic new dimension in selling. Typical of the Group, WLW-D, Dayton, audiences your advertising with promotion to make sure your sell is seen and heard. **Wantmanship** explains why the Crosley Group makes more sales faster, at less cost, than any other medium or combination.
In New England
they'd rather watch
WBZ-TV

WBZ-TV
BOSTON, Channel 4
WESTINGHOUSE BROADCASTING COMPANY, Inc.

• Coverage proves it! Statistics—if you can stand the word—show that WBZ-TV covers a total population of 5,195,695 in an area of 12,390 square miles. Telecasting on low-band Channel 4, WBZ-TV blankets the area from Biddeford, Me., to Nantucket—and as far inland as Springfield. This means complete coverage of the metropolitan Boston market, plus a bonus area in Maine, New Hampshire, Vermont, Massachusetts, Connecticut and Rhode Island. For full data, write or phone.
results, original ideas, etc., for a minimum cost whereas the larger company which has done and redone a beer commercial, for instance, will be tempted to do and redo the good idea it originated on the first one while charging the same price they charged for the first one.

Please let it be understood that criticism is the fairest thing from our minds; we are merely expressing our amazement that SPONSOR would imply that admen should center their attention on the large production companies and not waste their time on the smaller, upcoming ones like ourselves. We are only too aware that youth, coupled with lack of "credits," constitute our biggest selling problems.

We hold the rest of the points in the article in high esteem, with the exception of No. 10, where again it is implied that the smaller or "fringe" producers should be bypassed.

BILL SEA
Sea-King Productions
San Francisco

-- SPONSOR agrees that the small producer should not be frozen out where he can demonstrate creative ability. The article specifically stated that its advice did not constitute rejection of the small film producer. Surely, however, it is not unreasonable to advise the client to check the previous work of a producer in seeking one means of assessing his capability. What would you do if you were the buyer?

RADIO SUCCESS STORIES

A member of our creative radio staff has asked if you can furnish us with success stories for gas and oil and public utility companies' radio advertising. We have subscribed to SPONSOR for some years and at various times over the past few months I am sure there have been articles on the above subject.

I would much appreciate receiving any articles that you may think pertinent. Our job at present is to convince a client that radio is a medium which could boost his sales immeasurably.

JOHN T. ROSS
Research Division, Radio-TV Dept.
Cockfield, Brown & Co., Ltd.
Montreal

-- SPONSOR's Readers' Service Department is glad to help subscribers with information like that requested above. Mr. Ross was furnished with a reprint of the 1953 "Radio Results" and tear copies of various radio case histories involving the three kinds of companies he mentions.

SPOT CLIENTS

Thanks for letting us know about the availability of reprints on "12 big spot clients: how they use the medium" [14 December 1953, page 30].

In order to provide each CBS Television Spot salesman with a copy and have a few left over for further use, as we would like to do, we would certainly like to have 50 copies, if that number is available.

BOB G. PATT
Adv. & Sales Prom., Mgr.
WCBS-TV, New York

-- Reprints of the article, "12 big spot clients: how they use the medium," are available at 20c apiece. Quantity prices on request.

Please send me 10 extra copies of the articles, "12 big spot clients: how they use the medium," and "Who listens... when... where... why," from your December 14 issue [pages 30 and 36].

This was required reading for all my salesmen last week, after reading the articles myself, and the extra copies will certainly come in handy.

HUGH BEN LA RUE
Vice President
KULA, Honolulu

PUBLIC DOMAIN MUSIC

The February 8 issue of SPONSOR, like every issue, was really first class. I enjoyed and benefited much by the section on "Tv film commercials." A real service to all concerned. Very valuable compendium of information. I, for one, am very grateful.

Have any of your past issues dealt with the subject of use and technique of music that is within the public domain? If so, can you tell me which issue it was.

In the event you have not covered this subject yet, can you tell me how and where I can get information on the sources of music that is within the public domain and how does one obtain a directory of available music of this kind, the cost, clearance rights, etc.

Again, may I tell you how much I enjoy SPONSOR which in my opinion is the finest magazine for the radio and tv advertiser.

A. E. ALBINO
Albino & Price TV
Commercials
South Bend

-- SPONSOR has not dealt with the topic of public domain tunes in any full-length article. For information on the subject, write Broadcast Music, Inc., 850 Fifth Ave.

(Please turn to page 115)
Want to be a hero?

Send for CBS Radio Spot Sales!

We're stationed in the right places to help you take quick, decisive action. For in fourteen of your richest major markets the station we represent is first on the scene.

First every time, too! Month after month, throughout all of 1952 and 1953, each of these fourteen CBS Radio stations delivered the largest average share of audience in its market. And still does.

What's more, the increase in radio homes in these fourteen areas is phenomenal—25 per cent since 1947. And in these fourteen markets alone, well over two and a half million new radios (excluding auto sets) were sold last year—a 20.5 per cent jump over the preceding year.

Want to come through in a blaze of glory and reap a hero's reward? Just put in a call to CBS Radio Spot Sales for choice availabilities on the fourteen top-rung stations we represent. You'll be glad you did!

New developments on SPONSOR stories

See: "Tv and psychiatry boom Mogen David"

Issue: 26 January 1953, page 28

Subject: Kosher wine zooms to top in many markets using air media

This year's Manischewitz Wine advertising budget is 16 times greater than it was in 1950—the first year that air media were used. In four years, the budget has zoomed from $125,000 to $2 million, with 90% of 1954's appropriation going into radio and television.

In three years kosher wine consumption in this country has jumped from three million to 10 million gallons. Two companies, Manischewitz (Brooklyn) and Mogen David (Chicago), claim 80% of this market. Mogen David, like Manischewitz, is a heavy air user.

Anyone who's listened to radio has heard the Manischewitz "Man-oh-Man" jingle. It's broadcast 2,373 times each week over 130 radio stations in 48 major U.S., Canadian, Alaskan and Puerto Rican markets. Firma uses 50 tv stations in 40-45 markets. Using this type of campaign, Manischewitz expects a 20% sales increase this year. Said Meyer H. Robinson, secretary and treasurer of the company: "We feel that the kosher wine market in this country has been touched only on the surface... Even with all the sales expansion we've enjoyed to date, we still consider the entire United States as virtually a new market."

Manischewitz Wine, bottled by the Monarch Wine Co., is associated on a royalty agreement with the B. Manischewitz Co., makers of matzoh and other kosher foods. (See "There's money in matzoh," 5 December 1949, page 22.) Monarch first started bottling Manischewitz wine in 1936, but its primary use then was for sacramental purposes. The company found that the sweet kosher wine appealed to America's sweet tooth, however, and hence began its expansion to the general public.

Manischewitz's air campaign is just as heavy in the summer as during the winter, even though summer formerly was considered a poor season for wine. With the year-round campaign, the company expects to flatten out its seasonal sales curve.

See: "New Nielsen local ratings plan: what you should know about it"

Issue: 8 February 1954, page 34

Subject: Nielsen will provide area ratings that measure all local dialing

Nielsen's new system of measuring local radio and tv ratings—basically a diary system with an automatic gadget which reminds listeners to fill out the diary—definitely is going to be ready this fall.

A Nielsen spokesman revealed to sponsor that certain networks' owned and operated stations will be among the first to subscribe to the new service. Final prices have not yet been set, he said, but the service will cost about 50% more than the average cost of some of the other local rating services (these include American Research Bureau, Hooper, Pulse, Trendex and Videodex).

"We're shooting for an October-November report," the Nielsen official disclosed. He said the number of cities to be covered in the first report was not decided, but probably will be between five and 10 or 12. After the first report is out, he said, Nielsen will gradually expand to other markets, possibly at the rate of one or two markets a month—depending upon demand for the service. It is expected that at least 30 top markets eventually will be covered with reports for each market to be issued about four times a year.

SPONSOR
... and if you're a KCMO radio and television newsman ... you've got to do a lot more. KCMO's news department has won just about every award in the book for doing "a lot more." The big reason? They're all trained reporters ... journalism school graduates. Besides pounding regular Kansas City news beats to get the news, they know how to write it, edit it, and deliver it from the all-important Mid-American angle. And complete KCMO facilities make the job that much more effective. If you're pounding a sales-beat in Mid-America, you can't go wrong in hiring the best news department in Mid-America ... KCMO's Radio and Television news department.

KCMO
KANSAS CITY, MISSOURI

Radio - 50,000 Watts
TV - Channel 5

Nat'l. Rep.: THE KATZ AGENCY
"It's a Meredith Station"
The signs of Charlotte are signs of a market infinitely more important than its city size suggests. Speculate, for example, on the number of New York Stock Exchange member brokerage houses in Charlotte.

Nine such firms have invested in Charlotte branches. Only Dallas and Memphis among southern cities have as many. Forty-five cities larger than Charlotte and fifteen whole states have fewer SEM brokerage houses. And the growth of Charlotte as a market for securities is underlined by the fact that 4 of the 9 have been established since 1946.

Charlotte’s out-size prominence as a market for securities proves once more that you sell the city short if you ignore its rich and prosperous area it serves—dependent upon it for all transportation, distribution, and many specialized forms of business and cultural activity, particularly—

—radio and television. Jefferson Standard Broadcasting Company’s great area stations 50,000 watt WBT and top power WBTV, 100,000 watts on Channel 3, like Charles brokerage houses, help integrate many prosperous communities into one massive market for anything you have to sell.
What are your "rights" to a time slot?

Loss of time by network clients revives hassle over the franchise concept

by Alfred J. Jaffe

What are the advertiser's rights to a time franchise?

He talks about them but does he actually have any? Is he completely subject to the broadcaster's whim or policy? To what extent will the broadcaster recognize an advertiser's long-term claim to a specific time period as a matter of good customer relations? How about the law? Is there any legal support for the time franchise concept? Or is it just a trade term?

These questions have a burning relevance to the advertiser. The time franchise is one of the most important factors in air advertising, especially in network tv, where nighttime periods are avidly sought, highly prized and jealously clung to.

A new urgency about the time franchise issue has arisen in recent weeks. A number of network tv clients have become aroused by projected tv program shifts, two of them involving NBC clients and shows which have been in their present time slots since 1949. There has also been talk of CBS' seeking to move the current sponsors of Edward R. Murrow's Person to Person-American Oil and Hamm Brewing-out of the tv show in favor of another client, rumored to be Ford. The question of the Murrow show is a rather touchy one since the current sponsors took a chance on the show before it was known what kind of success it would be. Now that it is pulling down good ratings American and Hamm aren't exactly anxious to leave it. (CBS has denied asking the two sponsors to leave the show.)

While it is recognized that NBC is involved in massive program jockeying as part of its new bid for network leadership and while all the clients in question have been offered other periods, even those clients not affected are beginning to wonder where they stand. They see a cloud being cast over the time franchise concept.

The burning time franchise issue was fanned recently by the NBC announcement that Lever Bros. was mov-
ing its *Lux Video Theatre* and *Lux Radio Theatre* over from CBS next season. The video show, whose ratings on CBS are being clobbered this season by the competition from *Dragnet*, is to be expanded to an hour next season.

More germane, however, is the fact that Lever’s tv show will be installed in the 10:00-11:00 p.m. Thursday slot, first half of which is now occupied by U.S. Tobacco’s *Martin Kane*, a show created by the client and its agency, Knudsen.

To say U.S. Tobacco is upset about losing its time period is putting it lightly. The show is admittedly the firm’s No. 1 salesman, takes the bulk of U.S. Tobacco’s ad budget and is its only network exposure. A sponsor story two years ago (see “U.S. Tobacco glamorizes the dealer,” 25 February 1952) pointed out that sales went from $22 to $27.5 million in the two-year period following the introduction of the am and tv versions of *Martin Kane*. (The radio show has since been dropped.) At that time U.S. Tobacco was spending 85% of its budget for radio and tv and its air expenditure is understood to be about in the same ratio now.

The fact that NBC has offered U.S. Tobacco another time slot is no consolation. *Martin Kane* have come and gone—first it was William Gargan, then Lloyd Nolan, Lee Tracy and now Mark Stevens—but whoever the actor was the fact remains that U.S. Tobacco’s private eye has been trapping criminals on Thursday night since 1949. The public has become quite used to it. *Martin Kane*’s Nielsens run in the neighborhood of 30 to 35.

While neither NBC nor the client and agency are willing to make statements about the case, sponsor learned that the client stressed strongly its feelings that an advertiser who spends time, money and energy on a time period has some kind of vested interest in it. The client also argued that since the show was coming up with good ratings and wasn’t followed by another network show anyhow, NBC couldn’t claim *Martin Kane* was damaging to the Thursday night lineup, hence had no “right” to take away the time period. U.S. Tobacco punctuated its complaint by threatening to sue, thus recalling the case involving P. Lorillard and *The Web* on CBS TV a year and a half ago.

Agency and client excitement was further fanned by stories of NBC’s plans for the Monday tv lineup. While nothing official has been said it is common knowledge that NBC is preparing a barraculean revamping of programs that night. Biggest change would be a new Sid Caesar show from 8:00-9:00 p.m. Affected would be *Vane That Tune*, sponsored on alternate weeks by Speidel Corp. and Block Drug, and that grand old program, *Voice of Firestone*, a simulcast. The Firestone show has been heard on radio Monday nights for 25 years, with tv included the last four and a half. While the *Voice of Firestone* has been opposite Godfrey’s *Talent Scouts* and could possibly do better in another slot, the client feels here, too, that its long association with the 8:30-9:00 p.m. period gave him certain rights and consideration.

The issue raised by the U.S. Tobacco and Firestone shows also touches on the basic question of who will control network programming in the future and the related question of who will decide what kind of audiences should be built for network tv. For example,
if the network seeks a large mass audience while the client actually prefers a smaller, more selective audience for a certain time period, whose point of view should prevail? And another problem: Will the growing network control of programming provide more, or less variety for the public?

To answer these and other questions relating to the time franchise concept, sponsors divided the legal, moral and practical aspects with a broad and representative list of agencies, advertisers, broadcasters and lawyers.

Many advertisers and agencies were not only concerned with the shifting about of sponsors. They took the long-term view that the tv networks, led by NBC, were marching relentlessly toward the magazine format, with the networks in complete editorial control. This seemed to be the core of the problem. A lot of them don’t like the idea. They feel that magazines and networks are such different media that the magazine concept won’t fit into the broadcasting framework. But even those who struck hardest at the participation type of network advertising wondered whether they could do anything about it as long as the networks are riding a seller’s market.

This fear was not universal. Sponsors found a striking variety of opinions on the sponsor’s side of the fence. There was a practical recognition among some of the competitive problems of the networks, and a realization that somebody is going to be hurt on occasion because of the tough fight going on for network leadership. There were some who shrugged and said, “We’ll wait. One day the shoe will be on the other foot.” Others felt the network business was one of expediency all along and why be excited about it now?

NBC, at whom most of the fingers were pointing, had nothing to say in direct rebuttal but the past statements of its fluent president, Pat Weaver, probably sum up as well as anything the network response to the advertisers’ concern. To Weaver network editorial control is a desirable thing and he is making no secret of the fact that NBC is working toward that end. It is the network’s function, Weaver believes, to provide a broad balance of (Please turn to page 110)

**THE PRO-FRANCHISE CASE**

1. The advertiser who invests time, effort, money in building a show and calling attention to it has contributed to building the network’s standing. He should, therefore, have some rights to the time period for which he has helped create an audience.

2. When networks were building up in their early days they urged advertisers to come in on the ground floor and create franchises. Now that the tv networks are riding a seller’s market they have conveniently forgotten their former arguments.

3. All businesses treat steady customers with a certain extra consideration. The networks should be no exception. If they act arbitrarily to their customers they will alienate them and drive their business to competitors or to competitive media, hurting whole industry.

**THE ANTI-FRANCHISE CASE**

1. High cost of tv requires webs to deliver for clients biggest possible audience from show to show. This can only be accomplished if network can control and shift programing. Webs cannot allow clients to interfere via the time franchise concept.

2. Stations as licensees of the federal government have a responsibility to the public, not to the advertiser. Since they are legally responsible for programing they cannot abdicate responsibility by their giving franchises to the people who pay time.

3. Networks are business ventures that must compete successfully against other networks if they are to stay solvent. To admit that advertisers have strong legal or moral right to their time periods would be to cripple the competitive powers of the networks.
How Longines programs for middlebrows

Basis of Longines-Wittnauer radio approach is to use three programs for a total of five quarter hours weekly in daytime, five at night as of this fall. These combine for contiguous rates. Biggest show is "Symphonette," (top, below) under Michel Piazzo (at left). Others include: "Choraleers" (middle) and tape of "Chronoscope" tv show.

Many of the country's top watch firms—like Bulova, Benrus, Gruen and Helmbr—put their Sunday punch in television.

But Longines-Wittnauer, one of the top prestige names in the watch business and an American-Swiss firm that racked up a sponsor-estimated $262,500,000 in net sales for a 1953 net income of $1,060,282, concentrates on radio.

Explained Myer Fred Cartoun, Longines' board chairman and its top executive, in a recent memo to dealers:

"We have found that a solid schedule of radio broadcasting forms the broadest possible foundation for our national advertising. Radio broadcasting reaches more people per week than any other form of advertising—for the very simple reason that 45 million homes listen to radio every week whereas not much more than half of these homes are equipped with television sets."

The $3,000,000 contract which Longines signed last month with CBS Radio is certainly solid. It calls for a current schedule of eight sponsored quarter hours per week on the full CBS Radio web. As of September, two more segments will be added for a weekly total of 10 quarter hours.

It also offers the broadest possible foundation, since it will span a full week. Longines-Wittnauer will have, as of this fall, a radio network show going every day of the week.

In terms of quarter hours, the fall of 1953 schedule represents a 150% increase over the amount of network quarter hours in the fall of 1951 (see story, sponsor, 5 November 1951).

All of this new schedule will be aimed at the nation's 45 million radio homes in which Longines feels there are probably as many potential buyers for "The World's Most Honored Watch" or the Wittnauer companion line it manufactures.

But the company's basic program philosophy, as well as the program-.
Radio’s biggest watch advertiser

Radio contract calls for total of 10 quarter hours weekly by September

...ing ingredients, have varied even less over the years than one of Longines’ deluxe chronometers.

Longines-Wittnauer is using on CBS Radio two music programs with which it has been identified for many seasons: the Longines Symphonette, a program of classical and semi-classical orchestral selections, and The Choraliers, a chorus of male voices singing standard favorites, ballads and light classics. In addition, there will be a 15-minute taped radio version of Chronoscope, a low-cost news analysis program which the watch firm has used for four years on CBS TV.

The difference between the present Longines air tactics with these shows and past schedulings is this:

1. The Sunday afternoon (2:00-2:30 p.m.) version of Symphonette remains intact on CBS Radio. But the program has been extended to an extra half-hour version on Saturday evenings, 5:30-6:00 p.m. Thus Longines will have two weekend musical shows instead of the previous one.

2. Longines has moved into evening “strip” programing in a big way. As of September the watch firm will hold down the 7:30-7:45 p.m. spot Monday through Friday on CBS Radio. Currently, it occupies four of these five slots. The Monday evening slot will go to Longines this fall. The Symphonette history will be aired in a 15-minute form on Monday, Wednesday and Friday. The Choraliers show is now occupying Tuesdays and Thursdays, 7:30-7:45 p.m. Symphonette is also aired locally on WNBC, N.Y.

3. In addition, there will be the 15-minute radio version of Chronoscope. This is due to move into the 1:00-1:15 p.m. Sunday slot. Actually this radio show will be a taped-and-edited-down version of the watch firm’s regular tv show.

Is this just a checkerboard pattern, picking up slots as they fall open? Not for a minute. The Longines-Wittnauer radio lineup was built with the care afforded a jeweled movement.

When you consider the schedule in special hour-long holiday tv extravaganzas. Below, H. J. Cowan, ad mgr. (standing), A. Cartoun (right), radio-tv mgr., at Xmas tv show...
The Chicago touch: it may give you the show you need

Although many Chicago stars were lured away, the Windy City feeds almost three dozen shows to radio-tv networks today

Dozens of radio and television's best performers, directors, producers came out of Chicago. A roster of shows ranging from Amos 'n' Andy to Ma Perkins first went on the air from Chicago. At least four of the nation's top 30 agencies in radio-tv billings are in Chicago, and most of the others have large Chicago offices. Many major radio-tv clients, whether they place their air advertising through Chicago, New York or Hollywood agencies, are located in and around the Windy City.

But when it comes to shopping for a new network show many admen are as likely to drop the word "Chicago" at a planning session as they are to suggest moving the company offices to the Fiji Islands.

Chicago has developed the reputation for a creative touch which builds entertainment values out of ideas, low-key suggestion, homegrown talent and sheer imagination—rather than from star names and program formulas. It has, in fact, become a cliché that Chicago is "creative."

Cliché or not, Chicago's creativity is worth an advertiser's attention. This is not to suggest that a mass migration to Chicago may be the solution to television's twin problems of high cost and galloping consumption of program material. But the facts suggest that Chicago should not be overlooked by specific clients with specific needs.

The company which wants a show built on ideas rather than names in an effort to conserve program costs; the advertiser who wants an informal show because the nature of the product is more suitable to a low-key approach than the big star showcase—these clients may be missing the opportunity to get what they need if they overlook Chicago when show-shopping time rolls around.

This article, then, will seek to give you an appraisal of what Chicago has contributed to radio and television and will suggest ways in which you might enter the Chicago program mart. It's not intended, however, to stir up the issue "Which is better—Chicago or the two Coasts?" Each radio-tv creative center in the U.S. is good for what it does best. And this article will explore what Chicago does best.

* * *

Back in the early 1930's Chicago was the tail that wagged the network dog. From the shores of Lake Michigan came a round-the-clock stream of shows bearing the Chicago label.

Hundreds of thousands of housewives turned to their radios in the daytime—bearing out a then-new theory of a rising NBC executive named Niles Trammell—to dial made-in-Chicago soap operas. The roster was long, and included such sudsy serials as Guiding Light, Woman in White, Bachelor's Children, Mary Martin, etc.
Young Dr. Malone and Ma Perkins. The Blackett-Sample-Hummert agency (now Dancer-Fitzgerald-Sample) quickly became a factory that dealt in emotional conflicts geared to sell Procter & Gamble soap products on radio.

Chicago radio entertained a generation of moppets and teenagers, too. In the early evening, such Chicago-originated juvenile serials as Orphan Annie, Tom Mix and Jack Armstrong sold carloads of Ovaltine and Wheaties. Sundown didn't end Chicago's role in network programing. Amos 'n' Andy, Fibber McGee & Molly, First Nighter, Curtain Time, Lum & Abner, Clara Lou & Em, and the original Lights Out, created by Willis Cooper, poured out of the nation's loudspeakers as families gathered in the living room to listen after supper.

Chicago probably also led in the field of spot radio. Prior to 1939, as station reps recall it, Chicago agencies placed more spot business by far than did agencies of any other top U.S. city. Then came the Great Exodus.

The first big Chicago star to move was Jim Jordan (Fibber McGee) who decided in the late 1930's that Hollywood offered greater opportunity and a nicer climate.

The two top radio networks—NBC and CBS—meanwhile found that their Central Divisions were outgrowing, in some ways, network headquarters in New York. Many of the Chicago web executives, like Niles Trammell, Sid (Please turn to page 81).

### 34 Radio and TV Shows Are Fed from Chicago Studios to the Networks

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*Indicates continuing show

**Comedy:** Gentle humor of NBC TV's "Kukla, Fran & Ollie" made it one of first hits in tv. Sponsored by Swift, it comes from Chicago.

**Talent:** Camera caught Garroway up in theatre balcony in Chicago days. Chicago TV has looked up to his relaxed style ever since.
AD MANAGERS: 4 ways to avoid the ax when sales dip

These helpful hints for the besieged ad manager from a man with long experience in sidestepping the advertising world guillotine

1. Blame economic conditions: When sales dip, the president calls you in and says, “Well, how about it, Jones?” If you’re not prepared, you might be out by that evening. But if you’re on your toes, you’ll whip out the Wall Street Journal, the New York Herald Tribune box on economic indicators and the latest charts from Business Week. Placing them under the boss’ nose, you say: “Well, sir, we’re doing better than economic conditions throughout the country warrant, sir. Everybody’s sales are down; things are tightening up. We’re really not badly off.” This argument is fine but what if economic conditions are NOT bad all over. In that case, a major shift in tactics is required, although you must still avoid shouldering any blame. It’s now time for the fast-on-his-feet ad director to use Alibi No. 2.

2. Blame the package: If everybody’s doing fine but you, don’t wait for the boss to take the initiative. Bring in your product, dump it contemptuously on the boss’ desk, and snort: “I ask you, sir. Could you sell THIS if you were me?” Never mind that this is bad English; it’s good drama. Poke the package with your finger. Point out that it’s old-fashioned, won’t stand up by itself, the print is in 6-point, the colors have low visibility and the housewife can’t open the package without a crowbar. You convince the boss that the package should be changed; it takes several months to change it. By then anything might happen. But be careful of your facts and check first whether the package hasn’t recently been revised or tested. Supposing the package has just been redesigned? And sales still are on the downgrade? You can always use Alibi No. 3.
The advertising manager who supplied the four ingenious suggestions on how to keep from being fired (below) works for a company with a budget in the vicinity of $2.5 million. He has used or has seen all four methods used to avoid the ax when sales start to dip. Since some admen have been seen on Madison Avenue, New York lately looking for odd jobs, sponsor thought the advice of a man who's learned to skate on thin ice without breaking through is worth passing on.

This report incidentally is a by-product of sponsor's research for its All-Media Evaluation Study. If you think motivations like not wanting to get fired occasionally influence media selection and other decisions, you're absolutely right. In fact, the situation is so absorbing that an entire article in the All-Media series will be devoted to "Why admen buy what they do" in the near future. (This issue's article in the All-Media series appears starting on page 38.) The subject: psychology of media.

Here then is a veteran ad manager's advice on how to avoid the ax. He is, by the by, a man experienced in the use of all national media. His firm spends a third of its budget in the air media and sales are doing nicely.

No great hysterical talents are required to make these suggestions work: no elaborate props are needed. Just be your usual forceful, dynamic self and keep in mind P. T. Barnum's famous advice about giving even breaks to people.

3. Blame the media used: This is the classic "Divide and Conquer" strategy. If you're in print and billboards, bring in radio and tv facts and figures. Dig up case histories on corporations successfully using a media pattern different than yours. Or, if you're in magazines, call any network salesman or a station rep. He'll load you down with statistics on why you should be on the air. Take all this material to the boss, spread it out before him, and state, meekly, "Guess you were right all along, sir. We've been in the wrong media. But I'm changing all that right now!" This gives you anywhere from three to six months of grace in which you interview endlessly the salesmen from media other than those you're using and write lengthy memos. If this works, fine. If it does not, you are forced to play your last card in this high-tension game—Alibi No. 4.

4. Blame the agency: When all else fails, your ad counsel is the ideal Fall Guy. Say: "Well, Chief, I didn't want to say anything before, but those ivory tower guys up at the agency—they don't know what they're doing. We need a new approach, a fresh start. Give me a free hand and I'll work something up with them that'll really start things booming again." If you have the right amount of folksiness in your voice, you get the free hand. Call in the agency. Scrap the current campaign. It takes a month to plan a new one; six months to get it going. If sales still refuse to climb, you then make the final step: Fire the agency. "However," sponsor's friendly ad manager-advisor said, "by this time two years will have gone by. Conditions will have improved. Remember! The main trick is to keep your own job when everyone about you is losing his.

5 APRIL 1954
I. The psychology of media

Part 20 of SPONSOR's 25-part All-Media Study tells what current testing has uncovered and summarizes 20 years of pre-tv experiments

by Ray Lapira

If you're still asking, "Which medium is best?" after reading this far, you may be making a mistake.

Much more important—all research shows—is to ask, "How can I use each medium best?"

SPONSOR's examination of the psychology of media over a several-month span hammers down this point:

Each medium can be used successfully. Each medium has unique tangible and intangible (psychological) advantages. The wise advertiser is one who studies these carefully in relation to his own product and applies them.

SPONSOR's study of the psychology of media followed three channels:

1. Searching out current tests involving radio and other media. (There were surprisingly few in commercial circles; the schools and the armed forces lead here.)
2. Reviewing the important eye-s.-ear or sight-vs.-sound testing of the last 20 years of the pre-tv era. (The principles they uncovered have long been used by admen, including copywriters.)
3. Interviews with leading psychologists in the field. Here sponsor ran into a roadblock: Most psychologists working in advertising are more concerned with motivation research than media. In fact, several said learning why people do what they do is more important than learning how best to reach them. None denied, however, that after you've learned what motivates your customer, you still have to decide which media you'll use to try to influence him.

SPONSOR's research uncovered one important byproduct: that the psychology of the media buyers (space and time) is sometimes as important as the psychology of the media themselves.

As a result, this three-part article on the psychology of media will run in three consecutive issues and cover these points:

- Current and pre-tv laboratory experiments with learning, memory, retention and persuasion.
- What the psychologists and researchers say about the psychological qualities of various media.
- Why admen buy what they do.

In this article you'll find four examples of current or recent testing involving radio and tv (see tables pages 40, 41). Joseph T. Klapper's findings in surveying the 1930-1949 period of media experimentation, an objective report on what Professor Paul F. Lazarsfeld of Columbia University's Bureau of Applied Social Research actually found in his historic 1949 newspaper-vs.-radio study, a summary of the Harvard psychological studies of the early 1930's and the experiments of Dr. Frank Stanton, now president of CBS, while he was an instructor at Ohio State back in 1933.

Little current research: There is no argument that tv is the greatest advertising medium yet invented. It's become a cliché among some researchers to say, "Yes, tv is three times or five times more effective than radio or print." But where's the objective evidence? SPONSOR found little research among media, advertisers or agencies on tv's effectiveness compared with other media regarding such basic factors as learning, retention and persuasion. On the other hand, the armed forces and colleges throughout the country are trying to find out how tv compares with film, sound, print and classroom lectures as a teaching vehicle. The aim is obvious: If you can do a good job with tv, the saving on instructors alone would be astronomical, to say nothing of increased learning among the troops or students.

One shrewd adman told sponsor: "It's like this. Radio is scared to test. Tv doesn't have to. The agencies don't want to be bothered. And the advertisers don't want to pay for it. So we'll sit back and let the schools uncover what they can. Then we'll criticize them for not being business-minded."

Actually radio has no reason to fear objective research. Two of the four tests summarized on pages 40 and 41 show that radio seems to draw bigger crowds to stores than tv or newspapers, dollar for dollar, and secondly, it scores remarkably high, compared with tv, in memory tests of brand names and sales points of established prod-

(Article continues page 40)
WHAT 20 YEARS OF PRE-TV TESTING UNCOVERED ON PSYCHOLOGICAL ADVANTAGES OF MEDIA

(as reported in 1950 by Joseph T. Klapper, then of Bureau of Applied Social Research, Columbia University, in his book "The Effects of Mass Media")

1. A number of laboratory experiments in the field of teaching and persuasion over the years indicated:

★ You retain more of simple and brief material if you get it by sight and sound (visual and aural presentation) than by one medium alone.

★ You retain more of simple and brief material when you hear it than when you read.

★ Findings of whether you retain more of lengthy or complex material when heard or read are conflicting. Research indicates reading skill may be a major criterion. It's possible that print may be more effective for the better educated or those with high reading skills while radio may be more effective for those of lesser reading skill.

★ Face-to-face discourse is more effective persuasive agent than is transmitted voice, which in turn is more effective than print.

★ Screen elicits high degree of recall, but only one brief study suggests it is any greater than the degree of recall elicited by other media.

2. Each mass medium studied is given certain advantages by various writers. Some points have been empirically demonstrated; some are patently true; others are wholly conjectured. In general:

★ Print lets reader govern pace and occasions of exposure. It permits successive re-exposure and allows for treatment at any length. Of all mass media, print is apparently least reluctant to publish minority views. Publications specially designed for such expression are extremely effective persuasive agents.

★ Radio reaches audience not as often reached by other mass media. This audience tends to be more poorly cultured and more suggestible. Radio affords listener some degree of participation in actual event and thus approaches face-to-face contact. Radio has been alleged to possess unique persuasive capabilities because of its often being first medium to communicate news, and because of group feeling alleged to be experienced by audience. These last two allegations are neither supported nor disproved by existing empirical evidence, at least prior to 1949.

★ Screen is believed to enjoy unique persuasive and pedagogical advantages because it presents concrete visual material. These concrete settings, other factors are believed by some to make films capable of taking "emotional possession" of children. Children and some adults also tend to accept without question information presented in films. It has not been shown other media don't get similar effects.

★ Face-to-face discourse is generally regarded as most effective "medium" for teaching and persuasion. Reasons: flexibility, immediate provision of regard or punishment, other characteristics deriving directly from personal relationship involved.

★ Combination of one or more mass media supplemented by face-to-face contact is believed by some observers to be in itself a superior persuasive device. (It has characterized several highly successful propaganda campaigns.) But this is conjecture rather than proven fact. Controlled Army experiments showed film plus lecture for instruction in map reading was superior to using only one method.

5 APRIL 1954
Dr. Ernest Dichter (left), president, Institute for Research in Mass Motivations, father of depth interviewing in U.S., and Dr. Albert D. Freiberg, v.p. of Psychological Co.p. are two of the psychologists SPONSOR interviewed for facts on psychology of the media.

ucts and services.

The first test, made by the Advertising Research Bureau, Inc., of Seattle, follows a pattern of several others run by ARBI in which radio did as well as or better than newspapers and tv. However, you'd need to know whether equal frequency (instead of equal dollar expenditure in each medium) wouldn't reverse the findings before you drew any firm conclusions.

The second test mentioned above was made by the Schwerin Research Corp, in New York. The firm studied tests of 64 commercials (radio and tv) used in the same campaign. The audi-

cence remembered the brand name and some sales point better via tv for new products, but there was little difference between radio and tv for established products. Although the "high" and "low" spread for each group would make it dangerous to generalize, it would seem that an advertiser might think hard before he decided to spend three times as much on a tv campaign as on a radio campaign for an established product.

However, one expert told SPONSOR about this kind of test: "Recall is only one factor in measuring advertising effectiveness. I've found there's often little correlation between recall and sales," Others, of course, maintain that if the consumer doesn't remember your product he isn't apt to buy it.

The type of testing being carried on in the universities is shown below (left), Dr. Edmund S. Carpenter of the University of Toronto is conducting a series of such inter-media learning tests with the cooperation of the Ca-

Tests indicate which media are "best" under certain conditions

1. LEARNING: TV has edge over radio, print in University of Toronto test

130 University of Toronto students were given difficult lecture on "linguistic codification of reality" in March 1951. Equal groups watched on tv, listened to the radio and read the lecture in manuscript. Students were selected from same year, same course and were divided equally by academic standing through high school and university. All were then given the same examination which was divided into two parts: content and understanding. Here is one breakdown:

<table>
<thead>
<tr>
<th>MEDIUM</th>
<th>LOW GROUP</th>
<th>MEDIUM GROUP</th>
<th>HIGH GROUP</th>
</tr>
</thead>
<tbody>
<tr>
<td>TELEVION</td>
<td>72%</td>
<td>75%</td>
<td>65%</td>
</tr>
<tr>
<td>RADIO</td>
<td>67%</td>
<td>72%</td>
<td>70%</td>
</tr>
<tr>
<td>PRINT</td>
<td>60%</td>
<td>67%</td>
<td>68%</td>
</tr>
</tbody>
</table>

Above shown students scored highest via tv no matter whether they were in the lowest, the medium or the highest group. Caution: Same experiment was run with addition of groups who saw the lecture as movie, heard it as classroom lecture, heard it in a small informal discussion group and watched it at home over seven groups in all. Results were unavailable as SPONSOR went to press and will be published in detail next issue. This and other similar tests are being conducted by Dr. Edmund S. Carpenter of university's department of anthropology with cooperation of CBC.

2. MEMORY: TV seems better for new product, radio for old in Schwerin tests

Schwerin Research Corp, ran a study recently based on tests of 64 commercials for a variety of products. Firm covered cases in which it had tested both a tv and a radio commercial of same length and in same campaign. Standard Schwerin unaided remembrance technique was used shortly after each sample (studio audience) was exposed to a commercial. These were results, reported exclusively to SPONSOR:

<table>
<thead>
<tr>
<th>% remembering brand name</th>
<th>NEW # PRODUCTS</th>
<th>ESTABLISHED PRODUCTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>RADIO</td>
<td>70%</td>
<td>88%</td>
</tr>
<tr>
<td>TELEVISION</td>
<td>94%</td>
<td>90%</td>
</tr>
<tr>
<td>% remembering brand name and some sales point</td>
<td>RADIO</td>
<td>51%</td>
</tr>
<tr>
<td>TELEVISION</td>
<td>71%</td>
<td>67%</td>
</tr>
</tbody>
</table>

President Horace Schwerin told SPONSOR, "There seems to be especially strong evidence that one of the greatest advantages of television is in area of establishing new products. It would seem to follow from this that radio would be relatively strongest in area of reminder and repetition copy." He adds: "Criterion of whether a product will do better on tv than on radio seems usually to hinge on whether its main sales points can be demonstrated."
nadian Broadcasting Corp.’s radio and tv facilities. First reports indicate that face-to-face is superior to other forms of teaching but tv is superior to radio or print.

The fourth type of test reported on below, the American Broadcasting Co.’s eye-vs.-ear test of toothpaste ads, is two years old but is summarized in this article because it has not only not been publicized before but it has a novel twist to the usual sight-vs-sound experiment. Designed by Oliver Treyz, now ABC Radio Network director, the test consisted of asking 1,000 housewives which of two toothpastes they wanted as a free sample. They were then given one ad to read and allowed to listen to a commercial on a record player for the other brand. The twist was this: The toothpastes were given different names (Thompson and Wilson), the magazine copy was used for the radio commercial and then rotated along with the brand names. Eight different combinations were used, and all eight were rotated among the housewives. Result: The gals preferred the product they heard to the one they read about by some 22% (35 to 45%)

With the advent of tv this type of

(Please turn to page 102)

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3. PULLING POWER: Radio outpulls tv and newspapers in ARBI test

Advertising Research Bureau, Inc., of Seattle has run only few tv-vs.-other media tests as against over 200 radio-vs.-newspapers sales tests, mostly for retailers. Of tv tests, most have shown radio pulls as well as or better than tv or newspapers if same amount is spent on each. Here are results of three-week test involving national packaged product selling in seven stores in one metropolitan market:

<table>
<thead>
<tr>
<th>MEDIUM</th>
<th>TRAFFIC PRODUCED</th>
</tr>
</thead>
<tbody>
<tr>
<td>RADIO</td>
<td>44%</td>
</tr>
<tr>
<td>NEWSPAPERS</td>
<td>32%</td>
</tr>
<tr>
<td>TELEVISION</td>
<td>19%</td>
</tr>
<tr>
<td>ANY COMBINATION</td>
<td>5%</td>
</tr>
</tbody>
</table>

(more than 1 medium)

SOURCE: Broadcast Advertising Bureau, which rounded off figures.

Above raises prime question, agencymen say: “Might you not be penalizing tv by using same amount of money? Shouldn’t you use same frequency? Until you do enough tests of frequencies, as well as dollar amounts, no firm conclusions can be drawn.” BABC points out this significant fact unearthed by ARBI: Radio is less explicit than tv or print and shoppers are less apt to reject merchandise because that’s not the way it looked in the paper or on tv.”

4. PERSUASION: Women prefer item heard about to one read about in ABC test

American Broadcasting Co. decided to make an “eye-vs-ear” test by offering two different brands of toothpaste to 1,000 housewives over two media. Two ads were therefore selected, each for a national brand. Copy was then reproduced in eight forms—four as magazine ads and four as radio announcements. Both brands were renamed “Wilson” and “Thompson” in the copy, and the copy was alternated as well as the names in both the radio and print versions. Interviewers then called on 1,000 housewives. They said they were offering a free sample of a new toothpaste and asked them to take their pick of two brands after listening to a commercial for one and an ad for the other. Each housewife was exposed to only two messages (print and via record player). Since the ads as well as the brand names were rotated in both media, the only factor affecting choice was sound-vs-sight, ABC felt. The result: 45% chose brand exposed to housewives via sound; 55% chose brand exposed to them via sound

ABC’s conclusion: The human voice (ABC commentator’s in this case) makes the difference; radio is more persuasive. Test was planned by Oliver Treyz, while he was research director (he’s now ABC Radio Network director) and carried out by independent research firm. Although two years old, test is reported here for first time. It presents novel twist on usual sight-vs-sound type of research. Other researchers told sponsor such testing is too removed from actual advertising situation, but Treyz says he avoided usual pitfall of consumer panels, which give opinions only, by simulating actual buying process in which housewife reacted in “selfish or normal manner.”

5 APRIL 1954
How radio-tv put pep in VCA

VCA's heavy air spending, $2.3 million in 1953, boosted Rybutol sales

by Evelyn Konrad

Once there was a little boy with the traditional paper route in a New York City neighborhood, but he was a very little boy and couldn't shout as loudly as his competitors. He found, however, that by ringing more door bells and by handing the housewife her mail or milk bottles with the newspapers, he could sell more newspapers than the bigger boys on the route.

Today, Morton Edell, president of the Vitamin Corp. of America, is still using his boyhood techniques of frequency-impact and come-ons to sell his firm's major product—Rybutol, a vitamin compound for people over 35.

As president as well as top advertising strategist of VCA, Edell feels that his advertising must accomplish two functions:

1. Educate the public to the value of a preventive rather than curative medicine, particularly since a vitamin's beneficial effects are obvious only in their absence.

2. Keep the druggists at the retail level pushing the VCA brand.

"It's the druggist who actually transfers Rybutol from his counter into the customer's hand," Edell explains, "and he's more likely to push a product that's backed with heavy national advertising."

Never one to do things on a small scale, Edell has used network and spot television in massive doses supplemented by spot radio to sell Rybutol. His latest net tv buy is The Goldbergs, Du Mont, Tuesday, 8:00-8:30 p.m., with a 160-station lineup for the next two years. The price of this two-year contract: an announced $5.5 million.

This show represents a good 50% chunk of VCA's estimated $5 million ad budget for 1954. However, both VCA and its agency, BBDO, are persuaded that The Goldbergs is just the right kind of vehicle to get the firm's message across. Nor is VCA working in the dark on this assumption. The firm sponsored The Goldbergs once before over NBC TV, Mondays 7:13-7:30 p.m., from 4 February 1952 through the first week of July 1952. At that time the program was broken into three 15-minute episodes a week, Monday, Wednesday and Friday, with a different sponsor each night. For VCA it pulled an over-all Nielsen rating of more than 15, despite the advent of summer.

Beyond the numerical rating, however, Gertrude Berg, star and writer of the show, is the type of saleswoman who's ideally suited for Rybutol. Her strong appeal for a mixed adult audience, predominantly over 35, combined with her own vigor and cheerfulness as head of the hectic Goldberg household, speak strongly in favor of using vitamins.

To further broaden the show's appeal, Mrs. Berg is adding an "Alzie's Irish Rose" angle to her tv family problems this year.

The remainder of VCA's 1954 budget will go into about $600,000 for spot radio; $1.5 million for spot tv; $500,000 for print. Roughly three-fourths of this money will go into selling Rybutol, one-fourth for other VCA products.

Rybutol, a vitamin compound aimed at people over 35 who are particularly susceptible to that "four o'clock letdown," accounts for 80% of VCA's sales. Though it retails at $5.95 on drug counters, the product is advertised in a series of specials on the air, both in its network and its spot commercials. One of the ways of selling it in the past has been in combination package of 100 tablets for $5.95 with a $1.95 size bottle free.

Rybutol sales have risen in proportion to VCA's direct hard sell on radio and tv over the past three years. With Rybutol accounting for better than three-fourths of total company sales, the VCA sales curve has shown the following (in retail dollars): $10 million in 1951; $12 million in 1952; $20 million in 1953, and VCA's production staff headed by Production Manager Ernest Sinclair, is still racing at break-neck speed to keep up with growing demand.

Advertising expenditures have always kept a step ahead of sales in terms of percentage rise. Says Morton Edell: "Our increased sales now parallel our increased advertising budget."

Consequently the budget has grown
Vitamins

25%, made it mass product

from $600,000 in 1950 to $1.5 million in 1951, $2.3 million in 1952, $3.5 million in 1953, and an estimated $5 million in 1954. And so intent has Edell been on expanding both his advertising budget and production, that he borrowed heavily over the years to finance VCA's expansion, until he sold VCA to Rexall Drug Co. in 1952.

The other VCA products that get a part of the firm's ad budget are Juvenal, a vitamin compound for youngsters retailing at $1.98 for 12 ounces, which gets some 15% of the total ad spending; Cal-O-Metric weight control, retailing at $3.50 for a 10-day supply of tablets, which was launched on a grandiose and expensive test basis in summer 1953; Placid Skin Cream and Placid Skin Lotion, retailing in $3 and $1.65 sizes, introduced in a limited test market in November 1953. Other VCA products, marketed under the Harco Pharmaceuticals name, include ointments, phenobarbital, aspirin, injectibles and other ethicals to physicians, none of which are included in VCA's consumer spending.

VCA's advertising strategy for its various consumer drug products has these factors in common:

1. Mass-appeal programs or adjacencies to save on the air media.

2. An emotional and highly charged commercial.

3. Special offers.

Here's how the advertising plans are shaped:

Undisputed advertising policy maker is Morton Edell. His right hand in planning both advertising and sales strategy is Larry Paskow, partner in the firm and executive v.p., who's aided by Irving Gottheimer, director of advertising. At BBDO, Homer Metzger, VCA account executive, works with four people who are exclusively assigned to VCA: Joe Orchard, assistant a/c; Fred Talento, production manager; Sol Rosenweig, who buys network tv; Hope Martinez, timebuyer.

Rybutol's network tv show will be supplemented with heavy spot schedules. In fall 1953 the firm began its new approach to spot tv buying, one that stresses identifying Rybutol both with a strong local personality and with a program. The show that VCA buys on a spot basis is Best Movie of the Week, a 90-minute feature film usually shown after 10:00 or 10:30 p.m. at sponsor's presence. VCA had bought such local tv film shows in 10 markets (New York, Cleveland, Detroit, Chicago, Minneapolis, Dallas, San Diego, Los Angeles, Seattle and Portland).

Typical of the type of announcer VCA likes as a host for its Best Movie of the Week is John Reed King, who hosts the show live in New York on WABC-TV. A hefty, vigorous-looking man in his forties, King is a convincing Rybutol sales-man—the embodiment of health after 35.

Here are parts of a John Reed King commercial for Rybutol as he delivered it during Best Movie of the Week, WABC-TV, in March 1954. This is typical of VCA's sales approach:

(Please turn to page 92)

5 April 1954
Out this week—Sponsor Services' new 1954 radio and tv station Program Guide, with local programing profiles of 1,568 radio and 273 television stations and 16 lists of those stations which feature program specialties.

For the first time in February this month will be able to get a picture of a radio or tv station's program personality—without traveling out to visit the station's market. The new Program Guide, published by Sponsor Services, is now in the mails to all sponsor subscribers. (It's available to non-subscribers at $2 per copy.)

The Program Guide, which will appear annually, was edited by Wallace A. Ross. It is expected to become a familiar sight on the desks of timelayers and other admen (see cut showing facsimile of cover below).

Data found in the Guide were compiled over a period of seven months. As reflected by the survey, local programing in both radio and tv, but particularly in radio, is drifting decisively toward a holder appeal for specific groups and interests, whether they be music lovers, sports fans, farmers, minority elements or just plain news seekers.

Everybody's doin' it. The independents have gone farther of course in developing their fractional audience appeals, but network outlets are hitting harder at serving their communities in both a broad and a specialized way.

In addition to between five and 10 hours of network feed daily, the average affiliate is supplementing its local home economics, community service, farm and other general programing with more and more of the successful independent station formats—five or six hours of block-programed music, hourly newscasts, local sports coverage, post-midnight music and talk, and—where minority groups reside to any degree—a proportionate appeal to the fractional audiences, as well.

In the case of such broad-appeal stations, this represents an alert attempt to cover and deliver all facets of the market. However, independents are adopting specialized formats at a rate that required constant revision of data.

At publication time, 26% of all radio respondents had indicated foreign-language programming to one or more groups—including the Mexican-Americans in the Southwest and Far West (13 exclusively): 25% of all radio respondents were reaching out for a Negro audience (including 22 exclusively); 61% of radio respondents were scheduling classical or pop concert music (15 of the am stations were exclusively so); 18% programmed for the post-midnight audience (75 of them all night); and there were so many emphasizing a music, news and sports format that it was impractical to itemize them.

Advertisers appear to be no less interested in specialized audience loyalties. The Program Guide records representative (but not complete) lists of 55 national advertisers who bought foreign-language programing during 1953: 123 who bought Spanish-language radio; 142 buyers of Negro programing; over 100 sponsors of farm radio.

Television stations, though relying heavily on network attractions, have found it profitable to develop specialized local appeals also. 47% of responding stations featured at least one weekly farm service show; 10% programed for some minority group; 86% had local children's shows; 76% had kitchen shows; 95% scheduled one or more feature films daily; and the average local time devoted to syndicated tv film series was eight hours a week.

This is cover of first in series of annual station programing profiles.
"Program Guide" Master List Shows Programing Character of 1,568 Radio and 273 TV Stations

From Master List Come Lists of Stations with Program Specialties. Among Them Are the Following:

Music and News: Heavy endorsement of music and news format both by independents and by network outlets in local time is evidenced by average 39 hours weekly for network stations, 92 for independents. Newscasts run to 18 or 19 a day, with average stations scheduling five minutes hourly plus three quarter hours.

* * *

Sports on Radio & TV: 55% of radio, 52% of TV stations reported play-by-play coverage of sports ranging from baseball to horseshoes. The Program Guide lists for the first time those teams and events regularly scheduled by reporting stations, including major and minor league baseball and number of sports newscasts.

* * *

Farm Radio & TV: 64% of radio, 47% of TV respondents reported farm service programing. Although largely limited to early morning and noon-time weather and market reports, the Guide lists 649 radio and 130 TV stations which feature farm directors.

* * *

Folk Music on Radio & TV: 65% of radio, 43% of TV respondents reported hillbilly, Western, polka or other folk music programing. Seven radio stations devoted their whole schedule to it. 236 had over 20 hours a week.

* * *

Post-Midnight Radio: 18% of radio respondents reported post-midnight programing and 5% go 'round the clock, mostly in urban areas, mostly with pop music, but including classical, hillbilly, polka music and chatter. 264 are listed with specialties.

* * *

Classical Music on Radio: 61% of radio respondents reported classical, light classical and pop concert music. In addition to 15 AM stations wholly dedicated to this format, 120 stations were programing over 20 hours weekly, with hi-fi a factor.

Foreign-Language Radio & TV: 19% of radio respondents reported programing to one or more foreign groups (not including Mexican-American), with most limited to several Sunday hours. However, 40 stations reported over 10 weekly hours, and 31 nationalities were being catered to. Of TV stations, only nine indicated foreign-appeal shows.

* * *

Mexican-American Radio & TV: 7% of radio respondents reported Spanish-language programing to the Southwest border and Far West Mexican-American group, 13 exclusively. 109 radio and 10 TV stations are listed.

* * *

Negro Radio & TV: 25% of radio respondents reported programing for a Negro audience. Although many devoted no more than a few hours weekly to rhythm and blues or spirituals, 82 stations were doing substantial Negro programing and 22 more were 100% Negro programed, with 42 stations as the original membership of a National Negro Network. 371 radio and 8 TV stations are listed in the Program Guide.

* * *

Feature Films & TV Film Series: An average 70 hours of film weekly, including eight hours of TV film series were reported by TV station respondents. 95% of respondents scheduled at least one feature daily, largely in the late evening time. 32% had two or more features daily.

* * *

Other Special Listings: Religious & Gospel programing, 100 stations; film and slide specifications for 273 TV stations.
Many a manufacturer, after spending millions in advertising, has found that nearly everybody knows about his product—except the store clerk who's supposed to sell it.

That's why clients of every description seek to stick a pin in the retail clerk's tough hide by "merchandising" their products and their advertising to him. But of all the advertising media anyone could buy—air or print—only one variety merchandises itself to retailers.

The variety: in-store radio.

In-store radio goes by several trade names. To the company longest in the business—nine years—it's Storecasting. To WWDC, Washington, D. C., which started up an in-store operation seven months ago, it's Drugcasting.

Drugcasting represents WWDC's effort to get added revenue for its fm operation by providing a specialized service. If Drugcasting proves a long-term success, advertisers may find an increasing number of fm outlets popping up with specialized in-store radio operations of their own.

While in-store radio will probably never prove a dominant medium—or a national panacea to the problem of rousing the retailer—it's a form of radio worth study wherever it's available.

In-store radio uses loudspeakers placed on store walls and fed via over-the-air broadcast or by wires like Mu-
They live on the Pacific Coast... they listen to DON LEE RADIO*

*Don Lee IS Pacific Coast Radio
A network is only as strong as its local coverage. Don Lee blankets the Pacific Coast with local coverage from 45 strong local stations...the nation's greatest regional network.

Don Lee Broadcasting System, Hollywood 28, California, represented nationally by H-R Representatives, Inc.
52 star-studded half-
of top TV plays
A successful, tested program...

**first run in over 150 markets**

Your* Star Showcase, with Edward Arnold as host, is a proved program—with a fresh, audience-building format. Even in markets where it appeared as The General Electric Theatre, it is *new* to more people than the number who saw the first run. And the addition of Arnold assures even larger audiences.

Your* Star Showcase offers local and regional advertisers 52 different, *top quality*, network-calibre programs with a proved, *impressive* audience record. The series boasts ratings† of 20.3 in Chicago . . . 30.5 in San Antonio . . . 22.9 in Cleveland . . . 32.6 in Kalamazoo . . . 47.4 in Charlotte, etc.

Your* Star Showcase is a series to which the phrase “presents with pride” truly applies. It is great drama. It is a weekly parade of marquee names . . . sparkling scripts . . . tight direction . . . lavish production.

On all counts, Your* Star Showcase can be *the* showcase for your product. Call, write or wire for the complete story.

*Advertiser or brand name.

†* Videomes. February, 1953
Tv film shows recently made available for syndication

Programs issued since December 1953. Next chart will appear 3 May

<table>
<thead>
<tr>
<th>Show name</th>
<th>Syndicator</th>
<th>Producer</th>
<th>Length</th>
<th>Price Range</th>
<th>No. in series</th>
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<td>Secret File</td>
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<td>Bobo the Hobo</td>
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<td>Sleepy Joe</td>
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<td>Duffy’s Tavern</td>
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<td>My Hero</td>
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<td>Ty. Exploitation Ch.</td>
<td>Jack Schwartz</td>
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<td>MO</td>
<td>Ty. Exploitation Ch.</td>
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<td>Capsule Mysteries</td>
<td>Charles Michelson</td>
<td>Charles Michelson</td>
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<td>Colonel March</td>
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<tr>
<td>Ossian Runyon Theatre</td>
<td>Screen Gems</td>
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<td>30 min</td>
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<td>Ellen Queen</td>
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<td>Norvin Prod.</td>
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<td>James Mason Show</td>
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<td>Janet Oran, Registered Nurse</td>
<td>MPTv</td>
<td>Cornwall Prod.</td>
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<td>Mr. O. A. D.</td>
<td>Ziv Tv</td>
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<tr>
<td>Paragon Playhouse</td>
<td>NBC TV Film</td>
<td>Sound Masters</td>
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<tr>
<td>The Passerby</td>
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<td>Your Star Showcase</td>
<td>TPA</td>
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<td><strong>EDUCATIONAL</strong></td>
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<td>Find a Hobby</td>
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<td>John Nierenz’s Kaleidoscope</td>
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<td>Town &amp; Country Time</td>
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<td>Music of the Masters</td>
<td>Natl. Telefilm</td>
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<td><strong>NEWS</strong></td>
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<td>Orew Peisen’s Washington</td>
<td>MPTv</td>
<td>Charles Curran</td>
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<td>Mr. Happy-Go-Round</td>
<td>United Tv Programs</td>
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<td>Fouton Lewis, Jr.</td>
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<td><strong>QUIZ</strong></td>
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<td>Pantomime Quiz</td>
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<td>Gomlevy Prod.</td>
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<td>Sand of Time</td>
<td>Natl. Telefilm</td>
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<td>Viz-Quiz</td>
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<td>Layman’s Call to Prayer</td>
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<td>Man’s Heritage</td>
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<td>10 min</td>
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<td><strong>SPORTS</strong></td>
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<td>Bill Corum Sports Show</td>
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<td>Ely Landau</td>
<td>15 min</td>
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<td>The Big Playby</td>
<td>Screen Gems</td>
<td>Screen Gems</td>
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<td>Hall of Fame</td>
<td>Natl. Telefilm</td>
<td>James Harris</td>
<td>15 min</td>
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<td>Vitapix Championship Wrestling</td>
<td>Vitapix Corp.</td>
<td>Val. I. Lindberg</td>
<td>30 min</td>
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<td><strong>VARIETY</strong></td>
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<td>Eva Gabi Show</td>
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<td>Ely Landau</td>
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<td>CBS TV Film</td>
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<td>MPTv</td>
<td>MPTv</td>
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<td><strong>WOMEN’S</strong></td>
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<tr>
<td>Tv Kitchen</td>
<td>Kling Studios</td>
<td>Kling Studios</td>
<td>30 min</td>
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</tbody>
</table>

Where price range is not given, it has not yet been fixed, or syndicator prefers to give price only on request. Canada Dry is sponsoring this film in 80 markets semi-monthly. Separate series is available for local sponsors in these same markets on alternate weeks. Available in color. Available in June. Ethel Corp. has show in 55 markets. Rest available for local sponsors. Carter Products has 20 markets, Samsonite Luggage has 35 markets. Rest available for local sponsors. SPONSOR invites all TV film syndicators to send information on new films.

(See film notes, page 32)
You can teach a bird to talk BUT—

Can you make him talk when you want him to? Can you be sure of what he will say? Of course you can't! Nor can you be sure with a lot of non-feathered "birds"! There's an answer, of course. A simple, easy answer. You're sure—and safe... when you **USE EASTMAN FILM.**

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

---

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

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

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

or W. J. German, Inc.,
Agents for the distribution and sale of Eastman Professional Motion Picture Films
Fort Lee, N. J.; Chicago, Ill.; Hollywood, Calif.
Not long ago a salesman for a TV film syndicator needed only a can of film to tuck under his arm and a plane ticket to stuff into his pocket, and that was in business. As the film syndication industry matured—in the past year it has grown faster than in its entire previous history—the salesman has developed into a vastly more complex creature. To meet the needs of the local advertiser and the local station in the face of increased competition, he must become a specialist in several different skills.

The reason for the salesman’s growth in intellectual and informational equipment is basic: “All television” is local to the viewer. Richard A. Moore, vice president and general manager of KTTV, Hollywood, said recently. “He diats a local station, chooses between local stations. The medium is in fact as localized as a living room.”

The salesman must understand the local problems of the advertiser and the station. He must understand local programming, media analysis and the rating services in order to sell the advertiser’s goods at a profit and to help the station build a strong lineup.

One advertiser may want to reach a particular group of young men in a given city. The salesman should know that an adventure-mystery type of drama is better suited to this advertiser’s needs than a romantic drama. A brewer may want to reach a slightly older group of men: the intelligent salesman will suggest a mature drama—perhaps of the Inner Sanctum variety—for these potential customers.

A biscuit company may want to sell both sweet goods and salted crackers on television. Since children are mainly responsible for the brand of cookies their mothers buy, a program like Hopalong Cassidy reaches the right audience. This kind of program would, in effect, be double-barreled, since statistics show that about half of Hoppy’s audience is adult and the biscuit company could get across its salted-cracker message on the same show.

Today, the film salesman must understand media analysis. He is sometimes called upon to sell television as against newspaper or outdoor advertising. He must be equipped with information showing that even if the syndicated film’s cost-per-1,000 is equal to, or slightly higher than, a page in a newspaper or a billboard, the impact of a tv commercial is greater because it carries with it identification with a program or a personality.

The syndicated TV film salesman must be a research expert. When he is selling to a station, he should examine the program lineup with an eye to strengthening weak spots. Suppose he is programming for an independent station in a multi-station market. He may discard the prevalent network philosophy that you must combat competition with a like product and offer the independent a program that does not compete for the same audience.

For example, if two network affiliates in a particular time spot have programs with strong feminine appeal, the salesman may suggest to the independent a program with strong masculine appeal. This technique has worked successfully in Los Angeles (KTTV), Philadelphia (WFIL-TV) and New York (WOR-TV), where advertisers have effectively used syndicated TV film packages to beat down competition from evening network shows.

When the salesman is offering a program to an agency for a specific client, he must use rating information intelligently in order to give the advertiser the program with the maximum circulation—of the right kind to sell his product. Each advertiser is after a specific audience. The salesman must understand ratings subtly enough so that he is not deceived by the mere size of the rating. A certain advertiser, for instance, may be able to sell his product more effectively.
Customers Go On the Storepath

After a commercial is chanted from the KVTV wigwam, customers rise and storm trading posts in 31 Iowa, Nebraska and South Dakota counties, where annual retail sales climb to $653 million. For example, ten thousand people turned out to see a model home advertised on KVTV recently; the Capitol Theater's biggest hit in 14 months. (“Long, Long Trailer”) was promoted on KVTV; “Range Rider” response to a special offer put KVTV in “place” position in a recent test of several stations; Skippy Peanut Butter sales are up 75% in this area, thanks to KVTV promotion. For more big medicine, pow-wow with the Katz Agency.

When Sioux City Sue Beckons

CBS, NBC, ABC & DuMont
Represented by The Katz Agency

KVTV
Channel 9
SIOUX CITY, IOWA

KVTV, a Cowles Station, is under the same management as WNAK-570, the radio station that for 30 years has successfully served one of the world's major agricultural regions, the five-state area known as Big Aggie Land.
"La vita comincia domani"*

... not only for nature, but for advertisers, as well.
Life begins (to become more profitable) tomorrow ... 
and in the days to come ... 
when a Storer station is on the schedule.

*"Life begins tomorrow"—Italian motto
STORER BROADCASTING COMPANY

WSPD-TV  Toledo, Ohio
WJBK-TV  Detroit, Mich.
WAGA-TV  Atlanta, Ga.
KGBS-TV  San Antonio, Texas
WBRC-TV  Birmingham, Ala.
WWVA  Wheeling, W. Va.
WGBS  Miami, Fla.

NATIONAL SALES HEADQUARTERS:

TOM HARKER, V. P., National Sales Director
118 East 57 Street, New York 22, Eldorado 5-7690 • 230 N. Michigan Ave., Chicago 1, Franklin 2-4498
Ah Spring!

You’re Here Too Soon

Just when we get our hands on a nice juicy tv statistic, calculated to woo friends and influence sales, we look up and it’s Spring.

That makes our as-of-Nov. 1 set-count almost six months tired.

It’s the best we can do at the moment, however:
There are 194,280 tv sets within our 0.1 mv area. Taking out counties contiguous to other stations, we come up with 100,050.

(The last 51 make our sales department very happy.)

Thanks to super power, we think we can justly claim effective Eastern Iowa coverage.

WMT-TV Channel 2 100,000 watts
CBS for Eastern Iowa
Mail address: Cedar Rapids National Reps: The Katz Agency
Jim Douglass looks as dignified as a banker, talks softly like a college professor and rushes around like a traffic cop. Actually he is Ted Bates' director of radio and tv, supervising the air spending of various Blue Book package goods accounts which put an aggregate $25 million into radio-tv in 1953.

This $25 million out of total 1953 agency billings of $41 million represents a sizable jump from over-all 1951 billings of $30 million. Douglass attributes his department's growth primarily to the aided investment by agency clients in tv.

Among network shows that Douglass has bought and supervises for Ted Bates accounts are Colgate Comedy Hour, NBC TV, for Colgate-Palmolive Co.; Our Miss Brooks, CBS Radio, for Colgate; six out of 10 quarter hours of Honey Doody, NBC TV, for Colgate, Continental Baking and Standard Brands; My Friend Irma, CBS TV, for Brown & Williamson; My Friend Irma, CBS Radio, for Carter.

Having supervised client spending to the tune of $18 million in tv in 1953, Douglass was quick to size up the flow of traffic. Before he knew it, he was submerged in color like Fifth Avenue during the Easter Parade. Result: problems—lots of them.

"We discovered problems we'd never heard of before," Douglass told sponsor. "After holding a full day color session at NBC with Colgate-Palmolive, we saw color problem No. One; the 'surround' color. In other words, the visual and psychological effect of the background color upon a package product."

"Another stumbling block to color-tv appeal can be package design—the problem No. Two we discovered."

To catch the kinks in color tv before the medium goes commercial en masse, the agency film department took color films of every Ted Bates account (whether a tv user or not), showed them to all agency a/e's and art directors, then, in a closed circuit set-up with NBC TV, screened the films for Ted Bates clients. "That way we can get a head start on the packaging problem," he concluded.

Next Ted Bates client scheduled for a full-day color treatment is Standard Brands.

At this point Douglass stopped explaining color tv to sponsor to speak to Mrs. Douglass on the telephone. He then put on his hat and coat, rushed out of the office, presumably heading for his Connecticut farm to assume his fourth role—farmer.
early returns on

THE MORNING SHOW

It's off to a great start! In its first five days...
It increased sets in use by 39%.*
It won over 45% share of audience.*
It covered areas—including all major markets—with close to 23 million television homes.**
It offered the largest early morning station line-up.
It sold at the lowest over-all price in all television.
It brought its first sponsor 16,558 replies to a single announcement!
Whether your budget is large or small, you can get big returns on "The Morning Show." Try it once...
or once a day... once a week... once a month...or as often as you need it.

CBS TELEVISION

*Trendex
March 13-19.
**With outlets in the Pacific Time Zone through the companion program "Panorama Pacific."
Your Best
Buy to Sell
The Rich
Pittsburgh
Market

Every day more and
more advertisers are
learning it's good
business to sell
America's eighth
largest trading area
through WKJF-TV—
Pittsburgh's pioneer
UHF television sta-
tion. That's because
WKJF-TV offers its
ever-growing audi-
ence outstanding net-
work shows plus
strong local pro-
gramming.

In case you're look-
ing for a way to get
more than your share
of the $1 billion dol-
lar Pittsburgh market,
you'll find it pays to
use WKJF-TV. Want
proof? Contact our
national representa-
tives, Weed Televis-
ion, or write us
today.

WKJF-TV
Channel 53
PITTSBURGH

OUTSTANDING
NBC PROGRAMS

AGENCY
AD LIBS

(Continued from page 10)

less little lady in the fastness of her home can be subjected
to five or six commercial announcements one after another
completely uninterrupted by any form of entertainment.

So, my question is: What kind of advertising impact, what
degree of play-back and recall or what sales ability will any
one of these messages deliver sardined as it is between so
many other equally vital messages, each out to catch attention
and work it to the interest of a specific product? What a
staggering added burden this places upon those who write
and produce the copy for these advertisers to make their
efforts stand out from the adjacent mob and register pertinent
facts about whatever product is buying the time!

Fortunately for television, for time salesmen and television
advertisers as well, this jam-packed ad-mania is just as
commonplace in newspapers in which some of the most effec-
tive advertising placed is just as surrounded by other ads
as an A&P Special. And still they manage to survive, register
and get renewed.

Doubly fortunate for television is the fact that no matter
how many advertising messages follow each other without
pause, each—and this is the medium's most defensible forte
—is on the screen all by itself. No distracting ads at the
right or left of it are competing at the very same moment for
attention! This means no diffusion of visual impact exists
for the nonce.

However, I do think it's about time that somebody not at
the station or network level sharpens a pencil and figures out
if all this spot revenue is really as essential to the facilities
as the packing indicates. And while they are at it, it would
be nice to have some sound qualitative research track down
what loss of value and dissipation of impact or believability
occurs when a TV star who does his own person-to-person
selling takes on competitive products, waxing eloquently on
the virtues of each from his own personal point of view. The
exclusivity clauses written in to some participating programs
are such that few advertisers can afford to achieve the happy
state of no competitors near them. Hence it is not only possi-
bile but common practice for the most competitive of products
to be quite adjacent to each other, and what's even worse,
each sold by the same star personality.

This latter subject would take a column or two to cover
all by itself—which I'll attempt some day, after I've had
sufficient time to cool off a bit.

***

SPONSOR
A star-strewn sky, especially composed ethereal music, a lovely dream girl and inspired optical effects surround Bulova's "Goddess of Time" with an aura of magic. Glamorous display and skillful selling focus on the "incomparable beauty" of the watch. The first in a series of "out-of-this-world" TV spots created by SARRA for the Bulova Watch Company.

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

For the third successive year SARRA has been chosen to produce the Auto-Lite TV series of Salutes to American Automobile Makers. Used on Suspense, each commercial presents a prominent company official extolling the virtues of his make of cars. Here you see one of the Chrysler line. Other cars featured—all Auto-Lite users—are DeSoto, Plymouth, Dodge, Studebaker, Nash, Hudson, Kaiser, Willys, and Packard. Produced by SARRA for Electric Auto-Lite Co., through Cecil & Presbrey, Inc.

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

With a trio of amusing cartoon characters sounding discordant "Mi-mi-mis," SARRA animates the announcer's question: "Feeling off key?" The Answer: "Turn to Brioschi, the pleasant antacid!" is illustrated with shots of the Brioschi jar beside a fizzing glass. "Ah-h," sings the trio in perfect harmony this time—and a strong sales message is subtly put across. Created by SARRA for Ceribelli & Co. through Pettinella Advertising Company.

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

In this series of TV spots SARRA’s talent for the extraordinary in lighting effects dramatizes the beauty of design and the rich sheen of the Mirro Aluminum. The products are shown individually for strong product identification; live action home scenes demonstrate their use, as a persuasive "voice over" brings out their sales points. Produced by SARRA for The Aluminum Goods Manufacturing Co., through The Grämer-Krasselt Co.

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

SPONSOR: Rapaniglie Cook Realty Co. 
AGENCY: Direct

CAPSULE CASE HISTORY: The sponsor, with 400 houses to sell at from $7,500 to $9,000 each, had found only 75 buyers in the 75 days from November 1953 through mid-January 1954. Then the realty firm bought two announcements daily on Ebony Express and six announcements on Spiritual Sunday programs for a total cost of $90 weekly. By 30 days later, more than 200 families had moved into their new homes. Said the sponsor: "The greater majority of these homes have been sold through our radio campaign on WFGC." As a result, the sponsor has increased his radio schedule.

WFEG, Miami 
PROGRAM: Ebony Express
Spiritual Sunday

PLUMBING

SPONSOR: Bodner Plumbing & Heating 
AGENCY: Direct

CAPSULE CASE HISTORY: On 1 December last year Bodner Plumbing & Heating began sponsorship of a 10-minute sports program with Jack Wells. The sponsor bought the Tuesday, Thursday and Saturday stanzas. After the program had been on two and a half weeks, the sponsor told CKY that it had received seven direct inquiries from the program, each one resulting in a sale. One inquiry alone resulted in the sale of a $7,000 sprinkler system installation and the buyer stated specifically that he had obtained the sponsor's name and address from the sportscast. Cost of the program is $60 weekly.

CKY, Winnipeg, Manitoba 
PROGRAM: Sportscast

BANK PREMIUM

SPONSOR: The Omaha National Bank 
AGENCY: Buchanan-Thomas

CAPSULE CASE HISTORY: People apparently are interested in saving money—even at seven o'clock in the morning. The Omaha National Bank, using seven one-minute announcements during the 7:00 a.m. news broadcast, sold 1,000 savings banks in two weeks. The bank ordered another thousand banks, and they were sold in three days. A third order of 1,000 banks was necessary so the sponsor would have the banks in stock. Total cost of the one-minute announcements was $182.61.

WOW, Omaha 
PROGRAM: News

DRUGS

SPONSOR: B.O. Heath & Son Co. 
AGENCY: Direct

CAPSULE CASE HISTORY: Kermit Heath, retail druggist, bought 32 announcements the week before this past Christmas. The announcements—which cost a total of $80—helped boost the druggist's 1953 Christmas sales 30% higher than the 1952 Christmas season. And he says the 1952 Christmas season was considered a very good season. Following the successful pre-Christmas campaign, Kermit Heath has signed a year's contract calling for announcements every day.

WRNY, Rochester, N.Y. 
PROGRAM: Announcements

SEWING MACHINE

SPONSOR: Colorado Industrial Sewing Machine Co. 
AGENCY: Direct

CAPSULE CASE HISTORY: The sponsor has a retail sewing machine outlet in Denver. The company bought four one-minute participating announcements in Evanna Hammersley's Home Forum, women's program on KOA. The advertiser's total budget was $144. The four announcements produced 40 inquiries and there were 20 actual sales made. Thus the $144 advertising budget produced immediate sales results totaling $1,460—a ratio of about 10 to one for advertising.

KOA, Denver 
PROGRAM: Home Forum

BOOKLET

SPONSOR: Waverly Fabrics 
AGENCY: Lawrence Kane, New York

CAPSULE CASE HISTORY: Last fall Waverly Fabrics ran an eight-week campaign on WBZ, Boston, and WBZA, Springfield, advertising a 10c booklet on home decorating hints. The firm's agency told WBZ: "We used nearly 50 of the leading radio stations in the country...WBZ-WBZA produced 2,491 inquiries. This fine return placed your station third on the list in the country for mail produced. More important, however, is the fact that your actual cost of 41c per inquiry was the lowest of any station in the country..."

WBZ, Boston 
PROGRAM: Home Forum

AUTOMOBILES

SPONSOR: Albuquerque Auto Exchange 
AGENCY: Direct

CAPSULE CASE HISTORY: To evaluate Spanish radio the Albuquerque Auto Exchange tried a one-time test using seven of the most requested Latin tunes on a Sunday program. Within an hour after the program an exclusively air-advertised special car was sold for spot cash—and two more cars were sold within three hours. On an investment of less than $30, the sponsor got Spanish sales of nearly $2,700—or a sales-to-advertising ratio of 54 to 1. The sponsor now is a regular Spanish-language advertiser on radio.

KABQ, Albuquerque 
PROGRAM: Al Tafoya Show
Uses AP news alone... for successful distributor's program

A familiar problem is that of the local advertiser who represents a prominent national firm. He wants a "big time" package, one that reflects the stature of the product he represents... but he wants it at a cost commensurate with local sales volume.

WPPA, at Pottsville, Pa., handled this kind of situation by using only AP news. International, national, state, sports and weather reports are integrated to make a fast-moving, full scale 15-minute program for the regional Tidewater Associated Oil Company distributor. Two announcers, using a beeper system, add to the pace of the show and keep listeners alert.

WPPA sold the program, but it's the distributor-sponsor who's keeping it sold. In fact, it has been sold to this sponsor for three years running.

Manager A. V. Tidmore doesn't lose sight of the target:
"The AP news program is selling Tydol Gasoline and Veedol Oil."

Manager Tidmore also has this to say:
"It's a pleasure and point of distinction for our duo-newscasters to open and close our newscasts by saying, 'From the wires of The Associated Press, the world's oldest and largest news service.'"

Those who know famous brands... know the most famous brand in news is AP
FIRST RCA 50 KW VHF

Type TT-50AH
RCA 50-kw VHF transmitters are in production!

RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DIVISION
CAMDEN, N.J.
Here is the one high-power VHF transmitter that easily delivers a "full" 50 kilowatts of peak visual power... measured at the output of the sideband filter! And you get this full power output for monochrome—and for Color Operation!

The RCA TT-50AH is designed for the same conservative type of operation that has made RCA AM "Fifties" famous. It is the ultimate in high-power transmitters for channels 7 to 13. Operated in conjunction with an RCA 50-kw antenna (type TF-12BH) you can saturate your service area with strong signals. Even with antennas of medium gain, this transmitter develops Effective Radiated Power of 3/6 kw with power to spare!

Air-cooled throughout, the TT-50AH uses RCA-6166 high-gain tetrodes in both aural and visual "PA's" (RCA-6166 tetrodes are readily available from any RCA Tube Distributor). R-F amplifier and modulator circuits employ the very latest design principles which result in superior transmission fidelity.

Flexible mechanical design makes it convenient and practical to set up cabinets and power components in a variety of compact arrangements. Small size cabinets are moved in and out of standard elevators, doors, and hallways with ease.

For delivery information on the RCA 50-kw transmitter—call your RCA Broadcast Sales Representative.
What lessons have you learned about the use of color in television advertising

THE PICKED PANEL ANSWERS

When we first started to produce color films for television, we foresaw many problems. Strange to say, the largest and most difficult problem was completely unforeseen.

Mr. Sinno

We knew, of course, there would be increased costs. We knew, too, that there would be new techniques to develop in lighting and photography completely different from any the motion picture industry had developed for theatrical color. After filming more than 200 pictures in color, those problems have disappeared. We know exactly what our costs are, and we know exactly what kind of lighting, photography, raw stock, etc. give maximum results on the tv color system.

But we are still at work trying to solve what has turned out to be the most difficult problem of all, and the one that was unforeseen. This is the problem of turning out high quality 16 min. color prints rapidly and efficiently. Up to now, all color film work has been geared to meet the needs of the motion picture industry, and they, of course, have been handling only a relatively few color negatives, and in every instance had literally months (sometimes as long as a year) in which to make prints. Television demands high quality color printing at a speed the motion picture industry never contemplated. As matters stand right now, if you were releasing films currently for color tv, there would have to be a minimum lag of six months between the completion of production and the first release date. We are working closely, however, with the laboratories and with the manufacturers of the print stock. Again, new techniques are being developed and within a matter of months this last problem will be solved too.

John L. Sinno
President
Ziv Tele Programs, Inc.
New York

Every ad agency has spent time getting ready for the advent of color television. Most of them have had their clients' products photographed in one or more of the popular color processes; many of them have participated in live telecasts. Everywhere you go you hear the pros and cons of one network versus another or Technicolor versus Eastman negative-positive versus kodachrome or what have you.

Mr. Blake

But, unfortunately, the true potentialities of color as a selling force in television have hardly been discussed, much less investigated. Sure, everyone knows that food and fashion will come into their own with color helping to create desire. But, less obvious and equally important are the many ways in which color will revolutionize visual selling. For example, the "medium grey" background for a product will now give way to an infinite variety of tones, each of which conceivably can suggest a different mood or connotation. Between "red hot red" and "iceberg blue" lie endless possibilities in color background alone to suggest the use of a product or a frame of mind of the potential consumer. Similarly, a simple changing tone as background can have an interest value far beyond the optical effects that tend to serve the same purpose in black and white commercials.

Color adds an additional measure of "appropriateness" to television commercials. If it is true that more women prefer red than any other color and more men prefer blue, additional research will undoubtedly discover color combinations and tones that will make a particular product more desirable and more appealing to the audience at which it is aimed.

So, let's keep right on testing in color and experimenting with better techniques, but let's not forget that color is far more than a gadget; it opens an entire new world of visual selling!

George Blake
George Blake Enterprises, Inc.
New York

Mr. Kudisch

As a research corporation we have been testing programs with color for the past few months. We have found out two rather interesting things:

1. We found that the type of program has a lot to do with how much color adds. For example, a women's home economics or cooking show gains tremendously with color.

2. We found that within the program type—dramatic shows for example—a very well liked show gained rel-
atively little when color was added. But a show that was not particularly well liked gained a great deal with color. From this, then, we may conclude that color television tends to strengthen a weaker vehicle more than a strong vehicle.

Leonard Kudisch
Schwerin Research Corp.
New York

The NBC Color Corps has been working for some time now to iron out the kinks of color production. Their work covers the entire sphere of color production, but I think you will be most interested in four specific fields, because these fields give you, as advertisers, your most direct contact with consumers.

These fields are: makeup and complexion tones, costuming, stage settings and commercial art (what the industry calls titles and graphics).

Let's take makeup and complexion first, because it involves the actors and actresses who appear in commercials—as well as in the shows themselves. Most people in the audience are more aware of the accuracy, or inaccuracy, of flesh tones than of any other colors. To make sure that these flesh tints come across, we called in the lab technicians of America's foremost makeup authority. We devised a whole new palette of makeup tones. Because of compatibility (viewers with color receivers will see programs in color which are transmitted in color; viewers with black-and-white receivers will see the shows in black-and-white), these had to register perfectly for the color camera and also look natural on B&W receivers.

In the field of costumes, every aspect has become more complex in color than it ever dreamed of being in black-and-white. Previously, the designer had only to go to the racks and select whatever costume appealed to him. But now the color also must be considered—in regard to the actor's skin tones, to other costumes, to the lighting of the set and the physical properties used in the show—and, the

(Please turn to page 114)
WAAB foreign-language program appeals to all groups

A United Nations type of radio programming is being aired by WAAB, Worcester, Mass.

The station’s All Nations Dancing Party is broken into half-hour segments, each segment featuring music typical of a different country. But instead of limiting the program’s appeal to those from the particular nation whose music is featured in each segment, the station seeks to make each part of the show interesting enough so that the entire foreign and foreign-born audience can enjoy it all.

The program features Swedish, Irish, New England barn dance, Lithuanian, French and Italian dancing music. Each of the half-hour segments is primarily announced in English, with each foreign language adding only flavor. Comments, social notes and news of each nationality are also broadcast during the program. WAAB says that by making the show interesting enough so that all nationalities want to listen, it reaches about 75% of Worcester’s foreign-born.

The station reports that sponsors are happy with the program. One dry cleaner offered custom-made trousers on the Irish show and as a result of the announcement six people came into the store on the Monday following the broadcast. A body and fender repair shop is getting like results, the station says. And a gas station has done so well since the show began that its owners are building another.

35-40% of tv stations in red this year. 350 out of 500 in black by ’55, report states

Ever wonder how much of its income a television station gets from carrying network programs? According to a study made by Richard P. Doherty, radio and television station management consultant, the typical tv station derives about one-fourth of its revenue from network payments.

Doherty, who was vice president and director of employer-employee relations for the National Association of Radio & Television Broadcasters for eight years before establishing his own management advisory company, says an average tv station gets about one-third of its income from national spot and another one-third from local sales, with the balance (about 1/12) from production and other services.

Tv stations can figure out the revenue potential (for all the stations in their market) at about $10.25 per tv set. Thus a tv station in a market with 50,000 sets should gross about $512,500 annually—providing it’s the only station in the market. The average revenue per set tends to increase, however, with the advent of a second, third or fourth station Doherty says.

So far total annual vhf station revenues run at better than 100% of total capital investment. Vhf stations, as a group, average appreciably below the revenue-investment ratio of vhf’s.

Doherty has found that the typical station, within the category of profitable stations, makes between 27 and 30% margin of profit before taxes on its total station revenue. Fixed capital is being depreciated on an over-all basis over a six-year period or at the composite rate of about 16%. Depreciation ranges from 9 to 15% of total operating costs.

Speaking of profit, Doherty predicts that by late 1955 there will be about 500 tv stations on the air, of which about 350 will be in black ink. Some 150 of these will be blue chip operations but the other 200 will prove to be good sound investments if well conceived and well managed. There’ll be about 150 marginal or “loss” stations.

This year won’t be as bright as next year, however, Doherty warns. He forecasts that about 35 to 40% of the 1954 tv stations will lose money, and the next 15 to 18 months will find the going tough for one out of three to one out of four stations.

Why will stations lose money? Doherty figures that loss factors will be excess manpower, poor scheduling of manpower, inadequate financing, lack of sound cost control, excessive operating costs, inefficient operation and inadequate charges to sponsors for services and facilities.

The average station employs a staff ranging from 55 to 65 persons. The largest area of staff employment is the technical department with about 40% of the station staff. Doherty’s study shows the programing department makes up about one-third of the total payroll. Employee compensation, exclusive of talent payments to staff and others, absorbs about 41% of the total operating costs.

Total staff payrolls average close to $5,000 per employee per year for established stations. Outlets which have come on the air during the past year pay about $4,500 per employee per year.
a top-rated show. Specifically, he forecast sets-in-use figures for nighttime (8:00-11:00) at 50%, and 25% at the earlier evening and daytime hours. Meanwhile, he said the over-all daytime and nighttime level of radio would be 25%.

* * *

Public interest in color tv sets is cooling off, according to the results of a survey recently completed by Emerson Radio & Phonograph Corp., New York. Emerson said the “overwhelming majority” of those interviewed said that their initial interest in color sets has been dampened by the knowledge that the first receivers will cost between $700 and $1,200 and will have small screens compared with the size of the current black-and-white receivers which are available at considerably less.

Emerson reported that 37% of the interviewees said that they have been in the market for a tv receiver, either as a replacement or as a second set. Out of this group, said Emerson, 37% of the interviewees said they would not wait for color receivers and would buy black-and-white sets now. About 95% of the group expressed a preference for table model sets.

* * *

NBC TV’s Home show features, among other things, an indoor garden. As part of its promotion, the network had the 48 state governors each send Home a sample of soil for the garden. Overlooked: the District of Columbia.

But Vice President Richard Nixon got some soil and gave it to Carleton D. Smith, NBC vice president and general manager of WNBW, Washington. Said Nixon: “...Since this soil represents America’s heritage of freedom for all people, it is fitting that it should be included with the soil of our 48 states on Home...”

"THE MORE THE MERRIER"
WE ALWAYS SAY...

WBNS-TV takes great pride in its fast growing group of national promotion awards.
Last year WBNS-TV received the Billboard, duPont and Sigma Delta Chi plaques.
So far this year 4 more have been added!

Namely:

* Billboard’s Film Service Poll awards (one first place, two second places, one third place and one specific mention)
* Billboard’s Audience Promotion award.
* Billboard’s Merchandising Promotion
* Zenith Television award (for public service programming, received by WBNS-TV’s Fern Sharp for her “Sharp Comments” series)

WBNS-TV accepts these honors as a responsibility. The high standard of operation which made possible these awards will continue to provide top ranking service and programming on both national and local levels.

WBNS-TV
COLUMBUS, OHIO • CHANNEL 10
CBS-TV NETWORK — Affiliated with Columbus Dispatch and WBNAM • General Sales Office: 33 North High St. REPRESENTED BY BLAIR TV

V.P. Nixon presents NBC's Smith with D.C. soil

5 APRIL 1954
You can’t miss

When you reach your target of 1¼ million listeners with proven accuracy.

With a whopper of a Hooper and a sensational Nielsen ... plus 50,000 watts of power ... top KSL-CBS Radio programming takes the guesswork out of area coverage.

CBS programs always speak for themselves. So to keep up with such excellence on the local level, KSL Radio has lined up scores of direct hits which continually hold the vast audience of the Mountain West's billion dollar market tuned to KSL Radio.
Reach the Mountain West best with:

SALT LAKE CITY, UTAH • CBS Radio Network
50,000 Watts • Represented by CBS Radio Spot Sales

John Barlow
Rulon Bradley
Dean Bennett
Joe Coffer
Allen Jensen
Von Orme
4 ways you can use this valuable SPONSOR feature

In every issue of SPONSOR you will find the handy, up-to-date listing of new TV station grants which appears below. Here's how this compilation can help you.
1. You can plan campaigns far in advance by checking on-air target dates given in chart.
2. Names of permittee, manager and rep for each new c.p. and station make it easy to get additional data.
3. List of all stations newly on air with commercial programming during two weeks preceding issue is handy reference list to update timebuyers.
4. Box score at bottom of page is succinct summary of tv's status. Includes total number of U.S. stations.

NEW AND UPCOMING TV STATIONS

I. New construction permits

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<tr>
<th>CITY &amp; STATE</th>
<th>CALL LETTERS</th>
<th>CHANNEL NO</th>
<th>DATE OF GRANT</th>
<th>ON-AIR DATE</th>
<th>POWER (KW)**</th>
<th>STATIONS ON AIR</th>
<th>SETS IN MARKET* (100)</th>
<th>PERMITTEE &amp; MANAGER</th>
<th>RADIO REP.</th>
</tr>
</thead>
<tbody>
<tr>
<td>EL PASO, TEX.</td>
<td>KELP-TV</td>
<td>13</td>
<td>18 March</td>
<td>49</td>
<td>628</td>
<td>2</td>
<td>37 vhf</td>
<td>Trinity Brise Corp.</td>
<td>Everett Bresee</td>
</tr>
</tbody>
</table>
| GRAND FORKS, N. D. | KNOX-TV | 10 | 10 March | 3 | 1½ | 0 | NFA | Community Radio Corp. | Walker |}
| GREEN BAY, WIS. | | 5 | 10 March | 100 | 60 | 1 | 191 vhf | Valley Telecasting Co. | Eddy Schneider |
| MONTPELIER, VT. | WCAX-TV | 3 | 12 March | 19 | 10 | 0 | NFA | George N. Burridge | Weed TV |
| SPOKANE, WASH. | KREM-TV | 2 | 18 March | 100 | 53 | 2 | 55 vhf | Arthur Tweet | Bolling |

II. New stations on air*

<table>
<thead>
<tr>
<th>CITY &amp; STATE</th>
<th>CALL LETTERS</th>
<th>CHANNEL NO</th>
<th>ON-AIR DATE</th>
<th>POWER (KW)**</th>
<th>NET AFFILIATION</th>
<th>STNS. ON MARKET*</th>
<th>SETS IN MARKET* (100)</th>
<th>PERMITTEE &amp; MANAGER</th>
<th>REP.</th>
</tr>
</thead>
<tbody>
<tr>
<td>ELKHART, IND.</td>
<td>WSJV</td>
<td>55</td>
<td>22 March</td>
<td>1½</td>
<td>ABC Du M, NBC</td>
<td>1</td>
<td>118 vhf</td>
<td>John F. Diller Jr., pres.</td>
<td>H.R. Metz</td>
</tr>
<tr>
<td>GREAT FALLS, MONT.</td>
<td>KFFB-TV</td>
<td>6</td>
<td>21 March</td>
<td>25</td>
<td>13</td>
<td>CBS</td>
<td>1</td>
<td>NFA</td>
<td>Joe's 1st Inc.</td>
</tr>
<tr>
<td>JACKSON, MISS.</td>
<td>WSLI-TV</td>
<td>12</td>
<td>27 March</td>
<td>214</td>
<td>112</td>
<td>ABC</td>
<td>3</td>
<td>85 vhf</td>
<td>Robert W. Newman, pres.</td>
</tr>
</tbody>
</table>

III. Addenda to previous listings

Since SPONSOR's 8 February 1954 issue, 18 more television stations grantee have relinquished their construction permits.

ALEXANDRIA, La., KSPJ, uhf ch. 62.
Baton Rouge, La., KHTV, uhf ch. 40.
BENTON HARBOR, Mich., WMHB-TV, uhf ch. 42.
BILLINGS, Mont., KRHT, vhf ch. 8.
BOISE, Idaho, KTVI, vhf ch. 9.
CEDAR RAPIDS, Iowa, KEYC, uhf ch. 20.
CLOVIS, N. M., KNEH, vhf ch. 12.
DAYTON, Ohio, WIFE, uhf ch. 22 [station was on the air operating commercially].

Four of these stations were on the air and operating commercially. This raises the number of stations which have returned
the air operating commercially.

DURHAM, N. C., WCIG-TV, uhf ch. 46.
KANSAS CITY, Mo., KCTV, vhf ch. 25 [station was on the air operating commercially].
LEWISCTOWN, Pa., WMRF-TV, uhf ch. 38.
LINCOLN, Nebr., KFOR-TV, vhf ch. 10 [station was on the air operating commercially].
MARIAN, Wash., WMEV-TV, uhf ch. 50.

BOX SCORE

<table>
<thead>
<tr>
<th>U. S. stations on air, incl. Hawaii and Alaska (26 March '54)</th>
<th>Post-freeze c.p.s granted excluding 26 educational grants; Markets covered</th>
<th>Ent. homes in U.S. (1 Jan. '54)</th>
<th>U.S. homes with tv sets (1 Jan. '54)</th>
</tr>
</thead>
<tbody>
<tr>
<td>370</td>
<td>267</td>
<td>2,750,000</td>
<td>120,600</td>
</tr>
</tbody>
</table>

Percentages on homes with sets and homes in coverage areas are considered approximate. In most cases, the representative of a radio station which is granted a c.p. also represents the new station in operation. Since as a general rule it is generally too early to confirm the representation of new stations, SPONSOR lists the reps of the radio stations in this column when a radio station has been given the tv grant. NFA. No figures available at present on sets in market. |

*All new c.p.'s and stations going on the air listed here are those which occurred between 13 March and 26 March or on which information could be supplied to that period. Stations are considered to be on the air when numerical operation starts. **Power of c.p.'s is that recorded in FCC applications and amendments of individual grantee. 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. (Hasa from NBC Research and Planning.)
Now Together...  
Philadelphia’s Top TV Personality  
and America’s Top-rated Kitchen Show

Alan Scott, Philadelphia’s outstanding radio and television personality for the past 18 years, has been named host conversationalist on America’s highest rated kitchen show, now titled “LET SCOTT DO IT.”

All the features which helped make WPTZ’s kitchen show the highest rated of its kind in all television when titled “Let Skinner Do It” have been retained—Jane King; the Mechanical Man; outstanding music and conversation; the ever-popular cartoons; and the helpful household hints. All this plus Alan Scott.

Developed by WPTZ, the “Let Scott Do It” format has reached ratings of 20.0 (January 1954, ARB). Ratings of 10.0 are the average, not the exception. For 1954 the average is 10.1 in ARB, 9.0 in Telepulse.

Now, with Alan Scott joining WPTZ’s roster of top-notch personalities, even greater things are expected for the 9:00 to 10:00 daily “Let Scott Do It” program. The same is true of WPTZ’s afternoon “Spotlight” program, on which Scott will also appear.

A few of the advertisers who have sponsored Alan Scott or participated in shows conducted by him are:
- White Sewing Machine
- Proctor Irons
- Admiral
- Amana Freezer
- Whirlpool Washer
- General Electric (Blanket)

Learn the full story of “Let Scott Do It.” It’s Philadelphia’s outstanding television success in moving merchandise. Give us a call now, LOCUSI 1-5500, or see your Free & Peters “Colonel” right away.

WPTZ
FIRST IN TELEVISION IN PHILADELPHIA/channel 3

5 APRIL 1954
Something’s happening

And this newsclip of French soldiers bringing in Vietminh prisoners is just a split second of the story.

For Newsfilm—a service of CBS Television for all stations—covers all the news that happens every 24 hours... then supplies stations with the 12 most dramatic minutes.

With Newsfilm, something long needed is happening in station news programming.

It's a service that stations told us they wanted... prepared wholly for stations by a staff which knows and keeps up with station needs...superior technically... adaptable as many ways as there are news shows... and above all, custom-shipped to arrive on time.

And it’s happening on more and more stations all the time. It can happen on yours.

For details on Newsfilm, just call your CBS Television Film Sales representative in New York, Chicago, Los Angeles, Boston, Atlanta, Detroit, St. Louis, Dallas or San Francisco. Distributor in Canada is S. W. Caldwell Ltd., Toronto.

CBS TELEVISION FILM SALES also distributors of the following:
Amon 'n' Andy, Crown Theatre with Gloria Swanson, The Gene Autry Show,
Art Linkletter and the Kids, Files of Jeffrey Jones, The Range Rider, Holiday in Paris,
Cases of Eddie Drake, Strange Adventure, Hollywood on the Line, Annie Oakley,
Eye on the World and Varsity U.S.A.
How to prepare for Color TV

The indispensable equipment guide for every TV Station planning color operations

What's in the Color Edition

- The RCA Color TV System
- What Color TV Means to the Broadcaster
- Television Transmitter Operation with Color Signals
- How to Plan for Color TV
- RCA Color Studio Camera, TK-40A
- RCA Color Slide Camera, TK-41A
- RCA Color Film Camera, TK-25A
- RCA 16mm Color Film Projector, TP-20A
- RCA Color TV Monitor, TM-10A
- RCA Colorplexer, TX-1A
- Test Equipment for Color Television
- RCA Color Sync Generator Equipment
- Video Amplifiers in Color Signal Transmission

This special 80-page issue of RCA Broadcast News has been prepared specifically for the TV station man who is getting ready to work with color. Filled with authentic information not found in its entirety anywhere else, this issue includes important facts you'll want to know about color. Now . . . such as general operating theory of the color telecasting system, how to plan studios and stations for color, types of equipment and systems required, how to make equipment changeovers for color.

Copies of this special color issue of Broadcast News may be obtained from your RCA Broadcast Sales Representative. Or write Section 503, RCA Engineering Products, Camden, New Jersey.

The only 100% engineering-operations journal for station men

Read by broadcasters and telecasters longer than any technical magazine of its kind in the industry, RCA Broadcast News is prepared specifically to keep station men up-to-date on equipment-and-station operations. It includes straight-to-the-point facts on planning installations, testing and operating station equipment—newsy stories about stations from the stations themselves—interesting articles on "how-it-works" and "how-to-do-it" for the everyday job—plus equipment information you can find in no other periodical. RCA Broadcast News is published every other month. Ask your RCA Broadcast Representative to put you on the list to receive it regularly.

RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DIVISION
CAMDEN, N.J.
No other service provides so much for so little.
Your choice of 80 TV markets—the whole "package" or individually.

### TV COMPAGRAM OF NETWORK PROGRAMS

<table>
<thead>
<tr>
<th>Daytime 5 April 1954</th>
<th>MONDAY</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
<th>FRIDAY</th>
<th>SATURDAY</th>
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**CONSULT PULSE FOR TV MARKETS**

TOP SERVICE!

Where the U.S. Population is concentrated and where the public buys most of everything, PULSE interviews more than 1,200,000 families. This is the largest, most accurate sampling outside U.S. Census.
The difference between one sales message and another is very often the personality who delivers the message.

The ability to attract, to move, to sell, is an intangible quality. Very often the source of such ability is a personal relationship. But while the source is personal—and therefore hard to define—the results are concrete. The nationally-famous sales personalities at WXYZ and WXYZ-TV have boosted sales in the Detroit market for many advertisers, both local and national. We are confident they can make a real difference in your sales, too.
CHICAGO STORY
(Continued from page 35)

Strotz and Clarence Menser were accordingly moved East. Top network brass talked up the prestige of New York origination to agencies and clients. P&G, radio's advertising bellwether, agreed with the networks and started to move soap operas to New York, with the agencies following closely behind.

A shift was also on in the spot field. New York agencies were "discovering" spot radio around 1939. Client spending in spot radio was soon stepped up and quickly passed the Chicago level of spot business. Reps opened New York offices or enlarged their quarters and soon found that the majority of the spot business was coming from Gotham contacts.

In the talent field the word was soon out along Michigan Avenue that the time had come to move. And, move they did. Actors, actresses, announcers, directors, producers—many packed their belongings and followed the throng to the glitter of Broadway or the stucco-and-palm-trees of Sunset Boulevard. It was a mass exodus.

At the end of World War II, except for such hardly Chicago perennials as Breakfast Club, National Farm & Home Hour and Chicago Theatre the Windy City was becoming a ghost town for network origination.

Then came television. Everybody started even. Chicago soon became a name that was talked about in tv. Khul, Fran & Ollie came along to delight a new crop of youngsters and the young in heart. Dave Garroway, Midwestern announcer and dj, with a great ad lib ability, starred in a night-time video show that has gone down in tv's short history as the model for relaxed tv entertainment. Other shows—like Studs Place, Saturday Square, Quiz Kids, The Bennetts, Creative Cookery—soon appeared on the growing number of video screens in the United States.

Admen, critics, the public began to talk about the "Chicago School" of tv, the way people talked about Greenwich Village or the Left Bank of Paris in the 1920's. Chicago was hot. Chicago was managing to produce entertaining shows on shoestring budgets. Talent began to look to Chicago, again, as a great spot to break in and build a name.

Then came the Second Exodus. Garroway moved East to do Today and took with him such creative Nbc TV staffers as Ted Mills (now an Nbc producer), Norman Felton (Robert Montgomery), Bob Banner (Omni-bus), Dan Petrie (Excursion) and Bill Hobin (Show of Shows). Big star name shows started up in New York and Hollywood: the tv film industry got off the ground and became a big program factor. Chicago found its wings clipped, its tv shows shuffled around in marginal slots. Again talent made its way to the two Coasts and dug toeholds in the new shows coming from New York and Hollywood.

What about Chicago today? Where does it stand? Is it a creative center, or just the largest network outlet apart from New York City?

The answer may surprise some admen. Although Chicago has several strikes against it, the Windy City continues to be a powerful factor in the nation's radio and television programming. No fewer than 34 network programs—more than half of which are sponsored by leading advertisers—go out on network lines and tv cables from

In the Palm of Your Hand!

Let Windy, the bright spirit of TV in Central Kansas, show you how to put the big Central Kansas market right in the PALM OF YOUR HAND! Let one station—KTVH—demonstrate your product before the big TV audience in Wichita and Hutchinson, plus 14 other important communities. Reach for your share of this rich market by contacting a KTVH business office in Wichita or Hutchinson. Studios in Hutchinson: Howard O. Peterson, General Manager.

KTVH
HUTCHINSON—WICHITA

CHANNEL 12 VHF
240,000 WATTS

CBS BASIC—DU MONT—ABC
REPRESENTED BY H-R TELEVISION, INC.
COVERS CENTRAL KANSAS
Chicago's talent pool is therefore more limited than that in New York or Hollywood—but it is in a constant state of turnover and seldom gets stale.

Chicago producers are also more adept at discovering homegrown talent—something a New York producer, with a reception room full of hopeful and handsome young people, isn't likely to do.

Dr. Berger Evans, moderator of two low-budget panel shows, Down You Go (about $6,000 weekly for production costs) and the new It's About Time (about $3,000 weekly) is a good example of this kind of "discovery."

A little-known educator a few years ago, the gifted, witty, urbane Dr. Evans makes a quiz-panel into a stimulating intellectual workout. Chicago TV producers tumbled onto Dr. Evans' entertainment gifts when they discovered that his classes at Northwestern, where he teaches English literature, were always jammed.

Now Dr. Evans is known to millions—a developed-in-Chicago TV star. One of the shows, Down You Go, is sponsored by Helene Curtis Industries; the other, as SPONSOR went to press, is sustaining on ABC TV.

Or take Dr. Frances Horwich, the
charming, patient schoolmarm of NBC TV’s daytime moppet stanza, Ding Dong School. Her simple, easy-going show for preschool-age youngsters (cost: about $1,160 per half hour, across-the-board) is sponsored by General Mills and Gerber. But Dr. Horwich, an expert on child psychology, would probably never even get as far as the audition stage in Hollywood or New York, barring a minor miracle. Miss Frances, as she’s called on the show, will never cause Marilyn Monroe to worry.

This is not to say that Chicago radio and tv feature only apple-cheeked ingenues fresh from Iowa farms or educators who never saw the inside of a studio until recently. Chicago has its own crop of stars who like Chicago and feel quite content to let New Yorkers toil on their little concrete island and to leave Hollywood to its own special intrigues, show politics and snog.

One of the best-known Chicago radio-ty performer is Don McNeil, master of ceremonies on the simulcast Breakfast Club on ABC. Don has been in Chicago for 21 years with the show and recently stated, “My family is here. My three boys are in school within the Chicago vicinity, and I feel Chicago has been very good to me.”

Don’s show is also probably the biggest and fanciest thing in radio-ty on the shores of Lake Michigan. But it is still basically a simple show; a folksy, genial one, chatting with visitors to the big city.

There are many others, too, who feel the same way, from Burr Tillstrom and Fran Allison of KF&O to Tommy Bartlett of Welcome Travelers. They like the relaxed atmosphere of Chicago, and dread the thought of their shows being recast into a glibby New York or Hollywood mold. As one Chicago radio-ty performer told sponsor:

“I don’t work for New York money here. But I don’t work under New York pressures either. If I fall on my face once in awhile it isn’t such a big crisis.”

A Chicago-born talent organization called Chicago Unlimited is doing a lot to promote Chicago radio-ty, and to call the attention of agents and advertisers to Chicago programing. Ned E. Williams, editor of a CU-published directory of Chicago radio-ty talent, told sponsor:

“Although there always is an intangible factor in promotional campaigns, we believe that Chicago Unlimited, in the two years of its existence, definitely has stimulated Chicago programing. Top agencies—Arthur Meyerhoff: Fosse, Cone & Belding; Leo Burnett; Sherman & Marquette: Erwin, Wasey: Wright-Campbell, Malcolm-Howard and others—have given direct financial support to our CU directory, agency men are to be included in our board of directors and we already have had support and participation by network execs.”

“Chicago is developing into a major production center for film tv programs and especially for film commercials. Such studios as Wilding, Atlas, Sarra, King and Vogue-Wright have a tremendous volume of business and daily are doing work for national advertisers through a surprising number of New York advertising agencies.”

Networks, including CBS and NBC, are currently developing new Chicago studios to take the squeeze off the over-crowded facilities in the East. CBS TV, for example, recently plunked down $1,500,000 to buy the huge Chicago Arena to be converted into new tv sound stages—for network and local origination—for WBBM-TV.

And, even though many desert Chicago to seek the Big Buck in the two

---

BONDED TV FILM SERVICE, Inc.

Now BONDED’S complete dependable TV film Service is on the West Coast Too!

Newly opened facilities on the West Coast provide the largest physical plant for handling TV film in the country.

BONDED TV FILM SERVICE is the new, full-fledged subsidiary of the world’s largest, most experienced film handling and storage company—BONDED FILM STORAGE CO., Inc.

For complete TV film service—you know it will be done best—by BONDED.

BONDED TV FILM SERVICE Inc.
630 Ninth Avenue, New York 36, New York
904 North La Cienega Blvd., Los Angeles 46, California
Judson 6-1030—9
Crestview 4-3112—Bradshaw 2-7825
ALL ROADS LEAD TO HOME

The "roads" that television travels, we mean.

Today the American home is unique in the world.
Television keeps it rich with entertainment,
information and new ideas.

The broadband transmission "roads" of television
are complex, and expensive to build. But extension of
facilities is going ahead in stride with
industry requirements. Right now, more than half
the nation's population could be reached through
stations connected by the 50,000 channel miles of Bell
System television network.

BELL TELEPHONE SYSTEM
PROVIDING TRANSMISSION CHANNELS FOR INTERCITY RADIO
AND TELEVISION TODAY AND TOMORROW
coastal radio-tv centers, there is a constant flow of fresh talent into Chicago.

As a network v.p. in Chicago told sponsor:

"I believe a day of reckoning may come when the mounting costs of television and the lack of sufficient facilities in both New York and Hollywood will catch up, and then Chicago may fill the breach. How? By ingenious methods—ideas so new, so simple that in New York they would be considered naive and yet may succeed because a national audience considers them fresh."

What can a sponsor do about getting in on Chicago's creative act?

Here are some of the tips passed along to sponsors by Chicagoans:

1. Check the list of current sustaining Chicago-originated shows on the networks. Ratings are seldom startling, but very often the cost-per-1,000 is much lower than network averages.

2. If you buy a Chicago network show, leave it in Chicago. Don't think in terms of moving it to Hollywood or New York and dressing it up to the teeth with fancy production. A chorus line and a platoon of writers would do absolutely nothing for a show like Ding Dong School, for instance.

3. If your agency has a Chicago office (and most do), have them scout around for local radio-tv shows that might be developed simply into network programs. Chicago radio-tv is full of simple, low-cost "how-to-do-it" programs, panel programs, musical sustaining and farm programs.

4. Don't feel that Chicago radio-tv is at a standstill. As Montgomery N. McKinney, v.p. of Chicago's Earle Ludgin agency, told sponsor:

"In my opinion Chicago will continue to come up with good radio-tv shows and show ideas at comparatively low costs." And, as Robert Hibbard, assistant to the manager of WGN and WGN-TV, Chicago, stated:

"Chicago can continue to excel in what it has always predominated in in the broadcast field: producing programs which depend upon ideas rather than name personalities. In the field of sports, Midwest brand of football has no equal in the nation, and the coverage of this sport by WGN and WGN-TV has traditionally been tops. Special events, particularly of the agricultural type, and general news coverage are done better in this section of the country and always have been.

"Chicago initiated the low-budget strip shows and the idea programs, and we can do it again."

---

**DRUGCASTING**

*(Continued from page 46)*

store. Only difference: The home set isn't equipped with a gadget to raise the volume when the commercial goes on. If all this mention of a device to turn up the volume reminds you of Transit Radio and the "beep" signals it used for the same purpose, you're right. In-store radio's gadget is the same thing—a tone too high for the human ear to hear which throws a switch in the loud-speaker.

For WWDC-FM, as a matter of fact, Drugcasting is a lineal descendant of Transit Radio. The station was a Transit Radio outlet until a long series of court battles culminated in suspension of Transit Radio operations in Washington and several other cities. The court battles were over the con-
"The cattle feeder has helped to make Omaha the nation's largest beef packing center," Big Mike points out as he tells another chapter in Nebraska's industry story.

Located for the most part in a huge circle around Omaha's Union Stockyards, the feed lots receive range-fed cattle...almost 700,000 annually...from western Nebraska, Colorado, Wyoming, Montana and other ranch states. It is the feeder, with his physical equipment and know-how, who readies the range cattle for the market...and triples their value. Most of the beef cattle fattened in Nebraska and western Iowa feed lots are sold at the Omaha market and bought on the spot and processed in Omaha plants by the nation's major packers.

There's more...much more to the Nebraska Feeder story and how he plays an important part in making Nebraska a great market. And there's much more to the Big Mike story...how KFAB serves all — industry and individual alike...how people listen most to KFAB...and how this influences what they buy. Find out more from Free and Peters...or check with General Manager Harry Burke.
tention of several Washington, D. C., bus riders that Transit Radio constituted an unconstitutional invasion of their privacy. Though Transit Radio eventually won the case in a Supreme Court decision, the legal battle left the company in no position to continue.

At one time Transit Radio was in about 20 markets; now it’s in Kansas City, Mo., and Trenton, N. J. only.

Neither Drugcasting, operating in Washington, D. C., nor Storecasting in markets including Pittsburgh, Chicago and Philadelphia, has run into similar complaints from store customers to any significant degree.

Drugcasting, in fact, has scored a quick record of sales increases. The Drugcast loud-speakers are installed in the 75 stores of Peoples Drug Stores, key Washington chain druggist.

WWDC-FM recently got a letter in which Peoples noted that sale of various products advertised via Drugcasting had increased by as much as 120%.

Comparing the first two months of 1954 with the same two months last year (when there wasn’t any Drugcasting), Peoples’ sale of Children’s Baam Bengee is up 111%.

Rybutol (25-capsule size) is up 120%; Rybutol (100) is up 107%.

Minipoo Shampoo is up 63%.

The Minipoo Shampoo story, WWDC-FM told Spons, is representative. In December Peoples (which the station said accounts for 60% of all drug sales in the Washington area) sold 30 dozen Minipoo shampoos. During January, the first month it used Drugcasting, Minipoo sales jumped to 72 dozen—more than a 100% increase in what’s usually considered a slow month.

The manager of Peoples Drug Store No. 1, W. O. Lewis, said, “We had three bottles of Minipoo on the shelf for several months. When the stuff went on Drugcasting we sold all three in one day.”

It doesn’t take too many Drugcasting announcements for store managers to realize that Product X is doing some advertising. If the company has a lot of commercials every day, the store manager gets the impression the company’s a big advertiser. It’s a completely self-merchandising campaign eliminating the need to tell the retailer what you’re doing to back up the product.

The clerk is affected the same way.

If he hears about Product X all day, the chances increase that he’ll mention it to the customer who wants that type of product.

And customers, too, hear enough of the commercials to be swayed. Store managers report they have seen customers react to Drugcasting announcements by immediately buying the product offered—frequently telling the clerk that the commercial reminded them to buy.

One product that found Drugcasting beneficial is Slendz. It began a Drugcasting schedule 15 February and at the end of the following week interviews with store managers brought these comments:

“The sale of Slendz jumped so fast we had to send in a special order to the warehouse” (store No. 132).

“Slendz sold out so fast after it went on Drugcasting that we were caught with our order blanks down” (store No. 114).

“Slendz was a dust-catcher until Drugcasting made it into a hot item” (store No. 38).

“We didn’t know there were so many people in Washington who wanted to reduce” (store No. 128).

Sponsors interested in catching store managers, clerks and customers with one net can buy Drugcasting in either of two ways. Under one plan, they buy both WWDC (the am outlet) and WWDC-FM. The combination schedule gives the sponsor twice as many announcements on the fm or Drugcasting station as on the am outlet. A schedule might consist of 12 announcements weekly on WWDC, 24 on WWDC-FM; cost for 26 weeks would be $5,530 or $205 weekly.

With the other plan, using just the fm station, the sponsor could buy 70 announcements weekly for 13 weeks at a cost of $2,730 or $210 weekly. The Drugcasting commercials, 75 words of copy, are rotated during the Peoples Drug Store business hours.

Drugcasting was conceived last August when Clayton R. Sanders, advertising director for Peoples; Ben Strouse, vice president and general manager of WWDC, and William D. Murdock, of the ad agency bearing his name (Peoples’ agency), got together for a sales conference. They decided to use in-store radio as part of Peoples’ point-of-sale merchandising.

On 1 October Drugcasting began. Since then products ranging from Life...
YOU MIGHT DRIVE 403 MILES AN HOUR*—
BUT... YOU NEED WJEF RADIO
TO GET INTO HIGH GEAR
IN GRAND RAPIDS!

Metropolitan Grand Rapids is Western Michigan's biggest market, and WJEF is Grand Rapids' biggest radio value. Conlan figures, left, show WJEF's superiority. Of the area's 116,670 radio homes, WJEF delivers:

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<th></th>
<th>Morning</th>
<th>Afternoon</th>
<th>Night</th>
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<tbody>
<tr>
<td>WJEF</td>
<td>29.6%</td>
<td>30.8%</td>
<td>33.1%</td>
</tr>
<tr>
<td>B</td>
<td>26.3</td>
<td>22.8</td>
<td>28.6</td>
</tr>
<tr>
<td>Others</td>
<td>44.1</td>
<td>46.4</td>
<td>28.3</td>
</tr>
</tbody>
</table>

12.6% more morning listeners than the next station—
25.2% more afternoon listeners—
9.6% more evening listeners!

WJEF also costs less than the next station—morning, afternoon and night! On a 52-time basis, you can actually buy a daytime quarter-hour for less than 25c per-thousand-radio-homes!

The Felzer Stations

CONLAN RADIO REPORT
METROPOLITAN GRAND RAPIDS
NOVEMBER, 1953

WJEF also costs less than the next station—morning, afternoon and night! On a 52-time basis, you can actually buy a daytime quarter-hour for less than 25c per-thousand-radio-homes!

WJEF

CBS RADIO FOR GRAND RAPIDS AND KENT COUNTY
Avery-Knodel, Inc., Exclusive National Representatives

*On Sept. 16, 1947, at Bonneville, Utah, John R. Cobb was clocked at 403.135 miles an hour.
A continuous check of Drugcasting’s reception in the drug stores is carried on by Herman M. Paris, WWDC general sales manager. “At the outset,” he says, “our problem was to find out how Drugcasting affected the customers. We have come to the conclusion that it serves as a constant reminder to them that they may have forgotten to buy something before going home.

“And as far as sales clerks are concerned,” Paris continues, “it really keeps them on the ball.”

The older in-store radio operation, Storecast Corp., began in 15 super markets as an experiment. At first telephone lines were used, but then Storecast switched to fm and now broadcasts in the fourth, fifth and sixth largest food chains in America—a total of 725 super markets with 3.5 million shoppers a week.

Stations currently carrying Storecasting include WHOM-FM, New York; WFMF, Chicago; WIRR-FM, Philadelphia; WIAS-FM, Pittsburgh; WMMW-FM, Meriden, Conn.

Storecast—which says it has sold more fm time than any other single organization—has about 125 sponsors. These include a number of major advertisers like Armour & Co., General Foods, Kraft, Beech-Nut, Swift, Johnson & Johnson, Sheffield Farms, Peter Paul, Bristol-Myers, Canada Dry Bottlers of New England and Penick & Ford.

Elliot L. Levene, program and promotional director of Storecast, told sponsor: “Our success hinges on a philosophy of helping the stores—of coordinating the promotional activities of our many sponsors with the best interests of the stores. Storecast is able to integrate and time the advertising and merchandising efforts of individual products with the super market.”

Storecast crews visit super markets every 10 days. They do everything from dust the stock to work with the store managers to get better shelf positions, better traffic location and displays.

Referring to the revenue potential for fm stations in Storecasting, Levene says he gets a letter or two every week from fm stations. He tells them that while Storecasting can be profitable, there’s a lot more to it than merely piping music into stores. Then he tells them about the merchandising they’d have to do—the follow-through.

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VITAMIN CORP.
(Continued from page 43)

“Now I hope you’re all warm, snug and comfortable watching tonight’s film, because this is the season when our resistance is generally lowest. Winter colds and all these viruses that are going around leave us feeling tired and worn out.

“And when you’re feeling low, that’s just like putting out the welcome mat for the next cold to come right in. Here’s one of the reasons why that happens.

“You may need vitamins. Even the effects of an ordinary cold can be to leave you short of Thiamin and Riboflavin . . . wear out body cells faster than Nature can replace them. So we
Meet Another Champion from the Land of Diehm!

There’s no bull about “Dotty”. She is the new national champion among milk producing cows, with a record of 25,338 pounds of milk and 1,329 pounds of butterfat. “Dotty” is a 12-year old registered Guernsey cow and hails from the S. C. Price, Coldsprings Farm, Hazleton, Pennsylvania. This is “Dotty’s” second great record, and three times she classified as excellent. Price’s Dairy has for years been a consistent advertiser on WAZL and at the present is sponsoring six newscasts a week. Now all this leads up to the fact that when you buy any one or all of the Vic Diehm stations they will produce champion results just as “Dotty” has.

P. S. Vic Diehm says “Dotty” is in the middle. The fellow on her left is her trainer, Charles Good.
LIKE MOST "Newsworthy" ADVERTISING EXECUTIVES
MR. JONES' LATEST BUSINESS PORTRAIT IS BY...

Jean Raeburn

Photographers to the Business Executive
865 Fifth Avenue, New York 17—PL 3-1802

need these body-building agents to make us strong again... to make us feel energetic and vigorous.

"In that event, take Rybutol... Rybutol with its 22 vital elements to rebuild your worn-out body cells, to make you feel alive, full of pep and vitality..."

By buying the full feature films and not sharing them with other sponsors, VCA gets the multiple advantages of identity with a show, identity with a host-personality and seven or eight commercials during the actual showing of the feature.

Every week stations in various markets submit a list of available feature films to Hope Martinez, time-buyer on VCA, who then consults with Homer Metzger and the client and makes the choice.

"We don't necessarily buy the most recent film," Hope told sponsor. "In fact, often an old-timer with its nostalgic appeal has a greater value for us than one relatively fresh out of the first-run houses."

This stress on the emotional and nostalgic sell makes good sense when you keep in mind the fact that the majority of Rybutol's customers to date have been the housewives over 35. Not that the product is designed for women's use, but because women are main buyers of drug products.

To cover markets other than the major cities where VCA sponsors Best Movie of the Week, Hope buys heavy spot radio and tv announcement schedules. The $600,000, or 8% of its 1954 budget, which VCA spends in radio goes into minute announcements in some 20 major radio markets. A concentrated Rybutol radio campaign in Miami last February gave VCA its all-time frequency record with 105 radio announcements a week for four weeks.

Hope also buys minute and 20-second tv announcements and participations for Rybutol in some 30 major cities. Close to 40% of these announcements are 20-second films in Class A adjacencies. The remainder are divided between participating daytime shows and late-night movies.

Juvenal, VCA's kiddie vitamin, is aimed primarily at a women's audience. It gets hitchhikes on VCA's network tv show, as well as daytime tv announcements on a spot basis. Juvenal, too, has come in for heavy local radio spending. During several weeks this product was sold via 150 announcements a week in Los Angeles, 90 a week in New York.

Cal-O-Metric weight control, a reducing tablet product aimed at both men and women, still has spotty distribution. The product, however, is advertised on a test basis in various cities. Currently, for example, VCA is spending $6,000 a week on KLAC-TV, Los Angeles, for a 13-week campaign that offers 90 tablets of Cal-O-Metric free with every $3.50 purchase. The product also gets commercials on Best Movie of the Week in its 10 markets.

Cal-O-Metric's birth in 1953 had cost over $1 million in advertising investments, close to 75% of the money going into the air media. However sales had not come up to expectations, causing both an agency switch to BBDO, and a cut-back in advertising expenditure.

Placid Skin Cream and Placid Skin Lotion, VCA's two newest products and their bid for attention in the cosmetics line, were tested in November 1953. They were introduced in a four-week radio-tv campaign in Providence, Dayton, St. Louis and Milwaukee, supplemented with full-page newspaper inserts each week, through Ruthrauff & Ryan. The cosmetics account has since joined the rest of the VCA line at BBDO, with distribution being forged through print media. Radio and tv are again expected to be added as the budget increases.

With its barrage of radio and tv advertising, Rybutol has captured 27% of the over-all vitamin-compound market, according to Larry Paskow, VCA executive v.p. In retail dollars, Rybutol's rise looks like this compared with the remainder of the industry:

<table>
<thead>
<tr>
<th>Year</th>
<th>Rybutol (in millions)</th>
<th>All vitamins (in millions)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1951</td>
<td>$10</td>
<td>$212</td>
</tr>
<tr>
<td>1952</td>
<td>$12</td>
<td>$219</td>
</tr>
<tr>
<td>1953</td>
<td>$16</td>
<td>$220</td>
</tr>
</tbody>
</table>

Rybutol also accounts for better than half of VCA's total annual production:

<table>
<thead>
<tr>
<th>Year</th>
<th>Rybutol (in millions)</th>
<th>Over-all VCA (in millions)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1951</td>
<td>200</td>
<td>375</td>
</tr>
<tr>
<td>1952</td>
<td>225</td>
<td>400</td>
</tr>
<tr>
<td>1953</td>
<td>300</td>
<td>500</td>
</tr>
</tbody>
</table>

Despite the great strides that the sales and production picture indicates, VCA's race has not been without its hurdles. The firm began its dazzle-dazzle radio-tv salesmanship on a national scale in March 1951 with its
Care to say a few words?

At a loss for words? Many people are when confronted by a microphone. But don’t let it throw you. The audience waiting for your voice has been listening to WGY for 32 years. They’ve grown up with WGY and have come to look on us as their neighbor. They’re not overly critical. They’re friends. But what an audience! They’re the families of the factory workers and executives of Northeastern New York and Western New England’s teeming industrial areas. They’re the suburbanites and farmers of the rolling countryside through 53 counties of four states. They’re the people at home, in their cars, vacationing throughout one of the most influential markets in the country—a market with a buying power greater than that of 31 states in the Union. They’re 878,130 radio families who turn regularly to WGY. But don’t let it throw you. We’re all neighbors. They’re waiting to hear your message. So . . .

WGY

A GENERAL ELECTRIC STATION, SCHENECTADY, NEW YORK

Represented Nationally by Henry I. Christal Company
NEW YORK — BOSTON — CHICAGO — DETROIT — SAN FRANCISCO

5 APRIL 1954
sponsorship of Gabriel Heatter over MBS, through Harry B. Cohen. By fall of that year, the firm had upped its budget from $500,000 to $1.5 million in order to buy the hour-long Lorraine Cogent Show on eight ABC TV stations, as well as short-run but high-frequency spot radio-tv announcement schedules.

Within less than a year the account had moved to Duane Jones, with Irving Rill as its executive, and The Goldbergs, Mondays, NBC TV as backbone of their early, 1952 advertising effort. Rill and the account then moved over to Kastor, Farrell, Clifford & Cheley, where stress continued to be on heavy spot buys. Agency and client parted company in summer 1953, shortly after the costly introduction of Cal-O-Metric Weight Control on the West Coast. From summer 1953 to date, VCA has been a BBDO account, except for its new cosmetics line which was introduced via Ruthrauff & Ryan from November 1953 through February, when it too went to BBDO. (For details about VCA's start in radio and tv, see sponsor 19 November 1951.)

The Goldbergs will replace On Your Way, ABC TV, Saturdays 7:00-7:30 p.m., a tv package which VCA bought through BBDO starting 23 January 1954 for a 12-week run. On Your Way is a Larry White-BBDO package starring Kathy Godfrey, Arthur's sister. In Kathy VCA had hoped to find the type of strong and highly merchandisable personality and name that can best sell VCA products. As wife of a pediatrician, mother of two youngsters, and former tv women's commentator in Arizona (not to mention Brother Arthur), Kathy looked like the ideal m/s for an audience-participating "quiz-help" show. John Reed King was picked to sell Rybutol and Juvenal on the program. Agency and client both thought that these two would be just the type of confidence-inspiring personalities who could put over the emotion-packed VCA pitch.

The show got its start with a 25-station lineup, but ran into difficulties almost immediately. Its premiere virtually coincided with the adverse publicity that was beginning to break over Walt Framer's Strike It Rich, granddaddy of the "quiz-soh" shows. Furthermore, Kathy Godfrey still needed building to give the show the star-appeal it lacked. Within three telecasts BBDO and Executive Producer Mike Dutton revamped the format of the show into a pattern similar to Brother Godfrey's Talent Scouts, featuring relatively undiscovered performers rather than needy couples wanting to win money to go somewhere.

The show, however, still didn't go anywhere. With no major competition on the other networks, On Your Way managed to eek out only a 10.4 Nielsen rating for the last two weeks of January, had slipped to 6.0 by mid-February. At sponsor's insistence the show's fate had not been officially announced, but with VCA's close to $5 million expenditure for The Goldbergs in 1954, it seems unlikely that the firm will keep On Your Way.

Despite its bumpy advertising history, however, VCA's growth has been unchecked. One picturesque way of measuring the firm's expansion is by tracing the floor space of its plant:

In 1941, on Williams Street, New York City, VCA occupied 1,000 square feet. In 1942 they moved to Fulton Street, New York City, where they used 6,000 square feet. By 1949 plant facilities occupied 100,000 square feet on Lafayette Street in Newark, N. J. and in 1952 VCA bought two warehouses, one in California and one in Canada.

"And," adds Paskow, "we're still bursting at the seams."

A crew of carpenters and electricians are constantly at work devising means of using VCA's four floors more economically.

Financially speaking, the firm has not been without its "four o'clock letdown."

In 1952 Morton Edell found that phenomenally quick expansion and resulting expense made it tough for him to back up VCA's spectacular rise in the vitamin field and clear the net profit that he should out of the size business that it had become. High-pressure advertising had catapulted Rybutol orders way ahead of production, but VCA was having a hard time keeping pace financially. Growing from a family set-up in the back of a New York pharmacy in 1941 (financed by family capital totaling less than $10,000) to a firm with $10 million in sales in 1951 had taken some fancy footwork on the part of VCA management, financially speaking.

Until 1952 the three Edell brothers who'd built VCA (Louis, Morton and Philip) had solved the problem of rapid expansion by getting loans from A. J. Armstrong, a private loan association, which in turn factored VCA's accounts receivable. Their credit limit with A. J. Armstrong Co., in fact, had grown from some $10,000 in the beginning of the association to $1.2 million in summer 1952. However, when they hit the multi-million dollar league, the Edell brothers found this method of financing a pretty costly deal.

In fall 1952 two major events took place: VCA hit a sufficiently liquid financial status to finance its expansion and advertising program without the aid of a private loan company. Also, along came Rexall Drug Co. with a lucrative offer. This giant firm whose 1952 sales reached $750 million offered to buy out VCA for some $5 million, 20% of it payable that year, the remainder over a period of eight years.

VCA was in the 45% tax bracket. The only way besides selling to Rexall that the owners of the firm stood to make as large a personal profit in one chunk would have been from the profits deriving out of an $86 million annual sales turnover. The capital gain from the sale looked good to the
Hour after hour, day after day—Radio Station WMAQ has the "For Sale" sign up before millions of Mid-America families on behalf of scores of products. And the response is better than ever, thank you.

For instance, a recent broadcast of Len O'Connor's "News on the Spot" program (Monday through Friday, 5:05 to 5:15 p.m.) prompted R. W. Blair, general manager of the Industrial Hot Coffee Service of Chicago, to report to O'Connor that the broadcast had "done us more good than anything" with "phone calls from as far away as St. Louis."

Len O'Connor is only one of a full crew of favorite personalities ready to offer a loyal and growing audience for your product or service when it is "for sale" on
Edells, Louis Edell, treasurer of VCA, retired at that time, while Morton Edell continued as VCA's president. Rexall Drug Co., on the other hand, had its own good reasons for wanting to own this growing manufacturer of vitamins. It was headed by President Justin Dart, a man also in his mid-forties, like Morton Edell. However, while Dart's company was chalkling up large sales volume, net earnings had been slipping over the past five years. For Rexall, therefore, the purchase of VCA meant a broadening out—new sights were set upon greater production of vitamins. Although the firm was pushing its own line of a dozen or so vitamin products, Rylintol and Juvenal were an obviously going proposition and an opportunity for marketing drug products on an open-market basis.

Having operated in the red in 1950 and 1951, Rexall needed strengthening in the drug field to hold its own against the super market competition on the retail level. VCA's expansion into allied fields with Cal-O-Metric Weight Reducer and the two cosmetics products, Placid Skin Cream and Placid Skin Lotion, are a natural consequence of Rexall policy.

By mid-1953 former Northwestern football hero Justin Dart was able to report to his stockholders triple earnings for the first quarter of 1953 compared with the same period in 1952. He credited Rexall's big-spending advertising drive (through BBDO) with the gain as much as the several new policies that he had put into effect. In 1953, Dart upped Rexall's ad budget by 50% over the previous year.

The parallel in leadership of Rexall and VCA continues into 1954. Edell has bet on The Goldbergs to continue VCA's spectacular growth. Although the cost of the Cal-O-Metric campaign ate into most of VCA's profits for 1953, Justin Dart is watching the expansion of the VCA line as a propelling force to drive his Rexall earnings up in 1954.

LONGINES ON RADIO
(Continued from page 33)

terms of "sponsored quarter hours," rather than looking at it in terms of programs, Longines' strategy is clear.

Longines-Wittnauer has at the moment a total of four quarter hours every day and at night. This fall, L-W will have five quarter hours in daytime periods, and five at night.

By this arrangement, Longines-Wittnauer can stretch its ad budget several notches. CBS Radio's rate card permits advertisers to buy a daytime quarter hour and a nighttime quarter hour and then pay for the nighttime segment at the evening "contiguous rate." This makes radio an even better buy for L-W. The contiguous nighttime price represents a neat saving of 37.5% on evening time.

Longines' research-minded advertising brass—Fred Cartoun; advertising director Harrison J. Cowan; Alan Cartoun, radio-TV manager—feel that the radio schedule outlined above will do more than just save money. It will give Longines a stepped-up impact.

As board chairman Cartoun stated last month to the dealers: "Because of the almost prohibitive cost of television advertising very few advertisers, even among the largest, can afford full network program television coverage every day of the week—whereas Longines-Wittnauer, through the facilities of the CBS coast-to-coast radio network, is in a position to blanket the 45 million homes of the nation every day of the week with one or more broadcasts."

No other watch firm—even those whose sales and ad budgets are comparable to Longines-Wittnauer—has anything like this daily programming impact. (Agency: Victor A. Bennett.)

Bulova concentrates on tv and radio station breaks, time signals, and 10-second "I.D." spots. Bulova, which imports its work watches from Switzerland and cases them in this country, spends an estimated $5 million in spot tv and spot radio, with 95% of it going to television.

The Bulova formula has been very successful. Last year, Bulova totted up net sales of over $60 million and led the industry. However, Bulova feels that a constant, hard-sell attack is necessary since the firm sells primarily on the basis of low price and eye-catching style—something fairly alien to Longines, which puts most of its air-selling behind the trade name rather than into promotions for different models.

Benrus and Gruen also use spot tv and radio, but put the biggest slice of their $2,500,000 budgets into tv programming. Benrus is the last charter advertiser left in NBC TV's Show of Shows, with participations slotted in the Saturday 9:30-10:00 p.m. period.

Gruen is an alternate-week sponsor of Walter Winchell, which is simulcast on ABC Radio and ABC TV on Sunday nights. Both watch firms get big audiences for their commercials. But their thinking is more along the lines of putting all the eggs in one air advertising basket, rather than the Longines philosophy of buying more programs at a lower unit price. Last year's net sales for Benrus: nearly $22,250,000. For Gruen: an estimated $40,000,000.

Hamilton Watch Co. (1953 net sales: about $22,000,000) has been an alternate-week spot tv program advertiser, using the filmed Jeweler's Showcase series, but is currently out of big-time tv.

Elgin Watch, largest of the firms who make all their watches in the U.S. (1953 net sales: $50,000,000) uses a periodic seasonal splash in tv, with spot announcements and programs, but puts most of its year-round ad budget of some $2,000,000 into magazines and newspapers.

Helbros, which follows the Bulova formula, spends about $500,000 an-
His magic touch moves merchandise

You've met men like Bill Mayer. The look in the eye, the easy smile, the sincere manner of talking, the warmth of the handshake... all tell you, "Here's a man we can trust."

Bill Mayer has radio's magic touch—the ability to inspire confidence in those who listen to him.

Recognized as the area's outstanding commercial announcer, he has the confidence of both listeners and advertisers in Northern Ohio. From 6:30 a.m. to 10:00 a.m., Bill, known to millions as the "Mayor of the Morning", presents listenable music and interesting comment in his inimitable, easy-going style.

His popular show reaches a dual audience—homemakers, and motorists on their way to work. If yours is a product bought by women or by car owners, Bill Mayer's sincere voice can do an effective selling job for you.

Ask your nearest Christal representative for current spot availabilities.

WGAR
THE STATION WITH
4 1/2 MILLION FRIENDS
IN NORTHERN OHIO

CBS—Cleveland—50,000 Watts
The Peoples Broadcasting Corp.
Represented by The Henry I. Christal Co.
In Canada by Radio Time Sales, Ltd., Toronto

5 APRIL 1954
ually in spot tv and about $150,000

in spot radio.

Other watch firms—including Certina, Cyma, Gothic, Kingston, Lux, Ollendorf, Rensie, Shriro, Tissot, Tourneau, Waltham, Wyler and Zodiac—use small amounts of spot radio and tv, usually announcements and time signals.

Few of the leading watch firms could be persuaded to switch their current air advertising tactics to follow the Longines pattern. But more than a few turn up on the Longines air operation with respect and mild envy.

As the advertising manager of one of the top watch firms—a company which relies on “hard sell” and style changes to keep sales humming—told SPONSOR:

“If I had another million dollars to spend for advertising, I wouldn’t try to copy Longines’ formula. I think their music shows and their news program have a definitely limited appeal. What we want here is a mass audience and the visual impact of television.

“But I must admit that they are certainly getting plenty of mileage out of their ad budget. We could never stretch a budget that far, or get those dis-

counts, in tv. We’ve tied up a lot of good tv time, which we aren’t likely to relinquish for quite a while. So have a lot of other watch companies.

And if Longines tried to establish a big tv foothold now, they’d have a tough time. But I think they’d be crazy to drop the formula they’ve developed over the years.”

Added the watch adman, with a touch of wistfulness in his voice:

“It certainly seems to work for them.

What is really working for Longines-Wittnauer in its big radio schedule; in its thrice-weekly Chronoscope tv show; in its hour-long holiday-season tv shows, and in WNBC, New York, Symphonette airings, is a rather unique blend of low-pressure and high-pressure selling.

The actual air commercials, both radio and tv, are basically simple. As voiced by veteran announcer Frank Knight, they are a low-pressure sales message which puts the emphasis on the fact that Longines watches are of top quality (“The World’s Most Honored Watch,” “... have won more Worlds Fair grand prizes,” etc). Wittnauer commercials, also by Knight, plug the lower-priced Wittnauer as “the sturdy, dependable companion” to Longines. Tv commercials follow along the same audio path as radio, with the visual side concentrating on the latest Longines models.

The selling is high pressure in that there is a lot of it, and it seldom varies.

In the radio shows, the brand name is mentioned early and often, from the title to the closing credits. In the tv show, the walls of the simple Chronoscope set (it is one of the lowest-cost shows in network tv, and compares cost-wise with Ding Dong School; $1,300 vs. $1,160) are plastered with Longines plaques and logos; the cameras can hardly miss them.

Actually, Longines—which has had the Symphonette going in radio since 1941, the Choraliers since 1943, and the three-times-weekly Chronoscope tv show since 1951—uses one of the most durable formulas for radio in a tv age: music and news.

The Symphonette is a sort of musical Reader’s Digest. A junior-sized symphony orchestra (same general instrumentation as a symphony, but fewer men in every category) plays “selections” of music, rather than full-length works, and Victor Herbert rather than Bartok. Many of the programs are built up out of tapes and master disks already in Longines’ huge recorded library of Symphonette selections, so talent costs and recording problems are held to a minimum.

The Choraliers are a sort of vocal version of the Symphonette and work in much the same way. You’ll hear them singing numbers like Give Me Some Men Who Are Stouthearted Men a lot more often than you’ll hear them performing a Handel oratorio.

Chronoscope is often interesting, but rarely tackles any super-hot news.

However, all three shows are geared to an average, or somewhat above-average public taste and gather a large audience over a long period of time.

Two other activities in connection with radio-tv also help to bring customers to Longines-Wittnauer jewelers.

At Thanksgiving and Christmas, Longines has, since 1951, been tele-

casting special hour-long five holiday shows on CBS TV. Combined time and talent costs amount to well over $75,000 apiece. These shows are usually built around Symphonette and Choralier talent groups.

Since 1946, the Symphonette has gone on three-month concert tours of the U.S., paying for the tour out of admissions. This adds extra impact to the Symphonette air shows.

SPONSOR asked a veteran agencyman, the account supervisor of a rival watch firm, to characterize Longines’ air selling tactics. He replied:

“Longines attracts the audience it wants with a suave, dignified, middle-

brow intellectualism. Then, once they’ve got the audience comfortably seated, they close the doors and give them the ‘sell’ with both barrels. Eventually the names ‘Longines’ and ‘Witt-

nauer’ are so firmly planted in peoples’ minds that it motivates a sale. A lot of sales.”

**

**
OAK HILL IS SECOND IN WEST VIRGINIA!

OAK HILL'S WOAY—WITH 10,000 WATTS
— IS THE STATE'S SECOND MOST POWERFUL STATION!

Pardon us for yelling at you, but we do want to point out that Oak Hill is the home of 10,000-watt WOAY—West Virginia's second most powerful station!

Nielsen credits WOAY with a 21-county audience of 102,200 daytime families—yours for a quarter-hour at a cost of less than 22¢ per-thousand-homes! (26-time rate)

If that's your idea of a good radio buy, we'd certainly like to discuss availabilities with you. Just address Robert R. Thomas, Jr., Manager, at:

WOAY
OAK HILL, WEST VIRGINIA
10,000 Watts AM
20,000 Watts FM
PSYCHOLOGY OF MEDIA
(Continued from page 41)

psychological testing is a relic of the past, of course. From now on media
testing has to consider sight and sound vs. sight or sound.

Yet a look at the past may not hurt, especially since the results of two
decades of eye-vs.-ear testing can serve as benchmarks for post-tv research.

Klapper's Findings: In 1949 Joseph T. Klapper surveyed 20 years of ex-
perimentation in mass media for the Bureau of Applied Social Research of
Columbia University. (He is now with
the Voice of America.) A summary of
his findings appears on page 39. Here is a list of the advantages he
found attributed to the various media, as reported in his book, The Effects of
Mass Media, published in monographed form in 1950:

PRINT: Klapper found these five
advantages of print were variously noted or emphasized by such writers
as Lazarsfeld, Doob, Waples and Berelson:

1. Reader controls exposure. Radio
and screen (and tv) set the pace for
the audience. But with print the reader
can set his own pace, reads when he pleases.

2. Exposure may be and often is
repeated. Unlike radio or movies (or tv), printed matter is not necessarily
limited to single exposure. It can be
turned to again and again for reading
and reference.

3. Treatment may be fuller. Print
alone may develop a topic to whatever
degree seems desirable. Radio pro-
grams and films are of predetermined
and relatively brief duration.

4. Specialized appeal is possible.
Print is less standardized than other
media. Unorthodox views can be more
readily found in print than on the air
or screen. Specialized publications are
limitless in number.

5. Possible greater prestige. All
mass media have prestige by their very
massiveness. But some authors believe
print has the highest because of habit
("my paper"), because it is the oldest
of the mass media and because print
and "culture" are traditionally associated
with. Other research, however, has
shown that print is not the preferred
medium of the less cultured.

RADIO: 1. Audience structure.
Radio reaches persons who are not
often reached by print and movies.
This audience tends to be less cultured
and more suggestive than the audience
of other media, therefore more easily
influenced. (Print audiences tend to
be more critical.)

2. Dramatic participation. Radio
permits its audience "virtually to par-
ticipate in ceremonial occasions."

3. Resemblance to face-to-face con-
tact. The listener gets a sense of "per-
sonal access" from radio because of
human elements. This "represents an
approach to a face-to-face contact."
(Lazarsfeld, Berelson and Gaudet have
noted points two and three.)

4. Speed in presenting material.
Doob suggests that radio has a unique
advantage by virtue of its swift dis-
tribution of news. Since persons often
first learn of an event via radio, this
"fact of primacy" makes them accept
whatever slant radio gives it and resist
changing their opinion later. At least
one study, however, suggests the oppo-
site.

5. Feeling of group participation.
Doob also suggests that radio listeners
may see themselves as members of
a gigantic group simultaneously lis-
tening to the same material; this group
feeling may increase the suggestibility
of the audience. No objective data are
offered in proof or denial.

SCREEN: (Note: These conclusions
were drawn from tests before tv be-
came a major medium; whether they
can be applied to tv is open to ques-
tion.)

1. Picturization. Some writers, in-
cluding Doob and Blumer, say it is
generally uniquely effective, but this is
doubtful in regard to some matters.

2. High degree of recall. Tests
have shown this but that this recall is
greater than that elicited by other me-
dia has not yet been convincingly
demonstrated.

3. High belief. Holoday and Stodd-
dard discovered that most children and
many adults tend to accept unques-
tioningly all presumably factual in-
formation in commercial films. Whether
this blind trust in screen material is
any greater than that inspired by other
material has not been investigated.

4. "Emotional possession" of chil-
dren (not of adults). This is a postu-
late by Blumer on the basis of per-
sonal reports. He attributes this pos-
session to the concrete setting, delib-
erate emotional stimulation and at-
tractive scenes of film.

FACE-TO-FACE DISCOURSE: Virtu-
ally all social scientists and public
opinion experts agree that face-to-face
discourse is far more effective in teach-
ging and persuasion than any imper-
sonal medium. Lazarsfeld, Berelson
and Gaudet cite these five reasons:

1. It is more casual, often non-
purpose, thus less self-selective than
mass media material which largely at-
tracts persons already sympathetic to
the view expressed.

2. It is "flexible when countering
resistance."

3. It provides "immediate and per-
sonal . . . rewards for compliance" or
punishment for non-compliance, being
in itself capable of expressing social
pleasure or displeasure.

4. It may be exerted by a trusted
or "intimate source."

5. It may accomplish its ends with-
out first instilling conviction. (Ex-
ample: "The lady where I work want-
ed me to vote. She took me to the
polls and they all voted Republican, so
I did too."

COMBINATION: Extreme effective-
ness of mass media supplemented by
face-to-face contact has been demon-
strated by controlled experiments. Ex-
amples: (1) Map reading lesson con-
sisting of an Army training film sup-
You bet he is! "Editor Bill," heard Monday through Friday at 9:55 P.M. with news of "50 Years Ago" is your man if you want to sell to the buying-minded folk of the KVOO market area! This great program has been on KVOO for two years, charming young and old alike with the still exciting news of 50 years ago. It's more than just entertainment—it's an historical review of Oklahoma's early days . . . of the Nation and the world in action 50 years ago.

Who listens? — just about everybody in Oklahoma's No. 1 Market, plus a lot of folk elsewhere in surrounding states.

How do we know?

In response to just 20 announcements Editor Bill received 3,454 requests for a reproduction of the front page of the "Guthrie Leader" dated November 16, 1907, the day Oklahoma became a State.

Get the full story and interesting price from KVOO or your nearest Edward Petry & Company office.

"50 Years Ago" delivers the courtly old charm of yesterday with the satisfyingly effective sales impact of Oklahoma's top radio voice of today!

"50 Years Ago" is a great program . . . a program to sell your product!

Oklahoma's Greatest Station for More than a Quarter of a Century
plemented by face-to-face lecture was far more effective than was film alone.
(2) Film-strip designed to teach phonetic alphabet was also found more effective when used with audience participation.

But Klappe cautions: "It is to be noted that increasing the motivation of the soldiers to learn the material, accomplished by merely announcing that a quiz would be administered, increased learning as effectively as did audience participation."

Combination of mass media and face-to-face contact has characterized several highly successful propaganda campaigns, Klappe says. He cites Father Coughlin, the Nazis and the Soviet Union as examples. Several social observers, particularly Lazarsfeld and Merton, "regard this combination of mass media appeal and face-to-face contact as in itself an especially powerful persuasive technique."

Can an advertiser apply any of the above to his particular problem? And if so, how?

Psychologists caution against wholesale and uncritical use of these findings. But two possible points may be considered here:

- Social scientists knew and had proved the added influence of a prestige name in a lecture or a text long before Stanley Resor's wife-to-be at J. Walter Thompson used the testimonial for the first time in an ad for Pond's cleansing and vanishing creams in 1924.
- Rayco and the Emil Mogul Co. have scores of examples from their weekly media-effectiveness tests for newspapers, radio and tv in selling car-seat covers and tops showing that use of two media is invariably better than one. (See "How Emil Mogul tests media weekly for Rayco," sponsor, 19 October 1933.)

What Lazarsfeld learned: Dr. Paul F. Lazarsfeld, director of Columbia University's Bureau of Applied Social Research, has devoted his life to studying mass communications. He already had won a reputation as an expert in Vienna back in the early Thirties. In 1949 he directed a study of 702 housewives in the Oranges, N. J., for the now defunct American Newspaper Advertising Network. His report, Psychological Impact of Newspaper and Radio Advertisements, met the fate typical of most surveys carried out for media. Newspapers extracted facts favorable to newspapers. Radio countered with a similar campaign. The report never got the circulation it deserved. (See "Reading vs. Listening," sponsor, 26 September 1949.)

Actually Lazarsfeld's basic finding was that "there are special advantages which accrue to advertising in each of the two media, with differences by education and income."

Here then, for what sponsor believes is the first time, is an objective summary of what Lazarsfeld really found out in the Oranges back in 1949:

Qualitative interviewing technique was used and carried out in three phases: (1) each woman was asked to recall a single definite newspaper ad and radio commercial; (2) eight selected pairs of newspapers and radio ads were shown to each housewife or played on a phonograph and her reaction marked down; (3) the women were questioned about their opinions on newspaper and radio advertising in general.

The findings:
1. Attention. Radio commercials get more quantitative attention because of women's greater exposure to the medium during typical day.

Newspaper ads get better qualitative attention—"active, focused attention, with re-reading and ad-clipping."

2. Recall. Women remember more radio than newspaper ads through greater repetition.

3. Images induced. Radio and newspaper advertising are about equal in vividness of images, ideas and thoughts stimulated.

Less educated women believe they learn more from radio commercials; the better educated, more from newspaper ads. When actual ads and commercials were used, however, the printed ad produced images, ideas and thoughts in greater number and variety for both types of women than did the radio commercial.

Radio-produced images tend to center on the presentation of the advertising matter.

Newspaper-induced images tend to center on the product. This difference is found on all educational and income levels.

4. Feeling tones. Radio commercials tend to be either liked or disliked.

Newspaper ads tend to fall in between at a center of emotional neutrality.

Over-all, radio commercials are much more disliked than newspaper ads.

But when housewives were exposed to specific ads, this difference persisted to only a slight degree.

5. Belief in advertising claims. Higher credibility is attached to newspaper advertising claims by all except women of low education, who favor radio claims.

Where radio is given greater credibility, judgments tend to be based on voice, delivery and presumed personality of the announcer. Where greater credibility is attributed to newspaper ads, emphasis is placed on straight factual contents.

Current consumers of products covered in test ads accepted product claims to much greater extent than
WERD - SALES RINGER IN ATLANTA

WERD delivers a vast, scarcely tapped market—Atlanta's great Negro audience!

WERD stimulates sales. Its listeners go out and BUY! They have confidence in their station—the only Negro owned and operated radio outlet in the U.S.

WERD wants the opportunity to sell for you. Write for our "Proof of Performance." We're loaded with success stories! Surprising—WERD is your most economical radio buy in Atlanta. Call or write for details.

RADIO DIVISION
Interstate United Newspapers, Inc.

Represented nationally by
JOE WOOTTON

WERD ATLANTA
1000 WATTS • 860 ON EVERY ATLANTA DIAL

J. B. Blayton, Jr., Gen. Mgr.
we love people

22,000 of them

for that is the number of votes cast for 60 families who selected the music on FAMILY CHOICE

WHAT IS FAMILY CHOICE?

A two hour musical portion of MORNING DIGEST in which Roanoke families acted as program directors.

(the most popular won a '54 Plymouth)

AND MORNING DIGEST?

Offers 4 hours of the best radio listening in Roanoke each morning, 5:30 to 9:30

Your AVERY-KNODEL man can tell you all. Just call him!

WSLS RADIO
NBC IN ROANOKE, VIRGINIA

Shenandoah Life Stations, Incorporated

1,000 watts
10,600 watts
dial
dial
610 AM 99.1 FM

non-consumers or ex-consumers. This finding points to advertising's important function of strengthening "product loyalty." Lazarsfeld said.

In general, the high credibility of advertising in both media is based on two considerations in the minds of respondents:

a. False or exaggerated claims will boomerang on the advertiser.
b. The fact a product is advertised is proof of its quality, that is: If it were not good, it would not sell, and if it did not sell, it would not be advertised.

c. Over-all preference attitudes. Housewives who prefer one medium to another also prefer advertising in that medium to advertising in the other. Preference for newspaper advertising increases directly with the income and educational level.

Women who prefer radio advertising give the superior techniques of presentation as their reason. But women who prefer newspaper ads do not offer presentation as a basis.

Radio commercials have thus seemingly gone farther technically with their opportunities than has newspaper advertising, Lazarsfeld concludes.

The reasons housewives gave Lazarsfeld's interviewers for liking or disliking the two media should be known to every adman by now but are worth repeating:

Those who preferred newspaper advertising said they did so because they could (1) set their own pace, (2) read only what they pleased, and (3) re-read or even keep the ads.

Critics of newspaper advertising singled out the length of time it took to read it and cited the lack of forced attention as a disadvantage.

Those who prefer radio advertising listed (1) ease of listening, (2) the possibility of doing other things at the same time, (3) the "personal" character of the human voice and (4) the unavoidability of hearing the commercial as advantages.

Critics of radio advertising cited as disadvantages: (1) the fact that "forced attention" was required with "no choice of listening or not listening," (2) use of jingles and announcers who "talk down" to the audience; (3) "repetition" of commercial.

In general, the reasons a medium was liked or disliked were carried over to the advertising as well.

However, Lazarsfeld cautions, "the majority of women vote for one me-
dium in regard to one aspect, for the other in regard to another aspect; they are not really as strongly for or against either medium as one might assume on the basis of votes on any one attitude question."

Another point to consider: Though women on a higher educational or economic level prefer newspaper to radio advertising, they are far fewer than women of high school education or less and on a lower economic level, who generally prefer radio advertising.

**Harvard experiments:** The radio experiments in the Harvard Psychology Laboratory in the early 1930s are a landmark in the field of radio psychology. Under the direction of Dr. Hadley Cantril and Dr. Gordon W. Allport, they covered many months and consisted of five groups of detailed tests:

1. Voice and personality,
2. sex differences in radio voices,
3. speaker vs. loudspeaker,
4. listening vs. reading,
5. effective conditions for broadcasting.

These experiments were later supervised by the work of Dr. Lazarsfeld, Dr. Stanton of CBS and others, but a brief review of their findings is of interest. It is shown that basically they were sound contributions to radio psychology and have not been proved erroneous since.

The findings appear in *Psychology of Radio* by Drs. Cantril and Allport (1935) and the chapter on listening vs. reading was written by Dr. Merton E. Carver. Seven experiments were made to test the differences between reading and listening; 52 adult non-college people and 39 male undergraduates were used. Four principal variables were tested: difficulty of material, type of mental functions and cultural level. Here were the results:

1. Difficulty of material. Visual presentation is more effective than auditory (radio) if the material is difficult; conversely, the easier the material the more effective the radio presentation.
2. Type of material. Auditory presentation is most effective when familiar and meaningful material is presented; it is "markedly inferior" to visual when strange or meaningless material is used.
3. Mental functions. When you hear material instead of reading it, you're more apt to score higher in rec-

**To Build Consumer Acceptance**

**Can You Afford NOT to Use WFBG-TV?**

- Set Count: 418,798
- Retail Sales: $1.9 Billion
- Families: 640,000

The Only Station You Need to Cover the Rich Pennsylvania Area Between Pittsburgh and Harrisburg

**The Gable Broadcasting Co.**

ALTOONA, PA.

ABC  
NRC  
DU MONT

Represented Nationally by H-R Television, Inc.

5 APRIL 1954
LOOK what a single year of SPONSOR brings you...

55 carefully-researched case histories containing the dollars-and-cents values of radio and TV advertising.

14 articles on media evaluation—how advertisers select media and markets: testing methods used; relative merits of each ad medium; which media give you the most in relation to cost.

12 major stories on radio and TV research.

13 feature stories dealing with programs, casts, talent, trends.

91 capsule TV case histories

91 capsule radio case histories

26 network paragraphs (13 TV and 13 radio) showing the complete log of network programs, time segments, casts of shows, sponsor and agency of each.

26 sparkling comments on radio and TV commercials by Bob Foreman who also reviews commercials for SPONSOR readers.

13 SPONSOR-Telepulse ratings of syndicated films in markets ranging from one TV station to seven.

AND a dozen other important tools and services to help you use and understand radio and TV better.

Make sure you own your own copy of SPONSOR every issue. It is your best guarantee to stay ahead in the fast-paced business in America today. Simply fill in and mail the order card below.

SPONSOR 40 E. 49 St., New York 17, N. Y.

Please send me the next 26 issues of SPONSOR and bill me later.

NAME ____________________________ TITLE ____________________________

FIRM ____________________________

ADDRESS ____________________________

CITY ____________________________ ZONE STATE ____________________________

check one: ☐ $8 one year (26 issues) ☐ $15 three years

ognition, verbatim recall and suggestibility (noncriticalness). When you read it, you’re more apt to comprehend it better, be more critical and discriminatory. Hearing esthetic prose and humor was preferred to reading it. But selections of poetry gave equivocal results. In all cases difficulty of material and cultural level of the subjects tested were kept constant.

4. Cultural level. You learn more by sound the more cultured and better educated you are. Carver cautions: “There is, however, a point reached where the factor of the difficulty in the material outweighs the relative advantage of cultural training and the advantage of auditory presentation is lost in favor of the visual.”

(Research since then has also indicated that Americans, after two decades of radio and sound movies, are becoming more auditory-minded than visual-minded. But with the advent of TV, the process may now begin to be reversed. There is no evidence on this last point, however.)

Carver has a detailed explanation of why you can grasp “easy” and “familiar” things better when you hear them and do better with reading when the material is difficult. Basically it’s a matter of pace—in listening the speaker sets it for you, in reading you set your own. For example, in listening you get the word groupings given you by the speaker, sometimes only a word or two at a time. In reading, you might absorb five or 10 words at a time.

As for listening generally, Carver makes these interesting observations: “Listening is a friendly activity, usually more enjoyable and more interesting than reading. It depends upon other human beings. We are usually sympathetic when we listen; at least we are on our good behavior. Through long training we have learned to listen patiently: the plethora of platitudes reaching our ears during the day would be unbearable if we encountered them in print. And so it is that whatever is human, personal, or intimate seems favored by auditory communication—humor, for example, and suggestibility. The listener seems as a rule to be friendly, uncritical, and well disposed toward what he hears. The reader, on the other hand, tends to be more analytical and more critical, and in the long run probably more accurate in his knowledge and better informed.”
**Stanton’s experiments:** While teaching at Ohio State University back in the early Thirties, Dr. Frank N. Stanton, now president of CBS, Inc., ran a series of experiments with 160 students to determine which mode of transmitting fictitious advertising copy was more effective: print or radio loudspeaker. The results have gladdened the hearts of radiomen ever since. Interestingly they have not been disproved to any great extent by later research. The results, in brief, were that you remember more about what you hear for a longer period than what you read, if simple advertising copy is used.

The copy was presented by loudspeaker without a program—no music or dialogue. The printed material, exactly the same in content, was given the subjects without illustrations or display type. Two groups of eight ads each were used for both auditory and visual presentation. The students were then given recall, aided recall and recognition tests one day, seven days and 21 days after exposure for correct trade-name-commodity association. Here were the results:

1. The auditory method proved superior in all three tests for all three time periods (one day, seven days and 21 days).

2. Auditory scores in the pure recall and aided recall tests were highest after seven days—at which time they also reached the peak of their superiority over visual scores.

3. After 21 days all scores in both media were lower but auditory scores for recognition showed less drop than visual scores.

Writing up his tests in *The Journal of Applied Psychology* (February 1934), Stanton cautioned against jumping to hasty conclusions.

“The principal variable that might indicate the desirability of qualifying the results was the discrepancy arising from the experimental situation between actual reading-listening conditions and the ones set up in the study,” he said.

He also said, however: “When we consider that the college student is a trained reader, such an experiment with other persons may even show a greater difference in favor of audition for certain economic levels.”

As a matter of fact, later experiments did just that.
"It's not genuine—
but ain't it BIG?"

When it comes to radio coverage of Kentucky, it's easy to go overboard on "bigness". Kentucky is big, all right—so big that you need many of the State's 50 radio stations to reach it all.

5000-watt WAVE offers you a smarter tack—concentration in the big Louisville Trading Area, exclusively. This densely-populated market accounts for 53.9% of Kentucky's retail sales, 50.8% of its food sales, 59.2% of its drug sales—and you get it all with WAVE alone!

Ask NBC Spot Sales for all the facts.

**TIME FRANCHISE**

(Continued from page 31)

programing, to reach every slice of the population. This cannot be done unless networks can control their programing. Furthermore, the only way to bring in to network advertising the small and medium budget sponsor is to provide the participation type of program. Here, again, this can be done only by the network.

The legal a-psects of the time franchise, despite the absence of clear-cut law on the question, seems pretty clear: No client has a legal right to air time beyond the span of his facilities contract. These don't exceed 52 weeks. It was pointed out, additionally, that facilities contracts are limited by the fact that FCC regulations forbid networks to sign contracts with affiliate for more than two years. While advertisers used to get renewal options on 52-week contracts, this is seldom given nowadays. There can be no implied legal right to a time franchise in the absence of a specifically stated renewal option.

Furthermore, there are clauses which permit mutual cancellation of the facilities contract every 13 weeks. This is more common on network TV than network radio and NBC has become more insistent recently on its right to cancel on TV if the client asks for such a right for himself.

Here's one lawyer's explanation of the legal aspect of time franchises:

"In discussing broadcasting law you've got to talk about the stations. It's the stations which are licensed, not the networks. As licensees, the stations have certain responsibilities. One of these is programing. For stations to grant any advertiser a time franchise in perpetuity or until the advertiser willingly gives up his time is to abdicate this responsibility."

A network lawyer took a less legalistic tack.

"Ordinarily a business seeks to keep its customers happy and satisfied. The same can be said of a network; if an advertiser occupies a certain time period the network will ordinarily let him keep it—even if the customer has no actual legal right to stay there indefinitely. But the fact remains that when the chips are down the network can sell its time to whom it pleases, so long as it is not actually conspiring against any advertiser and so long as
it is fulfilling its programing obligations to the public.”

A lawyer for one of the biggest of the top 10 agencies said:

“The term 'time franchise' has no legal standing. It is a trade term. It refers to a custom and practice within the broadcasting industry. For example, network program package contracts have renewal options. If the advertiser renews the program contract it has been the custom and practice to renew the time period also. Under certain conditions it may be logical to argue that because of custom and practice the advertiser who loses his time franchise has been unfairly discriminated against. But, personally, I don’t think such an argument would hold up in court unless there was clear evidence of a conspiracy against a specific client. And don’t ask me what conspiracy means.”

SPONSOR raised the question whether the case involving The Web could shed any light on the Martin Kane issue. P. Lorillard sponsored The Web for Embassy cigarettes on CBS TV Wednesday nights. In the spring of 1952, the client was informed the network was not renewing its facilities contract. Lorillard was offered another time period, however.

Lorillard bristled, not only because it was losing a valuable time period but because it felt CBS was adding insult to injury by substituting a competitor’s show—R. J. Reynolds’ (Camel) Man Against Crime.

Seeking a temporary injunction in New York State Supreme Court, Lorillard’s lawyers brought up the time franchise concept but centered much of their legal fire on the argument that the firm’s contract for the show (a Goodson-Todman-CBS package) was binding on facilities also.

A network lawyer familiar with the case told SPONSOR: “The action of the court didn’t do anything to settle the time franchise question one way or another. In a memorandum opinion the court merely turned down Lorillard’s point that it had a contractual claim on the time period. The facts were such, the court said, that it could not grant a temporary restraining order against the network.”

The result was that, for a short time, The Web was not seen and Embassy had no network exposure. Eventually Lorillard settled into a Sunday night slot, pacified by a CBS program
Another Reason Why Morning Radio PAYS OFF for WSYR Advertisers

After 16 years, the Jim Deline show is still the top radio variety show of Central New York. Sponsors' sales figures prove it. Participating, Monday through Saturday.

9:15—9:55 a.m. 
(Also 1:00—2:30 p.m.)

Headley-Red. National Representative

WSYR
570 KC

NBC AFFILIATE

SELL THE
"Golden Market"

81/2 OF

8/10 AMERICA'S NEGRO POPULATION

WDIA--

50,000 WATTS

Here is a new "golden market" of 1,466,618 Negroes! 37% of the total area population . . . one-tenth of the entire negro population of America! And it can't be reached except with WDIA, the first and only 50,000 watt station to broadcast exclusively to the rich negro market.

TOP HOOPER AND PULSE RATED STATION IN THE MEMPHIS MARKET!

WDIA—MEMPHIS, TENN.

REPRESENTED BY

JOHN E. PEARSON CO.,
DORA-CLAYTON AGENCY, SOUTHEAST

contribution which enabled the sponsor to hold the cost line despite rising production expenses. The show is now selling Kent cigarettes. (See "Diary of a tv drama," SPONSOR 19 October 1953.)

While there is little argument that the networks own the time they sell, the advertiser and agency often hang their point of view in favor of the time franchise or a moral peg. It goes something like this:

The advertiser often spends a lot of time, money and energy working on a show, promoting it, merchandising it. His point-of-sale posters and print ads will mention the time period and network. By doing this he builds an audience for the time period. It is only fair that after expending this effort he is entitled to some rights, some return.

Some consideration. The advertiser should have an "equity" in his time period.

After all (the argument goes on) doesn't the network often come to an advertiser and say: "Your show isn't doing so hot. You'll have to do something to strengthen it."? If the client makes an effort to do something about the show and is successful, he is entitled to some security in his time period. It's not only "fair," but it's good business and the right way to treat a customer.

Said an executive from an agency not involved in either the U.S. Tobacco-Lever situation: "The advertiser should certainly have the right to keep his franchise. If his show is poor, it can be changed. The advertiser would be the last to protest against booting out a bad show. But to take away a time period is a serious blow to an advertiser. The whole meaning of the franchise concept is terribly important to advertisers and agencies who buy time on radio and tv."

One of the more bitter comments came from an adman with a quarter-century of experience in broadcasting: "In the early days of the radio and television networks you should have heard the network salesmen telling us to get in on the ground floor, to establish a time franchise while there was still time. There was no question about the time franchise then. Now that the tv networks are riding high it's a different story."

The networks were also accused of alternately soft-pedaling and stressing franchises to suit their own convenience. An agencyman said one of the networks had turned down his bid for a time period next season on the grounds that the current client has a "franchise on the time."

A number of agencymen agreed there is a tacit understanding in the network business that a time franchise is usually granted the buyer of a network show, even though it is not specifically mentioned in the contract.

One of those defending the networks said: "I've always felt the networks are sympathetic aware of the advertiser's need and desire for a time franchise. Maybe the client hasn't got a legal leg to stand on when he asks for assurance he can keep the time, but the networks try to keep him happy. Once in a while somebody will suffer but the networks have their competitive problems, too."

NBC is entangled by contradictory feelings about the U.S. Tobacco-Lever situation. The new Lever billings and programs represent heavy ammunition in NBC's battle for No. One position in both radio and tv. They also represent a coup for the new Pat Weaver-Bob Sarnoff leadership duo.

However, failing to renew U.S. Tobacco's time was a tough decision for the network to take. In a closed circuit talk to NBC affiliates on 11 February, young Sarnoff explained why the web
acted as it did:

“We did this only because we believe firmly that the addition of the Lux Video Theatre to the schedule as an hour show will mean a substantial improvement in our over-all program structure, with benefits to be shared by all. In taking this action we did not overlook the fact that U.S. Tobacco was an early pioneer in television and has been a consistent client of the NBC Television Network for nearly five years. However, if we are to maintain our leadership and build—and when necessary rebuild—our program structure for the maximum benefit of the public and all our clients and all our affiliates, we must, when circumstances require us to do so, take action such as we have done in this instance.”

Sarnoff stated that “every effort will be made to relocate Martin Kane . . . in a satisfactory time period.” (NBC is holding off action now while the threat of legal action is hanging over its head.) Sarnoff also pointed out that U.S. Tobacco had been notified that its time would not be renewed eight months in advance of the expiration of the facilities contract.

NBC’s position on the time franchise issue was put succinctly to sponsor by a network spokesman: “We give recognition to a time franchise whenever we can but we cannot throw away our right to make program changes in the over-all interest.”

The spokesman also defended the network against the charge that advertisers were lured into the networks in the early days of both radio and ty by promises of franchises. “It’s true,” he said, “that we offered franchises to advertisers. But they were not time franchises. They were franchises in the medium.”

One web spokesman (not from NBC) handled the time franchise issue warily. Said this cautious executive: “If we said the advertiser has a moral right to a time franchise it would be practically the same as saying he has a legal right. We would be relinquishing our responsibilities as publicly licensed broadcasters.

“However, I must point out we don’t push our clients around. We try to be fair. We take into account our clients’ problems and we consider the time franchise to be one of them.”

Another network executive went a little further: “I think the networks have a moral, though not a contrac-

tual, obligation to let the client stay in his time period. On the other hand the client has an obligation to present as good a program as possible.

“Of course, if keeping a client in a time period means the network will suffer competitively, that’s another story. But under normal conditions, I think I am safe in saying that all networks will protect an advertiser’s franchise. We all recognize that the advertiser has a right to security in his time period, especially when it involves making long-term advertising plans. Maybe some of us use more muscle than others occasionally.

“I think all clients realize that network broadcasting is a two-way street. With the exception of some film shows, which involve firm 39-week contracts, most 52-week contracts permit both sides to cancel at the end of each 13 weeks after giving notice either 45 or 60 days before. This bilateral approach is only fair. If we give the client the right to cancel to protect his own interests, certainly the network should have the same right. It doesn’t mean we’ll take advantage of it arbitrarily but we must protect ourselves and take into account our own interests.”

While a number of agencymen were critical of the networks, this point of view was far from unanimous. Some of the admen tended to minimize l’affaire U.S. Tobacco. One said:

“This sort of thing happens very seldom and it’s not fair to put NBC on the spot because of it. The moral tone put around the whole thing is a lot of nonsense. Considering the rough competition among the networks, especially between NBC and CBS, it’s a wonder it doesn’t happen more often. Most clients are pretty safe in their time periods, but they can’t have their cake and eat it, too. They don’t own the air.”

Some admen shrugged and took the point of view that: “Well, it’s a seller’s market. With nighttime sold out, the networks can throw their weight around. If the shoe was on the other foot, the agencies would be throwing their weight around. It’s supply and demand. That’s the way business works.”

The advertisers and agencies agreed on one thing: They had very little idea about how to prevent a repetition of the U.S. Tobacco incident.

One adman stated the core of the
problem was that it couldn't be prevented so long as networks controlled both time and programing. He said that since the agencies couldn't band together—such action might be regarded as illegal under anti-trust law—he felt the government should separate the time-selling and program functions of the networks.

No one else went along with this point of view, basically because of the fear that once the government got into the network picture, Federal controls would be hard to avoid. Even the Adman who proposed the idea admitted that he wasn't sure independent program firms would provide better shows than the networks.

A typical agency suggestion was: "It's up to the agencies to convince the networks that both the buyers and sellers of time have a joint responsibility in providing good programing. After all, both are interested in the same thing in that if we put on bad shows the audience will walk away from television.

"One problem is that networks are occasionally backward in their attitudes toward clients. They have been talking about bringing in the small advertiser but it seems in the U.S. Tobacco case that the big boys like Lever Bros. are given preference whenever there is a conflict. I appreciate NBC's desire for business and its fight to get on top but if expedience becomes the policy on both sides of the fence the network business will suffer. Don't forget spot tv is always waiting on the sidelines."

The complaint that the networks talk about getting the small advertiser and then give him the back of the hand was echoed by a number of agencies. There was also a fear that the smaller advertiser was being squeezed out by the pressure for high ratings. "The smaller guy with his own show can't spend $30,000 per half hour for production costs and may be satisfied with the rating he has anyway," said one radio-tv adman. "But if the network demands a higher Nielsen and the sponsor of the following show feels the same way about it, what are you going to do? That's the economics of network broadcasting. The coming of color will intensify this situation."***

**SPONSOR ASKS**

(Continued from page 67)

mood of the production. In order to achieve color perfection in this area we have been working with the dye and fabric industries—again not merely for the color camera but also in the interests of B&W compatibility.

The field of commercial art has also required new approaches. Take title cards, for instance. They were relatively easy in black-and-white, but now they must be done in more detail, with stress on the relationship of colors, not only to each other, but to the show itself and the product advertised.

On the subject of commercials, I'd like to answer the advertisers who keep asking me how color is going to affect the manner and content of the tv commercial. As to content, I can only state that the essence of the commercial is the product itself.

As to the manner, the style of it, let's put it this way: The best commercials will be the simplest commercials and those that are created especially with color in mind.

I'll illustrate with an example.

A few weeks ago, with the cooperation of the New York police department we closed off a whole block of Broadway in front of the Colonial Theatre and took our cameras and models outdoors. It was a cold, raw, wintry day—exactly opposite of what you would think suitable for colorcasting. But there we demonstrated the product—about a dozen motor cars as the customer sees them in his daily life: on the street, in action.

It was an exciting demonstration of color tv's virtues.

The sponsors for the first time saw their product as the customer sees it—and also saw it in black-and-white. They saw how much more clearly the detail of, say, the instrument panel shows up in color; they saw how the tv camera loves the various textures of upholstery fabrics; they saw everything, just as in life—which, of course, is what color tv is.

As a commercial it was extremely successful. But I mention it here not by way of patting ourselves on the back, but simply as an illustration: the best commercials will concentrate on simplicity, the product and color.

**BARRY WOOD**

Exec. Producer in Charge Color
NBC, New York
49TH & MADISON
(Continued from page 23)

TV INSTRUCTION

We have recently formed a group of nine advertising agencies, the object of which is to instruct executive and production staffs on all aspects of commercial television. To this end we are running a course of lectures, and later in the year, members of the group will be asked to produce sample storyboards, and possibly a filmed tv commercial.

Our main problem at the moment is to get hold of information on various products advertised on American television. Each agency in our group has submitted to us three categories of products, making 27 in all, and we now require the following type of information on them:

1. Total amount spent on advertising the product.
2. Percentage of this spent in tv.
3. How it is spent in tv.
4. The results—good or bad.

As you will realize, the case study articles in SPONSOR are proving invaluable in this respect, and we have already learned a great deal from them. Unfortunately, however, there are still a number of products which have not been covered in the issues we have here. We are therefore wondering if you could spare the time to send us any issues which deal with the following products:

- Eye lotion, disinfectant, shirts, radio and tv sets, perfume, gravy powder, gas ranges, electric stoves, roll film, dogs' condition powder, table glass oven, rayon garments, pens, pencils and inks, domestic lamps and bulbs, women's shoes, spring mattresses and first-aid dressings.

We should also appreciate it if you could arrange for us to receive any copies of the sponsor index which have been issued since June 1952. So far we only appear to have received one of these and we should like to complete our files in this respect as soon as possible.

YVONNE NATHAN

eric Ross Productions
London

- 1953 "Tv Results" contains many case histories showing how various categories of advertisers use television. The 1954 "Tv Results" book will be out in May, is sent to subscribers free of charge.

FILM NOTES
(Continued from page 52)

with a properly time-slotted 15-minute program which has a medium rating than with another, more expensive show which has a more brilliant track record.

If the salesman is to become this kind of many-headed genius, however, his firm must give him the right goods to sell: A wide variety of film programs of outstanding quality, each one equipped with such important service requirements as advertising, promotion, publicity and merchandising devices. The whole package should accomplish the dual mission of the salesman: to provide the station with the finest kind of film programing and to sell the advertiser's goods at a profit.

The syndicated tv film salesman must, in the final analysis, familiarize himself with the widest variety of individual sponsors' marketing problems. He must be able to listen to these problems intelligently and sympathetically and arrive at a solution based upon sound merchandising knowhow and broadcasting experience.
John P. Cunningham, the newly elected president of Cunningham & Walsh, will continue to direct creative affairs for the agency’s 53 clients. He succeeds Fred Walsh, who was elected chairman of the board. Cunningham likes to swim and sail around Cape Cod, play tennis in Westchester and ski in Canada. In between he acquires real estate that he thinks looks promising; at one time he owned 14 houses. His first job, in 1920, was in the art department at Ell-Romett, predecessor of Cunningham & Walsh.

Vincent A. Francis, general manager of KGO-T1, San Francisco, is this year’s winner of “The San Francisco Award” by the San Francisco Junior Chamber of Commerce. He’s the first broadcaster to receive the award, given to him for “leadership and vision in bringing the Cerebral Palsy Telethon to an actual reality and for continuous effort in the field of public service.” Last November Francis was selected by Time magazine and the San Francisco Chamber of Commerce as one of the Bay City’s “100 Newsmakers of Tomorrow.” He’s 39 years old.

Walter N. Hiller Jr. is the West Coast director of radio and television for Toni Co. His is a new job and new title. Hiller will counsel on Toni’s TV shows originating from Hollywood and produce the company’s TV film commercials. He joined Toni in 1951, was appointed radio-tv promotion manager two years later and radio-tv manager, 1952. Toni’s shows include ABC Radio’s Breakfast Club; Whispers Street; CBS Radio’s Godfrey’s Talk, Wizard of Odds, Tennessee Ernie, Nora Drake; CBS TV’s Place the Face, Valiant Lady.

Alvin O. Bramstedt has been named general manager of the Midnight Sun Broadcasting Co. The firm, licensee of KFAR, Fairbanks, and KEM, Anchorage, recently bought two more Alaskan stations—KXO, Juneau, and KABJ, Ketchikan. Bramstedt will head all four stations as well as the New York sales office for Midnight Sun. He has been manager of KFAR since 1945. In 1948 Bramstedt, as an NBC correspondent with the Air Force, was the first radio newsmen to fly over the North Pole. Midnight Sun is three-network affiliate.
WATCH KOLN-TV GROW IN LINCOLN-LAND - The Other Big Market In Nebraska!

The Fetzer Stations
WKZO—Kalamazoo
WKZO-TV—Grand Rapids—Kalamazoo
WJFF—Grand Rapids
KOLN—Lincoln, Nebraska
KOLN-TV—Lincoln, Nebraska
Associated with
WMBD—Peoria, Illinois

Avery-Knodel, Inc., Exclusive National Representatives
Chicago: network stepchild?

Some Chicago agencies feel their nets are not getting the attention they deserve. In fact, one Chicago executive complained about the network's lack of support: "We're tired of the way they've treated us out here. The networks have been slow to send people to Chicago and the meetings are not well-attended."

The fuss is this: Sponsors everywhere, and not only in the Midwest, are using more and more network services to promote their products. If Chicago can do certain types of shows better and cheaper, they want to see it given a chance.

A top Chicago broadcast executive sums it up: "Production and studio facilities of all four Chicago TV stations are lousy. New York doesn't care about that. . . . I think the word to managers of all Chicago stations is simply, 'Pour the dough into the home office and we will worry about how to spend it on network productions.' . . . As long as there is this network emphasis on stations in Chicago, I believe that Chicago will only rarely do something unusual or different."

But the networks have an answer too. They say they are building up their Chicago facilities. They say they are encouraging Chicago to do what it can do best—the easy-going, low-cost, imaginative type of show like "Ding Dong School" or Don McNeil's Breakfast Club, and they point to the 31 radio and TV programs now originating in Chicago. They also argue justifiably that they can't economically set up Chicago facilities equal to New York and Hollywood, at least not for awhile. So why the fuss?

The fuss is over the loss of subscribers to the new network. The networks are concerned about the number of non-subscribers, or those who don't want to pay for network services. They want to see these figures go down. And they believe the fuss is over the lack of support for Chicago stations in the network.

And so the fuss goes on. But the networks are not giving up. They are still trying to prove that Chicago stations can do the job as well as New York and Hollywood. They are not giving up on the market. They are still trying to win the battle for the listener's attention.

**Biggest CARTB meeting**

Last month when the Canadian Association of Radio and Television Broadcasters held their 29th annual meeting the occasion was bigger than any of its predecessors in the following ways:

1. **Bigger in vision**: Freedom for the individual and freedom for mass communication media in the commercial field was expounded with unusual clarity and effectiveness by key speakers from three nations—Goar Moret, president of CMQ, Havana; Don Henshaw, MacLaren Advertising Co., Toronto; Malcolm Muggeridge, editor of Punch.

2. **Bigger in attendance**: Nearly 400 registrations, by far the largest in CARTB's 29-year history.

3. **Bigger in sponsor and agency attendance**: A sizable number of agency and advertiser executives, far larger in percentage than at any NARTB convention, sat through the meetings and participated in some of the discussions.

4. **Bigger BBM**: At the annual meeting of Canada's unusually well-run and well-used Bureau of Broadcast Measurement it was pointed out that nearly all stations (about 90%) exceeded their expected registrations.

**New tool for buyers**

Admen will soon be using a new reference source. Its name: Program Guide. Its function: to show how many hours a radio or TV station devotes to each type of show. Its potential: tremendous.

We add this perhaps immodest note to our description of the Program Guide because after a year of planning and hard work we're proud of this latest Service aid.

Copies of the Program Guide are being made available to subscribers this month. Extra copies and copies to non-subscribers are available at $2. (For details on trends in programing uncovered see article page 44.)
There have been many "Famous Figures" come from the Heart of America. They have played important roles in government, in literature, in show business, in science and in progress.

To an advertiser with a product or service to sell in the great Kansas City Trade Area, few are more important than the figures who symbolize The KMBC-KFRM Team—Casey and Kansan.

For years, they have been turning in the top performance in Heart of America radio—program-wise, promotion-wise, facilities-wise and most important, SALES-WISE! Yes, indeed, Casey and Kansan, famous figures are producing "Favorite Figures" (sales figures) for many happy advertisers.

Another famous figure which has sky-rocketed to the top is that big figure 9—with the CBS television eye. It's KMBC-TV backed with the same know-how that has spelled dominance for KMBC and KFRM.

Any way you figure, you can hit a new figure with an advertising campaign on The KMBC-KFRM Team, KMBC-TV or both. Write, wire or phone Midland Broadcasting Company, Kansas City, Mo., or your nearest Free & Peters colonel today.

Use the "Famous Figures" who can make your product into a "Famous Figure"!

KMBC-TV
BASIC AFFILIATE CBS TELEVISION NETWORK... SHARING TIME WITH WHB-TV

KANSAS CITY, MO.

The KMBC-KFRM Team
CBS RADIO FOR THE HEART OF AMERICA
speaking of pioneers...

(since this issue of SPONSOR salutes the pioneer television stations of America)

...have some particular pioneers to salute...

WAAM Baltimore
(on the air November 2, 1948)

WBEN-TV Buffalo
(on the air May 11, 1948)

WFMY-TV Greensboro
(on the air September 22, 1949)

WDAF-TV Kansas City
(on the air October 16, 1949)

WHAS-TV Louisville
(on the air March 27, 1950)

WTMJ-TV Milwaukee
(on the air December 3, 1947)

Like ourselves, they staked their faith in television early. We have all grown together with this great medium...they, through service to their communities; we, through giving them the best possible representation we know how to perform. It has been a richly satisfying experience for us both.

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

established 1949—the first and only representative devoted exclusively to television.
Consumer confidence in Bayer Aspirin has been built by years of research and know-how in producing a reliable product. There's laboratory control over every process at the modern Bayer Company plant. This quality control has been one part of a complete job that makes the Bayer Company a leader in its field.

Laboratory control can be applied to broadcasting. Skill in programming the best ingredients of fine entertainment and public service builds the audience. The roster of advertisers on WMBG, WCOD and WTVR mirrors the large and loyal audiences that you too can reach. Join the other advertisers using the "First Stations of Virginia."

**WMBG AM WCOD FM WTVR TV**

**FIRST STATIONS OF VIRGINIA**

Havens & Martin Inc. Stations are the only complete broadcasting institution in Richmond. Pioneer NBC outlets for Virginia's first market. WTVR represented nationally by Blair TV, Inc. WMBG represented nationally by The Bolling Co.
Radio copy short-shifted?

When it comes to copy for commercials, radio is getting short shrift from some of major agencies. SPONSOR asked agency men whether radio copy approaches were being modified to keep pace with changing listening patterns. Replies indicated radio copy was frequently "adaptation" of tv approach. This recalls days when radio copy was just magazine copy with sentences made shorter.

-SPONSOR-

ARF seeks top research man

American Research Foundation is looking for man to head research activities. He must be excellent technician who will have respect of leaders of field. Pay described as top dollar.

-SPONSOR-

Study charts "The New Radio"

Ask average adman if radio has changed appreciably in recent years and he's likely to say "no," except for pointing out network billing declines. Yet medium has undergone basic upheaval far beyond network sales difficulties. Charting where radio and tv sets are moving to now; how set ownership breaks down by regions, city size, tv ownership, is mission of ARF-supervised Alfred Politz study for BAB and networks. Study is effort to fill in dimensions of what SPONSOR terms "The New Radio" (see page 31).

-U.S. clients prep for British tv

U.S. sponsors with distribution in England are already preparing for emergence of commercial tv there next year. One major Midwestern client has been shipping negatives of his American tv commercials to be printed in British Isles. Reason for processing abroad: Customs inspection, firm says, is cumbersome procedure in which "numerous copies of single commercial may have to be screened." Thus it's simpler if you just send the negative.

-VHF in "old days" bucked gloom

Admen who are bearish about "U" stations can look back at early years of "V" history for reminder things weren't always so rosy. Remember when: (1) They said tv was "line-of-sight" and would do well to get out 40 miles. (2) Interference was considered stumbling block to tv progress. SPONSOR's section this issue on tv's pre-freeze stations may help recall the "old" days. See "Tv Pioneers," page 43.

Mendelson named SPONSOR v.p. in charge of advertising

Appointment of Robert F. Mendelson as SPONSOR v.p. in charge of advertising was announced on 7 April. Mendelson's 20 years in radio and television include ownership of his own advertising agency in Buffalo and, more recently, 5 years as executive v.p. and sales manager of Richard H. Ullman, Inc., radio and tv syndication firm in Buffalo. Among his duties, Mendelson will supervise SPONSOR's sales offices in New York, Los Angeles, Chicago, Atlanta and Dallas.
REPORT TO SPONSORS for 19 April 1954

UHF isn’t TV on a radio budget
What are UHF’s problems? One not mentioned frequently was cited by SPONSOR by broadcaster who had just junked short-lived UHF station. "Sensitivity" of signal licked him, he said, among other factors. He contended UHF signal drifted, was inconsistent. "I couldn’t always get my own station in my own home." But broadcaster in question hadn’t constructed tall tower in effort to hold costs down. Other UHF operations with prime facilities have done well (see page 128). It’s UHF-er who wants to operate like radio station who has run into most trouble.

---SR---

What TV stations charged per set
Interesting cost statistic in SPONSOR study of pre-freeze stations concerns relationship between number of sets in market and station’s rate. Average at start for all pre-freeze stations was 90¢ per 1,000 sets installed. In January 1952 figure was about 22¢. By first of this year it dropped to just under 15¢.

---SR---

Stanton on eye vs. ear
Twenty-one years ago Dr. Frank Stanton, then Ohio State U. instructor, ran series of sight-vs.-sound tests which showed sound was superior method of communicating advertising. Asked other day about tests, CBS president told SPONSOR nothing’s happened since to change his mind about his research then. Addressing Chicago bankers recently, he predicted total TV advertising expenditures, nearly $700 million in 1953, would zoom to $1 1/4 billion in 1957 with 90% set saturation by that time.

---SR---

More dangerous than H-bomb?
If you want to know why William Esty Co.’s Dr. Wallace H. Wulfeck fears motivation studies more than hydrogen bomb, don’t fail to read "II. Psychology of media," starting page 40. Piece contains tips from half a dozen psychologists on how you can get more mileage from media by knowing what "moods" they create.

---SR---

Hero of GF show: Director Levy
One of most astonishing production facts about General Foods’ 25th Anniversary Show honoring Rodgers-Hammerstein team was this: Dress rehearsal ran 2 hours, ended just after 7 p.m. By 8 p.m. Producer-Director Ralph Levy had trimmed 30 minutes out of show. On air it went through without hitch. Critics panned show because they expected more than they got. Actually it was THE high spot of TV season. Cost: over $500,000.

---SPONSOR---

New national spot radio and TV business

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<td>Barcolene All-Purpose Cleaner Ice cream bars</td>
<td>Silton Bros., Boston Buchanan &amp; Co., NY</td>
<td>14 New England Cities 14 Massachusetts Cities</td>
<td>Radio: 10,680 anncts; mid-Apr; 52 wks</td>
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<tr>
<td>Eskimo Pic., NY</td>
<td>Tartan</td>
<td>Elliott &amp; Co., NY</td>
<td>15 East, South, West Coast Cities</td>
<td>Radio &amp; TV: 15 radio, 7 TV anncts weekdays; 15 Apr; 13 wks</td>
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<tr>
<td>McKesson &amp; Robbins, Bridgeport, Conn Nestle Co., White Plains, NY</td>
<td>Nestle Instant Coffee</td>
<td>Sherman &amp; Marquette, NY</td>
<td>1 Eastern TV city, 11 Eastern radio stations</td>
<td>Radio &amp; TV: 75 anncts 2 weeks on 11 radio stations; nights: I.D.’s, daily min; check ins on TV, 40 weekly; 19 Apr; 6 wks</td>
</tr>
<tr>
<td>Simoniz Co., Chi</td>
<td>Simoniz Automotive Paste Wax</td>
<td>SSCB, NY</td>
<td>60 major radio markets</td>
<td>Radio: min anncts, 4 to 10 a week; 19 Apr; 13 wks</td>
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<tr>
<td>Yardley &amp; Co., NY</td>
<td>Men’s shaving line</td>
<td>N. W. Ayer, NY</td>
<td>50 major cities</td>
<td>Radio: morn min anncts; 24 May; 4 wks</td>
</tr>
</tbody>
</table>
to spread the light of learning

WGAL-TV NBC • CBS • ABC • Du Mont

LANCASTER, PENNA.

Keenly aware of its educational responsibility to the communities it serves—Lancaster, Harrisburg, York, Reading, Lebanon, and hundreds of smaller cities and towns—WGAL-TV presents College of the Air, Monday thru Friday, 9:00 to 9:30 a.m. Leading educators of the area conduct discussions on five basic topics of special interest to viewers—Sociology, Physical Science, Mathematics, The Humanities, Adult Education.

College of the Air is part of the imaginative programming designed by WGAL-TV to meet the needs and special interests of its wide, diversified loyal viewing audience.

WGAL AM TV FM Represented by MEEKER

New York • Los Angeles
Chicago • San Francisco

Mr. Channel 8

Steinman Station
Clair McCollough, President

19 APRIL 1954
ARTICLES

The new radio
A revolution is taking place in radio right under the advertiser's nose. In line with "divided attention" listening and the changing home-locations of radio sets, buying patterns and programming are being re-tailored to fit

Why Nestlé uses all FOUR air media
To promote its sales leader, Nescafé, its various other instant beverages and dry-packaged foods, Nestlé spent about $8 million in 1953. Heading the firm's media list: tv, both network and spot; radio, network and spot

Mennen's formula: sell them while they shave
For its Spray Deodorant and Skin Bracer, Mennen finds that early-morning radio news and wake-up shows in about 50 markets do a bang-up sales job

Why advertisers scoff at "recession" talk
SPONSOR polled 42 advertisers on their outlook for business this year, found them almost unanimously optimistic. To keep business healthy, most firms plan to intensify sales efforts, up advertising budgets

II. Psychology of media
A baby-powder manufacturer wants to create a different atmosphere in his advertising than will an auto firm. How can different media be used to build varied effects? Part 21 of SPONSOR's all-media study gives details

TV PIONEERS: The first 108 tv stations
SPONSOR presents an exclusive historical document, a tailored-for-admen record of tv's pioneering days listing early executives, date on set growth, rate changes, business trends. Here is new perspective on the tv medium

COMING

Can tv alone launch a new product?
An advertiser with a new cookie-dough product to market conducts tests to see if he can successfully introduce his product using tv exclusively. SPONSOR editor went to the scene of the test to get first-hand details

Should talent sell?
Should the star performer on a tv or radio show do the actual plugging of the sponsor's product? Bob Foreman debates this issue with other admen

III. Psychology of media
In part 27 of SPONSOR's all-media series, psychologists delve into sometimes-hidden reasons behind admen's selection of media, come up with some provocative and controversial opinions
One year ago, Station KTHS was moved from Hot Springs to Little Rock, with 50,000 watts. In June, we went CBS, carrying the best network and local programs to virtually the entire State.

Results? We're getting lots of them. Listen to this letter from Mr. John R. Murphy, owner of the Shreveport Syrup Company, who has three 15-minute morning programs per week on KTHS:

"We have just completed making some territorial sales analyses for the full year 1953, as against 1952.

"In the 60-mile area in and around Little Rock, KTHS was the only advertising medium used, and sales were 11.2% greater in 1953, than in 1952.

"Your station had a great deal to do with this increase in sales, and we especially wish to thank you for the extra merchandising help you have given us."

That's what happens when good programs go out to an interference-free daytime coverage of more than 3½ million people—primary daytime coverage of more than a million people—in an area which is not already blanketed by top-notch radio operations. Ask your Branham man for the whole KTHS story.

50,000 Watts...CBS Radio

Represented by The Branham Co.
Under Same Management as KWKH, Shreveport
Henry Clay, Executive Vice President
B. G. Robertson, General Manager
Jack B. Peters, v.p., Kastor, Farrell, Chessley & Clifford, New York, says that the broadcast trade associations would render a valuable service if they standardized and encouraged the field intensity surveys. "That way a timebuyer could always be sure that he had an accurate coverage map for each station," Peters explained. "By the same token, a strong trade association could also put through a uniform system of agency recognition to safeguard the stations which have little guarantee of payment other than an agency's reputation at this point."

Mildred Fulton, Bine Co., New York, works on the Balora account. "One of the main difficulties we run into," she told sponsor, "is the problem of getting accurate measures of audience and coverage in many of the new TV markets. Salesmen for these markets would do well to take some of the optimism out of their brief cases and squeeze in more facts." She adds, however, that she's been buying new markets despite insufficient rating information, when the market is one with a good potential, because Balora wants time franchises.

Warren Stewart, Grey Advertising, New York, sees several advantages in getting timebuyers out into the field. "Particularly into a special market where a client's planning to spend a great deal," he adds. "In such a case, spending four or five days in this town will give the timebuyer a better feel of listening habits, meaning of ratings, competitive media situation. On the other hand stations can be cleared just as easily out of New York and often a trip into the field means more for the client if it's the one who goes."

Anita Wasserman, Lawrence C. Gumbinner Advertising, New York, suggests that a timebuyer's lot could be improved "a lot" by a uniform system of billing from TV stations. "It would be nice," sighed she, "to know just when to expect a bill. That after an error or preemption make-goods go on as scheduled; how long after we've approved a schedule we will get revisions from the station. It's just that the resulting extra paper work and confusion detracts from the time we can spend deciding on schedules and choosing availabilities."
When Sibley’s Tower Clock Time strikes the morning hour on WHAM, it is as familiar to listening women in Rochester and Western New York as the boom of Big Ben is to Londoners. Although Tower Clock Time has been on WHAM radio 15 minutes a day, five days a week for 22 years, it is still booming sales.

This huge department store, largest between New York City and Cleveland, has often gained national recognition for the outstanding merchandising job it has done through this mid-morning radio program.

The duration of Sibley’s program is unique in the entire country, and WHAM points with pride to many other similar success stories of clients using its radio facilities continuously for almost as many years.

Clients’ sales results throughout WHAM’s Western New York coverage area attest the effectiveness of its appeal.
by Bob Foreman

What brings to mind the topic which follows is the opportunity I had recently to hear David Ogilvy, head of the agency of almost the same name, speak at an ANA conclave. The talk was so fascinating, astutely conceived and well delivered that it set me to thinking about other copywriters who have had and are having an important influence on our business.

Among the "others" I can recall quickly are such able word merchants as Sid Ward, just retired from Y&R, and Roy Whittier, also retired and Charlie Brower, a BBDO-er far from retired. (And now it's nice to see that George Gribbin is copy chief tain of the whole Y&R tribe which proves that his recent sojourn in tv copy didn't taint him.)

The names of these gents and their few peers may never have appeared in Variety or any of the other tv-radio trade press. In fact, I doubt if any of the builders of film epics or peddlers of animation know them.

All of which is a shame, indeed.

For men such as those mentioned have influenced the copy used on television and radio to a degree which no one outside the agency field can appreciate. And this influence on copy has a most vital bearing on the shows which are bought by agencies and how these shows are used. The reason for this relation is elementary indeed. To wit:

The prime function of the advertising agency—recognized far too infrequently in the "show biz" facet of our trade—is the selling messages it prepares. The Wards, Whittiers, Bowers and Ogilvies have much to say about the basic approaches to this copy; maybe they created or perhaps chose the technique which expresses it. So it's unfortunate that their reasoning isn't more readily available to filmers and animators and time salesmen, etc., whose efforts are so dependent on it. They could get a lot out of this contact. Much of the mystery of "working with agencies" might be cleared up for one thing.

David Ogilvy's comments (at the ANA) concerned good taste in advertisements as well as the hallowed quotients some are able to attain. He spoke to people who have a large say in some 80% of all the national advertising done in radio and television so his remarks should have an effect that will be felt. Too bad more radio and tv people weren't there to hear them.

While on the subject of copy, let me digress to the Academy

(Please turn to page 11.)
Shortly after Carl Belles joined WFBM-TV as production manager in 1952, a traffic jam developed around the personnel office. The phenomenon was traced to distraught staff members sounding out the personnel manager on Carl’s marital status. After “He’s married” appeared on the bulletin board, things simmered down.

“You shoulda worked with Marilyn Monroe,” one director told Carl. “I did,” he replied.

“You shoulda been a actor,” one old upstager was heard to mutter at rehearsal when Carl tactfully pinned her ears back. “I was,” said Carl.

“You shoulda been a Film Director,” said a cameraman when Carl suggested a solution to a lighting problem. “I was,” said Carl.

If this makes him sound like a guy following the harvest, it wrongs him. Carl’s work has been well-aimed at his present job; his background is uniquely suited to television production. He has worked in front of and behind footlights, in front of and behind motion picture cameras, in front of and behind alligators (he once did a travelog of the Florida Everglades). Probably his most perilous experience was a hegira in Hollywood, where Carl was directing in a theater which tamed starlets. He had several narrow escapes, during which time his coolness under fire, learned as a Navy flying gunner during the war, stood him in good stead. He finally triumphed over his will power and took up the less hazardous occupation of film making.

This was back in the days when half a week was required to make a one-minute spot. Carl traveled hither and yon on assignments, shooting stock footage, producing, acting in, and directing commercials. It was along about then that Carl considered lotus-eating in the South Seas as a career, strongly motivated by the nerve-shattering aura of early tv filming. “It was like holding a jar of jam without the jar,” he once remarked.

Every once in a while Carl’s past catches up with him. Stock film and old commercials turn up for delivery to the WFBM-TV audience, thereby suggesting that the Belles impact on the industry was slightly more lasting than a chord struck on a piano.

No one doubts his impact hereabouts, least of all the directors of our 130 live shows each week, who find Carl Belles an inexhaustible source of artistic help and commercial savvy.

WFBM • WFBM-TV

INDIANAPOLIS • CBS

Represented Nationally by the Katz Agency

Affiliated with WEOA, Evansville; WDF, Flint; WOOD AM & TV, Grand Rapids

19 APRIL 1954
LOUIS HAYWARD as MICHAEL LANYARD...The LONE WOLF
FADE IN: EXTERIOR SHOT - STREET - SHANGHAI LIL - SAN FRANCISCO - NIGHT
CUT TO CLOSE UP OF MICHAEL LANYARD WALKING - NARRATION: - Lanyard
I am Michael Lanyard; some call me Michael... others call me "THE LONE WOLF." I have a simple philosophy... "live and let live." People always need help... when they come to me I listen. Sometimes I resort to unorthodox methods, and while I've been known to bend a law or two, I've never broken one. I've never believed people were meant to live in fear, fear in any form... Me... I guess I'm a sucker for people... DISSOLVE

NEW ANGLE: Lanyard - CAMERA DOLLIES CLOSE UP - HAND HOLDING LONE WOLF MEDALLION - NARRATION: - Lanyard
A long time ago, I was given this Ming Wolf Medallion by the High Lama Chien Fe who said: "Michael, it will always come home to you."... I've left it in some strange places... it always has.... DISSOLVE

DRESSING ROOM SHOT - Louis Hayward - NARRATION: - Hayward
My name is Louis Hayward, I play the part of Michael Lanyard, the Lone Wolf. With the Lone Wolf Company, I've traveled to the world's most romantic cities shooting the backgrounds for the Lone Wolf stories. Places like Cairo, New Orleans, Honolulu, Mexico City, Paris, San Francisco, London and Las Vegas. I've met a lot of people.... DISSOLVE

NARRATION: - Mr. UTP
You've met our star LOUIS HAYWARD who portrays THE LONE WOLF, one of America's most famous literary characters from the pen of Louis J. Vance... and now for some FACTS AND FIGURES:
FACT - LOUIS HAYWARD has consistently been one of the most sought after Hollywood stars.
FIGURES - During the last five years, LOUIS HAYWARD'S motion pictures have grossed over $10,000,000.00.
FACT - Every LOUIS HAYWARD motion picture has been a box office success.
FACT - Today, now... LOUIS HAYWARD has a tremendous following who in the past have and will continue to pay to see him in motion pictures. This loyal group is a guaranteed "paid-up" insurance policy for LONE WOLF sponsors.

FACT & FIGURES - The LONE WOLF series is now available for local and regional sponsorship. There are 39 never to be forgotten half-hour shows.
FACT - If you haven't already received your LONE WOLF press book with all details... WRITE... WIRE... PHONE... TODAY!

FACT - The LONE WOLF has sold in the first week: 52-week firm contracts totaling over $380,000

WRITE... WIRE... PHONE... TODAY!

HOLLYWOOD... Home Office 650 No. Bronson
Hollywood 9-8321 TWX LA 1432
NEW YORK... 444 Madison Ave. Plaza 3-4620
CHICAGO... 360 No. Michigan CEntral 6-0041 or your local office

THE LONE WOLF IS A GROSS-KRASNE PRODUCTION
MEMO FOR MILADY WITH HELEN PARRIS—top rated local women’s show, 4:30 to 5:00 Monday through Friday plus an additional 15 minutes Wednesday and Thursday. An informal, chatty show now in its 4th year. If you want to sell to women (and who doesn’t?) then here’s the gal who can do it!

PERRY’S KITCHEN—a tip-top food and cooking show direct from our fully-equipped kitchen. The South’s Mr. Food—Perry, food consultant, culinary expert and master of the skillet—makes this the highest rated participation food show on the air. What a salesman!

WILD WEST THEATER—the highest rated across-the-board Western-movie show in Atlanta. From 5 to 6 Monday through Friday youngsters and grown-ups alike take to the hills with these pistol-packing shoot ‘em boys who shoot up sales for participating sponsors. A corking good buy!

TV RANCH WITH JON FARMER—Atlanta’s most popular disc jockey teams with the No. 1 Hillbilly Band, Boots Woodall and his Wranglers, to make this the highest rated Monday through Friday variety show on television—1 to 1:30—and a whole hour on Saturday 1 to 2 p.m.

SEEN MORE by more people in the great Atlanta market

Represented Nationally by
the KATZ AGENCY, Inc.
Tom Harker, V.P. and Nat’l Sales Director,
118 E. 57th St., New York 22
Bob Wood, Midwest National Sales Manager,
230 N. Michigan Ave., Chicago
New on Television Networks

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<td>Avcoil Co. (Quip Pres-</td>
<td>Harrington-Richards,</td>
<td>CBS TV 50</td>
<td>Thu. Morning Show: M-W 7-7:30 am;</td>
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<td>literized Cream, SF</td>
<td>SF</td>
<td></td>
<td>2 partic wkly; 15 Apr; total of 13 partic over 7 wks</td>
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<tr>
<td>Bower &amp; Black, Chi</td>
<td>Leo Burnett, Chi</td>
<td>CBS TV 37</td>
<td>House Party; F 2:15-3:30 pm; 20 Apr; 2 partic</td>
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<td>Borden Co. (NY)</td>
<td>DCSS, NY</td>
<td>NBC TV 43</td>
<td>Justice; Th 8:30-9 pm; 8 Apr; replaces Treasury</td>
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<td></td>
<td>Phil Gordon, Chi</td>
<td>NBC TV 49</td>
<td>Men in Action</td>
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<tr>
<td>Faustfest Brewing, St Louis</td>
<td>F-S, NY</td>
<td>ABC TV 60</td>
<td>Today: M-F 7-7:30 am; 7 partic</td>
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<td>Minute Maid Corp, NY</td>
<td>Ted Bates, NY</td>
<td>ABC TV 51</td>
<td>Baseball Game of the Week; Sat approx 2:30 pm;</td>
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<td>Geyer Adv, Dtr</td>
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<td>Necchi Sewing Machine,</td>
<td>Cecil &amp; Presby, NY</td>
<td>NBC TV 42</td>
<td>Super Circus; alt Sun 5:30-6 pm; 6 June; 13 wks</td>
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<td>NY</td>
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<td>Danger; all T 10-10:30 pm; 12 Mar; 13 telecasts</td>
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<td>Parker Pen Co, Janesville, Wis</td>
<td>JWT, Chi</td>
<td>CBS TV 104</td>
<td>Home; M-F 11 am-12 n; 1st wk in Apr; 13 partic</td>
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<td>Philco Corp, Phila</td>
<td>Hutchins, Phila</td>
<td>ABC TV 58</td>
<td>Four Star Playhouse; alt Th 3:30-9 pm; 15 Apr;</td>
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<td>Vitamin Corp of Amer,</td>
<td>BBDY, NY</td>
<td>Du Mont 160</td>
<td>2 partic</td>
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<td>Newark, NJ</td>
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<td></td>
<td>The Goldbergs; T 8-8:30 pm; 13 Apr; 26 wks</td>
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<td>Whitehall Pharmacal, NY</td>
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<td>Pinky Lee Show; M, W, F 5:30-5:30 pm; 9 Apr; 10 partic</td>
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<td>Yardley &amp; Co, NY</td>
<td>Ayer, NY</td>
<td>CBS TV 70</td>
<td>Garry Moore Show; T 1:30-4:30 pm; 6 Apr; 52 wks</td>
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Renewed on Television Networks

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<td>American Chicle, Long</td>
<td>D-F-S, NY</td>
<td>Du Mont 54</td>
<td>Cat. Humphrey Flack; Sat 10-10:30 pm; 10 April</td>
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<td>Island City, NY</td>
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<td>thru Sep 27; co-sponsor Rocky King Detective; Sun 9-9:30 pm; 4 April</td>
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<td>thru Sep 27; co-sponsor Rocky King Detective; Sun 9-9:30 pm; 4 April</td>
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<td>American Maize Prods, NY</td>
<td>Kenyon &amp; Eckhardt, NY</td>
<td>NBC TV 49</td>
<td>Mont Your Congress; Sun 6:30-7 pm; 11 April</td>
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<tr>
<td>(Pall Mall)</td>
<td>SSCB, NY</td>
<td>NBC TV 71</td>
<td>thru 4 July</td>
</tr>
<tr>
<td>Bonum Watch, NY</td>
<td>Cecil &amp; Presby, NY</td>
<td>Du Mont 11</td>
<td>Place the Face; alt Th 10-10:30 pm; 15 Apr;</td>
</tr>
<tr>
<td>Carter Prods, NY</td>
<td>SSCB, NY</td>
<td>CBS TV 82</td>
<td>52 wks</td>
</tr>
<tr>
<td>General Mills, Mpls</td>
<td>Tatham-Laird, Chi</td>
<td>NBC TV 51</td>
<td>Dick Dong School; F 10:15-10:30 am seq; 5 Mar, 52 wks</td>
</tr>
<tr>
<td>Mutual of Omaha, Omaha</td>
<td>Bozell &amp; Jacobs, Omaha</td>
<td>NBC TV 49</td>
<td>Today: M-F 7-7:30 am; 3 partic wk; total of 117; alt Th; Apr 19 wks</td>
</tr>
<tr>
<td>Nestle's, White Plains, NY</td>
<td>Sherman &amp; Marquette, Chi</td>
<td>CBS TV 107</td>
<td>Jackie Gleason; Sat 8-9 pm; 21 Mar; 13 wks (co-sponsor) Rocky King Detective; Sun 9-9:30 pm; 4 April</td>
</tr>
<tr>
<td>Pharmaceutical Inc (Centali)</td>
<td>Edward Kletter, NY</td>
<td>Du Mont 60</td>
<td>thru Sep 27; co-sponsor Rocky King Detective; Sun 9-9:30 pm; 4 April</td>
</tr>
<tr>
<td>Simmcox Co, Chi</td>
<td>SSCB, NY</td>
<td>NBC TV 71</td>
<td>thru Sep 27; co-sponsor Rocky King Detective; Sun 9-9:30 pm; 4 April</td>
</tr>
</tbody>
</table>

Advertising Agency Personnel Changes

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Richard Allweit</td>
<td>Kenyon &amp; Eckhardt, NY, acct exec Bogen-Nut</td>
<td>Same, vp</td>
</tr>
<tr>
<td>Robert Banker</td>
<td>Kenyon &amp; Eckhardt, NY, acct exec RCA</td>
<td>Same, vp</td>
</tr>
<tr>
<td>William Barth</td>
<td>Gunther Bradford, CA, exec</td>
<td>Same, vp</td>
</tr>
<tr>
<td>John H. Baxter</td>
<td>Earl Lujdh, Chi, creative dir</td>
<td>Same, vp</td>
</tr>
<tr>
<td>Richard K. Ballamy</td>
<td>Boston &amp; Bowles, NY, dir public &amp; public dir</td>
<td>Same, vp</td>
</tr>
<tr>
<td>Barrett Brady</td>
<td>Kenyon &amp; Eckhardt, NY, acct acct exec YGR, NY, acct exec</td>
<td>Same, vp</td>
</tr>
<tr>
<td>Byron H. Collins Jr</td>
<td>Monroe Greenthal, NY, acct creative dir</td>
<td>Same, vp</td>
</tr>
<tr>
<td>David E. Diller</td>
<td>Emil Megul, NY, radio-edr a rel</td>
<td>Same, vp</td>
</tr>
<tr>
<td>Leslie L. Doncher</td>
<td>Inlays-Kriner, Boston, acct exec memb pins gro</td>
<td>Same, vp</td>
</tr>
<tr>
<td>Frederick M. Ford</td>
<td>Automotive acct exec</td>
<td>Same, vp</td>
</tr>
<tr>
<td>Ammon B. Godshall</td>
<td>YGR, NY, vp chg radio-tv commiss</td>
<td>Same, vp</td>
</tr>
<tr>
<td>George H. Goodwin</td>
<td>Monroe Greenthal, NY, acct exec &amp; dir media, grad desig</td>
<td>Same, vp</td>
</tr>
<tr>
<td>Herbert S. Hausser</td>
<td>JTW, NY, timebuyer</td>
<td>Same, vp</td>
</tr>
<tr>
<td>Charlene Hirst</td>
<td>William E. Esty, NY, acct exec for Gen Mills prods</td>
<td>Same, vp</td>
</tr>
<tr>
<td>William E. John Jr</td>
<td>Rider, NY, acct exec Amazone Inst Deser</td>
<td>Same, vp</td>
</tr>
<tr>
<td>Hugh H. Johnson</td>
<td>Kenyon &amp; Eckhardt, NY, acct exec</td>
<td>Same, vp</td>
</tr>
<tr>
<td>William King</td>
<td>Paris &amp; Peart, NY, acct exec</td>
<td>Same, vp</td>
</tr>
<tr>
<td>George Kraus Jr</td>
<td>Paris &amp; Peart, NY, acct exec</td>
<td>Same, vp</td>
</tr>
<tr>
<td>William D. Lewis</td>
<td>Altem-Jickling-Conley, Uralt, media dir &amp; acct exec</td>
<td>Same, vp</td>
</tr>
<tr>
<td>Robert A. Loop</td>
<td>Hinsman-Garfield, NY, prod suprv radio &amp; tv</td>
<td>Same, vp</td>
</tr>
<tr>
<td>George MacGovern</td>
<td>William Esty, NY, dir of research</td>
<td>Same, vp</td>
</tr>
<tr>
<td>David Mayer</td>
<td>Calvert Distillers, NY, acct acct exec</td>
<td>Same, vp</td>
</tr>
</tbody>
</table>

In next issue: New and Renewed on Radio Networks, National Broadcast Sales Executives, New Agency Appointments

19 APRIL 1954

13
3. Advertising Agency Personnel Changes (cont'd)

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Courtenay E. McCurry</td>
<td>Ziv, acct exec southern mkt's</td>
<td>Cabell Lanes, Richmond, Va, suppl new bra office in Norfolk</td>
</tr>
<tr>
<td>Harmon D. Nelson</td>
<td>KNEH, LA, prog mgr</td>
<td>Stromberg, LeVene, McKenzie, LA, hd radio ops</td>
</tr>
<tr>
<td>Sidney Olson</td>
<td>Kenyon &amp; Eckhardt, NY, copy superv</td>
<td>Same, vp</td>
</tr>
<tr>
<td>George A. Rink</td>
<td>Earle Ludgin, Chi, sr acct superv</td>
<td>Same, vp</td>
</tr>
<tr>
<td>Victor Seydel</td>
<td>Anderson &amp; Cairns, NY, dir radio &amp; tv</td>
<td>Same, vp</td>
</tr>
<tr>
<td>Tom Simpson</td>
<td>AP, NY, pub rels</td>
<td>Same, vp</td>
</tr>
<tr>
<td>Ed Smarten</td>
<td>Fennell Adv, LA, branch mgr</td>
<td>Grant Adv, NY, acct exec pub rels dept</td>
</tr>
<tr>
<td>Joseph A. Terry</td>
<td>Free lance radio, tv, film prod</td>
<td>Western Adv, LA, acct exec</td>
</tr>
<tr>
<td>Nelson B. Winkless Jr</td>
<td>Campbell-Ewald, Detr, creative stf radio</td>
<td>Copley Co, NY, dir radio, tv, films</td>
</tr>
<tr>
<td>West P. Woodbridge Jr</td>
<td>Lever Bros, NY, adv mgr Pepsi corp div</td>
<td>Needham, Louis &amp; Broybi, Chi, creative stf radio dept</td>
</tr>
</tbody>
</table>

4. Sponsor Personnel Changes

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Edward M. Bland</td>
<td>Philco Corp, Phila, dir stl training</td>
<td>Same, adv mgp</td>
</tr>
<tr>
<td>Henry Brown</td>
<td>Philco Corp, Phila, special tv rep</td>
<td>Same, adv mgp</td>
</tr>
<tr>
<td>John J. Goldschmiding</td>
<td>Philco Corp, Dallas, Tex, dir rep Walker</td>
<td>Same, adv mgp</td>
</tr>
<tr>
<td>Carl Guy Grace</td>
<td>Colgate-Palmolive Ltd, gen mgp</td>
<td>Same, adv mgp</td>
</tr>
<tr>
<td>Louis T. Haganian</td>
<td>Colombian subsidiary</td>
<td>Same, adv mgp</td>
</tr>
<tr>
<td>Frank H. Russell</td>
<td>Dodder, Detr, retail repr</td>
<td>Same, adv mgp</td>
</tr>
<tr>
<td>K. H. Smith</td>
<td>Philco Corp, Phila, prom mgr</td>
<td>Same, adv mgp</td>
</tr>
<tr>
<td>James Street</td>
<td>Gen Motors, Detr, zone sls mgp Frigidaire div</td>
<td>Same, adv mgp</td>
</tr>
<tr>
<td>Farmer Van Fleet</td>
<td>Gen Fds, NY, mgp premium prom</td>
<td>Same, adv mgp</td>
</tr>
<tr>
<td></td>
<td>Standard Oil, Des Moines, personnel super</td>
<td>Same, adv mgp</td>
</tr>
</tbody>
</table>

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

- KVVS-TV, Cape Girardeau, Mo, to be CBS TV affil eff 1 Aug
- KJTV, LA, new Du Mont affil in LA (pre KTVK)
- KIPA, Hilo, Hawaii, new NBC Radio affil
- KLBJ, Houston, Tex, new natt rep Walker
- KLZ, KLZ-TV, Denver, lic by Aladain Radio & TV, sold to Time Inc.
- KMVI, Maui, Hawaii, new NBC Radio affil
- KRVQ, Pittsburgh, new natt rep Paul H. Raynor
- RWSM, Roswell, New Mexico, to be NBC Radio affil eff 1 June
- KTOH, Kauai, Hawaii, new NBC Radio affil
- WDDC, Mpls, new MBS affil
- WDMIN, Minneapolis, Minn, new natt rep Walker
- WHEN, Radio, Syracuse, NY, new natt rep Katz Agency
- WCR, Scranton, Pa, new natt rep Walker
- WJMR, WJMR-TV, New Orleans, new natt rep McGillivra
- WKGN, Knoxville, Tenn, new natt rep Everett McKenney
- XEDF, Nuevo Laredo, Tex, new natt rep Richard O'Connell

6. New Agency Appointments

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>PRODUCT (or service)</th>
<th>AGENCY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Harriet Hubbard Arco, NY</td>
<td>Cosmetics</td>
<td>Huber Hope &amp; Sons, NY</td>
</tr>
<tr>
<td>Carter Prod, NY</td>
<td>Rice Push-Button shave cream</td>
<td>Robert Otto &amp; Co, NY</td>
</tr>
<tr>
<td>Clieuphot Club, Mills, Masp</td>
<td>Clieuphot Club soft drinks</td>
<td>Cunningham &amp; Walsh, NY</td>
</tr>
<tr>
<td>Ema Sewing Machine Co, NY</td>
<td>Ema clothing machines</td>
<td>Cecil &amp; Presbrey, NY (eff 1 Apr)</td>
</tr>
<tr>
<td>J. W. Elsworth Co, NJ</td>
<td>Oyster growers &amp; marketers</td>
<td>Jimmy Fritz &amp; Assoc, Hywd</td>
</tr>
<tr>
<td>Equitable Life Assurance Society, NY</td>
<td>Insurance firm</td>
<td>Kenyon &amp; Eckhardt, NY</td>
</tr>
<tr>
<td>General Mills (Canada), Ltd, Toronto</td>
<td>Betty Crocker cake mixes, other ...</td>
<td>E. W. Reynolds Ltd, Toronto</td>
</tr>
<tr>
<td>Guild Films, NY</td>
<td>Super market chain in San Joaquin Valley</td>
<td>Bo Bernstein, Providence</td>
</tr>
<tr>
<td>James Hanley Co, Providence, RI</td>
<td>Heiney's Premium Export Lager Beer, Heiney's Ale</td>
<td>Jimmy Fritz &amp; Assoc, Hywd</td>
</tr>
<tr>
<td>Justelen's Stores, Fresno, Ca</td>
<td>Super market chain in San ...</td>
<td>Kenyon &amp; Eckhardt, NY</td>
</tr>
<tr>
<td>Landized, Inc, NY</td>
<td>Super market chain in San Joaquin Valley</td>
<td>E. W. Reynolds Ltd, Toronto</td>
</tr>
<tr>
<td>Liebmann Breweries, Brooklyn, NY</td>
<td>Hensley's Premium Export Lager Beer, ...</td>
<td>Bo Bernstein, Providence</td>
</tr>
<tr>
<td>Nechess Sewing Mach Sis Corp, NY</td>
<td>Super market chain in San ...</td>
<td>Jimmy Fritz &amp; Assoc, Hywd</td>
</tr>
<tr>
<td>Pioneer Auto Ins, Chi</td>
<td>Insurance for non-tracking drivers</td>
<td>Adviser J. Geltulu &amp; Assoc, Phila</td>
</tr>
<tr>
<td>Princess Pat, Chi</td>
<td>Cosmetics</td>
<td>FG&amp;B Intl Div, NY</td>
</tr>
<tr>
<td>Pro-Fash Prod, East Orange, NJ</td>
<td>Pro-Fash gun-spray dry-cleaner ...</td>
<td>St. George &amp; Keys, NY</td>
</tr>
<tr>
<td>Railway Express Agency, NY</td>
<td>Shipping agency</td>
<td>Cecil &amp; Presbrey, NY (eff 1 Apr)</td>
</tr>
<tr>
<td>R. J. Reynolds, Winston-Salem, NC</td>
<td>Winston filter-top, king-size cigarette ...</td>
<td>White Adv, Tulsa &amp; Hywd</td>
</tr>
<tr>
<td>WCSSM, Huntington, LI, NY</td>
<td>Radio station</td>
<td>Olson &amp; Bronner, Chi</td>
</tr>
</tbody>
</table>

Numbers after names refer to New and Renew category.

- W. E. John Jr. (3)
- George A. Rink (3)
- John H. Blasser (3)
- Geo. M. Covington (3)
- J. T. Haganian (3)
- P. Van Fleet (4)
- Joseph A. Teres (4)
- A. B. Godshill (3)
- Sidney Olson (3)
- Barrett Brady (3)
Buy **WHO** and Get Iowa’s Metropolitan Areas...

**Plus the Remainder of Iowa!**

**TAKE BUILDING MATERIALS SALES, FOR INSTANCE!**

<table>
<thead>
<tr>
<th>Area</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cedar Rapids</td>
<td>3.5%</td>
</tr>
<tr>
<td>Tri-Cities</td>
<td>2.6%</td>
</tr>
<tr>
<td>Des Moines</td>
<td>4.4%</td>
</tr>
<tr>
<td>Dubuque</td>
<td>2.3%</td>
</tr>
<tr>
<td>Sioux City</td>
<td>3.8%</td>
</tr>
<tr>
<td>Waterloo</td>
<td>2.6%</td>
</tr>
<tr>
<td><strong>Remainder of State</strong></td>
<td><strong>80.8%</strong></td>
</tr>
</tbody>
</table>

THE “REMAINDER OF IOWA” ACCOUNTS FOR THESE SALES:
(Which You MISS Unless You Cover the Entire State)

- 67.2% Food Stores
- 63.2% Eating and Drinking Places
- 47.9% General Merchandise Stores
- 57.5% Apparel Stores
- 61.4% Home Furnishings Stores
- 65.9% Automotive Dealers
- 74.9% Filling Stations
- 80.8% Building Material Groups
- 62.0% Drugstores

Source: 1953-'54 Consumer Markets

**BUY ALL of IOWA—**
**Plus “Iowa Plus”—with**

**WHO**

Des Moines ... 50,000 Watts

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager

FREE & PETERS, INC., National Representatives

19 APRIL 1954
You too can be a

Conquistador

"conquering" Spanish sales in fortv five counties of Texas with a population of over 690,000 Spanish speaking consumers

We have over forty other "conquistadors" daily on

KCOR

R. A. Cortez, President
San Antonio, Texas

Represented by
Richard O'Connell, Nat'l. Adm. Dir.
40 East 49th St., New York 17, N. Y.
Plaza 5-9140

San Francisco — Los Angeles

49th and Madison

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

Media Study

I read the first of your "Psychology of media" series with genuine interest [5 April 1954, page 38]. I've been picking up bits and pieces of this for 15 years, and you have performed a real service in putting it together in one place.

Is this series of three going to be reprinted? If so, I'd ask my secretary to have it bound and placed in my bookcase for ready reference.

Sherwood Dodge
Vice President
Foote, Cone & Belding
New York

Individual articles in the 25-part media evaluation series will not be reprinted. This summer the whole series will be printed in book form. You may reserve a copy now by writing to 40 East 49 St., New York 17.

WEEK AT AGENCY

Regarding the article, "Agencyman—for a week," [22 March 1954, page 37], I think further such articles would be interesting.

It might be that some of Mr. Sinclair's writing ability would rub off on the agencies. That would be a most desirable by-product of the series.

Edward L. Gordy
Research Dept.
Standard Oil Co. (Indiana)
Chicago

Your article about C&W in March 22 issue gave me quite a warm glow. C&W is among the tops as a creative agency and Jack Cunningham, Bob Newell and John Sheehan can give hearts and spades to most agencies when it comes to copy and production.

However, sponsor is read by media people as well as others in the agency field.

Having been manager of broadcast media for C&W, I don't feel that you paid enough attention to that department. Newman McEvoy, media v.p., certainly belongs in any Hall of Fame among mediamen and, still comparatively young, has attracted a very strong group of buyers headed by Bill White.

Since these are the guys who make the decisions for us in the radio and TV business, it would seem logical to tell us more about them than the fact that McEvoy "took over the top of his glasses" at the man from sponsor.

F. Robert Baler
Owner
KDB, Santa Barbara

That story, "Agencyman—for a week," is wonderful.

It's the best fresh idea in trade paper editorial coverage I've seen in a long time.

By all means, do more of it.

Lou Frankel
Director of Promotion
WATT, Newark

"Agencyman—for a week"—the best article of its kind in too long.

To a staff announcer far from Madison Avenue, Mr. Sinclair's descriptions of agency operations were a much-needed insight into the mysteries of the men and organization behind the advertising copy I read and hear daily. Such articles should lead to a better understanding among all members of the air media of the mechanics of radio and TV advertising.

Compliments to Mr. Sinclair for a masterpiece of writing. His personalization of the events took me right along with him on the "10-cent tour."

Jon Holiday
Announcer
KTHS, Little Rock

Several rounds of applause to you for your very fine bit, "Agencyman—for a week." Charles Sinclair's comprehensive picture of the inside workings of C&W's radio-TV department is not only readable but an interesting study of advertising's role in the broadcasting industry.

We are not only indebted to sponsor for making our television operation possible by giving us a television camera, but also for many educational articles which have served as a Bible for us in setting up our own TV operations.

Andrew N. Vladimir
Executive Producer
WYBC & WYBC-TV
Yale Broadcasting Co., New Haven

(Please turn to page 20)
A SALUTE to
GENERAL FOODS

ASCAP — The Thirty-five hundred members of the AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS, will long remember with pride and gratitude the evening of Sunday, March 28th, 1954.

The hour and one-half televised tribute, so warmly deserved, to ASCAP members

RODGEERS & HAMMERSTEIN

presented before a nation-wide audience, unprecedented in the annals of televised entertainment, performed a two-fold public service:

As it channeled inspiration and enjoyment into the American home, it brought inspiration and resolution to fellow composers, authors and publishers of ASCAP to the end that our members will never rest their creative labors in their search to bring words and music into the homes of not only the 160,000,000 lives of our good people, but indeed the peoples of the world. If songs are ambassadors of good will — and they are — then Rodgers and Hammerstein are truly Ministers with Portfolios bulging with harmony for a troubled world.

Understandably then, and with good reason, we salute GENERAL FOODS on its Twenty-fifth Anniversary, the ASCAP-licensed telecasters who with miraculous perfection bore the enchanting artists into your presence, and above all RICHARD RODGERS and OSCAR HAMMERSTEIN II for their genius that through the years has so richly endowed the ASCAP repertory.

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS
575 Madison Avenue, New York 22, N. Y.

19 APRIL 1954
There's been

in Chicago...
In one short year WBBM-TV has turned many a viewer's head... has become Chicago's *first* television attraction.

Today WBBM-TV broadcasts 6 of the "top 10" shows during the day ... **8 of the "top 10" at night.** The score a year ago was *none* of the "top 10" in the daytime... and only half of them at night.

And the switch is the same, any way you count heads— ... in top-rated quarter-hours, with a WBBM-TV increase from 87 to 195—*a 62% lead over the next station*

... in a WBBM-TV average audience now *27% greater* than Station B—*over twice as great* as either Station C or Station D.

*Showmanship* turns heads to WBBM-TV... can turn people to your product. Let us show you how on *Chicago's Showmanship Television Station WBBM-TV*

*CBS Television's Key Station in Chicago*
FAST PROCESSING

On March 2, WJAR-TV saluted Woonsocket, R. I., as part of its series, "Salute to the Cities."

The Mardi Gras parade which was a highlight of the affair started at 6:37 p.m. Brilliant 30-second and one-minute flares were set off by WJAR-TV camera men, turning night into daylight to get sufficient illumination for the films. When the quickly processed films were shown at 11:15 p.m. the same evening, viewers commented upon the sharpness and clarity of the films.

To our knowledge, this is the first time that films illuminated by magnesium flares were utilized for immediate processing for television. We would like to know if any other stations in the country have done anything similar to our venture.

JAY HOFER
Promotion Manager
WJAR-TV
Providence

TOP HUDSON DEALER

How to say "thank you" for such a wonderful story with such poor working material as yours truly is quite a job, believe me ["How tv made Jim Moran top Hudson dealer in the U.S.", 22 March 1954, page 44].

I just returned from my vacation and with business having taken quite a lull, your story was the pep talk that I needed to inoculate myself and I think I'll try and be the same guy all over again that Joan Marks mentioned in sponsor.

May I simply thank you from the bottom of my heart not only for the fine manner in which it was written and the nice things you said, but for rejuvenating and igniting my spark to do new and greater things for the future.

JIM MORAN
President
Courtesy Motor Sales
Chicago

INFORMS INDUSTRY

In the March 8 issue of sponsor under the heading "Radio Results" [page 76], we saw the success story of Famous Brand Perfumes.

Last year at this time we were running the same deal on WFRO, Federal Home Products Corp., then located at 49 E., 51 St., headed by the same Allen C. Kaye-Mart in contracted with us for station time for this perfume promotion. We never received payment for the time, nor was the perfume mailed out to our listeners who ordered it. The result was that WFRO finally reimbursed our listeners for the monies they had sent in for the perfume.

We notified the Postal authorities in New York but what was finally done we cannot say. We do know, however, that Federal Home Products suddenly moved from the above New York address and this is the last we have been able to learn of this Kaye-Martin character.

We feel that the broadcasting industry should know of this deal so that they will not be victimized by this outfit.

R. C. FORCE
Managing Director
WFRO
Fremont, Ohio

FOREMAN ON IDEAS

I read with interest Bob Foreman's article on "ideas" in the recent issue of sponsor [30 November 1953, page 10]. This interest is coupled with my complete disagreement with his thesis—one that scorns an idea, per se.

In my way of thinking he is building a strong house without a foundation. An idea provides the foundation upon which a show may succeed or fail. Without the right idea, or to be somewhat academic, a point of view, the show or personality is doomed to oblivion. It is unfair to examine Godfrey, I Love Lucy, or even Liberace and analyze the show concept to be nil without these successful personalities. Rather, let's start at their beginning. They had nothing but an idea for a show and it was upon this idea alone that the powers-to-be launched them. Public approval showed the investment to be sound. The result is more products sold and new personalities "discovered."

The success or failure of a show is a chain-action process that stems from the initial idea for the show. The best direction, production and casting is useless without a sound basic idea.

Let me reinforce my stand with an example from Broadway, Betty Davis was signed by two producers; money was easily raised; then, frantic weeks
According to FCC curves, WAVE-TV now effectively reaches 85.5% more square miles than previously . . . 34.6% more people . . . 31.5% more Effective Buying Income - gives you far greater coverage than any other TV station in this area!

WAVE-TV Delivers:

66.7% GREATER COVERAGE AREA than any other television station in Kentucky and Southern Indiana!

36.1% GREATER CIRCULATION than the area's leading NEWSPAPER!

761.0% GREATER CIRCULATION than the area's leading NATIONAL MAGAZINE!

WAVE-TV delivers a perfect picture to thousands of families who get satisfactory television reception from no other outlet. The reason is simple:

WAVE-TV’s tower is on top the highest hill in this area - is actually 525 feet higher than Louisville's other VHF station!

WAVE-TV’s Channel is 3 - the lowest in this area!

WAVE-TV’s 100,000 watts of radiated power is the maximum permitted by the FCC for Channel 3 - is equivalent to 600,000 watts from our old downtown tower, on Channel 5!

Ask NBC Spot Sales for all the WAVE-TV facts.

LOUISVILLE'S

WAVE-TV

Channel 3

FIRST IN KENTUCKY

Affiliated with NBC, ABC, DUMONT

NBC Spot Sales, Exclusive National Representatives
Chicago's Pioneer Station in Television

**WBKB**

CHANNEL 7

is

Now Serving Nearly

1,750,000

Set Owners

with

- MORE LIVE, LOCAL ENTERTAINMENT THAN ANY OF ITS CHICAGO COMPETITORS —
  To name but a few ....... Fran Allison, Tommy Bartlett, Joe Kelly, Two Ton Baker, Claude Kirchner, Wayne Griffin, Tom Duggan, Danny O'Neil, Tommy Rigs and Beulah Karney

- MORE LIVE, LOCAL NEWSCASTS THAN ANY OF ITS CHICAGO COMPETITORS —
  42 on the present schedule all handled with a human, realistic and factual approach by two of Chicago's finest newscasters—Ulmer Turner (The Dean) and Austin Kiplinger, recently voted Chicago's top newsmen

- MORE WELL KNOWN FILM PACKAGES THAN ANY OF ITS CHICAGO COMPETITORS —
  A few which provide tops in entertainment—Wild Bill Hickock, Annie Oakley, Mr. District Attorney, Cisco Kid, Superman, Waterfront, Candid Camera, Life of Riley, The Visitor and Racket Squad

CHICAGO'S PIONEER TV STATION—and the second oldest in the entire nation—invites your queries. We, or Blair TV will tell you promptly how and where your dollar can best be invested

**WBKB**

Television

20 North Wacker Drive, Chicago 6, III.

Represented Nationally by

**BLAIR**

American Broadcasting Company

Division of American Broadcasting-Paramount Theater, Inc.
were spent searching for ideas to provide the vehicle for their star. Up to and through the Broadway run there never was complete harmony on the basic ideas for the show. What finally happened is now history. Back in 1943 two fellows on Broadway had an idea for a show. This idea was projected and integrated with excellent music, lyrics, staging and casting. The result was Oklahoma!

Let's not slight ideas. Let's encourage them because they really are worth more than the paper they are written on. I was speaking before a Midwestern college radio speech class several years ago. I encouraged ideas as the life-blood of television and the ultimate guarantee of higher standards in programming. Several months after the lecture I received an idea from one of the students. It was just an idea written in clumsy longhand. It could have gone into the wastebasket, but it didn't. Instead, eight months later, that idea, and that idea alone, raised $8,000 for the financing of an educational film that in one month has been sold to over 300 school systems!

**Alan Abel**

*Producer*

*Bell Productions*

*New York*

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**RADIO SET SALES**

In the January 25 issue you published in your fine magazine an excellent article titled, "Radio set sales lead tv by 69% in big tv markets" [page 30]. We have just received from you a reprint of the article.

If it is possible we would like 10 more reprints of the article as we consider it very valuable for our salesmen.

**Robert E. Krieger**

*Publicity & Promotion WAAB, Worcester*

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**IMMEDIATE ACTION**

I was first introduced to sponsor while taking a program planning course at Northwestern University and found it very informative.

Upon entering the Army for two years I took out a subscription to sponsor. I felt that it was one of the best sources by which to keep in touch with the aspects of the radio and television industry which I am most interested in and hope to enter after discharge from service.

Please renew my subscription to sponsor for one year and bill me.

Your attention to change of addresses has also been most commendable. In spite of many service transfers I have not missed an issue of sponsor. The immediate action in regard to these changes has been appreciated.

**Richard H. Coyle**

*HQ. & Hq. SVC. Co.*

*Sandia Base*

*Albuquerque*

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**FILM SECTION**

I read your 30-page film section in the January 25 issue of sponsor [page 51], and thought it very informative and quite well done. Enjoyed it very much and am looking forward to your next edition of same.

**Bob Marx**

*Film Craft, Los Angeles*

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**OUTSTANDING FEATURES**

My copy of Volume 8 Number 6 [22 March 1954] is the most marked and cut up monsters you ever saw.

One article after another contained new information or opinions with which I disagreed, or items that aroused my intellectual curiosity and I tore out for discussion.

You may wish to know specifically which of your features were of outstanding interest to a tv salesman, so here are a few:

1. Network spot carriers [page 40].
3. How to test media [page 50].
4. 44,000 radio listeners [page 48].

Please enter my subscription for your All-Media Evaluation Study Look.

**Roy Porteous**

*Sales Supervisor, "Today" NBC TV, New York*

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**RADIO SALESMEN**

I think your article, "Why don't radio salesmen ever come to sell me?" [22 February 1954, page 35], is a very sad indictment of the radio business but a very accurate description.

**F. A. Watkins Jr.**

*Assistant Manager KWKH, Shreveport*

(Please turn to page 115)
The only performances that former radio singer Bill Englehart puts on these days is on his circuits to the ‘blue coal’ dealers to explain Delaware, Lackawanna & Western Coal Co.’s advertising programs.

Sponsors of *The Shadow* on MBS for over 20 years, ‘blue coal’ turned to spot radio in 1951. In 1953 some 50% of the firm’s $1 million ad budget went into radio announcement schedules and quickie programs, the other half into newspapers, and other media. Englehart expects that this ratio coverage will maintain for his estimated $750,000 budget in 1954. (The budget drop reflects the problems in the anthracite industry, which is being hard squeezed by oil and gas competition.)

“Our aim, of course, is to have consumers buy ‘blue coal’ all year long,” he told *sponsor*, leaving through an elaborate ‘blue coal’ advertising presentation for dealers and pointing to the various ‘blue coal’ themes.

“We’re on radio year-round,” he added. “In winter it’s just straight-sell copy, but in spring and summer we stress long-term budget plans and economy.”

To illustrate his point, Englehart played a taped recording of a musical ‘blue coal’ spring commercial. (“And the next voice that you hear will not be mine,” he warned.)

A duet sang: “Just pick up the phone.”

Girl’s voice on filter: “Number, please.”

The duet again: “Tell your ‘blue coal’ man

“To start you on the ‘blue coal’ budget plan!”

Such musical jingles followed by 45 seconds of hard-sell announcements and a 10-second dealer tag one or two times daily are the mainstay of ‘blue coal’s’ radio activity today. In 1953 ‘blue coal’ announcements were heard on 162 different programs in close to 150 cities of Eastern and Midwestern U.S.A., through SSGB, ‘blue coal’s’ agency.

Hard-sell advertising to the lower-income groups, who are the best customers, has maintained ‘blue coal’s’ sales at over $80 million annual turnover—that is, ‘blue coal’ accounts for 27% of anthracite fuel industry consumer sales.

Does Englehart heat his Scarsdale home with ‘blue coal’? “Well...” he hesitated. “Don’t tell anyone, but we live in an apartment.”
Mrs. A. Cass, 17437 Omira Ave., Detroit
takes pen in hand, as did scores of viewers,
inspired by the inauguration of

**WJBK-TV's** new 1,057 foot tower
and 100,000 watt power:

"... Channel 2 is our favorite channel. We keep it on most of
the time. I find it is always kept so clean and nice, always proud to
turn it on for friends or children. Again, congratulations on the new
tower. May it bring many years of success and happiness to you and
all concerned. I am only one of the 100% of Detroit people who will
say thanks a million."
MUTUAL - for radio PLUS
Summer time in radio is high time for selling.
Higher than you realize, maybe. And highest of all at Mutual.

**Mutual** is the only network with a higher share of audience in the summer than in the winter—12% higher, according to Nielsen (July-Sept vs. Jan-Mar, '53).

And **Mutual** is the network with highest gains in summer billings—25% higher, '53 vs. '52.

To sum up the summer evidence in a sentence, Mister PLUS is now ready to kite his clients' sales all over the map, all summer long—with far more stations, closer to people wherever they go.

May we ask where you plan to spend the summer?

THE MUTUAL BROADCASTING SYSTEM
NEW YORK ... LO 4-8000; CHICAGO ... WH 4-5060; LOS ANGELES ... HO 2-2133
As sponsor went to press O'Meara Motors, a Ford dealer in Hartford, Conn., was bracing itself for a heavy crush of customers. The company was just starting an eight-day saturation announcement campaign on WDRC, Hartford, running 30 announcements on weekdays, 20 on Sunday—a total of 230. Last fall O'Meara bought 100 announcements during one week and sold 1,000 cars, made about 8,000 appraisals. That sold the company on using radio.

O'Meara isn’t the only dealer to be running a heavy air campaign, however. All over the country dealers are buying radio and tv time: today the big dealer who doesn’t use air media is getting to be an exception.

Mutual’s co-op program department reports that of 1,475 local advertisers currently buying co-op shows, about 265 are auto dealers. And during last year’s Game of the Day series, 650 automobile dealers bought co-op time on the local level (there were 1,400 advertisers in all using Game of the Day). Sales this year indicate that just as many, if not more, dealers will be buying into the co-op baseball series MBS says.

How many other local dealers are buying time on local radio and tv stations across the country is problematical. The local dealers have a strong precedent to follow, however: Every major auto manufacturer has upped its radio and tv budget in the past year. As a group auto manufacturers spent nearly $1 million more in January of this year compared to January 1953 for network time alone. It breaks down like this: In January 1954 auto firms spent $2,270,074 on network tv tit was $1,511,095 in January ’53; they spent $771,578 on network radio this year during January (and $598,107 a year ago). Total January ’54 network air budgets, according to Publishers Information Bureau: $5,041,652 (compared with $2,109,202 for January ’53’s network buys). Leading the network time buys in both radio and tv is General Motors, which in January invested $221,023 in radio and $893,277 in tv, according to PIB (whose figures include no talent costs).

General Motors hasn’t signed for any new network shows in recent weeks but its Buick Div. has bought a variety of radio network shows on a “on-shot” basis. Buick bought shows on ABC, CBS and NBC during the first week of January and picked up a one-shot NBC Radio news show 31 March. Chevrolet Dealers of America has been using participations on MBS’ “Multi-Message” plan since mid-February and the Salt Lake City Chevrolet Dealers Assn. has been sponsoring news programs on the Intermountain Network’s 31 stations since last November. The Oldsobile Div. of GM renewed Douglas Edwards with the News on CBS TV. And GM renewed Your Land & Mine featuring Henry J. Taylor on ABC Radio for all its products.

Every automobile division of General Motors has used some spot radio and the divisions have also used spot tv since the first of the year, principally in introducing new models. Even Cadillac bought announcements in 300 markets during February.

Ford Motor Co. recently bought the Edward R. Murrow news show on about 100 CBS Radio Western and Southwestern stations; before picking up the Murrow programs Ford was a heavy spot user, had a very heavy spot campaign early this year on hundreds of stations.

** **

SPONSOR
YOU MIGHT RIDE 485 WINNERS IN A YEAR* —

BUT ... WKZO RADIO ALWAYS WINS IN WESTERN MICHIGAN!

WKZO, Kalamazoo, is definitely Western Michigan's top radio buy—morning, afternoon and night. Pulse figures, left, prove it. On a quarter-hour, 52-time basis, for example, WKZO gets:

- 181.0% more morning listeners and 321.4% more afternoon listeners than Station B (and for only 35.3% more money!)

Nielsen figures tell much the same audience story. They show that WKZO gets 177.7% more average daily-time families than Station B!

Ask Avery-Knodel for all the facts.

The Fetzler Stations
WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN-TV — LINCOLN, NEBRASKA
Associated with WMBO — PEORIA, ILLINOIS

WKZO
CBS RADIO FOR KALAMAZOO AND GREATER WESTERN MICHIGAN
Avery-Knodel, Inc., Exclusive National Representatives

*This American record was set in 1953 by Willie Shoemaker.
THE PLAYHOUSE is 52 star-studded dramas from the second “Schlitz Playhouse of Stars” series... first-run in over 150 markets (second-run in all others)... which you can call your own at a fraction of their original cost.


Scripts, too, are topnotch, include famous tales by such writers as F. Scott Fitzgerald and Somerset Maugham.

You couldn’t duplicate this array of talent for many times the price. And think of the promotions you can build around names like these! Reserve the market you want... call one of these offices right away.

ABC FILM SYNDICATION, INC.
Radio is changing right under the advertiser’s nose.

The change is so revolutionary you’d be justified in dubbing present-day am broadcasting the New Radio.

This is not a rapidly boiling, explosive-laden ferment. The change in many ways is a quiet one. To those close to radio the medium may seem to be hardly moving at all. Like watching the hour hand on a clock, we notice movement only when we turn away for a while.

The change does not mean that radio is being turned inside out from stem to stern. Radio is too big to be confined to one mold. If you look about you, you can even spot contrary trends. Nevertheless it is clear that the emerging New Radio, though it may not be fully formed, is destined to have permanent effects.

Many active radio clients know what is going on, of course. They can hardly avoid knowing, being part of the change themselves. But they are sometimes amazed, when they look back and view radio’s development in perspective, to see how far it has come. Advertisers who don’t use radio are only dimly aware of what’s happening to am broadcasting and many who do are surprisingly numb toward the upheaval and the effects it will have on selling. Radio clients who haven’t gotten much out of the medium might well ask themselves if they understand how to buy radio circa 1954.

It may sound strange to say so, but these changes are not something that started recently. While tv has given a fillip to the alterations going on, the seeds for the New Radio were planted even before the tv tube got a foothold in the consumer’s living room.

The future? The end to these changes is not yet here. It is not even in sight.

Obviously, an understanding of what is happening to radio and the direction in which it is traveling is essential.

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Here is what the New Radio means. Here’s how it is evolving

1. Use of the New Radio as background to other activities has centered interest on the psychology of divided-attention listening. It is known the listener can remember a commercial even if he doesn’t focus his ear on it. But there is a dispute about whether the loud or soft commercial is the best approach.

2. To adapt radio to changing listening habits, new program thinking on the webs leans toward the low key, intimate approach. This is not new to radio since local outlets began mining this lode before tv. But the webs are seeking to create new forms suited to their stature. “Marquee” value is one suggestion.

3. The New Radio has created a slow but steady interest in buying circulation, that is, reaching as many different homes as possible at lowest possible cost. Spot carriers are one way this is done. Sponsors also scatter shots on the webs their own way. Nielsen’s Andimeter shows them unduplicated audience.
to the advertiser if he's going to get his dollar's worth out of it. To help him orient himself, Spencer takes a careful look at the New Radio from both sides of the set to see (1) how knowledgeable sponsors have been changing their usage and (2) how the listeners have changed their listening.

Here are the highlights of the New Radio:

1. The New Radio is warm, comforting, friendly, cozy. It is always on hand. It is ubiquitous, omnipresent. It is everywhere. It is sheer down-to-earth circulation. Here's what it is not: It is no longer glamorous. That function has been taken over by video. The New Radio has shed the more flamboyant garb of show business.

2. Since radio is everywhere the New Listener has only to reach out his hand to switch it on—no matter where he is or what he is doing. Since he listens more and more while doing something else, he does not always pay rapt attention to the New Radio. He (or she) has developed an amazing facility for absorbing sound while driving a car, cleaning a house, making a bookcase, playing on the beach, doing school homework. (The human animal, psychologists think, can even listen and learn while asleep.)

3. In keeping with the interest in sheer circulation, and also to keep themselves solvent, the networks have been offering a continuing variety of new sales devices. Spot carriers are the prime example. For low-cost circulation, many advertisers feel they fill the bill. Most of these offer audience dispersion through "horizontal" purchases—that is, the advertiser buys the same time of day or night on different days of the week. NBC Radio's Three Plan marks the emergence of a spot carrier plan with "vertical" audience dispersion. Here, the advertiser can buy announcements morning, afternoon and evening. In addition to spot carriers, advertisers are learning to scatter shots in their own way. Examples are S. C. Johnson and Longines-Wittnauer.

4. In tune with the New Listener there is a noticeable trend toward low-key, personal programming. While this approach actually predates TV, with its beginnings in local programming, the networks are beginning to create forms suited to their stature as to chain broadcasting. This trend has barely begun but it is bound to continue. It means, in part, longer shows, a potpourri format. It will seek to cater to low-level listening with scattered peaks of high interest.

To take the last highlight first:

One of the best examples of the new programming is the format for next season's Edgar Bergen show, which will be sponsored by Kraft, via J. Walter Thompson. The CBS Radio personality will remain on Sunday nights but the show will be expanded to an hour. The new Edgar Bergen will be commentator, interviewer, philosopher and wit rolled up into one. He will discuss...
all kinds of subjects, be they about politics, sports, entertainment, fashions or growing old. There will be guests (but no studio audience in the accepted sense of the term) and there will be musical recordings. There will also be humor and Charlie McCarthy.

This blend of good talk, Bergen's personality, wit and wisdom will come over the radio on a low-key level without attempting to demand 100% attention from the audience. The client and agency want a relaxing show and though they want to take the grinnes out of talk about public affairs there will be no effort to get a laugh with every line. The show will be live, except for music, and will originate in Washington, where Bergen is practicing being a reporter right now.

While undoubtedly an off-beat show, the new Bergen program actually contains many familiar elements. It is the way they are combined that makes the program different. And it has what Alfred L. Hollender, radio-tv director of Grey Advertising, calls "marquee value." Hollender used the term in telling sponsor some of his ideas on network radio programming:

"Some of the independents," he said, "have cracked right through the network shows with top ratings for disk jockeys and similar types of shows. Why should network radio have difficulties? Networks are just strings of local stations. The answer is the independents are successful because they are catering to the new type of listening, which is not always attentive. The networks can learn from this, not by putting on the same kind of shows the independents have but by taking a leaf from the independents' book and adding marquee value, such as top names."

While most suggestions for revamping radio programming, both local and network, urge an appeal to America in the mass, there is one group that feels radio's salvation lies in appealing to the sophisticates, the literate and/or the wealthy.

One spokesman for this group, a man close to the broadcast scene, said: "The movies and television have lost important audience segments by stressing mass appeal. Radio has a wonderful opportunity to capture the kind of people who like good talk, good plays, good music, careful and complete analysis of political trends. A good part of this group is wealthy and would be a worthwhile audience for many advertisers. The purchasing power of the above-$10,000 group has increased quite a bit since the 20s, even when you put this purchasing power in terms of 1954 dollars."

While specialized programing has increased on radio, neither the broadcasting industry nor its clients, taken as a whole, would like to see the kind of broad effort suggested above. Radio, to them, is a mass circulation medium and they would not like to see audience slivers replace the present listeners.

An important element in the new program trend is the long show. NBC Radio has surged forward in this direction recently with The Big Pre.

(please turn to page 143)
Why Nestlé uses all FOUR air media

Major portion of $8 million 1954 budget for Nestlé food line will go into network radio, tv, spot radio, tv

"Mmm boy!" says Don Cady, Nestlé Co.'s v.p. in charge of advertising, using the familiar phrase of Nescafé's top television salesman, Jackie Gleason.

"Instant coffee sales to consumers were 30% higher in January-February 1954 than during those two months in 1953."

And Nescafé Instant Coffee, one of the top three instant coffees, has shown sales increases proportionate to the industry's leap. Since Nescafé is responsible for a spontaneous-estimated 60% of Nestlé Co.'s total sales, its rising sales curve is particularly significant for the food products company.

Nestlé Co., known mainly for its chocolate products and Nescafé, embarked on a project of major diversification in the food line some five years ago. Though not generally associated with the multi-product package food giants like General Foods, Nestlé Co. has expanded its line to include such products as package soups, cookie mixes, package gravy, package sauce, food-flavoring additives, among others. Radio and television are playing a large role in the company's expansion and Nestlé is using more air advertising than at any other time in its entire history.

According to Tea & Coffee Trade Journal, Nescafé ranks close behind General Foods' Maxwell House Instant Coffee, is neck-and-neck with Borden's Instant Coffee. Nestlé's chocolate bars rank second behind Hershey's, it's agreed in the chocolate business. Nestlé soups, sauce and gravy were added to the Nestlé line within the past year, cannot yet be compared with more established brands. Nestlé instant coffees, however, dominate the instant cocoa market without a doubt.

Nescafé spent $2 million in 1953-4 for network tv show with merchandisable star Gleason (in barber chair below) plugging Nescafé Integrated commercials, like chocolate products pitch on "Space Patrol" (below), gives Nestlé show identification, hero endorsement
Recent trends in Nestlé advertising expenditures indicate that the company has shifted into high gear for the 1954 race. Sponsor estimates Nestlé's total 1953 advertising spending at close to $6 million, with an educated guess of $8 million for projected 1954 advertising expenditures.

Nestlé products are advertised individually and by brand. There's no institutional advertising for the company name. And Nestlé products are divided among four agencies: (1) Sherman & Marquette, New York, for Nescafé and Nestlé Instant Coffee; (2) Cecil & Presbrey, New York, for Nestlé Chocolate Bars, EverReady Cocoa, Nestlé's Quik, Nestlé Semi-Sweet Chocolate Morsels, Nestlé's Cookie Mix, Nestlé Brown Gravy, Nestlé White Sauce; (3) Dancer-Fitzgerald-Sample, New York, for Nestea, Nestlé Soups, Maggi Bouillon Cubes, Decaf; (4) Maison, Chicago, for Nestlé bulk products for institutional use (chocolate coatings for candy manufacturers, syrups for soda fountain distribution).

The major portion of Nestlé Co.'s advertising budget is allocated to Nescafé, one of the pioneers in the instant coffee industry. Introduced in 1937, Nescafé made slow but sure gains during the late Thirties and early Forties when it was relatively lone wolf in the new coffee-extract field. World War II, however, had conditioned servicemen (compliments of the U.S. Government) to food concentrates and instant coffee. It was at this time that most major food companies jumped on the instant coffee band wagon. Hard-hitting advertising of instant coffee by many brands inflated the post-war baby to gigantic size. (For round-up of instant coffee industry see Sponsor, May 5, 1952.)

Nescafé's experience shows that a pioneer product needs a long time to convert consumer taste. However, once there are several different brands on the market, backed by heavy advertising, sales for the pioneer product are carried along by the momentum generated from the increased advertising.

The following factors contributed to Nescafé's continuing rise today:

1. The instant coffee industry has grown 30% a year over the past eight years. Today one out of every three cups of coffee consumed in American homes is made from instant coffee. Nestlé executives forecast that within five years 50% of the coffee consumed in the U.S. will be instant coffee. (Says Nestlé's Don Cady: "My teenage children will probably never squeeze an orange or brew a cup of coffee.")

2. The sudden and substantial price hikes of regular coffee came as a windfall to the instant coffee industry in winter 1953-54, bringing about a large number of conversions among consumers. Instant coffees have been raising their prices too, but, because of their method of processing and extracting the maximum from the bean they use, they continue to be proportionately cheaper than the regular brands. On the average, a jar of instant coffee (which produces the same number of cups of coffee as one pound of regular coffee) is 30c cheaper than one pound of regular coffee.

3. Nescafé's revamped and hard-core advertising in all media maintained Nescafé's ranking among the top three in this heavy-spending industry. Sponsor estimates that this budget breakdown as follows: 50% network TV, 20% spot radio, 5% spot TV, 25% print.

The most significant pattern to be found in Nescafé's advertising strategy during the past two years has been the stress upon high-priced TV vehicles with merchandisable personalities as backbone of the brand's over-all advertising effort.

Before 1950 Nescafé (through Sherman & Marquette) advertised principally through magazines and newspapers, although this soluble coffee had sponsored two network radio shows in the late Thirties and early Forties. The TV debut came in 1950 with Take a Chance, NBC TV, Sunday evenings, starring Don Ameche. Time cost alone per show was close to $65,000. Nescafé quit the show after a 13-week run because of inadequate returns for its investment.

In September 1952 Nescafé bought into The Kate Smith Show, NBC TV, Wednesdays 4:30-4:45 p.m., for a 26-week run. To get each penny's worth out of this $91,000 production-only expenditure, Nescafé ran two separate contests on the air—one for consumers, one aimed at dealers.

The consumer contest tied in with the British Coronation, and ran in February and March 1953. Contestants were asked to write a 25-word statement on why they like Nescafé. Ten winners, with a guest each, were flown (Please turn to page 130)
Mennen's formula: sell 'em while they're shaving

Best time to sell a man shaving accessories is when his mind is on shaving. That's why Mennen uses a heavy early-morning spot radio schedule on 90 to 125 stations in 85 to 90 markets

by F. Keith Trantow

Can you sell something to a guy before he eats breakfast? The Mennen Co. does. Even before the sun is up Mennen has sold a pretty big chunk of its day's production of men's toiletries—principally after-shave lotion and deodorant. They are only two of the company's line of a dozen men's products but they make up a big part of Mennen's sales. Mennen does its pre-breakfast selling with early-morning radio, as do an increasing number of clients nowadays. But don't think Mennen is just a recent convert to a.m. radio. It isn't. Mennen was buying morning time 20 years ago and more. Mennen's sales philosophy is simple. If you're going to sell a man shaving accessories, the best time is when his mind is on shaving. Obviously, this is either before breakfast when he's actually hacking away 24 hours' growth of stubble, or when he's eating breakfast—possibly with his face still smarting from its bout with the razor.

Another important facet of Mennen's advertising strategy is its use of copy which stresses the sex appeal benefits of Mennen's products for men. What Mennen actually is doing is adapting the same technique used in the sale of women's cosmetics and perfumes. That is, Mennen suggests to the early-morning male listener that Mennen will make him attractive to the opposite sex. For an example of a well-worded adaptation of sex-appeal selling of a male product, see commercial on page at right above.

Mennen's morning radio campaign has been paying off. It has been one of Mennen's most consistent advertising efforts. Before switching to morning radio a decade ago Mennen used a wide variety of evening radio programs. Few of these programs were kept for more than a year. And the evening radio was all network.

"We concentrate on spot radio in our men's line," says Leonard V. Colson, Mennen advertising manager. "The bulk of our budget is in early-morning spot radio, supported by newspapers, magazines, television, Sunday supplements."

Mennen prefers early-morning news and musical clock shows, Colson says. It's partial to 15-minute programs and frequently buys them on a three- to six times-a-week schedule. But the company also is on a few participation programs and buys some evening radio time. "When we use evening radio," says Colson, "it's usually late evening."

Colson says Mennen reaches about 90% of the U.S.' total drug market with its radio schedule. The company
Men commercials like this tell men how to get sex appeal

Men, remember back to the time of your first science class? And how the old professor tried to explain magnetism? He used a magnet and some bits of iron. So much for lab technique. Now for a living-room demonstration of magnetism. Here’s what you do—just before your next date, finish off your shave with Mennen Skin Bracer—then watch how fast your gal closes the distance between you when she gets a whiff of that Mennen he-man aroma. Talk about magnetism—Mennen Skin Bracer’s got it. Gals really go for it. And so do men. They like the way its refreshing tingle wakes up their face after that morning shave—and the way Mennen Skin Bracer helps heal tiny razor nicks, too. Want to increase your personal magnetism? Get Mennen Skin Bracer in the large 58-cent size or in the giant $1 size. It’s America’s largest-selling after-shave lotion.

is on 90 to 125 stations in the country’s top 55 to 90 markets. Colson calls radio the backbone of the company’s advertising program.

Ask Len Colson why Mennen uses spot and he’ll tell you this: “We use spot because you’ve got better control over it. You can bolster weak markets. And it’s flexible. You can order the exact time you want in each market. With network, 7:30 in the morning in New York would be 4:30 in Los Angeles.”

Mennen also likes the local support it gets with spots. Because local support doesn’t always come spontaneously, however, Mennen sends an informal, folksy letter to its list of radio stations. In connection with this Mennen invites station people to write in telling of incidents and news about what the station is doing. Mennen has found that the newsletter builds goodwill among the station people. And it also serves to remind stations of Mennen activities which enables them to do a better selling job.

If Gerhard Mennen (he founded the company in 1879) were alive today, he would doubtless approve Mennen’s radio and tv advertising. His selling technique was the same.

When 23-year-old Gerhard started selling his first product, a corn cure, he got a wagon, a singer and took off for a tour of the countryside. The singer would entertain at a crossroads village, attracting a crowd. Then after a few minutes of entertainment, Mennen would step up and deliver a “commercial” for his Corn Killer. But he didn’t sell any on the spot; he’d tell his audience to go to their neighborhood druggist and “ask for Mennen’s Corn Killer.”

Seventy-five years later Mennen—still a family-owned company—has some two dozen nationally known products.

Mennen is divided into two branches: men’s products and baby products. Mennen advertising is split among four agencies. Kenyon & Eckhardt handles most of the men’s line (including the after-shave lotion and spray deodorant); Cecil & Presbrey handles Mennen Foam Shave (aerosol shaving preparation) and several new products, still in the test stage; Grey Advertising handles the baby products, and Irwin Vladimir Co. the export and foreign advertising.

Account executives include James S. MaeVictor at K&E; Daniel Ladd, CAP; Don Smith, Grey, and Irwin Vladimir at the agency bearing his name. Vladimir has handled the account for 25 years.

The over-all Mennen advertising budget is close to $5 million, which is divided between the men’s products division and the baby products division. Approximately a million of this goes into spot radio and tv.

The Mennen Company has made extensive and highly articulated use of various media.

As an example, Spray Deodorant and Skin Bracer are currently using the bulk of the national spot radio. Radio, however, is also used for saturation waves on other products at peak periods.

Newspapers have been used extensively for the application of required pressure, seasonally and geographically.

Currently, Mennen is employing widespread use of Sunday comics on behalf of Spray Deodorant and Bracer. In the past, they have used Sunday supplements like This Week and American Weekly in saturation waves.

On Foam Shave products they are currently using both national mass magazines and Sunday supplements.

Use of magazines varies sharply from year to year, depending on the individual product problems and copy themes. Currently, spending in magazines is less heavy than in previous years due to Colson’s theory of applying...

(Please turn to page 141)

Father-sons team manages Mennen today. Seated, William G. Mennen, company president; standing, George Mennen and William G. Mennen Jr., both vice presidents. Ad manager is Leonard V. Colson (right), who says radio is the backbone of men’s product campaigns.
I s there a recession or isn’t there?
If there is one, you’d hardly know it from a sponsor poll of national advertisers just concluded.

These facts stand out in the survey, which covers a variety of businesses and includes some of the largest firms in the country:
1. Most of those answering the poll actually report their sales have been running ahead of last year.
2. Not one of those who answered reported a cut in their over-all advertising budgets.
3. A great majority of the respondents reported they have increased their air budgets this year.
4. The general feeling was that the recession was something happening to somebody else.

The poll grew out of the mood of optimism found at the spring meeting of the Association of National Advertisers last month, sponsor’s Editorial Director Ray Lapica was so struck by this mood he had questionnaires sent to every one of the 191 firms which had representatives at the meeting in Hot Springs, Va.

The questionnaires sought, in addition to attitudes about the recession, detailed information on sales trends and air advertising budgets. While advertisers are naturally reluctant to reveal such information, 43 returned the questionnaires with most, if not all, of the facts requested.

The answers cover the following industries: oil, autos and farm machinery, textiles, drugs and toiletries, soaps and cleansers, appliances and furniture, food and beverages, insurance, heavy industry and chemicals, paper products and a few miscellaneous categories. Most respondents asked that specific dollar and percentage figures not be linked with their names.

Here is a summary of the answers, which will be followed by a more detailed breakdown in some of the industry categories:

Of the 43 answering, 27 said their business was up over last year, six said business was the same, 10 said it was down.

Regarding over-all advertising budgets, 29 of the 43 said their expenditures have been running ahead of last year while 12 said the ad budget was about the same. Two respondents would not indicate the trend of their ad budgets one way or the other.

About three-quarters of the advertisers are air users, 31 to be exact. Of this latter group 27 reported details on the air budgets: 17 have increased their air budgets, either dollar-wise or percentage-wise, six are spending either the same amount of money or the same percentage of their over-all budget on air media and four said they were spending less. Some of those spending the same percent-

SPONSOR's Ray Lapica (right) struck by optimism at ANA's spring meeting, decided to poll members on recession. He is shown at meeting with (left to right) Ralph Harrington, General Tire & Rubber; Dick Mihdrieth, Standard Oil (N.Y.); Ben Donaldson, Ford.
SPONSOR poll of national advertisers discloses a
strong note of optimism. Here are some key answers:

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WHO ANSWERED POLL: Questionnaires were sent to 191 firms which sent representatives to ANA spring meeting. Detailed answers came from 43

age on air advertising are actually increasing their dollar expenditures since the over-all ad budget has been increased.

Opinions on the recession varied. Aside from the fact that most of the advertisers said it was the other fellow who was suffering, the consensus was that the dip would be over in three to six months. One executive opined it was already over. About a half dozen had no opinion. The same number said “What recession?” or words to that effect. A few spoke as if the country’s economy was leveling off into a rate of production that would be slightly lower than the 1933 peak. If anyone was worried, he didn’t show it.

One of the questions asked advertisers what business should do to combat the recession. A unanimous chorus of voices said: Get out and sell!

Here is a more detailed picture of the answers by some of the industry categories represented:

- Food and Beverages: All the firms answering said this year’s business was better than last year or just as good. There is a pronounced trend toward increasing air budgets.

  George Oliva, advertising manager of the National Biscuit Co., said his firm’s sales were running even with 1953, a record year, and felt the increasing population and “an expanding market should have a healthy effect on our sales.” This year’s ad budget is 20% above last year’s but the amount going to air media is 60% more than a year ago. Oliva did not think “any recession in 1954 will be long-lived.”

  One of the large multiple-brand food firms, now spending $6.3 million on advertising, has increased its tv budget. A soft-drink firm, anticipating its best sales year ever in 1954, has doubled its air budget, now devotes 35% to radio and tv. A food firm with an ad budget in the under-$1 million category has increased its air budget 30%. One of the big names in coffee reports it is spending more money on radio-tv advertising.

- Drugs and Toiletries: While two of the respondents said sales were down so far this year—one reported 12%, another “a few percent”—neither was cutting ad budgets. The former spends $1 million on advertising, half of it in radio. The total budget and proportion spent in radio is the same as last year. The firm is now testing tv. The other firm’s $5 million budget is the same as last year, but tv money has been cut in half.

  From Pepsodent came word of a slight increase in television expenditures. The firm now allocates its budget as follows: 25% in radio, 25% in print, 50% in tv. R. P. Breckenridge, group advertising manager, said: “In addition to an increased advertising budget, we are also stepping up our promotion and merchandising activities.”

  J. Ward Maurer, advertising director of the Wildroot Co., said that with business running ahead of 1953, a 5% increase is budgeted for advertising. The firm spent about $3 million on advertising last year, with 35% going to radio. About the same percent will go to radio this year. The firm is testing tv. Maurer feels the recession is spotty and very slight in the over-all picture.

  An executive of a well-known pharmaceutical house said his firm had boosted the over-all ad budget 17% and the air budget 15%—at present 33% goes to radio-tv over last year, although sales are the same as last year. He said he didn’t feel the recession would last beyond the summer vacation period. “People have money and they just need a good excuse to start spending more freely. Unemployment will be cut back and business will go ahead (in the fall),” he stated.

- Oil: Five of the top petroleum corporations answered sponsor’s questionnaire and, with one exception—and that slight one—reported sales were ahead of last year.

  James J. Delaney, advertising manager of Sinclair Refining Co., declared: “In our business, we have seen no recession.” The firm is putting half of its ad budget into radio-tv, up 7% from last year. R. M. Gray, ad chief at Esso Standard Oil Co., also reported an increase in radio-tv expenditures. They now total about 30% of the total budget, which, like Sinclair, is up.

  Another oil firm, now spending $4 million on advertising, is putting 4% into radio, 9% into tv. This represents a decline for radio and an increase for tv. The fourth firm which reported sales up, now spends 25% on radio-tv, up 2% from last year. An executive of this firm said: “I, personally, don’t believe we will return to the so-called high of past years except with the natural growth of the U.S.A.”

  The only firm reporting sales down said it was cutting its radio-tv expenditures 2½%. At present it puts 26% of its ad budget into air media.

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1. Which media seem to do most for maturing of the American people?

Such a question could hardly be answered. Each medium has its area of maturing and each has its area of immaturity. In the area of advertising, for example, I would say that advertising tends most to mature people when it suggests new avenues for personal "doing" of things. Thus food advertising awakens the imagination and sets the creative energies at work in the preparation of more wholesome and appetizing dishes; the advertising of books and musical records stimulates the individual to do something himself. On the other hand, advertising promotes immaturity when it encourages "conspicuous display," egocentric complacency (the whiskey of distinction), competition in social status, the picturing of leisure as idleness. I just couldn't say where the good and bad are found in greatest measure. Actually much is happening in each area—newspapers, radio, movies and advertising—to mature both method and content. The reason for this, I think, is that the American people are themselves maturing, and at a very rapid rate. (See article for reason.)

Dr. Harris Allen Overstreet, author of "The Mature Mind," "The Mind Alight"

2. Has radio had the effect of lowering public taste in America?

(This denunciation of radio by Lee De Forest, inventor of audio tube, before NAB (now NARTB) in mid Forties, is well worth recalling because similar denunciations are now being made against TV by people who overlook this bluntness:

Social scientists now pretty much agree that audiences are attracted by what they like and skip what they don't, therefore mass media have little or no effect on raising or lowering public's taste.)

You have debased this child. You have sent him out on the street in rags of ragtime, tatters of jazz and boogie woogie, to collect money from all and sundry for huba huba and audio jitterbug. You have made him a laughing stock to intelligence, surely a stench in the nostrils of the gods of the biosphere. This child of mine, now 30 years of age, has been resolutely kept to the average intelligence of 13 years. As though you and your sponsors believe the majority of listeners have only moron minds.

Lee De Forest, inventor of the audio tube

Dr. Ernest Dichter, president, Institute for Research in Mass Motivations

3. What's the "mood" of each big medium; why should copywriters care?

A copywriter can destroy the sales effectiveness of his message by violating the "mood" of the medium. For example, when you read a newspaper, you're in a hurry, not as relaxed, more conflict-conscious, more competitive-conscious and you don't believe as readily because today's news—and ads—may be contradicted by tomorrow's. Magazines are different. They have been endowed with an aura of greater dignity, greater permanence, more leisure, a slower pace, more contemplation, more "time-binding," with relating things, giving a longer perspective. Radio has much more the element of development. It has drama. It has sequence. There's a beginning, a middle and an end. It is more fleeting. You expect it to be more unusual, less convention-bound. TV resembles radio in these, but it is much closer to reality. It can transport you to a different world—a television world. Therefore I think of TV as three-dimensional. The clever copywriter capitalizes on this and gets the utmost from each medium.

II. PSYCHOLOGY OF MEDIA

Psychologists say some admen don't use the right approach to copy or media. Part 21 of 25-article All-Media Study offers some advice

by Ray Lapica

Ask a psychologist about advertising, and he's likely as not to say:

"Most admen use the wrong appeals to sell the wrong products in the wrong media to the wrong people."

Ask him what should be done, and he has an answer.

That's fine, but if you talk to another one, he has a different answer. In fact, you'll find psychologists don't agree any more than do admen—whether it's about Freud or what makes an ad sell.

However, they do have some fine theories—some of them provable, if not in the market place then in the lab—and you're bound to find some insight into the subject of media psychology if you talk to as many of them as sponsor has.

On the other hand, if you finish this article without finding much to help you with your own problem, do what some of the bigger agencies are doing: Hire yourself a psychologist and let him write your copy.

SPONSOR discussed the psychology of media with one of the nation's outstanding philosophers, seven psychologists and a number of agencies and advertisers. But before detailing their views, here's a brief summary of what several of the psychologists said about the advertising practices of the admen:

1. Writing an ad before you know why your customer buys your product is just a waste of time. (Sometimes the best-read and most widely circulated ads or commercials don't sell a
4. Why do you call air media "dynam-ic" and print media "static"?

The terms have nothing to do with comparative "effectiveness" of media but rather with the consumer's reaction to them. He must act to avoid hearing or seeing the radio or TV commercial—by closing his mind, or walking away or turning off the set. In print, whether newspaper or magazine, he must act in order to absorb the message—in this case, read it. The eye doesn't absorb without working. Readership studies indicate the eye avoids what it is not interested in. Tests with the psychogalvanometer have measured the energy expended in reading. But you do not expend energy in listening, unless under very strained conditions. In fact you usually have to turn up energy to avoid listening. Most people take the easy way out, especially when a commercial is on, and listen. One conclusion the advertiser can draw from this is: Don't use your air and print copy interchangeably; you need a completely different approach for each medium.

G. Maxwell Ulo, v.p., research director, KAE

5. What peculiar nature of listening should admen be conscious of?

First, hearing alone of all the senses is non-directional—you don't have to focus your eyes to hear the way you have to direct your other senses toward an object in order to see it, taste it, touch it or smell it. Second, listening does not preclude other activity. You can listen while you're driving a car, doing housework or, as students often prove, while studying. You can even take in sounds while listening to something else. This theory goes back to William James, who said that true attention is intermittent and fleeting even when a person is concentrating on one thing. Third, you can hear—and learn—more or less unconsciously, even while asleep. Hypnosis proves this. Yes, a selling message does get across to the radio listener even if he doesn't consciously listen to it. I've been talking for a long time about the failure of research to measure unconscious absorption of radio commercials. So far little has been done.

Dr. Walzek

6. How does newspaper and radio advertising affect housewives?

Quantitatively radio commercials get more attention because women are more exposed to radio. But qualitatively newspaper ads get better attention. Women remember more radio than newspaper ads through greater repetition. But newspaper ads remembered carry greater buying interest than radio commercials recalled. In vividness of images, ideas and thoughts stimulated, radio and newspaper advertising are about equal. Radio commercials tend to be either liked or disliked whereas newspaper ads tend to fall in between at a center of emotional neutrality. Better educated women place higher credibility in newspaper advertising claims; women of low education favor radio advertising claims. Those who prefer one medium over another tend to prefer the advertising in that medium over the other; preference for medium and for advertising depends on education and income. Women who prefer radio advertising list superior presentation as their reason.

Dr. Paul F. Lazarsfeld, director, Bureau of Applied Social Research, Columbia University

STUDY IN BOOK FORM

SPONSOR's All-Media Evaluation Study will be published in book form in the summer after the remaining articles in the 25-article series appear. Price has not yet been determined, but you may reserve a copy now. Just send a card.

nickel's worth of goods.)

2. Throwing an ad or a commercial into a medium without considering the "mood" of the medium or program is a waste of money. (Typical example: a strident, hard-sell commercial in the middle of a symphony program.)

3. Choosing media on the basis of circulation, cost, coverage, impact and prestige without determining what your customer gets or expects from the medium may frequently be an easy but costly way out.

Overstreet and maturity: SPONSOR has long felt that the selling effectiveness of a medium is based partly on the prestige it has won in the minds of the public. And prestige is partly based on the maturity of the medium—not merely age, but its influence in contributing to the maturity of the public.

NEXT ISSUE

Last issue we reviewed current psychological tests involving TV and 20 years of sight-vs-sound testing. This issue tells what the psychologists told us. Next issue part 3 of "Psychology of Media" will examine the motives of agencies.

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group of decision-makers, who in turn obtain many of their ideas from a small number of publications which most of the community does not read. With this in mind, sponsor asked three questions of Dr. Harry Allen Overstreet, one of the nation’s foremost philosophers, author of The Mature Mind, The Great Enterprise, and, with his wife, the recent The Mind Alive, and, for many years, head of the philosophy department of the College of the City of New York. These were the questions:

1. Has anything happened since the publication of The Mature Mind to change your mind about your statement in the book that newspapers have “a vested interest in catastrophe” in radio, one in “mediocrity”; Hollywood, in “emotional immaturity,” and advertising, in “human self-indulgence”?

2. You stated then also that as the American people mature so will their mass communications systems, their entertainment and their advertising media. Do you feel this is still true?

3. From the standpoint of media evaluation, does advertising lag behind the programs and editorial content of the mass communications systems, or vice versa? In either case, which single medium, if any, seems to contribute more to the maturing of the American people?

Dr. Overstreet’s answer is printed in full on page 40.

(Please turn to page 148)

7. Why do you say radio stimulates imagination more than print or TV?

8. Why is motivational research an important factor in media evaluation?

9. How is media rated on prestige, consumer friendliness, merchandising?

“With this meaning in mind, I think I would still hold to all of them; but I would add that in each of these areas much is happening to mature both method and content. The reason for this, I think, is that the American people are themselves maturing, and at a very rapid rate. We have been profoundly soiled by our apparent inability to get rid of war and have been led inevitably to worry out social causes and effects. In short, we have been led to think, and this means that we are far less amenable to mere sensationalism or sentimental soporific. In our good American phrase we are increasingly ‘from Missouri’ when it comes to the great complicated problems of our life.”

As for which medium contributes most to the maturity of the American people, Dr. Overstreet’s answer is printed in full on page 40.

(Please turn to page 148)
The first 108 stations

Before the FCC freeze on new tv outlets was lifted in April 1952, a total of 108 U.S. tv stations went on the air commercially. sponson, during the past three months, surveyed these 108 outlets. Nearly all responded with extended data about their growth, development and pioneer problems. To preserve for admen a permanent record of this pioneer era of tv, sponson has compiled the special section appearing in the following pages. It includes articles, charts and a directory of pre-freeze television outlets packed with valuable information.
In many ways anybody who puts a tv station on the air even today is a tv pioneer.

Television's history is still being written; some 260-plus stations have gone on the air since the lifting of the tv freeze. And actually some of the owners of post-freeze outlets missed being in on the first big growth of tv by just a few days, having been nipped by the FCC freeze. Too, since many of the post-freeze stations are going on in hitherto-non-tv areas, they face the same old pre-freeze problems of building everything from a good tower to a sizable viewing audience.

But commercial tv has a special pioneer era—a period in which broadcast executives sat down at the tv piano while everybody else laughed.

This period starts, roughly, with the summer of 1941. At that time, the FCC issued its first commercial tv licenses. And a handful of stations went on the air commercially in the 12 months that followed. This group included: WMBT, N.Y.; WCBW (now W CBS-TV), N.Y.; WRGB, Schenectady; WPTZ (then owned by Philco), Philadelphia; and WBKB, Chicago (now WBBM-TV). (This was by no means the first air date for these stations. Some of these and others were on with tv experiments as far back as the 1920's—see photos below.)

The first phase of commercial tv ends, roughly, with the lifting of the FCC's freeze on new television station construction 14 April 1952. This ban had been clamped on in the early fall of 1948.

During the 11 years between 1941 and the lifting of the freeze in 1952, commercial television toddled, walked and then began to trot briskly. From a group of stations that could be counted on one hand, the number of U.S. tv outlets grew to 108, serving 65 major markets and over 17 million tv-equipped families in April 1952.

To get a detailed and useful picture of tv's pioneer days, sponsor sent extensive questionnaires to each of the 108 stations which went on the air before the freeze lifted. More back-and-forth quizzing followed, until the great majority of the stations had given sponsor editors data concerning the station's rates at the beginning compared with now and other "then and now" comparisons including sources of revenue and programing.

The then and now facts about individual stations appear starting page 50. A special analysis of the growth information furnished by tv stations appears starting page 46, along with two over-all charts in which statistical averages have been computed to give a box score on how pre-freeze stations grew.

Sponsor's reason for compiling historical data on the pioneer days of tv is not merely to play Boswell to tv's Dr. Johnsons. Already, many of the early records of tv—particularly lists of executives and data concerning tv revenue—are lost in the shuffle. Several pioneer outlets, like Chicago's WBKB (now WBBM-TV), Los Angeles' KFI-TV (now KFI-TV), Albuquerque's KOBI-TV, Grand Rapids' WLA-TV (now WOOD-TV) and Atlanta's WCON-TV (now WLV-A) have been sold or have changed management in the last few years.

The adman who wants a historical record of tv, in order to understand it more thoroughly; the buyer who wants to know how tv developed in order to plan for the future; the broadcaster who wants to study the trends of tv programing and commercial revenue—all need some tangible record of tv's first wave of station growth.

This special record of the early problems and growth patterns of the 108 pre-freeze tv outlets, sponsor feels, will guide the tv-conscious adman and help set the advertising record straight.
THE TV PIONEERS

Establishing a commercial television station in 1947, 1948, or 1949 wasn't as easy as it may now seem.

It called for initiative of the highest order.

It called for capital investments far beyond anything that radio broadcasters were accustomed to.

It called for men who made recommendations to owners and were willing to lay their longtime jobs on the line.

It called for heavy month-after-month losses, often hitting as high as $40,000 in a single month.

When the losses would stop no one could tell.

There were practically no sets.

At the start there was no coaxial cable.

How long before expensive broadcast equipment became obsolete, how long it would stand up, was anybody’s guess.

Everything was being done for the first time.

Everything was a problem, solved by trial and error.

Men worked around the clock.

There were no trained television personnel.

These were the days of the first commercial tv stations, and the first commercial tv pioneers.

There was not much of an advertising record of any sort when the first commercial tv outlets became a reality in 1941.

Advertisers and the public were interested—fascinated, in fact—by television in those days. But there are more tv receivers in the average apartment block in cities today than there were in the whole nation 13 years ago.

Tv, in 1941, was very much the “rich man’s plaything”—a cliché which haunted it until only a few years ago.

Because of this limited audience, as well as the limited size of the viewing screen, advertisers maintained a lukewarm attitude in the pre-war tv days and during the long years of World War II. A few made some tv experiments in the commercial field.

But these were just foot-wettings. Tv had to be nursed along by broadcasters who combined many of the outstanding characteristics of Solomon, Midas, Job, Daniel Boone, P. T. Barnum and Tom Swift.

During the war years the earliest commercial tv stations faced two heartbreaking problems: low set circulation and lack of advertising revenue.

In New York, for instance, WNBT and RCA distributed a few hand-crafted tv sets among broadcast, advertising and civic leaders. General Electric did virtually the same thing in Schenectady to build a minuscule audience for WRGB, handling the sets on a co-ownership basis.

What was probably the low point of audience size during this period was achieved by pioneer station WTVR in Richmond, Va., which went on the air experimentally in 1944. When asked what was the set circulation in this market when he started, Wilbur M. Havens, owner, said:

“One set—and I went to Camden to get it!”

The situation wasn’t much better from the standpoint of tv revenue.

An executive of Du Mont’s WABD in New York, a station which started back in 1939 experimentally as W2XVT in nearby Passaic, recalled that “in May 1944 when we went on the air commercially we made our facilities available without cost to any advertising agency or sponsor.”

(Please turn to page 108)

Tv pioneers “then-and-now” chart appears 17 May

1932: One of the first five stations to be licensed commercially by FCC was WPTZ, Philadelphia. Station, now Westinghouse-owned, televised girl in rainstorm in June 1932 when it was Philco’s W3XE

1939: Dawn of present era of big-time tv came when Brig. Gen. David Sarnoff, now RCA chairman, officiated at ceremonies at N.Y. World’s Fair to mark start of all-electronic, regular tv programing
108 TV Pioneers: Study reveals "average" station took sizable loss in first three TV years

It took about $575,000 to put the "average" station among the pre-freeze pioneers on the air back in 1947 and 1948, and the owners didn't see any of this sizable sum coming back into the till for quite a while.

As the chart on page 49 shows the average station among the country's first 108 TV outlets took a big loss in the first year of operation. Expenses (see line 12) exceeded income (see line 11) by $842,602.

But by the third year this mathematical "average" went in the black to the tune of a $241,609.70 gross. By the fifth year, the tide, for the most part, had really turned; the average station grossed a sizable $432,463.

These mathematical averages, admonish the note, are just a general guide. Although some pre-freeze stations, particularly those in large one-station markets—coined money, some in the competitive, multi-station markets are still having a tough fight. In addition to averages chart on page 49 shows maximums and minimums.

There are just a few of the highlights which emerged from an analysis by SPONSOR of its detailed nationwide survey of all of the 108 TV stations which were on the air before the lifting of the FCC's "TV freeze" 14 April 1952.

Others:

- **Circulation:** Pre-freeze stations started with anything from zero to over 400,000 sets in their markets. (Latter figure is that of WOR-TV, New York, one of the last of the original group to go on the air in the fall of 1949.) As stations did in the early days of radio, most outlets pitched in to help retailers sell TV sets. Stations from Maine to California aired test patterns, staged public demonstrations in downtown store windows and generally whooped it up for TV. As set prices dropped (a 10-inch set once listed at nearly $300; a 17-inch set today can be had for $139.95) and programing improved, circulation leaped (see chart page 49).

- **Rates:** Once TV became a commercial medium, rates, could not be merely a matter of whatever the sales manager thought the traffic would bear. They had to be substantial because union rates and amortization had to be met. The average starting rate in Class A time was $250 per hour. Rates climbed as circulation grew. But TV's costs—circulation went down in just a few years. SPONSOR's survey shows that the starting figure of cost-per-1,000 sets installed was around 90c. By January 1952 the figure was a little more than 22c. And by the first of this year the figure had dropped to just under 15c.

- **Revenue:** As the charted figures show, most stations started out with the bulk of their business coming from local sources; the average was 57.5%. National spot and network business, in those early days, made up the rest.

Then, as network lines spread across the country and major advertisers began to pour more and more dollars into TV spot campaigns, the situation began to change. Local business dropped off, in terms of its relation to the total amount, as network business grew and national spot increased rapidly. As of the beginning of this year, the largest portion of TV station business, on the average, came from national spot (40.3%).

(Readers may be confused by the fact that the percentage figures in the chart do not, under the business and programing breakdowns, add up to 100%. This is caused by the fact that the number of respondents for each phase of SPONSOR's questionnaire varied slightly. However, they show the general pattern of pioneer station growth.)

- **Programing:** Just as the business shifted away from the local advertiser as TV grew, the programing emphasis shifted from the local live shows with which most stations started to the network and film programing aired today. Today a little more than half of the programing on the average pre-freeze TV outlet is network. The remainder is divided fairly evenly between local and network programing.

This pattern developed a lot faster than did the pattern of national-vs-local business. There has been little change between the relative balance of network, film and local programing that existed in January 1952 and that which was in effect in January of this year. The fact that film was.

(Please turn to page 49)

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**SPONSOR survey reveals pioneer pattern of power and facilities**

What is the "average" station among the 108 stations who pioneered before the lifting of the freeze equipped to do for advertisers? A three-month checkup by SPONSOR among a cross-section of these outlets reveals that the "typical" station among this group of outlets shapes up like this:

**Signal:** Average outer limit of sales effectiveness, according to station estimates, is about 96 miles. At the least, the figure was 55 miles, at most over 200.

**Power:** Slightly more than half of the reporting stations said they were operating at full authorized visual and aural power. Others used 25-75% of limit.

**Equipment:** The majority of the 108 pioneer outlets are RCA-equipped, although many stations use several brands. Du Mont and General Electric were other leaders.

**Assistance:** Nearly two thirds of the pioneer TV stations said that they assisted advertisers, particularly regional and local, in making filmed TV commercials.

**Antenna heights** among the pioneer TV outlets vary considerably. In some areas, 700 to 1,000 foot towers are fairly common. Others are in the 400 to 500 foot class but are often situated on mountains sometimes as high as 10,000 feet above sea level.

---

For complete box-score on pre-freeze station growth see page 49 ▶
Shows That Win—Win and Show

1st Place

to Russ Emery in all of New England, in TV Guide’s television personality contest! Russ emcees New England Talent Club, 5:00 to 5:15 p.m. Monday through Friday. Came to WJAR-TV after playing Gogi’s LaRue, Hotel Warwick’s Raleigh Room, the Copacabana, Paramount Theater. On TV has been featured on Ken Murray Show, Kate Smith Show, Joan Edwards Show, Celebrity Time, Eye Emerson Show, etc. Has sung on all major radio networks, was male singing star on Pet Milk (Baron Munchausen) Show; guested with Paul White, Teen Timers and others. Had his own Russ Emery Show 56 weeks on WNEW, New York. Look up his Columbia Records releases!

3rd Place

to Hum and Strum, harmonizing daily in songs with piano accompaniment — now celebrating their 30th Anniversary as one of the most harmonious teams in show business. Hum and Strum have played all the major TV and radio nets, all major vaudeville circuits and night clubs everywhere — including southern Europe and Africa with the USO. Came to WJAR-TV from a four year stint in Boston television, are seen Monday through Friday from 12:45 to 1:00 p.m. Popular demand recently added night shows Tuesday, Thursday and Sunday. Their recordings have international distribution.

WJAR-TV
CHANNEL 10
PROVIDENCE, RHODE ISLAND

National Sales Representatives — WEED TELEVISION

Proof positive of the effectiveness of our live local shows—17 daily, Monday through Friday — in Southern New England’s BIG, RICH market!

19 APRIL 1954
There's no Puzzle about a
SUPER SIGNAL

- **RIGHT TRANSMITTER SITE.** KRON-TV's site provides "area-wide" coverage certainty.
- **ANTENNA HEIGHT.** KRON-TV's, highest in San Francisco at 1441 feet, "sees further."
- **MAXIMUM LEGAL POWER.** KRON-TV's 100,000 Watts has blanketed Northern California since February, 1953.
- **TOP RATED** NBC and Local Programs. KRON-TV leads consistently.
- **GREATEST DEPENDABILITY.** KRON-TV's double antenna system and automatic standby generator minimize "discrepancies."
- **SELLING POWER.** Fit these pieces together and you have KRON-TV's Super Signal—the solution of your sales problem.

FREE & PETERS, INC.
National Representatives

KRON TV 4
SAN FRANCISCO
SPONSOR
### Box-score of pre-freeze station growth comes from SPONSOR survey

<table>
<thead>
<tr>
<th>STATION DATA</th>
<th>WHEN STARTED*</th>
<th>1 JAN '52</th>
<th>1 JAN. '54</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Set circulation in market . . .</td>
<td>MIN: 0</td>
<td>MAX: 410,000</td>
<td>AV: 27,750</td>
</tr>
<tr>
<td>2. Evening Class A hour rate . . .</td>
<td>MIN: 5.0</td>
<td>MAX: 5600</td>
<td>AV: $250</td>
</tr>
<tr>
<td>3. % business from local adv. . . .</td>
<td>MIN: 1%</td>
<td>MAX: 100%</td>
<td>AV: 57.5%</td>
</tr>
<tr>
<td>4. % business from nat'l spot . . .</td>
<td>MIN: 0%</td>
<td>MAX: 100%</td>
<td>AV: 21.8%</td>
</tr>
<tr>
<td>5. % business from network . . . .</td>
<td>MIN: 0%</td>
<td>MAX: 80%</td>
<td>AV: 17.2%</td>
</tr>
<tr>
<td>6. % hours network programing . . .</td>
<td>MIN: 0%</td>
<td>MAX: 100%</td>
<td>AV: 32.5%</td>
</tr>
<tr>
<td>7. % hours local live programing . .</td>
<td>MIN: 0%</td>
<td>MAX: 100%</td>
<td>AV: 35.3%</td>
</tr>
<tr>
<td>8. % hours film programing . . . .</td>
<td>MIN: 0%</td>
<td>MAX: 85%</td>
<td>AV: 36%</td>
</tr>
<tr>
<td>9. Number hours on air daily . . .</td>
<td>MIN: 1</td>
<td>MAX: 15</td>
<td>AV: 5.8</td>
</tr>
<tr>
<td>11. Annual tv revenue**</td>
<td>FIRST YEAR: $147,277.65</td>
<td>AV: $250</td>
<td>AV: $959,118.80</td>
</tr>
<tr>
<td>12. Annual tv expenses**</td>
<td>AV: $289,880.00</td>
<td>AV: $717,509.10</td>
<td>FIFTH YEAR: $1,290,322.00</td>
</tr>
</tbody>
</table>

**SOURCE:** SPONSOR sent questionnaires to the 108 U. S. stations which went on the air before the lifting of the FCC's tv freeze, 14 April 1952. When chart above was compiled, more than 75 replies had been received, giving good cross-section of tv's pioneer outlets. Minimums, maximums help give perspective. For full data see p. 50.

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(Continued from page 46)

has declined by percentage is heavily balanced by the increase in the number of hours stations are on the air.

- **Hours, employees:** Limited schedules were the rule when stations got under way in the pre-freeze days; the average station was on for less than six hours per day. By January 1952 the figure was up to nearly 14; by the first month of this year the figure stood at better than 16 hours.

The number of employees, too, jumped from the early days. Although a few of the last stations to go on the air (see directory listings, starting on next page) went on with staffs not much smaller than they are today, stations like WABD, N. Y.; WSAZ-TV, Huntington; KFMB, San Die-

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19 APRIL 1954
The 108 pre-freeze stations: a "then and now" record of their growth

The facts about most of the 108 pre-freeze TV stations starting below were compiled by sponsors from detailed questionnaires. (The stations are listed alphabetically by states and cities.) You will note that in the case of many stations data includes a "then and now" record of the station's set coverage, rates, programing and other facets. Other stations furnished a lesser amount of data because changes in management or moving to new buildings had made it difficult to locate the necessary records of the past.

In some cases stations in the same market report different sets covered figures for January 1954. This is based on the station's own statement of its coverage. Where stations list differing numbers of sets for the time they started, bear in mind that this depends upon the year the station went on the air. The first station on in a market may have had few sets, at later one, thousands.

One of the interesting facts to be found in the listing is an estimate by each reporting station of its selling effectiveness in miles. This information is termed "estimated outer limit of TV signal," meaning practical effectiveness not technical signal strength.

Tower height listed below is above average terrain in most cases unless otherwise specified.

Class A time rate is used to show measure of rate card. In some cases stations have Class AA rate and this is used instead where stations reported it.

News services and film companies with which stations have contracts are listed in the order given by stations.

Channel number and call letters are current rather than original; many have changed in years since going on air.

In a future issue of sponsor a chart summing up the whole 108-station pre-freeze picture will appear (17 May).

ARIZONA

PHOENIX

KPHO-TV On air: 4 December 1949 CHANNEL 5


* * *

BIRMINGHAM

WABT On air: 1 July 1949 CHANNEL 13


WHGC-TV On air: 1 July 1949 CHANNEL 5


* * *

CALIFORNIA

LOS ANGELES

KABC-TV On air: 16 September 1949 CHANNEL 7


KCOX On air: 17 September 1949 CHANNEL 13

WHBC-AM On air: 17 September 1949 CHANNEL 13

WHHC-AM On air: 17 September 1949 CHANNEL 13


KJTV-AM On air: 14 August 1943 CHANNEL 9

WHBC-AM On air: 17 September 1949 CHANNEL 13


* * *

KCOX On air: 17 September 1949 CHANNEL 13

WHBC-AM On air: 17 September 1949 CHANNEL 13

WHHC-AM On air: 17 September 1949 CHANNEL 13


* * *

By presstime SPONSOR had received filled out questionnaires from 90 of the 108 pre-freeze TV pioneers. In view of the considerable effort necessary to find the data requested it was apparent stations had gone out of their way to cooperate.
Remember?

... this scene from the first television drama ever produced, "The Queen's Messenger", in 1928 by the General Electric Company's experimental television station? WRGB's smooth and efficient programming today is a result of this first experiment and 26 years of television experience. With this background, WRGB brings the finest service to advertisers and audience through 361,600 sets in WRGB's 14,000 square mile area.

Present executives: John Reynolds, mgr. Estimated outer limit of tf signal: 90 miles. 
Present visual power: 30.4 kw. 
Present aural power: 17.2 kw. 
Auth. visual power: auth. aural power: same. 
Tower height: 199 ft. above ground, 3,100 ft. above av. 
Terr. Equipment: RCA.

**News:** AP, UP. Film suppliers: Sterling TV, Interstate TV, Tom Corridine & Asso. Orig. call letters: KFV-TV (changed to KJH-TV in Sept. 1951). 
Present sales rep: H-R Ty.

**San Diego**

**KMBI** on air: 16 January 1949 CHANNEL 4

When Started: 1 Jan. '52; 1 Jan. '54

1. Set circuit in mk.: 300,000. 
2. Evening Class A hr. rate: 750. 
3. % business from local adv.: 13%. 
4. % business from mail spot.: unknown. 
5. % business network adv.: 75%. 
6. % hours of net programming.: 30%. 
7. % hours local live shows.: 25%. 
8. % hours film programming.: 50%. 
9. Number hours on air daily.: 12. 
10. Number of employees.: 15.

**Pioneer executives:** Joseph H. McConnell, pres. NBC; Sidney N. Stroiz, v.p. Western Div. (no longer with sn.). 
Present visual power: 47 kw. 
Present aural power: 23.5 kw. 
Auth. visual power: auth. aural power: same. 
Tower height: 3,200 ft. 
Equipment: RCA. 
**News:** UP, INS. 
Present sales rep: NBC Spot Sales.

**San Francisco**

**KGO-TV** on air: 5 May 1949 CHANNEL 7

When Started: 1 Jan. '52; 1 Jan. '54

1. Set circuit in mk.: 8,000,000. 
2. Evening Class A hr. rate: 8,000. 
3. % business from local adv.: 30%. 
4. % business from mail spot.: 20%. 
5. % business network adv.: 30%. 
6. % hours of net programming.: 20%. 
7. % hours local live shows.: 30%. 
8. % hours film programming.: 50%. 
9. Number hours on air daily.: 15. 
10. Number of employees.: 150.

**Pioneer executives:** Gail Grubb, mgr.; Vince Francis, sales mgr. now mgr. 
Estimated outer limit of tf signal: 80 miles. 
Present visual power: 120 kw. 
Present aural power: 50 kw. 
Auth. visual power: 316 kw. 
Auth. aural power: 158 kw. 
Tower height: 1,261 ft. 
Equipment: RCA. 
**News:** AP, UP, INS. Film suppliers: ABC TV, NBC TV, Screen Gems, Consolidated, MIPs, MPTv. Assist advertisers in making film comforts: Yes. 
Present sales rep: Edward Petry & Co.

**KPIX** on air: 25 December 1948 CHANNEL 5

When Started: 1 Jan. '52; 1 Jan. '54

1. Set circuit in mk.: 8,000,000. 
2. Evening Class A hr. rate: 8,000. 
3. % business from local adv.: 30%. 
4. % business from mail spot.: 20%. 
5. % business network adv.: 30%. 
6. % hours of net programming.: 20%. 
7. % hours local live shows.: 30%. 
8. % hours film programming.: 50%. 
9. Number hours on air daily.: 15. 
10. Number of employees.: 150.

Estimated outer limit of tf signal: 85 miles. 
Present visual power: 100 kw. 
Present aural power: 50 kw.
Got something to say?

...tell it where they're waiting for you!

The secret lies in tested, established local participation programs commanding loyal audiences. In Rochester, you'll find the most and the best of these programs on the station that has a 4-year head start in TV in this market—WHAM-TV.

"HOME COOKING"

for instance: with Trudy McNall, 9 to 9:45 AM daily, Monday thru Friday. The only cooking show in Rochester TV, and one of the best anywhere! Try it and see. Participation, live or film, $60.00. Average ARB rating: 10

WHAM-TV ROCHESTER, N. Y.'S FIRST STATION

KRON-TV ON AIR: 15 NOVEMBER 1949 CHANNEL 4

WHBC-TV ON AIR: 15 JUNE 1948 CHANNEL 8

PIONEER EXECUTIVES: PATRICK J. GOODE, PRES.; ALDO DE DOMINICIS, GEN. MGR.; ED O'BRIEN, STN. MGR.; VINNIE DE LAURENTIS, V.P., CHG. ENGR.; VINCENT CALLANAN, COMM. MGR. PRESENT CLASS A HR. RATE: $800. PRESENT VISUAL POWER: 316 KW. PRESENTaural POWER: 158 KW. TOWER HEIGHT: 720 FT. EQUIPMENT: DU MONT, GE. NEWS: INS, AP, TELE. NEWS. PRESENT REP: THE KATZ AGENCY.

DELAWARE

WDEL-TV ON AIR: 13 MAY 1949 CHANNEL 12

PIONEER EXECUTIVES: CLAIR R. MCCOLLUGH, PRES. AND GEN. MGR.; J. ROBERT GULICK, ASST. GEN. MGR.; BARTON K. FEROE, STN. MGR.; ROBERT C. DARBY, PROG. DIR.; J. E. MATHIOT, TECH. DIR. PRESENT VISUAL POWER: 2.5 KW. PRESENTaural POWER: 1.25 KW. TOWER HEIGHT: 700 FT. EQUIPMENT: RCA. NEWS: UP, INS. FILM SUPPLIERS: MAJORITY OF MAJOR DISTRIBUTORS. PRESENT SALES REP: MECKER TV.

DISTRICT OF COLUMBIA

WMAL-TV ON AIR: 3 OCTOBER 1947 CHANNEL 7

PIONEER EXECUTIVES: S. KAUFFMAN, PRES.; K. H. BERKELEY, GEN. MGR.; BEN B. BAYLOR JR., COMM. MGR. (RETD.); BURKE COTTER, DIR. OF TV; DAN HUNTER, CHIEF ENGR. PRESENT CLASS A HR. RATE: $600. PRESENT VISUAL POWER: 22 KW. PRESENTaural POWER: 12 KW. TOWER HEIGHT: 515 FT. EQUIPMENT: RCA. NEWS: AP. PRESENT SALES REP: THE KATZ AGENCY.

FLORIDA

WMBR-TV ON AIR: 16 OCTOBER 1949 CHANNEL 4


WASHINGTON

WNBW ON AIR: 27 JUNE 1947 CHANNEL 1


WITG ON AIR: 1 JANUARY 1947 CHANNEL 5

PIONEER EXECUTIVES: LESLIE G. ARRIES SR., GEN. MGR.; ROGER COELO, OPERS. MGR.; M. M. BURLESON, CHIEF ENGR.; LESLIE G. ARRIES JR., DIR. REMOTE OPERS. (NOW GEN. MGR.) PRESENT CLASS A HR. RATE: $600. PRESENT VISUAL POWER: 17.5 KW. PRESENTaural POWER: 10.5 KW. TOWER HEIGHT: 587 FT. EQUIPMENT: DU MONT. NEWS: UP, MOVIEPONTE. PRESENT SALES REP: BLAIR TV.

WJAX ON AIR: 27 JUNE 1947 CHANNEL 4


WJKA ON AIR: 1 JANUARY 1947 CHANNEL 5

PIONEER EXECUTIVES: S. KAUFFMAN, PRES.; K. H. BERKELEY, GEN. MGR.; BEN BAYLOR JR., COMM. MGR. (RETD.); BURKE COTTER, DIR. OF TV; DAN HUNTER, CHIEF ENGR. PRESENT CLASS A HR. RATE: $600. PRESENT VISUAL POWER: 22 KW. PRESENTaural POWER: 12 KW. TOWER HEIGHT: 515 FT. EQUIPMENT: RCA. NEWS: AP. PRESENT SALES REP: THE KATZ AGENCY.
6th in CSI
PER HOUSEHOLD
Metropolitan Wichita ranks sixth highest in Consumer Spendable Income per Household in the entire country.

59th in TOTAL RETAIL SALES
Retail sales in metropolitan Wichita rank 59th in the entire country.
Source: SRDS 1954 Consumer Markets

REPRESENTED BY
Edward Petry & Co., Inc.

Coming Soon
254,000 Watts
HIGHEST POWER IN KANSAS

KEDD
WICHITA KANSAS
NBC • ABC NETWORKS

KANSAS MARKET, WICHITA
St. in the TOP KANSAS MARKET, WICHITA
SERVING WICHITA HUTCHINSON AND THE GOLD COUNTIES

STANLEY H. DURWOOD
President

Atlanta

WAGA-TV On air: 3 March 1949 CHANNEL 5

Illinois

WBBM-TV On air: 6 September 1946 CHANNEL 2

WGN-TV On air: 5 April 1948 CHANNEL 9
(Please note: this information is not clearly visible in the image provided.) Present sales rep: Blair TV.
After 6 P.M. during February, reports ARB, there were 86 quarter-hours when more than 50% of Detroit's television sets were in use.

In 45% of these 86 big-audience periods, WWJ-TV had the largest audience of Detroit's three television stations.

WWJ-TV's record means that when Detroiters are most receptive to television, WWJ-TV dominates more of their time than do both other Detroit stations combined.

Month after month, this dominance continues.

*3-station comparison of audience leadership in 86 quarter-hours

In Detroit...
You Sell More on channel

FIRST IN MICHIGAN • Owned and Operated by THE DETROIT NEWS
• National Representatives: THE GEORGE P. HOLLINGEBERY COMPANY
WKY-TV FIRST AGAIN

WKY-TV is nation's first independent station to have regular schedule of...

Local 'Live' COLOR Programs!

...using FIRST color cameras delivered to any independent TV station in America!

WKY • • • FIRST radio station in Oklahoma
WKY-TV • FIRST television station in Oklahoma
WKY-TV • FIRST station with color TV in Oklahoma
WKY-TV • FIRST in popularity in Oklahoma

Being first is an old habit at WKY-TV, but Engineers Bob Hayward (left) and Aaron Britton (center), along with station manager P. A. Sugg (right), are all eyes as they eagerly inspect one of WKY-TV's new color cameras received March 20th. Farsighted planning makes it possible for WKY-TV to be the first independent station in the nation to have a regular schedule of local COLOR programming. This same foresight has been characteristic of every phase of WKY-TV's operation. That's why WKY-TV is the station of so many FIRSTS!

WKY-TV CHANNEL 4
OKLAHOMA CITY

Owned and Operated by THE OKLAHOMA PUBLISHING CO. • The Daily Oklahoma • Oklahoma City Times
The Farmer-Stockman • Represented by THE KATZ AGENCY

19 APRIL 1954

WHAAM On air: 2 November 1948

<table>
<thead>
<tr>
<th>WHEN STARTED</th>
<th>JAN '32</th>
<th>JAN '34</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Set circulation in mkts.</td>
<td>30,000</td>
<td>358,652</td>
</tr>
<tr>
<td>2. Evening Class A hr rate.</td>
<td>11.50</td>
<td>11.80</td>
</tr>
<tr>
<td>3. % business from local adv.</td>
<td>85%</td>
<td>85%</td>
</tr>
<tr>
<td>4. % business from spot adv.</td>
<td>15%</td>
<td>15%</td>
</tr>
<tr>
<td>5. % hours of net programming</td>
<td>26%</td>
<td>26%</td>
</tr>
<tr>
<td>6. % hours local live shows</td>
<td>25%</td>
<td>25%</td>
</tr>
<tr>
<td>7. % hours film programming</td>
<td>15%</td>
<td>15%</td>
</tr>
<tr>
<td>8. % hours local live spots</td>
<td>15%</td>
<td>15%</td>
</tr>
<tr>
<td>9. Number hours on air daily</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>10. Number of employees</td>
<td>51</td>
<td>104</td>
</tr>
</tbody>
</table>


WMBL-AM On air: 11 March 1948

<table>
<thead>
<tr>
<th>WHEN STARTED</th>
<th>JAN '32</th>
<th>JAN '34</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Set circulation in mkts.</td>
<td>1,660</td>
<td>358,652</td>
</tr>
<tr>
<td>2. Evening Class A hr rate.</td>
<td>8200</td>
<td>8000</td>
</tr>
<tr>
<td>3. % business from local adv.</td>
<td>90%</td>
<td>95%</td>
</tr>
<tr>
<td>4. % business from spot adv.</td>
<td>10%</td>
<td>5%</td>
</tr>
<tr>
<td>5. % business network adv.</td>
<td>none</td>
<td>none</td>
</tr>
<tr>
<td>6. % hours of net programming</td>
<td>none</td>
<td>none</td>
</tr>
<tr>
<td>7. % hours local live shows</td>
<td>none</td>
<td>none</td>
</tr>
<tr>
<td>8. % hours film programming</td>
<td>10%</td>
<td>10%</td>
</tr>
<tr>
<td>9. Number hours on air daily</td>
<td>6</td>
<td>7</td>
</tr>
<tr>
<td>10. Number of employees</td>
<td>35</td>
<td>47</td>
</tr>
</tbody>
</table>

Pioneering is something of the spirit. That quality of a man who looks beyond the confines of today . . . to develop a better tomorrow.

The pioneer spirit is found in organizations, too.

- WOW-TV was one of the first eight stations in the nation (first in Nebraska) to apply for an FCC license.
- WOW-TV was the first station in Nebraska to begin regular telecasting.
- WOW-TV was the sixth station in the nation (first in the Midwest) to operate on maximum power.
- WOW-TV was the first television station in the Midwest to have a color telecast. (December 20, 1953)

What does it all mean?

First, the WOW-TV pioneering spirit has created a new and growing Midwest television audience.

Second, more viewers follow this leadership. WOW-TV reaches 1,125,000 people in 51 Midwest counties who have over $2,000,000,000 to spend.*

Most important . . . it means your advertising dollars do more today on WOW-TV and will do more tomorrow, too.

* 1953 Sales Management Survey of Buying Power

WNAC-TV On air: 21 June 1948 CHANNEL 7

MICHIGAN

DETROIT

WJRK-TV On air: 21 October 1947 CHANNEL 2
WHEN STARTED: 1 JAN. '52: 1 JAN. '54:
1. Set circulation in mkt. 150,000, 850,000, 1,165,000
2. Evening Class A hr. rate. $620, $81,000, $81,700
3. % business from local adv. 46-5%, 34-5%, 33-5%
4. % business from mail spot. 23-8%, 18-5%, 19-5%
5. % business network adv. 31-9%, 19-8%, 26-8%
6. % hours of net programming. 10-6%, 60-6%
7. % hours local live shows. 96-8%, 30-6%
8. % hours film programming. 10-6%, 20-6%
9. Number hours on air daily. 18
10. Number of employees. 15

WWJ-TV On air: 1 March 1947 CHANNEL 4
WHEN STARTED: 1 JAN. '52: 1 JAN. '54:
1. Set circulation in mkt. 1,000,000, 603,722, 1,113,090
2. Evening Class A hr. rate. $820, $81,000, $81,700
3. % business from local adv. 34-5%, 30-5%, 26-5%
4. % business from mail spot. 11-5%, 30-5%
5. % business network adv. 40-5%, 28-4%
6. % hours of net programming. 28-4%
7. % hours local live shows. 98-8%
8. % hours film programming. 20-6%
9. Number hours on air daily. 18
10. Number of employees. 121


WXYZ-TV On air: 9 October 1948 CHANNEL 7
WHEN STARTED: 1 JAN. '52: 1 JAN. '54:
1. Set circulation in mkt. 3,000,000, 720,000, 1,140,000
2. Evening Class A hr. rate. $510, $81,250, $81,700
3. % business from local adv. 15-5%, 15-5%
4. % business from mail spot. 15-5%
5. % business network adv. 15-5%
6. % hours of net programming. 15-5%
7. % hours local live shows. 15-5%
8. % hours film programming. 15-5%
9. Number hours on air daily. 24
10. Number of employees. 59

GRAND RAPIDS

WOOD-TV On air: 15 August 1949 CHANNEL 8
WHEN STARTED: 1 JAN. '52: 1 JAN. '54:
1. Set circulation in mkt. 135,000, 366,547
2. Evening Class A hr. rate. $510, $81,700
3. % business from local adv. 25-5%
4. % business from mail spot. 45-5%
5. % business network adv. 40-5%
6. % hours of net programming. 45-5%
7. % hours local live shows. 50-5%
8. % hours film programming. 25-5%
9. Number hours on air daily. 21
10. Number of employees. 81

KALAMAZOO

WKZO-TV On air: 1 June 1950 CHANNEL 3
WHEN STARTED: 1 JAN. '52: 1 JAN. '54:
1. Set circulation in mkt. 23,000, 100,000, 100,000
2. Evening Class A hr. rate. $510, $81,700
3. % business from local adv. 15-5%
4. % business from mail spot. 15-5%
5. % business network adv. 15-5%
6. % hours of net programming. 15-5%
7. % hours local live shows. 15-5%
8. % hours film programming. 15-5%
9. Number hours on air daily. 17
10. Number of employees. 17
Why WOOD-TV dominates Western Michigan:

Highest antenna ... 1,000’ above average terrain
Greatest power ... 316,000 watts video
                158,000 watts audio

*Most TV sets: ... 416,580
Largest population: ... 2,000,000
Highest effective buying income: ... $2,835,863,000

*Based on CBS-Nielson Television Ownership Report 11/1/53

WOOD-TV, Grand Rapids only television station, offers you the best in technical equipment, plus top local and network programming.

Estimated population figures from Sales Management Survey of Buying Power, May 10, 1953

MINNEAPOLIS-ST. PAUL

KSTP-TV On air: 23 April 1948 CHANNEL 5

KSTP-TV On air: 23 April 1948 CHANNEL 5


OMAHA

KMTV On air: 1 September 1949 CHANNEL 3

At midnight tonight? That's one way, the simple way to answer that eager question of your child. But how about saying, “tomorrow, boy, began yesterday?” Because tomorrows are born of the yesterdays. It's in the experience of the past that we learn to care for the future.

In television, as in all things, it is the privilege of the pioneer to learn first, and his obligation to learn well, so that those he serves may have fuller, richer, tomorrows.

KPIX is proud indeed to be listed among TV's pioneers and eagerly accepts the opportunities afforded by more than five years' experience to serve the future. For us, as for children and grownups everywhere, tomorrow did indeed begin yesterday.
WHO SUBSCRIBES TO SPONSOR AT THE

IT HAS been proven that a handful of advertising agencies place about 90% of the national spot radio and tv billing.

But within this handful of agencies (generally numbered at 20) are hundreds of important timebuyers, account men, and other key executives who make the individual decisions vital to you.

Several years back SPONSOR checked and discovered that it averaged 10½ paid subscribers at these leader agencies.

In 1954 we have just completed a similar analysis of SPONSOR subscribers at top advertising agencies—but with a difference. The difference: included are (1) the top 33 ad agencies in radio and tv billing, (2) the names of individual subscribers at each agency.

Today SPONSOR averages 17 paid subscribers among the top 20 agencies; 13½ among the top 33. Even more important, you’ll find virtually every decision-maker (for your station) included*

The 33 advertising agencies are: Ayer, Bates, BBDO, Benton & Bowles, Biow, Burnett, Campbell-Ewald, Cecil & Presbrey, Compton, Cunningham & Walsh, D-F-S, D’Arcy, DCS&S, Erwin Wasey, Esty, Foote, Cone & Belding, Fuller & Smith & Ross, K&E, Kudner,

*Play this fascinating game. Jot down 10 names of the most important (to you) ad agency decision makers. Then check the SPONSOR list. If you find more than 2 names missing SPONSOR will pay you $10.
TOP-BILLING ADVERTISING AGENCIES?


SPONSOR — the use magazine — stands alone in the field it serves. It is the one and only magazine 100% devoted to radio and tv while pin-pointed at key agency and advertiser readers. 7 out of every 10 copies of SPONSOR go to the men who foot the bills.

Every magazine has a story to tell. But only one magazine can top your trade-paper list. Consider these facts. SPONSOR is (1) exclusively devoted to air-advertising, (2) exclusively edited for key agency and advertiser readers, (3) the accepted magazine that agencies and advertisers use, (4) the magazine of minimum waste circulation, (5) read not only by timebuyers, but also by account executives, agency principals, ad managers, and company heads, (6) number one in paid circulation among radio and tv buyers.

If the foregoing interests you with respect to your 1954 trade-paper planning, please write and ask for a full look at SPONSOR’s subscribers at the 33 leading advertising agencies.

SPONSOR the magazine that radio and tv advertisers use.
NEW JERSEY

NEWARK

WATV  On air: 15 May 1948  CHANNEL 13

<table>
<thead>
<tr>
<th>WHEN STARTED</th>
<th>1 JAN. '52</th>
<th>1 JAN. '54</th>
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<tbody>
<tr>
<td>1. Set circulation in mkt</td>
<td>149,000</td>
<td>1,000,000</td>
</tr>
<tr>
<td>2. Evening Class A hr rate</td>
<td>$8.50</td>
<td>$8.00</td>
</tr>
<tr>
<td>3. % business from local adv</td>
<td>75%</td>
<td>75%</td>
</tr>
<tr>
<td>4. % business from net ad</td>
<td>25%</td>
<td>25%</td>
</tr>
<tr>
<td>5. % business from net spot</td>
<td>25%</td>
<td>25%</td>
</tr>
<tr>
<td>6. % business from net program</td>
<td>none</td>
<td>none</td>
</tr>
<tr>
<td>7. % hours of net programming</td>
<td>none</td>
<td>none</td>
</tr>
<tr>
<td>8. % hours live shows</td>
<td>35%</td>
<td>35%</td>
</tr>
<tr>
<td>9. % hours film programing</td>
<td>35%</td>
<td>35%</td>
</tr>
<tr>
<td>10. Number of employees</td>
<td>74</td>
<td>74</td>
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ALBUQUERQUE

KOB-TV  On air: 25 November 1948  CHANNEL 4

<table>
<thead>
<tr>
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<th>1 JAN. '52</th>
<th>1 JAN. '54</th>
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<tbody>
<tr>
<td>1. Set circulation in mkt</td>
<td>2,100</td>
<td>2,500</td>
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<tr>
<td>2. Evening Class A hr rate</td>
<td>$10.00</td>
<td>$10.00</td>
</tr>
<tr>
<td>3. % business from local adv</td>
<td>60%</td>
<td>60%</td>
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<tr>
<td>4. % business from net ad</td>
<td>20%</td>
<td>20%</td>
</tr>
<tr>
<td>5. % business network adv</td>
<td>20%</td>
<td>20%</td>
</tr>
<tr>
<td>6. % hours of net programming</td>
<td>none</td>
<td>none</td>
</tr>
<tr>
<td>7. % hours live shows</td>
<td>25%</td>
<td>25%</td>
</tr>
<tr>
<td>8. % hours film programing</td>
<td>25%</td>
<td>25%</td>
</tr>
<tr>
<td>9. Number hours on air daily</td>
<td>12</td>
<td>12</td>
</tr>
<tr>
<td>10. Number of employees</td>
<td>24</td>
<td>24</td>
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NEW YORK

WABC-TV  On air: 10 August 1948  CHANNEL 7

<table>
<thead>
<tr>
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<th>1 JAN. '54</th>
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<tr>
<td>1. Set circulation in mkt</td>
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<td>2. Evening Class A hr rate</td>
<td>$4.00</td>
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<td>3. % business from local adv</td>
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<td>4. % business from net ad</td>
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<td>5. % business network adv</td>
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<td>6. % hours of net programming</td>
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<tr>
<td>7. % hours live shows</td>
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<tr>
<td>8. % hours film programing</td>
<td>25%</td>
<td>25%</td>
</tr>
<tr>
<td>9. Number hours on air daily</td>
<td>14</td>
<td>14</td>
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<tr>
<td>10. Number of employees</td>
<td>33</td>
<td>33</td>
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</table>


RINGHAMTON

WNBT-TV  On air: 1 December 1949  CHANNEL 12

<table>
<thead>
<tr>
<th>WHEN STARTED</th>
<th>1 JAN. '52</th>
<th>1 JAN. '54</th>
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<td>1. Set circulation in mkt</td>
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<td>2. Evening Class A hr rate</td>
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<td>3. % business from local adv</td>
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<td>4. % business from net ad</td>
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<tr>
<td>5. % business network adv</td>
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<tr>
<td>6. % hours of net programming</td>
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</tr>
<tr>
<td>7. % hours live shows</td>
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<tr>
<td>8. % hours film programing</td>
<td>25%</td>
<td>25%</td>
</tr>
<tr>
<td>9. Number hours on air daily</td>
<td>12</td>
<td>12</td>
</tr>
<tr>
<td>10. Number of employees</td>
<td>12</td>
<td>12</td>
</tr>
</tbody>
</table>


(please turn to page 84)
now in its seventh year, now reaches more than a million television homes

CHANNEL 5, CLEVELAND

Represented by the Branham Company, affiliated with CBS-TV, Scripps-Howard Radio, Inc.
Here's proof of "REX's" sales ability...

"I was totally unprepared to handle the leads produced by my late evening program TV SHOW TIME. Enough have come in to keep my men busy following them up for the next three months."

..."REX" can do as much for you. Write for territorial coverage map, rate card and availabilities... or see H-R TELEVISION, INC.
the industrial HEART of America

delivered exclusively by

WSAZ-TV

CHANNEL 3
HUNTINGTON-CHARLESTON, W. VA.

Why WSAZ-TV is

A “MUST” BUY FOR EVERY NATIONAL PRODUCT

Guarantees maximum coverage, all-out television service, intensive audience acceptance in market with great concentration of expanding industrial wealth, buying power

WSAZ-TV’s complete coverage (as based on mail and other known factors) ranges over 114 counties in five states. However, this presentation-study confines its market story to WSAZ-TV’s primary area.

This primary coverage represents:
- 1,322,000 people, which is greater than the St. Louis Metropolitan Area, which SRDS’ 1954 “Consumer Markets” ranks as No. 9 in that category.
- $1,384,000,000 in retail sales, which exceeds the total for Buffalo’s Metropolitan Area, which CM ranks as No. 13 in the United States.
- $1,941,000,000 in buying power, which tops the total for the Kansas City Metropolitan Area—rated by CM as No. 15 in that category.

You’re bound to agree that these comparative sets of basic market data render sound support to the statement in the opening paragraph, namely:

WSAZ-TV serves a market that nobody with a nationally distributed product can afford to pass up.

Here are some cogent reasons why:
- Concentrated within WSAZ-TV’s primary coverage area (as you can see by the following three pages) is one of America’s greatest industrial beehives. There are sources of mammoth plants, adjuncts of the country’s giant corporations, employing hundreds of thousands of men around the clock.
- It’s an area where big industry is moving in and expanding more and more, because of the extraordinary advantages offered by the area’s natural resources and unlimited water and railroad facilities.
  - The economy is a stable one and the industries are quite diversified.
  - A market with all these factors as assets add up to this: a high and expanding buying power.

Your conviction on this score will mount as you read the succeeding pages and learn about
1. The size and economics of the WSAZ-TV market.
2. WSAZ-TV’s coverage and intense viewer acceptance.
3. WSAZ-TV’s unique quality of all-out programing service.
4. WSAZ-TV’s record of complementary services to advertisers.

This presentation was researched on the spot and prepared in its entirety by SPONSOR PRESENTATIONS, INC. under the supervision of Ben Bodec, for WSAZ-TV.
Without question "the" giant in its own field, Huntington's AC&F has just spent many millions streamlining and modernizing, especially for the Diesel age; this bustling operation has steady payroll of over 2,000 people.

Q. What's the simplest yard-stick for measuring sales potential?
A. It's the steady buying power of the community or of the area.

Q. But what type of buying power has a firm and dependable foundation?
A. It's the community, or area, with an economy that is not only well balanced but is expanding.

The area served by WSAZ-TV commands an economy that's well balanced —because of its highly diversified industries—and is at the same time dynamic—because it is one of the fastest growing centers of American industry.

Here are some general economic facts characterizing the market which lies within WSAZ-TV's coverage umbrella:

- It is not only The Industrial HEART of America but contains more diversified big industries than any other industrial area of America.
- West Virginia is the second largest coal producing state but the No. 1 coal state of the country in relation to the number of coal reduction industries and plants.
- Easy access to river transportation has made, and continues to make this area singularly attractive to big industry.
- In addition to these important waterways, the area has all the basic...
needs for economic advantage: ample and the right kind of land, an abundance of natural resources—coal, oil, gas, minerals, hardwoods, sandstones—and unlimited rail transportation facilities.

- In agriculture the area offers (a) great burley tobacco producing country, with the local grade selling for the highest burley price in the country and (b) the extremely fertile bottom land along the Ohio River Valley where the production of corn, fruits and dairy products accounts for a steady yield of upper bracket gross income among farmers.

- America's largest power plants are spread all over the area served by WSAZ-TV. An example of the power production in the area: the number of kilowatts consumed within the Huntington and Charleston areas, jointly, is equal to the power consumption of the entire metropolitan New York area.

Lying within just the primary coverage of WSAZ-TV are three prime metropolitan areas—Huntington-Tri-State, Charleston-Great Kanawha and the Portsmouth area.

These three metropolitan areas alone account for 1,300,000 people, 470,000 families, $1,384,000,000 in retail sales and close to $2 billion in consumer spendable income.

Here's a summary of the economic and other pertinent market facts concerning each of these three metropolitan trading areas:

**Huntington-Tri-State Area**

- Huntington is the largest city in West Virginia.
- Huntington is the trading center for a three-state 13-county area where in 1952 (latest figures available) 611,000 people spent more than $122,000,000.
- Huntington in 1952 did a wholesale business of over $200,000,000.
- Huntington's industry and wholesale payroll alone for 1952-53 was $90,500,000.
- There are 150 manufacturing plants concentrated in the Huntington-Tri-State Area, the vast majority of them, of course, in Huntington. The bigger plants in this concentration are: Allied Chemical & Dye Corp.

**Owens-Illinois Glass:** Mammoth flow-type operations. Employs over 2,500 in Huntington making bottles and jars.

**International Nickel:** In Huntington, world's largest plant producing nickel, monel products. Employs 2,450 people.

**American Car & Foundry**

**Chesapeake & Ohio Repair Shops**

**Armco Steel Corp.**

**Ashland Oil & Refining Corp.**

**International Nickel Co.**

**Owens-Illinois Glass Co.**

**West Virginia Steel & Mfg. Co.**

**Norfolk & Western Repair Shops**

**Armstrong Products**

**Island Creek Coal Co. (home office)**

**Sylvania Electric Products**

**Standard Ultramarine & Color Co.**

**National Mattress Co.**

**Huntington Chair Corp.**

**General Cigar Co.**

**Houdaille-Hershey Corp.**

- The Huntington-Tri-State area accounts for 275,000 people, $264,000,000 in retail sales and $418,000,000 in consumer spendable income.

- Industry shifts in the plants in and around the Huntington metropolitan area occur at 7 a.m., 3 p.m., and 11 p.m. The offices generally open at 9 a.m. Although there's ample bus facilities, transportation to work within this area is dominantly by privately owned automobiles.

**UNION CARBIDE & CARBON:** In size, investment, production and number of people steadily employed this South Charleston division ranks among world's largest chemical plants.
Charleston-Great Kanawha Area

- *Fortune Magazine* dubbed the Great Kanawha Valley as the “Rubai Valley of America.” It described the Valley as one of America’s greatest treasure chests of coal, oil, gas, salt, limestone.

- The Kanawha Valley, with Charleston in its center, is the greatest chemical producing area in America.

- City of Charleston has an exceptionally large percentage of white collar workers, due to fact it is city of state capitol. There are 4,000 people employed in this single “industry.”

- The payrolls in Kanawha County, of which Charleston is the county seat were $190,000,000 for the first nine months of 1953, which is practically equal to what it was for the like period of 1952. Indications are that the payroll total for 1953 in Kanawha County will be over $260,000,000.

- Charleston distributes to 650,000 people in eight counties surrounding Kanawha. It did a wholesale business of over $300,000,000 in 1952. The wholesale payroll in Metropolitan Charleston for 1953 is estimated at around $160,000,000. (Incidentally, distributors in Charleston—as also applies to Huntington—cover such a wide area that the entire market can only be encompassed with a single-station buy through WSAZ-TV. The reason: WSAZ-TV’s 100,000 watts on low channel 31.)


- The Charleston-Great Kanawha area accounts for 339,100 people, $329,000,000 in retail sales and $465,000,000 in consumer spendable income.

- Factory shifts are staggered in the Charleston area to avoid excessive traffic congestion. Most of the plants operate around the clock, making late night telecast time, here as well as Huntington, at a premium.

**Portsmouth Area**

As pointed out in the March 14, 1954 issue of *This Week Magazine* ("Atomic Bomb on the Ohio"). Portsmouth is an "integral part of a fast growing industrial area."

Here are the economic highlights of the Portsmouth Area:

- City of Portsmouth is the trading area for 200,000 people within a radius of 50 miles. Its estimated wholesale turnover for 1953 is $33,000,000 and retail volume, $33,000,000.

- In Scioto County, of which Portsmouth is the seat, auto registration growing industrial area.

- Value of Scioto County agricultural products in 1953 was $5,339,000 (Sales Management’s "Survey of Buying Power"). There are 2,373 farms in the County.

- An atomic energy plant now under construction in the Portsmouth Area involves an expenditure of $1,219,000,000 and employment of 13,500 people.

- The Atomic Energy Commission has commissioned the Ohio Electric Valley Corp., a combination of 15 private utilities, to build two steam generating plants to serve the Portsmouth Area’s AEC uranium plant. These steam plants will cost $120 million and have a two-million kilowatt capacity.

- Detroit Steel Corp.’s Portsmouth Division has about completed a $60 million expansion program, and Dow Chemical Co. is talking about a huge site in nearby Haverhill.

- Leading industrial plants in the Portsmouth Area:
  - Detroit Steel Corp.
  - Williams Mfg. Co. (shoes)
  - Selby Shoe Co.
  - Norfolk & Western R. R. Shops & Yards (third largest in the world)
  - Harries-Jones Co.
  - Vulcan Corp. (shoe lasts)
  - Portsmouth Casting & Mfg. Co.
  - Dayton-Portsmouth Foundry
  - Asveste Co. (plastics)

- In terms of market data basics, the Portsmouth area accounts for 132,000 people, $132,000,000 in retail sales and $229,000,000 in consumer spendable income.
3 PRIME TRADING AREAS IN WSAZ-TV'S BIG COVERAGE CORE

While WSAZ-TV's 100,000 watts on Channel 3 actually covers five states and 114 counties, the heart-shaped area circumscribed in the map below represents the station's primary coverage. Within this primary area are three flourishing urban trading areas totaling over 700,000 people. In approximate population, these three areas break down this way: The Huntington-Tri-State Area, 275,000; Charleston-Great Kanawha Area, 335,000, and the Portsmouth Area, 120,000. Also within the primary but not spotlighted on the map is another important trading center—Parkersburg—which WSAZ-TV offers in this relation as merely one of its bonuses in audience coverage.
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Saw renee

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success stories & promotion

Skinner Manufacturing Co.: During Lenten season offered its Treasure-Measure Spoon as premium for 10¢ and two labels from Skinner Products. Baell & Jacobs Agency reported that Maida's Kitchen with single reference to premium outproduced in returns all the other nine stations in Skinner campaign.

A. R. Knight Motor Co.: Operates three used car lots, all 50 miles from Huntington. Using halp card photos, Knight took a 200-time spot contract, running seven a week at 11 p.m. Reports a week later credited the WSAZ-TV campaign with being largely instrumental in his selling 50 cars in three locations. Cost for week of WSAZTV: under $250. After 20-car day Knight upped its campaign to 14 spots a week.

Pancake Realty Company: Bought 10 ten-second station identifications advertising "Gunnison Homes" in the Pea Ridge Road area in Huntington. These station I.D.'s covered only a two-day period. The I.D.'s drew over 3,500 people to the site. Wrote Paul C. Pancake: "As you well know, we are certainly more than satisfied with the help you have given us on this promotion!"

Youngstown Kitchens: Bought five scattered spots in one week, three on "Maida's Kitchen" and two on "Coffee Time" wth booklet offer. It drew 2,316 pieces of mail.

18 Top Hits: Bought 52 participations, 14 on "The Old Timer," 31 on "Hollywood TV Theatre" and 17 on Saturday "Western Theatre." Total count of orders received: 5,857 by mail, 1,462 via phone calls received in Huntington, 1,462 phone calls received in Charleston. Grand total: 8,767 orders. Total expenditure for 52 spots: $3,273. Cost per order: 10¢ on item retailing for $2.98, or 13% as based on retail price.

A client says thanks and expands his schedule on WSAZ-TV

VERY PROMOTION CONSCIOUS

Promotion at WSAZ-TV is an importantly integrated service. It operates on the principle that an advertising contract is just the beginning of a business relationship. It believes that facilities should be made available to the client to back up the campaign with soundly devised promotion and merchandising. A mailing list that includes 3000 grocers, 500 druggists, 1424 gasoline dealers, 1500 beer dealers is available. Merchandising in the form of direct mail and some point-of-sale is used. Posters, car cards, display art are expertly prepared on request. On-the-air promotional announcements are used whenever the occasion demands. For audience promotion, the wheels grind without letup: Over 40 newspapers in the area are serviced with, and carry, logs and news releases; spotlight ads regularly appear in all Huntington, Charleston papers, area TV Guides.

WSAZ-TV sent these attractively printed fliers to dealers
COFFEE TIME: Wrapped up in this daily hour, which engages services of 34 staff people, are finest concepts of daytime commercial entertainment. It's tailored smartly to WSAZ-TV's own area interests.

In above pic are but few of show's many personalities: (l. to r.) Brownie Benson Combo; Peggy Stevenson, homemaker; Budd Dailey, m.c.; Jules Huffman, vocalist. Pic at left: Daily engages guests in participation caper.
LOCAL PROGRAMING KEYED TO AREA'S BROAD NEEDS

In television you don't achieve stature as an authentic area station without broad planning and persistent effort.

It is in the field of local programming that WSAZ-TV conspicuously gives full meaning to the term area station.

It was all there in the management's early blueprint of objectives. It was there in the programming philosophy, or credo, that the management adopted at the inception of WSAZ-TV. This philosophy was basically as follows:

1. Operate as the hometown station for every town in the whole area. Keep yourself alert to their community interest, problems and events and incorporate as much of it as possible in your daily schedule, via the news, special events on film or live participation.

2. Whatever is of vital interest to the viewer is of vital interest to a TV station, as a medium of not merely entertainment but of enlightenment and guidance.

3. In creating a program let the cost and sales potential be of secondary consideration; if you make a program as good as you can you'll succeed in selling it.

4. Anything the network can do in the way of format and production we can do better, and cheaper, and, above all, give it the flavor of area acceptance.

WSAZ-TV has kept faith in these precepts through the past five years. Its acceptance today as an area station is both deep-seated and conclusive.

WSAZ-TV has been singularly successful in creating local programs that carry huge sales impact, but it takes equal pride in the distinctive job it has done on the special events front.

Because of the importance of this facet of programming operations, WSAZ-TV maintains a considerable staff of both movie and still cameramen.

Besides a film crew in Huntington, there's one stationed in Charleston and still another in Portsmouth. They're maintained there not merely to record news events but to develop special events features.

Something like this, for instance: The town of Maysville, Ky., last March put on a Rosemary Clooney Homecoming Day. WSAZ-TV assigned a newscrew crew to the event, broadcast.

Martha Bailey
She's the culinary expert on "Maid's Kitchen" whose recipes bring average of 1,000 unsolicited letters a week.

The results and sent a print of the film to J. L. Collins, an official of the Bank of Maysville.

Wrote Mr. Collins to the station: "A lot of us here in Maysville greatly appreciated the interest your men took in this town on this occasion, and I personally want to thank you for sending this film to us. It was shown at the Maysville Rotary Club meeting, the Junior Chamber of Commerce meeting and several school rooms and to several different groups in homes."

Here's another example of how WSAZ-TV carries through as an area station:

One of the top rating shows of its entire schedule is "Star's Parade of Stars," a WSAZ-TV produced amateur hour. The program, though sponsored by a Huntington furniture store, spreads its representation of participating amateurs as widely as possible over the station's whole coverage area. It bends so far backward to stay flexible in this regard that often it looks as though Huntington itself has rather a meagre supply of amateurs.

WSAZ-TV implements its sense of responsibility and status as an area station by maintaining a substantial flow of local origination. Even though it carries the programs of all four networks, WSAZ-TV originates 114 programs a week, exclusive of special events. These 114 programs add up to 26 hours a week.

Like the economy that characterizes the WSAZ-TV coverage area, the management's approach to local programming is one of constant expansion. And the payoff for these five years of programming know-how: practically every local program available for sponsorship is sold out.

SATURDAY NIGHT JAMBOREE: DEAN STURM AND HIS HILLBILLY TROUPE REGULARLY COLLECT RATINGS IN THE MID-50'S
These local shows have great sales records

Coffee Time: WSAZ TV’s No. 1 talent and production undertaking. It is produced with a skill and flair that has prompted visiting Madison Avenue agencymen to compare it with the best in network daytime programming. Delightfully blends comedy, music, audience participation and home page elements. Integrated into the show’s set are some 50 seats at tables where they’re served coffee and donuts. Cast includes: Budd Bailey, m.c.; Julie Huffman, vocalist; Brownie Benson instrumental group; Swanse River Boys (harmony quartet); Peggy Ann Stevenson, homemaker, and Pat Ferguson and Catherine Cummings, who deal in fashions and interior decoration. Coffee Time has been sold out practically from its inception—Sept. 12, 1953—and the clients include Boscobel Products, Smart Mattox, McKissack Robbins, Youngstown Kitchens, Starks Furniture, Wheeler & Williams. Schedule: Mon. thru Fri., 9 to 10 a.m.

Saturday Night Jamboree: In quality, ratings and personal appearance, this troupe of country and western music entertainers ranks with the kingspins of that field. Its last rating (Hooper Jun. 1954) had it in the top five’s as far as the Huntington Charleston areas were concerned. You can imagine from this how dense the tune in must have been in the rural areas. Tickets for studio attendance of the show are reserved two and three months in advance and checkups at the door have revealed they come as far as 90 miles away. Red Top Beer has sponsored the troupe from its advent on WSAZ TV and simulcasts it on WSAZ. Cast: Dean Sturm, m.c.; Gene McKnight and his band, Odey O’fake, the Haylofters and Ralph Shuman and his band. Schedule: Sat., 7:30.

Parade of Stars: Participation wise, as well as viewership, this talent hunt’s format is another prime example of a true area show. The amateurs who compete for prizes, and a chance to appear on Ted Mack’s NBC show, have been drawn from as many as 112 counties in five states—West Virginia, Ohio, Kentucky, Virginia and Tennessee. Writers determine the weekly winners from among the 10 to 12 participating acts per show, and the first, second and third place winners emerging from 13 weeks of competition are sent to New York for a Ted Mack audition. Parade brought 90,000 pieces of mail during the first 13 week cycle. Now, in its second cycle, it pulls from 20,000 to 24,000 vote cards a week. Bert Shimp is the m.c. Star Furniture Co., a Huntington concern, has been the show’s sponsor from the start. Schedule: Sun., 12 p.m. Simulcast over WSAZ.

Maeda’s Kitchen: Clients have found this program not only a prodigious number of goods but a model of culinary showmanship. Without overt effort it draws an average of 1,900 requests for recipes a week. The kitchen set is complete with Mullins Youngstown equipment and Phonos major appliances in separate gas and electric sections. Presiding: Martha Bailey, who, before joining WSAZ TV, spent three and a half years as home economist with the area’s power company, conducting demonstrations throughout WSAZ TV’s primary Tri-State area. Schedule: Mon. thru Friday, 12:45-1:00 p.m.

The Old Timer: The impact of this personality among the youngsters in WSAZ TV’s area can be measured by these three facts: (1) his show draws between 1,500 and 2,000 letters (undecided) a week from parents as well as children; (2) when he recently made a store personal appearance for Poli Parrot Show he got a turnout in Huntington of over 7,000 fans; and (3) on a recent contest giving away a bicycle a week he drew 26,256 entries in six weeks. You’ll find him in the Hooper ratings not only in the upper 20’s but outdrawing “Howdy Doody.” Sample list of sponsors: Cook Wheats, Royal Crown Cola, Selby Shoes, Pepsi Cola, Cadbury’s Candy, Foster Products. Format: Patter, music, and jokes, riddles, personal behavior etc., during serialized westerns. Schedule: Mon. thru Fri., 5:05-5:30.

The News Picture: Combined day’s efforts of news and picture staffs come to top notch focus on the 6:30 7 p.m. period, Mon. thru Friday, with Nick Basse, director of news and special events, as the personality. Rating is well in the 40’s. Sold only on a participating basis.

The Sports Eye: Sports roundup of the region and nation, with Budd Bailey on camera. Long under Wickersham Beer’s sponsorship.

Down Memory Lane: Swanse River Boys and Pete Matthews, m.c. have built this Sunday afternoon show (6:30 p.m.) nostalgia into high area acceptance, as attested by the mail. Themes from the gold age are smartly annotated and produced. Available for sponsorship.

TOP: “Parade of Stars,” a talent hunt type show, drew 90,000 pieces of mail lst 13 weeks; now averages 20,000 cards weekly.

CENTER: “The Old Timer,” whose influence with the youngsters shows up in mountains of mail; favorite with mothers too.

BOTTOM: “Twilight Time,” pop music session PAG has found very effective for introducing Gleem in WSAZ TV’s area.
A REGIONAL FORCE IN PUBLIC SERVICE

WSAZ-TV's record bears this deep imprint: a sense of consciousness and responsibility to the diverse tastes and interests of the people within its coverage area.

The degree of importance that the WSAZ-TV management accords public service programming may be judged by the fact that this phase of the operation entails the service of not one but two department directors. The duties of maintaining a broad and imaginative assortment of public service programming are split between William T. Romaine as director of public affairs; and Bert C. Shimp as director of educational programs.

WSAZ-TV's work in the field of public service has brought it hosts of awards and citations from a wide diversity of organizations and groups.

Here are but three samples of this type of programming:

THE CAMERA GOES TO SCHOOL: Scheduled twice a week, the set is the conventional schoolroom, but the same production resourcefulness is applied to this series as prevails for WSAZ-TV's top local commercial programs.

CAPITOL CLOSED CIRCUIT: A weekly round-up on film of interviews with Congressmen and Senators from WSAZ-TV's coverage area on topics of provocative and current interest.

PARSON'S STUDY: A twice weekly program of spiritual guidance and problem talks by the Rev. Griffin Callahan. WSAZ-TV's religious advisor.

Complete facilities for all advertisers

Studios

Studio One: 40 x 50 feet, using two RCA TK-30-A field cameras and one RCA TI-11-A studio camera. Switching and control facilities are available for a third camera. Facilities also for 100,000 watts of lighting, using Kliegelight and Cleveland Switchboard dimming control panel.

Studio Two: 25 x 30 feet with facilities for some cameras as Studio One and equipped with two complete Litchen's — one electric and the other gas. Lighting and board equipment similar to Studio One but with 50,000 watts.

Special effects

9 x 12 foot portable rear projection screen and an 8 x 10 screen; special effects prismatic lens adaptable for all studio cameras and rear screen; camera boom.

Film and slide facilities

Two RCA TP-16-B projectors, one automatic selectoslide projector and Gray Telojector, one Balopticon opaque projector. This equipment is utilized in connection with two RCA TK-20-C film cameras, with all latest devices. Three completely equipped film processing booths for editing, with Moviola, Bell & Howell film projector, etc.

Photography department

Complete facilities for processing of 16 mm negative film for news, special events and commercials, one 16 mm Auricon sound camera, two instantaneous Polaroid cameras, two 4 x 5 Speed Graphics, four 16 mm Bolex cameras and one 4 x 5 commercial view camera Also Associated Press facsimile receiver and transmitters, which are used as portable sending units from Charleston office and other remote locations.

Remote facilities

Completely equipped mobile unit is available for special events. Remote truck is equipped for two field cameras and complete control and switching system for televising a live show at remote locations, including remote transmitting micro-wave facilities.
WSAZ-TV FIVE MILESTONES MARK MANY TV "FIRSTS," EXPANSIONS OF SERVICE

When WSAZ-TV went on the air in 1949 it adopted as its pledge of service a famous Civil War phrase: "the Finest with the Mosiest." WSAZ-TV has continued, indeed, to live up to this pledge.

In these five years of operation WSAZ-TV has achieved two conspicuous things: (1) a brilliant record as an area station in every true measure of the word, and (2) an amazing list of "firsts." Here they are:

- 1st tv station in West Virginia—October 14, 1949.
- 1st complete studio and mobile small-city tv studio in the world.
- 1st successfully owned network relay system in the world.
- 1st to operate super-power post-freeze transmitter—Aug. 6, 1952.
- 1st complete tv-radio production facilities under one roof in West Virginia and the Ohio Valley. (This "Center" cost $600,000 to alter, furnish and equip.)
- 1st member of NBC Color Television Network.
- 1st independent station to order compatible color television equipment—July 3, 1953. (This equipment was delivered in early February, 1954.)

In its efforts at giving the area as complete a television service as possible it was natural that WSAZ-TV would keep to the forefront on all technical developments. It's engineering staff, numbering 47 men, is perhaps the largest for a local operation in the country. Included in this number are the crews that maintain the network microwave system that WSAZ-TV built for itself to link Columbus, O., with Huntington.

WSAZ-TV's progress report on color television spans these latest facts: The station has already modified its Columbus-to-Huntington relay system and transmitted for color and is putting on the air all color programming which is available from NBC. (WSAZ-TV is the NBC primary for both Huntington and Charleston.) The station also has on order fall studio color equipment, including a color camera, and plans to be in local color operation this fall.

As appreciative as it is of the many awards that have come its way for public service, programming and services to advertisers, WSAZ-TV's management still gets its biggest lift from the plaudits of viewers. Like this recent one, for instance, from Mrs. William F. Markham, of Charleston, who wrote:

"I wish to congratulate and thank you for the tremendous public service you have given to the people in your viewing area. It is progress such as yours that will, in the future, make Huntington the hub of a great regional market.

"The wonderful reception plus your most friendly staff makes televising a great pleasure."

One way to measure the sales effectiveness of an area station is to scan a list showing the more or less distant communities whose merchants have used the station to advertise to their fellow townsmen.

Following is a state-by-state breakdown of outlying communities whose merchants have used WSAZ-TV:

**West Virginia**
- Charleston
- Bluefield
- Madison
- Logan
- Beckley
- Oak Hill
- Parkersburg
- Dunbar
- St. Albans
- Ohio... 

**Kentucky**
- Galivants
- Portsmouth
- Jackson
- Marietta
- Portsmouth

**Ohio**
- Cleveland
- Youngstown

**National Sales Representatives:** THE KATZ AGENCY, INC.

New York • Chicago • Detroit • Atlantic • Kansas City • Dallas • San Francisco • Los Angeles
How to prepare for Color TV

The indispensable equipment guide for every TV Station planning color operations

What’s in the Color Edition

- The RCA Color TV System
- What Color TV Means to the Broadcaster
- Television Transmitter Operation with Color Signals
- How to Plan for Color TV
- RCA Color Studio Camera, TK-40A
- RCA Color Slide Camera, TK-4A
- RCA Color Film Camera, TK-25A
- RCA 16mm Color Film Projector, TP-20A
- RCA Color TV Monitor, TM-10A
- RCA Colorplexer, TX-1A
- Test Equipment for Color Television
- RCA Color Sync Generator Equipment
- Video Amplifiers in Color Signal Transmission

This special 80-page issue of RCA Broadcast News has been prepared specifically for the TV station man who is getting ready to work with color. Filled with authentic information not found in its entirety anywhere else, this issue includes important facts you’ll want to know about color now... such as general operating theory of the color televising system, how to plan studios and stations for color, types of equipments and systems required, how to make equipment changeovers for color.

Copies of this special color issue of Broadcast News may be obtained from your RCA Broadcast Sales Representative. Or write Section 503, RCA Engineering Products, Camden, New Jersey.

The only 100% engineering-operations journal for station men

Read by broadcasters and telecasters longer than any technical magazine of its kind in the industry, RCA BROADCAST NEWS is prepared specifically to keep station men up-to-date on equipment-and-station operations. It includes straight-to-the-point facts on planning installations, testing and operating station equipment—newsy stories about stations from the stations themselves—interesting articles on “how-it-works” and “how-to-do-it” for the everyday job—plus equipment information you can find in no other periodical. RCA BROADCAST NEWS is published every other month. Ask your RCA Broadcast Representative to put you on the list to receive it regularly.
### Rochester

**WHAM-TV**  
**On air: 11 June 1949**  
**CHANNEL 6**  
**WHEN STARTED: 1 JAN '52; 1 JAN '54**

| 1. | Set circleation in mkt. | 1,200 | 125,000 | 219,000 |
| 2. | Evening Chans A hr. rate | $120 | $100 | $80,000 |
| 3. | % business from local adv | 50% | 30% | 35% |
| 4. | % business from nam. spot | 10% | 12% | 16% |
| 5. | % business network adv | 15% | 14% | 15% |
| 6. | Hours of net programming | 14% | 15% | 18% |
| 7. | Hours local live shows | 28% | 25% | 26% |
| 8. | Hours film programming | 38% | 30% | 33% |
| 9. | Number hours on air daily | 12 | 12 | 15 |
| 10. | Number of employees | 50 | 56 | 70 |

### Syracuse

**WHEN**  
**On air: 1 December 1948**  
**CHANNEL 8**  
**WHEN STARTED: 1 JAN '52; 1 JAN '54**

| 1. | Set circleation in mkt. | 100 | 1,000,000 | 2,000,000 |
| 2. | Evening Chans A hr. rate | $800 | $800 | $800 |
| 3. | % business from local adv | 12% | 12% | 14% |
| 4. | % business from nam. spot | 10% | 12% | 16% |
| 5. | % business network adv | 15% | 14% | 15% |
| 6. | Hours of net programming | 14% | 15% | 18% |
| 7. | Hours local live shows | 28% | 25% | 26% |
| 8. | Hours film programming | 38% | 30% | 33% |
| 9. | Number hours on air daily | 12 | 12 | 15 |
| 10. | Number of employees | 50 | 56 | 70 |

### WOR-TV

**On air: 5 October 1949**  
**CHANNEL 9**  
**WHEN STARTED: 1 JAN '52; 1 JAN '54**

| 1. | Set circleation in mkt. | 110,000 | 2,000,000 | 3,000,000 |
| 2. | Evening Chans A hr. rate | $120 | $120 | $120 |
| 3. | % business from local adv | 6% | 6% | 6% |
| 4. | % business from nam. spot | 10% | 10% | 10% |
| 5. | % business network adv | 10% | 10% | 10% |
| 6. | Hours of net programming | 35% | 35% | 35% |
| 7. | Hours local live shows | 25% | 25% | 25% |
| 8. | Hours film programming | 50% | 50% | 50% |
| 9. | Number hours on air daily | 10 | 10 | 10 |
| 10. | Number of employees | 150 | 130 | 165 |

### WORL-TV

**On air: 8 November 1948**  
**CHANNEL 11**  
**WHEN STARTED: 1 JAN '52; 1 JAN '54**

| 1. | Set circleation in mkt. | 229,998 | 2,000,000 | 3,000,000 |
| 2. | Evening Chans A hr. rate | $800 | $800 | $800 |
| 3. | % business from local adv | 12% | 12% | 14% |
| 4. | % business from nam. spot | 10% | 10% | 10% |
| 5. | % business network adv | 10% | 10% | 10% |
| 6. | Hours of net programming | 35% | 35% | 35% |
| 7. | Hours local live shows | 25% | 25% | 25% |
| 8. | Hours film programming | 50% | 50% | 50% |
| 9. | Number hours on air daily | 10 | 10 | 10 |
| 10. | Number of employees | 150 | 150 | 150 |
The ONE and ONLY television station in the nation's 9th largest market which operates with the MAXIMUM POWER authorized by the Federal Communications Commission...

KSD-TV
The St. Louis Post-Dispatch Television Station

...100,000 WATTS on easy-to-tune Very High Frequency Channel 5

KSD-TV is America's FIRST completely postwar equipped television station... established on February 8, 1947... and the FIRST CHOICE of advertisers who have products and services to sell to the St. Louis Market.

NBC TELEVISION NETWORK

National Advertising Representative: NBC SPOT SALES

19 APRIL 1954

UTICA

WUTV On air: 1 December 1949 CHANNEL 13


NORTH CAROLINA

CHARLOTTE

WTVD On air: 15 July 1949 CHANNEL 3


• Veterans of the broadcasting industry will read sad stories in between some of the listings on these pages. In many cases stations whose names do not appear among the 108 just missing became pre-freeze stations by a matter of days or weeks. Several stations, in fact, had purchased virtually complete sets of equipment when the freeze came. These stations had to sit it out for a period of four years while tv grew up all around them.

GREENSBORO

WFMY-TV On air: 22 September 1949 CHANNEL 2


OHIO

CINCINNATI

WCPQ-TV On air: 26 July 1949 CHANNEL 9


WKRC-TV On air: 1 April 1949 CHANNEL 12


(See page 99)
Jacksonville's Railway Express terminal is one of the largest under one roof in the U.S., handling 8,000,000 pieces during 1953, including more perishables than any other terminal. Its 1953 payroll exceeded $2,000,000.

...WMBR is Jacksonville's most-listened-to radio station... and WMBR-TV is Florida's most powerful television station!

Source: Latest Pulse Reports

Represented by CBS Radio and Television Spot Sales
SECRET FILE U.S.A.

SCENE: The capital cities of the world.
SUBJECT: Incredible exploits of American Intelligence in the continuing fight for freedom.
METHOD: Semi-documentary. Based on true accounts of espionage and intrigue.

Dedicated to the men and women of America who win the key battles in the never-ending war against oppression!

All the world loves a spy story.

"The Lady Vanishes", "The 39 Steps", "The Third Man", "Five Fingers", "The House on 92nd St."—all were whopping successes at the Box Office. And now SECRET FILE U.S.A., filmed in the great tradition of these classic espionage tales, is ready to make television history!

Shot abroad with painstaking realism, produced by a master of suspense, each ½ hour complete story is taut, tense and thrilling. Here is an unusual opportunity for regional and local sponsors to build high ratings fast—at amazingly low costs.

And what a natural for potent merchandising! We've got an armful of hard hitting, practical plans that will make your selling area sit up and buy! Call Plaza 7-0100 now and get an audition print on your desk tomorrow.

JUST RELEASED FOR FIRST RUN SPONSORSHIP IN ALL TV MARKETS!

AMERICA'S LEADING DISTRIBUTOR OF QUALITY TV FILMS
OFFICIAL FILMS INC.
25 W. 45 ST., NEW YORK 36 • PL 7-0100
Starring

ROBERT ALDA

ROBERT ALDA, swashbuckling hero of screen, stage and television, plays the leading role of Colonel Bill Morgan, ace Intelligence agent.

CLEVELAND

WEWS On air: 17 December 1947 CHANNEL 5

WHEN STARTED: 1 JAN. ‘52 I JAN. ‘54:

| 1. Set circulation in mkt. | 1,200 | 329,000 | $21,000 |
| 2. Evening Class A hr. rate | 800 | 800 |
| 3. % business from local adv | 66.7% | 31.7% | 30.9% |
| 4. % business from nat’l spot | 26% | 26.3% | 25.4% |
| 5. % business network adv. | 10.2% | 10.3% | 30.3% |
| 6. % hours of net programming | 20% | 20% | 20% |
| 7. % hours local live shows | 20% | 48% | 48% |
| 8. % hours film programming | 20% | 20% | 20% |
| 9. Number hours on air daily | 5/4 | 17/4 | 17/4 |
| 10. Number of employees | 15 | 130 | 157 |

Circulation rose 1,928,992


WMKB On air: 31 October 1948 CHANNEL 4

WHEN STARTED: 1 JAN. ’52 I JAN. ’54:

| 1. Set circulation in mkt. | 30,000 | 567,692 | $18,096 |
| 2. Evening Class A hr. rate | 815 | 1,000 | $1,100 |
| 3. % business from local adv | 19% | 19% |
| 4. % business from nat’l spot | 43% | 43% |
| 5. % business network adv. | 38% | 38% |
| 6. % hours of net programming | 19% | 19% |
| 7. % hours local live shows | 20% | 20% |
| 8. % hours film programming | 20% | 20% |
| 9. Number hours on air daily | 19/4 | 18/4 |
| 10. Number of employees | 150 | 200 |


WXEL On air: 17 December 1949 CHANNEL 8


COLUMBUS

WENS-TV On air: 5 October 1949 CHANNEL 10

WHEN STARTED: 1 JAN. ’52 I JAN. ’54:

| 1. Set circulation in mkt. | 50,000 | 310,760 |
| 2. Evening Class A hr. rate | 825 | 870 |
| 3. % business from local adv | 30/4 | 33.9% |
| 4. % business from nat’l spot | 60% | 33.7% |
| 5. % business network adv. | 10.3% | 25.9% |
| 6. % hours of net programming | 19.9% | 21.5% |
| 7. % hours local live shows | 18/4 | 22/4 |
| 8. % hours film programming | 23/4 | 26/4 |
| 9. Number hours on air daily | 15/4 | 14/4 |
| 10. Number of employees | 55 | 110 |


WLW-C On air: 4 April 1949 CHANNEL 4

WHEN STARTED: 1 JAN. ’52 I JAN. ’54:

| 1. Set circulation in mkt. | 88 | 227,000 | 307,000 |
| 2. Evening Class A hr. rate | 815 | 862 |
| 3. % business from local adv | 10% | 10% |
| 4. % business from nat’l spot | 60% | 60% |
| 5. % business network adv. | 10% | 10% |
| 6. % hours of net programming | 10% | 10% |
| 7. % hours local live shows | 15% | 15% |
| 8. % hours film programming | 15% | 15% |
| 9. Number hours on air daily | 18/4 | 18/4 |
| 10. Number of employees | 40 | 60 |


WFYV On air: 30 August 1949 CHANNEL 6

WHEN STARTED: 1 JAN. ’52 I JAN. ’54:

| 1. Set circulation in mkt. | 75,000 | 260,000 | 339,150 |
| 2. Evening Class A hr. rate | 847 | 850 |
| 3. % business from local adv | 12% | 12% |
| 4. % business from nat’l spot | 33% | 33% |
| 5. % business network adv. | 20% | 20% |
| 6. % hours of net programming | 50% | 50% |
| 7. % hours local live shows | 17/4 | 22/4 |
| 8. % hours film programming | 20% | 20% |
| 9. Number hours on air daily | 9/4 | 12/4 |
| 10. Number of employees | 38 | 58 |


(Please turn to page 92)
“this Television is a complicated business…”

Now, there’s the understatement of the year! Putting a TV station on the air these days requires everything from an MIT graduate to an Arabian fortuneteller!

But, above all, it requires a station representative fully aware of the complexities of engineering, programming and selling a TV station.

Avery-Knodel has been representing TV stations from the beginning of commercial television. This representation has extended far beyond the usual limits into counsel on studio construction, purchase of equipment, selection of station personnel and establishment of commercial policy… and, above all, day-in and day-out selling.

These are important reasons why some of America’s most alert TV station operators have joined hands with…
<table>
<thead>
<tr>
<th>CITY</th>
<th>TV Station</th>
<th>Air Date</th>
<th>Channel</th>
<th>Circulation</th>
<th>42% Hour</th>
<th>2% Hour</th>
<th>Number of Employees</th>
<th>Comp.</th>
<th>Equipment</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dayton</td>
<td>WHIO-TV</td>
<td>23 February 1949</td>
<td>7</td>
<td>5,900</td>
<td>155,462</td>
<td>637,330</td>
<td>46</td>
<td></td>
<td>RCA</td>
<td></td>
</tr>
<tr>
<td>Tulsa</td>
<td>KOTV</td>
<td>22 October 1949</td>
<td>6</td>
<td>2,100</td>
<td>288,000</td>
<td>3,100</td>
<td>28</td>
<td></td>
<td>RCA</td>
<td></td>
</tr>
<tr>
<td>OKLAHOMA CITY</td>
<td>WKY-TV</td>
<td>6 June 1949</td>
<td>1</td>
<td>3,391</td>
<td>113,224</td>
<td>251,742</td>
<td>62</td>
<td></td>
<td>RCA</td>
<td></td>
</tr>
<tr>
<td>Lancaster</td>
<td>WGAL-TV</td>
<td>1 June 1949</td>
<td>8</td>
<td>8,497</td>
<td>130,904</td>
<td>284,476</td>
<td>46</td>
<td></td>
<td>RCA</td>
<td></td>
</tr>
</tbody>
</table>


Here's great news for every sales manager interested in selling the Pittsburgh Market! WDTV has now increased its power from 16.6 kilowatts to 100 kilowatts—an actual four-times increase in transmitting power. This means far better reception for WDTV's loyal viewers in over 800,000 homes. But even more important is the vast new, untapped market, many miles beyond the previous limits of WDTV, now reached by this increase in power!

WDTV

CHANNEL 2

1 GATEWAY CENTER
PITTSBURGH 22, PA.

Owned and Operated by Allen B. DuMont Laboratories, Inc.
PHILADELPHIA

WCAU-TV On air: 15 March 1948 CHANNEL 10

1. Set circulation in mkt: 35,000
2. Evening Class A hr. rate: 8.000
3. % business from local adv: 51.2%
4. % hours of net programming: 44.0%
5. % business network adv. : 23.7%
6. % hours local live shows: 29.5%
7. % hours of net programming: 38.0%
8. % hours local live shows: 38.0%
9. Number hours on air daily: 5
10. Number of employees: 60

IN PHILADELPHIA, January 13, 1965


PROVIDENCE

WJAR-TV On air: 10 July 1949 CHANNEL 10

1. Set circulation in mkt. 11,060
2. Evening Class A hr. rate: 8.000
3. % business from local adv: 35%
4. % business from net avg: 16.2%
5. % business network adv: 16.0%
6. % hours of net programming: 24%
7. % hours local live shows: 54%
8. % hours of net programming: 42%
9. Number hours on air daily: 6
10. Number of employees: 12


MENPHIS

WMCT On air: 11 December 1948 CHANNEL 5

1. Set circulation in mkt. 1,140
2. Evening Class A hr. rate: 8.000
3. % business from local adv: 35%
4. % business from net avg: 27%
5. % business network adv: 16%
6. % hours of net programming: 16%
7. % hours local live shows: 32%
8. % hours of net programming: 36%
9. Number hours on air daily: 16
10. Number of employees: 10


NASHVILLE

WSM-TV On air: 30 September 1950 CHANNEL 4

1. Set circulation in mkt. 8,300
2. Evening Class A hr. rate: 8.000
3. % business from local adv: 35%
4. % business from net avg: 16%
5. % business network adv: 20%
6. % hours of net programming: 18%
7. % hours local live shows: 12%
8. % hours of net programming: 20%
9. Number hours on air daily: 9

YOU'VE GOT TO GET AROUND TO GET THE NEWS!

... and if you're a KCMO radio and television newsman... you've got to do a lot more. KCMO's news department has won just about every award in the book for doing "a lot more." The big reason? They're all trained reporters... journalism school graduates. Besides pounding regular Kansas City news beats to get the news, they know how to write it, edit it, and deliver it from the all-important Mid-American angle. And complete KCMO facilities make the job that much more effective. If you're pounding a sales-beat in Mid-America, you can't go wrong in hiring the best news department in Mid-America... KCMO's Radio and Television news department.

KCMO
KANSAS CITY, MISSOURI

Radio - 50,000 Watts
TV - Channel 5

Nat'l. Rep.: THE KATZ AGENCY
"It's a Meredith Station"

19 APRIL 1954


EXTRA! EXTRA! READ ALL ABOUT IT!

ET YOUR EXTRA—extra proof of your extra market, that Extra market—extra customers—extra sales!

Do we have viewers viewing and listeners listening in a great new area? We've told you about our mail since the new WHIO-TV tower went on the air—mail from all over our projected new service area and from well outside it too. Now 50 newspapers outside of Dayton carry our program listings daily. Four of them are metropolitan papers—two in a city over 100 miles west—two in a city nearly 150 miles northwest. 16 of these papers are in areas representing bonus audiences!

Why does a paper carry a program listing? Because it's a service to the great big chunk of its circulation that wants it! And uses it! Ask George P. Hollingbery representatives to give you the new story on WHIO-TV, one of America's great AREA stations.

whio-tv
CBS • ABC • DUMONT

Channel 7 DAYTON, OHIO
ONE OF AMERICA'S GREAT AREA STATIONS
Service with a simile

When the government recently restricted wheat acreage, Chet Randolph, Farm Service Director, reacted like a farmer and plowed up information about profitable substitute crops.

After agriculture schools in our 5-state area had yielded the fruits of their scientific research, Chet gleaned grass-roots advice from his own recorded interviews with county agents and farmers. With the chaff removed, he sowed bushels of facts on a seven-program series called "Diverted Acres."

Results? They're sprouting throughout our main coverage area—Minnesota, the Dakotas, Nebraska and Iowa. Part of the harvest already in: audience mail averaging 1000 letters per day.

With similar on-the-spotness, WNAX-570 has been cultivating Big Aggie Land for 30 years. Consult the Katz Agency for further data.

WNAX—570
Yankton-Sioux City
CBS
Represented by The Katz Agency

WNAX-570, a Cowles Station, is under the same management as KTVV—Channel 9, Sioux City, the tv station reaching 31 farm-rich counties in Iowa, Nebr. and S. Dak., with 556,500 population, $653 million in '52 retail, sales.
The plurality of listeners goes with WBNS — the station with greater tune-in than all other local stations combined! As a candidate for some advertising dollar, WBNS presents a perfect platform with the 20 top-rated programs.
It won't help you if it isn't available

The highest rating in Los Angeles, San Francisco or San Diego won't sell for you... if you can't buy it.

So don't be left standing in the rain. Buy KHJ, KFRC and KGB where consistently good ratings are available... to you.

Don Lee quotes ratings on the specific time you buy. You won't be taxied the long way round with short-cut selling based on "averages" that may be all wet compared with the spot available to you.

The fare's right, too. Don Lee's low, low daytime rates apply to nighttime too, for more sales impressions at lower cost per thousand.

For dependable, hard-selling vehicles that go straight to the heart of the rich Los Angeles, San Francisco and San Diego markets, hail your Don Lee or H-R Representative. He'll arrange your non-stop routing to sales.

Represented Nationally by H-R REPRESENTATIVES, INC.


Couldn't be much Better...

11 of the first 15
top television shows in
dallas are on krld-tv

"Telepulse, February, 1954"

Straight across the board, KRLD-TV's dominating leadership in North Texas is demonstrated over and over again.

Program dominance, Maximum Power, Wider territorial coverage, a consistently better and more dependable picture insures the largest possible viewer audience.

The prospects for successful and profitable advertising effort COULDN'T BE MUCH BETTER... on KRLD-TV. Channel 4 sells more... simple as that.

**WISCONSIN**

**MILWAUKEE**

**WTMJ-TV** On air: 3 December 1947 CHANNEL 4

**WHEN STARTED:** 1 JAN. '47: 1 JAN. '54

| 1. Net circulation in mkt | 786 | ...655,527 | ...634,073 |
| 2. Evening Class A hr rate | 8800 | ...2000 | ...$1,050 |
| 3. % business from local adv | unknown | 10.30% | 21.00% |


---

**KFMB-TV**

**FIRST IN SAN DIEGO**

(SINCE MAY 16, 1949)

**FIRST IN...**

★ NEWS
★ SPORTS
★ SPECIAL EVENTS
★ PUBLIC SERVICE
★ LOCALLY-PRODUCED SHOWS
★ NETWORK SHOWS

**FIRST IN...**

DAYTIME, NITETIME, ALL-THE-TIME - RATINGS!

**BUY KFMB-TV**

CBS...ABC...DuMont - COVERS...

AMERICA'S FASTEST GROWING BILLION-DOLLAR-MARKET

WRATHER-ALVAREZ BROADCASTING, INC., George Whitney, Mgr.
Represented by EDWARD PETRY & CO., INC.

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**STATION HISTORY**

(Continued from page 45)

By the end of 1946 seven stations were on the air. A year later there were 14 stations on the air in 10 cit- ies, linked by 696 miles of cable and serving, according to Tele-Tech, around 8,000 receivers.

In 1948 the tv medium began to hit its commercial stride.

A total of 48 stations were on the air in the U.S. at the end of the year, serving a total of 29 markets. The receiver count was edging upward as the first manufacturing logjams were broken. By the end of 1948 the U.S. was leading the world in the number of tv-equipped homes: the count, again according to Tele-Tech estimates, was 250,000.

But tv was developing some severe growing pains. The Federal Communications Commission had designated that tv was to share its then-13 vhf channels with certain non-broadcast (fixed and mobile) services. And these services and tv were beginning to get in each other's hair. There were com- plaints that tv interfered with certain radio channels; counter-claims that radio was tangling up tv signals and that tv stations were interfering electrically with each other.

This was the background for the FCC's next move. And on 30 September 1948 the move was made. The tv channel No. 1 was dropped and re- signed to the non-broadcast services.

The so-called "freeze" had started.

Said the FCC: "Before additional stations could be authorized, it was necessary to determine various engineering and other questions which would govern tv operation for years to come."

The freeze put an immediate crimp in the plans of many broadcasters.
The Southwest's television station is FIRST WBAP-TV on the air! September 29, 1948

- with top-rated local programs!
- with maximum power and full antenna height!
- with the finest in modern studio and technical facilities!
- with 371,400-set audience in the vast territory served by WBAP-TV!

*ABOUT JULY 1 — FULL POWER — 100,000 watts — plus 1113-foot antenna!

In the Southwest . . . think FIRST of WBAP-TV

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

AMON CARTER Chairman | AMON CARTER, JR. President | HAROLD HOUGH Director | GEORGE CRANSTON Manager | ROY BACUS Commercial Manager

FREE & PETERS, Inc. – National Representatives

19 APRIL 1954
New television station construction was stopped cold. Cities like Buffalo, Pittsburgh, St. Louis, and New Orleans were left with one operating TV station (which had managed to get on before the freeze). Some large cities, like Denver, had no service at all. Some stations went on the air after the start of the freeze—but only those who had started work on their outlets before the ban were allowed to carry on.

But, although TV was frozen in one sense, it grew, learned, and prospered in others.

Those stations who had managed to beat the deadline and get on the air tackled the problem of establishing themselves with all the vigor they could muster.

“Our biggest single problem was building set circulation,” reported WHN, Syracuse—which went on the air just after the freeze started—“and the problem was licked by a combination of things, among them, aggressive programming, promotion, interconnection, the addition of a second station and more time on the air.

“The same premises we operated on during the first year are valid today. We believe in ‘live’ television and from the first have had live cameras available from sign-on to sign-off. We believe that television should not be limited by radio’s horizons and consequently program and production patterns should be developed and evaluated strictly upon TV value...”

Similarly KDYL-TV, Salt Lake City—which went on the air just before the start of the freeze—told SPONSOR:

“Before the coming of the national microwave relay link, people were a little hesitant to buy sets. The problem was solved by intense cooperation with the retailers to keep them informed of all program developments. The most important events in the history of the station were the moving of the KDYL-TV transmitter to an 8,700-foot mountain peak to provide coverage in three states and the coming of the relay link which brought ‘live’ programs to the Intermountain West.”

Building an audience for the station was not the only problem. Since many stations started out with no network service to speak of and only a dribble of national spot revenue, an educational job had to be done on local and regional advertisers of all types.

Typical of the assistance which stations found necessary to offer local advertisers was that afforded by KOB-TV. Albuquerque, New Mexico, said the station:

“Our big problem was the bottleneck of local commercial material. We found that local agencies and advertisers could not consistently supply the right kind of material for television. The delay in getting whatever material was supplied into proper shape resulted in a great loss of revenue.”

“KOB-TV developed a complete photographic department for handling slides, large photographs, silent and sound-on-film commercials. Many KOB-TV film commercials have been shipped for use on other television stations.”

This situation, incidentally, has not disappeared. Today stations still have to pitch in and help local advertisers prepare their TV commercials—something most of them are getting used to. WSAZ-TV, Huntington, West Virginia reported:

“We do the full advertising agency job for practically all local accounts. Due to the lack of adequate quality in all of the production services available, WSAZ-TV has established a complete graphic arts section, carpenter and paint shop, as well as copy and sales service departments. We do art, printing, posters, silent film, sound film and all special effects necessary to a complete production job.”

One big headache for advertisers and stations alike soon became apparent—TV grew despite the FCC freeze. This headache was the single-station market.

A total of 40 markets out of the active freeze-era 65 TV markets had only one station to serve, and it served sparsely. One station in each market was often all the local TV service available. And it served sparsely.

Naturally this produced plenty of revenue and plenty of Scotch at Christmas. Many broadcasters in the multi-station markets grumbled over the golden fortunes of many of these one-station-market outlets. Many an advertiser and timebuyer had nightmares when he tried to clear time on these jam-packed outlets.

Actually the going wasn’t quite as easy for the one-station-market broadcasters as it looked. Here’s what three...
Governors of 28 states sent birthday greetings to the oldest station in the South

During its 32nd birthday celebration in March, WSB Radio - "The Voice of the South" extended daily salutes to listeners in all the 48 states.

Governors of 28 of the states graciously acknowledged this neighborly gesture. Many sent transcriptions, and these were broadcast for all of WSB’s near and far-flung friends to hear.

The prestige and huge audiences which WSB has built in 32 years of broadcasting in the public interest is richly shared by its television affiliate, WSB-TV.

And in turn — by the advertisers using these pioneer stations.
INTERMOUNTAIN AMERICA...

A WHALE OF A MARKET

- RETAIL SALES
  $1 1/4 billion annually . . . 50.2% above U. S. percentage gain with an increase of 310% since 1939!*

- WHOLESALE SALES
  $1 1/4 billion annually . . . 54.7% above U. S. percentage gain with an increase of 323.1% since 1939!!

- POPULATION
  1 1/4 million . . .
  26.1% gain since 1940!*

KSL-TV
lands that WHALE of a Market!

KSL-TV
Salt Lake City, Utah
serving 39 counties
in 4 western states

Represented by
CBS-TV Spot Sales

of the largest and best-known single-station operations told SPONSOR:

"During the first 6½ years of KSD-TV's operation," reported the Post-Dispatch tv outlet, "St. Louis was a one-station market. The problem was to create a desire for tv ownership in the face of a single choice of programs. This was overcome by scheduling the top-rated shows of all tv networks, and closely cooperating with dealers."

Reported Buffalo's WBEN-TV: "Our biggest problem was that of program public relations in a one-station market and meeting the demands of four networks, plus agency and client requirements."

Added Du Mont-owned WDTV, Pittsburgh, one of the largest of the single-station operations: "We have had an unusual setup for the past four years as the only station in the nation's sixth market. It has been great—but a real responsibility, too."

In the near future, the big city served by a lone tv outlet will be just a memory—but it was part of tv's pioneering era.

Today broadcasters and admen are looking ahead toward the next big pioneer task—color television. Already many stations are equipping themselves to televise network colorcasts, and are going through the same old drum-beating to arouse public interest in the medium. And they are going through the same old headaches of investing a big hunk of capital in something which, as yet, shows no appreciable return.

Oddly enough the fact that much of the tv pioneering, like colorcasting, has been done in the post-freeze period and most of the big commercial pioneering was done before the freeze was lifted in 1952 has obscured tv's real age.

Tv is actually a spry electronic oldster of three score and 10 years—almost as old as the telephone and the electric light.

According to the tv records and memorabilia gathered by the Federal Communications Commission, tv really dates back to 1884 and the experiments of a German scientist named Nipkow. In that year, Herr Nipkow patented a scanning disk and a crude system for sending pictures by wireless—actually, an early brand of tv.

Tv first appeared in the U.S. in 1890, when experiments based on Nipkow's methods were made. In 1915, Marconi—father of radio—dabbled in
tv experiments. In 1923, the first iconoscope — forerunner of today’s tv cameras — was patented in the U.S. Two years later, an American named Jenkins tried out a mechanical tv apparatus. The first dawn of a tv age appeared.

In the 1920’s only the biggest and best-heeled electrical firms and broadcasters — like RCA, GE, Philco and others — were in the tv act. Development was slow and costly. Tv history began to unfold. In 1926 (see photo on page 43) GE’s WGY in Schenectady aired what it believes to be the first tv dramatic program. And in 1930 RCA demonstrated the first theatre television in New York, much to Hollywood’s amusement at the time.

During the 1930’s tv developments came more rapidly, although the medium was a long, long way from a commercial reality. According to CBS, the first regular program schedule of tv was launched at 10:15 p.m. on the night of 21 July 1931 when announcer Ted Husing went before a soup-plate CBS mike and an early “scanner” to present “the first formal broadcast over the new television transmitter, W2XAB.”

Although the station’s technical facilities compared with the average station’s 1954 equipment the way Edison’s hand-crank phonograph compares with the latest studio tape recorders, the 1931 W2XAB talent lineup was quite a send-off for the infant medium. On the bill that eventful night were such artists as: Kate Smith, George Gershwin, Henry Burbibig, the Boswell Sisters, Helen Nugent and Ben Alley, and the then-mayor of New York, James J. Walker.

In the mid-1930’s television moved ahead rapidly, although still on an experimental basis; radio was the commercial air medium. The late Max Reinhardt staged a monster tv pageant of Shakespeare’s Midsummer Night’s Dream in the Hollywood Bowl, the first tv program ever to broadcast a live performance. RCA unveiled some special outdoor tv pickup equipment at Camden, opening the way for telecasts of sports and major news events, and started work on mobile tv equipment.

The year 1939 stands as a real milestone in tv’s history. For one thing, the Milwaukee Journal (which now owns WTMJ-TV, one of the first of the postwar tv stations) applied to the FCC for permission to air telecasts on a commercial basis. And, the late

---

"THE MORE THE MERRIER"
WE ALWAYS SAY...

WBNS-TV takes great pride in its fast growing group of national awards.

In 1953 WBNS-TV received:

- Billboard award
- Alfred L. du Pont award
- Sigma Delta Chi award.

In 1954 WBNS-TV received:

- Billboard’s Film Service Poll awards (one first place, two second places, one third place and one specific mention)
- Billboard’s Audience Promotion award
- Billboard’s Merchandising Promotion
- Zenith Television award (for public service programming, received by WBNS-TV’s Fern Sharp for her "Sharp Comments" series.

WBNS-TV accepts these honors as a responsibility. The high standard of operation which made possible these awards will continue to provide top ranking service and programming on both national and local levels.

WBNS-TV
COLUMBUS, OHIO • CHANNEL 10
CBS-TV NETWORK — Affiliated with Columbus Dispatch and WBNS-AM • General Sales Office: 33 North High St.
REPRESENTED BY BLAIR TV

19 APRIL 1954
President Franklin D. Roosevelt became the first chief executive of the U.S. to be seen on tv, officiating at the opening of the New York World's Fair.

In 1939 too came the first regular, all-electronic program tv service from RCA, with Brigadier General David Sarnoff, now board chairman of RCA, welcoming viewers to the event, also televised from the World's Fair. That same year saw the first televised major league baseball game, college football game and professional boxing match.

By 1940 although it still lacked regular commercial sponsors, tv began to spread its wings. The tv cameras of WPTZ, which began operation in Philadelphia in 1932 as W3XE, fed some 60 hours of the National Republican Convention to the first coaxial cable tv network (the cable was in-

Another first for WMCT, Telecast direct from the stage of the Handy Theatre, Memphis' leading Negro theatre, each Saturday night from 11:10-12:00 Midnight over WMCT—an all-Negro amateur program.

Emceed by Dick Cook, and featuring outstanding Negro amateurs from the entire Mid-South area, the program has developed a tremendous audience among Memphis' and the Mid-South's vast Negro population.

Results? Let us tell you about the success stories now being enjoyed by those advertisers who are cashing in on this outstanding "first."

participating spots now available . . . see your nearest Branham man

stalled in 1936) linking Philadelphia with New York. Many of the techniques of covering a big political convention which WPTZ, now owned by Westinghouse, pioneered in the summer of 1940 are now standard industry practice.

But tv was also having its first growing pains. There were several different tv systems; no one receiver could pick them all up. Accordingly, when the FCC started to hold hearings in 1940 to see if tv should be licensed commercially, there was an immediate round of argument—reminiscent of the recent hassle over which brand of color tv is best.

A National Television System Committee, composed of various pioneer broadcasters, electronics manufacturers, engineers and others, reported in 1941. Soon thereafter, the FCC fixed the present black and white standards of 525 lines and 30 frames per second.

On 30 April 1941 the FCC took the plunge: commercial tv was authorized to start on 1 July of that year.
49TH & MADISON
(Continued from page 23)

FAITH IN LISTENERS

As president of WCCC, Hartford's local 500-watt daytimer, and a businessman who uses three stations consistently for my business, I just thought I'd take time out to salute SPONSOR which is very informative, interesting and a great credit to the industry.

Our station is in its seventh year. Our success story is phenomenal. With a seven-station market, until recently with WTHT out of the picture, and doing the job that we have done, is something we're proud of.

During our building stage, I learned a lot, and since I've run my business the same as I do my radio station, I thought I'd tell you more radio stations are guilty of one thing. They worry about the sponsor. All you have about the listener. Our theme song throughout our organization is, "Don't worry about the sponsor. All you have to worry about is the listener!" Without listeners you have no sponsors.

This year we bought the exclusive on outside bus cards with a slogan that's causing plenty of conversation. Now it's "Even the commercials are good on WCCC." Next it will be, "Your wife listens to TNT more than she listens to you! It's TNT on WCCC, 1290 on your dial." Seventy-five buses will carry this message for the next 12 months.

If all radio stations would operate that way, more of them would be in the black. The old stories of PI deals, high pressure promotions that use radio occasionally, are the kiss of death to your listeners.

Yours for a bigger and stronger industry and thanks a million for your efforts. P.S.: TNT means Time, News and Temperature!

William M. Savitt
President
Savitt, Inc., Jewelers
Hartford

SPOT CARRIERS

I read the article on network "spot-carrier" shows carried in the March 8 issue of SPONSOR ["The network spot-carriers controversy," page 29], and once again I think that you are in for sincere congratulations.

W. B. Caskey
General Manager
WPEN, Philadelphia

SPONSOR

LODEST COST
MAJOR
STATION BUY
IN THE
DETROIT AREA

ADVERTISING THAT MOVES MORE
MERCHANDISE PER DOLLAR INVESTED IS BOUND TO BE THE
ONE THAT GIVES YOU THE
MOST COVERAGE FOR THE
LEAST MONEY!

Soon! This region's
MOST POWERFUL
TV STATION
CKLW-TV Channel 9
325,000 watts

CKLW covers a
15,000,000 population
area in five
important states.

Adam J. Young Jr., Inc.
National Representative

Guardian Building

Detroit 26, Mich.

50,000 WATTS
800 KC.
### Top 10 shows in 10 or more markets

**Period 1-7 February 1954**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Syndicator</th>
<th>Producer</th>
<th>Show Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>City Detective, MCA, Revue Prod. (D)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Cisco Kid, Ziv (W)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>I Led Three Lives, Ziv (D)</td>
<td></td>
<td></td>
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<tr>
<td>4</td>
<td>Superman, MPTv, R. Maxwell (K)</td>
<td></td>
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<tr>
<td>5</td>
<td>Wild Bill Hickok, W. Broidy (W)</td>
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<tr>
<td>6</td>
<td>Foreign Intrigue, JWT, Shel. Reynolds (A)</td>
<td></td>
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<tr>
<td>7</td>
<td>Kit Carson, MCA, Revue Prod. (W)</td>
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<tr>
<td>8</td>
<td>Range Riders, CBS Film, Flying &quot;A&quot; (W)</td>
<td></td>
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<tr>
<td>9</td>
<td>Badge 714, NBC Film (D)</td>
<td></td>
<td></td>
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<tr>
<td>10</td>
<td>Boston Blackie, Ziv (M)</td>
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<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Syndicator</th>
<th>Producer</th>
<th>Show Type</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>Favorite Story, Ziv (D)</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>2</td>
<td>Crown Theatre, CBS Film (D)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Jeffrey Jones, L. Parsons (D)</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>4</td>
<td>Your All-Star Theatre, Screen Gems (D)</td>
<td></td>
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<tr>
<td>5</td>
<td>Hopalong Cassidy, NBC Film (W)</td>
<td></td>
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<tr>
<td>6</td>
<td>Amos 'n Andy, CBS Film (C)</td>
<td></td>
<td></td>
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<tr>
<td>7</td>
<td>Gene Autry, CBS Film (W)</td>
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<td></td>
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<tr>
<td>8</td>
<td>Death Valley Days, McCann-Ericson (W)</td>
<td></td>
<td></td>
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<tr>
<td>9</td>
<td>Captured, NBC Film (D)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Cochboy G-Men, United Artists (W)</td>
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</tbody>
</table>

### Chart covers half-hour syndicated film programs

**Top 10 shows in 4 to 9 markets**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Syndicator</th>
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<th>Show Type</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Favorite Story, Ziv (D)</td>
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<td>Crown Theatre, CBS Film (D)</td>
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<tr>
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<td>Your All-Star Theatre, Screen Gems (D)</td>
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</tr>
<tr>
<td>10</td>
<td>Cochboy G-Men, United Artists (W)</td>
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</tbody>
</table>

Note: The chart covers half-hour syndicated film programs. The average rating is an unweighted average of individual market ratings. The show type symbols: (A) adventure; (C) comedy; (D) drama; (K) kid show; (M) musical; (W) Western. Films listed are syndicated, half-hour length, broadcast in four or more markets. This should be borne in mind when comparing these ratings to those of network programs, which are based on weighted, one-hour ratings.
### 3-STATION MARKETS

<table>
<thead>
<tr>
<th>City</th>
<th>WTV</th>
<th>WTM</th>
<th>WTV</th>
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</thead>
<tbody>
<tr>
<td>Det</td>
<td>12.0</td>
<td>7.0</td>
<td>10.0</td>
</tr>
<tr>
<td>Mil</td>
<td>12.0</td>
<td>7.0</td>
<td>10.0</td>
</tr>
<tr>
<td>Phil</td>
<td>12.0</td>
<td>7.0</td>
<td>10.0</td>
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### 2-STATION MARKETS

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<thead>
<tr>
<th>City</th>
<th>WTV</th>
<th>WTV</th>
</tr>
</thead>
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<tr>
<td>Mil</td>
<td>12.0</td>
<td>7.0</td>
</tr>
<tr>
<td>Phil</td>
<td>12.0</td>
<td>7.0</td>
</tr>
</tbody>
</table>

### Advertising-wise

- You can’t get lost in the Piedmont...

All you need to do is in 29 of the most important counties of our Prosperous Piedmont is seek out the nearest TV antenna.

It will be pointed toward WFMY-TV. Navigate from there, and you’ll be headed straight toward the favorite television station of a huge multi-market region where more than $1,500,000,000 a year waits to be spent.

All across these Piedmont counties, with their many well-known cities and towns, is a humming pattern of factories and farms, of payrolls and prosperity, of vast selling opportunity.

The only TV station that taps all of this potential is WFMY-TV — and with a degree of persuasive influence that makes it top choice of so many advertisers.

Advertising-wise, you can’t get lost in the Piedmont. Not if you tell your story via its favorite TV station. The sooner you find WFMY-TV, the sooner you get your share of this $1,500,000,000 buying power.

---

WFMY-TV

Basic CBS Affiliate — Channel 2

Greensboro, N.C.

Represented by Harrington, Righter & Parsons, Inc.

New York—Chicago—San Francisco

19 APRIL 1954
Awards simulcast of a recent Thursday. I wish I could have agreed with the commercial approach, since I know many of the people connected with both advertiser and agency. But I’m afraid all I could do was wince as these interruptions to the proceedings shaped up during the hour and a half.

The audience reaction in the Center Theatre, New York, where I was watching (with side-long glances at Deborah Kerr and Audrey Hepburn) was expressed in groans every time a commercial was inserted. Every time but once. This was an adroitly positioned announcement which followed a station break thus easing the burden on the sales message and preparing the audience for it.

As each commercial followed the other, the contrived situations became more and more transparent. When Paul Douglas said: “Let’s look in on a couple who are investigating an Oldsmobile on the sales floor” (or words to that effect), the phoniness of the vignette became all the more phoney.

And poor Betty White, a young lady who seems to have a certain naturalness and believability, was swamped by her copy and could only appear cloying and saccharine.

But let’s face it—in many ways I think all of us in commercial TV owe a debt to Olds. It was very easy to fall into this trap—we all might have done the same. I know I would have. For here was an example of something that looked okay on paper but poorly on television (worst example: the commercial with dancers jumping in and out of a roadster—something tried by most of us at one time or another, seldom if ever with success—never with so little as during the Awards telecast.)

The excitement built up while the studio audience and the some audience awaited the announcements put an added weight on the shoulders of the copy people in the timing of their breaks, their frequency, and, most important, their demeanor. I’d say I learned, thanks to Olds, that the lead-in to a commercial should be directness itself rather than artifice.

---

**Letters to Bob Foreman are welcomed**

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

KMPC "Report to SPOTholders for 1953" shows:

GROSS BUSINESS 13.5% AHEAD of 1952.

Greatest Year in KMPC History.

374 Different Advertisers on KMPC.

Everything sells on KMPC.

more in '54

KMPC AUDIENCE GROWING
Because of these star personalities:
DICK WHITTINGHILL • BILL STEWART • IRA
COOK • JOHNNY GRANT • HARRY GOLDER •
BOB KELLEY • CHEF MILANI • HAL MOORE

KMPC WIDELY PUBLICIZED
Newspapers • Movie Trailers • Store Posters •
Theatre Magazines

KMPC MERCHANDISING EFFECTIVE
Advertisers Enthusiastic About KMPC Service.

THE WEST'S GREATEST INDEPENDENT

KMPC

710 KC • Los Angeles, California

50,000 watts days • 10,000 watts nights

GENE AUTRY, President—R. O. REYNOLDS, Vice Pres & Gen. Mgr.
Represented Nationally by A. M. RADIO SALES COMPANY
New York • Los Angeles • Chicago
4 ways you can use this valuable SPONSOR feature

In every issue of SPONSOR you will find the handy, up-to-date listing of new tv station grants which appears below. Here's how this compilation can help you.

1. You can plan campaigns far in advance by checking on-air target dates given in chart.

2. Names of permittee, manager and rep for each new c.p. and station make it easy to get additional data.

3. List of all stations newly on air with commercial programing during two weeks preceding issue is handy reference list to update timebuyers.

4. Box score at bottom of page is succinct summary of tv's status. Includes total number of U.S. stations.

NEW AND UPCOMING TV STATIONS

I. New construction permits

<table>
<thead>
<tr>
<th>CITY &amp; STATE</th>
<th>CALL LETTERS</th>
<th>CHANNEL NO.</th>
<th>DATE OF GRANT</th>
<th>ON-AIR DATE</th>
<th>POWER (KW)**</th>
<th>STATIONS ON AIR</th>
<th>SETS IN MARKET (1000)</th>
<th>PERMITTEE &amp; MANAGER</th>
<th>RADIO REP</th>
<th>SETS</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHARLESTON, S. C.</td>
<td>WUSN-TV</td>
<td>2</td>
<td>26 March</td>
<td>1 Sept.</td>
<td>54</td>
<td>32</td>
<td>1</td>
<td>71 vhf</td>
<td>Southern Besley, Jr., Headley, Headley, Besley</td>
<td></td>
</tr>
<tr>
<td>MONTGOMERY, ALA.</td>
<td>WSFA-TV</td>
<td>12</td>
<td>26 March</td>
<td>1 Oct.</td>
<td>316</td>
<td>158</td>
<td>1</td>
<td>24 vhf</td>
<td>Montgomery Besley, Jr., Besley, Besley</td>
<td></td>
</tr>
<tr>
<td>WICHITA, KAN.</td>
<td>KAKE-TV</td>
<td>10</td>
<td>1 April</td>
<td>July '54</td>
<td>316</td>
<td>158</td>
<td>1</td>
<td>61 vhf</td>
<td>KAKE Besley, Co.</td>
<td>Radio Rep</td>
</tr>
</tbody>
</table>

II. New stations on air

<table>
<thead>
<tr>
<th>CITY &amp; STATE</th>
<th>CALL LETTERS</th>
<th>CHANNEL NO.</th>
<th>ON-AIR DATE</th>
<th>POWER (KW)**</th>
<th>STATIONS ON AIR</th>
<th>SETS IN MARKET (1000)</th>
<th>PERMITTEE &amp; MANAGER</th>
<th>REP</th>
<th>SETS</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALBANY, GA.</td>
<td>WALB-TV</td>
<td>10</td>
<td>3 April</td>
<td>112</td>
<td>56</td>
<td>1</td>
<td>NFA</td>
<td>H. Stout, Stout, Stout</td>
<td>Born-Still</td>
</tr>
<tr>
<td>FAIRMONT, W. VA.</td>
<td>WJPB-TV</td>
<td>35</td>
<td>28 March</td>
<td>17</td>
<td>9</td>
<td>ABC, Du M, NBC</td>
<td>1</td>
<td>NFA</td>
<td>Fairmont Besley, Co.</td>
</tr>
</tbody>
</table>

III. Addenda to previous listings

Since SPONSOR's 5 April 1954 issue, four more television station grants have relinquished their construction permits.

CHATTANOOGA, Tenn., WTVT, uhf ch. 43.
LITTLE ROCK, Ark., KRTV, uhf ch. 17 [station was on the air operating commercially].

One of these stations was on the air and operating commercially. This raises the number of stations which have returned C.P.'s to the FCC to 63. In addition, one other station which was operating has left the air but retained its permit.

NEWPORT NEWS-NORFOLK, Va., WACH-TV, uhf ch. 33 [station goes off the air but retains c.p.].

BOX SCORE

- U.S. stations on air, incl. Honolulu and Alaska (9 April '54) = 368
- Markets covered = 227
- Grants on air = 530
- U.S. homes with tv sets (1 Jan. 51) = 27,500,000
- Percentages on homes with sets in tv coverage areas are considered approximate. In most cases, the representative of a radio station which is granted a c.p. also represents the tv station. Since no provision is made for opening the air, the name of the radio station is given. SPONSOR lists the names of the radio stations in this column when a radio station has been given the tv grant. NFA. No figures available at present to set in market.
In New England
they'd rather watch

WBZ-TV

Superior local programming is a big reason! On WBZ-TV, televiwers find something for everyone—from lively news programs like NEWS AT NOON to household hints included in PANTRY PLAYHOUSE— from wholesome children’s programs such as THE MAGIC WINDOW to the most adult entertainment like that in STARRING THE EDITORS. Seasoned to the New England taste, these programs pull a surprising—and gratifying—number of replies and sales! We'll be glad to tell you the full story of how WBZ-TV covers an area of 12,390 square miles, accounting for total retail sales of more than 6 billion dollars. Just write or phone.
**MATTRESSES**

**SPONSOR:** Saladmaster Sales  
**AGENCY:** Direct

**CAPSULE CASE HISTORY:** An advertising-to-sales ratio of 10% to 1—that's the kind of sales return this kitchen appliance company got. The regional manager of Saladmaster, Eric A. Allen, described the results as "amazing." He said Saladmaster bought one 90-second participation announcement at 10:00 p.m. 29 January. "Up to the present time," he reports, "the net results of this participation have brought in over $7,000 worth of sales from a $45 expenditure." The Saladmaster sells for $29.95. F.O.B. Dallas, Tex. "Needless to say," Allen continues, "we are more than gratified with the results."  

**KEYT,** Santa Barbara  
**PROGRAM:** Pacific Theatre

**AUTOMOBILES**

**SPONSOR:** Cochrans Motor Co.  
**AGENCY:** Direct

**CAPSULE CASE HISTORY:** At the end of last year, the sponsor had a number of 1953-model cars held over. The new models were coming out and the dealer wanted to sell the old ones but fast. He bought five filmed announcements adjacent to the major sporting events televised over the New Year's weekend for a total cost of $165 (including production costs). During the next four days, the sponsor sold 16 new Ford and Mercury (worth $48,000) as a direct result of the tv announcements—an advertising budget of one-third of 1%. Cochrans' ad manager said, "It was one of the greatest success stories in the history of our advertising..."  

**KSBW-TV,** Salinas  
**PROGRAM:** Announcements

**KELO-TV,** Sioux Falls  
**PROGRAM:** You Pick 'em

**CLEANER**

**SPONSOR:** Spic & Span Cleaners & Dryers  
**AGENCY:** Direct

**CAPSULE CASE HISTORY:** Last May, J. D. Irvine, proprietor of a cleaning establishment, was approached by KELO-TV with a quarter-hour local show every other week. "When I was sold the tv program...I signed the contract...but I was far from sold at the time," Irvine recalls. But now he says, "My tv show has outpolled both newspaper and radio combined...and has actually put definite and traceable cleaning jobs in my plant from points...far...out of town...Television is well worth the investment involved." Cost is $93.50 per program.  

**KELO-TV,** Sioux Falls  
**PROGRAM:** Announcements

**CHOCOLATE SYRUP**

**SPONSOR:** Bosco Co.  
**AGENCY:** Ruthrauff & Ryan

**CAPSULE CASE HISTORY:** For the past year, Bosco has had a one-minute participation five times weekly on the Billy Johnson show (12:00-12:00 a.m.) for $150 weekly. Here's how John T. McParland of the Bosco Co. describes the results: "...Our connection with the Billy Johnson Cartoon Club began in March 1953 and it was not very long before the impact of the show was reflected in a substantial increase in our sales. Over the period of a few days in excess of ten months, we have enjoyed an approximate 100% increase of sales and the trend is continuing up. Bosco is now very well known in D. C."

**WTOP-TV,** Washington  
**PROGRAM:** Cartoon Club

**JAMS & JELLIES**

**SPONSOR:** Mars Ellen Jams & Jellies  
**AGENCY:** Ralph Jewell

**CAPSULE CASE HISTORY:** When the sponsor's jams and jellies were introduced to San Diegans last fall, sales averaged 75 cases monthly. Starting 22 September, the jams and jellies were advertised on Mary Hume's What's Cookin' program with two announcements weekly. Results were so good that a 20-second chainbreak on Saturday nights was bought starting 10 October. Within a few weeks sales jumped to more than 300 cases monthly. The cooking show announcements cost $100 weekly; the chainbreak costs $120 weekly.  

**KEMTV,** San Diego  
**PROGRAM:** Announcements, Chainbreak
The PENN-N.Y. edition of TV Guide recently conducted a poll among its readers, asking which local TV programs they watch and enjoy most. Answers poured in from all Northeastern Pennsylvania. WILK-TV walked off with ALL the top honors. The April 15th issue tells the story. First Place goes to WILK-TV's pace-setting early evening variety show, "CAROUSEL" with Hal and Nancy Berg—Second Place goes to the top show in local kid entertainment, "BUCKSKIN JIM'S TRADING POST" presided over by Jim Ward—and Third Place to the center of attraction for the local teens, "JOHNNY SOBOL'S RUMPUS ROOM".

SMALL WONDER OUR TAILS ARE WAGGING WITH PRIDE!

WILK-TV covers a large and lucrative market where television competition is strong. The fact that we lead the field in popularity, quality of programming and reception is hard-hitting proof that we can sell more of your products at less cost than any other station in this widespread television-conscious area.

WILKES-BARRE and SCRANTON
250,000 WATTS
covering ALL Northeastern Penna.

Call or write

AVERY-KNODEL, Inc.

- New York - Chicago - Los Angeles
- San Francisco - Atlanta - Dallas

Affiliated with both
ABC and DUMONT NETWORKS
Evansville's giant napkin "Con-uiner" representatives currently K)-man will ices.

Dr. "Con-uiner" research completed at the University of Kentucky.

Successful sponsor certain research.

Particular lose SPONSOR.

WFIE, Channel 62.

SELL this solid market of 130,000 families whose annual spendable income exceeds 673 million dollars.

SELL them through the facilities of WFIE-TV... Evansville's first and only television station, now serving more than 30,000 TV homes in this UHF-only market.

NBC, ABC, and DuMONT affiliate.

WFIE is represented nationally by VENARD, INC.

New York, Chicago, Dallas, Boston, Atlanta, Los Angeles, San Francisco.

agency profile

Dr. E. L. Deckinger
V.P., Director of Research
Biow Co., New York

Dr. Deckinger's advertising career began when he stopped teaching math at New York University and went to work in Biow's mail room. That was 17 years ago. Since then he has built the research department from zero to a 70-man creative research operation.

"Advertising research has many facets," said Deckinger. "But they all try to solve the same question: How can we sell more goods for our clients? And advertising research is successful only if it helps advertising to do this."

At this point a little man with a large tray entered the office, spread a napkin on the desk and put a giant glass of ice-cold Pepsi Cola before us (with a straw). "Consumer research?" we asked.

"Hospitality," said Deckinger.

"Can research give a sponsor indications of probable sales to be derived from his advertising budget?" sponsor asked.

"No," said Deckinger apologetically. "Causations, for example, are very difficult to establish. By causation I mean proof that because we used a certain program or a particular commercial in a certain way at a specific time, we obtain specific sales results. Correlation—that is, the relationship between certain variables like high ratings and program efficiency—those become apparent. But proof that one factor caused sales—that's another story."

Deckinger heads the ARF committee that is currently studying rating services.

"We'll have a report out soon. It's on audience size measurement methods, and sets standards for the methods. Its purpose is to raise the level of research standards in the field in general, and to remove some of the horrible present confusion in so doing. The report is distilled from many, many hours of hard work and hefty thinking by representatives of all segments of the industry. We hope it will be completed by June."

Deckinger expressed optimism about strides made in research. "We design our questionnaire better, we sample better, so we get close quicker to the right answers on how to help the creative people prepare better advertising. But there's no one method for solving advertising research problems."

When not researching, Deckinger putters around the 40-year-old house he bought for his family. "We save a lot of money," says he, "in remodeling we never do."
WCAN-TV found GUILTY
SENTENCED to LIFE

When you sell on WCAN-TV you're sentenced to a life of sales success and profit . . . because WCAN-TV has been found GUILTY and SENTENCED to the following 3 counts:

1. WCAN-TV is guilty of having 70% conversions in less than 7 months on the air. It is this phenomenal conversion rate that made Milwaukee the fastest growing UHF Market in America today!

2. WCAN-TV is guilty of operating at FULL POWER of 212,000 watts bringing top flight WCAN-TV and CBS programming to greater Wisconsin.

3. WCAN is guilty of giving the BEST TV BUY in America TODAY.

Affiliated with WCAN RADIO
Wisconsin's most powerful independent

*ARB Survey April 1-7, 1954
Pulse, Hooper and Dr. Ella Clark, Marquette Univ.
The old fashioned touch can help tv commercials

Television commercials of today and printed advertisements of a hundred years ago have at least one thing in common: The use of a pretty girl to attract attention. And the wood cuts of the 1800's are just as entertaining as present-day tv commercials.

A whole array of early advertisements and typography is included in a two-volume pictorial survey assembled in Handbook of Early American Advertising Art. The books are by Clarence P. Hornung, published by Dover Publications, Inc., New York. Television advertisers, radio and TV station promotion departments and others can use material in the books in their own ads. All the material is copyright free and can be reproduced without royalty payment.

Aimed at the advertiser who wants to impart an old-fashioned flavor to his promotion, the books contain 3,500 cuts and type faces.

Among the ads in the set is one for a washing machine. It has this forceful closing: "Ladies and gentlemen are invited to call and examine it, or, what is better, send us your dirty clothes and test it." **

The ideal system: Last year SPONSOR (28 December 1953) outlined "What's wrong with the rating services?" Now, of measuring listenership, SPONSOR presents The Pulse, Inc., views on somebody has come up with detailed blueprints of the ideal rating the "ideal rating service" in the form of this faceted mailing piece.

---

**Blue Print* for the Ideal Rating Service

*Do not confuse with Blue Plate and/or Points

Scale: T. L. Mantini (CVD) = 2 X Old Fashioneds

1. Headquarters monitors signaling device which thumps householder into action

2. Lobotomy helmet, with electrodes that positively reveal thoughts not detected by the psychiatrist

3. Gangster, in blue shirt, holds gun. "*If they're high, I sell em*"

4. Gold-plated midgets, surreptitiously hidden in sample ad, doors, etc., and phone in secretary reports

5. Crying towel for low ratings

6. Telefaxed ratings reported to subscribers

---

P.S. or why not just ask people in their homes...like Pulse!
Briefly . . .

People with tv sets don't get as much sleep as they did in pre-tv days. That's one of the findings of a study conducted by Indiana University, Bloomington, Ind., made among 150 Bloomington housewives whose homes are topped with tv antennas. Two-thirds of the women said they went to bed later since tv. The same survey disclosed tv has not cut into a viewer's newspaper reading time. But respondents said they read books and magazines only half as much as before. Nearly one-third of the respondents said they didn't go out as much as before tv. Mealtime changes were reported by 21%, and 6.6% said their children studied less now. Tv advertising is felt to be useful by most housewives. About three-fourths are satisfied with the programing they now receive.

* * *

When WABD, New York's new Ernie Kovacs Show made its debut Monday 12 April, one sponsor already had been signed, Jay Broiler Co. (Roto-Broil) bought a quarter-hour segment of the nightly variety program. Cost of a 15-minute portion of the local show is about $2,500 weekly for 13 weeks. Joining Kovacs from 11:15 p.m. to 12:15 a.m. Monday-through-Friday is Edith Adams of the Broadway musical Wonderful Town, plus a trio, a male vocalist and various guests. WABD's General Manager Norman Knight told sponsor that Kovacs was signed to a long-term pact involving $1 million and that the program has one of the biggest budgets of any local New York show.

* * *

The nation's disk jockeys are currently telling their audiences about a campaign to make good music collections available to the blind. The music is recorded on ordinary phonograph records but the records have braille jackets and braille labels for identification.

Sigmund Spaeth, noted music educator and columnist, told sponsor the Louis Braille Music Institute of America, Inc., New York, is soliciting funds to pay for the free distribution of records to the blind and institutions for the blind. Disk jockeys, he reported, are assisting in the campaign.

Spaeth said Library No. 1 is now available.
SPONSOR Asks...

What strides has uhf television recently made—and what problems remain to be solved

THE PICKED PANEL ANSWERS

By BEN STROUSE, vice president, WJZC, Inc.,
Washington, D. C.

Once we knew a man who owned a radio station. He sold it for $2,500. That station later became a basic CBS affiliate; market value: $1,500,000.

Then there were the guys who had pre-freeze uhf grants and turned them back in—"There was no future for television."

Latest members of this fraternity: The "uhf-is-no-good" boys. A prominent network official recently quipped: "If a uhf station fails, it's bad management; if a uhf station fails, it's because it's uhf." Wise words indeed.

Under our competitive, free enterprise system, there is never a guarantee of business success. Many businesses in all lines fail because of poor management, insufficient capital or bad judgment in starting the business in the first place. Most uhf failures have been caused by similar reasons. Starting a station in a market that was too small to support television, starting in a market that was already receiving a number of good uhf signals, starting without a plan. Too many promoters, get-rich-quick schemers, hopped into tv, any kind of tv, any place, because tv was "a license to steal."

Despite the failures and the professional pallbearers there are today a number of highly successful uhf stations. They are doing an efficient job, operating under the same rules that a good radio station operates under: good programing, good promotion and good selling.

Our company (WWDC, Inc.) established a radio station in Washington which the experts all agreed couldn't succeed—the market was too crowded. Not only did we succeed but a half a dozen other stations which followed us into the market and had their sights leveled in a definite direction also succeeded.

Now we own a piece of an upcoming uhf station (WFMZ-TV, Allentown, Pa.). It's a good market, a big one. All of the area stations are and will be uhf—except for the fringe signals out of Philadelphia (and by the way, what's going to happen to fringe signals when color comes in?). We think WFMZ is going to be successful, not overnight of course. Its president, Ray Kohn of Allentown, is a good operator. He knows his market. With sound local programing augmented by network shows, with good promotion including work with the retail service men and dealers on a very sound, planned basis, with good selling, we think WFMZ-TV will succeed.

The same business judgment that told us to go into uhf in Allentown stopped us from going into uhf in Washington, Washington has four very good uhf stations. What can a uhf station offer that will make people convert?

By LARRY ISKEL, vice president and general manager, WBNV, Pittsburgh

Uhf, without the advantage of a five-year freeze, in certain specific markets has made some real progress—while not spectacular, certainly sound and steady.

In the wake of many stations both u and v suffering economic reverses because of a number of factors, many people in the industry have sought to put a stigma on all uhf. These shortsighted individuals overlook a number of factors. Uhf stations, by and large, that have had economic troubles, for the most part have been in markets where there simply aren't enough dollars to go around and many of them have been under-financed and ill conceived. This applies to a great many new uhf stations also. Overlooked also is the fact that 13 uhf permits were handed back to the Commission by groups who had little or no faith in the future of tv.

To be specific, let's look at the market with which I am most familiar, Pittsburgh, the nation's eighth major market with a uhf established five years prior to the arrival of our uhf channel. What have we been able to accomplish in seven months of operation?

We have the first televised schedule of major-league baseball, the first home and away schedule both from Madison Square Garden for the Holiday and National Invitation tournaments and a series of home games of the nationally ranked Drexel University basketball team. We've done more remote in seven months than has been accomplished in the previous five years. We have approximately 130 clients on our station. We have basic affiliation with ABC and supplementary affiliation with CBS. We have the largest studio and were the first tv station in the city to drive an automobile and display for live camera demonstration in the studio. In seven months, starting from scratch, we have, according to the local surveys, 230,152 sets equipped to pick up our station as of March 1.

We are going into the first full summer of baseball and it is reasonable to assume that this figure will be greatly expanded due to the purchase of a second set in the homes in so rabid a sports town. It is particularly signi-
cant due to the fact that a number of the leading manufacturers have come out with a new set selling under $200 completely equipped with both uhf and vhf.

It is true that uhf has had an uphill fight but anything new usually does.

It should be borne in mind that it takes a station six months to develop a rating pattern. In all fairness, those timebuyers who hold a much more severe yardstick to uhf than they ever did against vhf are selling short their own clients, because what they are saying, in effect, is that this country and this particular market has no basis for expansion.

By LOU POLLER, general manager, WCAN-TV, Milwaukee, Wis.

I have been searching for over a year now, and I have not found a tv spectator who was willing to look at a poor picture or program on uhf; conversely I have not found a tv spectator who did not fully enjoy a good picture and program on vhf. The alphabetical gap has been created in Washington, and magnified on Madison Avenue. Technically, there are no real problems with uhf. Milwaukee has accepted WCAN-TV to the tune of 62 1/2% conversions in a little over six months.

We believe that any market having more than three tv stations is in for a rough time, whether they are v's or u's or mixed. Kansas City is living proof of that theory. Planned allocations did not prove too practical, and changing the allocations piecemeal is being done adds to the confusion. It has been preached over and over that we must have uhf in order to enjoy "a truly competitive" national television system. If that still holds true, we need a quick, up-to-date inventory of tv in the country before we go much further with the allocation plan.

There is absolutely no reason for uhf not having the same future as vhf, given the same opportunity. My question still is—is it getting the same opportunity? We don't think so.

(Please turn to page 153)
NESTLE ON THE AIR
(Continued from page 35)

to London for the Coronation and then to Paris.

"The purpose of the contest," explains Winslow Stetson, Nescafé account executive at Sherman & Marquette, "was to get as many people as possible to try Nescafé. The contest was promoted through point-of-sale displays and pulled excellent results for us."

A retailer display contest ran simultaneously.

In mid-March, when Nescafé's sponsorship of Kate Smith ran out, the firm decided not to renew its contract. The reasoning: Nescafé was out to reach a broader family audience than it could with daytime tv. The answer: The Jackie Gleason Show, CBS TV, Saturdays 8:00-9:00 p.m.

To keep Nescafé in the minds of consumers over the summer, Nestlé Co. participated in the CBS Radio Power Plan from March through August 1953. Through this participation Nescafé had coverage on more than 200 CBS Radio stations and identification with three 8:30-9:00 p.m. radio network shows; F.B.I. in Peace and War, Meet Millie and Mr. Keen, Tracer of Lost Persons.

Late in 1952, when Nestlé executives saw Nescafé sales dip, the firm undertook a brand preference and consumer study. They found the public was turning from chocolate-base products like Nescafé to the pure-coffee instant brands. Nescafé revamped its formula, and when Nestlé began its one-third sponsorship of Gleason in March 1953, the commercials plugged "new 100% pure coffee" Nescafé.

Nestlé Co.'s investment in the Gleason show amounts to $1,105,000 for production on a 52-week basis, plus an estimated $750,000 more for the 96-station CBS TV lineup. For this price, Nescafé, like the two other co-sponsors (Schick and Sheaffer Co.), gets one minute-and-a-half commercial for two weeks, three minutes of commercial time every third week.

These commercials are integrated into the show format. Says Winslow Stetson, Nescafé a/c at Sherman & Marquette on this score, "If you're paying a high price for a top personality, you get maximum value from your investment by getting this personality's endorsement of the product." Specifically, Nescafé likes to take advantage of its demonstration value (the commercials show the family how fast and easily a cup of Nescafé can be made) and merchandisability (Nescafé stresses heavy point-of-sale display and promotion). At the time Nescafé bought Gleason he was already a popular comedian with a family-appeal show format and a solid rating (in the 30's), which has maintained.

In fall 1953 Nescafé again ran a consumer contest. Some $100,000 in cash was given to contestants who best completed a jingle about Nescafé. This contest, announced on the air for two months, pulled satisfactory response.

Again the reasoning behind this contest was twofold:

1. To get new customers for Nescafé, as well as prove the value of the revamped product to old customers.

2. To get extra displays from chains and leading independent grocers. Sherman & Marquette furnished life-size

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YUKON* STAY WITH YOUR AUDIENCE
THIS SUMMER . . . . . ON WWTV!

YUKON* — synonymous with gold rush since the early days of Alaska.

Now there's a new gold field open to television advertisers.

Throughout this Spring, Summer and Fall, 1,500,000 people will visit the famous Northern Michigan resort—land — which this year has television for the first time . . . from WWTV.

You can move with your audience this year as they leave metropolitan centers to join the half-million permanent audience of WWTV-land.
WDAY-TV
FARGO, N. D.
NOW ON
FULL POWER
(UP FROM 13,000 TO 65,000 WATTS)
AND CARRYING
PRACTICALLY
ALL TOP-RATED
PROGRAMS
FROM
ALL 4 NETWORKS
(AND LEADING FILM PRODUCERS)!

Affiliated with NBC • CBS • ABC • DUMONT
FREE & PETERS, INC., Exclusive National Representatives
cutouts of Gleason to the distributors during the run of the contest.

Another favorite Nestlé method of advertising is through freecards offers. Nescafé introduced such a "prove-it-yourself" campaign in September 1953 via TV and magazines. One particular Gleason commercial last fall offered viewers a package with four individual servings of Nescafé free. This one commercial pulled 25,000 postcards within a day out of New York City alone.

Nescafé's copy theme has been consistent in all media since May 1953:
"New 100% pure Nescafé Coffee guarantees better flavor cup after cup."

This theme appears in Nescafé's print advertising—full-page black-and-white as well as four-color ads in Life, Look, Ladies' Home Journal, Good Housekeeping and the store books. It also appears in Nescafé's daily newspaper advertising, usually black-and-white and some two-color 1,000-line ads.

Spot TV is used primarily to supplement Gleason coverage. On the other hand Sherman & Marquette stresses the value of spot radio in t(t reaching an entirely different audience from the TV audience: (2) bringing consumers the "news" aspect of Nescafé.

When regular coffee prices skyrocketed in winter 1954, Nescafé immediately went full-force into spot radio in every major market in the country. This campaign was the most intensive spot campaign on independent stations in radio history. On WNEW, New York, alone Nescafé placed 175 minute announcements a week at $6,000 weekly. The campaign has expanded since January into more than 30 major markets, with many independents as well as network affiliates carrying schedules of 100 announcements and more each week.

These commercials start with a jingle stressing flavor and are followed with a timely hard-hitting pitch comparing regular coffee prices with instant coffee. Campaign was placed in January on a 13-week basis.

Nescafé's radio effort is of the shotgun variety, aimed at a maximum adult and teen-age audience. The agency has been buying sports, d.j., news adjacencies, as well as local and regional radio personalities. This price broadside is intended to hit the entire family.

The Gleason show, on the other hand, is aimed more specifically at the younger housewife, although Nestlé Co., doesn't discount the importance of men and teenagers as potential instant coffee consumers.

Nescafé's leading competitors in the field are aggressive advertisers:
General Foods' Instant Maxwell House Coffee sponsors The Red Buttons Show, CBS TV, Mondays 9:30-10:00 p.m., (through Benton & Bowles) at a $22,000 weekly production cost, and The Second Mrs. Burton, CBS Radio, Monday-through-Friday 2:00-2:15 p.m. (sharing the program with other General Foods products) at a $3,000 weekly production cost.
Standard Brands' Instant Chase & Sanborn, the market since 1946, had only one experience with network tv: one 15-minute participation weekly on NBC TV's Garry Moore Show in 1951. Since then the brand has been advertised via spot radio and TV in 70 or more cities, as well as with heavy print schedules.
Borden's Instant Coffee was also in-

![Strong Pull](image)

...keeps viewers tuned to

**K MJ-TV**

**FRESNO • CHANNEL 24**

the FIRST TV station in

California's San Joaquin Valley

K MJ-TV pioneered television in this important inland California market. The strong pull of top local programming plus NBC and CBS network shows continue to make it this area's most-tuned-to TV station. **K MJ-TV is your best buy in the Valley.**

Paul H. Raymer, National Representative
This is the Land of... Milk and Honey

WISCONSIN'S MOST Show—Full STATION

100,000 Channel 2

troduced in 1946, and from its birth was the most air-conscious of the in-
stant coffees. In 1952 (through DCSS) this brand began sponsoring *Treasury Men in Action*, NBC TV, Thursdays 8:30-9:00 p.m. It still sponsors this program with a 32-station lineup, at a weekly production cost of $17,500 which is borne by Borden Co. products rotated on the show.

*General Foods*’ Instant Sanka, a caffeine-free instant coffee, competes more directly with Nescafé’s Decaf (through Dancer-Fitzgerald-Sample). Sanka’s air advertising has tended toward five-
minute newscasts in top nighttime net-
work adjacencies.

Regional brands like Folger’s In-
stant Coffee on the West Coast and
Elder’s Instant Coffee on the East
Coast are contenders in their own dis-
tribution areas. Their advertising, gen-
erally, leans toward heavy newspaper
and spot radio and tv.

In May 1952 Nestlé Co. (through Sherman & Marquette) introduced an-
other brand of instant coffee—Nestlé’s
Instant Coffee. The reasoning behind
this introduction of a brand that may
eventually be nationally competitive
with Nestlé’s own Nescafé?

Don Cadly explained Nestlé’s pol-
icy this way to SPONSOR:

“The Nielsen Food and Drug In-
dex shows that no single brand of cof-
fce ever held more than 25% of any
particular market. To strengthen the
Nestlé Co.’s position in individual
markets as well as nationally, we in-
troduced this new, improved Nestlé
Instant Coffee. Actually, we don’t feel
that it will compete with our well-es-
established Nescafé as much as with oth-
er brands. There will always be con-
sumers who prefer Nescafé to Nestlé
Instant Coffee and vice versa.”

At the agency, Nestlé Instant Coffee is handled entirely separately from
Nescafé. William Geoghegan, execu-
tive on the Nestlé Instant Coffee ac-
count, explained that the advertising
stress in all media is upon flavor.

“Price,” he says, “is an industry prob-
lem. Since we have limited distribu-
tion at the moment, and a more lim-
ited budget than the other brands, we
stick to brand selling and a strong
flavor pitch.”

Nestlé Instant Coffee’s budget has
increased by some 50% annually since
the brand’s introductory campaign in
spring 1952. The budget in 1954 di-
vides this way: 60% in print media,
40% in radio and tv.

To date the brand has distribution
in the following areas: Michigan, Mas-
sachusetts, eastern Pennsylvania, New
Jersey, Rhode Island, northwestern
New York, metropolitan New York
and southern Connecticut.

Tv is being used in New York, Phil-
adelpbia, Boston, Detroit, Rhode Is-
l and Buffalo; radio in Michigan,
Pennsylvania (except Philadelphia),
Massachusetts. Both air media are
used on a year-round basis with av-
geage radio frequency exceeding 15
announcements a week per market,
average tv frequency exceeding five an-
nouncements a week per market.

Demonstration of NIC’s quick, easy
solubility is the mainstay of NIC’s tv
commercials. Whether film or live,
these commercials usually show two
cold glasses of water. The announcer
puts a teaspoon of NIC in one glass, of
another brand of instant coffee in the
other glass. NIC mixes with the cold
water visibly faster than the unidenti-
fied brand with which it is compared.

The copy theme: “Now—a foolproof
"My Ideal Rep"
says Chet Slaybaugh
of Morse International, Inc.,
"shows ingenuity in 'digging out' and cooperation in 'working out'
schedules that meet my clients’ requirements. He does not merely submit a cut and dried list of availabilities."

**Jepco's**
specialty is working for maximum client effectiveness. That means digging out best availabilities.

*Jepco knows how the wind blows*

**John E. Pearson Company**
*RADIO AND TELEVISION STATION REPRESENTATIVES*

NEW YORK • CHICAGO • MINNEAPOLIS • DALLAS • LOS ANGELES • SAN FRANCISCO
Local acceptance?

126 local accounts*
signed in six weeks!

*Names on request

WWOR* TV
WORCESTER • MASS. 14

There's more to be seen on channel 14

COVERS PENNSYLVANIA'S
3rd LARGEST MARKET

Erie

SCRANTON • WILKES-BARRE

Pittsburgh

Harrisburg

Philadelphia

WARM 16 TV

SCRANTON, PA.
ABC TELEVISION NETWORK
Antenna: 1244 Ft. Above Average Terrain
333 Madison Ave., Scranton, Pa.
Hotel Sterling, Wilkes-Barre, Pa.

Represented Nationally by
GEORGE P. HOLLINGSBERRY CO.

a three jingle
audition record
made just for
you for only $75

Hollywood 5-6181
6000 SUNSET BOULEVARD, HOLLYWOOD 28, CAL.

10:30-11:00 a.m., on
16 January 1954, on 3 April 1954
Nestlé's Quik and Nestlé chocolate bars
also undertook sponsorship of the ra-
dio version of the show: Space Patrol.
ABC Radio, alternate Saturdays 10:30-
11:00 a.m. Ralston-Purina sponsors
alternate weeks on both radio and tv.
The program originates in Hollywood
with a 31-station tv lineup, 358 radio-
station lineup. Nestlé's tv contract ex-
tends through 3 July 1954; radio ends
25 June.

Says John Beresford: "The radio
and tv versions are handled separately,
with different stories and different
casts, except the star of the show.
Therefore, we not only reach a maxi-
mum kids audience with our radio and
tv coverage, but we may reinforce the
impact of each version by having some
of the same audience tuned in to both
stories."

The programs are aimed at young-
sters between ages four and 13, though
the major group of kid listeners falls
into the six-to-12 age group. The agen-
cy estimates that some 25% of the
audience are adults, though program
appeal is three-to-one in favor of kids.
(The show had a 23 Nielsen rating in
January-February—a significantly high
score for a morning program.)

Script requirements are rigid in or-
der to assure parent approval: (1) no
one is ever killed on Space Patrol; (2)
criminals are rehabilitated in the "re-
habilitation center." Don Cady, Nes-
tle’s head of advertising, was in Cali-
ifornia at stroscott's prestige time to con-
fer with the producers and writers of
the program, to make sure that the
general atmosphere of the show will
continue to follow the aforementioned
standards.

Here's Nestlé’s commercial tech-
nique:

1. Hero of Space Patrol, Buzz Cor-
ry, endorses Nestlé products in inte-
Another WSM package show delivered to the Network!

When the makers of d-CON products wanted a strong, effective, unified medium to sell the entire nation, they took a familiar step:

They turned to the field whose national popularity is rocketing fastest — country music; to the top folk music talent pool — the cast of WSM's Grand Ole Opry.

So NBC listeners coast to coast are now hearing at 9 p.m. every Saturday, right after the network portion of "Grand Ole Opry," the "Country Tune Parade," starring Ernest Tubb, Goldie Hill, and famous guest stars from the Opry itself.

When your product is ready to ride a network, contact WSM for a sure-fire salesmaking package show. More specifically, contact Tom Harrison or any Petry Man.

Nashville WSM Clear Channel • 50,000 Watts

19 APRIL 1954
THE SUCCESS-FULL STATION

WTVP

FIRST on the air in its market.
FIRST in its market with the viewers.

56% of sets in use*

WTVP
Channel 17
DECATUR, ILLINOIS
*Conlan Report, January, 1954

NATIONAL REPRESENTATIVES
GEO. W. CLARK & CO.
New York
Los Angeles
San Francisco
Chicago

grated commercials.

2. Write-in premiums are continuously offered on the air to make sure that the audience will actually try Nestlé products. Premiums range from plastic rocket ships to plastic spaceships. These serve as valuable merchandising tools for the trade.

EverReady Cocoa, one of the Nestlé products advertised on the tv version of Space Patrol, concentrates its entire budget in tv. This product (a cocoa powder for hot instant cocoa) is advertised more heavily during the winter months. The main commercial push is that kids like a hot drink at breakfast just as adults do. Before its tv sponsorship, EverReady advertised mainly in comics.

Nestlé’s Quik, a cocoa powder for instant cold cocoa, spends 50% of its budget in radio, 50% in comics and Sunday supplements. Quik commercials stress how easy the drink is to make and how good it tastes. Quik takes over most of EverReady’s commercial time during spring and early summer. Together, these two Nestlé instant cocoa brands dominate the cocoa industry.

The major share of the Nestlé chocolate bar budget is in tv media, with some Sunday supplement advertising. Nestlé’s major competition in the chocolate bar field is Hershey, who dominates chocolate bar retail sales, strangely enough without any advertising at all. Reason for Hershey’s lack of advertising: most of its sales are in bulk chocolate to candy manufacturers rather than to consumers.

Nestlé’s previous network tv experience for these products had been its sponsorship of Mr. I. Magination. CBS TV, from September 1950 through June 1951. Despite heavy parent organization and teacher endorsement, this show did not produce results to warrant renewal after 39 weeks.

From that time to date the products were advertised through participations on local tv kid shows, full-page ads in Life, Look and other national magazines as well as spot radio schedules. Comics got a large percentage of their budget during this period.

The only Nestlé product, also advertised on Space Patrol, which gets further spot tv support is the chocolate bar. These bars have been advertised in a heavy tv I.D. campaign in New York only since October 1953 through April 1954. The I.D.s consist of a musical jingle starring a little girl and end with a plug of Space Patrol. Placed near family-appeal programing between 8:00 and 10:00 p.m., these commercials ran at the rate of 10 a week during the first three months of the New York campaign, five a week during the last three months.

Nestlé’s Semi-Sweet Chocolate Morsels and Nestlé’s Cookie Mix were introduced 15 years ago on the Yankee Network by Marjorie Mills, a woman commentator. Both products are currently placed on tv and radio daytime cooking shows through Cecil & Presby.

These products are considered to be promotional items (for making holiday cookies) and are therefore advertised seasonally. The main part of the budget goes into women’s magazines and Sunday supplements, but radio and tv spending is heavy.

Since the rural areas of the U.S. are of major importance for both products, Cecil & Presby has bought regional networks like Yankee Network in New England and Don Lee on the West Coast, both of which have extensive small-town coverage. The Keystone Network is used regularly by Nestlé for these two products because of its wide coverage in small-town and rural areas. Nestlé currently uses Teletest Quiz Program on Keystone.

On women’s tv participation shows these products usually buy two participations weekly in one show per market. Radio participations run in three- to a-week schedules per market. Nestlé’s Semi-Sweet Morsels retail at 28c, Cookie Mix at 37c. The advertising budget for these two products approximately equals Nestlé spending for the three Space Patrol products.

Decaf, Nestlé Co.’s “97% caffeine-free” instant coffee brand, is advertised through Dancer-Fitzgerald-Sample, Executive on this account, Chester Birch, says that this brand’s major competitor is General Foods’ Sanka. Decaf’s campaigns, however, are still in their introductory stages. The account started with D-F-S in spring 1953, has since been advertised primarily through daily newspapers and minute night time announcements, on a 28-50 basis. Women participation shows on radio are used in those markets where the women radio personalities are stronger than nighttime adjacencies.

William Cory is D-F-S account executive on four other Nestlé Co. prod
Basic Buy Because:
KRNT is the Hooper leader morning, afternoon, and evening (and has been for years!). In the morning, KRNT leads with an audience share of 48.8%. In the afternoon, KRNT leads with an audience share of 50.4%. In the evening, KRNT leads with an audience share of 41.8%. (Des Moines Hooper Report, Feb., 1954). KRNT is the only Des Moines station that can talk Hoopers!

Basic Buy Because:
KRNT is the station with the stars... CBS plus Don Bell, Iowa's favorite disc-jockey... Bill Riley, longtime popular emcee with the great new mid-afternoon participating show... Smokey Smith, Central Iowa's most popular Western and country-music star... Elizabeth Clarkson Zwart, veteran Tribune columnist with outstanding morning "radio column"... Al Couppee, Iowa's "Mister Sports"... Al Rockwell, late-evening music authority.

Basic Buy Because:
KRNT is the station Central Iowa depends on for news. Everyone knows such names in news as Russ Van Dyke, Paul Rhoades, Don Soliday, Tribune columnist Gordon Gammack, and Mac Danielson. It takes a BIG, FULL-TIME staff of professional news-men — with "beat" reporters — to run the NEWS CENTER for Central Iowa. That's why any KRNT quarter-hour newscast is the most-listened-to newscast in Des Moines!

REPRESERNTED BY THE KATZ AGENCY
big bargain!

26 USE-FULL ISSUES OF SPONSOR ONLY $8

The magazine you can't do without. Simply fill in the coupon below and mail today.

SPONSOR
40 E. 49 St., New York 17, N. Y.

Please send me the next 26 issues of SPONSOR and bill me later.

Name
Firm
Title
Address
City

Zone State

check one:

☐ $8 one year (26 issues)
☐ $15 three years

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NETTE: Nestea (an instant tea), Maggi seasoning and bouillon cubes, the four flavors of Nestlé package soups, and Swiss Knight Cheese.

Nestea was introduced through Needham, Louis & Brokly, Chicago, about three years ago. In spring 1953 the account moved to D-F-S. Its budget is primarily in spot TV, minute and 20-second participations on daytime women's shows. Some 20% of the budget goes into spot radio and newspaper advertising. Nestea currently has distribution in 17 markets: New York, Philadelphia, Baltimore, Washington, Atlanta, Miami, Jacksonville, Tampa, St. Louis, Dallas, Fort Worth, Houston, Cleveland, Columbus and generally throughout Ohio and Indiana.

The major competitor of Nestea is a Standard Brands product: Tenderleaf, also not yet nationally distributed.

Biggest advantage of instant teas is in the making of iced tea, since it bypasses the boiling and then iced stage. This means that Nestea's heaviest advertising seasons are spring and summer. Copy theme, of course, is: "Refreshing tea in seconds."

Here's an example of a 20-second Nestea TV commercial:

Announcer: "Look good? Make refreshing iced tea in seconds—with Nestea Instant Tea! One teaspoon of Nestea, a half-inch of hot water, no stirring. Nestea dissolves instantly. Add cold water, then ice. Ahh! Sparkling, refreshing iced tea, in seconds, with Nestea Instant Tea!"

This commercial shows an attractive glass of iced tea with lemon and a mint leaf. Then the glass dissolves into a closeup of a Nestea jar, and the remainder of the commercial shows a woman preparing a glass of iced tea.

Nestle's package soups were introduced on 1 March 1954. They are currently being tested in Binghamton and Syracuse via spot TV and newspaper advertising. Retail cost of the soups is competitive with Lipton's, at 15c per package.

Swiss Knight Cheese, a specialty cheese, became a D-F-S account in spring 1953. Relatively high-priced (19c to 14c retail for a package of six portions), it has distribution primarily on the East Coast. Advertising budget is divided between black and white ads on food pages of daily newspapers and minute participations on daytime women's radio shows.

Maggi seasoning, also through D-F-S, is sold nationally but mainly to such institutions as restaurants, hotels (in New York, the Waldorf-Astoria uses it). This product, virtually unknown in the U.S., has long been a staple in European households. Reason: constant and ample supply of fresh meats in this country. Part of the cause for Europe's generally more spicy and highly flavored meat dishes throughout the past three centuries has been economic. Since there's no abundance of food (and even in food-producing countries, distribution is traditionally so unequal as to challenge the culinary skills of the masses), European cooks have always done their best to enhance the flavor of poorer cuts of meat. In the U.S., Maggi's advertising is aimed directly at professional chefs who are schooled in the use of seasonings. The budget goes into specialized hotel magazines.

Nestle's bouillon cubes were introduced on a limited test basis in 1951. The product has scattered East Coast distribution. Currently it is being re-evaluated from a product standpoint, and advertising plans lie dormant.

Expansion of the Nestle line into many new package food products got
into full swing in the past two years. Nestlé executives are close-mouthed when questioned about sales figures. However, growth of Nestlé’s advertising budget gives some indication of the firm’s expansion.

Here are PIB figures for Nestlé spending in national media during the past two years:

<table>
<thead>
<tr>
<th>Year</th>
<th>1952</th>
<th>1953</th>
</tr>
</thead>
<tbody>
<tr>
<td>Magazines</td>
<td>$717,797</td>
<td>$691,287</td>
</tr>
<tr>
<td>Newspaper supplements</td>
<td>$216,059</td>
<td>$547,428</td>
</tr>
<tr>
<td>Network tv</td>
<td>$154,375</td>
<td>$380,823</td>
</tr>
<tr>
<td>Network radio</td>
<td>$48,511</td>
<td>$58,511</td>
</tr>
<tr>
<td>TOTAL</td>
<td>$1,216,132</td>
<td>$2,116,599</td>
</tr>
</tbody>
</table>

These figures reflect the growing importance of the air media in Nestlé Co. thinking. Network radio and tv spending increased close to eight times in 1953 over the previous year.

Originally founded in Switzerland by Henri Nestlé in the 1860’s, Nestlé Co. began manufacturing milk and a baby food line in the U.S. for American consumption in the 1900’s. Today, Nestlé Co. headquarters in White Plains, New York, has 12 plants in the U.S., employing 3,200 persons. Major regional sales offices are located in eight cities throughout the U.S., but advertising and sales strategy is formulated at the White Plains Hq.

Company policy, in U.S. as well as in the 30 other countries where the firm has factories, has always laid stress upon quality products, although its consumer line is competitively priced in the U.S. Nestlé bulk products (chocolate coating for candy manufacturers, syrups for soda fountain and other institutional sale), on the other hand, are reputed for quality and are high-priced. Nestlé’s institutional line is, of course, not advertised through mass media.

Nestlé Co. expects to continue its expansion in the package food line and is likely to continue forging distribution and sales through heavy use of tv and radio.

MENNEN ON RADIO
(Continued from page 37)

Mennen’s experience with television has been an interesting one. As a matter of fact, this company was among the first to experiment with various television techniques. Also, today they are in approximately a dozen markets on a spot basis. They have, at various times, sponsored network shows and are currently considering the use of 1D’s.

Colson says that a company like his must be acutely conscious of the period by period changes reflected in the Nielson Food and Drug Index Figures, sales force comments and agency research, and, as a consequence, seeks to keep their media buying, copy themes and advertising pressures flexible to meet requirements. He admits that, although it is pretty hard to pinpoint advertising results, they do at all times attempt to continue only such advertising as actually demonstrates itself at the consumer sales counters.

To test individual radio stations (and other media, too), Mennen frequently offers a premium—perhaps a shave kit for a quarter. This isn’t the final answer by any means, but “it gives an indication of the value of one station over another one; it’s an indicator of a station’s vitality,” says Colson.

Mennen’s spot radio history goes back at least 25 years. In fact some stations have been used nearly that long. But Mennen’s intensive spot radio use is much more recent. As for network radio, here’s a brief summary:

For the first four months of 1932 Mennen sponsored Freddie Rich’s Orchestra (with Irene Beasley) on Thurs-
day nights, 15 minutes on CBS. Another network buy was in 1936-37 over Mutual; it was Famous Jury Trials. Other network radio buys have included Cheer Up, America (musical variety) on NBC in 1933; The People Vote, a Sunday afternoon MBS program in late 1933 and early '39; Col. Stoopnagle's Quizie Doodle Contest, on CBS in '39-'40, then on Mutual in '40-'41; Capt. Flagg on Blue Network, '41-early '42, and from 1943 to 1944 Ed Sullivan Entertains on MBS.

In 1944 Mennen changed agencies, took its men's toiletries to Duane Jones. It was Jones who put Mennen in morning radio, bought time as early as 6 a.m. At about this point Jones devised a series of daily five-minute shows called Fun at Breakfast with Herb Shelton and Tom Howard. After six months Mennen brushless rose from eighth to fourth place and lather shave cream jumped from seventh to second place. Jones resigned the Mennen account in 1951 when some of his key executives left the agency. Reason, says Jones: He was too understaffed to carry on for Mennen. Kyron & Eckhardt has had most of the men's line since then with the exception of Foam Shave and the new Afta after-shave lotion handled by Ceci & Presbrey.

Mennen Co. has been a habit-changer. When the company brought out talcum powder in 1899, it was the first to be packaged in a tin can with a shaker top. In fact it was the first to use the word "talcum." It was the first to appeal to men. Starting with talcum powder, Mennen expanded to the present-day full line of men's toiletries, but Mennen says its Skin Bracer outsells all others four to one. The company also claims first place for its spray deodorant and first or second place for all its products in the shaving cream field. Mennen, incidentally, says it was the first to put shaving cream in a tube successfully; before Mennen introduced shave cream in a tube in 1912 you had to use a shave stick or shaving mug soap.

Happily for Mennen, men nowadays prefer to be clean-shaven in most parts of the world. Mennen today advertises in 22 countries and in about 60% of them uses radio. Television (Mennen was one of the first U.S. companies to use foreign tv) is in three countries on four stations (two in Cuba, one in Venezuela, one in the Philippines). The company owns and operates plants in Canada and Cuba. Mennen products are produced in other countries on a franchise basis. Mennen usually owns the machinery and supervises production; products are made on this basis in England, Switzerland, Brazil, Argentina, Venezuela and Mexico, plus most of the Central and South American countries.

Len Colson has found that commercials that pull best in the United States pull just about as well in foreign countries. "It's trite, but true," he says, "that people are pretty much the same the world over."

Mennen's foreign radio commercials are frequently straight translations of the U.S. announcements. In the foreign tv markets Mennen likes to use the same films that are used in this country but with a new sound track dubbed in. "We try to film all our tv commercials," says Colson, "with the idea that they'll be used in other countries. That's why we don't use an on-camera announcer too often; you can't dub in a foreign language on this kind of film.
because the lip synchronization would not be the same."

Colson keeps close tabs on foreign advertising, leaves this month for Venezuela. On his "inspection" trips Colson visits ad agencies, gathers market data, visits radio and TV stations, newspapers and magazines.

Colson's activities as advertising manager actually take him into many fields not normally associated with that title. He is used for consultation for management on problems of public relations, publicity, merchandising, new product testing, etc. He came to Menen in 1950, formerly was at Colgate-Palmolive for three years where he was assistant display manager.

Colson reflects the thinking of Menen's management to the four agencies, acting as liaison between management and the agencies. He has one meeting a week with each agency in New York City. At Morristown, N. J., location of Menen's plant, he has another weekly meeting with the firm's merchandising department—part of the over-all-advertising department which he heads. Colson has under him one assistant advertising manager and two brand managers. All medical business is handled by a medical director and one assistant.

"There are no geniuses in advertising," Colson once said. "What it takes is hard work. A bright idea, by itself, isn't worth much. It's the execution of the idea that counts." He laments that advertising strategy isn't found at the bottom of a martini glass like a lot of people seem to think. "Instead of advertising being a round of drunk-en parties," he said, "it's round after round of hard work."

THE NEW RADIO
(Continued from page 33)

view, Weekend and Road Show. The long show idea is not new. Not only have independent stations worked this program lode but other networks have been quietly using them for a couple of years. Last season ABC Radio had three hour-and-a-half to two-hour evening shows, one each Saturday, Sunday and Monday. They were, respectively, Saturday Night Dancing Party, American Music Hall (with Burgess Meredith as host) and American Concert Studio. Commercially, the shows were not successful but the idea is being continued in reduced form this season. CBS Radio has used On a Sunday Afternoon, also a long show, for two summers and is bringing the program back this summer.

While the long show has not been conspicuously successful commercially there is proof of its appeal. Example: Robert Q. Lewis Show, which started on CBS Radio 2 January, has been expanded from an hour to an hour

SUMMER IS THE BONUS SELLING SEASON ON KOA!

KO'A's Western Market normally delivers
4,163,700 people and opens family pocketbooks.

BUT THEN COMES THE SUMMER WITH BONUS AUDIENCE!

• Bonus Number One—Car radios—a total of 1,854,200! Nearly 1.5 million hours of car radio listening every day! All that PLUS tourist listening!

• Bonus Number Two—More than 12.5 million tourists vacation an average of 8.8 days in the Mountain States...spend more than $600 million!

Get with it man! Get your message on KOA—The Single Station Network

WRITE TODAY FOR COMPLETE DETAILS ON KOA'S SUMMER BONUS

KOA serves more people who can't get TV
than any radio station
in America!

50,000 WATTS KOA

DENVER

NBC in the West

For food advertisers delivers America's most food-conditioned audience.
and a half and is sold out. There is
evidence that the networks will con-
tinue their efforts along this line.

One network programming executive
explained the way he saw the long
show trend. "A lot of new network
programming will be long, department-
alized shows. They may run two,
three, four, even five hours. Thus,
we see it, those who listen will act like
newspaper readers. Their interest will
be low level for a period of time, then
it will hit a peak when the listener
hears something that particularly in-
terests him. Thus, the advertiser can
spot his commercial in that program
segment that interests the kind of peo-
ple he wants to reach."

The long show will get impact from
the New Radio's emphasis on selling
circulation. Says Oliver Treyz, direc-
tor of ABC Radio:

There are more fish in the radio
sea than ever before. The old, small,
half-hour nets aren't always the best
way to catch these fish. The schools
don't congregate the same way. This
calls for more two-hour plans but it
also calls for spreading out the nets in
another way. We sell co-sponsorships
in 15-minute shows and we offer con-
tinuous rates for this kind of buy.
That is, if the advertiser buys four co-
sponsorships, he gets the half-hour
rate. He gets, in effect, four 75-minute
segments in which to spot com-
mercials but he buys them in a strip
and thus gets dispersion."

Robert A. Schmidt, MBS' adminis-
trative vice president in charge of sales
and advertising, mentioned another
factor in the dispersion-buy trend:

"The NielsenAuditometer has done a
lot to change buying patterns. With
it the advertiser can see clearly what
his unduplicated audience is and he
can figure out his cost-per-1,000 per
home. Because of this we will see
more of the kind of buying that goes
on in our Multi-Message Plan and
more of the kind of buying done by
S. C. Johnson on Mutual."

The Johnson Wax people buy five-
minute news broadcasts during the day
throughout the week. The schedule,
bought by Newlin, Louis and Bror-
by, is: three five-minute strips Monday
through Saturday, two five-minute
strips Monday through Friday and an
additional two five-minute shows on
Saturday—a total of 30 five-minute
newscasts.

A good example of the increasing
interest in dispersion is Longines-Witt-
nauer (See "Longines: radio's big-
gest watch advertiser," SPONSOR, 5
April 1954.) The watch firm's new
contract with CBS Radio provides for
two additional quarter hours next sea-
son, giving Longines a total of 10
quarter hours covering every day in the
week.

The outlook for the New Radio is
for even greater audience dispersion,
not so much through sales and buying
techniques but through technical ad-
vancement. The wrist watch radio is
worn only by Dick Tracy now but it
may not be long before millions of
Americans wear something like it. It
is not a question of whether it can
be developed; it is a question of when.

Miniaturization of radio receivers is
proceeding relentlessly. The printed
circuit and the tiny transistor have

8,189,000
PEOPLE
IN....
TEXAS

KMAC
SAN ANTONIO, TEXAS
5000 WATTS
ON 630
America's Fastest
Grossing Major
City
MORE TEXAS ADVERTISERS
USE KMAC THAN ANY
OTHER SAN ANTONIO
STATION

KLBS
HOUSTON, TEXAS
5000 WATTS
ON 610
The Cadillac
Capital of the
World
TEXAS LARGEST
FULL TIME
INDEPENDENT
STATION

THE 2 STATIONS COVER 4,135,752
ASK THE WALKER REPRESENTATION CO., INC.
paved the way for smaller and cheaper radios. In a few years when broadcasters say, "Everywhere you go, there's radio," it will be literally true.

While the advertiser may not be particularly concerned now with the vest pocket or wrist watch receivers, this Buck Rogerish future for radio is actually an extension of what is going on right now. Listen to E. B. Weiss, director of merchandising at Grey Advertising in a recent issue of Grey Matter, the agency's promotional newsletter:

"Too few advertisers are more than dimly aware of the astounding change in the radio listener and his radio listening habits that has come about since television debuted. And even fewer advertisers are aware that this fabulous change is still in its early stages—and that, within a very few years, the radio audience will be as totally different from original concepts as the soft-cover book audience differs from the traditional hard-cover audience."

Weiss summed up the change by pointing out that fewer radios are ending up in the living room and estimated that "within three to five years, perhaps less than one-third to one-half of the radio sets sold will wind up in the home!"

What is the meaning of this revolution? Weiss points out "there is a close relationship in the growing use of millions of radio receivers in dens, bedrooms, workshops, kitchens (and in the john) and radio's use away from home. The relationship traces to the fact that when the radio is tuned in, in these various non-living rooms at home, and when it is tuned in away from home—it is less and less apt to receive the undivided attention of the listener."

Does this mean that the New Listener is not being effectively reached by the advertiser? Not at all. Weiss continues:

"It is necessary to understand that the human animal has a fabulous ability to adapt himself to a new environment. . . . There is no question at all that millions of our people today are able to listen quite attentively to radio against the competition of distractions that, only a few years ago, would have made any pretense of listening a complete impossibility. People who apparently aren't giving even one ear to a radio program display an absolutely amazing ability to recall the name of the sponsor of a program that has had to compete with a ping-pong game, the noise of a home workshop and traffic hazards. And they recall, too, the pop tune they've just heard, who sang it—and a snatch of the commercial. Maybe 20th Century living has given them a third ear."

Obviously, then, not only are listeners becoming more adaptable to distraction but the advertiser is beginning to look into this striking human facility. Science has known something about it for some time. And even the New Listener himself is quite conscious of it (see "What 14,000 listeners told a station about radio," sponsor, 22 March 1954).

Dr. Wallace A. Wallick, a psychologist and chairman of the executive committee at William Esty Co., told sponsor: "We have known for a long time that the auditory function has a way of working independently. It has sub-threshold capacities in that it can even take in sounds when the ear is listen-
Most people in Western Virginia listen to WDBJ NEWSCASTS because we employ:

- Two competent, full-time News Editors
- Direct AP AND UP presswire services
- Tape recorders, police and fire department monitors, telephone "beep" system, etc.
- Full reportorial services of both morning and evening Roanoke newspapers (including some 50 string correspondents in our coverage area)
- 46 complete, locally-produced, practically spaced newscasts weekly
- 11 complete farm shows weekly

AND, we've been steadily serving, steadily improving, steadily promoting these services for almost 30 years.

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

KOWL'S
1/3
OF SOUTHERN CALIFORNIA MARKET
OF OVER 3,000,000 PEOPLE

Must be good reasons why 27 national advertisers like Coca-Cola—Old Gold—Wildroot—Carnation Milk—General Mills and Folgers use KOWL regularly. One main reason is KOWL's loyal audience of over 1,000,000...the Negro, Spanish, Mexican-American listeners. Don't overlook KOWL's selling power...ask for our "sales pitch."

KOWL
Box Office: 4128 Wilshire Blvd., Los Angeles
NATIONAL REPS:
FORJOE & CO., INC., New York, Chicago, Dallas, San Francisco
DORA-CLAYTON, Atlanta, Ga.

KLOK
5000 WATTS • 1170 KC
San Jose Studios
F. O. Box 507
San Jose, Calif.
Represented by John E. Pearson Co.

San Francisco Studios
Hotel Lankaham
San Francisco, Calif.

SACRAMENTO

The belief in the ability of the partly-listened-to commercial to leave an impression on the mind is based not only on hypnotism. Dr. Wulfeck explained, but on recent experiments involving learning while sleeping. Both show that an unconscious person can absorb ideas and suggestions, he said.

The car's unusual abilities have been the subject of radio promotion in the past. Two lines of thought have been pursued, both of them aimed at television and print.

The more popular of the two themes points out that radio can create potent visual images in the listener's mind. Furthermore, these images are often more effective than an actual picture since the image evoked is one that will reflect the actual likes and dislikes of the listener.

It has been pointed out that the images of radio soap opera characters created in the listener's mind are so idealized that it is often a shock when he sees photographs of the real-life actors.

This visual image concept can be carried over to commercials. For example: A radio commercial for a new automobile can create in the listener's mind a car that seems much more beautiful than it actually is. (It has been argued that when the listener finally sees the car he may be disappointed. While that is possible, it can be said in rebuttal that if the commercial lures the listener to the auto showroom, it has already done its work.)

The other promotional radio theme about the wonderful instrument called the car is a little more technical but more in keeping with modern radio listening. It is, briefly, this:

The sight and sound functions of the human animal operate in different ways. Sounds can come from everywhere and be absorbed. Sight must be focused. Sound is universal but
sight is specific. In other words, you can’t absorb a tv picture unless you are actually looking at it. But you can absorb sound even if your ear isn’t focusing on it.

What does all this mean when it comes to writing radio commercials? Oddly enough, no one is sure. There has been very little attention paid to the psychological aspects of radio commercials. Dr. Wulfeck complained he has been talking for a long time about the failure of research people to measure the sub-conscious absorption of audio messages but without result.

One account executive said: “You know, maybe we ought to think more about slanting radio commercials toward people who listen with half an ear. The subject hasn’t been discussed here. Our major effort is in tv and we make our radio commercials conform to our tv commercials.”

The radio-tv copy chief at one of the top 10 agencies told sponsor: “We write our radio commercials the way we always have. There hasn’t been any talk here about changing. But don’t use my name. When you talk about radio’s changing audience and mention that (name of the agency) hasn’t given any thought to adapting commercials to that audience, it makes us sound stupid, even though we see no reason to make any drastic changes in our approach.”

The copy chief felt that radio listening hasn’t actually changed very much. “Even in the old days,” he said, “we were conscious that people were doing something else while listening.”

The point that divided-attention listening was characteristic of radio in pre-tv days was not generally disputed. Sponsor found, though it was qualified as follows: Daytime radio listening in the home has always been a divided-attention kind of listening once the novelty of radio wore off. However, (1) nighttime radio listening was generally attentive before tv and (2) the out-of-home audience was much smaller in the old days.

One aspect of the discussion about whether radio commercials should be revamped centers on this issue: Should the modern radio commercial be loud or soft?

If sponsor’s spot check of agencies is any indication, the advertising world is split on this question.

The pro-stentorian point of view was expressed by sponsor columnist Bob Foreman in the issue of 14 December 1953:

“To capture the attention of radio audiences or to penetrate the wall of their inattentiveness, radio copywriters have rightly chosen to use louder audio gimmicks . . . Many advertisers are stepping up the decibels with echo chambers, drums, pistol shots and so on as well as the volume of their announcers’ voices . . .”

Grey Advertising’s Weiss makes a case for the pianissimo approach in the Grey Matter piece referred to previously. After noting, like Foreman, the increase in the radio commercial shock technique, Weiss says:

“We rather doubt the need for shock treatment—as we’ve already pointed out, our people have developed a new faculty that really permits a radio commercial to register while listeners are otherwise engaged, precisely as a magazine ad registers while the reader hurries along to the inevitable surrender of the heroine or while the newspaper reader impatiently turns the page to find out what happened as the gun moll backed out of the bistro.”

---

**KWJJ**

**GIVIUM ADVERTISER**

**BIG BARGAIN**

“How” you say to KWJJ, Chief of Northwest Independents . . . and he tell you “how”. He trade you whole Oregon country for little wampum . . . with plenty strong smoke signals. He show you how to scalp competitors . . . with no reservation! Join Chief KWJJ’s tribe of happy warriors.

National Representative
BURN-SMITH CO., INC.

**KWJJ**

1011 S.W. 6th Ave.
PORTLAND 5, OREGON

---

**Fourfold Coverage WITH KDON**

**SALINAS, CALIF.**

5000 WATTS

**THE CLOVER LEAF STATION COVERS**

SALINAS • MONTEREY

WATSONVILLE • SANTA CRUZ

at half the cost of using separate stations. One Station Coverage of 74,428 Radio Homes in California’s newest Metropolitan Area

---

**KWJJ**

19 APRIL 1954
PSYCHOLOGY OF MEDIA
(Continued from page 42)

Media and taste: Maturity is also a matter of taste, which media are doing most to raise the taste (cultural level) of the American people—not only for purely cultural objects, like poetry, music and drama, but also for advertised products—modern furniture instead of Grand Rapids midwestern so widespread around the turn of the century?

Joseph T. Klapper examined two decades of experiments and literature in the field for the Columbia University Bureau of Applied Social Research and concluded that it depends on the individual.

Here are his major conclusions as reported in The Effects of Mass Media, published in October 1950. (Please note points 5 and 6 especially.)

1. Mass media content today is mostly devoted to what critics regard as being in poor taste. "Material in good taste is nevertheless also presented by all media."

2. "Poor material" reaches a much greater audience than "good material." However, you got to remember that much of the audience for poor material "consumed no communicational material whatever prior to the advent of mass media."

3. Persons tend to "all-or-none behavior" in media usage, except that heavy radio listeners are not necessarily likely to be heavy readers. Reading exposure depends on degree of education, and movie going on age. Radio draws its listeners from all cultural and age levels "and thus reaches persons not often reached by other media."

4. Persons use each medium to satisfy their already established tastes. "Thus mass media content largely selects its own audience." Persons of good taste seek and consume good material; persons of poor taste, poor material. "The most likely effect of mass media upon public taste thus seems to be to render the taste static. This has been demonstrated in regard to print and radio."

5. There is no evidence that "attendance upon mass media precludes the development of good taste." Individuals seem to use media rather in furthering already established behavior patterns. Thus, the media content "may be harmful to neurotics." This has been demonstrated in regard to comic books and to a lesser degree in regard to movies.

6. Mass media can and do stimulate development of good taste. However, this effect seems largely restricted to those already predisposed to such development but who lack the opportunity for exposure or who are unsure how to proceed. "Thus musical taste is developed by the radio, but most often among cultured persons predisposed to be interested in music; radio also stimulates and guides reading, but, again, largely among persons who are already readers."

This point is especially important to advertisers: "Each of the various media," Klapper finds, "stimulates its audience to use other media. Planned exploitation of these tendencies can and has been attempted. In particular, radio has been successfully used in deliberate attempts to stimulate book sales and library circulation."

7. Tastes developed by mass media are not as "pure" as those developed for similar material from extra-media sources. "Familiarity serves for intense or technical interest, for example, in regard to news and serious music."

Media and participation: One factor which modern social scientists—
and admen—seem to have overlooked in their discussions of media effectiveness is the influence of group participation.

Back in 1935 Drs. Hadley Cantril and Gordon W. Allport concluded in their book, *The Psychology of Radio*, that the effectiveness of media can also be judged by the degrees of participation permitted.

They made these three rankings:

1. Congregate groups are first: personal conversation, discussion group, informal congregate assembly, telephone and formal congregate assembly.

2. In the intermedia position fall certain long-distance media, variously distinguished for the speed, fidelity or intimacy of their transmission (talking picture, tv, radio, telegraph and personal correspondence).

3. In the lowest group are the impersonal agencies of communication, relying exclusively on print: form letter, newspaper, billboards, magazines, books.

Their conclusion was sound then and is pertinent today considering the narrow escape radio had from premature interment at the hands of some of its tv-stampeded supporters.

"Radio's secure place among the media does not depend upon its central position in the continuum. The fact that it is both more and less a participant than other forms of communication has no bearing upon its survival. What guarantees the permanence of radio is the two-fold fact that it is an additional highway by which men may widen their experience of the outer world, in directions not served by other avenues of communication, and that this enrichment is secured at a minimum expenditure of energy. Radio demands little of the listener in money, effort, responsibility or social conformity. It is one of the least exacting and yet most effective means of extending the social environment."

**Listening is non-directional:** One vital aspect of communication by sound which admen often fail to consider is that the sense of hearing—alone among the five senses—need not be focused in order to get an impression. Sound can be absorbed from all directions. You can listen to more than one thing at a time. You can be doing other things and still listen. In fact, you usually have to act to avoid hearing—by walking away, starting up a conversation or turning off the radio or tv set.

That is why G. Maxwell Ule, v.p. and research director of Kenyon & Eckhardt, calls air media "dynamic" and print media "static." (In the latter case you must act in order to get the message, that is, read it.)

That is why Hans Zeisel, once a McCann-Erickson researcher, now a University of Chicago professor and consultant to the Tea Council, says you might limit your print advertising to bright, new, lively products and use air media to advertise the dull, boring ones—all other things being equal.

Psychologists agree that "sound" audiences tend to be captive; "print" or "sight" audiences, non-captive and therefore harder to reach and interest.
sounds can be absorbed by an unconscious person,” Dr. Wulfeck said. “You can tell a hypnotized person it is raining outside, and an umbrella should be raised. When he wakes up and goes outside, he will have an irresistible desire to open an umbrella even if the sun is shining. In the same way, a selling message does get across to the radio listener even if he doesn’t consciously listen to it. Research so far has failed to measure this unconscious absorption.”

How should radio commercials be changed to fit in with this new pattern of unconscious listening?

“I don’t know exactly. But I don’t think that brand name repetition is enough. The human animal has to have a reason for doing something. He has to rationalize his behavior. People will do silly things to rationalize prior behavior. A common mental disorder today is anxiety. We think it is mostly psychological, glandular or else a conditioned response, a learned behavior picked up in childhood. How

ever, when people are anxious they attempt to find some immediate reason, like lack of money. But you take a man who worries about his income and give him a million dollars and he’ll still go on worrying. A good commercial then not only appeals to a man’s motives but also gives him a rational reason for following its suggestion.”

This led to a discussion of motivation studies, a field that can be of immense use to media analysts.

But Dr. Wulfeck questioned the basic assumption of most motivation studies. “When advertisers ask for a study to uncover the basic motivations of their best prospects, what they really want to know is how their advertising can make these prospects do what they want.”

And this, he said after considerable thought, worried him more than the hydrogen bomb. Why?

“Difficult as it is, learning to control human behavior is probably no more complicated than inventing the hydrogen bomb was. And scientists solved that problem. When they solve the secret of controlling human activity, then man may well be reduced to mass slavery.”

And, he surmised, radio and tv with their exclusive ability among all the media for instantaneous communication of an idea to an entire country—and perhaps soon to the entire world—plus the tremendous suggestibility of the human voice, may well be the principal means to such an end.

Importance of psychology: For Dr. Ernest Dichter, president of the Institute for Research in Mass Motiva-
tions, of Croton, N. Y., and advocate of the depth interview in advertising, all media evaluation should be put on a psychological basis.

“At first,” he explains, “you have to forget about the various media and concentrate on the consumer—on those subjective factors which influence him and which are much more important than the physical differentiation of the different media.”

He listed a number of these consumer-directed subjective factors:

What goes on in a consumer’s mind when he uses one or the other of the media plus what goes on when he is exposed to the specific message is much more important than the physical differentiation of the different media,” Dr. Dichter says.

He therefore breaks up the psycho-
logical evaluation of media into two steps: (1) A discussion of the three major subjective factors that influence a consumer when he is exposed to a medium; (a) his opinion of the intention of the advertiser; (b) the consumer’s level of expectation concerning the medium; (c) his conception of the mood of the medium, and (2) what really happens in the mind of the consumer as he listens, watches, views and reads a specific message from the standpoint of (a) orientation, (b) ego involvement and (c) mental rehearsal of the purchase.

As a preface Dr. Dichter gave sponsor this brief picture of the history of media:

“Throughout history man has recognized the value of various forms of communication. The Chinese say that one picture is worth a thousand words. The Russians say the spoken word is gone forever. Long experience has taught people that face-to-face contact is more effective than any other form of communication. Advertising is simply duplicating the existing forms of human communication but in artificial ways. Television seeks to duplicate the face-to-face contact. Radio tries to duplicate the call of the muezzin from the minaret.

“Historically each form of communication has provoked great events. Revolutions have been started by a Dutch play, the writings of Thomas Paine and Robespierre, a civil war by Harriet Beecher Stowe’s Uncle Tom’s Cabin, crusades and holy wars by churchmen and orators. Other tremendous actions were inspired by face-to-face contacts, either individually in conspiracy or in addressing a huge crowd (paralleling television), as, for example, Hitler’s, Franco’s and Mussolini’s speeches.

“Thus it can be seen that almost any kind of medium can be used for action. Advertising is trying to copy these historical devices. Therefore in trying to evaluate media you do not really start from scratch. People over the centuries have learned to consider certain factors in connection with various forms of media.”

These are:

1. The level of expectation. Over the centuries print, especially in book form, has created a certain expectation among people, particularly one of permanence. Books are more permanent than magazines, which in turn are considered more permanent than newspapers, which obviously are more permanent than the spoken word or the visual image on television. This attitude toward print has nothing to do with such physical phenomenon as printer’s ink, paper or wood cuts. It is the result of centuries of conditioning.

During one’s lifetime the consumer learns to expect certain things from various media. He has a television reaction pattern, a radio reaction pattern and a printed media reaction pattern. You can either capitalize on that existing reaction pattern or you can go against it. In order to judge media, you therefore have to find out from people what it means to them when something appears in print or is heard on the air.

2. The intention of the advertiser. “What is he trying to do to me?” By using a newspaper, an advertiser states his intentions very clearly; He wants to reach you immediately—today. You must have been on his mind. We have proof that the consumer understands that. He reacts to it. On the other hand, when he sees a calm magazine ad surrounded by lots of white space, he also understands that the intention of the advertiser is to convey a feel-
HERE WE GO ROUND
THE MULBERRY BUSH
the mulberry bush — the mulberry bush
Here we go round the mulberry bush
SO EARLY IN THE MORNING!
The KMBC-KFRM Team is looking under every "Mulberry bush" in the great Kansas City Primary Trade Area in behalf of its advertisers!
If your product or service needs to be brought out from under the bushes where people can buy it, call KMBC-KFRM, Kansas City, or your nearest Free & Peters office, for availabilities on The KMBC-KFRM Team.
The folks in the Heart of America won't bother to beat the bushes for your product. Today they are buying the things they hear about on the radio station they listen to most...
tify myself with her—demonstrating a refrigerator to me. At best they made a salesman out of her rather than fully using the three-dimensionality of tv or asking me to come into another home."

In summary, Dr. Dichter says you got to know "not what we think the different mood of each medium is but what the consumer thinks it is." And you have to base that on research.

Finally, he says, you must consider the three specific perceptive processes that take place when a message reaches the consumer: orientation, ego-involvement and mental rehearsal. This is important, Dr. Dichter explains, not only so you can write better copy but also to serve as yardsticks by which you can measure media. He describes them thusly:

1. Orientation. The consumer has to know what your product is all about. You, the adman, should ask yourself, "What are the better processes so far as tv is concerned or radio is concerned or printing is concerned in order to orient people about my product or service? Does tv orient them more rapidly or differently than radio? If so, under what conditions?

2. Ego-involvement. This includes all the intellectual and emotional factors ranging from interest to boredom for the one and from liking to hatred for the other. By determining which medium enables you to involve the consumer's ego more rapidly for your product, you have another means of comparing media.

3. Mental rehearsal. You may have told people what your product is all about. You may have interested and involved them. But unless you have enabled them to rehearse mentally the purchase of your product, your message has probably fallen flat. This covers trying it on, thinking concretely about using the product, owning it.

By considering these three major levels of contact with the message and using them as criteria for evaluating media, you will learn more easily how to use each medium best, Dr. Dichter concludes.

SPONSOR ASKS
(Continued from page 129)

By DAVID BALTIMORE, general manager, WEVD, Wilkes-Barre, Pa.

Television is television. Whether it be uhf or vhf makes no basic difference insofar as the viewer is concerned. The problems where there are problems stem from three sources.

The most basic problem is caused in the programing department. As television has developed in this country, network programing seems to be the thing and, therefore, if a station has no network affiliation, the going is extremely rough. The networks themselves have been extremely reluctant to jump on the band wagon of uhf in all cases preferring instead to remain on a share basis with the existing vhf stations. In many cities where the networks have been progressive enough to accept a uhf station, the successes are most notable. The public wants entertainment, and it doesn't care what the identification of the channel is.

The next problem perhaps has been created by the necessary attitude of the FCC which has resulted in an over allocation of stations without regard for the economic aspects of the situation.

The final problem which may arise is not serious but should be considered. In some cases the signal on uhf does not travel as far as it does on vhf because the amount of power currently available has not been in all cases sufficient. This is not generally true, however. In the Wilkes-Barre-Scranton area, for instance, the entire metropolitan market is sufficiently covered by all stations in the market, and in one direction the signal goes 70 miles on a regular basis. This of course is due to the particular terrain. When higher power is achieved, such as we plan in the near future, there is no question but that the area covered by uhf stations will be certainly sufficient to provide a more satisfactory market in which to do business competitively.

Regardless of the channel number, if television programs are acceptable, the people will watch them. "Television is television."
IN FARM AND RANCH NEWS, Wayne C. Liles is the choice of Oklahoma. For eight years he was County Farm Agent for Tillman County, Oklahoma. He is past president of the Oklahoma County Farm Agents Association, and the winner of numerous awards for his work with farm youth. A graduate of Oklahoma A & M College, he has been prominent in Hereford Breeders Association work. He is a soil conservation expert. Yes, Wayne C. Liles is one of the winners who have made KWTV-9 the choice of Oklahoma City!

EDGAR T. BELL, Executive Vice-President
FRED L. VANCE, Sales Manager

KWTV goes to 316,000 watts ERP with a 1,572-foot tower in late summer 1954!

IN AGRICULTURE
WHEAT
IS THE CHOICE
OF OKLAHOMA

IN TELEVISION
KWTV
IS THE CHOICE
OF OKLAHOMA CITY

WAYNE C. LILES
KWTV FARM DIRECTOR

KWTV-9
CBS
AFFILIATED MANAGEMENT KOMA CBS
REPRESENTED BY AVERY-KNODEL, INC.

SPONSOR
George Shupert has been elected president of ABC Film Syndication Corp., Inc., new wholly owned subsidiary of American Broadcasting-Paramount Theatres, Inc. Organization formerly was called ABC Syndication: it was established August 1954 when Shupert joined the network as vice president in charge of the division. Shupert told Spurs that there has been a noticeable trend toward more filmed dramatic programs in the daytime. And, he says, new kinds of sponsors—such as super markets—are being attracted to them.

Hugh H. Johnson is the new media director of Kudner Agency. Johnson, who has been associate media director, succeeds the late Daniel J. Pyllet. Johnson has spent a great deal of time the past few years in the field in contact with local media and with retail businessmen in nearly every state. Prior to joining Kudner in 1944 he was advertising manager for the Bell Aircraft Co. and before that assistant to the director of merchandising of the Buick Motor Div. of General Motors. Buick is a Kudner account.

H. Leslie Hoffman, West Coast television and radio set manufacturer and licensee of fm station KSBR, San Bruno, Cal., recently got a construction permit for a new tv station. He expects station will begin telecasting 1 May and will cover the San Francisco Bay area, Sacramento, Stockton and most of Northern California. Transmitter will be located atop Mt. Diablo. Station will operate on vhf ch. 13. Hoffman is one of Coast's oldest tv sponsors as well as set makers; his programs have won several tv awards.

Judge Justin Miller on 1 April retired from the board chairmanship of NARTB after serving the trade association for eight years—the "most exciting years of the radio-tv industry." In his tenure at NARTB Judge Miller took strong stands against government control of broadcasting and program censorship. Before joining NARTB he was a federal judge appointed to a lifetime post and before that taught law at Duke University; one of his students was Vice President Richard M. Nixon. Judge and Mrs. Miller will live in California.

BRAINWASHING!

Just a glance at the latest Pulse (Jan-Feb '54) will clear your head about the San Francisco Bay Area. KYA, the independent of influence in the ten bay Area counties, has taken some healthy jumps in many quarter hour periods across the board to make some white hot buys for you.

Here's just one example:

George Ruge's Koffee Klub 7 A.M. 2.4 Independent B 1.8 50 KW Net A 1.5 (from Pulse Jan-Feb '54)

But that's just a small part of the story. Investigate and you will discover plenty of hot buys all through the day on KYA. And KYA covers the Bay—why pay for waste circulation?

KYA

the personality station 1260

19 APRIL 1954
The New Radio

Those who lament radio's plight nowadays are often misled by two things: (1) They are mainly aware of network billing declines and fail to reckon up the counter-balancing growth of spot. (2) They insist upon looking at every change in radio as a change of deterioration.

Actually instead of deteriorating radio is evolving, progressing, becoming a new medium.

It's a medium many veteran admen don't see in perspective because they are so close to it. Here at sponsor we've taken a few steps back from the picture to get the panoramic view. You'll find what we call the New Ra-

dio described in the lead article this issue, starting page 31.

* * *

Scan

Some of the most basic things are easiest to overlook. That's particularly true in fast-moving radio and television operations. Where can you get a rundown, for example, on who handles each internal department of a station; on its continuity specifications; on its deadline schedule for acceptance of continuity?

The answer in many cases is nowhere.

Nowhere except by dint of gradually learning who's who and what. But at WBNS-TV, Columbus, and other stations around the country they're going out of their way to help the advertiser and agency know the station. WBNS-TV has put together an attractive booklet called Scan which does just about that. It gives you the WBNS-TV picture in a scan: a floor plan of the station; deadline schedule for slide production and continuity; names of people to contact when you have a problem involving traffic, talent, merchandising, and so on.

We like Scan and the idea behind it. In fact maybe we ought to do the same thing here at sponsor. How about you in your operation?

What recession?

At the spring meeting of the Association of National Advertisers sponsor's Editorial Director, Ray Lapica, was struck by the mood of optimism prevailing the premises.

This was in sharp contrast to the undercurrent of recession thinking sweeping the nation.

After the ANA meeting he double-checked by sending questionnaires to every one of the 191 firms that had representatives (generally the ad director) at the spring sessions. By press time 43 firms had responded, many giving detailed information on sales trends and ad budgets (see page 38).

The general consensus regarding the recession: maybe there is one, but if so it must be happening to somebody else.

Of the 43 respondents, including some of the nation's top advertisers, 27 said business was up over last year, six said it was the same, 10 reported sales dips.

But 29 reported that their ad budgets were up, 12 about the same. Two failed to answer this question. None reported an ad budget drop.

This report should go a long way toward putting a halt to recession rumors, especially those making the rounds in advertising circles.

Applause

The tv pioneers

Establishing a commercial television station in 1947, 1948, or 1949 wasn't as easy as it may now seem.

It called for initiative of the highest order.

It called for capital investments far beyond anything that radio broadcasters were accustomed to.

It called for men who made recommendations to owners and were willing to lay their longtime jobs on the line.

It called for heavy month-after-month losses, often hitting as high as $60,000 in a single month. When the losses would stop no one could tell.

There were practically no sets.

At the start there was no coaxial cable.

How long before expensive broadcast equipment became obsolete, how long it would stand up, was anybody's guess. Nobody knew the answers.

Everything was being done for the first time.

Everything was a problem, solved by trial and error.

Men worked around the clock.

There was no trained television personnel.

These were the days of the first commercial tv stations, and the first commercial tv pioneers.

In this issue sponsor commemorates, in a carefully prepared section, the stations and the men who blazed the trail. The pioneer contribution that they made can easily be forgotten in the fast pace of the industry. Yet theirs is a contribution which deserves to be forever remembered and we hope that these pages will become an important part of the rich history of television.

In order to make these pages not only commemorative but highly useful, sponsor enlisted the aid of each prefreeze pioneer station in submitting growth facts which give agencies and advertisers a commercial insight into these stations never before available. Each station spent many hours ferreting out the data we requested; for this we are deeply grateful. We plan to consolidate this data on a master chart to be published in our 17 May NARTR issue.

Along with the Burbachs, Fays, Storers, Havens, Fetters, Houghs and many more whose names are recorded indelibly in the pages of our pioneer tv station section, it is only fitting that we single out the name of one man who urged and encouraged many of the tv pioneers to take the first step—General David Sarnoff.
You Must Buy WNEM-TV
To Buy Northeastern Michigan

GREAT NEW STATION!
The first and only VHF STATION in Northeastern Michigan, WNEM-TV serves Saginaw, Flint, Bay City, Midland and all of NORTHEASTERN MICHIGAN with the finest NBC-DUMONT & live studio productions.

GREAT ESTABLISHED MARKET!
Best of all, this great new station serves a BILLION DOLLAR market that includes 17 General Motors Plants, one third of Michigan's total farm income, plus a great tourist trade that is Michigan's third largest industry.

GREAT NEW MERCHANDISING!
WNEM-TV co-op promotions with leading drug and food chains and retail outlets insure window and counter displays of WNEM-TV SPONSORED PRODUCTS in key consumer traffic spots at the point-of-sale!

SERVING SAGINAW, BAY CITY, FLINT AND ALL OF NORTHEASTERN MICHIGAN • NBC • DUMONT

WITH ASP
Active Sales Promotion. WNEM-TV's Client Service Department provides dealer mailings, paid newspaper and radio promotions, bus cards, point-of-sale pieces and special result getting promotions tailored to fit your product at no additional cost to the client to make WNEM-TV, Michigan's most SELL-MINED station!

HEADLEY-REED CO. • NEW YORK, CHICAGO • MICHIGAN SPOT SALES • DETROIT • JOHN H. BONE, GEN. MGR.
**WHB-TV puts audience to sleep**

on Sleep-E-Z beds! Autry Brothers, Inc., bedding manufacturer, recently devoted their late-night (12:15 a.m.-12:30 a.m.) segment of "Star Time" to promote a special sale of their Sleep-E-Z twin Hollywood beds. Roch Ulmer, staff emcee of this locally produced show, delivered the two commercials as he relaxed on the bed fetchingly attired in a flannel night-shirt and sleeping cap. During the three days following this novel sales pitch, the Sleep-E-Z folks did $5,400.00 worth of business on their twin bed special at their two retail locations. The sponsor’s field supervisor attributed 75% of the store traffic to the "Star Time" plugs.

---

The great Kansas City TV market is swinging right along with its favorite stars on WHB-TV—as Channel 9 presents a full schedule of CBS-TV network programming — plus a variety of talent-packed, locally produced shows. Your spots are in the spotlight when you let WHB-TV's star-studded airwaves do the selling to 389,182* television homes!

*March 31 estimate of Kansas City Electric Assn.
PEPSI-COLA does a complete job...

SO DO HAVENS AND MARTIN, Inc. STATIONS... WMBG WCOD WTVR

In every step, from washing and sterilizing of bottles; laboratory quality control; to delivery of Pepsi to dealers... there’s tireless attention to every detail. Combined with salesmanship in advertising and modern distribution, it’s a complete job by Pepsi.

You get the same thoroughness and attention to detail... combined with creative programming... by the Havens & Martin Stations, Inc. Combined with getting top sales results by joining the other advertisers selling to the large and loyal audiences of the First Stations of Virginia, WMBG, WCOD and WTVR.

WMBG AM WCOD FM WTVR TV

First Stations of Virginia

Havens & Martin Inc. Stations are the only complete broadcasting institution in Richmond. Pioneer NBC outlets for Virginia’s first market. WTVR represented nationally by Blair TV, Inc. WMBG represented nationally by The Boiling Co.
Baltimore's big population is packed mostly right inside the city limits. The number of Baltimorians who live outside the city in the metropolitan area is unusually small. What's this mean to the people who use and buy radio advertising? Just this:

**W-I-T-H** covers this highly concentrated market efficiently! You don't need—you don't have to pay for—a big, powerful, expensive radio station to reach the people of this rich market effectively. W-I-T-H will do the whole job for you—at a fraction of the cost! Overlapping coverage of network stations from their own affiliates limits their effective coverage to just about the area W-I-T-H itself completely serves.

Nielsen proves **W-I-T-H**'s superiority in the Baltimore market! The latest Nielsen Coverage Service shows that W-I-T-H leads every other radio and television station in town—regardless of power or network affiliation—in weekly daytime circulation in Baltimore City and Baltimore County. That's only one big fact that came out of this amazing survey. Get the whole story. Let your Forjoe man prove to you that the best buy in Baltimore is W-I-T-H.
Formation of Television Advertising Bureau late last month fulfills in part prediction SPONSOR made 30 November 1953 in study titled, "Should there be a Television Advertising Bureau?" Article predicted "TvAB may be with us by spring," pointed out tv was only major medium without industry advertising bureau.

Richard P. Doherty, former NARTB v.p. with trade-group savvy, will draw up Television Advertising Bureau organization plan. Networks won't be included. Thinking is TvAB should operate like ANPA's Bureau of Advertising with single mission of selling individual tv stations. (Structure for TvAB described in SPONSOR article included networks, and envisioned counterpart to BAB.) Network-owned stations have been asked to join TvAB.

Splitup of Sherman & Marquette, New York and Chicago agency, being announced today (5 May). New York agency, Bryan Houston, Inc., will take over New York billings of some $20 million. Houston, as head of new firm, will be president of S&M's New York branch. Key vice presidents will be Harry Bennett and Henry Schachte (ex-Borden ad director). Wherry, Baker & Tilden, Inc., of Chicago, will absorb S&M's $3 million worth of accounts in Chicago. S&M was 17 years old.

Most controversial issue of 4A's meeting in White Sulphur Springs was what to do about "hucksters" and "weasels" using misleading advertising with result whole profession suffers black eye. "Fax" Cone of Foote, Cone & Belding even called for 4A's to vote former out of association. David Ogilvy, of Hewitt, Ogilvy, Benson & Mather, made strong plea for ANA to take action against client "weasels" at ANA meeting in Hot Springs preceding month. At 4A's banquet Earle Ludgin warned many people now rank advertisers somewhere between "deceivers and murderers" in Dante's Inferno. Several speakers asked tv industry to help in cleanup.

New Pulse national tv ratings report is aimed at "average" advertiser and medium-sized agency. Pulse says advertisers, agencies, networks urged that it enter field to provide medium-priced national rating service. First "U.S. Pulse Tv" for April is based on minimum total sample of 67,000 interviews with families in 60 areas.

108 pioneer tv stations will be honored at a dinner Sunday evening 23 May at the Palmer House, Chicago, on the eve of the NARTB convention. SPONSOR will present the stations with a commemorative plaque citing their achievement. The dinner will be the first given by SPONSOR for the stations that pioneered commercial television. (For special section on tv pioneers, see SPONSOR 19 April.)
REPORT TO SPONSORS for 3 May 1954

Baker started as B&D office boy
Benton & Bowles' Chairman Bill Baker Jr., who succeeds Earle Ludgin as board chairman of 4A's, started his advertising career as office boy for Barton & Durstine. He worked for 3 chairmen or presidents of 4A's before becoming chairman himself: William H. Jones, BBDO president and first 4A's president; Roy Durstine, 4A's president in 1925-'26, and Atherton W. Hobler, 4A's chairman 1940-'41, now B&B's chairman of executive committee. Fred Gamble was reelected 4A president. -SR-

How far out can tv sell?
For probably first time in broadcasting history study now under way in Wisconsin is using sales as yardstick of how far out station is effective. All previous coverage studies have been based on listening, viewing. In this one done for WBAY-TV, Green Bay, by U. of Wisconsin, object is to see how far out station can sell new grocery product. Only station advertises product and it has never been advertised in most of region before, making it ideal for test. (See article p. 38.) -SR-

How fear affects choice of media
One factor seems to influence admen in choice of media more than any other, to detriment of intangible media like radio, tv. And that, psychologists have found, is fear. For explanation, together with list of other non-scientific influences, see "III. Psychology of Media," page 34. -SR-

Uhf hearings start 4 May
Hearing on uhf television before Senate Commerce Subcommittee on Communications starts tomorrow (4 May). One of objectives uhf broadcasters may seek is revision of tv allocations so uhf, vhf stations aren't mixed in same market. Another is freeze on new vhf station grants to give uhf stations chance to get established. It isn't regarded as likely in Washington that either of these objectives will be carried. But some form of relief may come. One possibility: O.K. for ownership of 7 tv stations (5 v, 2 u) by one firm. That would attract more major investors to uhf, increase stimulus for set production in future. -SR-

WTRF-TV wins Pall Mall prize
Pall Mall contest for best promotion-publicity job done on "Big Story" was won by Greg Van Camp, promotion director, WTRF-TV, Wheeling, W. Va. He gets trip to Bermuda for 2. Second prize winner: R. F. McCarthy, WLW-T, Cincinnati. Third prize winners: WHIZ-TV, Zanesville, Ohio; WVEC-TV, Norfolk, Va.; WICU, Erie, Pa. In charge of contest at SSCB was V. F. Bill Spire.

New national spot radio and tv business

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<th>SPONSOR</th>
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<th>STATIONS-MARKET</th>
<th>CAMPAIGN, start, duration</th>
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<td>Ellington &amp; Co, NY</td>
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</tr>
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</tbody>
</table>

SPONSOR
ONLY 2 SEATS AVAILABLE

1 seat available on FUN TIME - Mondays 5:30-6 pm
1 seat available on JUNIOR FROLICS alternate - Tuesdays 5-5:30 pm
NO SEATS on ENCORE THEATER - Tuesdays, 10:30-11:30 pm

...to book these seats or take advantage of future openings -
Phone or write:
IN NEW YORK  BArclay 7-3260  IN NEW JERSEY  Mitchell 2-6400

watv channel 13  TELEVISION CENTER
NEWARK, NEW JERSEY

3 MAY 1954
ARTICLES

One-shots: do they pay?
A one-shot program on radio or tv needn't be a lavish extravaganza like those put on by General Foods or Ford. One-shots come in many types less spectacular and expensive—but still highly effective for sponsors

Sinclair Oil spots the country with radio and tv
Ever since a summer 1953 consumer study which showed the pull of radio was 2-to-1 stronger than print media, Sinclair Oil has been boosting its air budget. Now, for the first time, radio and tv (spot) get more than half

III. Psychology of media
Why do admen buy the media they do? Psychologists have uncovered hidden motivations which sometimes interfere with buying what's best for the product. This highly controversial piece is Part 22 of the All-Media Study

High-cost battery gets charge out of radio
Span-O-Life battery, new and higher-priced than other auto batteries, cracked tough Lehigh Valley, Pa., market with specially-gear radio approach. Market research gave useful insight into sales problem

How far out does a tv station sell?
For the first time, a Wisconsin study is seeking to determine the “coverage” of a tv station in terms of how far out it can sell a product effectively

Cumulative ratings: an explanatory report
“Cumulative ratings” is a research term new to many advertisers. Since it will be used often this fall in network radio sales pitches, here is a clarification of what these ratings mean and how to use them

Why sponsors hate to leave the Barn Dance
With a profile of WLS 30-year-old “National Barn Dance” in the foreground, here is an up-to-date picture of barn dance programs on the air and why they continue to be a good advertising value to sponsors

COMING

NARTB Convention: 1954
SPONSOR is conducting a survey of 500 stations on what they would like to see the NARTB Convention do. Article will touch on topics likely to be hot at Convention’s corridor clinics give other highlights

Sales impact of radio and tv
Part 23 of SPONSOR’s All-Media Study chronicles sponsors’ accounts of what air media are doing to sell their products and how

Tv pioneers then-and-now chart
SPONSOR has compiled the data it recently collected from the 108 “Tv Pioneer” stations into a useful chart which traces sets-in-market, rates, billings, other basic statistics, from early days to the present

DEPARTMENTS

TIMEBUYERS AT WORK
AGENCY AD LIBS
49TH & MADISON
NEW AND RENEW
P. S.
MR. SPONSOR, Mrs. Margaret Rudkin

FILM NOTES
NEW TV FILM SHOWS
NEW TV STATIONS
SPONSOR ASKS
ROUND-UP
RADIO RESULTS
AGENCY PROFILE, David J. Mahoney
TV COMPARAGRAPH

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KWKH (IN SHREVEPORT)
Sends Cattle to Texas!

The following unsolicited letter from Mr. Ted Gouldy, Secretary-General Manager of the Ft. Worth Livestock Market Institute, Inc., tells the whole story—especially if you remember that Ft. Worth is 220 miles from Shreveport.

"When the Ft. Worth Livestock Market Institute bought KWKH for a spot campaign, we frankly did it with some temerity.

"The great distance between our cities, and an intervening state line, made it appear that we were perhaps going pretty far afield.

"However, I can say without qualification—the portion of our budget spent on KWKH has been one of the bright spots of our outlay.

"We have actually traced many shipments of livestock that came here because they 'heard us on KWKH'.

"Feel free at any time to refer doubting time buyers to me. It will be a pleasure to recommend KWKH to them without reservation.

Ted Gouldy

KWKH
A Shreveport Times Station

50,000 Watts • CBS Radio • Texas

SHREVEPORT LOUISIANA
Arkansas

The Branham Co., Representatives
Henry Clay, General Manager
Fred Watkins, Commercial Manager
Max Tendrich, Weiss & Geller account executive, New York, says that the independent stations have not done an adequate job of promoting themselves either to the viewers or to advertisers. "So far they've fluffed their chance to build reputations for specialty programming, although many of them have developed just that," says he. "Particularly in multi-station markets, the independents often offer a good block of sports coverage or juvenile shows, or else they have top films. But they don't promote these offerings."

Helen A. Thomas, Fletcher D. Richards, New York, likes early-evening radio. "In many ways it can replace early morning for clients," she told someone. "In a spot campaign you certainly can shop for good early-evening time and that goes for TV markets as well as all radio markets. Early morning has become so popular and so jammed with commercials, that I've strongly recommended the 6:00-7:00 p.m. time slots, particularly at the daytime rates on some stations. During those times we get the same mixed adult audience as mornings."

James M. Kelly, Fletcher D. Richards, New York, has a complaint that's semi-geographic. "Daylight saving time," says he. "Just before and up to 26 April, when Daylight Saving Time went into effect in a number of states, I was swamped with notices from station reps informing me that this or that one stays on Standard Time. This may sound like a minor problem, but actually it involves reshuffling a number of radio-tv schedules, arranging for make-goods to get a desirable adjacency, and no end of added paper work."

Cheryl Hargrove, Ellington & Co., New York, is clearing time in 15 Eastern, Southern and West Coast cities for Tartan's summer drive. "With an established suntan preparation like Tartan, we can tell our product story in a few seconds," Cheryl says. "That makes nighttime tv L.D.'s the natural medium, with the broadest available family audience. We feel that daytime tv would not give us that important segment of viewers who work. Nighttime minutes, on the other hand, are hard to clear. With L.D.'s we get both audience and frequency."
Basic Buy Because:

KRNT is the Hooper leader morning, afternoon, and evening (and has been for years!). In the morning, KRNT leads with an audience share of 48.8%. In the afternoon, KRNT leads with an audience share of 50.4%. In the evening, KRNT leads with an audience share of 41.8%. (Des Moines Hooper Report, Feb., 1954). KRNT is the only Des Moines station that can talk Hoopers!

Basic Buy Because:

KRNT is the station with the stars ... CBS plus Don Bell, Iowa's favorite disc-jockey ... Bill Riley, long-time popular emcee with the great new mid-afternoon participating show ... Smokey Smith, Central Iowa's most popular Western and country-music star ... Elizabeth Clarkson Zwart, veteran Tribune columnist with outstanding morning "radio column" ... Al Coupee, Iowa's "Mister Sports" ... Al Rockwell, late-evening music authority.

Basic Buy Because:

KRNT is the station Central Iowa depends on for news. Everyone knows such names in news as Russ Van Dyke, Paul Rhoades, Don Soliday, Tribune columnist Gordon Gammack, and Mac Danielson. It takes a BIG, FULL-TIME staff of professional news- men — with "beat" reporters — to run the NEWS CENTER for Central Iowa. That's why any KRNT quarter-hour newscast is the most-listened-to newscast in Des Moines!

3 MAY 1954
Selling St. Louis is as easy as

ONE . . . TWO.
You can count on it—selling St. Louis is a snap when you start with Philip Stevens on KMOX. On his Housewives’ Protective League and Sunrise Salute programs (“the most sales-effective participating programs in all St. Louis broadcasting”), he tells your customers where to buy and what to buy.

But he doesn’t stop there. If yours is a product sold in grocery stores, he doubles the impact of your on-the-air advertising by enlisting a record 2,137 St. Louis stores to merchandise your product. This means that your brand name receives solid point-of-sale promotion with all of the trimmings in St. Louis’ biggest chain food stores—where an estimated 63% of the area’s total food sales are made!

Trebling the impact of this on-the-air and point-of-sale promotion, Philip Stevens follows through with regular in-store personal appearances to create even greater acceptance and demand for your product.

Selling’s as easy as that in St. Louis. All you need to know to get started is our phone number (Central 1-8240).

50,000 watts KMOX
"The Voice of St. Louis"...CBS Owned Represented by CBS Radio Spot Sales
Dear Bill:

I'll be ready, willing, and I hope able to make the presentation next week. But I'm afraid I'll have to do it my own style. In other words, if I take your suggestion and load the thing up with charts and pages of numerical data, someone else will have to deliver it.

I can't work that way not only because I'm not much of a numbers merchant, personally, but mainly because I don't believe in this approach to the medium. Substantiation where possible—yes. But I don't think we can chart our way out of a problem or create any new approaches or explore as yet uncharted regions by relying so heavily on statistics.

It's like trying to explain democracy by resorting to the per capita income, dollar productivity or acres of wheat under cultivation in the country. You don't get the feel of the thing. What's really vital is left unsaid.

But let's get back to our own—realm—television. The program side and the time slot can be researched—up to a point. A very limited point, though. For example, time. Sets-in-use is important, to be sure. But to a large degree (again research lets us down because it never has told us "to how large a degree") sets in use is the result of programing.

In the eight top Trendex markets, sets in use went up 78% when CBS opened up opposite NBC between 7:00 and 9:00 a.m. Eastern Standard Time.

As for programing. No one could justify the purchase of a new tv vehicle unless it is done with equal parts of faith (in the producers) and savvy (in your own judgment). Sure, if a star is contemplated, his recording sales and the box office of his recent film releases and what they have to pay him in Las Vegas are somewhat indicative of his appeal. But place him in the wrong vehicle and his Las Vegas take won't help him except to provide him car fare home. Motion picture box office wouldn't have led anyone to Desi Arnaz or Lucille Ball; remember? I don't suppose any numbers would have made apparent in advance that Married Joan and My Little Margie were going to make inroads on God-

(Please turn to page 66)
Only a combination of stations can cover Georgia’s major markets.

The Georgia Trio

WAGA
5000 w
590 kc
CBS Radio

WMAZ
10,000 w
940 kc
CBS Radio

WTOC
5000 w
1290 kc
CBS Radio

The TRIO offers advertisers at one low cost:
- CONCENTRATED COVERAGE
- MERCHANDISING ASSISTANCE
- LISTENER LOYALTY BUILT BY LOCAL PROGRAMMING
- DEALER LOYALTIES

In 3 major markets

The KATZ AGENCY, INC.

NEW YORK  CHICAGO  DETROIT  ATLANTA  DALLAS  KANSAS CITY  LOS ANGELES  SAN FRANCISCO

3 MAY 1954
CANADIAN ISSUES

Very recently I had occasion to need information on the Canadian market and found in my file copies of the August 11, 1952 and August 27, 1951 issues of material.

Unfortunately, I had only one copy of each of these articles, and I find that I need another copy of each. I would like very much to get these back copies—or at least these two Canadian articles, if at all possible. I would also like any other later material you may have published on Canada which I may have missed.

J. S. Fouts
Advertising Manager
Larue & Bros.
Richmond

HONEYMOON STILL ON

You need not sell me on SPONSOR as a use magazine.

WKYW is seven years old today (25 March 1954), and the seven years have been good to us. But if I had to point to the greatest source of knowledge and inspiration, outside our own organization, I should aim straight at SPONSOR.

Remember that several years ago, realizing that the decision-makers in the national field used SPONSOR, I offered to local decision-makers a free subscription to SPONSOR, stipulating only that they read it—as we all do here. My offer still stands.

So, after seven years you might think the honeymoon is over, but it is not—SPONSOR, we love you.

Edwin E. Weldon
Vice President & Station Manager
WKYW, Louisville

PEST CONTROL

We certainly enjoy your informative, stimulating publication.

We would appreciate it very much if you could send us any case histories dealing with broadcast media for pest control organizations.

We would like to know what has gone on in other places with firms dealing in such a service.

II. Jack Wyman
Wyman Advertising
San Francisco

VULGAR ESSAY?

The vulgar essay by Bob Foreman in your issue of February 22 [page 14] is just as typical of our times as our trade.

It’s full of anti-intellectual clichés like “think-type boys” and “whiz-kids of thinkdom”—the usual cheap contempt for such unfortunate as “educators, philosophers and just plain school marm.” This is the sort of stuff delivering us all into the hands of the yahoos.

Oh boy, says Foreman, look at me: I’m a lowbrow.

Well, I happen to work for an agency that has made a spectacular success on the credo that television advertising doesn’t have to be obtrusive, boring, loud or repetitious.

If this be Reason, make the most of it.

Maxwell Arnold Jr.
San Francisco

TV SET COUNT

Let me congratulate SPONSOR on the article entitled, “Big tv problem: counting the sets” [22 February 1954, page 27] This analysis of an extremely complicated situation tied up in a neat package the urgent need for continuing and accurate research in this field. I think you made a substantial contribution to the over-all understanding of the problem.

Lewis H. Avery
President
Avery-Knodel
New York

CHICAGO STORY

A THOUSAND APOLOGIES FOR NOT ANSWERING YOUR LETTER AND MEMO RE “WHAT CHICAGO CAN DO BEST” [see
On April 25, WNBK turned on the power...adding 9 new counties and over 147,000 television homes to WNBK's coverage area. To do this took a new channel (3), a new transmitter with 100,000 watts of power, and a new antenna—the highest structure in the Cleveland area.

It means that the foremost television station in the Cleveland area is more effective, and that you have an even better buy in this important market.

Here are the facts: WNBK now covers over 1,000,000 TV homes* in 29 counties in northern Ohio and Pennsylvania—a service unsurpassed by any other Cleveland station. Not only is its coverage extended but WNBK's signal in downtown Cleveland is 15 times stronger than before. You'll want to know more about WNBK's coverage pattern and the details of its extended service. For an up-to-date coverage map and data sheet, drop a note to NBC Television Spot Sales, 30 Rockefeller Plaza, New York 20, N.Y. or your nearest NBC Spot Sales office.

*Nielsen, Nov. 1953
Adjusted RTMA, March 1, 1954
THAT THIRD ONE SORTA GETS ME!

(BUT OAK HILL DOES BOAST WEST VIRGINIA'S
SECOND MOST POWERFUL STATION!)

Yes Sir, there's only one station in West Virginia that gives you more power than Oak Hill's WOAY—and we doubt that another can give you such unduplicated coverage of so many West Virginia people!

WOAY delivers a 21-county NCS audience of 102,200 daytime families. You can buy one-minute spot on WOAY for a mere $5.0 (52-time rate)—can actually have a month's campaign for only $260!

We'd like to have you join the growing list of national accounts who have "discovered" WOAY. For all the facts, write direct to Robert R. Thomas, Jr., Manager, at:

WOAY
OAK HILL, WEST VIRGINIA
10,000 Watts AM
20,000 Watts FM
“The Chicago touch: it may give you the show you need.” 5 April 1954, page 34]. I’m not a man for publications. I can simply say that Chicago is swell. We are original because we like to be and it’s fun. There is nothing we can do better than NY or Hollywood and there is nothing they can do better than we. Maybe the only reason we have three or four stage plays running at a time is because we only have three or four houses available. But after all, Chicago is a transient city and we think Broadway treats us very well. Our future is undetermined but we have not given up and our latest ventures in radio are in stereophonic sound and also our TV ventures are rapidly becoming stereophonic minded. We put network calibre local shows on the air in the hope they will be seen and recognized by the public. Chicago unlimited once faced the problem of Chicago demise of programming on a negative basis and now faces it on a positive basis, and I understand Chicago is second largest contributor of live net programs at this moment.

George A. Heinemann
NBC, Chicago

KREISLER AGENCY

I couldn’t have been more pleasantly surprised, flying down to Miami Beach, than to read on page 105 that you had awarded us the Jacques Kreisler account [22 March 1954].

I appreciate your good intentions but unless we hear directly from the advertiser we must modestly decline.

However, you are allowed an occasional lapse in view of the over-all excellence of your publication.

Tom McDermott
N. W. Ayer
New York

- Jacques Kreisler’s ad agency is Fouto, Cone & Helding.

GIFT SUBSCRIPTIONS

I would like two one-year subscriptions sent with my compliments to the two persons named on the attached paper.

I am enclosing a calling card for each, to be enclosed with the first issue, if you please. I will appreciate very much your expediting these subscriptions to insure my clients’ receiving them as soon as possible.

I think you have one of the finest magazines in the trade. Keep up the good work.

S. J. Kossack
S. J. Kossack & Assoc.
Tucson

TV COMMERCIAL STANDARDS

Something happened recently out in Michigan that merits the attention of every television sponsor and advertising agency, every TV station executive, yes, and radio station executives too.

I’m talking about the McCune Bill, named after its well-meaning but hasty sponsor, Representative John J. McCune, Republican, of East Lansing. The proposed bill would require the State Liquor Control Commission to review TV advertisements for beer and wine, to prohibit commercials dramatizing the act of removing beverages from the refrigerator, drinking them, or even so much as pouring them.

The Muskegon Chronicle suggested that "the industry itself can act to set standards in this field, as the movie industry undertook to do..."

The only question that remains is this: How long is the industry going to wait before it gets into action? We’ve been in the radio business for 14 years and, until we installed television at home, we used to be concerned about the way radio commercials sounded on the air—their extra length, their fabulous claims, their tiresome sing-song sameness. Now, after being initiated as a TV viewer, only one conclusion presents itself: Alongside television commercials, radio commercials are marvels of perfection.

It all boils down to this: Advertising agencies, sponsors, TV stations have a chance to clean up their own house—to set a few standards of good taste and restraint without a push from the public. But will they? Or will they stall around until another McCune Bill sprouts up in some other state—or until some Washington senator or representative who loves to have his name before the public decides that television advertising is long overdue for an airing?

Bill Bennett
Publicity Director
WKBZ
Muskegon, Mich.

- Just before prime time Mr. Bennett informed SPONSOR that the McCune Bill had been shelved by the Lansing legislature.

San Francisco:
the 50 KW nets are
laggin’
the Indies are
braggin’

Don’t be misled by the 50 KW power story! New Survey Shows San Francisco Independents have AUDIENCE POWER

PULSE
(Feb.—Out of Home Audience)

32% Indie B
23% 50 KW NET B

Covers the Bay
in and out of the home. 25% of all listening is out of home.
- 3 Milion Consumers
- 10 Bay Area Counties

Car Tunes
with
Bert Winn, will put your commercial message smack-dab in the middle of this 4-6 P.M. period, when KYA is so hot. Let our representatives tell you the KYA story.

1260 K.C.

WHAT'S NEWS IN NEW ORLEANS?

Today in New Orleans there are more news-making events than ever before. And WDSU’s Radio and Television News Department is constantly expanding to provide complete coverage for New Orleans and the nation. The members of the department pictured here are all specialists in their own fields. Together they represent over 53 years of experience in reporting and editing news for metropolitan newspapers, magazines, radio and television stations. Using the latest techniques and facilities available to the industry, this competent team has provided complete coverage of such events as the annual Sugar Bowl Sports Classic, Mardi Gras festivities, President Eisenhower’s recent visit to New Orleans, and Senate Investigation Committee Hearings (‘51 Sylvania Award for first coverage of Kefauver Hearings). This well-rounded staff has also attracted many local and national advertisers including Barto Appliances, Dixie-Burton Company, Esso Standard Oil Company, Jaksan Brewing Company, Joseph Schlitz Brewing Company, Shell Oil Company, to name but a few. Complete news facilities and coverage is another example of how WDSU and WDSU-TV, Louisiana’s first television station, continue to serve New Orleans and the nation.
IN THE GREATER SAN FRANCISCO MARKET
...you cover more on CHANNEL 4

KRON-TV COVERS THIS BIG MARKET...
- With a population of 3,600,000
- Spending 4 1/2 billion dollars annually on retail purchases
- The sixth largest in set ownership

...SO COVER MORE ON CHANNEL 4

FREE & PETERS, INC. • NATIONAL REPRESENTATIVES

BECAUSE CHANNEL 4 PROVIDES...
- Maximum legal power operating at 100,000 watts
- Highest antenna in San Francisco at 1441 feet above sea level
- Low channel frequency insuring stronger signal
- Top-rated NBC and local programs
1. New on Radio Networks

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>STATIONS</th>
<th>PROGRAM, time, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>WJBO, Jefferson</td>
<td>Official</td>
<td>CBS 205</td>
<td>Arthur Godfrey Time; alt F 10-10:15 am; 9 Apr; 26 bcdsts</td>
</tr>
<tr>
<td>KSTF, Ohio, Columbus</td>
<td>Same</td>
<td>CBS 205</td>
<td>People Are Funny; T 8-8:30 pm; 6 Apr; 15 mins; 15 min</td>
</tr>
<tr>
<td>Gen Tire &amp; Rubber Co, Akron, Ohio</td>
<td></td>
<td>MBS 493</td>
<td>Countercy; F 8-8:30 am; 30 Apr; part 4 wks; Multi-Message Plan</td>
</tr>
<tr>
<td>Lettuce, Inc, Cal</td>
<td></td>
<td>MBS 560</td>
<td>General Sports Time with Harry Wismer; Sun 6:15-7 pm; 25 Apr; 13 wks; Queen for a Day; M, W, F 11:30-45 am seg 26 Apr; Here 14 May; Palm Beach Golf Championship; Th, F, Sat 10-10:15 pm; 13, 14, 15 May; Sun 5-15 pm; 16 May</td>
</tr>
<tr>
<td>Palm Beach Co, NY</td>
<td></td>
<td>CBS 21</td>
<td>Bill Shadel &amp; the News; Sat 12-12:05 pm; 24 Apr; 10 wks</td>
</tr>
<tr>
<td>Scholl Mfg, Chi</td>
<td></td>
<td>CBS 205</td>
<td>Nick Carter: Sun 4:30-5 pm; 11 Apr; 13 wks; Multi-Message Plan</td>
</tr>
<tr>
<td>Scholl Mfg, Chi</td>
<td></td>
<td>MBS 563</td>
<td></td>
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</table>

2. Renewed on Radio Networks

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>STATIONS</th>
<th>PROGRAM, time, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carter Prods, NY</td>
<td>Ted Bates, NY</td>
<td>NBC 200</td>
<td>Three Plan: Second Chance, M 11-15-12; Al F: Fiber McGeen; W 10-10:15 pm; It Pays to Be Married, F 5-15-6 pm; 3 aactic a wk; 5 Apr; 52 wks; Dragnet; T 9-9:30 pm; 28 Sep; 52 wks (show will run thru summer); News of the World; M-F 7:30-45 pm; 29 Mar; 52 wks; My Little Margie; Sun 8:30-9 pm; 4 Apr; 52 wks</td>
</tr>
<tr>
<td>Liggett &amp; Myers, NY</td>
<td>Cunningham &amp; Walsh, NY</td>
<td>NBC 200</td>
<td></td>
</tr>
<tr>
<td>Miles Labs, Elkhart, Ind</td>
<td>Wade, Chi</td>
<td>NBC 200</td>
<td></td>
</tr>
<tr>
<td>Philip Morris &amp; Co, NY</td>
<td>Blow, NY</td>
<td>CBS 144</td>
<td></td>
</tr>
</tbody>
</table>

3. National Broadcast Sales Executives

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>James Allen</td>
<td>Crosley Bdsct, Cincl, dir tv proms</td>
<td>Same, also dir publicity for Crosley stds: WLW-T, WLW-A, WLW-C, TV-W. radiod</td>
</tr>
<tr>
<td>John D. Allison</td>
<td>KHON, Honolulu, vp, sIs mgr</td>
<td>KGMB, Honolulu; KHBC, Hilo, Hawaii, local sIs mgr</td>
</tr>
<tr>
<td>Andy Anderson</td>
<td>KARQ, Albuquerque, NM, sIs rep</td>
<td>Same, sIs mgr</td>
</tr>
<tr>
<td>Bud Austin</td>
<td>Official Films, NY, dir nalt sIs</td>
<td>Telefilm Enterprises, NY (new firm), vp</td>
</tr>
<tr>
<td>Ken Beech</td>
<td>ABC, sIs serv doct</td>
<td>Headley-Read, NYBC, am sIs stf</td>
</tr>
<tr>
<td>Verne W. Behke</td>
<td>MPTV, NY, sIs mgr NYC</td>
<td>Same, eastern sIs div mgr</td>
</tr>
<tr>
<td>Loo Borin</td>
<td>NHAY, New Bt-in, conn, oors mgr</td>
<td>KOTA, Rapid City, SD, sIs mgr</td>
</tr>
<tr>
<td>John H. Brown</td>
<td>Brown Biggley-MY, adj counselor</td>
<td>Headley-Read, NY, res &amp; pror dept</td>
</tr>
<tr>
<td>Harry Bubekc</td>
<td>NBC Western Div, Hwd, prog mgr</td>
<td>Zenith Radio Corp, Chi, dir tv prog planning</td>
</tr>
<tr>
<td>Duncan R. Buckham</td>
<td>Du Mont, NY, net sIs dept</td>
<td>TPA, NY, acct exec NY area</td>
</tr>
<tr>
<td>Bill Burn</td>
<td>Radio &amp; tv acct exec</td>
<td>WDAY-Radio, Fargo, ND, sIs mgr</td>
</tr>
<tr>
<td>William E. Cadky</td>
<td>WPEN, WPEN-FM, Phila, gen mgr</td>
<td>Wm Penn Bdscte Co, vp</td>
</tr>
<tr>
<td>Gen. Mark W. Clark</td>
<td>UN Supreme Comdr in Far East</td>
<td>Jefferson Std Bdscte, Charlotte, NC, spec consultant on intfl. affair</td>
</tr>
<tr>
<td>Woodruff B. Crouse</td>
<td>Campbell-Ewald, Detl, media space buyer</td>
<td>CXLW, Detl, sIs prams &amp; res dir</td>
</tr>
<tr>
<td>L. H. Curtis</td>
<td>KHON, Honolulu, vp, sIs mgr</td>
<td>Same, gen mgr</td>
</tr>
<tr>
<td>Roy Dabidie</td>
<td>WJBO, Baton Rouge, LA, gen mgr</td>
<td>WRBZ (TV), Baton Rouge, gen mgr (stn target 1 Sep '54)</td>
</tr>
<tr>
<td>Charles F. Dilcher</td>
<td>John Blair &amp; Co, mr Chi office</td>
<td>Same, also vp</td>
</tr>
<tr>
<td>Joseph P. Doucerty</td>
<td>Food Trade News, Phila, adv stf</td>
<td>WPTZ, Phils, sIs rep fn acct</td>
</tr>
<tr>
<td>Wallace R. Dunn</td>
<td>KGCL, Miami, Okla, gen mgr</td>
<td>WKY-TV, Okla City, tv sIs stf</td>
</tr>
<tr>
<td>Robert F. Esteman</td>
<td>John Blair &amp; Co, NY, nalt sIs mgr &amp; vp</td>
<td>Same, exec vp</td>
</tr>
<tr>
<td>Paul B. Evans</td>
<td>Paul H. Raynor, Chi, acct exec</td>
<td>NBC Spot 5's, Chi, radio acct exec</td>
</tr>
<tr>
<td>Virgil Evans</td>
<td>WBT, Charlotte, NC, Carolina sIs mgr</td>
<td>Same, sIs mgr</td>
</tr>
<tr>
<td>Ed Froeh</td>
<td>KFREE, Fresno, Cal, dir prog</td>
<td>Same, same</td>
</tr>
<tr>
<td>Vinton Freedley Jr</td>
<td>NBC Radio, NY, acct exec</td>
<td>Same, nalt sIs mgr</td>
</tr>
<tr>
<td>Charles Carver</td>
<td>WJBO, Baton Rouge, LA, sIs mgr</td>
<td>Same, gen mgr</td>
</tr>
<tr>
<td>Charles H. Clasley</td>
<td>Five-Star Prods, Hwd, prdn expr</td>
<td>Same, pres &amp; exec prod</td>
</tr>
<tr>
<td>Francis V. Guidice</td>
<td>WTC, Wash, DC, sr prod-dir</td>
<td>Same, expr mg</td>
</tr>
<tr>
<td>John M. Haberan</td>
<td>WYK, Okla City, time slnmm</td>
<td>WKY-TV, sIs tv sIs rep</td>
</tr>
<tr>
<td>Ivan Head</td>
<td>KFTF, San Fe, NM, sIs mgr</td>
<td>KGGM-TV, Albuquerque, commi mg</td>
</tr>
<tr>
<td>Jules Herlouwos</td>
<td>WMQK, WNBQ, Chi, asst gen mgr</td>
<td>Same, gen mg</td>
</tr>
<tr>
<td>William Hellenback</td>
<td>Indep prod-dir</td>
<td>Same, same</td>
</tr>
<tr>
<td>Stanley S. Hudson</td>
<td>XEO, Brownsville, XEO, McAllen, Tex, local sIs</td>
<td>CHOF-TV, Mt Diablo, Cal (soon to start openis); prod mg</td>
</tr>
</tbody>
</table>

In next issue: New and Renewed on Television (Network); Advertising Agency Personnel Changes; Sponsor Personnel Changes; Station Changes (reps, network affiliation, power increases)
3. National Broadcast Sales Executives (continued)

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
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<tbody>
<tr>
<td>Aubrey Jackson</td>
<td>(KEYS, Corpus Christi, Tex, gen mgr)</td>
<td>(KNGC, KNGC-TV, Amarillo, Tex, asst gen comml mgr)</td>
</tr>
<tr>
<td>Hub Jackson</td>
<td>Jos H. McGilvra, vp chqg Chi office</td>
<td>George W. Clark Inc, Chi office, acct exec</td>
</tr>
<tr>
<td>Herb Jahe</td>
<td>MPTV, NY, stf mgr</td>
<td>Official Films, NY, dir sls</td>
</tr>
<tr>
<td>Edwin H. Kasper</td>
<td>Kasper Gordon, NY, partner</td>
<td>TPA, NY, acct exec New Engl area</td>
</tr>
<tr>
<td>Clayton Kaufman</td>
<td>WCCO, Mpls, asst dir prom &amp; publ</td>
<td>Same, dir prom &amp; publ</td>
</tr>
<tr>
<td>Keith Kiggins</td>
<td>ABC, NY, vp</td>
<td>Storer Bdcstg, Miami Beach, admin ass to p</td>
</tr>
<tr>
<td>Gilbert W. Kingsbury</td>
<td>Crosby Bdsctg, Cinci, dir publicity</td>
<td>Same, vp public rels</td>
</tr>
<tr>
<td>Don Kirchgesner</td>
<td>KNPT, Newport, Ore, sls mgr &amp; sports ed</td>
<td>KSTP, Mpls, acct exec</td>
</tr>
<tr>
<td>Norman Land</td>
<td>Ziv, NY; acct exec</td>
<td>TPA, NY, acct exec</td>
</tr>
<tr>
<td>Kenneth Leslie</td>
<td>WCTC, New Brunswick, N.J., acct exec</td>
<td>Same, stn sls mgr</td>
</tr>
<tr>
<td>Mrs. Dorothy Lombardo</td>
<td>WPIX, NY, sls serv dir &amp; ass</td>
<td>Same, sls serv super</td>
</tr>
<tr>
<td>Harley Lucas</td>
<td>WLOK, Lima, O, prog dir</td>
<td>Same, local sls mgr</td>
</tr>
<tr>
<td>Sterling P. Madding</td>
<td>Nati Biscuit Co, West Coast mdsg rep</td>
<td>WRBC-TV, Birmingham, Ala, prom &amp; mdsg</td>
</tr>
<tr>
<td>Paul Marion</td>
<td>WBTV, Charlotte, NC, Carolina sls mgr</td>
<td>Same, sls mgr</td>
</tr>
<tr>
<td>Peter T. McGovern</td>
<td>WCOP, Boston, acct exec</td>
<td>Same, acct comml mgr</td>
</tr>
<tr>
<td>Philip A. Meyers</td>
<td>WACE, Akron, O, sls stf</td>
<td>WPIX, NY, sls stf</td>
</tr>
<tr>
<td>Paul C. Munkoc</td>
<td>Indep tv prog &amp; mgm consultant</td>
<td>Same, vp chqg sls</td>
</tr>
<tr>
<td>Wynn Nathan</td>
<td>UTP, Hywd, nati sls mgr</td>
<td>NBC, NY, acct exec to Pres. Weaver</td>
</tr>
<tr>
<td>James H. Nelson</td>
<td>NBC Radio, NY, mgr adv &amp; prom</td>
<td>Same, vp gen mgr</td>
</tr>
<tr>
<td>John E. North</td>
<td>KEDD, Wichita, Kans, gen sls mgr</td>
<td>Same, gen sls mgr</td>
</tr>
<tr>
<td>Barney Oke</td>
<td>WLW-A, Atlanta, local sls mgr</td>
<td>KDIN (AM, FM, TV), nati sls mgr</td>
</tr>
<tr>
<td>John L. Palmer</td>
<td>KOIN, Portland, Ore, sls rep</td>
<td>Same, also WTAD-AM, gen mgr</td>
</tr>
<tr>
<td>Theodore P. Pitman Jr</td>
<td>WTAO-TV, Cambridge, Mass, prog dir</td>
<td>CBS TV, NY, acct exec natl sls (Morning Sh</td>
</tr>
<tr>
<td>Charles D. Reeves</td>
<td>CBS TV Film Synd, NY, sls rep</td>
<td>BAB, NY, res analyst</td>
</tr>
<tr>
<td>Edward Renue</td>
<td>Bureau of Adv, ANPA, NY, res dept</td>
<td>KIOA, Des Moines, bus &amp; showmanship mg</td>
</tr>
<tr>
<td>Orville Rennie</td>
<td>Comnell College, Iova, dir alumni pub rels</td>
<td>Same, vp Chi branch</td>
</tr>
<tr>
<td>John P. Rohrs</td>
<td>UTP, Hywd, gen mgr</td>
<td>Same, admin ass to Pres</td>
</tr>
<tr>
<td>Herman Rush</td>
<td>WFIIL, WFIIL-TV, Phila, exec ass to gen mgr</td>
<td>Same, exec vp, bd dir</td>
</tr>
<tr>
<td>Lee Savin</td>
<td>Vision Mag, mid-west mgr</td>
<td>WTVI, St. Louis, gen mgr</td>
</tr>
<tr>
<td>John D. Schuer Jr</td>
<td>Meredith Publ, Des Moines, asst to dir radio &amp; tv</td>
<td>WBZZ-WBZA, Boston, sls stf</td>
</tr>
<tr>
<td>Edward O. Smith Jr</td>
<td>Own mdsg firm, Hobe Sound, Fla</td>
<td>KPHO, Phoenix, comml mgr</td>
</tr>
<tr>
<td>Howard Stainsker</td>
<td>KGBS, KGBS-TV, San Antonio, mdsg dir</td>
<td>WPIX, NY, acct exec</td>
</tr>
<tr>
<td>George E. Stanford Jr</td>
<td>Paramount Pictures, Hywd, dir tv &amp; radio adv &amp; exploitation</td>
<td>Storer Bdcstg, Miami Beach, vp chqg plan</td>
</tr>
<tr>
<td>George B. Storer Jr</td>
<td>WJBO, Baton Rouge, La, acct exec</td>
<td>finance</td>
</tr>
<tr>
<td>Ted Wick</td>
<td>WKY, Okla City, prom sls mgr</td>
<td>CBS TV, Hywd, dir publicty &amp; exploitation</td>
</tr>
<tr>
<td>John Wooldridge</td>
<td>WGLV, Easton, Pa, prom &amp; mdsg dir</td>
<td>Same, sls mgr</td>
</tr>
<tr>
<td>Dallas Wyant</td>
<td>Telefilm Enterprises, new syndication firm at 38 East St, NY</td>
<td>KGB, KGB-TV, Albuquerque, prom mgr</td>
</tr>
<tr>
<td>William H. Youry</td>
<td>Numbers after names refer to New and Re-</td>
<td>WBZZ-TV, Boston, sls serv super</td>
</tr>
</tbody>
</table>

4. New Firms, New Offices, Changes of Address

ABC Western Film Synd, new offices at 1539 No Vine St, Hywd 28, Cali

Chad Inc, new NY address, 18 East 56 St

Cummings Prods, new radio-tv commi prod co. 38 West 53 St, NY 19, formed by Ralph Waldo Cummings; sls & prom mgs, Alan J. Gilbert

Forgie & Co, new NY office, 580 Fifth Ave, NY 36, JUdson 6-3100

Harrington, Righther & Parsons, new NY office, 589 Fifth Ave

Lenhart Adv, new ad agency, 210 Fifth Ave, NY 10, owner Ralph Leroy Lenhart
nothing **Works Like Wantmanship**

What you're selling is better than most people have. What you need is **Wantmanship**, the Crosley Group's dynamic new dimension in selling. Typical of the Group, WLW-C, Columbus, where stars put your advertising on sellevision. **Wantmanship** explains why the Crosley Group makes more sales faster, *at less cost*, than any other medium or combination.

©1954, The Crosley Broadcasting Corporation
WSM-TV
POWER BOOST TO
100,000 WATTS

In this market WSM-TV is recognized as the #1 television operation. We established this position by inheriting the talent staff (200 live entertainers), the production, know how and the prestige of our radio operation, 50,000 watt Clear Channel WSM.

We solidified this position as the dominant TV power in this market by getting on the air first — back in September, 1950. We spent considerable money to build our own micro-wave relay system from Louisville (180 miles away) to give our listeners live television years before the telephone company completed its own system.

WSM-TV pulls all stops to hold its position as the #1 TV operation in this market with local programming that includes live telecasting of local Vanderbilt basketball games and exclusive TV coverage of Nashville's Southern league baseball team.

With the combination of local programming to fit local tastes (our radio specialty since 1926) and the best in NBC shows (including the seven programs which Nielsen rates among the top ten nationally) we have the bulk of the 190,000 TV homes in this area.

Our move to 100,000 watts is just another in the chain of events which keeps WSM-TV far out in front as the time buyer’s choice for selling this rich market.
New developments on SPONSOR stories

See: “The New Radio”
Issue: 19 April 1954, page 31
Subject: New tiny radios bring personalized listening era closer.

The industry drew one step closer to the “everywhere-you-go-there’s-radio” era with recent development of two new vest-pocket sets by the Emerson and General Electric corporations.

GE’s midget radio—designed primarily for Civil Defense use—is an experimental model weighing about five ounces. It’s tuned to a single broadcast frequency, 1260 kilocycles, and can be carried easily in a shirt or vest pocket. It can operate continuously for one month without battery replacement, says GE. It holds two batteries.

Emerson’s vest-pocket model weighs seven and a half ounces, has four tubes, is little larger than cigarette pack (see picture). These two models point the way to a not-so-distant future when the New Listener will be wearing wrist watch radios—according to prognosticators like Brig. Gen. David Sarnoff—and when radio’s audience will be even greater than it is today because of the greater availability of the medium.

See: “Farm Radio and TV: 1953”
Issue: 19 October 1953, page 69
Subject: Sponsors are making increasing use of tv to reach farmers

Television is becoming as much a part of today’s modern farm as the tractor. According to sponsor’s Program Guide, published last month, 47% of tv stations now schedule farm service programs and at least 130 have farm directors. These programs follow closely the formula used by farm radio shows: news, market reports, weather and farming advice. (The Program Guide reports 64% of radio stations carry farm shows.)

And a recent A. C. Nielsen survey prepared for CBS indicates 31% of farm homes had tv sets in January 1954, as compared with 18% in January 1953 and 9% in the same month of 1952.

Now a film producer has come up with a new farm program which gives the national farm picture in a news-commentary format. Telenews has completed the pilot on its Farm Report series and is now shopping around for a national sponsor before it gets rolling on filming of the show. Each program is 12½ minutes, and the firm plans to turn out one a week indefinitely.

Described as a “television journal of agriculture,” the proposed series will include news reports on latest farm legislation and interviews with government leaders active in the field of agriculture.

The tiny kitten below dwarfs new seven and a half ounce Emerson vest-pocket radio, forerunner of the age of individual listening to wrist-watch radios.

P.S.

3 MAY 1954
OPEN ALL NITE
with Chuck Phillips
Selling

In Milwaukee thousands of night workers and early risers rely on WEMP, Milwaukee’s only all-night station, for music, news and weather.

Chuck is an important part of their lives. They buy what he sells. Dozens of happy national advertisers attest to this. Join them and Chuck and get up to twice the Milwaukee audience per dollar of any network station on WEMP.* Coll Headley-Reed!

*Based on latest available Pulse ratings and SR & DS rates.

Mrs. Margaret Rudkin
President
Pepperidge Farm, Norwalk, Conn.

Those men who think a woman’s place is in the kitchen will be delighted to meet Mrs. Rudkin; she took their advice. Not only did she take this advice, but she turned it into a multi-million dollar business.

It all started with a loaf of bread that Margaret Rudkin baked for one of her sons in 1937, when he had an asthmatic condition. Today some 750 people work at her Pepperidge Farm bakery, approximately 500 of them women, baking close to one million loaves a week for national U.S. distribution.

Mrs. Rudkin, who’s her own advertising director, has a simple recipe for the success of her business—though she’s disarmingly amazed that it produced such a large loaf.

“In the beginning I used to advertise by setting up demonstration booths in retail stores and inviting the women shoppers to taste my bread,” she told sponsor. “Last spring I took my demonstration booths to tv.”

This statement is literally true because Margaret Rudkin stars in her own tv commercials. Produced by the Van Pragg Studios (through Kenyon & Eckhardt), these minute films show Mrs. Rudkin in a kitchen setting telling her viewers how she started to make her bread and what it did for her son’s health that it might conceivably do for other people.

These commercials appear from three to six times a week in seven Eastern and four Midwestern markets. They constitute the bulk of Pepperidge Farm’s current advertising. In fact Mrs. Rudkin’s estimated $100,000 budget for 1954 is 100% in tv.

“The only advantage my earlier demonstration booths had over tv is the fact that viewers could taste the bread,” she complains, but adds: “Of course, we do get our message around faster this way.”

So fast in fact has the message gotten around that Pepperidge Farms opened a new bakery south of Chicago in May 1953 to supply the Midwestern and Western markets. Since Mrs. Rudkin’s first appearance on tv in spring 1953, sales have increased 10%.

Mrs. Rudkin’s only complaint: She can’t seem to be able to get out of the kitchen. While there’s a waiting list of women who’re seeking employment at her bakery, she can’t find a cook for her home. So she does her own cooking and likes it.

WEMP WEMP-FM
MILWAUKEE
Hugh Boice, Jr., Gen. Mgr.
Headley-Reed, Natl. Rep.
24 HOURS OF MUSIC, NEWS, SPORTS

Sponsor
If it's Sales Results you want

Radio Station WSPD
136 Huron Street
Toledo, Ohio

ATTENTION: Mr. Wm. Ashworth, Promotion Agr.

Dear Mr. Ashworth:

I thought you would be interested in this unsolicited note about the terrific response we at The Secor Landscape Company have gotten from our Saturday radio show "Home to Earth." As you know the program is 11:45 to 12 and usually by 2 the same afternoon we experience accelerated traffic in our garden shop as a direct result of items we talk about on our program. Not only that but the number of letters we receive from our listeners, as far as Lorain, Ohio, Bloomfield, Ohio and Birmingham, Michigan, is really gratifying to us. We have been on the air only 6 weeks now and the surprising amount of direct results from this sales media is far beyond my fondest expectations.

In closing I want to mention that I have never dealt with a more cooperative group of folks as the WSPD staff.

Very truly yours,

A. W. Landesandel, Mgr.

AM-LHD

LANDSCAPE ARCHITECTS  NURSERYMEN  HORTICULTURISTS

Latest ratings credit WSPD RADIO with 94% consistent listenership in Toledo.

WSPD AM-TV

Storer Broadcasting Company
Represented Nationally by KATZ

3 MAY 1954
Supersalesman

It's no little trick to make a tentful of people laugh. But it's something else again to get a nation-wide audience laughing—at the same instant.

And laughter, as every salesman knows, is a most effective sales tool. And so are all the other moods an entertainer can evoke. For they help you shift your prospect's interest—willingly—from whatever's on his mind to the product on yours.

This, perhaps, is television's greatest value to an advertiser. It creates a receptive mood in 30 million homes for more than five hours a day. It is always part-entertainer, part-salesman.

This, certainly, is why CBS Television has always made creative programming its most important activity. And why, in the major markets where the networks compete—and popularity can best be compared—CBS Television consistently wins the largest average audience: 11 per cent larger at night, and 27 per cent larger in the daytime.*

Advertisers have found that placing their programs on the most popular network gives them a headstart in ratings**—and a headstart in sales.

That's why their investment on CBS Television for the first quarter was over 45 per cent greater than a year ago. (And in 1953 it was the greatest in broadcasting history!) That's why it's still growing.

CBS Television can bring you the most receptive audiences in all America, because it has most of the programs most of your customers want.

*Trendex, Oct.'53-Mar.'54.

**On the two most recent occasions when sponsored programs were broadcast at the same time over the leading networks, they won a 29%/ and a 96%/—higher rating on CBS Television.
The signs of Charlotte are signs of a market more important by far than city size indicates. For proof, consider construction.

In 1953, Charlotte—72nd in city size—was 55th in total construction. Its total roofed the next two buildingest Carolina cities combined, and was third only to Baltimore and Washington in the Fifth Federal Reserve district.

On a per capita basis, Charlotte’s construction was more than twice that of Washington or Baltimore.

Charlotte’s out-size construction bill mirrors not only city but area needs.

For Charlotte uniquely serves, in myriad specialized fields, a rich and populous area which has no other metropolitan resource.

Important among the city’s metropolitan services are Jefferson Standard Broadcasting Company’s great area stations, 50,000 watt WBT and top power WBTV, 100,000 watts on Channel 3. These great advertising media—planned and operated for area coverage—blueprint a massive market, ranking by many significant tests among the first 25 in the nation.

Coverage to Match the Market
Represented Nationally by CBS Radio and Television Spot Sales

The Radio-TV Services of the Jefferson Standard Life Insurance Company
The idea that constant repetition of sales messages is the key to moving goods is a concept as firmly planted in the advertising business as the California redwoods are in Western soil.

Yet the advertising world has shown a high degree of interest in the radio and tv network one-shot.

While there is a high degree of interest there is not complete unanimity. Some ad men look twice at such mammoth tv efforts as General Foods' Rodgers & Hammerstein Cavalcade recently or the Ford 50th Anniversary show last year. It is not only the lack of repetition that bothers these admen. Look at the tons of money poured into these shows, they say. Look at the Ford show. Two hours of solid entertainment. Couldn't that money have been put to more efficient use in normal ad vehicles?

The big Ford and GF shows, however, are not the only indications of sponsor interest in the one-time effort. Nor is it just the electric companies' Lights' Diamond Jubilee, a two-hour extravaganza scheduled for next October with two networks ordered by N. W. Ayer and the possibility that the other two may be, too. Nor the probability that Warner Bros. may buy via Blaine-Thompson Co. a single hour from NBC TV to plug its movie, A Star Is Born. Nor the possibility that NBC TV may sell its color spectacles singly if they can't be sold as a group.

There are a wide variety of less spectacular one-shots. They are more common than you think and priced for every budget.

This variety is broad enough to call for a rough kind of definition, so here goes: A one-shot is any kind of non-continuous program or advertising effort. It can be a single announcement or a single program. It can be (and often is) tied in with the sponsor's regular tv and radio advertising; it can even be an isolated affair: it can even be a series of one-shots in a roster of different programs grouped together in time. The latter technique, used by auto companies, is actually a saturation buy but it is of such short duration that it has many characteristics of the one-shot.

Indeed, a really complete listing must include not only Gillette's sponsorship of the excitement inherent in New Year's Day football bowl games but Doubleday & Co.'s one-time bread-and-butter salesmanship on NBC TV's Today on 5 January 1954, bought through Franklin Spier.

The listing must include not only the video glamor of Oldsmobile's selling (agency: D. P. Brother & Co.), during the Academy Award ceremonies but the quiet effectiveness of prestige on radio as evidenced by Mutual of Omaha Calling, a show put on by the health and accident insurance company of the same name through Bozell & Jacobs last Christmas (and three Christmases before that). And there are plenty of others, as a fairly complete list later on will show.

* A one-shot, roughly defined, is any kind of single, non-continuous programing or advertising effort. It doesn't have to be a single show: it can be a single announcement or group of single announcements on an existing show or shows.
"One-shots" are more common than you think. They may be:

The holiday show: Sponsors of holiday shows, such as those during Thanksgiving and Christmas, often put them on in the afternoon. Take advantage of the fact that family is gathered together. Holiday shows are especially used for pushing products bought as gifts. Users of holiday shows include Longines, American Oil, Miller Brewing, National Dairy, Mutual of Omaha, Travelers Insurance.

The anniversary show: High expense of such shows causes some wonder if they pay. General Foods held out nearly $1 million, Ford about half of that. However, they are considered valuable prestige vehicles and attract tremendous audiences, bringing down cost per 1,000 to a moderate level. It is estimated that about 70 million viewers saw the GF extravaganza on TV.

Single participations: Many advertisers buy into an existing radio or TV show one time. While there is the disadvantage of no repetition in such buys, they are often tied in with holiday gift themes where an extended campaign would be impractical. Some clients buy once into a group of shows, in which case the air purchase somewhat resembles a saturation ad campaign.

What explains this interest in one-shots? What can the advertiser get out of them? Here are some important answers:

Audiences: One-shots can get tremendous audiences. It was too early for national rating figures on the GF show at sponsor’s pre-situation but a 10-city overnight Trendex rating came to 60.5, about nine points over the 10-city Trendex for the Ford show last year and roughly equivalent to an 80 Nielsen rating. The national four-net- work audience was estimated at about 70 million viewers.

The Nielsen six-minute ratings on the Ford show last year were as follows: 54.5 or more than 10 million homes on CBS TV and 40.5 or more than eight million homes on NBC TV. Since there was undoubtedly a certain amount of tuning back and forth between the two networks there is some overlapping in the above figures. It has been conservatively estimated that at least 16.5 million different homes watched the Ford show and the company figures that between 55 and 60 million people saw the show.

Of course, these audiences cost plenty of money, which is one reason why one-shots leave some admen cold. Take the Rodgers & Hammerstein show. There is hardly any question but that GF’s 25th anniversary extravaganza was the most expensive single entertainment effort in the history of show business. Sroynon estimates that GF sank close to $1 million into the hour-and-a-half spectacle. This includes everything: time, talent, agency commission, pre-emption costs, fees for the use of R&H material as well as payment to the famous duo themselves and the normal odds and ends of cost that are involved in this kind of super-showcase operation. The Ford show, handled by Kenyon & Eckhardt, came in for about $500,000.

That means the cost to GF and Ford to reach each home was not low. Even assuming every TV home in the country (29 million) watched the Rodgers & Hammerstein Cavalcade and putting the show’s cost at $900,000, the cost-per-1,000 homes would come to more than $30. Assuming 30% of the homes tuned in, the cost comes to nearly $39.

In the case of Ford, if we take the 16.5 million homes figure and divide it into $500,000 the cost-per-1,000 homes comes to $86.

Of course, to compare this cost fairly with normal shows which are more apt to be 30-minute length we might reduce these cost-per-1,000 to half hours. (That is, divide the number of half hours the show is on the air into the cost-per-M.) Now the figures come down to earth. The Ford cost is $9 and the GF cost is $13. This is not exactly cheap, either, but if you’ll look at last year’s Fall Facts issue (13 July 1953) you’ll find that of the nine half-hour TV program categories whose average cost-per-1,000 were listed, four were above $9. They were: general drama.

The sports event: Users of one-shot sports events get large audiences because of wide interest and a high percentage of men. Male listening is not always as high as some advertisers think, however. ABC figures on viewers for last year’s Kentucky Derby show 49% men, 26% women, 21% children. Gillette was sponsor. Other single sports events users are Schick, "Life."
talking by 1:45 p.m. (New York time) the sponsor collared 13,446,000 homes viewing the Orange Bowl game on 98 CBS stations. That represented a rating of 54. Starting at 4:45 p.m. Gillette got a whopping audience of 15,590,000 homes watching the Rose Bowl game on 130 NBC stations. The equivalent rating was 58.5.

The Texas Co., a Kudner account, which sponsored coverage of the Cotton Bowl game on 76 NBC stations, was able to reach 3,121,000 homes with its message. The rating was 36.5. And, not so incidentally, F. W. Woolworth's sponsorship of the Tournament of Roses' Parade on New Year's Day gave it an audience of 11,307,000 homes and a 4.5 rating. Lynn Baker, Inc., bought the time.

Second, take the audiences for the TV coverage of the Coronation of Queen Elizabeth II on 2 June 1953. The figures here are especially interesting since the hours of coverage were irregular and didn't span the best viewing periods. Those who remember the harried hours of U. S. TV's Coronation coverage will recall the confusion not only among the networks but among listeners, who were not sure when they could view the Coronation. Nevertheless, the audiences were impressive. Again, the figures are Nielsen's and cover homes viewing six minutes or more. The hours shown below include only sponsored time.

On NBC General Motors reached 4,720,000 homes (26.7 rating) between 5:30 and 10:00 a.m., 7,701,000 homes (36.8 rating) between 3:45 and 6:00 p.m., and 9,006,000 homes (43.4 rating) between 10:30 p.m. and 12:10 a.m. On CBS Willys reached 1,166,000 homes (23.2 rating) between 4:35 and 5:35 p.m. and 3,946,000 homes (21.7 rating) between 11:05 p.m. and 12:05 a.m. Willys reached an additional 1,656,000 homes (3.7 rating) on CBS Radio between 10:15 and 11:00 p.m. Agency: Ewell & Thurber.

It seems pretty safe to say that well over half of all the TV homes in the country were watching the Coronation during the hour before midnight.

Just a few more figures to nail down the point: General Motors Motorama telecast on 20 January 1954, a 45-minute show starting 10:00 p.m., attracted 10,959,000 homes. The show was on 102 CBS stations and garnered a 40.8 rating. Miller Brewing's year-end TV show, Backbone of America, bought via Mathison, lured 10,132,000 homes. It was an hour show presented on a Tuesday night (29 December 1953) at 8:00 p.m. on 153 NBC stations and got a 39.9 rating. Gillette's sponsorship of the Kentucky Derby last year netted it 7,334,000 homes, a rating of 32.7. Oldsmobile got 14,953,000 TV homes to tune into its Academy Award telecast on NBC in March.

**Controversy**

**Coronation:** Despite lack of definite ruling of TV film, large audiences were cor-
ded by sponsors. Below, in keeping with the nation atmosphere, NBC announcers Henry H. Macy, Merrill Mueller and George Hicks (left to right) pose in breeches.

**Hamlet:** Although two-hour version of Shakes-
ppear's play was part of Hallmark's regular show, extra promotion put it in the one-shot category. Same was true of "King Richard II." Included in cast of "Hamlet": Sara Churchill, Maurice Evans, below.

**Inauguration:** Auto sponsors of this one-shot got lots of commercial exposure (three-
and-a-half to five hours) during day but did not use full commercial time. General Motors used crowd photos of its "Motorama" exhibit for com-
mercial.
Survey results of 1953 consumer study conducted by Sinclair showed radio overwhelming favorite among media. Over 1,200 motorists were questioned after Power-X spring campaign about the source of their Power-X information. In towns with heavy Sinclair advertising, results were 338 to 115 in favor of air media compared with print and tv.

Why spot now gets 50% of Sinclair's advertising budget

For the first time, in 1954 air media will get half of Sinclair's advertising budget. The executives in the picture above are seated under a chart which asks the oldest of the ad world’s old perennial questions: “How well does the advertising work?”

The smiles on some of their faces are one indication they have found an answer. The answer takes the form of an “impact survey” which the Sinclair Refining Co. and its agency, Morey, Humm and Johnstone, conducted last year. The survey sought to determine where consumers had heard about Sinclair’s new gasoline, Power-X.

When it was finished radio and tv emerged clearly as the biggest source of impact on gasoline buyers.

For this among other reasons the Sinclair Refining Co. this year has decided to spend 50% of the firm’s estimated over $7 million advertising budget in spot radio and tv—double the radio-tv expenditure in 1952. For the first time in Sinclair history the company will spend more in air media—primarily in radio—than in newspapers.

The impact survey was conducted by Sinclair during summer 1953 after the firm’s new Power-X Gasoline was introduced. People who bought Power-X at Sinclair stations in 22 cities were asked, “Where did you see or hear about this new gasoline?”

The answers proved that Sinclair’s local radio and tv ranked first in impact value of all media used.

About 1,200 motorists were interviewed in three categories of Sinclair cities: those cities with greater than average advertising impact, smaller cities with average Sinclair advertising impact and a small group of towns where Sinclair advertising impact is below Sinclair’s average. In the first group radio and tv outweighed newspapers by 338 to 115. In the second category of cities the air media out-ranked print by 190 to 103. And in the small group of cities with below-average frequency of Sinclair advertising radio-tv still got a vote of two to one.

Sinclair executives consider this survey indicative of the pull of the air media. The survey combined with Sinclair dealer reaction to spot radio and tv influenced their decision to boost the percentage of the budget that is going into these media in 1954.

There is nothing unusual about Sinclair’s use of spot radio and tv. Most major oil companies in fact use announcement campaigns or else buy five-10 or 15-minute news, weather or sports programming on local stations. In fact, during the past three or four years, the trend in the oil industry has been to increase air media appropriations.

Here are some of the reasons Sinclair’s advertising manager, Jim Delaney, cites for his company’s choice.
oil budget

Of spot radio and TV (they apply equally well to many another oil firm): 1. "Sales vary from market to market."

Sinclair's distribution changes from market to market. In certain cities and areas (e.g., Chicago and some Midwestern states) the firm has very strong distribution through many dealers. In other markets it has thin distribution. In 12 states Sinclair has no distribution whatsoever. With spot radio and TV Sinclair can avoid wasteful circulation and regulate its advertising impact according to its distribution pattern.

2. "Commercials must vary in different markets."

Sinclair's products must be sold differently in different areas. For example, climatic conditions might make one month particularly suitable for motor oil advertising while heavy vacation traffic in another area dictates concentrated gasoline selling.

Sinclair also sells other products: fuel oil and burners. Sales of this secondary line differ from market to market. During winter months in Northern states fuel oil is an important secondary source of revenue. On the other hand few fuel oil sales derive from Southern cities. But even in the North the buying pattern varies from market to market since Sinclair has a franchise for General Electric burners in some areas, other brand burners in other markets.

3. "Gasoline and motor oil require weekly or daily advertising."

A consistent advertising impact is essential in the highly competitive oil industry. Though the amount of advertising varies from town to town, each Sinclair market does have a regular year-round schedule, varying from one five- or 10-minute show a week to a dozen announcements weekly.

Because of the consistency of its announcement and program schedules, Sinclair has carved out desirable time franchises on local morning radio and nighttime TV. These spots, in many instances, have been Sinclair time slots for a period of years and have become constantly more valuable as a result of audience accumulation. As the season or the selling strategy changes, commercials are rotated in the same time segments.

Local budgets are worked out for all markets by Sinclair's advertising executives after consultation with district sales managers. The allocations (usually made in October for the following year) depend, of course, upon local sales as well as future sales expectancy; upon the prospect of new stations being opened in an area; upon the competitive situation in the market. District sales managers help in the selection of local radio and TV programming that will fit into these budgets.

A very vital factor in advertising allocation and program or schedule selection are the Sinclair dealers. In order to gauge their reaction to Sinclair's advertising effort, Jim Delaney and S. F. Ellsworth, agency account executive, travel throughout the 36 Sinclair states in January of every year. They spend approximately two days with each district office, talking to dealers as well as with the district sales manager. In this way, they feel, the national Sinclair advertising reflects dealers' needs. Sometimes Delaney takes one or more trips to the district offices besides the regular annual junket to keep abreast of local-level needs.

This stress upon good dealer relations is also not unusual in the oil industry, since 99% of the gasoline stations in the country are independent businesses. These fall into two major categories: stations owned by a gas company and leased to a dealer on a one-year or longer contract and independent gas stations whose owners sign a contract to sell a particular brand of gasoline. Only 20% of Sinclair's 25,000 stations are company-owned. It is possible for the owners of the other 20,000 stations to decide to change affiliation upon termination of their contract. Sinclair's advertising

(Please turn to page 68)
The cause of it all: Dr. Sigmund Freud

You think people take a bath because they want to get clean? Drink beer because they like the taste? Stick to the same make of car because it satisfies them? Then guess again. Since Freud (1856-1939) opened Pandora's box of subconscious, psychologists have had field day discovering why people act way they do. Now one of them, Dr. Ernest Dichter, also Viennese, has turned spotlight on adman himself. What do YOU think?
appeals with greatest effectiveness?

Note the order: Media selection is the third step. The message, the appeal, is all-important.

One of the leaders in this thinking is Dr. Ernest Dichter, president of the Institute for Research in Mass Motivations, Croton, N. Y., member of sponsor's All-Media Evaluation Advisory Board and a trained lay analyst. Dr. Dichter has been applying psychology to solving advertising problems in the United States for nearly 20 years. In a study made in 1949 for a major publication he reversed the usual technique and instead of depth-interviewing consumers figuratively put 200 admen on the psychological couch in New York and Chicago.

His findings, summarized in this article and published here for the first time, deserve widespread circulation and study. They should also stir up a hornet's nest among those whose pet theories his research has challenged. However, the result may well help all advertising if it enables admen to understand more clearly why they do certain things.

What Dr. Dichter found was that fear (insecurity)—and not what is best for selling the product—is one of the prime motivating factors in the selection and use of media among all ranks of agency men and advertisers.

**SPONSOR's findings:** SPONSOR has now interviewed more than 200 admen on the subject of media evaluation (between August 1952 and April 1954). Its findings tend to support those of Dr. Dichter. One of sponsor's major "discoveries" was this:

Admen give one list of "reasons" for using the media they do when it's for publication. But "off the record" or unwittingly, many will reveal an entirely different list. And these more-or-less hidden reasons, some conscious, others unconscious, stem from the adman's own personality and character and have nothing to do with the physical or psychological qualities of the various media.

That this penalizes intangible and harder-to-use media like radio and tv is self-evident. It also leads to great waste of talent and money.

What are some of the "real" reasons that SPONSOR found motivate admen in their choice of media?

1. **An adman’s background.** He tends to stick with what he knows best.
2. **Job security.** An insecure adman takes no chances, follows leader.
3. **Personal bias.** Adman who hates commercials may boycott air media.
4. **Desire to impress.** Adman may plan big splash just to get attention.
5. **Desire to get new business.** Agency may do same to win new clients.

Dr. Ernest Dichter found agency men are often driven by fear and insecurity because they can't measure exact results of advertising. As result they fall back on these substitutes for creative thinking:

1. **Drive toward mass coverage.** "If you shout loud enough, someone is bound to hear."
2. **"Unit-circulation-cost" concept.** (cost-per-M). Buy the cheapest, make your competitor outspend you.
3. **Make campaigns fit budget instead of accomplish specific objectives.**
4. **Self "prestige" instead of products for client, as well as self.**
5. **Depend on some sensational aspect of product to sell it.** Look for "seals of approval" from media giving them.
6. **"Just keep drumming."** The mathematical concept of repetition. Depend on size and frequency to get your message across.
7. **Expediency:** Stick to a successful combination. Follow the crowd. Please dealer and let HIM sell the goods. Don't risk a new medium.

**WHAT SHOULD YOU DO INSTEAD?** Please see the article for details.

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**SPONSOR's All-Media Advisory Board**

George J. Abrams — ad director, Block Drug Co., Jersey City
Dr. Ernest Dichter — pres., Inst. for Research in Mass Motivations
Stephanie Dietz — v.p., Hewitt, Ogilvy, Benson & Mathers, New York
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Henry Schachte — v.p., Sherman & Marquette, New York

3 MAY 1954
There are 3,000 titles on the effects of mass media alone. So obviously SPONSOR had to omit a little from its three-part series on "Psychology of Media" in the All-Media Study. Here are the most important aspects omitted which you might want to pursue on your own:

1. Limitations of English language in communicating ideas. Example: "I like this." What degree of liking is meant? Sound (radio) and sight (sound (tv)) can convey greater shades of meaning than cold print. For helps this explains effectiveness of a Goldery, See lecture "Thinking through Language" by Professor Edmund S. Carpenter of University of Toronto. For importance of feedback in communication, see "Notes on Communications for the Caledon Seminar" by J. M. Hatt.


3. The effect of the changing American character on mass media. Americans are turning into "other-directed" personalities, as against the "inner-directed" characters of their fore-fathers. The shrewd advertiser wants to be aware of this change. See The Lonely Crowd by David Riesman with Nathan Glazer, Reuel Denney, copyright 1950, 1953 by Yale U. Press.

4. How to be made more effective. Educators, the armed forces are uncovering a lot of valuable data. Keep abreast of it. See A Study in Learning and Retention (SBC Report 476-02-3) and The Comparative Effectiveness of Instruction by Television, Television Recordings, and Conventional Classroom Procedure (SBC Report 476-02-2), both by U. S. Navy Special Devices Center, Port Washington, N. Y.; also four issues published to date of Audio Visual Communication Review, National Education Assn., Washington. Spring 1953 number has fine summary, "Television and Education: A Review of Research," by James D. Finn. Lucinda Critz also prepared excellent summary, Some Findings from Television Studies, for U. S. Dept. of Agriculture.

2. Security in job. An adman follows set formulas if he's new, inexperienced and insecure in his job; more likely to strike out in new paths if he's an old hand, has a commanding position in his agency or company and knows his job doesn't depend on the success or failure of one particular campaign.

3. Personal bias. Many media decisions, SPONSOR found, are based on an advertiser's or agencyman's personal preference for a specific magazine, network, or a particular form of entertainment. If he's a music fan, he may buy a symphony program. If he hates commercials, he'll subconsciously boycott radio and tv.

4. Desire to win recognition (or new business). Some ad managers, SPONSOR found, have planned spectacular campaigns to win prestige for themselves, without much regard for what the product needed. Agencymen, on the other hand, have similarly master-minded expensive campaigns either to get new business or just to impress clients with their "activity."

There are many more reasons, such as an ad manager's desire to "take things easy", an agency's desire to cut overhead, the influence of a fast-talking media salesman on a younger, impressionable ad manager or agency media buyer.

How media can be and are used by at least one advertising executive to keep from being fired was shown in "Ad managers: 4 ways to avoid the ax when sales dip," SPONSOR, 5 April 1954.

One might even go so far as to conclude: Media today are rarely bought on the basis of their merits, and even when yardsticks are used, most of them are meaningless—like cost-per-thousand.

The fundamental reason? Apparently inability and failure to measure advertising results.

Dr. Dichter’s conclusions: Dr. Dichter is the first psychologist, to SPONSOR’s knowledge, who has devoted a major study to this problem of why admen act the way they do. Here is a summary of his conclusions:

"The advertiser's (meaning both client and agencyman) feeling of insecurity pushes him toward a numerical and mechanical way of calculating the problems of adequacy in advertising.

"The average advertiser is inclined to think in terms of 'coverage,' 'unit circulation cost,' lines remembered, 'prestige' automatically drummed into people's minds, markets to be 'conquered' and competitors to be outnumbered in space (and time). He tends to neglect the deeper appeals of his product and the real needs of his customers, 'data' which no statistics and no conventional tests can reveal."

(Please turn to page 82)

THIS WE FIGHT FOR
SPONSOR fights for a realistic appraisal of all media in which scientific data are the only criteria for media selection. As this article points out, other yardsticks are used too often—to the detriment of radio and tv—and the advertiser.

NEXT ISSUE
This article concludes three-part series on psychology of media within the All-Media Study. Next issue Part 23 will discuss "Sales effectiveness of radio and tv." Old advertisers and new ones will tell what they learned by trial and error.

Study will be published in book form. Write in now to reserve copy SPONSOR
High-cost battery gets charge out of radio

Market research, unique copy gimmick, cold weather radio help Span-O-Life crack Lehigh Valley market

"It's a new auto storage battery and on top of the fact that very few people have heard of it, it costs about 20% more than other batteries on the market. That's one hurdle.

"Another is that there are no less than four competitive storage battery manufacturing plants right in my selling area—and they employ several thousand local people. How can I put my product over profitably in the face of all this?"

These might have been the words used by Donald Holtzman, franchised dealer in Pennsylvania and New Jersey for Span-O-Life batteries, as he outlined his sales problem to Alfred F. Wilcox, commercial manager of WHOL, Allentown, Pa.

This conference took place last December. After research into the problem, the creation of commercials and the mapping of a test campaign, Span-O-Life advertising was launched on WHOL on 22 December. It was backed only by point-of-sale displays at retail outlets.

Results? After five weeks and a total expenditure of $1,500, dealer Holtzman had shipped about 3,500 batteries to distributors (some retailers stocked Span-O-Life only due to motorist demand for the product stemming from the air campaign.) This meant that some 3% of the car owners in Lehigh and Northampton Counties (total cars there, 115,810, according to WHOL) had purchased the previously unknown battery in a few short weeks. The Span-O-Life battery retails for $32.

The cost per unit of this advertising, market research showed, was less than that of another battery which had been advertised in newspapers and magazines for over 40 years.

How did the new, high-priced storage battery manage to crack such a tough market so quickly?

The answer: a happy marriage of market research, an original commercial idea and saturation radio at strategic times.

Span-O-Life auto storage batteries are manufactured by the Lifetime Battery Corp., in New Braunfels, Tex. They are distributed through franchised dealers in various parts of the country.

The two franchised companies in Pennsylvania and New Jersey operate

(Please turn to page 94)
How far out does a tv station sell

by Miles David

Ever since some radio station pioneer back in the 1920’s thought of mapping where his mail came from, broadcasters have looked for a way to prove coverage.

Up until several months ago, however, no one had tried to take the station coverage bull by the horns and discover how far out a station sells instead of how far out it’s heard. All the coverage studies (BMB, SAMS, NCS) measured listening.

But the basic yardstick of a study now under way in Wisconsin is sales. For probably the first time in broadcasting history, University of Wisconsin researchers are seeking to measure how sales effectiveness varies as you get further away from a station.

Only one station, WBAY-TV, Green Bay, Wis., is under study. But the test has these implications of interest to buyers and sellers of time everywhere:

1. It may help establish more firmly that a tv station can cover an area far beyond its own home city. On this concept hinges life or death for the many small-market stations which can’t survive unless they charge the sponsor for reaching a whole area.

2. The test may result in more area studies based on sales. A new form of research report may be headed for a place on the timebuyer’s desk. (But bear in mind that sales tests like the Wisconsin study could only be done given careful control, money, the right conditions.)

3. The study is symptomatic of the broadcaster’s desire to substitute sales for the old yardstick of listening. Ten years ago a station would have been more likely to order a phone survey for one week. Now with emphasis of ratings, radio broadcasters, for example, have been eager to try sales tests like those of Advertising Research Bureau Inc. (ARB). Some tv and conceivably even some radio stations might therefore turn to a form of coverage study based on sales.

4. That the study is being undertaken at all is a reminder tv needs—but does not furnish—two basic tools for timebuyers: a regular quarterly count of tv sets; an annual report on coverage. If it had these industrywide measurements, the station wouldn’t need its own study.

5. Out of the WBAY-TV study may come these byproducts: (a) facts on how good mail maps are as a measure of where a station sells; (b) indications of how a program’s rating ties up with its ability to sell. It’s impossible to say, of course, whether the attempt at correlating sales and ratings will add up. A researcher never knows. (A good one never says in advance—so remember the possibilities listed here in which the word "may" is used.

THE PEOPLE

Mr. V with free whited out is veteran research er. He works for company making new product whose sales will be studied to determine how far out they are affected by tv. Firm must remain secret. Product involved is grocery specialty item.

S. W. Dunn (standing) is one of University of Wisconsin faculty members on committee in charge of test. Others of committee not shown in picture are: L. V. Fine, University marketing faculty and A. C. Nielsen Jr. of A. C. Nielsen Co.

William D. Knight (with benevolent) directs University Bureau of Business Research and Service under whose auspices test is being conducted. He has Ph.D. in associate professor of commerce. He's headed many business, tax, finance studies.

J. H. Westing (standing) is professor of marketing and head of the Wisconsin marketing department. He heads tv test committee. He was chief of O.P.A. sugar price section during war, has Ph.D., is co-author of book soon to be published.

Hayden Evans is gen. mgr. WBAY-TV, Green Bay, Wis. He asked University to make study of "area of influence" of a tv station. Station gave school $5,000 grant. Research results will be published whether or not they favor the station.

Charlie Hanson (standing) is WBAY-TV's Re bert Q. Lewis. He does research on which tv product is advertised. Project had never been a verified before in area of WBAY-TV area. gets only WBAY-TV advertising for six months.

SPONSOR
Significance of Wisconsin study goes beyond proving one station's sales zone

1. University of Wisconsin won't take research project which just benefits company paying for it; project must have significance for other firms in an industry. For example, WBAY-TV study may help establish how far away tv can sell, bolstering position of other stations seeking to sell on basis they effectively cover big area.

2. Wisconsin test is a "first." There's never been organized study, to knowledge of the Wisconsin researchers, of sales power in relation to distance from station. Studies of this type by more stations anxious to prove they cover whole area could follow. But studies require careful control, the right conditions, money.

3. The study is symptomatic of the broadcaster's desire to get away from measurements of listening or viewing and replace them with studies of sales. But studies of how well advertising sells are difficult. Every test like this one adds to the researcher's knowledge of what tests can and can't do. Results will be published early in '55.

How it began: Actually it was sponsor which may have started the ball rolling toward the study.

For several years sponsor had been seeking an opportunity to study an advertising campaign in one market, giving a blow-by-blow report of actual sales results. Then at a fishing party thrown by radio station WBAY two years ago sponsor Editor-Publisher Norman Glenn and Haydn Evans, the station's general manager, discussed the scheme.

That lake-side chat up in the trout-rich Green Bay back yard helped crystallize Haydn Evans' thinking about the present study. Evans had long wanted to show sponsors that through the right kind of programing a station in one city can sell goods in dozens of other cities and towns within its area. Evans now began to think in terms of getting an advertiser to cooperate with him in revealing the sales results of a WBAY air campaign.

But it wasn't until after Evans and WBAY plunged into television on St. Patrick's Day last year that he began to plan for a sales effectiveness study.

Agency men, station representatives, station managers alike will recognize (Please turn to page 108)
"CUMES": what they mean to radio sponsors

Cumulative ratings, familiarly called "cumes," are an index of your show's ultimate ability to reach total U.S.

You'll hear these two words more often from now on:
"Cumulative rating."

For years this has been the researcher's term for the fact that programs pile up huge _unduplicated_ audiences over a period of time which goes far beyond the audience size of a single show. (The researchers often abbreviate the term as "cume"—rhyming with "Hume.")

But this fall cumulative radio ratings are due to become something of a household word in advertising circles. Many an adman who has only a nodding acquaintance with what they are and what they mean will face them repeatedly.

NBC Radio, for example, has just completed a new presentation, _Model House with 117,000,000 Rooms_, that uses cumulative ratings in a lot of the sales arguments for that network's fall lineup of availability. (Examples of NBC Radio's sales strategy based on cumulative ratings will appear later in this report.)

CBS Radio uses cumulative ratings widely in making pitches to individual advertisers and plans to use a lot of them in its upcoming study on the values of daytime network radio. ABC Radio and Mutual use them in their sales tactics. The Broadcast Advertising Bureau has compiled a series of nine reports on cumulative ratings by show types and other factors and has more similar research plans in the works for the remainder of 1954.

A. C. Nielsen Co. is already providing a long list of major advertisers—including P&G, Colgate, Lever, U. S. Steel, G. E., Borden's and Miles Laboratories—and virtually all of the top ad agencies with cumulative figures.

Nielsen researchers, in addition, expect to get more calls for special cumulative data this fall than they have ever had before.

In the field of spot radio and tv A. C. Nielsen also plans to provide local and regional cumulative audience figures in its upcoming Nielsen Station Index rating service. Starting this October, Nielsen will be measuring and reporting the four-week cumulative audiences of local radio and tv shows, with the results appearing in each report. The Nielsen firm has already compiled an analysis of cumulative ratings in spot radio for the BAB which shows that nearly half of the families in big television cities are reached an average of three and a half times each through a radio schedule of only 20 announcements in just 36 hours.

What brings about this upsurge of interest in a measurement concept which has been an industry tool for years? What are cumulative ratings exactly? How are they derived? What do they mean? How can they be used?

Sponsor is aware that such questions are being asked today by many advertisers and agencies whose previous experience with ratings has centered mostly on the question of "How many people did we reach last night?" Sponsor therefore presents this review of the often-fascinating mathematical mechanics of cumulative ratings as well as a preview of some of the top level sales pitches due to be based on this research measurement.

As William Fineshriber Jr., vice president in charge of the NBC Radio Network, stated recently:

"In any medium advertisers must consider their impact over a period of
Inter-Office Correspondence

USE THIS FORM FOR ALL OFFICE CORRESPONDENCE—WRITE ON ONE SIDE OF PAPER ONLY

To: Ted W; Research Dept

From: JP

Subject: What means this?

A plan for every sales objective, every budget, on NBC radio

Weekly Cost

<table>
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<tr>
<th>Time</th>
<th>Unduplicated Homes Reached</th>
<th>Total Comm's Impressions</th>
<th>Comm's Impressions per Home</th>
<th>Cost per 1,000 Unduplicated Impressions</th>
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<td>$16,700</td>
<td>3,122,000</td>
<td>8,388,000</td>
<td>$5.35</td>
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<td>(top 20)</td>
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<td></td>
<td>2.7</td>
<td>$1.99</td>
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<tr>
<td>¾ HR.</td>
<td>$17,800</td>
<td>6,361,000</td>
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</table>

(Based on Nielsen Ratings, Week of January 17-23, 1954)

A low of $2,250 for one minute participation on NBC

To: JP

This is based on cumulative ratings. The radio boys are using "cumes" in a lot more of their pitches. The Research Dept. is writing a memo on it now

Ted

Ad puzzler: Memos similar to that above are probably being circulated in many ad agencies currently. Major radio networks, and ultimately stations, will be using "cumulative ratings" in most sales pitches to show advertisers how radio today can reach a large unduplicated audience over a period of time. Radio's cumulative ratings build rapidly due to huge home base, audience turnover.

time. And the cumulative coverage of radio is one of its greatest values."

Cumulative ratings—and related research terms like "unduplicated home impressions" and "audience turnover"—are concepts pioneered by A. C. Nielsen Co.; Nielsen first introduced them to researchers about 11 years ago with the start of the Nielsen Radio Index.

In its simplest form a definition of cumulative ratings might be:

The cumulative rating is the total number of different homes which caught one or more of your shows, over a stipulated period. It is not the number of homes which dialed your air vehicle on any one night nor is it the average number of homes dialing it during the stipulated period. To get cumulative ratings you must keep making audience measurements in the same sample over a long period of time to find out how many unduplicated homes are tuning. Once you change the sample—as do Pulse, Hooper, Trendex and to lesser extent—ARB and Videodex—you break the mathematical chain and your unduplicated audience cannot be measured.

That's why only Nielsen issues cumulative ratings for periods of four weeks and longer. ARB furnishes them for a maximum of one week's time.

Once you start to calculate how many different homes have been reached in a period of time by a show—even though the rating may be the same from week to week—you notice an interesting fact: You never hit exactly the same audience every week. You lose part of your old audience; you gain a new audience.

This fact gives rise to another research term which goes with cumulative audience the way ham goes with

(Please turn to page 102)
Why sponsors hate to leave the Barn Dance

For millions of American radio listeners Saturday night is Barn Dance Night. Today you'll find one or more live barn dance radio shows in virtually every major U.S. market, except for a few sections of the Northeast. (See box at right.)

A "Who's Who" of air advertisers, both consumer and farm-product sponsors, are cashing in every week on this national appetite for the lively blend of country music, folksy humor and hillbilly vaudeville served up by these shows.

These advertisers include names like these, among many others:

Miles Laboratories, Bristol-Myers, Phillips Petroleum, R. J. Reynolds, d-Con, R. C. Cola, Kingan Meats, General Motors Trucks, Keystone Steel & Wire, Warren Paints, St. Joseph's Aspirin, Holsum Bread and Dr. LeGear's Veterinary Medicines.

Barn dance programs are a keystone in the current multi-million dollar craze for American folk music. Ratings of these shows, in both city and rural areas, are eye-opening. Frequently Pulse or Hooper averages come to 10 or more rating points and scores of 15 or better are not uncommon.

Barn dance stars like Homer and Jethro, Jimmy Wakely, Ernest Tubb, Eddy Arnold, Bob Atcher and many others have followings as large, or larger, than do other popular singers like Bing Crosby, Eddie Fisher and Jo Stafford. Last year the top folk music artists grossed an industry-estimated $7,500,000 from records, radio, personal appearances and sheet music sales.

Although only the larger stations can afford to build and maintain a sizable live barn dance show, the barn dance type of show is solidly entrenched in local programming. Sponsor's recently

21 YEARS
Kendall McKee of Miles Laboratories, whose sponsorship of "WLS Barn Dance" began in 1933, watches show star "Arkie" present druggist with membership in Bactine Boosters

16 YEARS
John Warp (right), half of Warp Bros., engages in a friendly test of strength of his Flex-O-Glass product with "WLS Barn Dance" comedy star Red Blanchard
published Program Guide shows that 65% of the radio and 47% of the TV stations in the U.S. schedule folk music programs. No fewer than 236 stations air more than 20 hours a week of hillbilly, polka and country music and seven stations devote their whole schedule to it.

Among these folk-music showcases, none is older or more popular than the WLS National Barn Dance which celebrated its 30th anniversary on the big Chicago outlet 24 April.

Barn Dance is big, successful—and typical.

Since what is true of this veteran program is largely true of all the others in the same category, SPONSOR has selected it for this closeup look. Admen can learn many useful lessons from Barn Dance which they can put to use in their own spot radio plans. (A round-up of tips for successful barn dance sponsorship appears later in this report.)

The first salient fact that will strike any agencyman or advertiser who examines the WLS National Barn Dance is that—for a 30-year program—the list of different sponsors who have used, or are using, the show is surprisingly short.

The reason is simple. Advertisers, for the most part, get on Barn Dance and nothing short of a drastic realignment of advertising revenue will get them off. Just look at the record.

On 14 January 1933 the Keystone Steel & Wire Co.—makers of farm fences and other steel products—started sponsoring a segment of Barn Dance. Keystone is still on the show.

A month later Miles Laboratories—makers of Alka-Seltzer, Bactine and other drug products—joined the Barn Dance sponsor list. They continued until 1946, dropped out, and then returned in January of 1952 and are still on.

Warp Brothers, a Chicago firm that makes plastic window materials, went on the show 8 October 1938 and is still on. Phillips Petroleum, one of the largest regional oil firms, signed on the Barn Dance 16 September 1944 and is still continuing. The d-Con Co., makers of rodenticides and insecticides, is the newest of the crop, having joined the sponsor ranks on 11 January 1951.

Sponsor casualties have been few. One of the pioneer Barn Dance advertisers was the Mantle Lamp Co. (Alad-

(Please turn to page 104)

There's a barn dance show in most markets*

Below is a sampling of well-known barn dance programs as well as a partial listing of major clients.

WSM, Nashville's Grand Ole Opry is a 29-year-old show with long client roster, including: R. J. Reynolds, R. C. Cola, Warren Paints, and Fortune Foods. **

Veteran show is Jamboree, WWVA, Wheeling, 21 years old. Sponsors include: Bristol-Myers, Mail Pouch Tobacco, ABC Chicks, SSS, **

Barn dance fans in mid-South regularly dial WBVA, Richmond's Old Dominion Barn Dance; WSU, Atlanta's Barn Dance; WAVE, Louisville's Pee Dee King; Old Kentucky on WHAS; WMC, Memphis' Slim Rhodes; WNOX, Knoxville's Barn Dance. Among clients: Kingan Meats, Bristol-Myers, Flex-O-Glass, Wallrite. **

Music of bygone land is hired on Louisiana Hayride show on Shreveport's KWKH and Arkansas Troopers on WWL, New Orleans. Sponsors range from P&G and Bristol-Myers to regional Jax Beer. **

Texans delight in barn dances such as Big 'D' Jamboree and Saturday Night Shindig on Dallas' KRKO and WPAA; Curly Fox and Texas Ruby on Houston's KPRC; Rodeo, WOAI, San Antonio; Curly Pryor, KTRC, Austin. **

Bristol-Myers, country's biggest multi-market user of barn dance shows in spot radio, covers the Pacific Coast with a Saturday-night country music show featuring Jimmy Wakely. It's heard on 11 Columbia Pacific radio outlets. **

Ruralites, city dwellers in the North Central states are regular listeners to barn dance shows like Saturday Night Party on WCCO, Minneapolis, and the veteran Missouri Valley Barn Dance on Yankton's WNAX in South Dakota. Sponsors include Phillips Petroleum, Bristol-Myers and others. **

In Great Plains and Rockies, audi-

*SPONSOR's list above of live radio barn dances is not intended to be complete.
RCA's TK-21 Vidicon Film Camera can be used with RCA's Multiplexer, TP-II, for multiple picture inputs (see illustration opposite page). Or, it can be mounted directly on any of the RCA TV Projectors—such as the TP-16, TP-35, or TP-6A (see above).
DEVELOPED HAND IN HAND with the new RCA-6326 VIDICON tube, RCA's TK-21 Film Camera does for film picture quality what the RCA Image Orthicon Camera has done for "live" picture quality.

“Live” picture sharpness!
For unsurpassed picture detail, choose the RCA Vidicon film camera! It's the only film pick-up system with enough signal output (and low enough noise in the signal) to use aperture response correction. Aperture response correction brings picture detail to maximum sharpness (detail resolution, 100% at 350 lines) while holding a high signal-to-noise ratio. Benefit: You produce finer film pictures . . . with a quality you get from your studio camera.

“Live” picture contrast!
The RCA Vidicon adds "studio" realism to your film pictures. The gamma characteristic of the Vidicon tube is ideal for film reproduction . . . 0.65, constant over a dynamic range of 150 to 1. Benefit: You get more realistic film pictures than ever before possible.

Low light source requirements!
The high light sensitivity of the RCA VIDICON film camera enables you to reduce projection lamp voltage, reduce heating, increase lamp life substantially.

Edge-lighting, shading eliminated!
The RCA VIDICON operates entirely without edge-lighting, electrical shading, and any other form of supplemental lighting. Benefit: You adjust "wall focus" and "beam" from day to day . . . then this camera virtually runs by itself.

RCA VIDICON Film-Camera Chain TK-21 includes:

- VIDICON Camera MI-26021
- RCA-6326 VIDICON Tube MI-26671
- Control Chassis MI-26061
- Deflection Chassis MI-26081
- Remote Control Panel MI-26261
- WP-338 Power Supplies MI-26085-B

For the finest TV film reproduction you've ever seen, specify an RCA VIDICON film-camera system. Ask your RCA Broadcast Sales Representative for technical details. In Canada, write RCA-Victor Ltd., Montreal.

RCA PIONEERED AND DEVELOPED COMPATIBLE COLOR TELEVISION

RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DIVISION

4 picture sources in multiplexed use!

An RCA Multiplexer, Type TP-II allows a single Vidicon Camera to accept up to four film picture sources—two 16mm or 35mm film projectors, a TP-3B, 35mm automatic slide projector, and a Telop II slide and opaque projector. The multiplexer is pictured above in a multi-input film system using two RCA TP-6A professional film projectors.
RKO PATHE... the organization of experts who get everything you hoped for on the screen... experienced talent ripened in a background of 31 years of successful film-making....

RKO PATHE... the company with the know-how... with physical facilities to make your TV commercials right....

RKO PATHE... service as near as your phone... for anything from a spot to a feature!

RKO PATHE, INC.
"The Professional Company"
625 Madison Avenue, New York 22, N.Y.
Phone: Plaza 9-3600

Film notes and trends

**TPA plans to release six new film properties by end of ’54**

Television Programs of America’s expansion program got underway this month when the firm moved into new quarters at 477 Madison Ave.

TPA’s newest property, Lassie, has been sold to Campbell Soup, Michael M. Sillerman, executive v.p. in charge of sales, has announced. The show will be aired in 70 markets over CBS TV, Sundays at 7:00 p.m. It is available for local or regional sponsors in the markets not covered by the Campbell lineup.

The syndication firm’s oldest film show, Ramar of the Jungle, is now running in over 100 markets. Other shows now being syndicated by the firm include Edward Small Features and Your Star Showcase.

Now in production are Ellery Queen, to be available later this month: Lassie: Halls of Ivy, available 1 August. Later in the year the firm plans to release The Family Next Door (first soap opera to be available for syndication, says TPA): Secret Files of the French Police, and Captain Gallant of the Foreign Legion.

The firm, which began operations eight months ago, will have spent an estimated $8 million on its properties by the end of ’54. Milton Gordon, president, reports.

**Guild Films reads ‘Liberace’ show for radio syndication**

Liberace, first Guild Film show to be produced for radio syndication, will be available 1 September, according to Reub Kaufman, president.

Guild has reversed the trend from radio to tv syndication by launching a new department to syndicate shows for radio. It plans to release 39 half-hour Liberace shows for radio, completely different from the tv versions. If reaction to the first radio package is favorable it will adapt other of its tv shows—probably the musicals—to radio.

Canada Dry builds free carton promotion around ‘Annie Oakley’

"Annie Oakley will buy you a free carton of Canada Dry Ginger Ale!"

That’s the keynote of a new six-week merchandising campaign the soft-drink firm launched last month built around its Annie Oakley tv film show.

The firm, which sponsors the show in 70 markets, designed the drive around insert cards which clip onto ginger ale cartons.

In addition to merchandising the offer the cards explain how consumers can get the carton for nothing and provide a tear-off tab which can be mailed in for a refund. To get the free carton, a customer must buy one at the regular price, then send in the six bottle caps to Canada Dry with his name and address. The company then refunds the full purchase price, less bottle deposit.

The campaign is being promoted by tv commercials featuring Annie Oakley and radio announcements. The company has also taken a full-page color ad in Life and a series of newspaper ads to plug the drive. In-store material to support the campaign includes window posters, shelf talkers, stand-sleeves.

This free carton offer is the first major promotion involving the Annie Oakley show. Last year, when it sponsored Terry and the Pirates on film, Canada Dry staged a nationwide comic-book giveaway campaign in connection with the program.

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The show must go on...

And this sponsor's show will—even though the star does seem to be tied up for a while. Someone, you see, had the foresight to **SHOOT IT ON EASTMAN FILM.**

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

Motion Picture Film Department
**EASTMAN KODAK COMPANY**
Rochester 4, N. Y.
Tv film shows recently made available for syndication

Programs issued since January 1954. Next chart will appear 31 May

<table>
<thead>
<tr>
<th>Show name</th>
<th>Syndicator</th>
<th>Producer</th>
<th>Length</th>
<th>Price Range</th>
<th>No. in series</th>
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<td>Capsule Mysteries</td>
<td>Charles Michel- son</td>
<td>Charles Michel- son</td>
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<tr>
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<td>Interstate TV</td>
<td>Dougfair Prod.</td>
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<td>Norin Prod.</td>
<td>30 min.</td>
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<td>Televir</td>
<td>Trinity Prod.</td>
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<tr>
<td>Paragon Playhouse</td>
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<td>Sherlock Holmes</td>
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<td>The Ethel Barrymore Theatre</td>
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<td>Find a Hobo</td>
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<td>ABC TV Film</td>
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<tr>
<td><strong>HILLBILLY</strong></td>
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<tr>
<td>Town &amp; Country Times</td>
<td>Official Films</td>
<td>Byron Prod.</td>
<td>30 min.</td>
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<tr>
<td><strong>MUSIC</strong></td>
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<td>Frankie Lane Show</td>
<td>Guild Films</td>
<td>Guild Films</td>
<td>30 min.</td>
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<td>Horace Heidt Show</td>
<td>Natl. Telefilm</td>
<td>Horace Heidt</td>
<td>30 min.</td>
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<td><strong>NEWS</strong></td>
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<td>Layman’s Call to Prayer</td>
<td>Natl. Telefilm</td>
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<td>10 min.</td>
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<td>Men’s Heritage</td>
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<td>10 min.</td>
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<td><strong>RELIGIOUS</strong></td>
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<tr>
<td>Bill Corum Sports Show</td>
<td>Natl. Telefilm</td>
<td>Ely Landau</td>
<td>15 min.</td>
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<td>Great Days and Great Sports</td>
<td>United World Sports</td>
<td>Zeb Bayn</td>
<td>3 min.</td>
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<td><strong>SPORTS</strong></td>
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<td>TV Basketball Hall of Fame</td>
<td>Natl. Telefilm</td>
<td>James Harris</td>
<td>15 min.</td>
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<td>Vitapix Championship Wrestling</td>
<td>Vitapix Corp.</td>
<td>Val. 1. Lindberg</td>
<td>30 min.</td>
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<td><strong>TALENT</strong></td>
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<tr>
<td>Eva Gabor Show</td>
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<td>15 min.</td>
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<td><strong>WESTERN</strong></td>
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<td>The Tim McCoy Show</td>
<td>MPTv</td>
<td>MPTv</td>
<td>15 min.</td>
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<tr>
<td><strong>WOMEN’S</strong></td>
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<tr>
<td>Tv Kitchen</td>
<td>Kling Studios</td>
<td>Kling Studios</td>
<td>30 min.</td>
<td>20</td>
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</tbody>
</table>

1Where price range is not given, it has not yet been fixed, or syndicator prefers to give it only on request. Available 1 June. \Available in color. \*Available 1 September. Telcom Corp. has show in 55 markets. Rest available for local sponsors. *Cartier Products has 20 markets. Samsonite Luggage has 35 markets. Rest available for local sponsors. SPONSOR invites all tv film syndicators to send information on new films.

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(See film notes, page 46)
We present it as a practical symbol of the vast industrial momentum that makes our part of the nation so important.

Throughout 116 active counties in five states—all served by WSAZ-TV—you’ll find thousands and thousands of time clocks. Day after day, they record the working hours (and earning powers) of people whose skills have helped make this Ohio Valley the veritable industrial heart of America.

Here’s a market of jackpot dimensions—in area...in number of families...in annual income...in buying power (and inclination to buy)...in rate of growth. Many of the nation's best-known industrial names swell its prosperity with their payrolls, adding to a total income that now tops four billion dollars a year!

Only one television station commands all this vista, reaching into its homes with a persuasive influence on buying habits that is wondrous to have working for you. Many top advertisers have discovered the selling power of WSAZ-TV. It can work as well for you.
Song of the open road...
...and it's a profitable song for sales-minded businessmen. Millions of extra listeners mean millions of extra sales. Storer Stations have been voted "most listened to" by the ever-increasing out-of-home audience.

STORER BROADCASTING COMPANY

WSPD • WSPD-TV
Toledo, Ohio

WJBK • WJBK-TV
Detroit, Mich.

WAGA • WAGA-TV
Atlanta, Ga.

KGBS • KGBS-TV
San Antonio, Texas

WGBS
Miami, Fla.

WWVA
Wheeling, W. Va.

WBRC • WBRC-TV
Birmingham, Ala.

NATIONAL SALES HEADQUARTERS:

TOM HARKER, V. P., National Sales Director
118 E. 57th St., New York 22, Eldorado 5-7690

BOB WOOD, Midwest National Sales Mgr.
230 N. Michigan Ave., Chicago 1, Franklin 2-6498
4 ways you can use this valuable SPONSOR feature

In every issue of SPONSOR you will find the handy, up-to-date listing of new TV station grants which appears below. Here's how this compilation can help you:
1. You can plan campaigns far in advance by checking on-air target dates given in chart.
2. Names of permittee, manager and rep for each new c.p. and station make it easy to get additional data.
3. List of all stations newly on air with commercial programming during two weeks preceding issue is handy reference list to update timebuyers.
4. Box score at bottom of page is succinct summary of TV's status. Includes total number of U.S. stations.

NEW AND UPCOMING TV STATIONS

I. New stations on air

<table>
<thead>
<tr>
<th>CITY &amp; STATE</th>
<th>CALL LETTERS</th>
<th>CHANNEL NO.</th>
<th>DATE</th>
<th>POWER (KW)**</th>
<th>AFFILIATION</th>
<th>STATIONS ON AIR</th>
<th>SETS IN MARKET (000)</th>
<th>PERMITTEE &amp; MANAGER</th>
<th>REP</th>
</tr>
</thead>
<tbody>
<tr>
<td>BEAUMONT, TEX.</td>
<td>KBMT</td>
<td>31</td>
<td>2 May</td>
<td>18.6</td>
<td>10</td>
<td>1</td>
<td>NFA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DES MOINES, IOWA</td>
<td>WHO-TV</td>
<td>13</td>
<td>25 April</td>
<td>316</td>
<td>191 NBC</td>
<td>2 47 vhf</td>
<td>Hogillbe</td>
<td></td>
<td></td>
</tr>
<tr>
<td>EUGENE, ORE.</td>
<td>KVAL</td>
<td>13</td>
<td>15 April</td>
<td>56</td>
<td>34 NBC</td>
<td>1</td>
<td>NFA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>HONOLULU, HAWAII</td>
<td>KULA-TV</td>
<td>4</td>
<td>19 April</td>
<td>26</td>
<td>14 ABC, Du M</td>
<td>3 53 vhf</td>
<td>Headley-Rend</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LITTLE ROCK, ARK.</td>
<td>KARK-TV</td>
<td>4</td>
<td>15 April</td>
<td>100</td>
<td>50 NBC</td>
<td>1</td>
<td>NFA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SEDALIA, MO.</td>
<td>KDRO-TV</td>
<td>6</td>
<td>15 April</td>
<td>16</td>
<td>8</td>
<td>1</td>
<td>NFA</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

II. New construction permits

<table>
<thead>
<tr>
<th>CITY &amp; STATE</th>
<th>CALL LETTERS</th>
<th>DATE GRANT</th>
<th>DATE ON-AIR TARGET</th>
<th>POWER (KW)**</th>
<th>STATIONS ON AIR</th>
<th>SETS IN MARKET (000)</th>
<th>PERMITTEE &amp; MANAGER</th>
<th>RADIO REP</th>
</tr>
</thead>
<tbody>
<tr>
<td>BUFFALO, N. Y.</td>
<td>WGRB</td>
<td>8 April</td>
<td>Oct. '54</td>
<td>100</td>
<td>50</td>
<td>2 395 vhf</td>
<td>Niagara Frontier Amuse. Corp.</td>
<td>Headley-Rend</td>
</tr>
<tr>
<td>FAYETTEVILLE, N. C.</td>
<td>WFLB-TV</td>
<td>13 April</td>
<td>Summer '54</td>
<td>98</td>
<td>54</td>
<td>0 NFA</td>
<td>Fayebelle Broadcasting, Inc.</td>
<td>Burn-Scott</td>
</tr>
<tr>
<td>GASTONIA, N. C.</td>
<td>WLEX-TV</td>
<td>13 April</td>
<td></td>
<td>171</td>
<td>92</td>
<td>0 NFA</td>
<td>Central Kentucky Bist Co.</td>
<td>Farje</td>
</tr>
<tr>
<td>LEXINGTON, KY.</td>
<td>KTVX</td>
<td>8 April</td>
<td></td>
<td>316</td>
<td>158</td>
<td>0 NFA</td>
<td>Toledo Bist Co. (KTKL, Toledo, Ohio)</td>
<td></td>
</tr>
<tr>
<td>MARQUETTE, MICH.</td>
<td></td>
<td>7 April</td>
<td></td>
<td>24</td>
<td>13</td>
<td>0 NFA</td>
<td>John T. Griffin, John C.</td>
<td></td>
</tr>
<tr>
<td>MUSKOGEE, OKLA.</td>
<td>KTVX</td>
<td>8 April</td>
<td></td>
<td>316</td>
<td>158</td>
<td>0 NFA</td>
<td>Toledo Bist Co. (KTKL, Toledo, Ohio)</td>
<td></td>
</tr>
<tr>
<td>SAN JOSE, CAL.</td>
<td>KTKL</td>
<td>15 April</td>
<td></td>
<td>178</td>
<td>99</td>
<td>0 NFA</td>
<td>John C. Office of Commercial Bist Co.</td>
<td></td>
</tr>
<tr>
<td>SEATTLE, WASH.</td>
<td>KSDT</td>
<td>7 April</td>
<td></td>
<td>200</td>
<td>100</td>
<td>4 345 vhf</td>
<td>John C. Office of Commercial Bist Co.</td>
<td></td>
</tr>
</tbody>
</table>

BOX SCORE

U.S. stations on air, incl. Honolulu and Alaska (23)

<table>
<thead>
<tr>
<th>Markets covered</th>
<th>324</th>
</tr>
</thead>
<tbody>
<tr>
<td>Post-freeze c.p.'s granted (excluding 26 educational stations)</td>
<td>231</td>
</tr>
<tr>
<td>Grantees on air</td>
<td>231</td>
</tr>
</tbody>
</table>

Te homes in U.S. (Jan. | 538 |

L. S. homes with te sets (Jan. | 266 |

*Both new c.p.'s and stations going on the air listed here are those which occurred between 10 April and 23 April on which information could be obtained in the period. Stations are considered to be on air when commercial operation starts. Power of c.p.'s is that recorded in FCC application and amendments of individual grants. Information on the number of sets in markets where not designated as being from NRC Research, consists of estimates from the stations or reps and must be deemed approximate. Data from NRC Research and Planning. Percentages on homes with sets and homes in tv coverage areas are considered approximate. In most cases, the representative of a radio station which is granted a c.p. also represents the new station.
FIRST in the United States with 316,000 watts and 1,000' A.A.T. tower

WOOD-TV, Grand Rapids, Michigan, on April 17, was the first TV station, anywhere in the United States, to deliver 316,000 watts from a tower 1,000' above average terrain.

For the best in technical equipment, plus top local and network programming, select Grand Rapids’ only TV station, WOOD-TV.

WOOD-TV
GRAND RAPIDS, MICHIGAN
GRANDWOOD BROADCASTING COMPANY

3 MAY 1954
SPONSOR Asks...

How can sponsors get the most out of the video portions of their television commercials

THE PICKED PANEL ANSWERS

By STEPHEN ELLIOT, Elliot-Unger-Elliot Motion Pictures, New York

The producer of TV spot commercials has a very specific job to do: He must take a written script and make pictures to go along with spoken words. The first time the film maker sees the script is when the agency presents it to him for bid purposes. By that time, the script has been finalized by the client and the agency. It has been rewritten many times and finally approved. The film maker must now take this script and add whatever quality, taste and style he can lend to it.

We must remember that we are invited into people's homes. Our films are viewed by families. To violate this invitation by crudity or garishness is a sure way to lose sales acceptability. The picture that we bring into the future customer's house should be just as beautiful, just as pleasant, and just as elegant as we know how to make it.

The video portion of a film commercial forms the retained image of the sales message. The specific words of a message may be forgotten by the viewer but if the video has been successfully done, the after image will cause the gist of that message to be remembered. The filmed commercial is usually part of an organized campaign. The film is seen several times in the course of its advertising life. That picture should be of such quality technically and of such a pleasant nature esthetically that the viewer welcomes the commercial.

Technically, we try to make our films "high key." High key lighting avoids heavy shadow areas and lends a mood of lightness.

Since a performer is frequently the center of attention in a commercial, one can appreciate the problem of casting. It is the producer's job to submit to the agency those people he deems best for the role to be played. Many of our clients are in the soap and cosmetic field, and we find that the fashion magazines provide the type of face most suited for our needs. Our feeling is to never "trade down." We try to avoid the "corny" type of prettiness in selecting girls. Elegance and refinement of bone structure and contour are what we look for. Make-up should be restrained and laid on lightly. Fingernail polish should be a light pastel pink.

It is essential to keep abreast of the latest fashions in dress so the film will not go out of style due to the vagaries of fashion. A good stylist is indispensable. Here, too, fads and extremes must be avoided. Conservative good taste should be sought.

Art work and lettering should be designed to go with the "high key" quality. Transitions should be smooth and optical effects for the sake of effect must be avoided like the plague. Optical nonsense can wreck smooth pacing and the intent of the advertiser can be lost in the resulting hurly-burly. Effects should be used sparingly and only when they serve a specific purpose.

It is to all our mutual advantages to have commercial messages welcome in our homes. The video after-image should be a lasting impression of good taste and goodwill on behalf of our clients.

There are no hard and fast rules which would apply to all advertisers. Each product presents its specific problems which must be solved on an individual basis.

In general, however, video must achieve the same two objectives for all sponsors. It must gain and hold the visual attention of its viewers. And it must present the essence of the sales story in pictorial terms. Both these objectives must be achieved if the advertiser is to receive full effectiveness on television. If the video is weak, viewers will trek to the ice box when the commercial begins. And if the sales message does not come through in visual terms, regardless of how interesting the video may be, the advertiser has lost the pictorial possibilities the television medium affords. He is back to talking about his product instead of showing it.

A careful balance of visual factors must therefore be achieved. Special effects and animation can be wonderful tools. But if properly used they can attract so much attention in themselves that they actually detract from the sales story. We are all too familiar with the gimmicky commercial. Yet special effects can be used to superb advantage if they stem from the product itself.

For example, in a recent commercial Dial Shampoo employed an unusual "diamond" effect. A large diamond appeared to come out of infinity and grew till it filled the screen. Then the head of a pretty girl with glisten-
ing hair appeared within the diamond. For Dial Shampoo, the sparkling highlights of the diamond provided dramatic visualization of an important product benefit, and was therefore a well integrated special effect. However, that same optical illusion would be completely out of place in a commercial for a breakfast cereal or cigarettes.

The most successful approach to effective television selling is to lay out a sequence of pictures which tell the product's story in a way that can be understood by the eye alone. Then coordinate the audio copy so that it punctuates and embellishes the pictorial action; relates the fine points the video alone cannot carry. In all cases, care must be taken to correlate voice and picture so that they simultaneously present a single thought. Even a well-staged, carefully produced picture will lose its effectiveness if coupled with intrusive, poorly correlated narration.

This is not to say that a good commercial could be made without any audio at all. That would have more stunt than sales value. But the picture is the prime factor and copy should be designed to suit its mood and tempo.

By REX COX, Sara, Inc., New York

Some people say they can get just as much out of a television commercial with "their eyes closed." If this is true, then the full visual potential of tv is not being used properly. Because, after all, television is a "picture medium," and if you can screen a television commercial without sound, and it still tells the story, then you've got a good tv spot. Then it will be a spot that will stand on the merits of its own visual impact. Why use television as an advertising medium if you don't get the most out of the "picture story?"

Naturally, the sound, be it words or music, is important, but why use television like radio? The big difference between radio and tv, of course, is that

(Please turn to page 107)
First in the field with an ALL NEGRO TV film show!

Essex Films, Inc., presents

Tenth of a nation

26 masterfully produced quarter-hour TV documentaries detailing the American Negro's contribution to our culture.

A series that sets forth the achievements of the American Negro in twenty-six fields of endeavor.

A truly impressive series of television programs, portraying on-the-spot close-ups of outstanding Negroes in the many varied fields of American activity. No expense was spared in travelling cameramen and producers from coast to coast to secure on-the-spot studies of Negroes whose leadership in their respective activities makes an absorbing and vital documentary series.

A prestige show for those who want to reach the great purchasing power of 15,000,000 Americans.

Whether you're selling a single market, or the nation, you are bound to be interested in this great segment of American buying power. TENTH OF A NATION is a program that will appeal to the Negro's self-pride... to his inherent desire for recognition. Here's a program that will sell the American Negro, because it's a program of and about the American Negro, that will awaken in him a great sense of appreciation of the sponsor who is first to approach him with a show of his own.

produced by

The only newsreel company in America serving more than 400 Negro theatres coast-to-coast.

AMERICAN NEWSREEL

Serving over 400 Negro Theatres each week

Here are the 26 subjects depicting the Negro's march of progress in each complete program:

1. Science
2. Achievements
3. Civic Affairs
4. Parade of Progress
5. Arts
6. Farming
7. Sports
8. Baseball
9. Social Life
10. Youth
11. Religion
12. Women's World
13. Pioneers
14. Armed Forces
15. The Press
16. Education
17. Science and Industry
18. Milestones
19. Newsmakers
20. Business
21. Honored
22. Colored America
23. International News
24. Medicine
25. The Nation
26. Special Report

TENTH OF A NATION was produced for veterans in the field of Negro film production.

The American Newsreel enjoys wide recognition and acceptance by the Negro theatres of America.

Its record of continuous service for more than 12 years in supplying a weekly newsreel to theatres speaks for itself.

The wide contacts which American Newsreel maintains among Negro leaders from coast to coast have made this series possible.
Today, television is a mass medium, and shows designed for a mass audience are the ones that sell. Essex shows are geared to the great mass or "shirt-sleeve" audience, simple, direct, down-to-earth, built to attract and hold the people who buy your product or service.

#### TWO OTHER GREAT NEW ESSEX TV FILM SHOWS!

**1. PROVEN HILLBILLY SUCCESS**

**AUNT BUNIE**

Starring EDDIE HILL

Featured "GRAND OLE OPRY" STAR

(26 half-hour shows)

"The best hill-billy show I've seen on television"... so says Charlie Grisham of WLW-A, Atlanta, speaking of JUNIPER JUNCTION, U.S.A.

*W Pulling Top Ratings... One of the Very Really Good Rural TV Shows.*

**2. COMEDY SMASH SERIES**

**TELEVISION COURT**

Judge Wilberforce J. Legal summons you to

26 sessions of mirth, music, and merriment... 13 completed, 13 in production

With Kelly Rand, formerly with Vincent Lopez, as the court attorney... Vera Massey, formerly featured vocalist with ABC, as court stenographer, TELEVISION COURT is one of the fastest moving, funniest shows ever to hit television.

*Built to Accommodate Six Commercial Breaks*

There are four complete cases on each thirty-minute television show. Each case is followed by music, or a musical or singing performer, with a fade to black at each point if so desired for commercial mention.

#### AVAILABLE FOR LOCAL, REGIONAL, OR STATION SPONSORSHIP

Each of these three great shows is designed for commercial flexibility. Each will sell because its appeal is basic and fundamental.

#### THE FIRST in your field... to reach the great Negro TV audience with a program of which they will be appreciative and to which they will be responsive.
**Vic Diehm salesmen receive tips on sales techniques**

Salesmen for the five Vic Diehm radio stations got pointers and ideas on improving sales techniques at a special two-day clinic held recently in Bloomsburg, Pa.

The clinic was conducted by sales consultant Fred Palmer, and attended by staffers of the five Diehm stations:
- WAZL, Hazleton, Pa.
- WILM, Bloomsburg
- WHOL, Allentown

Here are the 19 salesmen (and saleswomen) from Vic Diehm stations who heard Palmer.

**Good neighbor policy comes to Madison Avenue**

Sophisticated Madison Avenue got the small-town neighborly touch recently, when Compton Advertising moved to new, larger quarters in the new building at 261 Madison Ave.

Compton was greeted by a block-long message from its neighbor agency, Cunningham & Walsh, located across the street at 260 Madison. Spelled out in three-foot high letters pasted on C&W windows was the legend: "Hi neighbor, Welcome Compton! C&W." Compton immediately erected a thank-you note on its windows: "C&W, you satisfy!!!" (A reference to C&W's Chesterfield account.)

C&W followed through on its window welcome by sending over several cases of beer and some baskets of fruit and flowers.

WVDA, Boston, and WIDE, Biddeford, Me.

Pictured below (left) standing (l. to r.) : Pat Campbell, WILM; Carl Swanson, WIDE; James Towle, WILM; Arthur Deters, mgr. WIDE; Fred Palmer; Joseph Dooley, WILM; Thomas Tito, WAZL; Bob Williams, mgr., WILM; Harry Hartman, WVDA; Lou Long, WILM. In back of the group are Al Wilcox, WHOL, and Lambert Beunkes, mgr. WVDA.

Seated (l. to r.) Fran Saunders, WHIL; Kitty Kahler, WAZL; Gertrude Eastman, WIDE; Kay Rowan, WVDA; Dorothy Krueger, whoh; Vic Diehm; Len Hornsby, WVDA; James Chambers, mgr., WHOL; Jay Bechtel, WHOL.

**Electric clock, booklet keep timebuyers up to date**

WCAU, Philadelphia, is keeping 500 advertisers and agency executives up-to-the-minute on radio facts with the help of a Telechron electric desk clock.

The station recently mailed the desk clock to admen 'round the country with tags reading, "It's the time to buy WCAU Radio. . . ."

In a follow-up mailing the station released a new 36-page manual titled, "This is WCAU Radio—January 1954."

The manual contains general facts on U.S. radio today as well as specific market data on the WCAU area. It points out that the station delivers 1,043,060 radio families in the eight-county area it serves including Philadelphia, for $631,22 (20 announcements a week based on an average rating of 5.0). Cost-per-1,000 to the advertiser: 61c.

WCAU covers 53 counties with a total of 7,191,300 people, the booklet reports.

**'Shop at your drugstore' campaign on S.C. tv outlets**

A South Carolina wholesale druggist, the Geer Drug Co., and other leading drug manufacturers have bought schedules on two tv stations to plug the 1,000 drug stores in the stations' coverage areas.

They are sponsoring a half-hour weekly dramatic program, Druggists' Theatre, Sunday afternoons over WFBG-TV, Greenville. Geer has also
bought 12 five-minute weather shows, six on WFBC-TV and six on WCSC-TV, Charleston.

Commercials on the shows credit the drug trade as sponsor, play up the advantages of shopping at "your favorite drug store," plug seasonal items. Merchandising includes banners, ads. ***

**KNUZ-TV telecasts program from English fighting ship**

Probably the first live telecast from an English fighting ship took place recently when KNUZ-TV, Houston, took its tv cameras and equipment aboard the H.M.S. Sheffield.

Shortly after the ship docked the station initiated a new program series, About Town, 8:30-9:00 p.m. Wednesdays. The show highlights prominent people and current events in Houston. It is conducted by Bill Crawford. ***

**Briefly ...**

News staff members and correspondents for KDYL-TV, Salt Lake City, average more than 2,000 miles a month traveling to cover news stories, according to the station. The station has a six-man local news staff and a corps of "stringers" throughout the state.

(Please turn to page 111)
PLASTIC TOWELS

SPONSOR: Midwest Distributing Co.  AGENCY: Direct
CAPSULE CASE HISTORY: During a two-week period last year (30 November-15 December 1953) the Midwest Distributing Co. offered five plastic towels plus a chemically treated dust cloth postpaid for $1. The offer was made in 22 announcements used on various homemaker shows over KMA. The company reports it received 1464 orders for the merchandise, at a cost-per-order of 23c. This cost was “by far the lowest of any radio station used in this campaign,” the sponsor reports.
KMA, Shenandoah, Iowa  PROGRAM: Announcements

FLOWERS

SPONSOR: Adkins Flowers  AGENCY: Direct
CAPSULE CASE HISTORY: Radio took over when newspapers failed for this West Virginia florist. The sponsor had been advertising on a weekly basis in the local papers with fair results. When the newspaper failed to print his ad one week he challenged radio to produce results. Two announcements were run the next week at a total cost of $15 advertising a “special” offer. Result: the sale of 300 dozen roses. Adkins now has a 52-week contract with the station.
WCHS, Charleston  PROGRAM: Announcements

MATTRESSES

SPONSOR: Sleep-aire Mattress  AGENCY: Direct
CAPSULE CASE HISTORY: This sponsor proved radio’s effectiveness with a special test offer. A foam latex pillow would be given—free—to anyone buying a Sleep-aire mattress who said they’d heard about the offer on radio. The offer was made four times in a three-day period on the Johnny Forrest Show, aired 7:00 to 9:00 a.m. across-the-board. Sleep-aire sold $300 worth of mattresses at a total cost of $40.
KOL, Seattle  PROGRAM: Announcements

EXCURSION TRIPS

SPONSOR: Nickel Plate Road  AGENCY: Direct
CAPSULE CASE HISTORY: One weekend 950 people caught the travel bug as a result of radio. Nickel Plate Road, a New York, Chicago and St. Louis railroad company, decided to use radio alone to promote their weekend excursion trip from Chicago to Niagara Falls. They bought 15 announcements on WMAQ, sold 950 trip tickets. This represented a 3,000% return on the advertising investment, says the railroad: “This response is certainly a fine testimonial to the effectiveness of your handling of the announcements.”
WMAQ, Chicago  PROGRAM: Announcements

FLOUR

SPONSOR: Purdy Flour Mills  AGENCY: F. B. Hayhurst & Co.
CAPSULE CASE HISTORY: This advertiser had to double his stock of Purdy Flour on Vancouver Island to meet the demand after two weeks of radio sponsorship. The flour was advertised on a five-minute quiz program. In the Dough broadcast three times a week at 1:05 p.m. The five-minute segments cost Purdy Flour Mills $10.80 per show, 16-time rate. The sponsor is now a regular air advertiser.
CHUB, Nanaimo, B.C.  PROGRAM: In the Dough

MOTEL OPENING

SPONSOR: Winding Brook Lodge  AGENCY: Direct
CAPSULE CASE HISTORY: Virtually the whole town turned out for the open house at Winding Brook Lodge after the new motel advertised the event on radio. Two hundred people passed through the motel during the first hour alone; a total of 10,000 in all attended the event. Radio advertising heralding the open house included a series of announcements and a 30-minute show, Yankee Hometown Food Show, which originated from the motel.
WKNE, Keene, N. H.  PROGRAM: Yankee Hometown Food Show; Announcements

TYPEWRITERS

SPONSOR: Heaps Typewriter Clinic  AGENCY: Direct
CAPSULE CASE HISTORY: Edward C. Heaps had used two other radio stations and, says he, “I was frankly dubious as to whether I could sell my products and services over the air when the KRIZ account executive approached me...” Well, Heaps did sign the KRIZ contract and “...after the first week of my campaign of one announcement daily. I had rented seven typewriter and received four overhaul jobs as a direct result of KRIZ. ...” Cost of Heaps’ radio campaign is $13.50 weekly, far less than cost of previous air efforts.
KRIZ, Phoenix  PROGRAM: Announcements
WKRC the **King** in the **Queen City**

WKRC RADIO reigns in Cincinnati in Quarter Hours Monday through Friday*

*Based on 70 one quarter hours daily 6 A.M. 'til midnight. Two quarter hours showing tie ratings not included.
*January-February 1954 Pulse.

All top ten daytime and nine of the ten top night time shows are heard over WKRC-Radio.*
Somebody say something?

Been some talk about who's biggest in Chicago radio. Here are the facts:

For a long, long time,* WBBM has always been the big station—the top performer—in Chicago. And still is, day and night.

Daytime: WBBM delivers an audience 43.2% larger than that of Chicago's next station... larger than that of the third and fourth stations combined.†

Nighttime: WBBM's average audience is 27.3% larger than that of the next station... 68.0% larger than that of the third station.†

‘Nuff said?

WBBM RADIO
Chicago's Showmanship Station
50,000 watts • CBS Owned
Represented by CBS Radio Spot Sales
There's a Madison Avenue story about a young man who decided to go into advertising upon graduating from Yale. So he bought himself a Brooks Brothers suit, a Cavanaugh hat and went to work in an agency mailroom at $25 a week. Within a year he rose to be assistant a/e, a/e, account supervisor. until, one day, the president of the agency called him in.

"Young man," quoth he. "We've watched your progress with amazement and pleasure. Because of your value to the agency we're making you a v.p."

The young man beamed. "Thank you, dad," he said.

Dave Mahoney's rise from $25-a-week mail clerk to $25,000-a-year v.p. within two years at Ruthrauff & Ryan was more spectacular since he's not even vaguely related to R&R management. And, further proof that his success was not a fluke: Today, at 31, Mahoney has his own agency, with $2,500,000 in 1953 billings.

"Our agency is pretty unique in its high percentage of spot radio and tv business," Mahoney told sponsor. "Over 85% of our 1953 billings were in radio and tv."

An example of Mahoney's strong belief in the impact of spot radio and tv is his handling of the White Rock account. Last year the firm divided its budget approximately evenly between newspaper and air media. In January 1954 Mahoney acquired the account.

"We converted all the newspaper money into spot radio, and the president of White Rock tells us that his business for this time of the year is at an all-time high."

Mahoney's radio philosophy is interesting for all spot users. "We don't feel that the time of day or night of a firm's radio commercials needs to relate to the firm's product: shaving cream during the morning, for example. When you buy spot radio, you're buying circulation and type of audience. The thing that sells your product is (1) conviction of message and (2) frequency of ad impressions."

Consequently Mahoney's media men have been staunch supporters of nighttime radio when they've found it to be a good and cheap buy. Adds Mahoney about the integration of his agency setup: "We value our media buyers just as much as our copy chief. Neither can function perfectly without the other."
Yes, Oklahoma's heart beats to the tune of WKY Radio! Check its Pulse and you'll see. WKY has just had a check-up. A total of 8,200 interviews were conducted January 4-24, 1954, by Pulse, Inc., New York City. In the 42 Primary Counties (NCS 50-100%) served by WKY, Pulse showed WKY with a larger share of radio listeners morning, afternoon and evening, than all other Oklahoma City stations combined.

Bear in mind, the area surveyed in the new Pulse study involved only WKY’s primary market of 42 counties. But, the station’s influence extends to an area of 68 Counties populated by 1,713,600 . . . with more than half-million radio homes!

**TOP 10 EVENING SHOWS and TOP 10 DAYTIME SHOWS are ALL on WKY!**

**EVENING**
1. Dragnet
2. Truth or Consequences
3. Father Knows Best
4. Rocky Fortune
5. Bob Hope
6. Oklahoma's Front Page
7. Roy Rogers
8. News of the World
9. One Man's Family
10. Eddie Cantor

**DAYTIME—5 a week**
1. WKY News (7:30 AM)
2. WKY News (7:00 AM)
3. Anthony Avenue
4. Wiley & Gene
5. WKY News (11:00 AM)
6. WKY News (5:00 PM)
7. Riders of the Purple Sage
8. Kitchen Club
9. Choosing Up Sides
10. Road of Life

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**RADIO SETS IN USE**

<table>
<thead>
<tr>
<th>Time Period</th>
<th>WKY Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>6 AM to NOON</td>
<td>24.3%</td>
</tr>
<tr>
<td>NOON to 6 PM</td>
<td>23.4%</td>
</tr>
<tr>
<td>6 PM to MIDNIGHT</td>
<td>19.8%</td>
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**SHARE OF RADIO AUDIENCE**

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<tbody>
<tr>
<td>MON.</td>
<td>Morning (6-12 Noon)</td>
<td>34%</td>
<td>12%</td>
<td>9%</td>
<td>3%</td>
<td>1%</td>
<td>1%</td>
<td>1%</td>
<td>39%</td>
</tr>
<tr>
<td></td>
<td>Afternoon (12 Noon-6PM)</td>
<td>36%</td>
<td>11%</td>
<td>7%</td>
<td>2%</td>
<td>2%</td>
<td>2%</td>
<td>1%</td>
<td>38%</td>
</tr>
<tr>
<td>FRI.</td>
<td>Evening (6PM-12 Midnight)</td>
<td>41%</td>
<td>14%</td>
<td>8%</td>
<td>5%</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>33%</td>
</tr>
</tbody>
</table>

*Includes other local stations in 42 county area in Oklahoma, plus out-of-state stations received. No one station has more than about 2%.

---

Put the P-O-W-E-R Of WKY Into Your Advertising Program!
frey. Somebody had enough faith in these two products to give them a chance to catch up.

I hate to see numbers used so often as a refuge for dullards and a defense against thinking. They’re far too easy a way out of imagination and too great a delusion for wisdom.

Until statistics can give us reliable criteria about such things as how important integrated copy is vs. disintegrated commercials and how many rating points it’s safe to trade to achieve same; until bar graphs can point the way to what goes on inside the so-far uncharted mind of a prospective customer, let’s keep them where they belong. In left field.

I ran into a beat last week. I saw what, in my opinion and that of a dozen others, was just about the worst commercial I’ve as yet been exposed to. It was long, dull, obtuse and uninteresting in every aspect.

To my amazement I later saw some charts proving this copy was great. This myth was based on the fact that the people tested (who had seen the epic) all (or almost all) were able to recall the point the commercial was trying to make. “Great recall,” the account group went around muttering sagely.

Anyone who couldn’t have recalled the point laboriously depicted over and over in this three minutes of drivel would have to have been a cretin. So people got the drift. But did they believe it? Did they sympathize with the advertiser, have respect for him, feel kindlier toward him—which was the real aim of the copy slant? I doubt it. In fact, it’s my belief they saw clearly what was being held up to them, but went away from it saying Buncombe!

All of which leads me to say once again—I’m yours, Bill, for the pitch if it can be kept chaste of charts.

Yours for much lunches and constant intuition.

BOB FOREMAN

Letters to Bob Foreman are welcomed

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

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

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

The highly competitive subject of Personal Loan Service is given refreshing treatment in sparkling 20-second spots for Chase National Bank. The entertainment value of animated cartoons keeps the eye amused while a pleasant, persuasive "audio" background tells the complete story of Chase service in a down-to-earth conversational style. Mr. Average Wage Earner and his wife have their readily recognized problems... and the solution Chase offers is strongly identified at the finish. One of a series by SARRA produced for Chase National Bank through Kenyon & Eckhardt, Inc.

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

Introducing a new food product calls for quick package identification and strong "in use" demonstration. More than an "entering wedge" for brand new, wedge-shaped Cracker Barrel Cheese by Kraft is presented in each 20 seconds of sell in this series of TV spots by SARRA. Appetite-appealing shots of the new product, associated with familiar favorites like apple pie and crackers-and-cheese, add visual appeal to the voice-over assurance that Kraft's Cracker Barrel Cheese is more than worthy of a trial. Stop motion close-ups practically put the package in the viewer's hands, to clinch sales in this series of 20-second TV spots produced by SARRA for Kraft Foods Co., through J. Walter Thompson Company.

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

This series of 1-minute and 20-second TV spots for D-X gasoline, reaches its selling climax like a high-powered car. There's quick pick-up, steady power, and no "pulling off the road" because the story of extra mileage, extra antiknock, and extra power is stripped to its bare essentials. A catchy jingle sign-off at the end of the spot is synchronized with "blinker" emphasis on the exclusive new "UCL-PLUS" feature of the product. No waste motion in proving that there are "hundreds of gasolines but only one D-X." Created and produced by SARRA for Mid-Continent Petroleum Corp., through R. J. Potts-Calkins & Holden.

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

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

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

3 MAY 1954
SINCLAIR OIL

(Continued from page 33)

...ing, therefore, must fulfill a dual function: (1) sell the brand, (2) show the dealer that the company is standing behind him with heavy promotions and merchandising.

Sinclair Refining Co., which ranks seventh in oil industry sales behind Esso and its subsidiaries, Texas Co., Socony, Shell, Standard of Indiana, Standard of California, and Gulf, will spend an estimated $7 million in 1954. This advertising budget, proportionate to sales, also ranks approximately seventh in the industry.

Sponsor estimates that Sinclair’s 1954 budget represents a 20% increase over 1952 spending by the firm. In 1952 Sinclair’s emphasis was upon newspapers. Here’s how the budget broke down then:
- **Magazines**: $315,339
- **Newspapers**: $350,000
- **Fuel oil**: $23,234
- **Neighborhood newspapers (gas & oil)**: $1,305,570.

During that year, spot radio and tv accounted for approximately 25% of an estimated total $6,500,000 budget. In 1953 newspaper spending remained under $1.5 million. Magazines accounted for $334,990, newspaper supplements for $56,500, and radio-ty combined for close to $1,250,000. In 1954 an estimated $3.9 million will go into the air media.

Here’s how Sinclair’s air budget is being spent:

Currently Sinclair’s announcements or programs are on 151 radio stations in 104 cities. Sinclair tv announcements or programs are on 29 tv stations in 27 cities. In terms of dollars approximately 70% of the air budget is in radio.

Bill Wernicke, manager of Morey, Humm & Johnstone’s radio-ty department, explains Sinclair strategy this way:

“In most instances Sinclair uses announcement schedules or brief news, weather and sports programs. On radio, generally speaking, schedules are placed during breakfast time. On tv we like evening announcements or evening news, sports and weather programs.”

Agency timebuyer on the account is Kay Shanahan. Adds Jim Delaney: “In Chicago we’re sponsoring a part of the major league radio baseball broadcasts which have, incidentally, proven to be a grand help in building dealer relations.”

Both Sinclair’s programming and their announcements are aimed at a predominantly male audience—about 45% male, in fact. This strategy is further illustrated by the male-appeal film the firm sponsors in the one market where Sinclair is a dramatic program: re-runs of Rocket Squad, Sundays 7:00-7:30 p.m. in Atlanta.

With the exception of Chicago, a very active Sinclair market, the bulk of Sinclair gas sales comes from towns with populations under 100,000.
The newest, TALLEST wonder in fabulous SOUTH FLORIDA...

**WTUJ** now telecasting a 100,000 watt signal from its new 1,000 ft. tower.

Florida's First TV Station - delivering the maximum VHF signal to 1,055,700 year 'round residents in the Billion Dollar S. Florida market...

**POPULATION Served**
1,055,700

**FAMILIES Served**
327,600

**TOTAL Retail Sales**
$1,356,382,000

**TOTAL NET EFFECTIVE BUYING INCOME**
$1,749,287,000

**Retail Sales by Class of Outlet**
- FOOD $284,464,000
- GEN. MERCH. $105,796,000
- FURN. RADIO $86,282,000
- AUTOMOTIVE $248,935,000
- DRUGS $57,871,000
- OTHERS $573,034,000

Get the complete story from your Free and Peters colonel - or write to Mitchell Wolfson, Pres. WTVJ, Miami.

3 MAY 1954
such markets Sinclair has had considerable success with dealer co-op advertising as a supplement to their national effort. This cooperative effort currently pays for Sinclair announcements or programs over some 400 small-town radio and tv stations.

For its co-op advertising, Sinclair provides dealers with 50-second announcements and pays 50% of the time cost. The dealers then add a 10-second dealer identification. In markets where there are only three or four dealers, commercials rotate dealer tags. Sinclair has found it more difficult to promote co-op advertising in larger markets since dealers prefer to pay only for advertising that actually mentions names.

A notable exception to this rule is Chicago where individual dealer tags are impossible. Chicago has been consistently active in dealer co-op advertising with more than 100 dealers signed.

One of the biggest factors in favor of radio in Sinclair's strategy has been the growth in out-of-home listening.

Says Delaney: "Some 70% of U.S. cars are radio-equipped. And, of course, a man in his car is our ideal Sinclair audience."

A typical minute radio announcement advertising Power-X Gasoline illustrates Sinclair's hard-sell technique:

"Mr. Car Owner! (trumpet fanfare) If you want power (trumpet fanfare) If you want power (trumpet fanfare) Power up with Power-X! You'll feel the difference with new Sinclair Power-X gasoline. (trumpet fanfare) Power up with Power-X!"

"Sinclair Power X—the first of the modern superfuels—is still the champion of 'em all. New stepped-up Sinclair Power-X Gasoline offers a combination of features unmatched by any other gasoline—pre-ignition control—70% less piston ring wear! RD-ONE NINETEEN for patented anti-rust protection! And most important—top knock-free power for fast getaway and long mileage. See your Sinclair dealer and—power up with Power-X. (trumpet fanfare) Power-up with Power-X!"

Sinclair entered the power gasoline race with its introduction of Power-X in March 1953. It was followed shortly thereafter by Shell's TGP campaign which broke in June 1953, and by end of September every major oil company was advertising new gasolines with varying additives designed to revitalize the gasoline industry.

Current tv commercials illustrate the power of Power-X by showing a speed car racing past the finish line on a desert stretch. Newspaper ads (mostly in spring and fall) and national magazines show photographs of the same car. Heavy merchandising to the dealers further plays up the Power-X campaign.

This heavy advertising investment paid off in a 19% increase of Sinclair premium gasoline sales during 1 March through 31 December 1953, compared with the same period in 1952.

Besides the advertising push behind a new or improved product, Sinclair frequently buys heavy radio and tv schedules to herald the opening of one or more new Sinclair stations in a market. When the firm increases its distribution in an entire area, rather than one specific market, Sinclair buys schedules on regional networks, e.g. 16 stations of the Inter-Mountain Network (Idaho, Utah, Wyoming) with

( Please turn to page 80)
Television in Los Angeles gets more different every day—and the difference is KTTV

Until you read this you won't believe what an independent television station can do in a 7-station market.

1. KTTV not only leads in quarter-hour firsts—but has more than the next two stations combined!

<table>
<thead>
<tr>
<th></th>
<th>KTTV</th>
<th>Station A</th>
<th>Station B</th>
<th>Station C</th>
<th>Station D</th>
<th>Station E</th>
<th>Station F</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rating</td>
<td>146</td>
<td>68</td>
<td>57</td>
<td>35</td>
<td>20</td>
<td>16</td>
<td>4</td>
</tr>
</tbody>
</table>

2. Of all programs seen in Los Angeles five times a week—network or local, live or film—all of the top five are on KTTV.

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<thead>
<tr>
<th></th>
<th>KTTV</th>
<th>Station A</th>
<th>Station B</th>
<th>Station C</th>
<th>Station D</th>
<th>Station E</th>
<th>Station F</th>
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</thead>
<tbody>
<tr>
<td>Rating</td>
<td>13.5</td>
<td>11.7</td>
<td>11.2</td>
<td>9.6</td>
<td>9.4</td>
<td>9.4</td>
<td>9.4</td>
</tr>
</tbody>
</table>

3. KTTV leads all Los Angeles stations in national spot accounts.

KTTV gets ratings like these:

<table>
<thead>
<tr>
<th>Program</th>
<th>ARB</th>
<th>HOOPER</th>
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</thead>
<tbody>
<tr>
<td>Badge 714</td>
<td>35.1</td>
<td>28</td>
</tr>
<tr>
<td>Life of Riley</td>
<td>25.6</td>
<td>22</td>
</tr>
<tr>
<td>Waterfront</td>
<td>24.3</td>
<td>19</td>
</tr>
<tr>
<td>Annie Oakley</td>
<td>21.6</td>
<td>18</td>
</tr>
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</table>

Add to audience facts such as these, the merchandising and promotion leadership you'd expect from the Los Angeles Times station, and you get a partial picture of KTTV's amazing position. Knowing the whole story is worth your while—and Blair-TV, like anyone with real news to tell, is bursting with information. Make a date now with the Blair-TV man.

KTTV

Channel Eleven
Los Angeles Times Television
5746 Sunset Blvd., Hollywood 28, Calif.

Represented by BLAIR-TV

Sources: 1. ARB, March '54. Hooper shows KTTV first, too. 2. ARB, March '54. Hooper shows KTTV first, too. 3. Rorabaugh Reports, 1953 total listings.
FRINGE BENEFIT

Add super power to flat terrain, add motivation on the part of Iowa viewers to ability to pay for super antennas, etc.

Get a fringe benefit that makes WMT-TV unique: effective audio-visual contact well beyond the usual physical limitations of televising. There are at least 217,000 tv sets within our 0.1 mw area.

WMT-TV

CHANNEL 2  100,000 WATTS
CBS for Eastern Iowa
Mail address: Cedar Rapids
National Reps: The Katz Agency
<table>
<thead>
<tr>
<th>SUNDAY</th>
<th>MONDAY</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
<th>FRIDAY</th>
<th>SATURDAY</th>
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**TV COMPAGRAM OF NETWORK PROGRAMS**

**SUNDAY**

- 8:00-9:00 PM: "CBS News" on CBS
- 9:00-10:00 PM: "NBC News" on NBC
- 10:00-11:00 PM: "ABC News" on ABC

**MONDAY**

- 8:00-9:00 PM: "NBC News" on NBC
- 9:00-10:00 PM: "ABC News" on ABC
- 10:00-11:00 PM: "CBS News" on CBS

**TUESDAY**

- 8:00-9:00 PM: "NBC News" on NBC
- 9:00-10:00 PM: "ABC News" on ABC
- 10:00-11:00 PM: "CBS News" on CBS

**WEDNESDAY**

- 8:00-9:00 PM: "NBC News" on NBC
- 9:00-10:00 PM: "ABC News" on ABC
- 10:00-11:00 PM: "CBS News" on CBS

**THURSDAY**

- 8:00-9:00 PM: "NBC News" on NBC
- 9:00-10:00 PM: "ABC News" on ABC
- 10:00-11:00 PM: "CBS News" on CBS

**FRIDAY**

- 8:00-9:00 PM: "NBC News" on NBC
- 9:00-10:00 PM: "ABC News" on ABC
- 10:00-11:00 PM: "CBS News" on CBS

**SATURDAY**

- 8:00-9:00 PM: "NBC News" on NBC
- 9:00-10:00 PM: "ABC News" on ABC
- 10:00-11:00 PM: "CBS News" on CBS
After long preparation we now announce new

U.S. PULSE TV

covering 60 markets rural & urban monthly!

MINIMUM SAMPLE  NO. OF INTERVIEWS
MON.-FRI. DAYTIME  PER 1/2 HOUR  25,000
NIGHTS—6,000  PER PROGRAM  42,000
MINIMUM TOTAL  67,000

U.S. PULSE TV will be published every month for the same 60 markets, thus providing by far the largest and most reliable television reporting in the industry. Now being distributed.

1 issue, APRIL

Write for details, or phone Judson 6-3316

CONSULT PULSE FOR TV MARKETS
**FRED WOLF** voted Detroit's most popular disc-jockey

Latest honor won byWXYZ's Fred Wolf is the James Stewart-Glenn Miller Gold Record. The award was made as the result of a popularity vote by local listeners. Fred spins top tunes over WXYZ each weekday morning, 6:15 to 9:00 AM, from the unique *Wacky Wigloo*. On Saturday mornings, 7:00 to 9:00 AM, he also interviews outstanding guest from the *Knotty Pine Wigloo* in his own home.

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Additional information about Fred Wolf's shows and other activities is included in the document, along with images of various broadcast-related activities and a mention of a newscast titled "Major Jim Scott". The text also highlights the success of WXYZ's Air Base #7 in the 3:30 to 4:00 PM period and mentions the involvement of "Major Jim Scott" in a television show titled "THE WACKY WIGLOO". The document mentions the availability of the show's episodes and the functions of radar explained in the "Wacky Wigloo" series. The text concludes with a note about the representation of the show by Blair-TV, Inc., and John Blair & Company.
SINCLAIR OIL

(Continued from page 70)

three weekly evening newscasts. In 1951, with the opening of eight new Sinclair stations in Kansas City, Sinclair bought 30 minute announcements weekly for 13 weeks.

Sinclair is no newcomer to radio. The firm's earliest radio effort was sponsorship of The Greater Sinclair Minstrels, a half-hour musical show over the Blue Network (now NBC) between 1931 and 1936. This program represented 25% of the firm's advertising budget during those years.

As radio's coverage increased, Sinclair decided to move into spot radio in order to avoid waste circulation and stick closer to its distribution pattern. They have been in radio consistently over the past 15 years, usually with 25% of the overall budget. This year is the first year that the firm has increased its spot radio budget to 35% of the overall national spending—spot tv will get 15%.

Generally the firm's strategy has been to aim for a broad male audience. Therefore, timebuyer Kay Shanahan

**... The problems of advertising management have now clearly become so significant and so varied that they need to be subjected increasingly to the same kind of scientific analysis which has been found so effective in factory management; yet with the need to devise special techniques appropriate to this particular managerial work, fully recognizing both its special characteristics and its differences from factory or other functional management tasks.**

HAROLD F. SMIDDY
Vice President
General Electric Co.

avoids placing saturation schedules on one station only in multi-station markets. Some 90% of Sinclair's radio programs and announcements are in the breakfast hours. Exceptions are mainly special sport events. Of course local listening patterns dictate the timing of the buying approach. For example, in Detroit, where factory shifts quit at 3, 4 and 5 p.m., Sinclair announcements carry over into the mid- and late-afternoon adjacencies.

Better than 95% of Sinclair's radio and tv announcements are minutes, because the firm feels that the need for the amount of time in order to get across its stress on quality and performance of its product. In placing nighttime tv minutes, Kay aims for 7:00 to 10:00 p.m. adjacencies. Sinclair curfew rings at 10:15 p.m., because the firm feels that the smalltown areas which are Sinclair's biggest sources of revenue are early-to-bed-and-early-risers.

About one-fourth of Sinclair's radio station schedules are in five-, 10-, and 15-minute news, sports and weather programs. In tv, on the other hand, close to 50% of the schedules are weather and local news programing.

Most schedules are bought on a 52-week basis, with commercials rotated in these Sinclair time slots.

Generally speaking Sinclair's competitors are also heavy spot radio and tv advertisers. Among the oil giants, however, network sponsorship is not unusual. Texas Co., for example, sponsored The Milton Berle Show, NBC TV, Tuesday 8:00-9:00 p.m. until the weekly production cost was hiked from $110,000 to $150,000 in June 1953. This firm still sponsors The Metropolitan Opera over MBS.

Gulf Oil sponsored Bill Bendix in Life With Riley, a half-hour situation comedy, over NBC TV. Sun Oil Co. (Sunoco) sponsors 15 minutes of news, Three Star Extra, NBC Radio, Monday through Friday, 6:45-7:00 p.m.

Sinclair Refining Co., a relative latecomer in the oil industry, was founded in 1916 by H. F. Sinclair, who'd been a successful independent oil producer in his native Kansas. Today more than 100,000 people are Sinclair stockholders. The company's interests expand into Canada and Latin America. (The firm uses radio and tv advertising in Cuba, incidentally.) It has more than 13,000 miles of pipe lines, operates seven refineries, employs over 23,000 people.

In 1953, for the first time, the company became one of the two dozen or fewer billion-dollar enterprises in the U.S.
THANK YOU from the National Barn Dance

THANK you—to Midwest radio homes for thirty years of consistent and responsive listening. Thank you, too, to the many fine companies that have used this feature as a welcome guest to introduce their products into those homes.

The four companies listed here alone represent seventy years of combined sponsorship of this popular program. During the next thirty years we will do our best to justify the continued confidence of these and others like them—and of the host of listeners in whose homes the National Barn Dance is a Saturday night must!

SPONSORS SINCE

KEYSTONE CO. 1933
WARP BROS. 1938
MILES LABORATORIES 1933
PHILLIPS PET. CO. 1944

Now Full Time...
Starting Our 31st Year

890 K.C. 50,000 Watts ABC Affiliate

Represented by BLAIR & CO.
PSYCHOLOGY OF MEDIA
(Continued from page 36)

On the other hand, Dr. Dichter discovered that the attitudes of the advertiser "betray themselves in his advertising" and that the reader "reads" his intention, as it were, behind the lines of the ads and reacts accordingly.

"Unconsciously the reader expects more of the advertiser than just to be 'covered' and 'reached.' True, he wants to be 'sold'—but sold something more than just merchandise. He expects to be gratified in his real needs by the emotional appeals of the products; he will feel in the ad the reflection of the medium's mood. Automatic repetition can convey indifference or contempt for the consumer; it certainly does not often make for the kind of emotional 'involvement' which produces purchases. On the other hand, if the reader feels the intention of familiarity behind repetition and frequency, if he senses the spirit of permanency, he will readily accept the product and its maker among his long-term friends."

How did Dr. Dichter come to these conclusions?

He began by wondering why advertisers think primarily in terms of readers and listeners and markets to be "conquered" rather than ask themselves these two questions:

1. What quantity and impact of advertising is necessary in order to achieve the psychologically correct goals needed to sell my product?
2. How can I capitalize on the personality and mood created in the consumer's mind by the various media?

He found that for many products one of the primary tasks is to create acceptance, to reduce resentment, to lessen people's fears and so on down a whole gamut of psychological goals. Each calls for a different procedure. To determine what kind of procedure took up the bulk of the work in the study.

In addition Dr. Dichter made this important discovery:

"In talking to thousands of typical newspaper and magazine readers and radio listeners we find that advertising in its most modern form has ceased to be a magic form of mass influence. The average American has become conscious that there is a person behind the ad who attempts to reach and influence him. No longer will the reader (or listener) be a naive subject of mass suggestion. He has learned to recognize why the advertisement talks to him, and he attempts to understand the intention behind the sales message."

If the advertising field is regarded as composed of three dimensions—the reader, the product and the medium—then "intention" emerges as a fourth dimension, Dr. Dichter says.

With this as the background, he then broke up the major portion of his study into two sections: (1) What makes advertising effective to the advertiser; (2) what makes it effective to the reader.

An examination of the first problem led to the discovery of the numerous "myths," "shibboleths" or "rule-of-thumb" criteria by which most advertisers live. Here's how Dr. Dichter explains it:

"Ever since advertising became an important factor in the evolution and progress of our civilization, advertisers have tried to arrive at some valid rules on how to control the effects of their advertising on a quantitative basis."

For example:
- What media would turn the largest number of readers into customers?
- How large should the ads be, or how long the commercials, and how often should they be repeated and changed?
- How many campaigns in a year should be conducted to result in the highest possible return on the advertising dollar?

"Research departments and polling organizations busied themselves making surveys," Dr. Dichter says, "Statisticians developed reader tests. And psychologists conducted independent experiments by exposing reader groups to series of ads of various sizes and in various intervals."

The results?

"For various reasons, neither media research, experiments on memory nor sales research could provide the advertiser with a basic set of rules or any criteria of general validity. In the field of adequacy today the advertiser has as little to which he can hold on as he had 20 years ago."

Agency men, ranging from media directors, account executives and v.p.'s to presidents of large agencies, have told Dr. Dichter frankly time and again that "their knowledge of what makes an advertisement or an advertising campaign succeed or fail is more than limited."
We've scored a new, record-breaking high! Month after month, KQV has led all other Pittsburgh stations in program "firsts". Despite the fact that we already had a two-to-one lead over our nearest competitor, we've managed to climb even higher—and top our own record-breaking totals. But that's not all.

Six out of the first ten top nighttime shows reached Pittsburgh through KQV. And KQV led the daytime field with eight out of the first ten top-rated shows as well.

It all adds up to one simple fact: If you want to sell the dynamic Pittsburgh market most economically, your best radio buy is Pittsburgh's dynamic pace-setter—KQV.

Total ¾ hours measured—330, Monday through Friday
experience.

"A large majority of them," he recalls, "either explicitly or implicitly, consciously or quite unconsciously, admitted that they have very little safe ground to stand on as far as adequacy is concerned."

What was Dr. Dichter's major impression gathered from the study?

"That the average advertiser, be he a company man or an agencyman, is bewildered and confused."

"The client approaches the agencyman for expert guidance and help," he says, "but the agencyman, consciously or unconsciously, knows only one thing for sure: that he may not know much more than his client. In his frank moments he often admits it quite bluntly." An example is this remark of a media director of a New York agency:

"What of the adequacy of advertising? If I could answer that, I'd be a millionaire!"

Here then are six ways in which Dr. Dichter found the agencyman tries to "overcome his feeling of insecurity and prove not only to the client but also to himself that he is an expert—that he does know the smoothest paths to success":

1. Drive toward "coverage." This is based on the seemingly logical idea: "If I only reach enough people, I am bound to sell something. . . . If you scream loud enough, some one is bound to hear."

Of this reliance on sheer weight of numbers, Dr. Dichter says: "It is the outcome of insecurity and fear—and fear is bound to leave the marks of its destructive influence."

Specifically how?

"A man who is afraid tends to do too much and lose sight of the real goal. Since he has too little confidence in himself and his cause, he cannot act economically and feels compelled to overdo. Fear tends to make any effort wasteful, and some advertisers are well aware of it."

For example, a media director had this to say on mass coverage and overspending:

"If you scream loud enough, someone is going to hear, but for all you know, after a big blaring campaign, the actual adequate message was something you almost overlooked putting forth. But I will make this generalization, and a lot of advertisers would
tell you the same if they were honest: The great fault of advertising is the amount of overspending involved, the amount of wandering from one medium to another without trying to really check results, the matter of overstocking on space, being wasteful with the number of insertions. In a nutshell, you can sum it up by saying that most campaigns in advertising are done too quickly, with too much spread over too many media, so that the most expensive campaign and often the most successful doesn’t show what caused the success. I don’t believe that it is a matter of blanketing, of mass coverage.”

The fascination of numbers—the frantic effort to “cover,” “reach” or “hit”—often causes an advertiser to neglect the personality of a medium, its functional qualities and their effect on the reader or listener, Dr. Dichter found. Even criteria like “economic level” of the audience—a formula accepted as a convenient yardstick—are overshadowed by the conception of numbers, as can be seen by this remark of a Chicago agency v.p.:

“The reason the (newspaper) is good is not because they got a better class of readers, but because they have so many.”

Additionally the “idol of circulation” blinds many advertisers to the vital question: “Does this particular medium produce an attitude in the reader or listener favorable or unfavorable to the medium’s advertising?”

A co-owner of a New York agency, whose thinking is more searching than the average, showed how advertisers continually confuse the vehicle with its advertising value. The example he used was that of an advertiser buying an hour-long network radio show whereas he needed local impact. The agency partner’s conclusion: “You are paying to be ignored.”

To Dr. Dichter “unit circulation cost” is another “illusion”:

“In his general uncertainty about effectiveness and sales results of his advertising, the agencyman looked for some formula that might help him to make up his mind in selecting and at the same time provide him with a convenient tool in selling his choice to the client. The media men readily sensed the need on the part of agencies and clients, and thus the unit circulation cost formula was born. We found that this formula is accepted by most agencymen as a convenient yardstick.
which relieves them of the necessity for qualitative research."

One of the leading agencies executives in the country, publicly called the trend "dangerous."

As a New York agency partner summarized the reliance on mass coverage:

"There is that tendency for advertisers to look for the most, the complete, the cheapest, according to some formula. It is the way any sucker does his buying and planning."

2. Fitting campaigns to budget. This is another "illusion" Dr. Dichter found. He explains it thusly: "Our research showed that unit circulation cost has assumed its predominant place in the thinking of agency men because of the particular way advertising is financed and budgeted (based on earnings of previous year or share of sales or some fixed mathematical formula). The average agency man appears to accept that method without question." This pleases those who need a rigid "corset" in order to feel secure. However, the lack of flexibility produces a routine which in turn either forces the agency men with funds left over to "buy space (or time) just to get rid of the funds—or the system hits him the other way 'round—he won't meet the sudden new demands of the market by changing his budget."

Of course there is a revolt against the static view of business on the part of some progressive agency leaders. One said, for example:

"We measure advertising expenditures not against the actual sales but against the actual resistance to sales."

3. Force of expediency. The static budgeting system used in most advertising was found to be a factor which tends to increase the agency's "natural" bent toward expediency. "Trying to fit the budgets that we work with" takes most of the energy of advertising men on the executive level and "makes them easy prey to convenient formula and rut thinking."

What's the result? For several reasons, expediency seems to move the agency men in the direction of big magazines. First, magazines seem to be preferred from the point of view of money. One agency man put it this way:

"As far as money goes, you make much more money from magazines..."
as a new medium and why agencymen often tend to stay in a rut:

"The man who knows how to juggle so many media may look pretty good, but he can’t make a practical approach to really advertising in a new medium. He thinks only of the added costs and complications, and he will lament the loss of his old formulas, and the work is harder. It is like tossing a man something else to juggle. He can’t handle one thing more. If he could only stop and call a halt to the whole process, he feels he could juggle that extra thing too. But in reality nobody gets an opportunity to stop dead and think things out and get set."

4. "Prestige" as escape. To Dr. Dichter "building prestige" is one of the most hackneyed formulas common among agencymen. To understand the role the phrase plays in the agencyman’s attitude toward advertising adequacy, you should keep in mind that as a rule "neither he nor the client knows much about the direct selling effect of their advertising," Dr. Dichter says.

As a result, some agencymen—in an effort to relieve themselves from a strained situation of responsibility plus uncertainty—will begin to say, "We don’t want to be common salesmen." They are building prestige for the client instead.

Others admit that they are influenced by the desire to build prestige for the agency too—so they plan big, expensive, striking campaigns to attract potential new clients at the expense of present ones. This thinking may be conscious or unconscious, but it is real, for some clients have a tendency to switch agencies with alarming rapidity.

Because they feel magazines have more "prestige," many admen favor conspicuous and expensive space in them, notwithstanding possible lack of any sales results. One said, for example:

"It is uneconomical to advertise in Life...but it is essential if you want to remain a leader."

That magazines have more "prestige" than newspapers is, to Dr. Dichter, one of the most overworked phrases among admen. He calls it a "doubtful formula" at best.

5. "Playing up sensation." Unable to find security in markets and media, the adman turns to the product for his security, Dr. Dichter found. "If his product is something new, if possible something obviously sensational, he feels he is on the safe side because such a product will do the trick by itself."

Additionally, admen look for "seals of approval." "Just as they want sensation delivered to them ready-made, so they love to ride on the safe back of ‘guaranteed quality’—which in terms of media choice frequently steers them toward the vehicles which grant such seals." To quote one agency exec:

"The ideal advertising situation is to get the approval of one of the sealing agencies, such as Parents’ Magazine, Harper's Bazaar or Good Housekeeping. You can cut loose anywhere with the backing of that kind of a seal. Of course it is human that you want to sell something and plan to build up something that will sell."

Dr. Dichter’s reaction to this type of thinking: "Naturally agencymen will not admit and are hardly aware of the fact that they prefer guaranteed quality to creating adequate appeals themselves. Instead they prefer to introduce an ethical note to justify their quality claims." An example:

"...No product can be sold with advertising that couldn’t be sold without it. A product has to be good."

But, he notes, the trend among progressive thinkers is the growing belief that "you must sell more than merchandise, that you may not know all about the product to sell it, but you do have to know its psychological appeal."

6. "Just keep drumming." The same "mechanism of escape" which drives an adman to use numerical formulas on coverage and cost per thousand also steers his thinking on space and repetition, according to Dr.
KING-TV is Seattle’s favorite television station—
"morning, noon and night!"
—according to the latest
Monday through Friday
Telepulse, for March, 1954.

Morning until noon
KING-TV 52%
Second Network Station 34%
Third Network Station 14% (Tacoma)
Independent Station 0%

Noon until 6 p.m.
KING-TV 49%
Second Network Station 24%
Third Network Station 24% (Tacoma)
Independent Station 3%

6 p.m. until 12 midnight
KING-TV 41%
Second Network Station 31%
Third Network Station 25% (Tacoma)
Independent Station 3%

P.S. January ABC and February
BITE: All KING-TV on top!
Anyway you look at it, KING
is first in the Pacific Northwest.

Dichter. Here’s how he puts it:
"Precisely because agencymen feel
that they know little about the effects
and effectiveness of their advertising,
they like to appear as ‘scientists.’ In
their search for some tangible criteria,
they eagerly embrace all kinds of me-
chanical calculations and superficial
statistics that offer them pseudo-se-
curity. They confuse blind reliance
on numbers and tables with ‘objective’
scientific procedure."

Here’s an example of how one
agencyman feels:
"... The way we choose media is
completely objective... There are
certain places where you get the most
per advertising dollar, and that’s
where you place your ads. We buy
space like a doctor prescribes medi-
cine. He prescribes what is good for
the patient, and it has nothing to do
with what he thinks about it at all.
It’s almost a mathematical formula
for the advertising man."

Dr. Dichter comments wryly: "This
type of thinking would indicate that
it is a doctor’s job to get his patient
the most medicine at the cheapest
price." He goes on to say that there
are other "doctors" in advertising
who consider the individual person-
ality of the "patient" most important.

Another example of "the blind alley
into which mathematics can lead ad-
vertisers when they are in its grip over
a long period" is the following re-
mark of a veteran agencyman:
"After you’ve been through it for
15 to 20 years, all you try to do is
beat your competitor for less money.
Make him spend more."

This same mechanism of escape, rel-
liance on blind statistics, makes ad-
men depend on "readership tests" and
"product indentification" without any
further investigation as to what kind
of appeals, feelings and emotional
processes underlie the individual re-
actions that are tested, Dr. Dichter
says.

Here’s another mathematical atti-
dute toward space and time from a
different agencyman: "Getting a lar-
er-sized ad helps them see it—more
of them see a big ad than will see a
small one. The larger the ad the bet-
ter the impression. It is like waving
a flag."

Dr. Dichter demolishes this fallacy
with the following observation: "Nu-
merous psychological experiments have
demonstrated that we only see what
we want to see and something that meets some need in us which would make seeing it a satisfaction. Enlarging something indifferent or unpleasant only makes it worse. And if the flag is the wrong one, no frantic waving will help."

Space, time and repetition by no means play the dominating role in the complex psychological process of "remembering" or "recalling," according to scientific investigation of the emotional factors which influence and organize memory.

In addition memory, recall and recognition cannot be considered the only factors in buying decisions.

In the light of these findings, Dr. Dichter says, cut and dried adequacy formulas like the following can have only one merit: "They make the adherents feel fine."

This is what the v.p. of a Chicago agency told him:

"It is a sort of basic philosophy that no newspaper ad will be remembered more than 24 hours..."

It is only one short step from mathematical formulas of repetition to the belief common among most admen that if you only repeat a message enough—"drum it into their heads"—you will get it across regardless of the message. An example:

"You just keep drumming the name into a customer's head so they will automatically ask for that when they need that sort of item."

And a media director of a New York agency carries this tendency to overrate mathematics and underrate the message to its logical if absurd conclusion, as seen in the following remark in which his contempt for the message is matched only by his contempt for the customer:

"The message is not very important in advertising. Don't take it so hard, I know people like to talk about being persuasive. But the customer is somebody you don't know. He doesn't care a damn for your ads, your product or your business... You get him into motion by holding something in front of his face. He grabs according to his own makeup... In advertising repetition and size are far more important than any contents of messages. In fact you could drop most messages and talk in pictures and space."

But the leading men—a handful—give the message its due:

"The main thing we have to do is
determine the appeal. Every so often it is an emotional appeal of some type. Then we determine the advertising strategy. . . . The choice of media is strictly secondary."

No quantitative statistical research can, in their opinion, help to discover those appeals. As a New York account executive said:

"Field research in itself is blind. It will fool you every time because it in itself gives only one factor of testing at one time . . . You can be a whiz at calculating how many of the citizens will be reached by an appeal. But it is better to know what you want to say and then decide who is to hear the appeal."

The progressive view is aptly summarized by a leader in the advertising field, a partner in a New York agency, who said:

"The problem is to find the most appropriate background for the ad. This follows from the principle of creating a message and then looking for the proper framework. The meaning of the advertising expression is the most important factor in advertising. And if you have a firm central basis, a strong logical and emotionally meaningful message, you think of a frame for it. The specific medium is then selected because it provides the adequate background for the meaning, not because it has a certain reach. The number of media or the extension in one medium can always be increased, but the priority goes to whatever gives a definite choice for the meaning as conceived."

Ad effectiveness and reader: In the last decade the public's attitude has changed toward advertising—it now considers the intention of the advertiser as well as the message. Dr. Dichter found three important factors influence the effectiveness of advertising in a consumer's mind: (1) the advertiser's choice of media; (2) his use of size, repetition and frequency, and (3) the degree of emotional involvement. He explains these three factors as follows:

1. How readers interpret the advertiser's choice of media, Dr. Dichter emphasizes that he did not set out to prove the superiority of one medium over another. If any judgment could be derived from his research, he says, it would be the truism that "one medium is as good as another but that each of them serves different purposes." However, it is the public, and only the public, whose feelings, impressions and subconscious interpretations decide upon the effectiveness of each medium and whether the advertiser's ideas in this direction are right or wrong.

He found readers reacted in five ways to an advertiser's message:

a. "Do they really want me to buy?"
It seems that the typical "institutional" ad which is often identified with magazine advertising in general produces in many readers a kind of resentment and sarcasm which can be seen in the following remark: "That Wha'sit ad here in Life—what do they advertise? In a newspaper you see right away what they want to sell. No guessing there."

b. "Do they want me to hurry?"
As between magazines and newspapers, Dr. Dichter found people get the impression from a paper that the advertiser wants them to hurry, but from a magazine ad to take their time. (The same generalization might be
ASK YOUR NATIONAL REPRESENTATIVE

You're on the verge of a decision, and a problem.

What business papers to pick for your station promotion?

It's no problem to kiss off, for your choice can have a telling effect on your national spot income.

But where to get the facts?
The answer is simple. Ask your national representative.

He knows. His salesmen get around. They learn which business papers are appreciated, read and discussed by buyers of broadcast time.

His is an expert opinion. Don't overlook your national representative.

SPONSOR

The magazine radio and tv advertisers use
made about network and spot radio and tv, especially if the network commercial lacked urgency and specificity.

c. "Do they want me to feel that the product is close at hand?" Newspapers and spot air media give that feeling; magazine ads and network commercials seldom do.

d. "Do they want me to dream—or to act?" Advertisers agree that they use magazines to "glamorize" their products with the help of color, glossy paper, beautiful art work or glamorous models. But one of the psychological effects of "beautiful" ads is the frequent impression of readers that they are invited to dream rather than to act. Magazine (and possibly tv in this connection) lack the reality of newspapers and radio. Lack of realism may lead to the advertisement's rejection, as illustrated by the remarks of a New York girl who feels that she is expected "to look just like the model" and apparently resents being put to the test. So the girl will prefer a drawing of a dress in a newspaper or possibly a description of it on the radio to seeing a beautiful model wearing it in a magazine or on television.

e. "Do they really mean me?" Most people seem to wait for a specific bargain, and most people expect the ads to help them to be "smart." Dr. Dichter found that a reader viewing a newspaper ad or a listener to a local radio program more readily credits the advertiser with speaking to him as an individual and with offering him a bargain than when reading a magazine ad or listening to a network program originating from a distant city.

2. How readers interpret size, repetition and frequency. To Dr. Dichter asking how often an ad or commercial should be repeated in order to be effective is like asking how many grains of sand are needed to make a sand heap a "sand heap." The answer is that you have to create the impression of a sand heap and you'd better not count the grains.

All findings of modern psychology point to the fact that the effect of a series of ads or commercials is very different from the sum total of all the effects of the single ads, Dr. Dichter points out. In other words, a single ad gains quite a different meaning and status when seen or heard in context of a whole series. Modern gestalt psychology has established the fact that people learn basically in units and in bits. Ko fika, one of the founders of the gestalt school, stresses the point that a second experience is not only quantitatively but qualitatively different from the first. (See his Principles of Gestalt Psychology, Harcourt, Brace Co., New York, 1935, page 549.)

Other factors to consider under this point: The same reader or listener tomorrow is "another person." Frequency tends to make a product "permanent" in the public's mind. Too small an impact upon any audience is wasteful. One of the few extensive newspaper campaign tests confirmed this—that of the H. J. Heinz Co. in 1945, quoted by National Advertising in Newspapers, Borden, Taylor and Hovde, 1946.

3. Memory requires emotional involvement. Advertising must get the reader or listener involved. In some way or other he has to meet his emotional strivings. Dr. D. Rapaport, head of the psychology department at
Overwhelming LEADERSHIP in this 5-Station Market

WSYR

PULSE OF SYRACUSE – FEB., 1954

72  15-Min. periods, 6 a.m. to midnight
WSYR FIRST . . . . in 54 periods
WSYR SECOND . . . in 18 periods
72
(that's all there is)

16  15-Min. periods, 6 a.m. to 10 a.m.
WSYR FIRST . . . . in 15 periods
WSYR SECOND . . . in 1 period
16

24  15-Min. periods, 6 p.m. to midnight
WSYR FIRST . . . . in 24 periods
(a clean sweep!)

And, of course, the last Nielsen and SAMS story still stands:

NIELSEN
WSYR FIRST by 47% to 212%

SAMS
WSYR FIRST by 29.8% to 239%

WSYR-AM-FM-TV — The Only Complete Broadcasting Institution in Central New York

3 MAY 1954
the Menninger Clinic, confirms this as follows in his book Emotions and Memory:

"... Results of association experiments, reintegration experiments, analysis of errors, slips in recall, show that the emotional influence has not only a quantitative effect on facilitating or inhibiting reproduction, but also a qualitative effect in organizing it."

Repetition may be useful, but repetition of what? Dr. Dichter asks. Neither size in itself nor repetition alone turn readers or listeners into customers. This is confirmed by housewives who say: "I buy their recipe book, but I don't use their flour." Adding up zero a hundred times, Dr. Dichter says, can never make the total greater than zero; repeating a name without getting the reader involved can hardly ever sell a product.

Even when an ad or a product is remembered, the process may stop short of buying or the memory effect may even work the other way around. He adds:

"Again no reliance should be placed on statistical surveys and mechanical ratings based on superficial direct questioning. Again only the real, that is, the psychologically evoked reactions of the reader or listener can disclose the emotional undertorrent set in motion by the particular ad effects."

* * *

Summarizing his findings on the adman's point of view, Dr. Dichter says: "It seems evident then from our study of the adman's philosophy that a large group among them admit openly their ignorance. The less intelligent ones among them try to hide the fact by a claim to having formulas or at least searching for them. The more alert and forward-looking advertising men accept their responsibility for original thinking and fresh starts with each new assignment."

Do you agree or disagree with Dr. Dichter? Your frank opinion is warmly welcomed. A summary of divergent opinions will be published in an early issue of SPONSOR.

SPAN-O-LIFE
(Continued from page 37)

as one, are headed by Donald Holtzman. They are called the Span-O-Life Battery companies of Pennsylvania and New Jersey, respectively. Holtzman's headquarters are in Allentown. His arrangement with the distributors permits him to control all advertising plans in these two states. The manufacturer allows him 2% of sales for advertising purposes.

The batteries were first placed on the market in June 1953. Some use of TV was made by dealers elsewhere in the country but with unimpressive results. In the late summer and fall of 1953, WHOL attempted to sell Span-O-Life batteries for sponsor Holtzman via a sports strip on that station; but this, too, was far from successful.
Big Mike is the physical trademark of KFAB — Nebraska's most listened-to-station

Big Mike is not challenging Oklahoma and Texas (yet, that is) but he is ready to tell the world that oil production is being added to Nebraska's wealth! During 1953 production in gas and oil more than doubled...exceeding six million barrels of oil and six and one-half billion cubic feet of gas. 1954 will be much Greater! Monthly production has reached an all time high, and more than 300 new wells will be drilled this year. Much of the activity will be in a big, recently discovered field in the central part of the state. The smart advertiser with things to sell is quick to realize that this new multi-million dollar oil industry makes the Midwest Empire Market, served best by Big Mike-KFAB, an even more valuable market. Free & Peters has more of the details on this BIG market and how the people listen most to KFAB; or, get the facts from General Manager, Harry Burke.
When Holtzman returned to WHOL to consult with Wilcox, it was with the feeling that what he needed was a new, specially geared approach to his highly competitive market—one that would make Span-O-Life stand out despite the four rival battery plants all located within a 25-mile radius of Allentown.

This time WHOL commercial manager Wilcox took the Span-O-Life sales problem to the Adrian Bauer Advertising Agency in Philadelphia for an analysis and some pertinent market research. (Wilcox was formerly copy chief of that agency and the agency works with him on a consulting basis.)

The agency unearthed several useful facts:

• Few motorists buy a battery until the old one has given up the ghost completely.
• When they do buy they tend to buy either the cheapest one available or a well-known, established brand.
• Car owners don’t care one bit how the battery is made—all they are interested in is whether it will start the car.
• Buying peaks occur in both extremely cold and very hot weather—the extreme temperatures obviously contributing to battery failure.

These facts provided the basis for a practical plan: Create hard-hitting sales impact at times best calculated to coincide with periods of peak battery failure. Since it was winter, the logical times would be when temperatures dropped below freezing.

It would also be at such times—on icy mornings when he is gnashing his teeth over a just-deceased battery—that a motorist might be most receptive to Span-O-Life’s chief selling point and slogan: “Guaranteed for the life of your car.”

From the standpoint of economy and flexibility it was decided that brief radio announcements would be best. The WHOL creative staff went to work and developed a series of 25-second cuts built around Span-O-Life’s big stock-in-trade, its longevity. The product name was also a “natural” for brand identification. The pitches contrasted the battery’s long life with that of short-lived insects (such as the cricket, the caterpillar, the humblebee and the firefly) and incorporated the Span-O-Life “Guaranteed . . .” slogan.

To test the memorability of the commercials, the WHOL staff played them at several social gatherings in the area in the guise of a contest. The transcriptions were played over public address systems in the places where the gatherings were held. Small prizes were awarded to those who could repeat most or all of the recorded copy. The groups were innocent of the real copy-testing purpose of the whole thing.

All they knew was that they were being offered prizes for being able to repeat “something” which was broadcast over the loudspeaker. The “test” of the commercials was how well they could be remembered.

The commercials having proved satisfactory, the sponsor then made arrangements with WHOL for saturation schedules on the air whenever the mercury dropped below freezing, with special emphasis on the early-morning hours (the most frequent time of battery failure). The 25-second cut alone would be used for chain breakers for one-minute announcements, live tags were composed to run along with the transcriptions. Here is a sample live portion of one commercial:

“Why keep on buying one battery after another when now you can install Span-O-Life, the only battery unconditionally guaranteed for the life of your car? With Span-O-Life you get a real guarantee . . . no pro-rata adjustment gimmick. If your Span-O-Life should fail during the life of your car, you get a new one without any additional cost. And remember, today practically every dealer will deliver that new car of yours all set to go with a Span-O-Life battery.”

Based on the research findings that most battery-buyers are not interested in the construction of the battery but only in what it can do, the copy was purposely kept non-technical. The campaign, says Wilcox, was planned for drivers—especially females—who only become aware of the battery in their cars when they have to buy a new one.

The market covered by this test campaign on WHOL was the Lehigh Valley in Pennsylvania. According to WHOL, there are 145,720 radio homes in this area. In addition, 70.7% of the 115,310 licensed passenger automobiles (or 38,277) in the section are equipped with radio. Since the heaviest advertising was done in the early-morning hours, it reached car owners while they were still at home getting ready to leave for the day, and while they were driving to work.

At any rate sales results began to be
SPONSOR  The magazine radio and tv advertisers use

SPONSOR builds on a solid basis. Our policy: turn out useful issues and the advertising will follow. This common-sense approach to tv and radio trade paper publishing has appealed to station advertisers increasingly since our first issue in November 1946. Our promise for 1954: new, improved use departments, more use articles for buyers of radio and television.

3 MAY 1954
apparent after the first two weeks of the campaign. Additional distribution among gas stations, car dealers and auto parts shops was forced by demands of motorists for the battery. Final results after five weeks have been cited earlier in this article.

Spurred by the success of the WHOL sound-off campaign, Holtzman is now running additional tests, using the same technique, on four other stations in his territory: WCAU, Philadelphia; WILK, Wilkes-Barre; WWPA, Williamsport; and WHP, Harrisburg. These runs started on 22 and 29 March, will continue through the middle of June. If sales justify, additional radio runs will start. Holtzman has plans in the works for extending the campaign to seven additional stations in Pennsylvania and four or five in New Jersey.

These campaigns are aimed at selling the batteries at an advertising cost of $2.00 each or less. Holtzman is projecting his expenditures on the basis of selling batteries to 3% of the car owners in the new areas—the same

**It is likely that our electronic age will produce some techniques which will enable us to measure all of radio listening rather than the something less than total we now know. When this is done, it is very probable that we will find new ways of using radio to advertise. So far in our history, we have advertised largely to America at home. The future of radio advertising must include America in motion.**

**DAVID P. CRANE**

*Director of Media Coordination Benton & Bowles, New York*

percentage sold in the Lehigh Valley following the initial campaign.

Other Span-O-Life franchised dealers, for instance the ones in New York and Connecticut, have exhibited eager interest in these air experiments, says WHOL. Should results continue to prove fruitful, it is entirely likely that the same radio technique may be adopted throughout the East.

The Adrian Bauer organization has been retained as the agency for the Span-O-Life companies in Pennsylvania and New Jersey. Alfred Wilcox of WHOL acts as liaison between sponsor and agency, works with Holtzman in the planning of campaigns on other stations. The Span-O-Life advertising continues on WHOL, will no doubt try to capitalize on the hot weather much the way it did on the cold spells.

**NETWORK ONE-SHOTS**

(Continued from page 31)

A facet of one-shots that should interest advertisers is the effect of holiday programming on TV viewing. Nielsen delved into this subject two years ago.

Here's what was done: Sets-in-use figures for New Year's Day 1952, which was on a Tuesday, were compared with sets-in-use the same day the following week. Here's what was discovered: Sets-in-use figures were higher than "normal"—higher than the Tuesday following New Year's Day—during the day but lower than normal during the evening.

For example: From 1:00 to 2:00 p.m. New Year's time (during the Tournament of Roses Parade) sets-in-use averaged 45.3%. The following week the figure was 13.9. From 5:00 to 6:00 p.m. New Year's Day (during the Rose Bowl game) sets-in-use averaged 55.4%. The following week the figure was 38.1%. However, from 9:00 to 10:00 p.m. New Year's Day, when there was no special programming, sets-in-use averaged 65%. The following week it averaged 74.1%.

Nielsen also looked into the New Year's Eve picture. A similar comparison showed below-normal viewing until 10:00 p.m. and then above-normal viewing after that until 3:00 a.m. Explanation: New Year's Eve program pickups across the country as well as parties at home kept TV tubes lit.

**Preise:** One of the industry's top time-buying executives had this to say about the GF and Ford shows: "He was not involved with either of them."

"There are some factors in advertising you can't measure. One of these is the company name. To what extent a company name affects sales nobody knows. But nobody doubts that the company name is one of the most powerful factors in selling. Once you get that firm in your mind, you can understand why it was worthwhile for Ford and General Foods to spend so much money on their oneshots."

"The names of both these firms are priceless. Once it was decided to put on an anniversary production, it had to be a good one. To have cut corners in production costs would have done more harm than good. You don't want to associate a timely production with a good name. And once you decide to
spend a lot of money, you might as well reach as many people as you can since your production costs are already fixed. That, of course, explains why the two firms bought more than one network."

While the Ford show was pure prestige, the GF show was sprinkled with commercials. But here, too, the factor of prestige entered. At Young & Rubicam, which handled the Rodgers & Hammerstein show, an executive told SPONSOR:

"General Foods' prime purpose in putting on the show was not just to sell the GF name. It was to point out that there are a great number of products made by GF. The result is a little more complex than you might think. The good things associated with General Foods rub off on a number of its products. But in some cases, the good things associated with a number of products also rub off on General Foods. And—in addition—the good things associated with one GF product can rub off on another GF product. We know, from a survey we took after the show, that a lot of people never knew that certain products were made by General Foods."

The consumer survey is one of the ways the one-shot sponsor meets the difficult problem of how to gauge the effect of prestige. General Motors, an active one-shot user, has its own consumer research division, prefers to do consumer research itself, rather than turn the job over to its agency, Kudner. In addition to those already mentioned (Oldsmobile's sponsorship of the motion picture Academy Awards on NBC TV and Radio; GM's sponsorship of the Coronation on NBC TV), here are the other one-shots bought by GM and its divisions this year and last:

- GM put its Motorama on 102 CBS TV stations 20 January this year and 37 NBC TV stations 16 January last year. The giant auto firm added appeal to the showings by having a giant air personality—Arthur Godfrey—as m.c. The Motorama also gets local air exposure as it tours the country. Besides New York the Motorama has appeared in Miami, Los Angeles, San Francisco and Chicago in 1954.

- GM sponsored partial coverage of the Presidential Inauguration on NBC TV and Radio 20 January last year. It did not sponsor coverage of the Inauguration Ball as some spon-
sors did, however, and coverage of the actual inauguration ceremonies was not for sale. It is interesting to note that GM used remote shots of the Motorama as commercials during its sponsorship of the inauguration, a kind of double one-shot. The nearest thing to this double impact was Gillette's sponsorship of two football games on New Year's Day this year and last.

- The Fisher Body division, a Kudner account, has been sponsoring on both radio and tv its Craftsman's Guild Scholarship Award Dinners for just a few years now, and they are right in the middle of the summer. Last year the awards were broadcast 18 August on 44 NBC TV and 193 NBC Radio stations.

- Two one-shots last year, sponsored by two of the GM divisions, were sponsored on radio only. Chevrolet presented the Soap Box Derby on 9 August over 101 NBC Radio stations and Cadillac got in some kicks during the Army-Navy football game on 28 November, also on NBC Radio. The agencies, respectively, Campbell-Ewald and MacManus, John & Adams.

- Buick's new car announcements on network radio this year were more or less a series of one-shots. The auto company, through Kudner, bought nine programs on all four am networks. Of these, seven were bought for a single shot. What made this purchase a saturation buy is the fact that the announcements run during a short period, from 3 through 8 January.

Aside from the Buick buy and possibly the Cadillac football sponsorship every one-shot bought by GM and its divisions was a prestige vehicle. Since, as was noted previously, public reaction to these is continually tested by GM, the auto firm is obviously satisfied that the one-shot pays off. Incidental fact: GM can judge local interest in the Motorama by public attendance. This has been high. About 500,000 attended the Los Angeles showing this year, for example.

Sponsors of one-shots often receive a heavy mail response, which gives another indication of whether the prestige vehicle is worth it. A good part of the mail comes from stockholders, many of whom express pride that the firm in which they invested is engaged in presenting programs of public interest. One GM adman said, however, that an occasional letter comes from the type of old lady who criticizes the firm for permitting little boys to push each other around—in football games.

**Promotion and merchandising:**

The one-shot program offers as much (and sometimes more) opportunity for promotion and merchandising as a regular program. To get the most out of one-shots, sponsors must take advantage of these opportunities. (See also, "ONE-SHOTS: when and how to use them," SPONSOR, 14 January 1952.)

Promotion and merchandising for one-shots is aimed at the dealer as well as the consumer. Very often the primary purpose of the one-shot is to make the dealer feel that the firm is active and aggressive in its advertising. In the case of prestige vehicles the dealer's pride is an important factor. The use of window and display pieces to promote a one-shot is not only an effort to call the show to the attention of the consumer but to arouse the dealer to a higher pitch of sales activity for the product being pushed. (This is particularly true when the retailer is not an exclusive, franchised dealer.) This higher sales activity can involve tie-ins, special store displays, and special sales.

At NBC, where merchandising is stressed, network clients get strong support for one-shots. In the case of Oldsmobile's sponsorship of the Academy Awards, merchandising department people contacted regional sales executives, key dealers as well as NBC affiliates. Before Hall Bros.' recent two-hour production of "King Richard II" on Hallmark Hall of Fame NBC's merchandising men not only urged department stores to display tie-in material but aroused interest among schools. Boards of Education were contacted, letters were written to...
school principals, posters were distributed.

While "King Richard II" is not strictly considered a one-shot (it was two hours long, while other Hallmark Hall of Fame productions are an hour long), the special promotion gives it a close relationship to a one-shot. Evidence of this special effort was cited by the agency, Foote, Cone & Belding, in a letter to NBC expressing praise for the merchandising job done for the Shakespearean play. The agency said it had reports from "... all over the country on the magnificent operation conducted by the network's merchandising division, and, in particular, by the local representatives. We know how valuable this kind of work is to our client."

One-shots also get program promotion support from the networks. Alex Kennedy, who heads this department at CBS TV, said:

"In addition to on-the-air promotion announcements, the important one-shots are promoted to affiliates with the same kind of program kits sent out on regular programs. These regular program kits are sent out once a season. In other words, the one-shot gets just as much help along this line as a program on for a full season."

The kits contain ad mats, biographies of featured personalities, exploitation ideas, suggested announcements, publicity releases, slides, film trailers and photographs. The network backs this up sometimes with newspaper ads in cities where it has owned-and-operated stations.

Much of the publicity for a one-shot comes to the sponsor gratis. The excitement generated by such events as the Presidential Inauguration, the Coronation and the Kentucky Derby would exist without any effort by either sponsor or broadcaster. These events are written up in the press, discussed by word of mouth. Newspapers could hardly avoid mentioning, for example, that the Coronation would be seen and heard on radio and tv. In addition the hoopla surrounding the contest between NBC and CBS to bring back first Coronation films by fast plane resulted in reams of publicity for the sponsors.

Repetition vs. the one-shot:
A top radio-tv executive told sponsors: "Our agency frowns on one-shots—for selling. We don't think a one-shot can sell very much because it doesn't
have enough impact. There’s nothing like advertising frequency for moving goods."

"Now, I don’t say that General Foods didn’t get some nice institutional advertising out of its Rodgers & Hammerstein show. Of course, it did. The same goes for Ford. And maybe they even sold some goods. But there are cheaper ways of selling goods than spending a half to one million bucks on a single show.

“When I say one-shots don’t have enough impact, I’m not just theorizing. We have looked into one-shots—we’d be foolish if we didn’t—and we’ve found, through studies, that the average person’s memory of what was said during the course of advertising on a one-shot is quite low. They’ll remember a name, perhaps. But seldom a sales point.”

One answer to this from the proponents of one-shots is that the sponsor of the single effort isn’t always trying to move goods—except in the long run. This is particularly true of the prestige show, where the firm’s name is all that is being sold.

Furthermore, it is pointed out, the advertiser normally doesn’t depend just on one show to put across a specific sales point. Most one-shot sponsors have other programs on the air, as well as other advertising.

Gillette, for example, sponsors *Cavalcade of Sports* every Friday night on NBC TV starting at 10:00. Last year Gillette, through Maxon, sponsored four one-shots besides the World Series on the networks. This year, besides the two bowl games, Gillette is sponsoring three important horse races, the Derby, Preakness and Belmont Stakes. To Gillette, these one-shots are considered part of the *Cavalcade of Sports*.

One of the clinching arguments for one-shots is that such a variety of advertisers can find use for them. Here is a list of 1933 network one-shot users not previously mentioned; the source is PIB:

- *On tv*: Handmaker Vogel (women’s suits and coats); Goodall-Sanford (“Palm Beach” suits); Parker Pen; Technical Tape; Schick; Falstaff Brewing; National Dairy Products; Longines-Wittnauer; U. S. Time Corp.; Admiral; General Electric; Philco; RCA; Allis Chalmers (tractors and power equipment); Willys; Packard; American Oil Co. (Not included in this list are advertisers who bought into existing shows with single ad bursts.)

- *On radio*: Many of the tv clients mentioned included network radio in their one-shot efforts. That is, their one-shots were simulcasts. Others, however, used only network radio. Here are some of them: Grolier Society; Republic Van & Storage Co.; Reynolds Metals; State Farm Mutual Auto Insurance Co.; Life; Travelers Insurance Co.; Murine; Wildroot; Fals; Quaker Oats; Crosley; Holland Furniture; Pepperell; Stanley Home Products; Plymouth; Continental Mfg. Co.; Batteries: General Tire and Rubber.

**CUMULATIVE RATINGS**

(Continued from page 41)

eggs: audience turnover.

The audience turnover, in Nielsen reports, is figured as the relationship between the cumulative rating (usually the four-week figure) and the average size of the audience per-broadcast. It works out like this. Let’s say your average show reaches a million homes. But your four-week cumulative figure is 2,500,000 unduplicated homes—that you’ve reached at least once. Your turnover figure is 2.5. That is, you’ve “turned over” the audience two-and-a-half times in a month on the basis of giving each home at least one program impression.

With its huge media base (175,000,000 sets in 46,000,000 radio homes, according to NBC Radio’s latest estimates) radio’s cumulative audiences multiply faster (and show higher turnover figures) than do tv shows. That’s because tv shows usually have higher ratings than do radio shows—measured on a smaller base of sets in the nation. There is therefore less room for turnover. In fact the top tv shows like *I Love Lucy* and *Dragnet* hit so many tv homes each week that there is practically no room left for turnover. Over a period of time radio’s cumulative audiences often pile up to the point where they closely rival those of big tv shows in number of homes reached.

Here, for example, are three recent examples of cumulative audience “pile up” from the files of CBS Radio Research. All the ratings are based on corrected Nielsen data covering the period October 1952 through March 1953—last major radio season for which such data are available.

1. Jack Benny had a weekly average rating of 13.4% of the nation’s radio homes tuned in. But, due to the turnover in the show (3.0) the cumulative audience of homes reached once or more in 12 weeks (average number of episodes: four) the Jack Benny cumulative rating was 10.2%.

2. In 12 Nielsen-rated weeks Lowell Thomas got an average rating each week of 5.6. However, due to the turnover factor in the news show (7.4) the cumulative rating in the 12-week period climbed to 11.3%.

3. The radio version of *Our Miss Brooks*, a situation comedy, got a weekly average rating of 10.3. The
average number of episodes heard in the total unduplicated audience was 3.8; the turnover was 3.2. At the end of 12 weeks the CBS Radio show came up with a cumulative figure of 32.6.

Generally speaking radio network shows that have select, loyal audiences or which have a strong bond of continuity between shows—soap operas are a good example—have a low turnover and a cumulative audience which is not too much larger than the average audience for any single broadcast.

On the other hand shows which lack continuity or which are made up in such a way that the audience often "samples" portions of the show but doesn't always tune regularly—music shows, newscasts, many quiz shows—have a high turnover and a big cumulative audience.

Now once you get a cumulative rating what does it mean and how do you use it?

Primarily the cumulative rating is something that is used in analyzing the effectiveness of a show or a group of shows. Subscribers to the A. C. Nielsen "Complete Report" can order special tabulations of the cumulative (unduplicated) audience for a number of shows—including those which the advertiser may be thinking of adding. Such an analysis will show the advertiser who wants to spread his sales message over as wide an area as possible whether or not he will be reaching more different homes during the course of a time cycle or just reaching the same homes more often.

This process, incidentally, is followed by many of radio's top advertisers. It's actually the backstage explanation of why some advertisers suddenly drop a show which seems to be well rated, or why they may add a show. One of P&G's many evaluation yardsticks, for example, is to look at sets of four-week cumulative audience figures in order to see how many different homes have been reached during the course of a month by a combination of shows which are carrying the banner for such P&G products as its best-selling Tide. Cumulative ratings are also used by P&G to help plan product rotation schedules between network radio shows, as well as show purchases and cancellations.

Other advertisers view cumulative ratings as an index of a certain kind of advertising efficiency. Some advertisers hunt for shows which have

"No, the weight isn't EQUALLY distributed!"

Measure Kentucky's economic dimensions and you'll find the big Louisville Trading Area alone accounts for 55.3% of the State's total retail sales... 51.3% of its food sales... 59.8% of its drug sales!

5000-watt WAVE delivers this tremendous market intact—covers it (plus a quarter-billion-dollar chunk of Southern Indiana) thoroughly, without waste circulation. To reach the rest of Kentucky, you need many of the State's 50 other stations.

Let NBC Spot Sales give you all the facts on WAVE—the station that really pays off in Kentucky.

5000 WATTS

NBC AFFILIATE • LOUISVILLE

NBC Spot Sales, Exclusive National Representatives
strong loyalty and a low turnover. Through them, they feel, they are constantly hitting the same audience, again and again, with the sales message. Other advertisers—like those who sell a high-priced product, an institutional idea or who have a commanding lead in their sales field—may look for shows which have lots of turnover, thus enabling them to sprinkle their messages (albeit more thinly) over a wide audience area.

Some examples of the shift in sales strategy toward cumulative ratings can be found in the recent NBC Radio presentation, *Model House* with 117,000 Rooms:

**The half-hour show:*** "In the evening, based on but a 25% share of audience, an NBC Radio program can deliver your sales messages to more than 3,500,000 different listeners with an average of two and a half sales messages delivered to every listener. In 12 weeks an NBC Radio evening half-hour show is reaching 111/2 million different homes—22 million different listeners—an unduplicated coverage of one out of every four homes in the nation."

**The daytime strip:** "A daytime strip advertiser who gets a 25½% share of audience will reach over 5,300,000 different listeners per week. During the course of a campaign a 13-minute Monday-through-Friday strip saturates your market. In just 12 weeks, you reach nearly 17 million homes or better than one out of every three families in the country."

In addition to promoting the above "basic buys" with cumulative ratings, NBC Radio is currently applying the same strategy to the selling of network participation shows.

Spearheading NBC Radio’s sales effort in this field is that network’s "Three Plan."

One week of minimum participation in "Three Plan" ($7,475 for one participation in each show) will find the advertiser’s commercials reaching over 5,000,000 different listeners, NBC Radio calculates.

"Within a four-week period," says NBC Radio of the "Three Plan." "12 commercials will be heard by nearly 10 million different listeners in nearly seven million different homes."

Another NBC sales plan "which capitalizes on audience turnover for heavy cumulative coverage" is the two-hour Sunday-afternoon show *Weekend.* The program is primarily a deluxe version of the local participation show with which spot radio advertisers are thoroughly familiar. Advertiser commercials are spotted next to various editorial features (Sports, fashions, music, news) much as print media sells preferred positions.

In making the *Model House* presentation, V. P. Bill Fineshriber summarized the "new look" in radio sales strategy and the place of cumulative audience measurement in radio buying today thusly:

"It can no longer be said that one radio makes a radio home. Likewise one commercial does not equal an advertising campaign. To advertisers, the expansion of radio listening throughout the house and throughout the day dictates new selling strategies—tactics that emphasize the need for around-the-clock circulation, cumulative coverage of millions of different homes, frequency or the repetition of the sales message over and over to the same people, "name" talent promoted at the retail level."

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**Barn Dance on Radio**

(Continued from page 43)

...din kerosene lamps) which bought the first Barn Dance segment back in 1928. Mantle Lamp dropped out in 1941—a casualty of rural electrification.

Murphy Products Co., manufacturers of a line of herd and flock feeds, joined the Barn Dance sponsor list in January 1936. Four months later, sales had quadrupled. Murphy remained a sponsor until 29 May 1953. During this period, Murphy expanded its distribution to cover nearly a dozen Midwestern states. Then, with the need for selling new dealers having lessened, Murphy switched to a heavy WLS spot program and announcement schedule.

What’s the great secret? Why do sponsors like to stay on Barn Dance, and the other shows of a similar nature, for years? Why do they hate to leave?

Again, the answer is simple. Barn dance shows have a loyal following which is growing, rather than diminishing. The loyalty of the listeners is invariably translated into continuing sales for barn dance sponsors. And program prices are attractive.

For an adman’s opinion of barn dance programs, SPONSOR turned to R. K. Van Nostrand, advertising manager for the Bristol-Myers product group that includes Sal Hepatica. Although Bristol-Myers is not a sponsor of the WLS National Barn Dance (for one thing because there are no choice availability differences left in the show), the big drug firm has had plenty of experience with shows of this sort.

Currently Bristol-Myers is sponsoring live barn dance programs in 26 major cities. In addition B-M sponsors a Saturday-night barn dance radio show, Jimmy Wakely, on 11 stations of the Columbia Pacific Network, sponsor estimates that Bristol-Myers’ annual time-and-talent bill for these programs comes to well over $500,000.

Said adman Van Nostrand:

"On a dollars and cents basis, it is possible to reach an audience at lower cost with some other form of radio programming as compared to barn dances. That is, you can reach more pairs of ears at lower cost. But we feel we have an excellent advertising buy in our barn dance programs. Our sales show us that we are reaching the right kind of people with the right kind of sales message for our product."
“Barn dance shows give us a unique opportunity to use top live talent at reasonable cost, often averaging as little as $10 a head even though there may be 40 or 50 people on the program. That’s because most barn dance programs perform before live audiences who have willingly paid as much as a dollar an apiece to get in. These gate receipts help reduce the talent cost of the show to an advertiser substantially. In many cases, barn dance programs are constantly touring a station’s coverage area during the week, playing to overflow paid audiences.

“Out ratings show us that radio barn dances are steadily increasing their popularity in both rural and urban areas, despite plenty of radio and TV competition. Our sales show us that today’s policy of using live commercials by the performers or well-known announcers who have been with the shows for years brings wonderful results.”

Added the Bristol-Myers adman:

“Our current list of barn dance programs was carefully hand-picked by our advertising executives and time-buyers. Therefore, I’m quite familiar with the WLS National Barn Dance. We’re not on it only because the program has been a sell-out during the year and a half during which we have been big-time barn dance sponsors.”

Bristol-Myers’ high opinion of barn dance shows is shared by many another barn dance sponsor, veteran and newcomer alike.

Take the cases of Keystone Steel & Wire Co. and d-Con Co., oldest and newest sponsors respectively on the WLS National Barn Dance.

Keystone started on WLW 1 March 1929 with two 10-minute shows a week, expanding the schedule to half-hour shows in 1930. In 1933 they moved over to the Barn Dance.

“Uncle Ezra,” who later starred in network shows for Alka-Seltzer, was the first comedy star of the Keystone Barn Dance Party, the firm’s segment of the famous show. Other stars, like Arkie, the Arkansas Woodchopper, and Lulu Belle & Scotty have been featured personalities of the Keystone folk-music show.

In January of 1953 Keystone celebrated its 20th anniversary on the show, at which time most of the stars who had appeared in the Keystone portion were on hand in the big Eighth Street Theatre in Chicago where Barn Dance originates. From Peoria came the top executives of Keystone, including the president, Reuben Sommer, to visit with the cast of the show.

Today Keystone allots an estimated one-fourth of its annual $100,000 ad budget for Barn Dance sponsorship on WLS. Says the station: “This sponsorship has been more than a business arrangement between company and station, it has been a friend working with friend, neighbors in Peoria visiting each Saturday night with neighbors in Chicago.”

Unlike the long-term Keystone association with WLS (25 years on the station: 21 on Barn Dance), the d-Con Co. has only been on the program for about three and a half years—but with excellent sales results.

In October of 1950, a young businessman named Lee Ratner started to sell a product which contained the anti-rodent formula, Warfarin. He bought a modest spot schedule on WLS in early evening time. Ratner told WLS: “Radio, in my opinion, is the best way to introduce a product.”

At about the same time, Ratner started buying other evening and early-morning time slots on other stations, using mail-order tactics in his commercials for the then-unknown product. During this mail-order phase, as many as 400 stations were used to reach the rural market with sales pitches for d-Con.

In January of 1951 d-Con switched its WLS schedule to the Barn Dance and began buying half-hour segments in other famous radio barn dance shows, like Old Dominion Barn Dance (WRVA, Richmond) and Grand Ole Opry (WSM, Nashville). Also Ratner switched his sales approach from mail order to retail channels.

(For further details on the early radio days of d-Con, see “America’s Pied Piper,” sponsor, 1 January 1951, page 23.)

Today, with a second WLS show carrying the ball for a newer d-Con product, Fli-Pel insecticide, Ratner is spending a weekly radio budget of some $75,000. A sizable slice of this goes into the WLS National Barn Dance.

Behind the success of Barn Dance with both its sponsors and the public is an interesting story of how a station has managed to launch and develop a program which in turn has started many of the nation’s top folk music artists on their road to success.
As executives of WLS and its parent company, Prairie Farmer—men like James E. Edwards, president; Glenn Snyder, manager and first v.p., of WLS, Inc.; Harold A. Safford, program director; and Herb Howard, assistant to Safford—recall the Barn Dance story, it goes like this.

The show had its beginnings in a tiny mezzanine studio of WLS in Chicago's Sherman Hotel on 12 April 1924—the night the station went on the air for the first time. Alternating with the music of Isham Jones' orchestra from the College Inn was an old-time fiddling session, featuring William S. Hart and the songs of Grace Wilson.

More than 250 telegrams lauding the old-time songs were received during that first show. Next Saturday night the show was renamed Barn Dance and started out on a cycle of broadcasting which has never ended. According to WLS, the show is the "longest continuously broadcast program in radio."

The popularity of the show never slackened, and the audience grew as WLS went to 5,000 watts in 1925 and a clear-channel 50,000 watts in 1931.

So many listeners clamored to come and see the show that WLS became the first radio station in the U.S. to build a live audience theatre.

In 1932 the station moved the show into the sizable Eighth Street Theatre in Chicago for a four-week stint—just to get rid of the ticket backlog. It never moved out. Since then, more than 2,350,000 people have paid (current scale: 95c for adults; 50c for kids) to see the show on Saturday nights.

In its 22-year stand at the Eighth Street Theatre, and in the eight years prior to 1932, a star-studded roster of personalities has been featured on the show. These include: George Gobel, the comedian known as "The Littlest Cowboys"; Bradley Kincaid; Smiley Burnette; Jim and Marian Jordan, better known as "Fibber McGee and Molly"; Pat Buttram; The Hoosier Hotshots; Louise Messey and the Westerners; Patsy Montana; the Dinning Sisters; Harry Burr; Eddie Allen, the Dixie Harmonica King; Win Strake; George Hay, who started the Grand Ole Opry; Ford and Glenn; Red Blanchard; Arkie, the Arkansas Woodhopper; Lulu Belle and Scotty; Grace Wilson; Jack Holden; Homer and Jethro; Harold Holden, the "King of the Barn Dance"; and many others.

But the Barn Dance family was not complete without the music and talent that brought in the audience. The show was known for its star-studded roster of personalities, including the likes of Red Foley, Gene Autry, Roy Acuff, and many others.

The Barn Dance show was a hit from the start, and its popularity only continued to grow. As the years went on, the show became a staple of the American musical landscape, and its influence can still be felt today.

The show was not just about music, however. It was also a place where people could come together and share a common interest. The Barn Dance was a place where people could feel connected, and it was a place where people could feel at home.

In conclusion, the Barn Dance show was a true American institution. It was a place where people could come together and enjoy a common interest, and it was a place where people could feel connected. Its influence can still be felt today, and it will always be remembered as a true American institution.
SPONSOR ASKS
(Continued from page 55)

in radio you have only “words” with which to paint the picture, and in television you have the benefit of the picture itself, and the words should simply supplement the picture, not tell the whole story. In other words, the “picture” should do your “talking.”

Of course, the element of time, or really the “lack of it,” is your basic tv spot problem. The worst commercials are those with lots of “yak-yak” and no picture story. Such a presentation is definitely radio technique and not television.

It is true you can cram a lot of words into the allotted time, but that doesn’t mean you can put “picture” to all those words.

To sum it up as briefly as possible, the best visual selling commercials are those designed simply, with not too many scenes or too many words. If you must have a rule to go by: Don’t put “too much” in “too little” time, and let your picture do the work and tell your story.

By BEN GRADUS, president, IMPS, Inc., New York

How can the sponsor get maximum effectiveness from the video portion of tv commercials?

At IMPS, we have observed, and been part of, the trends in tv commercials. In the early days, budgets called for simplicity, directness, even austerity. Later, with expanding audiences and therefore expanded budgets, we became more grandiose in concept and execution: The spots had story lines, teasers, gimmicks, massive sets and new scenes every three seconds.

The Scherwin and other tests put almost an immediate stop to all that. The new theory was that complete simplicity was the most effective approach. In its most basic form, you placed an announcer in front of a gray drape, let him introduce himself, showed the product and taught the audience something about it. We have no argument with this technique; for some needs it is the most sensible approach.

But, let us examine both ends of the scale in terms of the ideal results of a tv commercial:

1. It attracts immediate interest, so that the audience wants to see what will follow.

2. It sustains interest throughout —this interest can be arrived at through the introduction of something new for the audience to contemplate, something pleasant to view (or, as Mr. Hill would have it, something irritating).

3. It creates interest in and desire for the product.

4. It results in a definite, long-lasting remembering of the product’s: (a) name, (b) qualities.

It follows from the above that the video cannot be divorced from the basic concept of the spot. The spot is an entity; the video portion relates to the entire concept. The concept should grow from the decision as to how the particular statement about the particular product could most surely reach those ideal results. It is too over-simplified to suggest that animation, or lavish sets or simplicity is better, or suggest any single catch-all generalization. We can only advise that the picture should not be merely illustrations of words or be isolated scenes, each depicting a separate thought. In designing the video portion of the tv spot as part of the whole, these fundamentals should be faced squarely: (a) does it attract immediate interest, (b) does it sustain interest, (c) does it guide that interest to a desire for the product, (d) will it be remembered?

As an aside, let us add this:

To arrive more surely at these answers, it is suggested that the producer of the film is supposed to be an expert in attention-getting and holding. He should be used more by inviting him in for consultation much earlier than he is today.

SPONSOR invites its readers to submit topics for discussion in its forum feature, “SPONSOR Asks.” Topics should be of general interest to advertisers and agencymen concerned with air advertising and should involve some current problem. Address questions to “SPONSOR Asks,” 40 East 49 St., New York 17.
the situation which prompted Evans to enter into the costly study. (The station will spend $5,000 cash, $16,000 in free time given to the test product in return for its sales figures.) Evans was mad as a wet Green Bay Packer. It was the old story of the station finding the timebuyer and he not talk the same language.

Evans told sponsor: "Timebuyers shook their heads when I said we were selling goods over 100 miles from our antenna. And I had nothing to prove my case from any research source. The Nielsen-CBS set count had been completed a few days before our station, a Channel 2 CBS affiliate, increased power from 6 kw to 100 kw and went from a 400- to an 800-foot tower. There was no industrywide coverage study to look forward to. There was no telling when someone in the industry would again make a county-by-county census of sets. I was determined to show timebuyers something they could believe in—real evidence.

"All I can do right now is maintain we cover far enough out to reach over 190,000 sets while some timebuyers top perhaps 40% of that off. Letters from counties over 100 miles away, indications of success in selling for stores located far away, that's some of the intangible evidence I have. Now I'm hoping to get far more compelling arguments, to give network salesmen and our national representative, Weed."

Actually there are many stations in the same boat. The small-market radio-station operator who charges for circulation in his own market and gives away the outside coverage can't follow suit in tv. TV's economics force him to start with a higher rate than his home city population might justify, earn it by pointing to tv sets outside.

Here's why. WBAY, the radio station, cost $35,000 back when the Norbertine Fathers of Green Bay purchased the original equipment in 1937 and went on the air as WBAY. They had previously operated a station at Green Bay since 1922 under the call WHBY. WBAY-TV in 1953 cost over half a million to get on the air.

The population of Green Bay itself is over 53,000, making it far from the smallest market with a tv station. But that population alone won't justify an hour rate of $300 (soon to go to $350). Yet with an enterprise costing over half a million just to get started the rates have to be in this neighborhood, the station feels,

Haydn Evans points out a lot of post-thaw stations are in the same position, many less fortunately situated than WBAY-TV which is already well into the black after a year on the air. Evans feels the WBAY-TV study can help the cause of other stations which are seeking to program to an entire area.

The test itself: Apparently the University of Wisconsin accepts Evans' premise that the study can be useful to the tv industry at large. One of the tenets of the Bureau of Business Research and Service at the University is that projects it accepts must be useful to more than just the one firm paying for it.

Here's another way in which the Wisconsin study differs from the usual research project: The University will publish results of the study whether WBAY-TV regards them as favorable or not. The station's $5,000 grant to the University for the research does not give it control over the study.

Any promotional literature which the station might want to use about the study when it's completed would have to be checked by the researchers for accuracy. (Studies by commercial research firms are placed on the same basis when the Advertising Research Foundation validates the study.)

The University faculty members directing the study are: J. H. Westing, professor of marketing and head of the marketing department in the School of Commerce; William D. Knight, director of the University's Bureau of Business Research and Service and associate professor of commerce; L. V. Fine of the marketing faculty; S. W. Dunn of the advertising faculty. Committee in charge of the study consists of these faculty members plus: Haydn Evans; the marketing specialist of the firm whose product is being used for the test; and A. C. Nielsen Jr. of A. C. Nielsen Co. Prof. Westing is chairman of the committee. (For pictures of some of committee members and brief biographies see page 38.)

The product used for the study is a new type of grocery item. Its name is being kept secret in this report at the request of the manufacturer. The Wisconsin researchers consider the product ideal for their test purposes because:

1. It hasn't been sold or advertised previously in the majority of counties within reach of the WBAY-TV signal.
2. It is a product which cannot be stockpiled by stores. The rate of sales to the retailer, therefore, indicates rate of sale to consumers.
3. The company distributes to retailers directly through its own sales force so sales figures come from a central source, not from wholesalers.

Sale of the product went under study 22 February when a campaign broke for it over WBAY-TV. The study is to continue for six months during which no advertising will be brought to bear other than the WBAY-TV campaign.

The company was given free time on the station that would cost $16,000 in return for furnishing its sales figures and setting up extra distribution. (Sales figures when the research is published will be expressed on a percentage basis.)

Eleven test cities within and beyond the A. B. and C zones of WBAY-TV's coverage pattern were picked as the geographic guinea pigs. They range from Green Bay itself to Appleton 25...
miles away and Iron Mountain 85 air-
line miles due north in upper Michigan
(see map page 39 for all cities). The
cities are north, south and west of the
transmitter (not east since Green Bay
is only 25 miles west of Lake Michi-
 gan).

In some cases cities this far apart
would show variations in consumer
preferences which would make them
react inconsistently to any one test
product. But the University research
team told *sporad* the area was prob-
ably homogeneous enough to rule that
out as a problem.

The real—and only—variable in the
study, they are hoping, is distance
from WBAY-TV.

As in any good experiment whether
in chemistry or market research, there's
a control. This consists of the city of
Eau Claire, Wis., over 150 miles away
from Green Bay and thought by the
researchers to lie beyond heavy cov-
erage from WBAY-TV. (The city has
its own tv station, WEAU-TV.)

Eau Claire has distribution of the
test product but it will not be adver-
tised there at all. Sales figures for
Eau Claire and the 11 test cities will
be compared. That will help show
whether the expected jump in the pro-
duct's sales is a true result of tv
advertising or is merely due to stock-
ing of the item. Eau Claire, since it
is not exposed to tv pressure for the
product, should lag behind in sales.

Sales figures will also be furnished
the University for Sheboygan, which
lies midway between WBAY-TV in
Green Bay and its closest major tv
station competitor, WTMJ-TV in Mil-
waukee. These figures are considered
a "spare" by the researchers. They
don't know what they'll do with them
but they may help round out the pic-
ture by showing how well product
sales hold up in an area where there is
tv competition; that's as compared
with the area to the north of Green
Bay where there is no direct competi-
tion.

This is not, by the way, a test of
WBAY-TV against any of the stations
in its vicinity. The three stations clos-
est by (WTMJ-TV, WEAU-TV and
WNAM-TV, Neenah) are not being
compared with each other or with
WBAY-TV as they would be in an
SAMS or NCS study. Only WBAY-
TV has the product to sell.

The fact that WBAY-TV has an
area almost free of other signals to
the north at present makes the sta-
tion ideal for this type of study, the
University research team feels. Later
on when more stations go on in the
area they feel sales results would be
harder to detect for the purposes of a
test even though the station was still
selling far out from its antenna.

The $16,000 allotted by WBAY-TV
to the test product is regarded as "aver-
age." Evans says the amount is at
the midpoint among sums spent by
those of his accounts who are on the
station steadily. There are two pro-
grams which sell the product: a quar-
ter-hour segment of the 3:30-4:00 p.m.
*Charlie Hanson Show*, three days a
week; and three one-minute participa-
tions weekly in another program.

By presstime it was apparent that
sales had risen rapidly in the initial
two months of the test. But it wasn't
possible to start comparison among
the 11 test cities. The fact sales rose,
over-all, of course, was anticipated.
Wheter television sells or not isn't un-
der test. The question is how far out.

Actually results of the whole study
may not be known for many months.
The six months of the test campaign
run through 22 August. Formal pub-
llication of the study will come after
the first of the year.

(In the interim sponsors may be able
to report how the research is pro-
ceding if trends that look meaningful
show up in the figures.)

The research team isn't sure as-yet
on what basis they'll compare sales in
the 11 test cities. The cities vary in
size so you can't just take gross sales
in one against another. Comparison
may be on a per-person or on a per-tv
set basis.

Sales won't be the only data thrown
into the hopper when the professors
sit down to analyze their results.
They'll have a mail ballot study con-
ducted in the 11 cities which will give
them information on tv set ownership
and tv viewing. The mail ballot is
set up like the one originated by
BMB and used by SAMS—with list
of all stations in the vicinity and places
to check how often the respondent
views. The mail ballot is going to a
sample of 400 in each city taken from
the phone book.

The study of set ownership in Osh-
kosh and vicinity was almost complete

---

"I'm happy in my Serape*

"I'm happy in my Serape"—"blanketed
with sales made in KCOR's forty five
county area covering 691,000 Spanish
Speaking Americans"

P.S. There are forty other happy
clients like me .............

Represented by
Richard O'Connell,
Nat'l. Adv. Dir.
40 East 49th St., N. Y.

R. A. Cortez, President
SAN ANTONIO, TEXAS

3 MAY 1954
at prestime. It showed tv saturation in a rural county outside Oshkosh was as great as in the city itself.

A coincidental telephone study will be conducted in six of the 11 test cities. For the first round of calls, made when the test product is on the air, the usual questions will be asked. (Do you have a television set? Is it on? What station are you watching?) Later on, questions may be modified to make them more qualitative. Four callers, preferably school teachers, will be hired in each city.

There will also be a qualitative study of some kind made in one of the test cities. This might be to check how local variations in that city are affecting sales results.

Conceivably some unanticipated difficulty in analyzing the sales figures will put more emphasis on the mail ballot and phone coincidental aspects of the study than was planned at the outset. In any case the data will be there for the committee to use.

A. C. Nielsen Jr.'s presence on the study committee came about because the University group sought his guidance and that of the company's veteran marketing researchers. It was at a meeting with Nielsen executives in Chicago that a test item like the grocery specialty was suggested. The Nielsen company is not participating directly in the study and has not been retained to do any field work. A. C. Nielsen Jr. is participating as an individual.

How to program to an area: It's Haydn Evans' contention that "area stations" are made, not allocated by the FCC. He feels that from the minutest detail up to major programming decisions the station has to think area. At WBAY-TV newscasters ignore all but the biggest events in Green Bay, WBAY-TV home city. Cities and towns 50 to 100 miles, Evans says, get equal or greater play. Here are 10 other ways in which WBAY-TV seeks to attract viewers in a radius of 100 miles. plus:

1. Community service: This sponsor representative attended a dinner given by WBAY-TV for civic leaders from the 100-mile-plus circle around Green Bay. Its purpose: getting all area communities to unite on a single kick-off date for their community chest drives next fall so that WBAY-TV could back them all up with one big push. The meeting brought about agreement on the first coordinated start of community chest activity in the area's history. It also brought together a horseback sample of the station's listeners. Funds raised from towns as far as 120 miles away from Green Bay stated that the station could be a real factor in helping them raise money for their drives.

2. News coverage: A newsreel photographer travels the area, takes pictures of local disasters or events. Example: A flash fire burned out a family in a town 100 miles away. The photographer rushed up for shots of the children in a hospital bed.

3. Amateur show: Kids from far away are on as often as Green Bay youngsters.


5. Traveling players: Station's drama show travels area to do live shows. Signs on their trailer, billing at theaters help build station's standing.

6. Christmas F.D.'s: During station break, announcer wished Merry Christmas individually to different city each
time rather than sticking to Green Bay.

7. Small-town clients: Station doesn't encourage Green Bay accounts but it does want business from even small cities far outside. Theory is that like a weekly newspaper which may be read for its ads, tv station can gain strength with local community if ads for local stores are on the air.

8. Localized weather: If it's a bitter cold day, announcer will add "I'll bet Mr. and Mrs. Wayne of don't mind this cold a bit. They're off to Florida." The station's news department is alert for bits of news like this to personalize weathercasts.

9. Fishing party: The game wardens of each county in the area selects the outstanding fisherman who then attends a fishing party for three days with all expenses paid.

10. Newspaper logs: The station is listed in over 60 papers, including weeklies up to 150 miles away. Station pays for listing where this is the newspaper's customary policy on radio-tv page.

National coverage services: It looks as if there won't be a national coverage study in radio or tv for some time. The last studies were conducted in 1952 by Standard Audit and Measurement Services (SAMS) and Nielsen Coverage Service (NCS). Both of these studies are getting outdated what with the rush of new tv stations since lifting of the tv freeze in April 1952. But neither SAMS nor NCS is likely to start a new study before 1955. Some of the reasons: Radio station business is holding up well without a new coverage study; the very tv stations who need coverage studies most are least in a position to afford to pay for them.

Fortune tellers: Coverage studies, whether they are BMI-type mail ballots, NCS personal interviews, or the new experimental sales study in Wisconsin have come a long way since their primitive beginnings in mail maps. Along the way many of radio's veterans among broadcasters and research men have played a part. Dr. Frank
ROUND-UP  
(Continued from page 59)

WANN, Annapolis, Md., says it's the only Baltimore-Washington-Maryland Eastern Shore station which serves exclusively the area's Negro market. The station has published a 21-page booklet, 250,000.000 Negro Market Coming Up, which was written for timebuyers and account men who are interested in merchandising to the Negro market. Free copies are available, the station says.

* * *

Showing a smoker enjoying a filter-tipped cigarette, a recent ad run in a Los Angeles newspaper by KFAC admonishes, "... but don't filter your music." The station, which calls itself "the music station for Southern California," says listeners should own receivers that are capable of "reproducing great music in its full range and true perspective." KFAC says the cardinal sin of "this hi-fi-conscious era" is that of "fidelicide" (murdering good music with a bad radio).

* * *

"Women," said Howard Chase, vice president of Selvage, Lee & Chase, New York, "are people in skirts." He made the observation while addressing a recent workshop meeting of the New York chapter of American Women in Radio & Television. Another speaker at the workshop, James L. Caddigan of the Du Mont Television Network, said women have a definite place in tv. He treats women the same as men, he said, addressing the group as "fellows." Ralph Hardy, vice president of NARTB, said, "Attitude toward your work plays a great part in coloring each day. Without constantly renewed enthusiasm," Hardy said, "one cannot ever hope for success.”

* * *

The BAB’s biweekly Radio Advertising Newsletter is helping radio sponsors sharpen up their commercial technique with a new feature, “Catch this Commercial.” The feature consists of specific commercial copy and formulae developed by national sponsors for their radio advertising. Included are production techniques, complete copy content and suggestions as to where and when the announcements can be heard. Commercials are chosen on the basis of originality, production techniques and attention-catching qualities.

Sales of Frederic W. Ziv Co.’s transcribed-syndicated Red Skelton Show currently in production in Hollywood for national release are going at a 27% faster rate than Ziv’s Hour of Stars in a comparable sales period. The first week following the announcement of the series the program was sold in 17 markets, according to John L. Simm, Ziv’s executive vice president. Simm said the series appears to be just as popular in tv markets as in radio-only markets.

* * *

As might be expected, radio stations now are giving away coffee as prizes. Coffee—six pounds daily—will be awarded as consolation prizes to those who miss the Philco radios offered as first prize on the Fred Field show contest over WWDC, Washington. The contest involves a mystery tune listeners are asked to identify.

* * *

One of the largest long-term radio contracts in the Quint City area was signed recently by RCA Victor Corp., and KFMA, Davenport, Iowa. The contract calls for 24 announcements a day every day of the week for a period of one year—a total of 8,736 announcements. The announcements will vary from 20 seconds to one minute in length, will plug various RCA products.

4 Reasons Why

The foremost national and local advertisers use WEVD year after year to reach the vast

Jewish Market
of Metropolitan New York

1. Top adult programming
2. Strong audience impact
3. Inherent listener loyalty
4. Potential buying power

Send for a copy of “WHO’S WHO ON WEVD”

HENRY GREENFIELD

Managing Director

WEVD 117-119 West 46th St.
New York 19
Newsmakers in advertising

Don Davis, after 32 years in Kansas City, is ending up right across the street from the location of his first job there as publicity man for the American Hereford Association at 11th and Central Streets. Davis now is president of WHB-AM-TV, owned by Cook, Paint & Varnish Co. But pending FCC approval, CP&V—and Davis—will buy KMBC-AM-TV and move into that station's million-dollar studio building—at 11th and Central. To avoid duopoly, CP&V sells WHB to Robert and Todd Storz of KOWH, Omaha. WHB-TV will be deleted.

Stuart Peabody, assistant vice president of The Borden Co., was elected chairman of the board of The Advertising Council at its annual meeting in New York recently. He succeeds Philip L. Graham, publisher of the Washington Post & Times Herald (WTOP-AM-TV, Washington, and WMBR-AM-TV, Jacksonville). Peabody has been a director of the Council since its inception in 1942. Last year, the Council reported American business contributed more than $106 million worth of public service advertising for various causes.

Charles H. Crutchfield, executive vice president of the Jefferson Standard Broadcasting Co. and general manager of WBT and WBTV, Charlotte, N. C., has two big construction jobs under his supervision. He's heading the building of a new tv station in Florence, S. C., which probably will go on the air in August or September (call letters WBTU, Channel 8). And he's overseeing construction of a new $1 million studio and office building to house WBT and WBTV, located in a Charlotte suburb. It's scheduled for completion in October.

Robert R. Richards, administrative vice president of NARTB, said in a speech recently that radio has an opportunity, and therefore an obligation, to be a voice of the people. He said this is necessary to give all viewpoints proper emphasis. Radio is being thought of more and more as a medium which informs reliably and fairly, said Richards, because of the diminishing number of daily newspapers. He added this is no reflection upon the ingenuity of newspapers, but rather on the economy, which has forced newspaper mergers.
General Clay
answers the questions everybody is asking about
RADIO FREE EUROPE

General Lucius D. Clay, former U. S. Military Governor in Germany, and leader of the Berlin Airlift, was first Chairman of the Crusade for Freedom.

General Lucius D. Clay answers nine vital questions about an organization which needs your dollars and your support—Radio Free Europe.

Radio Free Europe (RFE) is important to you and to millions of freedom-loving people behind the Iron Curtain, who are our first line of defense against Soviet aggression. General Clay tells why:

Q. What is “Radio Free Europe”?  
A. Actually, it is 6 stations in Western Europe broadcasting TRUTH through the “Iron Curtain” to the people of 6 captive countries in their own tongues and in the voices of their own known and trusted exiles.

Q. What is the difference between Radio Free Europe and the Voice of America?  
A. The Voice of America is run and paid for by the Government. Radio Free Europe is operated as an independent American enterprise by a committee of private citizens. It is people talking to people—Poles telling the truth to Poles, Czechs and Slovaks telling the truth to Czechs and Slovaks, etc. It is not bound by diplomatic limitations.

The Voice of America broadcasts to many countries and can only devote a limited amount of time each day to any one country. But Radio Free Europe’s “Voice of Free Czechoslovakia”, for example, broadcasts about 20 hours each day to Czechoslovakia alone.

Q. Who supports Radio Free Europe?  
A. Millions of American citizens like yourself, through voluntary contributions of millions of dollars! More than 1,000 carefully screened people man the stations. The management is American, but the staff is largely composed of editors, reporters, teachers, clergymen and entertainers who have come from behind the Iron Curtain.

Q. What countries does Radio Free Europe reach?  
A. Czechoslovakia, Poland, Romania, Bulgaria, Hungary, and Albania with a total of 70,000,000 population.

Q. How does Radio Free Europe get its news?  
A. Radio Free Europe monitors most Communist broadcasts. Every program is analyzed by nationals of the captive countries who know the truth. Voluminous information from many sources is compiled and evaluated constantly by exiled experts. New exiles bring out new truth daily—and they bring it to RFE.

Q. Are more transmitters needed?  
A. Yes. More transmitters and still more transmitters are needed now to let truth speak louder than ever to those captive people. Transmitters in new locations are needed too—as added insurance that this “Voice of Freedom” will never be stifled. Each new transmitter insures a new listening position on a captive radio dial.

Q. How much is needed now?  
A. At least $10,000,000. But, as important as the money, the WIDEST POSSIBLE PARTICIPATION—to communicate the truest possible feeling of FRIENDSHIP FROM MILLIONS OF AMERICAN PEOPLE IN ALL WALKS OF LIFE.

Q. How much should one individual give?  
A. All he can ... A “truth dollar” is suggested.

Q. Why is Radio Free Europe so important to me?  
A. Because it is devoted to the single most important job in the world—to help keep World War III from happening. If 70,000,000 people in the six Iron Curtain countries continue to resist Soviet tyranny, the Kremlin is kept off balance in one of the most strategically sensitive areas in the world.

This transmitter at Holzkirchen, Germany, is the largest of Radio Free Europe's 21 outlets. It has brought protests from angry Communists in Czechoslovakia where it is beamed 20 hours a day.

RADIO FREE EUROPE supported by CRUSADE FOR FREEDOM

3 MAY 1954
The face of fear

Do you buy from fear or what's best for the product?

If you're to believe our article "III. Psychology of media—why admen buy what they do," page 34, fear and the desire for security are possibly the most important factors in some agencyman's choice of media.

Psychologists have uncovered the fact that the harassed agencyman resorts to all sorts of devices to make his burden easier. Some of them you'll recognize:

1. He buys tangible (print) rather than intangible media (air) because it gives him a comforting, reassuring feeling to have something in his hand to show the client, or for the latter to show the president.

2. He uses cost-per-1,000 figures, Nielsen ratings or Starch readership scores under the mistaken belief that the more people you reach the more you'll sell. (Then why not stick to the New York Daily News?)

3. He buys what the leaders are buying, or what his competition is using, on the theory that if they're successful, he will be, too, just by copying them.

There are many more. One major agency executive told sponsor they switch media from time to time out of boredom. An agency president said he gets new business by convincing the client he should be using some other medium or media combination.

How fear, expediency, boredom and other irrelevant factors punish an honest, factual appraisal and use of radio and tv should be obvious.

If the article seems to bear down heavily on agencymen, we quote the words of an advertising manager who spends over $2.5 million a year to show that there is little difference on either side of the fence:

"An ad manager always wants to have an out. So he likes to follow the agency's advice. Then if it doesn't work, he can always fire the agency."

This media article should prove to be one of the most controversial we have ever published. Your views therefore will be welcome.

* * *

An Index for Spot

National spot advertising, both radio and tv, has made its steady climb to big billing in almost unnoticed fashion. Whatever impact it has made on advertisers has been accomplished not by hokum, but by tangible values.

To most sizable advertisers, executing those who have used it as their basic medium, spot has long been identified as the "drubs and drabs" of the ad budget after requirements of all the "important" media had been met.

Even today, when spot radio billing has outstripped network, the advertiser hears little about spot on the publicity front. Perhaps the number one reason is that national spot billing, unlike newspapers, magazines, faro papers, network and other divisions of advertising, cannot be accurately calculated. No workable method has been devised to show the ups and downs of national spot (radio and tv) on a month by month or year by year basis. For example, the useful McCann-Erickson Index of media gains published monthly in Printers' Ink, and widely disseminated, excludes spot. Included, however, are network radio and tv, along with magazines, newspapers, outdoor and business papers.

This publication hopes to establish a valid method by which periodic gains and losses of national spot, both radio and tv, can be measured. Such an index will be a valuable service to all advertisers. We welcome suggestions from readers.

* * *

At last: a TVAB

Following sponsor's article, "Should there be a Television Advertising Bureau?" (30 November 1953), 25 stations from coast to coast have now laid the groundwork for such an organization to be known as TVAB, Dick Moore, general manager, KTV, Los Angeles, heads the organizing committee. First formal meeting will be held later this month in Chicago, probably at the NARTB convention.

Arthur Church's 33 years

In these days of radio and tv upheaval many a market is witnessing a radical change.

After 33 years Arthur B. Church, founder and owner of KMBC and KMBC-TV, has decided to retire from the broadcasting business "for reasons of health."

The industry won't seem quite the same without Arthur Church, although during the past year or two he has been less active than heretofore. Nearly 20 years ago he was inviting visitors to his flourishing television school on the top floor of one of Kansas City's skyscrapers. But when the tv era came along he was caught in the freeze and only recently emerged with a half-time grant which will now be consolidated with the full ownership of the Cook Paint & Varnish Co., whose broadcast operations are headed by Don Davis.

Arthur Church has been a pioneer many times over. Besides his television pioneering, his KMBC is one of the first and foremost CBS affiliates; his Brush Creek Follies is a Midwest institution which plays to capacity crowds every Saturday night. A few years back he bought a mammoth building which is a radio and tv landmark in the heart of Kansas City. Not many years ago he added KFRM to provide service and coverage of the KMBC variety to Kansas listeners; he pioneered in radio syndication. These are just a few of his achievements.

Arthur Church won't be far removed from the broadcast scene. His son, Arthur Jr., intends to stay in broadcasting and son-in-law Pete Peters of Free & Peters can keep him posted too.
In accordance with that grand old tradition, The KMBC-KFRM Team and KMBC-TV of Kansas City is out hanging May baskets again this year. But our May basket is more than just that. The KMBC-KFRM - KMBC-TV “May” basket is a “MARKET BASKET” — the market basket of the Heart of America, equally well known as the great Kansas City Primary trading area.

And this year’s “basket” is a mighty interesting one and extremely important. Last year, the Heart of America experienced another happy increase in population, retail sales and in buying power. In fact, buying power increased almost 400 million dollars in Kansas and Missouri in 1953 over 1952. Of this increase, the Kansas City Metropolitan Area enjoyed 10%. HOWEVER, 67.7% of the total increase in Retail Sales in the two states occurred in Metropolitan Kansas City—proof of the tremendous pulling power of Kansas City as a major trading center!

And, according to that same old May basket tradition, it is the custom for the recipient of the token to pursue the giver and bestow a large buss upon his cheek. Casey, Kansan and Channel 9 are blushing wildly at the pleasure of being able to hang this “May basket-Market basket” combination on the door of KMBC-KFRM - KMBC-TV advertisers. Call the KMBC-KFRM Team, KMBC-TV, Kansas City, or your nearest Free & Peters Colonel today, so that we can hang the Kansas City Market Basket on your doorknob.
WEED TELEVISION

television station representatives

NEW YORK
CHICAGO
DETROIT
BOSTON
SAN FRANCISCO
ATLANTA
HOLLYWOOD
SPONSOR

17 MAY 1954

50¢ per copy • $8 per year

PREVIEW: NARTB CONVENTION
page 41

Good Humor puts all of budget in summer air saturation
page 44

A WEEK AT BBDO
page 46

Music libraries: what sponsors should know about them
page 50

Metropolitan Life's radio results won't come till 1974
page 52

All-Media Study: sales impact of radio and TV
page 56

108 TV Pioneers: "then-and-now" growth chart
page 59

RADIO STATION REPRESENTATIVES

MAY 24, 1954

MR. WM. S. HEDGES
N.B.C.-ROOM 604
30 ROCKEFELLER PLAZA
NEW YORK 20 N.Y.

magazine radio and tv advertisers use

weed

and company

Reception Suite — Palmer House,
Rooms 820-21-22.

NEW YORK  CHICAGO  DETROIT
BOSTON  SAN FRANCISCO
ATLANTA  HOLLYWOOD
IN MUSICAL COMEDY
"OKLAHOMA"
IS THE CHOICE
OF OKLAHOMA

IN TELEVISION
KWTV
IS THE CHOICE
OF OKLAHOMA CITY

BROOKE LORING, KWTV Women's Editor, is a rare combination of a tremendous professional background mixed with an outstanding ability as a homemaker. She has a working grasp of all phases of homemaking and women's activities. She has attended Julliard School of Music, American Academy of Dramatic Art, USC and UCLA. Her experience includes appearances with the Los Angeles Civic Light Opera, CBS and NBC in Hollywood, and work with the Los Angeles Guild Opera. At KWTV she does the "Brooke Loring at Home" show—another example of showmanship that's helped make KWTV-9 the choice of Oklahoma City!

EDGAR T. BEIL, Executive Vice-President
FRED L. VANCE, Sales Manager

KWTV goes to 316,000 watts ERP with a 1352-foot tower in later summer 1954.

KWTV-9
CBS
AFFILIATED MANAGEMENT KOMA CBS
REPRESENTED BY AVERY-KNODEL, INC.
Ratings while tv show is still on air: This becomes reality with electronic device Pulse unveils soon. Pulse calls system DAX (data accurately cross-checked). It would be set up in New York first with 400-set sample. Pulse has equipment perfected, will install devices in sets if industry steps forward to pay for it. Phone lines connect sets to electronic calculator. Dr. Sydney Roslow, Pulse president, says device won't supplant personal-interview technique of Tele-Pulse because it can't yield data on who listens.

Major car firms boost air budgets

What's happening in Detroit may make advertising history. Big auto companies making (and selling) fewer cars. (Last week in April car & truck production was 156,754, against 194,610 year ago.) Yet despite fewer sales, lower profits (Chrysler's first quarter earnings dropped 68%) advertising budgets are being increased. Tv, radio now being used by every major car maker. Tv network budgets up about 67% for auto industry as whole this year; radio up more than 77%. Taking cue from Detroit, thousands of independent dealers throughout country turning to air media—many for first time. Full story NEXT issue.

Hot issues up for NARTB

Hottest topics for NARTB Convention's corridor clinics? SPONSOR survey of leading 250 stations shows following will be discussed in and out of Palmer House sessions in Chicago 23-27 May: (1) Whither uhf? (2) network spot carriers; (3) Television Advertising Bureau; (4) a "federated" NARTB; (5) color tv; (6) fm radio; (7) film syndication. For explanation, see "NARTB convention preview," page 41.

Execs debate "huckster" case

There may be some "hucksters" (purveyors of misleading advertising) in AAAA, but what group is entirely free of "quacks" and "shysters" and how would you actually enforce ethical practices? That seems to be consensus of BBDO President Ben Duffy, 4A's Chairman William Baker Jr. (of B&B), Victor Ancona, American Machine & Foundry ad manager who represented advertiser's view. Trio commented on Fairfax Cone's statement before recent 4A's convention that "hucksters" should be thrown out of association. (For full comments, see page 86).

108 TV pioneer stations honored

Curtain-raiser at the NARTB Convention will be the first tv pioneer dinner at which about 175 pre-freeze station owners and managers, top net execs, presidents of national representative firms, FCC commissioners and industry association leaders will be present. Commemorative plaques will be awarded to the 108 pioneer tv stations. Host at the dinner and donor of the commemorative plaques is SPONSOR. Harold Hough, general manager of WBAP-TV, Fort Worth, veteran broadcaster whose homespun philosophy has entertained many an industry gathering, is toastmaster. Earle Ludgin, outgoing national chairman of the 4A's, and president of Earle Ludgin Co. since 1927, will be the guest speaker.
REPORT TO SPONSORS for 17 May 1954

BBDO opens doors to SPONSOR
Batten, Barton, Durstine & Osborn billed $137.5 million last year, $35 million in tv, $14.5 million in radio. It leads not only in air billings, but its people feel it is tops in U.S. billings too. In any case, its operation is unlike that of any other agency in business. To find out why BBDO is both big and different, SPONSOR sent Al Jaffe to spend week there. Part I of his "inside" story starts page 46.

Macy's pleased with radio test
BAB sold Macy's, world's largest department store, on using "heaviest concentrated radio campaign in history of retail advertising" to promote major spring event, "Largest Sale on Earth." Store used 642 announcements on 7 New York stations week of 22-27 March. Estimated 27 million family impressions were made at cost of 50¢ per 1,000. SPONSOR estimates Macy's spent $25,000-$30,000. Results, according to Macy executives: "Highly satisfactory."

Radio soapers 1/3 cost of tv
Costs of 11 tv soap operas (15 minutes across-the-board) currently running range from $8,500 to $10,000 weekly for talent and production alone. Average radio soaper runs to $2,850 weekly. P&G sponsors 4 tv soapers, ll on radio to lead p&k. These data from SPONSOR's Comparagraphs. For Radio Comparagraph, see page 111.

Sponsors step up use of air media
66 advertisers spending $178,000,000 a year answered SPONSOR's 2 questionnaires on business and media trends. Of these, 47 spend $45,000,000 on radio and/or tv. Significantly the more air they use the more enthusiastic they seem to be about both media. For example, Nabisco's George Oliva says he's stepping up his multi-million-dollar budget by 20% this year—but the increase for air alone is 60%. For other views on "Do radio & tv move goods?" see page 56.

Miller named by TVAB as aide
At SPONSOR prestartide newly formed Television Advertising Bureau named Neville Miller, former NARTB president, onetime Louisville mayor, as TVAB's special legal consultant. Miller, senior partner in Washington law firm of Miller & Schroeder, is communications law specialist. Richard A. Moore, TVAB chairman, says membership now totals 39. For more discussion of TVAB, see NARTB Convention story page 41.

2 unusual air case histories
Metropolitan Life, world's biggest insurance house, spends $1.5 million of $3.2 million budget on radio, sells no insurance via air (only health). Good Humor, ice-cream firm, spends 100% of its $225,000 budget on 8-week saturation campaign in 8 major markets. Breakdown is 60% tv, 40% radio. For details of these 2 unusual air operations, see page 52 for Metropolitan, page 44 for Good Humor.

New national spot radio and tv business

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>PRODUCT</th>
<th>AGENCY</th>
<th>STATIONS-MARKET</th>
<th>CAMPAIGN, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Continental Oil Co, Ponca City, Okla</td>
<td>Conoco gas and oil</td>
<td>Benton &amp; Bowles, NY</td>
<td>55 Conoco radio mkts</td>
<td>Radio: min anncts: 7:00-8:00 p.m., 40 to 60 per time; 7 June: 6 wks</td>
</tr>
<tr>
<td>Thomas J. Lipton, Hoboken</td>
<td>Lipton's Frostee dessert</td>
<td>YGR, NY</td>
<td>150 radio mkts thru country</td>
<td>Radio: days' min anncts: 7 June: 6 wks</td>
</tr>
<tr>
<td>Thomas J. Lipton, Hoboken</td>
<td>Lipton's Frostee dessert</td>
<td>YGR, NY</td>
<td>45 tv mkts thru country</td>
<td>Tv: days' min anncts in mrm with more than 100,002 sets: 7 June: 2 wks</td>
</tr>
<tr>
<td>Thomas J. Lipton, Hoboken</td>
<td>Lipton's iced tea</td>
<td>YGR, NY</td>
<td>100 radio mkts thru country</td>
<td>Radio: min anncts: 1 June in Deep South; 15 June elsewhere: 6 wks</td>
</tr>
<tr>
<td>Thomas J. Lipton, Hoboken</td>
<td>Lipton's iced tea</td>
<td>N W. Ayer, NY</td>
<td>50 tv mkts thru country</td>
<td>Tv: days' min. nights: 20-sec. anncts: 1 June in Deep South, 15 June elsewhere: 6 wks</td>
</tr>
<tr>
<td>John Macrell &amp; Co, Ottumwa, Iowa</td>
<td>Red Heart Dog Food</td>
<td></td>
<td>150 tv mkts thru country</td>
<td>Tv: min. chads for kid audience: 1 July: 2-3 wks</td>
</tr>
</tbody>
</table>

2
pledged to service—active, responsive participation in all worthwhile public service projects is an outstanding principle of the WGAL-TV operation. The eight Channel 8 programs shown on this page are only a small part of the continuing series of programs and projects designed to enlighten, strengthen and support the best interests of the many people living in the WGAL-TV, Channel 8, extensive service area.

Represented by

MEEKER TV, Inc.

New York
Chicago
Los Angeles
San Francisco

17 MAY 1954
Preview of the NARTB Convention

SPONSOR presents rundown of hot convention topics, gives results of station survey which asked what stations would like to see convention do. Among suggestions: separate radio and TV sessions instead of lumping both together.

Why Good Humor uses radio and TV

Ice cream firm spends all of its $225, 000 budget on a seasonal air saturation campaign in eight major markets. Musical jingles on radio and animated cartoons on TV run for eight weeks starting mid-May.

A week at BBDO

For a week a SPONSOR editor listened to heartbeat of the top agency in radio and TV billings. How does it generate ideas, create commercials, delegate responsibility? Here is behind-the-scenes story.

What you should know about musical libraries

Music library shows play larger role in national advertising than many admen think. Here is how they directly concern the radio client.

Metropolitan's radio results come in 1974

Since the aim of this insurance firm's big radio spot and network campaign is longer life for policyholders (via health-promoting booklets), results are long.range rather than immediate. Company's '54 radio budget: $1.5 million.

Can you use these SPONSOR reprints?

"Can I get reprints?" is a question frequently asked with regard to SPONSOR stories. Here is rundown on what SPONSOR articles and other special material have been made into reprints or booklets, and how much they cost.

Do radio and TV move goods?

Part 23 of SPONSOR's All-Media Evaluation Study chronicles sponsors' accounts of what all media they are using to sell their products and the broadcast techniques they employ to get results.

1974 TV Pioneers: "then-and-now" chart of growth

Here is a useful chart compiled from data collected for the recent pioneer stations section. Charts trace sets-in-market, rates, billings, other basic statistics, from early days to present.

COMING

Tea Council bets a million dollars on TV

For the past two years the Tea Council has been devoting virtually all of its over-$1 million ad budget to spot TV with an eye to boosting tea consumption. Has it paid off? SPONSOR looks into the results.

Who are the radio and TV "hucksters?"

Biggest controversy in the ANA and 4A's today is what to do with "hucksters" and "weasels." Who are they? What can agencies, advertisers, media do? How are they harming radio and TV? SPONSOR is rounding up data, opinions.

What agencymen want to know about color TV

Leading admen have posed questions they consider important on color TV to the broadcasters. CBS, Stanton and Van Volkenburg, NBC's Weaver and RCA's Joe Elliott step forward and supply answers.

On June 2, 1953, the Arkansas Farm Bureau Federation and its affiliated service agencies started sponsoring the first radio advertising campaign in its history, aimed primarily at securing new members.

Station KTHS was selected. Each morning at 6:05 a.m., our Farm Service Director, Marvin Vines, brings reliable market and weather reports to thousands of farm families in every one of Arkansas’ 75 counties.

Now notice how Farm Bureau membership grew in 1953, with just six months of KTHS sponsorship:

<table>
<thead>
<tr>
<th>Year</th>
<th>Membership</th>
<th>Growth (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1951</td>
<td>49,019</td>
<td></td>
</tr>
<tr>
<td>1952</td>
<td>50,016</td>
<td>1.9%</td>
</tr>
<tr>
<td>1953</td>
<td>55,718</td>
<td>10.2%</td>
</tr>
</tbody>
</table>

In commending KTHS for its part in the Bureau’s growth, Mr. Waldo Frazier, Executive Secretary of the Federation, writes:

“We feel that this and other services of your Farm Service Department are making great contributions to the progress of agriculture in the whole State.”

Thanks, Mr. Frazier. We know it would be this way, when our 50,000-watt CBS powerhouse was ‘‘turned loose’’ to do a job for you.
Radio stations are making with the Red Skelton Show...

Sponsors jump at the chance to get Skelton.

**WCAU**, Philadelphia, Pa., says:

"One of the prices of leadership is the ever present challenge to keep your programming vital, lively and fresh enough to stay on top. We have had very good success, rating wise, with Ziv shows, and we think that the Red Skelton Show will do a job for us right now."

**WVLK**, Lexington, Ky., says:

"Red Skelton Show sold in half-hour segments to: De Boor Laundry; Lowenthal Furriers; Mayflower Moving & Storage; Van Doron Hardware Co. (Appliances); Emmert Packing Company of Louisville (Sausage Makers) The Red Gold Canning Co. of Louisville also wanted in the show but arrived too late."

**KSWO**, Lawton, Ok.

"All 5 half-hours of the Red Skelton Show sold to: Popular Furniture; Appell's Jewelers; The National Bank; Kennedy & Cam Fred Harris Appliance. It took a week and a half to sell each."

**WHEC**, Rochester, N.Y., says:

"Three half-hours of the Red Skelton Show sold to the Lewis and Coker Super Markets."

**KPRC**, Houston, Texas, says:

"Three half-hours of the Red Skelton Show sold to the Lewis and Coker Super Markets."

**WMIE**, Miami, Fla., says:

"Radio Station WMIE is very happy to schedule the Red Skelton program on a five time per week basis for Jack's Cookie Company."

**WXYZ**, Detroit, Mich., says:

"Three half-hours of the Red Skelton Show sold to the Frankenmuth Brewery."

**WXLW**, Indianapolis, Ind., says:

"Red Skelton Show sold as a spot carrier to: Sniders Studebaker Agency, Cassidy Home Insulation; Little Davids; Richard E. Daniels Insurance Agency; Pilgrim Laundry; Ozmon Hotpoint Dealers; and Downtown Hotpoint Dealer. Could have sold the entire show to Hotpoint Dealers."

**WXYZ**, Detroit, Mich., says:

"Radio Station WMIE is very happy to schedule the Red Skelton program on a five time per week basis for Jack's Cookie Company."

We're loaded with enthusiastic reports like these from more stations than carried Skelton on the network. Hurry! Get in the money-making Skelton!
STATIONS, SPONSORS, AGENCIES all tell the same happy story... SKELTON SELLS LIKE MAD!

P.S. MR. ADVERTISER, MR. AGENCY MAN: Ask your local station for availabilities on the fastest-moving show on radio...

"THE RED SKELTON SHOW" 260 HALF-HOURS

FREDERIC W. ZIV COMPANY
Radio Productions
1529 MADISON ROAD • CINCINNATI 6, OHIO
NEW YORK
HOLLYWOOD

Wire or phone for the facts on your market today!
**SAVE UP TO 20%**

**BUY THE JOHN POOLE BIG IMPACT STATIONS**

New Group Discounts are now in effect

In Central California

KBID-TV FRESNO

Channel 53

POWER-BACKED 470,000 WATTS

COVERAGE OF THE WHOLE CENTRAL SAN JOAQUIN VALLEY

KBIF

The Valley

Music Station

900 KC • 1,000 WATTS

1117 "N" STREET, FRESNO

In Southern California

KBIG

The Catalina

Station

740 KC • 10,000 WATTS

The Giant Economy Package of Southern California Radio

Your Advertising Dollar

Buys More when you buy the "B 1" Stations

Save up to 20% with combination discounts

For details ask any

John Poole station salesman

or Robert Meeker Man

JOHN POOLE

BROADCASTING CO.

KBID-TV • KBIF • KBIG

6540 Sunset Boulevard

Hollywood 26, California • Hollywood 3-3205

---

**Timebuyers at work**

Charles J. Zeller, v.p., Guenther-Bradford & Co., Chicago, tells sp?sson that the Chicago Television Council is working on standardization of station practices in that market. "Our attempt," said he, as chairman of the Council committee in charge of this effort, "embraces such subjects as placement of station logos, types and sizes of slides, standardization of rate cards." He explains that the Chicago effort to help timebuyers has set a precedent for a nationwide "Agency Poll for Standardization" to ease the load of paperwork facing timebuyers.

John J. Sisk, Jr., Ad Paul Leighton, New York, considers early-morning radio a good buy for several reasons. "Not only do we reach a maximum mixed adult audience early mornings," he explains, "but also, out-of-home listening, particularly in cars, is heavy at this time." He adds that early-morning radio gives an advertiser a psychological advantage since he can urge the listener to go out and buy his product that same day. Further he's reaching an audience that is still fresh and has not been subjected to numerous outside influences.

Orren Christy, media director, Morse International, New York, likes daytime tv for family-use products that are generally bought by housewives. "There's one main question that advertisers usually ask about daytime tv," Christy said. "That is, how much distracted viewing is there during the day when women are busy with housework? We haven't conducted any direct consumer tests yet. Still, our feeling is that daytime tv serials with strong personalities or personalities show get good concentrated attention."

Elaine Schachne, 4140 Mound, New York, says that she believes, as the agency does, in saturation radio buys. "That is, we like to buy at least 20 announcements weekly for a client, because we feel that radio can then do its most effective job," she told sp?sson. "Another basic belief here is that often a 52-week advertising effort with seasonal frequency cycles following advertisers' sales curves brings best results. For Minischietz Wines, for example, we go heavy before Christmas and Easter but in most markets we stay on the air all year."

SPONSOR
FRIENDS

are the biggest asset
of this county bank

Thrifty folks, folks who bought their first home through Monroe County Savings Bank's friendly services have beaten a path to the bank for more than a century. WHAM continues to spread the message throughout the area that this is the bank where a spirit prevails as friendly as a hand clasp.

The bank's many services are spearheaded by the theme, "purposeful saving," to reach the mass of people in Western New York on the hometown station. This homespun down-to-earth atmosphere pays off in humanizing the bank's business to its customers and contributes to its steady growth.

In good times or recessions, peace or war times, Monroe has never missed paying dividends to its depositors for more than 100 years.

LET WHAM RADIO SELL FOR YOU

The STROMBERG-CARLSON Station, Rochester, N.Y. Basic NBC • 50,000 watts • clear channel • 1180 kc

GEORGE P. HOLLINGBERY COMPANY, National Representative

17 MAY 1954
THE SOLID GOLD BOXCAR... 

... would be appropriate symbol to dramatize Greater Cleveland's bonanza-like boom in business activity.

And with good reason. Monthly car loadings (that vital index of a market's industrial health) are today peaking 30,000—with Cleveland-made products worth multi-millions moving out to all parts of the world. In return, Clevelanders are taking home attractively bulging pay envelopes.

For Cleveland is geared to America's industrial might and WXEL, the action TV station, is geared to Cleveland.

There's a special vitality behind WXEL's programming, zip and appeal that is building an always-bigger audience among Greater Cleveland's TV families. For a solid gold Midas touch, let WXEL tell them about what you have for sale. It pays off (as other advertisers are discovering) in carload lots.

Ask the Katz agency for details.

Channel 8 Cleveland

WXEL

Courtesy of Association of American Railroads
Sponsor
17 May 1954

New and renew

1. New on Television Networks

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>STATIONS</th>
<th>PROGRAM, time, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ammonia Medicated Powder (Bristol-Myers), NY</td>
<td>CBS TV 65</td>
<td>T: 2:2-15 pm; 4 May; no. wks not available</td>
<td></td>
</tr>
<tr>
<td>Best Foods, NY</td>
<td>CBS TV</td>
<td>Robert O. Lewis: Show: 4:45-5 pm; 5 May; no wks not available</td>
<td></td>
</tr>
<tr>
<td>Holloc Curtis Ltd, Chi</td>
<td>NBC TV 65</td>
<td>Top Plays of 1954; T: 7-30-10 pm; 1 June; 13 wks</td>
<td></td>
</tr>
<tr>
<td>Diamond Crystal Salt, St. Clair, Mich</td>
<td>NBC TV 49</td>
<td>Monday: M-F 7-7:55 am; 15 May; no wks not available</td>
<td></td>
</tr>
<tr>
<td>Pot Harvester, Chi</td>
<td>CBS TV</td>
<td>Truth or Consequences: T: 10-10:30 pm; 18 May; new show in slot</td>
<td></td>
</tr>
<tr>
<td>P. Lippard (Old Golds), NY</td>
<td>NBC TV 96</td>
<td>Martha Wright: Sun; 9-15:30 pm; 18 Apr; 52 wks</td>
<td></td>
</tr>
<tr>
<td>Packard Dealers, Detroit</td>
<td>ABC TV 38</td>
<td>Stu Erwin Show; alt: 7:30-8 pm; 14 May; 22 wks</td>
<td></td>
</tr>
<tr>
<td>Paper-Mate Pen Co, Culver City, Cal</td>
<td>ABC TV 68</td>
<td>Breakfast Club: T, Th: 8-4:5-9 am; 1 June; 52 wks</td>
<td></td>
</tr>
<tr>
<td>Quaker Oats Co, Chi</td>
<td>ABC TV 56</td>
<td>Toni Martin Show: M: 7:30-9:5 pm; 26 Apr; 52 wks</td>
<td></td>
</tr>
<tr>
<td>Tonsi Co, Chi</td>
<td>NBC TV 125</td>
<td>Today: M-F 7-9 am; 22 part; 1 June; 52 wks</td>
<td></td>
</tr>
<tr>
<td>Wynn Oil Co, Azusa, Cal</td>
<td>NBC TV 49</td>
<td></td>
<td></td>
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</table>

2. Renewed on Television Networks

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>STATIONS</th>
<th>PROGRAM, time, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Home Prds, NY</td>
<td>Biow, NY</td>
<td>CBS TV 54</td>
<td>Love of Life; M-F: 12:15-30 pm; 3 May; 52 wks</td>
</tr>
<tr>
<td>Coca-Cola Co, NY</td>
<td>D'Arcy, NY</td>
<td>NBC TV 101</td>
<td>Coke Time with Eddie Fisher; W, F: 7:30-45 pm; 28 Apr; 9 wks; also 25 Aug for '54-'55 season</td>
</tr>
<tr>
<td>Colgate-Palmolive, Jersey City, NJ</td>
<td>Ted Bates, NY</td>
<td>NBC TV 116</td>
<td>Colgate Comedy Hour; 3 of 4 Sun: 8-9 pm; 19 Sep; 39 wks</td>
</tr>
<tr>
<td>Gillette Safety Razor, Bost</td>
<td>Maxon, Detr</td>
<td>CBS TV 100</td>
<td>Preweather: Sat: 5:30-6 pm; 22 May only</td>
</tr>
<tr>
<td>Hotpoint Co, Chi</td>
<td>Maxon, Chi</td>
<td>ABC TV 67</td>
<td>Adventures of Ozzie &amp; Harriet; alt: 8-8:30 pm; 2 July; 52 wks</td>
</tr>
</tbody>
</table>

(See page 2 for New National Spot Radio and TV Business)

3. Advertising Agency Personnel Changes

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Robert S. Aitchison</td>
<td>Saunder, Shraft &amp; Assoc, Chi, vp</td>
<td>Fensholt Adv, Chi, vp</td>
</tr>
<tr>
<td>Arthur Baskin</td>
<td>Sterling Adv, NY, exec vp</td>
<td>Same, dir plans bd</td>
</tr>
<tr>
<td>Mel L. Brink</td>
<td>M. B. C. Adv, Kans City, partner</td>
<td>Warner, Schuleberg, Todd &amp; Assoc, St Louis, acct exec, memb plans bd</td>
</tr>
<tr>
<td>Barbara Brooks</td>
<td>Birmingham, Castlem &amp; Pierce, NY, coord acct</td>
<td>Whitebook Co, NY, space &amp; timebuyer</td>
</tr>
<tr>
<td>Eileen Cummings</td>
<td>DDBest activities</td>
<td>Hicks &amp; Grost, NY, timebuyer</td>
</tr>
<tr>
<td>Harold F. Davis</td>
<td>DDBest activities</td>
<td>SSB, NY, acct exec</td>
</tr>
<tr>
<td>Wm. M. Engelhart</td>
<td>DDBest activities</td>
<td>Earle Ludgin, Chi, mgd dir</td>
</tr>
<tr>
<td>John S. Hansen</td>
<td>DDBest activities</td>
<td>Sterling Adv, NY, vp, gen mgr</td>
</tr>
<tr>
<td>W. J. Hauke</td>
<td>Ward Wheelock, Phila, acct exec</td>
<td>Blitz Adv, Portland, Ore, assoc</td>
</tr>
<tr>
<td>Edward D. Kahn</td>
<td>Holloc Curtis Ltd, Chi, div smb gr</td>
<td>Same, vp, gen mgr</td>
</tr>
<tr>
<td>Michael M. Kirlan</td>
<td>Farsberg &amp; Church, NY, mgmt cons</td>
<td>Same, vp, Whitewbook Co, NY, gen mgr</td>
</tr>
<tr>
<td>Peter Arnold Krug</td>
<td>Hanselman &amp; Ceenahgen, Portland, partner</td>
<td>Calkins &amp; Holden, Carlock, McClintion &amp; Smith, NY, dir radio &amp; tv</td>
</tr>
<tr>
<td>Jos. H. Langhammer</td>
<td>Ingalls-Minister, Bost, vp</td>
<td>Ralph Sharp Adv, Detr, vp</td>
</tr>
<tr>
<td>St. Lewis</td>
<td>Victor A. Bennett, NY, exec</td>
<td>Product Serv Adv, NY, hd radio-tv dept</td>
</tr>
<tr>
<td>Sydney Losteenberg</td>
<td>Joseph Katz Co, NY, prod mgr</td>
<td>Same, vp chg NY office</td>
</tr>
<tr>
<td>James L. Louhi</td>
<td>Hicks &amp; Grost, NY, rd radio-tv dept</td>
<td>Moger-Privett, LA, vp &amp; copy chief</td>
</tr>
<tr>
<td>Hal Matthews</td>
<td>Head own agency, Omaha</td>
<td>Y&amp;R, NY, tv comm dept</td>
</tr>
<tr>
<td>George P. MacGregor</td>
<td>WPIX, NY, acct exec</td>
<td>Biers, NY, vp, super Philip Morris acct</td>
</tr>
<tr>
<td>James W. Mccandless</td>
<td>Joseph Katz, Bait, acct exec</td>
<td>Grant Adv, Detr, dir pub rels</td>
</tr>
<tr>
<td>Harry Wayne Mcmahon</td>
<td>Erwin, Wasyx, LA, copywriter</td>
<td>McCann-Erickson, NY, vp, memb copy plans bd</td>
</tr>
<tr>
<td>Robert J. Noel</td>
<td>N. W. Ayer, NY, tv prod-dir</td>
<td>chg radio-tv cnmms</td>
</tr>
<tr>
<td>Timothy J. O'Leary</td>
<td>Kenyon &amp; Eckhardt, NY, vp, super fd acct</td>
<td>Needham, Lewis &amp; Brorby, Chi, creative stv, tv radio dept</td>
</tr>
<tr>
<td>Edgar E. Peck</td>
<td>Auer, Detr, dir Plymouth news bur</td>
<td>Calkins &amp; Holden, Carlock, McClintion &amp; Smith, NY, radio-tv timebuyer</td>
</tr>
<tr>
<td>Dan Potter</td>
<td>Five-Star Preds, FYwb, pres</td>
<td>Greyl Adv, NY, acct exec</td>
</tr>
<tr>
<td>John Rigar</td>
<td>Campbell-Mitchun, Chi, radio-tv dir</td>
<td>William Estry, NY, tv dept</td>
</tr>
<tr>
<td>Harold Sieber</td>
<td>Kenyon &amp; Eckhardt, NY, print buyer</td>
<td>Campbell-Swallow, Detr, radio-tv creative stf</td>
</tr>
<tr>
<td>Earl M. Willhite</td>
<td>KMO-TV, Tacoma, Wash, gen smb gr</td>
<td>Same, media coord</td>
</tr>
<tr>
<td>Dr. Joseph W. Wulfek</td>
<td>Tufts College, Medford, Mass, asst prof of psychol</td>
<td>Hunter Adv, Htwd, partner</td>
</tr>
<tr>
<td>Robert J. Noel</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

In next issue: New and Renewed on Radio Networks, National Broadcast Sales Executives, New Agency Appointments

17 May 1954
4. **Sponsor Personnel Changes**

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gary D. Clark Jr</td>
<td>Carnation Co, LA</td>
<td>Same, adv mgr cereals prods</td>
</tr>
<tr>
<td>Stanley G. Fisher</td>
<td>Landers, Frazy &amp; Clark, New Britain, Conn, sls</td>
<td>Same, vp</td>
</tr>
<tr>
<td>John S. Freisch</td>
<td>Pfizer Corp, Cinci dist rep for appliances</td>
<td>Same, adv mgr radio div</td>
</tr>
<tr>
<td>Raymond B. George</td>
<td>Philco Corp, Phila, vp mdsg</td>
<td>Same, dir adv all consumer prod divs</td>
</tr>
<tr>
<td>William C. Gray</td>
<td>Carnation Co, LA, asst adv mgr Albers Milling 'sublic</td>
<td>Same, adv mgr Friskies Dog Food</td>
</tr>
<tr>
<td>George Hennestey</td>
<td>Storecast Corp, NY, exec vp</td>
<td>E. L. Adelman Assoc, Bronxville, NY, pa</td>
</tr>
<tr>
<td>Ralph R. Jago</td>
<td>Landers, Frazy &amp; Clark, New Britain, Conn, sls</td>
<td>Same, vp</td>
</tr>
<tr>
<td>Leo L. Lindamood</td>
<td>mgp chg South Amer export bus</td>
<td>Same, Shenandoah, la (home off), asst to</td>
</tr>
<tr>
<td>Lee Moss</td>
<td>Tidy House Prods, distr sls mgp Indpls</td>
<td>Same, vp</td>
</tr>
<tr>
<td>Bernard C. Swis Jr</td>
<td>Landers, Frazy &amp; Clark, New Britain, Conn, sls</td>
<td>Same, distr sls mgp, hq Cinci</td>
</tr>
</tbody>
</table>

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

- CHEX-TV, Peterborough, Ont, new rep All-Canada TV
- CRDKA, Victoria, BC, freq change from 1350 to 1280 kc; power incr from 250 watts to 5000 watts
- KCRK-TV, Cedar Rapids, la, new natt rep, Venard, Rintoul & McConnell
- KDEF, Albuquerque, NM, new natt rep, McGilvra
- KJMN, Denver, natt sls rep, Avery Keondel
- KOLN-TV, Lincoln, Neb, to be primary intercon affil CBS eff 1 June
- KPIX, SF, purch by Westinghouse Elec Corp
- KTTV, LA, power incr from 31 kw to 110 kw visual, from 15 kw to 68 kwural
- WABT, WAPI, WAFM, Birmingham, Ala, to be NBC affils eff July; prev CBS affils
- WAIM, WAIM-TV, Anderson, SC, new natt rep, Headley-Redd
- WBKB, Chi, visual power incr from 114 kw to 200 kw eff 20 May
- WBTW (TV), Florence, SC, to be primary intercon affil CBS TV eff 1 Aug
- WFMH-TV, Greensboro, NC, power incr to 100 kw visual eff

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

- Bryan Houston Inc, NY, new name of Sherman & Marquette agency
- Demison's Foods, Oakland, Cal, purch by Amer Home Foods
- Roy S. Durstine, new address, 655 Madison Ave, NY 21, phone Templeton 8-4600; prev 730 Fifth Ave
- KPOL, LA, new address, 4628 Wilshire Blvd, LA 5, phone Wilshire 8-2345; prev 5087 Huntington Drive, LA

**Numbers after names refer to New and Renew category**

- G. P. MacGregor (3)
- Harold E. Davis (3)
- R. S. Atchison (3)
- J. Longhammer (3)
- J. W. McCall (3)
- Ralph R. Jago (4)
- N. G. Fisher (4)
- Lee Moss (4)
- Bernard C. Swis (4)
- Leo Lindamood (4)

**SPONSOR**

Sherman & Marquette, NY, name changed to Bryan Ho
John Sutherland Prods, new NY studios at 404 Fourth NY
TNR Prods, new tv pred co at 9292-A Young Drive, P
Allan A. Buckhantz, pres/ceo pred, formerly dir K Hyrd
Venard, Rintoul & McConnell, NY address, 444 Madison
radio-tv sh rep
WHO has been preparing for WHO-TV for years . . . as to facilities, personnel and talent programming.

Operation-wise, our transmitter building, remodeled in 1948, was designed to include TV facilities. Our special vertical directionized radio antenna, erected in 1951, was designed to carry all possible forms of high-gain TV antennas.

Personnel-wise, over the years we have accumulated people talented in radio showmanship, as well as having intimate knowledge of stage lighting, acting, and all other components that are necessary for outstanding television production, too.

Program-wise, our large talent staff has been signed with a special eye toward TV as well as radio. Like our Barn Dance, much of our radio programming has been planned with built-in video potentials.

We are now on the air. WHO-TV pledges you that in television as in radio, the highest standards will be maintained, resulting in the same audience preference and advertising results for which WHO is known throughout the Middle West.

WHO-TV
CHANNEL 13 • NBC
DES MOINES

Col. B. J. Palmar, President
P. A. Loyet, Resident Manager

FREE & PETERS, INC.
National Representatives
...read as they will (or can) most people still find it easier to listen
Once upon a time, the world was a much smaller place. And whenever someone had something to say, all he did was speak up.

But soon people began to get out of earshot. And Communication became more and more difficult.

Till one day one man sat down on his stone, and chipped out something called writing. Then someone else passed along, decoded this sculpture, and reading came into the world. Lo! The primitive one-step process of talking and listening had been replaced with something more complex.

But it wasn’t replaced after all. For read as they will (or can) most people still find it easier to listen. And people who want to get a message across still find it easier, and more effective, to talk.

Especially now that one medium of communication can carry a message to everyone: Radio. In 115 million places. The easiest, yet most forceful means of selling everybody that’s ever been devised.

Radio is intimate, personal, persuasive. And when it’s the voice of an old friend, people respect what they hear.

Radio is rhythm, music, sound effects—all the things that are fun to hear over and over. Things that are hard to forget.

Radio, in short, is sound. And being sound, radio moves one step at a time. As soon as the entertainment comes to a stop, the sales message immediately begins. The message is hard to miss. And since radio moves one group of words at a time, the sales points can’t be skipped over.

Today, there’s one place in radio where sound sells best, and that is CBS Radio. Presenting more of America’s top programs...over more of the nation’s best stations...CBS Radio is heard by bigger audiences than anywhere else in radio.

And offering the lowest cost for every sales message delivered, it’s CBS Radio where more of the top national advertisers are heard. So many, with so much to say, that CBS Radio leads all other networks in billings for the fifth consecutive year.

CBS Radio Where America Mostly Listens
"NO OTHER TOWER, ANYWHERE!"

WDAY-TV is the only TV station in Fargo, North Dakota's TOP market.

In fact, in all the fabulous Red River Valley, WDAY-TV is the only television station. (The nearest on-the-air station is more than 200 miles away—the nearest grant for a station-to-be is more than 50 miles away!)
The story of WTRF-TV, Channel 7, Wheeling, is, basically, the story of a station's phenomenal growth: one, as an instrument of influence in its coverage area and secondly, as an effective medium of sales and service to the advertiser.

The term "well-balanced" looms large and vivid in this story.

WTRF-TV started off with these enviable market advantages: (1) a highly industrialized economy that was exceptionally well-balanced and stable; (2) a retail sales total of $1,368,678,000 for its coverage area and (3) a metropolitan trading area that in terms of buying power ranked it among the first 48 such areas in the country.

Using these market advantages as a foundation, WTRF-TV has, for a station but six months on the air, built an extraordinary record of achievement—plus a handsome opportunity for the advertiser.

The two things that have contributed most to WTRF-TV's fast and decisive growth have been a well-balanced local programming structure and a conspicuously promotion-conscious management. The end results of WTRF-TV's local program creation have been (a) a tremendous impact on the viewing habits and good-will of the people in the area (b) very high ratings for local shows and (c) a superior level of set penetration.

For the advertiser, the end results of all this have been maximum penetration of his message and imposing sales. Read the next seven pages and you'll agree that WTRF-TV is where the BALANCE is in the ADVERTISER'S FAVOR.
WELL-BALANCED, STEADFAST ECONOMY

Though great steel fabricating center, market contains hundred

Here are seven prime reasons why more and more national advertisers are including the market served by WTRF-TV in their television campaigns:

1. The market represents a highly industrialized economy that's exceptionally well-balanced and stable.

2. Because of the intense diversification of industry, the economy of the area is not subject to booms and depressions.

3. Employment has steadily expanded in recent years as a result of (a) the sharp growth of the chemical industry in the area and (b) enormous capital investments made for plant modernization and expansion.

4. The rate of employment and average wage earning have held up remarkably well throughout the area.

5. The 1,244,000 people in the WTRF-TV area have $1,365,673,000 a year to spend on retail goods. This retail spending averages out to $3,300 per citizen in the WTRF-TV coverage area, compared to an average of $3,677 for the country.

6. There's $1,930,000,000 in buying power among the 351,640 families in the area, an average of $5,631 per household. The countrywide average is $5,274 per household.

7. The penetration of television sets in the area has been uncommonly rapid. This, plus the intense degree of viewing (see Feb.-March Pulse for Wheeling area) assures the advertiser maximum audiences for his sales message.

What significantly characterizes the WTRF-TV market in terms of size is the closeness and density of the populated areas and industries. Take the Wheeling Metropolitan Area alone; in it are 35 cities and towns and 386 diversified industrial plants.

Following are some salient economic facts and factors about WTRF-TV's coverage area:

- New industries entering just the Wheeling Metropolitan Area over the last 10 years have represented an investment of over $130,000,000.
- Industrial expansion over the past three years in this area—covering modernization and increased production capacity—has represented an outlay of $55,000,000.
- Of the 173 metropolitan districts in the United States the Wheeling Metropolitan area by itself ranks as 43rd in terms of consumer spendable income. (See 1950 Census.)
- In manufacturing employees the Wheeling Metropolitan Area ranks
MARKET

THE ENTIRE COVERAGE AREA

Among the first 40 of such areas in the country. One company alone, Wheeling Steel, paid out a total of $85,288,816 in wages and salaries during 1953. The average wage earned in this area was $72.33 for an average 37.5 hour week, the second highest for any area in West Virginia and appreciably above the national manufacturing average.

- Natural resources are in great abundance. They include the huge beds of crystal rock salts that have contributed largely to the fast development of the chemical industry in the area, and massive deposits of coal, oil, gas, clay, shale and sandstone.
- Outstanding among the area's rich water facilities is, of course, the Ohio River—in terms of both transportation and plant supply. It is estimated that in 1953 over 50 million tons of cargo passed along the Ohio River in the section falling within WTRF-TV's coverage area.
- Among the more recent big capital investments in the WTRF-TV area are Columbia Southern Chemical, Natronium, $60,000,000; Kaiser Motors, Shady Side, $5,000,000; U. S. Army Chemical Div., near Natronium, $3,000,000. Monsanto Chemical is also coming into the area.

- Shifts in factories generally occur 7 a.m., 3 p.m., 11 p.m. Much of transportation to work is by private car.
- Nationally known manufacturing companies located in Wheeling industrial area include:

  Bellaire Enamel Co.
  Bloch Bros. Tobacco Co.
  Cleveland Graphite Bronze Co.
  Columbia Southern Chemical Corp.
  Continental Foundry & Machine Co.
  Cook Waite Laboratories
  Eagle Manufacturing Co.
  Follansbee Steel Corp.
  Fostoria Glass Co.
  General Glove Co.
  Hammond Bag & Paper Co.
  Harker Pottery Co.
  Hazel-Atlas Glass Corp.
  Imperial Glass Corp.
  Kaiser Motors Corp.
  Louis Marx Toy Co.
  National Aniline Div. of Allied Chemical & Dye Corp.
  Ohio Ferro-Alloys Corp.
  Solvay Process Div. of Allied Chemical
  J. L. Stiefel & Sons (textiles)
  Sylvania Electric Products, Inc.
  Triangle Coalift & Cable Co.
  U. S. Stamping Co.
  Valley Manufacturing Co. (plastics)
  Watt Car & Wheel Co.
  Weirton Steel Co.
  Wheeling Bronze Casting Co.
  Wheeling Corrugating Co.
  Wheeling Machine Products Co.
  Wheeling Metal Products
  Wheeling Stamping Co.
  Wheel Steel Corp.
  Wheeling Tile Co.

Here's what the Wheeling Metropolitan Area alone delivers

<table>
<thead>
<tr>
<th>County</th>
<th>Population</th>
<th>Families</th>
<th>Retail Sales</th>
<th>Spendable Income</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Ohio</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BELMONT</td>
<td>84,700</td>
<td>25,850</td>
<td>$65,187,000</td>
<td>$117,679,000</td>
</tr>
<tr>
<td>JEFFERSON</td>
<td>95,800</td>
<td>27,410</td>
<td>96,180,000</td>
<td>164,260,000</td>
</tr>
<tr>
<td><strong>West Virginia</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BROOKE</td>
<td>25,800</td>
<td>7,200</td>
<td>17,377,000</td>
<td>40,080,000</td>
</tr>
<tr>
<td>HANCOCK</td>
<td>35,300</td>
<td>9,200</td>
<td>26,641,000</td>
<td>100,079,000</td>
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<tr>
<td>MARSHALL</td>
<td>33,500</td>
<td>9,530</td>
<td>22,769,000</td>
<td>42,796,000</td>
</tr>
<tr>
<td>OHIO (Wheeling)</td>
<td>11,900</td>
<td>22,030</td>
<td>103,628,000</td>
<td>170,341,000</td>
</tr>
<tr>
<td><strong>METRO TOTALS</strong></td>
<td><strong>347,000</strong></td>
<td><strong>101,220</strong></td>
<td><strong>$331,732,000</strong></td>
<td><strong>$635,185,000</strong></td>
</tr>
</tbody>
</table>

SOURCE: SRDS TV Consumer Markets
### Factual data on the WTRF-TV market

**COUNTY** | **POPULATION** | **FAMILIES** | **RETAIL SALES** | **FOOD SALES** | **DRUG SALES** | **GENERAL MISC.** | **TV SETS** | **SPENDABLE IN**
---|---|---|---|---|---|---|---|---
**OHIO** | | | | | | | | |
Belmont | 84,700 | 25,850 | $65,187,000 | $21,581,000 | $1,004,000 | $1,095,000 | 18,830 | $117,679,000
Carroll | 19,600 | 57,740 | $25,874,000 | $5,560,000 | $368,000 | $2,485,000 | 4,173 | $20,616,000
Columbiana | 102,100 | 30,810 | $124,534,000 | $32,026,000 | $3,019,000 | $10,746,000 | 25,482 | $161,520,000
Cochecton | 31,300 | 9,990 | $31,876,000 | $6,802,000 | $743,000 | $3,598,000 | 3,732 | $49,190,000
Guernsey | 38,300 | 11,720 | $33,689,000 | $7,901,000 | $567,000 | $3,824,000 | 6,625 | $47,564,000
Harrison | 18,600 | 5,690 | $16,322,000 | $4,640,000 | $315,000 | $936,000 | 2,844 | $20,736,000
Jefferson | 95,800 | 27,410 | $96,180,000 | $26,350,000 | $2,190,000 | $8,245,000 | 24,380 | $164,260,000
Monroe | 14,100 | 4,290 | $12,805,000 | $1,425,000 | $126,000 | $1,106,000 | 1,360 | $9,970,000
Noble | 10,700 | 3,250 | $8,805,000 | $1,438,000 | $110,000 | $1,238,000 | 872 | $9,267,000
Tuscarawas | 70,800 | 21,770 | $93,171,000 | $21,924,000 | $1,978,000 | $8,344,000 | 17,427 | $107,231,000
Washington | 44,700 | 13,800 | $44,574,000 | $10,805,000 | $7,715,000 | $6,619 | $56,903,000
**OHIO TOTALS** | 530,700 | 150,320 | $537,623,000 | $141,472,000 | $11,337,000 | $52,330,000 | 111,624 | $764,915,000

**PENNSYLVANIA**

Fayette | 186,700 | 51,750 | $184,042,000 | $46,461,000 | $3,819,000 | $27,795,000 | 41,833 | $183,449,000
Greene | 45,500 | 12,650 | $31,256,000 | $9,490,000 | $567,000 | $4,039,000 | 7,245 | $43,393,000
Washington | 55,300 | 14,590 | $215,067,000 | $60,918,000 | $5,019,000 | $24,461,000 | 51,490 | $294,814,000
**PENN. TOTALS** | 287,500 | 78,990 | $430,365,000 | $116,889,000 | $9,405,000 | $56,339,000 | 100,566 | $521,654,000

**WEST VIRGINIA**

Brooke | 25,800 | 7,200 | $17,327,000 | $5,629,000 | $357,000 | $717,000 | 4,611 | $40,800,000
Doddridge | 7,800 | 2,140 | $4,073,000 | $1,214,000 | $49,000 | $438,000 | 130 | 5,140,000
Hancock | 39,300 | 9,200 | $26,641,000 | $9,440,000 | $826,000 | $1,300,000 | 6,001 | $102,029,000
Harrison | 81,000 | 23,520 | $86,207,000 | $20,813,000 | $1,836,000 | $9,660,000 | 6,402 | $119,909,000
Marion | 68,200 | 19,910 | $58,762,000 | $15,851,000 | $1,290,000 | $9,538,000 | 8,538 | $96,692,000
Marshall | 33,500 | 9,530 | $22,769,000 | $9,764,000 | $583,000 | $1,090,000 | 3,822 | $42,796,000
Monongalia | 59,000 | 15,940 | $50,903,000 | $14,036,000 | $1,265,000 | $5,618,000 | 7,231 | $84,565,000
Ohio | 71,900 | 22,030 | $103,628,000 | $21,831,000 | $2,372,000 | $18,216,000 | 15,039 | $170,341,000
Pleasants | 5,900 | 1,690 | $4,737,000 | $1,353,000 | $64,000 | $410,000 | 438 | 4,192,000
Ritchie | 10,800 | 3,180 | $6,076,000 | $1,641,000 | $904,000 | $1,256,000 | 916 | $7,851,000
Tyler | 9,200 | 2,760 | $4,975,000 | $1,784,000 | $143,000 | $421,000 | 780 | $7,422,000
Wetzel | 18,200 | 5,230 | $14,592,000 | $4,225,000 | $313,000 | $916,000 | 1,604 | $14,926,000
**WEST VA. TOTALS** | 426,600 | 122,330 | $400,690,000 | $107,583,000 | $14,131,000 | $49,128,000 | 55,511 | $693,534,000

**MARKET TOTALS** | 1,244,800 | 351,640 | $1,366,678,000 | $365,944,000 | $157,997,000 | $267,701 | $1,980,105,000

**SOURCE:** SRVS 1974 Consumer Markets. *April 1, 1974 estimates based on CBS. Nelson May 73, HPERNA July 73 and Jan. 74. Cities in these COUNTIES: OHIO — Bellaire & Martins Ferry, BELMONT; E. Liverpool, COLUMBIANA; Cambridge, GUERNSEY; Steubenville, JEFFERSON; Marietta, WASHINGTON, PENNSYLVANIA — Uniontown, FAYETTE; WEST VIRGINIA — Wheeling, HANCOCK; Clarksburg, HARRISON; Fairmont, MARION; Moundsville, MARSHALL; Wheeling, OHIO.

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**WHEELING RETAIL HUB OF BUSTLING MARKET**

The core of WTRF-TV's coverage area along the Ohio River has something quite in common with the Providence metropolitan area: the towns are strung so closely together and so thickly populated that it's hard to tell when you're in one or out of the other. This concentration of population has made Wheeling, for a city of its size, the biggest dollar-wise trading center in America. As the hub of an area that has known neither boom nor depression, Wheeling demonstrates a constant, firm stability on the retail sales level.
**HIGH RATINGS ACCRUE FROM WTRF-TV'S WELL BALANCED LOCAL LIVE PROGRAMS**

The people in the WTRF-TV area are predominantly homebodies, down-to-earth and neighborly. In its six months on the air WTRF-TV has demonstrated handsomely that television is the ideal medium of entertainment for penetrating to these people.

A great deal of effort is made to absorb that neighborly spirit into WTRF-TV's local programing. Three basic rules guide this effort:

1. **Try to get a minimum of 200 faces of people living in the area on WTRF-TV's screen each week.** And make sure that at least 50 of them are before the "Calling All Carrs" cameras. (How well this rule has paid off for "Calling All Carrs," particularly, was attested by the 14 rating it got in Feb.-Mar. 1954 Pulse.)

2. **Maintain an air of informality by talking with the people on your show and not at them.** Treating our viewing audiences as though the cameras were located on the other side of their livingrooms.

3. **Meet the challenge inherent in the diverse population within our coverage area by creating a quality of programing which has relationship to the lives they live and the things they like in entertainment and information.**

The people in the WTRF-TV area are singularly music conscious. WTRF-TV carries as much as 12 hours a week of live local programing containing music of all types. WTRF-TV was but a few weeks on the air when Music Editor Dr. Paul N. Elbin wrote in the *Wheeling News Register*:

"It's evident already WTRF-TV is determined to offer a balanced program schedule . . . balance in a program schedule means something for everybody, and something for everybody, as WTRF-TV exemplifies it, means music both low-brow and high-brow."

Of the 107 hours of programs telecast weekly in April by WTRF-TV, 41% were network originated, 28% were local live and 31%, film. Local live originations added up weekly to 43 programs and 25½ total hours.

---

*Calling all Carrs:* Bob and Jan Carr (left of baby), with rare "neighborly" touch, zoomed this daily matinee event to 14 Pulse highschool couples which draws 'em to the WTRF-TV screen—both young and old—like a magnet. Feb.-Mar. Pulse gave this a 29.5 rating.

*Kitchen Camera:* Food and other advertisers find way Esther Samuel and Marjorie Lee dish up commercials and recipes a surefire buy.
WTRF-TV Newsroom stresses quick, complete area coverage

Area coverage is the key word in the operations of the WTRF-TV newsroom. The staff is geared for instant coverage of a news story within a 75-mile radius, including coverage by still or sound motion pictures. George Diab, news editor, Del Taylor and Jim Moore are all old hands in the gathering, writing and presenting of news in this area, while Paul Howard holds top rank among sportscasters up and down the Ohio Valley. Each has long sponsorship records.

Movie Marshal: (top) has within but several months not only reached top ratings for kid shows in an area but captured the enthusiasm of parents; show's also among WTRF-TV choicest mail pullers and is effectively merchandised at points of purchase.

Uncle Harry's Kiddie Corner, a novelty that's as clever as it's captivating, caters to the same audience as "Ding Dong School"; it's chockful of mail appeal and also merchandising possibilities and assures maximum returns at minimum cost-per-1,000.

These local shows deliver top notch ratings

Calling All Cars: Only three months on the air and this youthful husband and wife team—Bob and Jan Carr—pulled a 11 average rating (Feb.-Mar., 1964 Pulse). They're endowed with all the qualities that build firmly loyal audiences and build saturation sales for the advertiser. The Carrs' format in essence: a wide variety of human and humorous interviews with the very people who live in the area and gimmicks that blend in perfectly with the day-to-day interests and characteristics of the area. The gimmicks include the Carr Bits of the Week, picked by mail vote; studio quilting parties; garden hints from experts on camera; household hints from viewers, hobby exhibits by invited guests, min and fashion-style demonstrations and information about pets, with the Carrs finding a home each week for a puppy from the local animal shelter. Schedule: 3:15 to 4 p.m., Mon. thru Fri.

Kloss Inn: Another meteoric success that has emerged from WTRF-TV's six-months' existence, Bob Kloss' dynamic personality, resourceful showmanship and familiarity with the nation's top recording stars were the main ingredients that got this daily disk-playing session off to a fast start. It's perhaps one of the few programs in broadcasting history whose format was revised because of its spectacular popularity. It began as a record-request-type telephone idea. The deluge of request calls—telephone officials reported 10,212 calls were counted in a three-hour period—not only seriously hampered regular telephone service in Wheeling but tied up the trunk lines to many outlying communities. The record-playing is interlarded weekdays with interviews of local personalities and various types of area and national personalities, while on Saturday six highschool couples are invited to Kloss Inn for a dancing party. Schedule: 1:30 to 3:00 p.m., Mon. thru Fri. preceded by the Betty White Show (NBC). Kloss Inn follows.

Movie Marshal: The Feb.-Mar. Pulse gave this daily kid show an average rating of 24.6, all of six points ahead of its predecessor on WTRF-TV schedule, Howdy Doody, Bud Schenk, with a terrific following in the area, fills the Movie Marshal role. Format: On each show the Marshal and seven of his boy and girl "deputies" gather in his "bunkhouse" to observe birthdays (with the program sponsors' own cake, milk and candy as part of the party spread) and view cartoons. Mon., thru Fri., 6:30.

Uncle Harry's Kiddie Corner: A daily quarter-hour for the preschooler. A distinct novelty. Has enthusiasm of mothers; promises to match rating of its schedule-mate, Ding Dong School; lends itself to lots of merchandising; big mail puller. Format: "Uncle Harry" plays children's records and draws amusing cartoons of characters and scenes mentioned in songs.

Amateur Spotlight: Features amateur talent from all sections of tri-state area. Program is financed by WTRF-TV's Program Manager, Judith Lawton. Saturday, 10:30-11 p.m.
SCHOOLS, PRESS PRAISE
WTRF-TV SERVICE PROGRAMS

WTRF-TV tailors its public service programming according to a preconceived, affirmative philosophy. It does not succumb to the easily obtainable and producible. It has marked out certain fields which the management discovered out of its radio experience are of uppermost interest to this specific area and, after scouring the area, it has slotted as regular features ideas, people and techniques that were best representative of these fields.

The management's approach to public service programming has brought it such encomiums as... "West Liberty State College is pleased that our local television station is in the hands of men who have proved their devotion to education" (College President Paul N. Elbin), and... "the wonderful way you treated our Junior Choir on the telecast of March 14 makes it most gratifying to us adults to know that such fine people were behind the scenes of TV" (a Sun. School Supt.).

The three public service shows that have made an especially deep impress in the WTRF-TV area are:

Tv College: A professor and group of students conduct class in the WTRF-TV studio. The setting, atmosphere and camera treatment contribute to the ultimate in mental stimulation. A Pittsburgh tv editor, commenting on all this and the flexibility of the program's format, wrote... "this is educational television as it should be presented."

Town and Country: A project of the Agricultural Extension Service in the area which covers a great variety of better living for people in both urban and rural areas. Its participants include agricultural and home demonstration agents from nine counties and 4-H Club members.

Children's Tv Chapel: Youth choirs from 26 counties in WTRF-TV's coverage area appear at this heart-warming Sunday afternoon series. It gathered a 20 rating in the Feb-Mar. Pulse.

PRIZE-WINNING PROMOTION

One of the most promotion-minded stations in the country, WTRF-TV has already won several prices awarded by national advertisers for outstanding promotion. Its latest recognition was the first prize in the "Big Story" contest. Just the week before that WTRF-TV's promotion and merchandising department received one of the top 11 prizes for the "Bob Hope Show" promotion.

WTRF-TV's promotion and merchandising services include:

ON-THE-AIR courtesy announcements start before first broadcast and continue through the life of the program.

PROGRAM LISTINGS—in 53 newspapers in West Virginia, Ohio and Pennsylvania (with a combined circulation of more than 2,355,000) and TV Guide.

DISPLAY ADVERTISING—in the Wheeling News-Register, the Wheeling Intelligencer and the Martins Ferry-Bellaire Ohio Times-Leader. Sponsor's name and/or product is included in ad.

NEWS RELEASES—mailed weekly to 160 newspapers.

MERCHANDISING MAILINGS—by arrangement, to food, drug, appliance, gas and oil retailers in WTRF-TV Grade A & B areas.

DISPLAY MATERIAL—by arrangement, for point-of-purchase and floor or window display.

PERSONAL CALLS on retailers, wholesalers and jobbers to determine advertiser's distribution.

ADVERTISERS are invited to use the WTRF-TV letterhead and signature for dealer and jobber mailings.

REPORT of merchandising and promotion activities sent to advertisers and their agencies regularly.

Audience promotion: As do all of WTRF-TV's staff talent, here are Bob and Jan Carr attending by invitation a neighborhood fest...
WTRF-TV’S WELL-BALANCED SERVICES
WIN APPROVAL OF ALL RANKS IN AREA

Nothing pleases a broadcasting station as much as the discovery that the policies and objectives to which it has geared itself have been quickly and explicitly recognized by the viewers.

Having been singularly successful with radio in this same area, WTRF-TV’s management has extended to television the same basic credos that distinguished its radio service. It specifically applied the principle that the medium belonged to every cultural stratum of the area or community and that the tastes and preferences of all elements must be accorded a place in the week’s program schedule. WTRF-TV, now in its sixth month of operation, has carried out this concept of well-balanced programming with imagination, resourcefulness and a keen sense of showmanship.

And it wasn’t long before WTRF-TV found out that the viewers in its coverage area were deeply aware of the management’s programming philosophy. Increasingly, viewer correspondence had something to say about it.

Like this quote from a letter that came to WTRF-TV March 21, 1954 from Cambridge, Ohio, and was signed, “George W. Duncan and family”: “All of us appreciate the tremendous job you have accomplished in such a short time in bringing to your viewers the finest in television viewing.

“Your programming is well-balanced and furnishes viewers with a diversified selection of programs covering every interest.”

WTRF-TV’s “fan mail” has been somewhat novel to this extent also: it has included letters from many businessmen’s organizations officially extending congratulations to the station for, as one of the letters put it, “your excellence of programs, scope of national and local news coverage and general progress.”

The tempo and degree of this progress can be largely credited to the sum total of WTRF-TV management’s experience and record of service, to both audience and advertisers, in the broadcast media. It is the only station in its coverage area with complete broadcast facilities—tv, am and fm.

Here’s a pertinent note on the ownership of WTRF-TV:

The controlling stock is divided into three basic groups. The News Publishing Co., publishers of the Wheeling News Register and the Wheeling Intelligencer, owns 30% of the stock. Another 30% of WTRF-TV stock is owned by a competitor of the News Publishing Co.—the Dix brothers (publishers of the Martins Ferry-Bellaire Times-Leader). The balance of the stock is owned by principals of Bloch Bros., Tobacco Co., and Mail Pouch Tobacco Co. The competitive situation in the Wheeling area—mass media-wise—is extremely active and vigorous, with no concentration of power or control. Tri-City Broadcasting Co. owns and operates the above single tv-am-fm property and has no expansion ambitions other than to provide the people of the Wheeling-Ohio Valley area with the finest possible service on these three facilities.

Concerning color, WTRF-TV—a primary network affiliate of NBC and a secondary of ABC—will have RCA transmitting equipment delivered in the fall and expects to broadcast NBC’s color programs by September 1. It will be the only station in the Wheeling area with color tv this year.

By its policies and record to date WTRF-TV has gained the high regard of opinion leaders in its coverage area. It considers the kindly relationship that exists between itself and the press throughout its coverage area as one of its proudest achievements.

National Representatives: George P. Hollingbery Co.

NEW YORK • CHICAGO • ATLANTA • SAN FRANCISCO • LOS ANGELES

This presentation was researched on the scene and prepared by its writer, WPTF-AM, under the supervision of Rien Bolder, for WTRF-TV, Wheeling, W. Va.
"Call out the FBI. Get Superman. Order one of those electronic brains to think this out. Do something — this chaos gotta go!"

Thus spake many a station manager when TV first reared its pretty, turbulent head. Ours was no exception.

"FBI man? Righto, I'll —"

"Give me a calm guy, one who's got nerves like a train dispatcher so he can feed copy on time. Give me a diplomatic guy who can coax words out of writers, scripts out of agencies, okays out of sponsors. Give me a guy who can edit, a guy with an ear. Gimme a stout-hearted man...

"Rose Marie went thata way —"

"Don't interrupt. Give me a guy young enough to have been in service. This is war."

"Okay, H.B., I'll —"

"Gimme a guy old enough to have a family. This takes maturity."

"I'll go right to work on—"

"He shoulda been an announcer so he knows his way around fluffs."

"Anything else?"

"Yeah. Need him tomorrow."

P.S. He Had the Job

If you think that conversation ever got said, we'll take up documentary writing mañana.

But it could have, and Earl Johnson could have been the guy our personnel office turned up. It didn't and he wasn't. He was here already — in Production. He had been in Film and Traffic. He had been an announcer. He spent a spell on a destroyer. He had been with the FBI. He was married and had a family.

Earl Johnson's responsibilities include the care and feeding of scripts and commercials for local advertisers, the utilization of copy provided by agencies (like having it where it ought to be when it ought to be there), and stretching an eight-hour day so far into the night that he sometimes wonders if he isn't back in the Navy on the dog watch. He's not, fortunately. We need him more than the Navy.
Selling Something in San Diego?

Whether you’re selling ponies or peanuts—dog food or dishwashers... KSDO tells the most people all about it in San Diego’s billion dollar market.

Measured by the HOOPER yordstick... KSDO is first in San Diego... delivers the most audience.

May we prove we can sell something for you in San Diego?

KSDO
1130 KC 5000 WATTS

Representatives
John E. Pearson, Co. — New York
Daren McGaven — San Francisco
Wall Lake — Los Angeles

AGENCY AD LIBS

by Bob Foreman

Having had a working tv color set at home for 48 hours, I will follow the pattern so firmly established in the medium and qualify myself as an expert. From the rich depths of my experience you may henceforth expect pronouncements of economic and aesthetic import. In fact, since I’ve seen one show telecast in color (at home) so far, I’ll begin at once.

In the first place there is a difference in quality in what you view at home and what you get on-the-line over a monitor at the station (where I’ve seen any number of colorcasts). It could be that the added difficulty of sharp-tuning color plus the normal loss of quality in transmission makes the difference. But let me hasten to add that the set I’m watching on has no outdoor aerial, only those antlers. However, it’s still mighty fine to sit by.

What puzzles me most are the strange hues that the black-and-white pictures give off. They are not gray like those from a regular black-and-white set. Not sepia either. They seem to have a bluish cast, not disturbing in the least, but which has added depth gradation and definition as well as warmth to the total effect.

But all this is trivial. What’s most fascinating is that my family is now experiencing once more all the wonders as well as annoyances that took place when black-and-white television first made its appearance in the home. Remember those days? The few who owned sets ("giant, life-size 10-inch screens") were famed in their neighborhood. Friends and near-friends and even casual acquaintances came by to see the sights and drink your liquor, trample your children and complain about your dog.

Well here we are again. As the huge carton reposed in our dining room, before installation, and another giant box which contained the tube sat in the bedroom, neighborhood gossip spread like wildfire. The elevator man told the door man. The door man told the other tenants. Tenants told neighbors. The kids told their schoolmates. And, of course, I shot my mouth off, too. So the news was out. I’ve ordered six cases of scotch and am constructing bleacher seats right now to accommodate the overflow.

But back to some pronouncements. As mentioned, I saw one show—Kraft Theatre on NBC. The color was fine but (Please turn to page 33)
February 1951, Movie Stars Parade Magazine acclaims Robin Seymour youngest of winning disc jockeys.

Billboard, bible of show biz places Seymour in nations top 10 platter spinners.

Hit Parader, national song sheet rates Robin the Bobbin man 3rd in the entire nation!

Here's your opportunity to drop a real bomb on the Detroit Market! Bobbin with Robin is nationally acclaimed the number 3 disc jock show . . . your sales message on this top program reaches the tremendous Detroit-Wayne County billion dollar market—and it's a fact, "Almost everyone in Detroit listens to WKMH."

77% of the buying power of Michigan, almost 6 billion dollars yearly, lies within reach of the "Golden Triangle" formed by Detroit, Jackson and Flint. Cut yourself a big slice of this market. It's ready to serve! Come and get it! Look at these figures—radios in nearly 100% of the homes—over 85% of the automobiles. A package buy of these three strategically located Michigan stations offer you maximum coverage at minimum cost.

Here's your opportunity to drop a real bomb on the Detroit Market! Bobbin with Robin is nationally acclaimed the number 3 disc jock show . . . your sales message on this top program reaches the tremendous Detroit-Wayne County billion dollar market—and it's a fact, "Almost everyone in Detroit listens to WKMH."

77% of the buying power of Michigan, almost 6 billion dollars yearly, lies within reach of the "Golden Triangle" formed by Detroit, Jackson and Flint. Cut yourself a big slice of this market. It's ready to serve! Come and get it! Look at these figures—radios in nearly 100% of the homes—over 85% of the automobiles. A package buy of these three strategically located Michigan stations offer you maximum coverage at minimum cost.

Bobbin with Robin

Michigan's Golden Triangle

PRESENTED BY
HEADLEY REED
THE ADVENTURE

*Adapted from the outstanding best
*Eagerly awaited by millions o

starring HUGH MARLOWE with Florenz Ames as Inspector Qu

a tpa sales builder

SPONSOR
Here’s a new TV show that’s as reassuring as money in the bank... a first-run series that’s backed by a 25-year habit of success.

**A SUCCESS IN EVERY MASS MEDIUM**

In print... on the screen... on the air—“Ellery Queen” has consistently spelled “box-office.” On TV live—on a handful of DuMont-cleared stations—“Ellery Queen” demonstrated an amazing ability to dominate its period, without any “inheritance”... against any competition.

Now, specially filmed for TV... starring the man who created the radio role, “Ellery Queen” is marked for new highs.

**A TREMENDOUS READY-MADE AUDIENCE**

The readers who made “Ellery Queen” a 30,000,000-copy best-seller... the movie goers... the former listeners and viewers—these are the people who give this new series a ready made, multi-million audience. Marlowe fans who have enjoyed his work on stage and screen (“Voice of the Turtle”... “Twelve O’Clock High” and many others) will swell the figure.

And top production—all down the line—will win and hold new viewers for this series.

**A SHOW THAT CAN’T MISS**

To the proved commercial impact of mystery shows, “The Adventures of Ellery Queen” adds the power of a great name... the prestige of fine dramatic programming. Call, write or wire for the full story, and for franchises in areas where you need a show that can’t miss.
SHREVEPORT'S
MOST INTENSIVE LISTENER SURVEY—

Over 27,000 calls in a 2-week period—

PROVES:

- KTBS Leads in overall listeners.
- KTBS Leads in the $10,000 to $25,000 a year Economic Group.²
- KTBS Leads in the $4,500 to $10,000 a year Economic Group.²
- KTBS is a close Second in the $2,500 to $4,500 a year Economic Group.²
- KTBS is Second in the Economic Group earning under $2,500.²

These Figures extended into the KTBS primary Service Area³ of 401,502 Radio Families—give KTBS the lowest Cost per Thousand in the Market.

KTBS
10,000 Watts Day
5,000 Watts Night
710 on the Dial
Shreveport, La.

---

See Your Petry Man For Details

---

¹ Radio-Television Ratings
² Economic Area Breakdown was made by Centenary College Commerce Department.
³ Computed according to NARTB and AAAA Standards.
⁴ SRDS Consumer Markets 1954.
EXTRA COMPARAGRAPHS

If extra copies of your Compara-
graph are available at no charge to
subscribers, will appreciate you put-
ting me on the list for three such
copies each month.

Ewart M. Blain
Sales Director
WEEU-TV, Reading

- Extra copies of SPONSOR'S Tv Compara-
graphs are available at no cost to subscribers.

SPOT CHECK

Thanks for helping me locate a de-
dependable spot radio check service. I
was able to contact them immediately.

Also, may I add that I am an ardent
defender and promoter of the excel-
ence of your magazine.

Paul K. Abrahamson
Advertising Manager
Borden's Instant Coffee
The Borden Food Products Co.
New York

- SPONSOR'S Readers' Service Dept. referred
Mr. Abrahamson to Radio Reports, a radio spot
check organization.

PROGRAM GUIDE

A truckload of congratulations to all
at sponsor for the 1954 Radio-Tv
Station Program Guide.

This type of publication has long
been desired in the field, particularly
in the ever-growing niche known as
Spanish-language radio.

The section devoted to Mexican-
American programing is the finest
thing of its kind ever published and is
solely needed by agencies and clients
alike.

Richard O'Connell
President
Richard O'Connell
New York

- SPONSOR'S Program Guide is available free
to subscribers. Extra copies cost $2 apiece.

DRUGCASTING

We are deeply appreciative of your
wonderful article about WWDC-FM
Drugcasting in the April 5 issue of
sponsor [page 46].

In giving you information for this
article, we inadvertently listed Wild-
root Cream Oil as one of our Drug-
casting sponsors. Wildroot has been
one of our substantial advertisers on
our am station but they have at no
time used WWDC-FM Drugcasting.

Since we apparently inadvertently embarrassed a sponsor, we would appreciate your running a correction.

Ben Strouse
Vice President
WWDC, Inc.
Washington, D. C.

LET'S SELL OPTIMISM

Enclosed you will find a picture of my little daughter depicting, I think, a very clever idea (see below).

If you wish, you may pass it on.

Someone may have an idea for its use that would boost our morale a little.

D. L. Craddock
President & Treasurer
WLOE, Inc.
Leaksville, N. C.

- Nineteen-year-old Jeannine Craddock is passing out "Business is Good" buttons. Her coat is covered with hundreds of Bonzer Buttons.

STORYBOARD SAGA

I read with interest Bob Foreman's storyboard saga (3 March 1954, page 16). As a producer we are up against the same situation with both agencies and clients. Inasmuch as TV commercials cost dough, we now have a new approach which we hope will work.

We have the agency art department prepare artwork that is better than the storyboard type. We combine this with photos of the action and film the art and photos on 16 mm. film timed to the length of the spot.

We next make a tape recording of the audio part and use it as a means of transferring the sound to the film

which has been cut. This film is magnetized and the tape transferred. The net result is a film containing sound and picture in the rough which corresponds to the storyboard.

This method gives the agency and client a more or less visual idea of what the film will contain. It also gives us a good guide to work with in cutting and filming.

This may not be the real answer but to me it's better than a storyboard presentation. The costs involved are nominal, but they can be absorbed in the overall price.

Jack Lewis
Jack Lewis Studios
Richmond

ANTELL AIR TECHNIQUES

I am in urgent need of gathering material on the radio techniques used to sell Charles Antell products a year or two ago. Undoubtedly your magazine covered this story in at least one of its issues. Could you please send me tear sheets or back issues containing whatever articles you might have on this subject?

It is essential I have these as quickly as possible. If they are available, please send them to me air mail and bill me for whatever charges are incurred.

Nellene Zeis
Librarian
Krupnick & Assoc.
St. Louis

- SPONSOR has done one full-length case history article and one P.S. on Antell's air advertising.

RADIO SET SALES

The January 25 article on radio set sales is certainly interesting and useful information and of great general help to the industry. It confirms once again the fact which most of us have come to learn in the past 24 months—the fact that the resurgence of radio now seems to be complete and it has taken its rightful place, in maturity, as a mighty sound cost-per-1,000 advertising medium.

Howard W. Maschmeier
Asst. Sales Manager
WFL, Philadelphia

- Reprints of "Radio set sales lead tv by 69% in big tv markets" are available at 50 each. Quantity prices are furnished on request.
IN INLAND CALIFORNIA (AND WESTERN NEVADA)

The Beeline
DELIVERS MORE FOR THE MONEY

These five inland radio stations, purchased as a unit, give you more listeners than any competitive combination of local stations... and in Inland California more listeners than the 2 leading San Francisco stations and the 3 leading Los Angeles stations combined... and at the lowest cost per thousand! (SAMS and SR&D)

Ringed by mountains, this independent inland market is 90 miles from San Francisco and 113 miles from Los Angeles. Beeline listeners here spend more than $2 billion annually at retail. (Sales Management’s 1953 Copyrighted Survey)

MCCLATCHY BROADCASTING COMPANY
SACRAMENTO, CALIFORNIA • Paul H. Raymer Co., National Representative

17 MAY 1954
New developments on SPONSOR stories

See: “Tartan’s summer strategy: beauty and radio”

Issue: 9 April 1951, page 40

Subject: Seasonal product promoted with air media

Here she is, men, the Tartan suntan lotion girl (see below). She’ll be on your tv screens in a few days as Tartan begins its two-month summer selling drive—using heavy tv and radio campaigns.

Tartan has an even shorter season than most seasonal products. Its season is June and July; before June, its too cool in most parts of the country to go sunbathing, and after July most people seem to hang on to the suntan lotion they’ve already bought.

For Tartan’s big push this year spot television announcements will be used in some 40 markets. Agency: Ellington & Co. Supplementing this will be spot radio (Tartan uses short weather reports), newspapers. Total budget: a sponsor-estimated over $600,000.

First tv and radio campaign this year—to start this week or next—will run for six weeks in 15 Eastern, Southern and Pacific Coast cities. Nighttime tv 1.D.’s and daytime radio will be used.

See: “How spot helped build Paper-Mate

Issue: to No. 1 ball point”

Subject: Paper-Mate is upping over-all budget to add network tv

In five years Paper-Mate Pen Co. grew from zero to a multi-million dollar company selling more than 67,000 $1.69 ball-point pens every day.

For three years spot radio and tv have been used, built around the same theme all this time—the well-known Paper-Mate jingle.

Now Paper-Mate is adding network television—but it’s keeping its $2.3 million spot radio-tv budget intact. The tv program, The Stu Erwin Show, which will cost about $1 million, won’t cut into current advertising; the budget is being increased to $5.5 million.

Starting last week, Paper-Mate began alternate-week sponsorship of the Stu Erwin Show (ABC TV, Friday, 7:30-8:00 p.m.).

One other change in Paper-Mate strategy has been reported. The jingle is being given an “American Calypso” treatment.

Tartan uses spot television, spot radio (and this girl) to sell suntan lotion...
ON-TARGET TELEVISION

KUDNER AGENCY, INC.
NEW YORK DETROIT WASHINGTON SAN FRANCISCO

17 MAY 1954
Any way you look at it...

- Excellent color fidelity. Special Masking Amplifier plus overall quality of system results in superlative reproduction.

- Continuous film movement. No intermittent action. Optical immobilizer eliminates claws and shutter.

- Sensitivity of system faithfully reproduces all tonal gradations through gamma-corrected amplifier.

- Film may be run forward or backward. Stopped at any point. Speed may be varied.

- No shading adjustments necessary. Picture free from edge flare and shading. Completely automatic from remote panel.

- Entirely new standard of operating economy for both color and monochrome operation.
Here is the one system that puts you years ahead... whether for monochrome or color. The DuMont Color Multi-Scanner permits you to be ready for the day you start color broadcasting, and at the same time provides a means of monochrome-film, slide and opaque pickup surpassing all other systems in quality of performance, operating economies and dependability. Yes, sir... anyway you look at it... you're years ahead with the DuMont Color Multi-Scanner — the only continuous-motion scanner now *IN PRODUCTION!*

**FOR COLOR**

Permits the average television station to prepare for color now, without the large investment required in specialized color equipment. The cost of the system may be amortized over both current monochrome broadcasting operations and future color operations.

The Color Multi-Scanner eliminates registration and other technical problems inherent in triple pick-up tube camera designs. The single scanning tube along with the unparalleled sensitivity of the DuMont Multiplier Phototube results in a color signal source far surpassing that of other systems.

**FOR MONOCHROME**

The Color Multi-Scanner can go right to work on monochrome transmission. Utilization of the same equipment provides fine quality black and white reproduction. As the flick of a switch—your choice of color or monochrome—it's as simple as that!

The Color Multi-Scanner is basically the same as the famous Monochrome Multi-Scanner with the exception of a light-splitting mirror system and additional unitized channel amplifiers. All operational advantages and economies have been retained.

**AND OTHER DU MONT COLOR EQUIPMENT**

Incorporated in the DuMont Color Multi-Scanner and available as a separate unit for improving other color signal sources, the DuMont Color Masking Amplifier adds new realism to color signals. It permits compensation for dye and filter deficiencies and adds new qualities to any color setup.

Get details on the complete line of DuMont color transmitting accessories. As always... in color or monochrome... it's DuMont to be first with the finest!
Ed Ebel, General Foods' director of the corporate marketing office, is an old-time agencyman. In the Thirties he worked at Calkins and Holden and at Pedlar & Ryan. During World War II he served as a major in the Subsistence Division of the Army. But despite this rugged schooling in handling sizable budgets, problems and crises, he feels sure that March 1954 was a particularly unusual month.

He's referring, of course, to the work and planning that went into General Foods' 25th Anniversary Show telecast over 255 stations on all four tv networks on 28 March (through Young & Rubicam).

"I live in Chappaqua, New York, with my wife and four kids," he told sponsor. "But for a while there I thought I'd never see home again. The company was moving to White Plains from New York just at the time when we were working on the anniversary show..."

Now that the show is a thing of the past, he can sit back for a breather and consider whether this sponsor-estimated $1 million tv one-shot was worth all the money and effort.

Over $10,000 per minute on the air may sound like steep spending, but Ebel remarked almost apologetically, "The show really didn't cost so much when you stack it up to our annual budget."

General Foods network shows now on the air include six tv programs and nine radio programs, placed through the three GF agencies: Y&R, Benton & Bowles, and Foote, Cone & Belding.

Despite this heavy and continuous advertising barrage, Ebel feels that the anniversary show produced the desired results for GF. "Public response after the show has already shown us that a lot of people learned about a number of products we make that they had not previously associated with General Foods." According to Nielsen the program reached 21,060,000 different tv homes-largest audience in tv history.

Besides, he added, if he ever recalls the Ides of March with an overwhelming weariness, he need only flip through some of the thousands of letters from consumers that came streaming in to General Foods, to feel that it was worth it.

He then pointed to a letter from a viewer in Tulsa, Okla., who wrote: "... Thank you for the Rodgers and Hammerstein show. ... I won't forget it on my next trip to the grocery store." ** **
The Fishin's GOOD...

and the big ones are biting
when you cast your line on Detroit's Channel 2
in the rich Midwest market.

Use results as your guide, and you'll buy
the full-power station...100,000 watts, 1,057 foot tower

WJBK-TV, DETROIT

Catch 'em while they're watching
top CBS, Dumont and local programs
and reel off your own success story
to match the hundreds in our files.
On an average day she sees
41 TV Commercials

Some make a
bigger dent
than others
In the annals of NARTB convention history 1954 may well go down as the year of the “Corridor Clinic.”

The number of these informal bull sessions in which broadcasters and admen hash over their current problems with other broadcasters will probably be of record proportions.

That’s because a record number of major headaches, problems and unresolved puzzles confront the radio-tv industry as the 32nd Annual NARTB Convention gets ready to roll at Chicago’s giant Palmer House next week.

Whether they plan to attend the convention or not, admen will do well to take careful note of the subjects due to be discussed at these “Corridor Clinics.”

Like a mirror held up to the industry, they reflect the doubts and fears as well as the latest plans and proposals of the nation’s broadcasters from the largest and oldest radio stations right down to the newest uhf tv outlets.

As the general manager of a Midwestern am-tv outlet told SPONSOR recently:

“What’s decided at this convention, on and off the agenda, will affect this entire industry for years.”

What will be the hottest topics of corridor confabs? What do the estimated 2,500 broadcasters, admen, exhibitors and reps who plan to attend the convention hope to see accomplished? What effect will the convention ultimately have on the day-to-day buying of radio and tv by

**SPONSOR at NARTB: here’s where**

Agencymen, advertisers and industry executives attending the 1954 NARTB Convention at Chicago’s Palmer House, 23-27 May, are invited to stop in at Room 825. There they will find SPONSOR-ites Norm Glenn, Bernie Platt, Bob Mendelson, Ray Lapica, Ed Cooper, Wally Engelhardt and Homer Griffith on hand to discuss convention topics, industry activities. SPONSOR to pioneer dinner on 23 May.

17 MAY 1954
Top-level executives of NARTB have planned agenda for 1954 convention in Chicago which will tackle topics ranging from color tv to labor relations. Seen above, left to right: Harold E. Fellows, NARTB president; Robert K. Richards, administrative v.p.; Thad H. Brown, tv v.p. and tv Board counsel; Ralph W. Hardy, v.p. of NARTB’s Government Relations Dept.

President Fellows told SPONSOR he felt the upcoming NARTB Convention to be especially significant to timebuyers and agency men since the meeting will mirror “in conversation and in tangible exhibits the complete story of the factors that give radio and television their continued command on listener and viewer habits and desires. Now, the timebuyer can understand the current problems and opportunities confronting the entire broadcast industry, and the individual licensee.”

In the past year, NARTB said, it has achieved many goals, including: (1) a positive public relations program for broadcasting, particularly through its tv Information Committee; (2) met with NCAA to discuss problems and costs of sports broadcasts; (3) worked with the AMA and ADA in cleaning up too-liberal use of “dramatized” medical blurs; (4) sparked new air-wage laws to aid industry.

advertisers and agency men?

Knowing that the 1954 NARTB Convention will be one of the most crucial in the trade group’s history, SPONSOR has sought the answer to these questions for nearly two months. Some 250 radio and television stations in all parts of the U.S. were polled in a special postcard survey (see top of facing page) to determine what they would like to see accomplished at the convention of a constructive nature. In addition, NARTB officials, admen, reps, equipment makers, film and transcription companies and research firms were queried on their convention plans and problems.

Here are the half-dozen topics which are therefore likely to be hottest at the 1954 Chicago meeting of the NARTB:

**Uhf:** Uhf tv stations are fighting mad. Many feel that they are not getting a square break, that on the one hand they face obstacles and that on the other news of their difficulties has been exaggerated so that all uhf stations are marked bad.

“I’ve got everything—a good signal, a high rate of uhf conversion, a good network affiliation—everything but business,” a uhf station owner in a Southern market told SPONSOR. “I can’t fight this battle any more by myself. I need advice and help from the NARTB. And, I need it right now!”

So far, the biggest stumbling block for uhf operators has been agency acceptance, particularly if the station is telecasting in a market which is a mixture of uhf and vhf television.

What can the NARTB do? Uhf-men have a number of ideas which they intend to present, officially and unofficially. These range from persuading the NARTB to set up special sales clinics for uhf or suggesting a second “freeze” to recommending to manufacturers that they no longer make vhf-only sets.

**Network spot carriers:** As admen are fully aware the sales patterns of network radio and to some extent tv have changed radically during the past two or three seasons. Networks are trying to sell more shows to the small advertiser, the seasonal advertiser and the client who wants a short-term campaign. This has meant an increase in the number of programs sold on a “participating” basis, and the emergence of packaged availabilities with names like “Pyramid Plan,” “Power Plan,” “Three Plan” and the like.

Many a network affiliate and station rep have objected strongly to these network developments, feeling that they are “poaching” on spot radio and tv. Accordingly, top network executives will be on hand to explain to stations the reasons for network “spot carriers.”

A top-ranking network executive who plans to attend the

---

**by Kevin Sweeney, president Broadcast Advertising Bureau**

Radio and BAB have both changed a great deal since the NAB convention three years ago when a newly-hatched BAB was introduced to the broadcasters as one solution to their growing sales problems.

Radio has since proved what everyone was then nervously hoping—that it has vitality enough to meet any competitive challenge.

During the last three years Americans have testified to that vitality by putting down close to $1,400,000,000 at retail just to buy new radio sets. Certainly, that’s proof beyond the whisper of a doubt that radio broadcasters are offering something that Americans are willing to pay for.

(Please turn to page 142)
convention summed up much of the networks' corridor strategy when he told sponsor: "Network radio as we've known it in past years just doesn't exist any more, particularly at night. New sales plans must be developed to meet changing conditions, and stations must realize the role they have to play in these plans if we are to have network service at all."

At the same time, a number of broadcasters attending the convention hope to use their free time at the convention to rally opposition to these network plans. The radio affiliate groups of both NBC and CBS Radio networks, for example, plan to have caucus sessions at the NARTB meeting concerning "spot carriers." The CBS Radio Affiliates have already gone on record as saying they would "vigorously oppose" any move by CBS to set up spot announcement schedules on the network. In addition a number of leading radio reps told sponsor they plan to have similar informal huddles with their stations to oppose network spot plans.

The TVAB: With competition for the spot tv dollar increasing because of the general rise in tv overhead and the influx of additional tv stations since the freeze, the recently founded Television Advertising Bureau is sure to make NARTB news, on and off the convention floor.

More than a year ago, according to NARTB officials, the trade group started to gather material and map out tentative plans against the day when an NARTB tv promotion bureau, along the lines of BAR, might be established. (See "Should there be a Television Advertising Bureau," sponsor, 30 November 1953.) Appointment of a committee to get the project started has been under study at NARTB for several months, and the subject is definitely scheduled for consideration at the June Board Meeting of NARTB.

NARTB Convention exhibitors

Exhibits at the 1954 NARTB Convention will range from color tv and audience research to screenings of new tv film properties. List below, gathered at press time may have some omissions.


RESEARCH ORGANIZATIONS: A. C. Nielsen Co.

SERVICE ORGANIZATIONS: Keystone Broadcasting System, Inc.; Standard Rate & Data Service, Inc.


(For press releases, please contact your representative.)
Firm holds lead position against new competition through seasonal saturation announcements

During the hot months the Good Humor man is as familiar a sight on many city streets as the mailman. The sound of the bell on his truck represents multi-flavored Good Humor popsicles to kids in city neighborhoods. But to the Good Humor Corp., it represents over 30 years of growing profits.

Strangely enough the firm's success was achieved without advertising. Then, three years ago Good Humor's management allocated a $100,000 budget for a summer campaign. This year, Good Humor is putting its entire $225,000 budget into an eight-week saturation radio-tv campaign (through David J. Mahoney).

What are the reasons for this reversal of management policy?

Competition. From its birth in 1928, Good Humor Corp. faced competition from store-sold ice cream. Then in the Thirties a number of well-established ice-cream manufacturers like Borden's began selling their ice cream through trucks on a franchise basis. But Good Humor maintained its supremacy among street-vending ice creams throughout the war.

Since World War II, however, a large number of local and regional street-vending ice-cream operations have sprung up in competition with Good Humor Corp. Like Good Humor, they concentrate in large and well-populated metropolitan centers.

Howard Johnson, for example, began operating a fleet of trucks with the well-known Howard Johnson trademark about four years ago. Today Howard Johnson has about 400 such trucks—30 to 100 in the New York area, which is Good Humor's own best market; 50 to 75 trucks in New England, where Good Humor has no distribution at all. However, when Good Humor expands its distribution, the firm will have advertising experience that will be invaluable with established competitors in new markets.

In New York alone independents, like Bungalow Bar and Judy Ann, ice-cream vendors vie for the kids' 12c. Price, incidentally, poses another competitive problem for Good Humor: Good Humors cost 15c each.

Some 98% of Good Humor sales come from street-vending trucks, carts, tricycles. The bulk of these sales comes from eight large metropolitan centers only: New York, New Haven, Philadelphia, Baltimore, Cleveland, Detroit, Chicago and Los Angeles. Good Humor has radio and tv advertising in each of these cities.

In summer 1953 when Good Humor first put 100% of its ad budget into the air media (through David J. Mahoney), about 40% of the $175,000 budget went into radio, 60% into tv. The 1954 campaign follows approximately the same pattern, with a 30% budget increase as the only major difference.

Here's how Dave Mahoney, president of the agency as well as Good Humor account executive, explains Good Humor's strategy:

"Essentially, we use tv to get the kid audience, radio for mixed adult listeners.

"Our tv commercials are placed adjacent to kid shows during weekday
Advertising to $225,000 on air

afternoons and on Saturdays. But, though the entire tv effort is geared to kids, with some live, but mostly animated commercials, we also reach a sizable housewife audience.

“Our primary reason for using radio is to get the out-of-home listening audience. Good Humor’s radio commercials are therefore concentrated over the weekend to cover adults in resort areas or driving along the highways.”

Since the two air media are being used to reach two distinctly different audiences in different atmospheres, the buying pattern has been the following:

Tv commercials, both 20- and 60-second animated cartoons, are seen in children’s participation programs, Western films, adjacent to space adventure shows or films with kid appeal during mid- and late-afternoon on weekdays. Saturdays, and to a lesser degree on Sundays, they’re scattered through the kiddie programing block. Young viewers are generally snack conscious while glued to their tv sets. Tv commercials are supposed to key them to the sound of the bell on the Good Humor truck when it passes by.

Radio commercials, one-minute long combinations of musical jingle and hard sell, are concentrated on Satur-
days and Sundays when adults may be listening to their sets on beaches or out in the country. They’re also placed adjacent to sports and newscasts during the late-afternoon hours on weekdays when people are driving home after work, as late as 8:00 p.m., when they may be out for a refreshing drive after dinner. Since Good Humor trucks are rarely on the highways or streets after 8:30 or 9:00 p.m., no commercials are placed after that hour.

Since close to 60% of Good Humor’s sales come out of the New York metropolitan area, the air campaign is most concentrated in the New York market. From the end of May through July Good Humor commercials will be heard over eight New York radio sta-

(Please turn to page 122)
A week at BBDO

SPONSOR editor goes behind doors of nation's top air agency to see what makes it tick. First part of 2-part series

BBDO President Ben Duffy shows appointment book to SPONSOR's Jaffe as secretary Rita Fitzgerald looks on
by Alfred J. Jaffe

The week was over.

It was 5:30 p.m. when I walked to the bank of elevators on the sixth floor of 363 Madison Ave., New York City.

It could have been almost any other of the nine floors occupied by Batten, Barton, Durstine & Osborn, Inc. They all look pretty much alike: a forest of five-foot glass and metal partitions framed by a belt of offices.

I looked back for a moment. It was quiet. BBDO's working day ends at 5. A giant replica of a pack of Lucky Strike poked up above the partitions as if it were waiting for midnight to come alive and start dancing or whatever giant cigarette packs would do at midnight. A near life-size cardboard photograph of Dorothy Collins seemed to be telling me I should go out and get a pack of Luckies right away.

There were a few vague sounds of activity. I recalled a paragraph from a booklet BBDO gives to all new employees: "Because BBDO is a friendly place—and an extremely busy one—people sometimes hang around after 5, even come in on an occasional Saturday. There isn't any law against it—if there's a rush job that has to be done."

It actually wasn't much quieter than during working hours. There is a quiet, intense hum about BBDO at work, a sense of everyone doing his job in a business-like, unspectacular, unselfconscious way. The sixth floor could almost be the accounting office of a large, impersonal corporation (minus machines), though BBDO is anything but impersonal when viewed from the inside.

There was little to indicate among this forest of partitions that BBDO bought nearly $140 million worth of advertising last year or that it is first in radio-tv billings and is up to its neck in glamorous video.

I was trying to sum up BBDO.

Is it a large, efficient advertising machine? Yes. BBDO men and women turn out 10 du Pont advertisements for print alone during every working day.

Is it an informal, creative advertising group? Yes. Its "brainstorm" sessions are free-wheeling affairs where rules are thrown out the window, where even the screwiest ideas are encouraged, where suggestions gush out like water from a fire hydrant turned on full force in the hope that some diamond may be found among the dross.

Does that sum up BBDO? There was still more to it. I remembered Charlie Brower telling me: "BBDO has no classy front. Some people may think of us as country humpkins compared to other agencies, but our clients can relax with us. We are honest to the point of naivete." Brower, who is executive vice president in charge of creative services, wasn't trying to kid.

Corny? Maybe. But then there's that one hundred and forty million bucks.

And then my eye fell on an uncompleted partition of glass blocks. Still expanding. The sixth floor was being renovated as part of a shifting around of offices with the acquisition of new space. BBDO's growth seems almost relentless.

A week before I had come to BBDO to find out something about the reasons for this growth, to see how the agency ticks. I talked to people, watched wheels turn, did some advertising work myself. I looked at some organization charts, found them a little helpful, a little misleading. In my anxiety to set up a simple, logical description of the organization, I tried pigeon-holing everything. But I found myself bucking up against the superior logic of getting things done. Sometimes, when I'd ask someone for his title, I'd only get a blank stare or a confused mumble from an adman trying to be helpful but not knowing how.

Anyway, I thought I had some of the answers.

On the way to the elevator, I passed a cigarette dispensing machine, I took out a quarter and looked for my brand. There was a long line of cigarette labels—all Lucky Strike. I shrugged and put in a quarter.

* * *

You can't call any single department the "heart" of BBDO. But there's no better way to get a good look at radio-

Assigned to a BBDO cubicle, man from SPONSOR, Alfred J. Jaffe, writes radio commercial

And then tv advertising at the nation's top radio-tv agency than by going behind the doors of the radio-tv copy and art department.

Top man there is Art Bellaire, a friendly unassuming chap who, when I walked in, had one leg draped over the arm of his chair, displaying green socks with a blue suit. He was talking with commercial writer Hal Longman about some orchestral effects for some new radio commercials.

When Longman left, Bellaire explained: "You can do an awful lot with radio commercials nowadays that you couldn't do in the old days. Recording techniques and better record-

(Article continues on next page)
BBDO BILLINGS

1929 $32.6 million  
1930 31.4 million  
1931 26.6 million  
1932 17.3 million  
1933 14.8 million  
1934 16.2 million  
1935 15.7 million  
1936 19.4 million  
1937 20.3 million  
1938 17.5 million  
1939 20.2 million  
1940 21.7 million  
1941 23.5 million  
1942 25.2 million  
1943 27.6 million  
1944 33.7 million  
1945 43.0 million  
1946 50.4 million  
1947 59.1 million  
1948 71.3 million  
1949 81.4 million  
1950 87.4 million  
1951 104.1 million  
1952 118.0 million  
1953 137.5 million

BBDO, right, v.p. in charge of tv at BBDO, shows SPONSOR'S Jaffe list of 24 video network shows now used by agency clients.

Bill Foreman, head of the tv department under Bob Foreman, is the man who became head of the radio writing department. He's a space writer, and the problem is one of the big ones. You can use a 14-piece orchestra and make it sound like 50. It's only a matter of putting together identical sound tracks. Even sound that you don't play around with sounds better. You'll be amazed at some of the technical tricks you can do.

The conversation veered around to Bellaire's department.

He thought for a moment. "Let's see. I've got about 30 radio-ty writers. They're about a dozen art people under Larry Berger who work on commercials. You might be interested in this guy Bill Mogerman. He's in my department and he's scientific adviser on all accounts. He helps the space people, too. Yes, he writes some commercial copy, too. Works on industrial institutional accounts like du Pont, U. S. Steel, General Electric. He's a lot of help when the commercial writers visit a factory to pick up information. Bill can talk to the technical and research people at the factory on their own level and then explain things to the writers on their level."

Bellaire started as a space writer, was in that job two years, then transferred over to the radio writing department under Bob Foreman. When Foreman became head of the tv department, Bellaire moved into Foreman's job.

"I like a man with space background in my department. The experience is important. You can teach the technique of radio-ty commercial writing, but advertising background takes time to acquire. We have space and radio-ty writers work together as much as possible. I guess you can say the space people have created more campaigns in the past, but the radio-ty group is doing more in the way of initiating campaigns as they get more experience. Don't forget there are about three times as many space writers as radio-ty writers. Space writers as a group have been around longer. They've got five vice presidents over there. We don't have any.

"Don't get the idea that radio-ty commercial writing is just an extension of space writing. Not at all. When you do something like tv animation, you've got something entirely different. You'll see what I mean in a couple of minutes. We've got three guys here who work on Lucky Strike commercials. I'm having them come in to hat around a few ideas for some new commercials for Royal Crown Cola." The trio came in a few minutes later. There was Gran Burland, 27, stocky, bouncy, with expressive features; Bob Kroll, 31, husky, with cropped blond hair and a cigar tilted at an angle in his mouth; Dick Mercer, 36, thin, medium height, who walked in imitating Red Buttons.

Bellaire explained the problem. "We've done some RC commercials with a barn dance theme. They were basically simple and direct.

"'Animated?' asked Burland.

"Yes," answered Bellaire. "I'll get you some storyboardso you can see what they were like. The new ones are to be animation, too."

Someone walked in swiftly, a note on Bellaire's pad, whispered something in his ear and walked out.

"Point of order, Mr. Chairman," said Mercer. "'I think we should all see that message. We cannot let insinuations confuse this hearing."

Bellaire grinned and continued: "The new commercials should be more sophisticated. You know the teenagers—and that's who we're trying to reach—are pretty hep nowadays. They're exposed to a lot of stuff on tv and a lot of good tv commercials.

"Now, you don't have too much to say about a cola drink but you've got a minute to say it. I don't have any particular ideas. Anything goes, as long as it's good. You can start from scratch if you want, except that we've got a jingle theme that should be worked in. You can modernize it, if you want to."

Burland, the piano-playing member of the trio, asked: "What about the music?"

"All we've got is a sound track of voices singing the jingle with a calliope effect," said Bellaire. "You can
use that if you want to."

"Can we use an orchestra?" asked Mercer.

"If you have a good reason for using one, use one," said Bellaire. "You can simulate music, if you want. For all I care, you can use a comb and toilet paper."

Burland put in: "In other words, so far as cost goes, the sky's the limit but there's no money."

Bellaire ignored the crack. "One last thing. Don't get the idea we're only after teenagers. The commercial should be interesting enough to attract adults."

Burland said: "I get it. Roughly, from 6 to 60. It's practically on the air."

After a little more discussion the trio decided to meet that afternoon at 3:00 p.m. in commercial writer Joe Hornsby's office, where there is a piano.

We gathered on the dot in Hornsby's office. I had met Hornsby at a brainstorm session that same morning. "What you don't know," said Mercer, "is that Joe Hornsby is Mr. Music of Madison Ave."

Hornsby works on jingles for all accounts. He also writes copy for RC and Wildroot. Together with Raymond Scott, conductor of the Hit Parade orchestra, Hornsby worked out the "Be happy, go lucky" theme, as well as those now used for Crosley and Schaefer. Hornsby, who does copy as well as music, has been a BBDO man for 15 years. He had just collaborated with Bob Foreman on a song called, "The Wrestler's Polka."

"Mind if I watch you animation geniuses?" asked Hornsby.

"We'd love it," said Burland. "We work best in front of an audience."

"Hey, we need you," Kroll said. "How does that RC jingle go?"

Hornsby, who wrote it, bent over the piano and sang softly:

RC makes you feel like new.
Feel like new?
Feel like new.
RC's best by taste-test, too.
Get Royal Crown Cola today.

The session started off, after a little grooping, when Mercer said: "Hey, here's something. You see a juke box."

*Please turn to page 136*

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**Three men on a commercial:** Senior Editor Jaffe watches as trio from radio-tv copy department work on animated tv commercials for Royal Crown Cola. The trio are, left to right, Gran Burland, Bob Kroll, Dick Mercer. During creative session pictured they talked continuously, bounced ideas back and forth until they hit on something they liked. Description of what went on will be found in story.
Music libraries: what do you know?

Music libraries today are source of high-quality radio shows, sales

Needed: New name for "music libraries." Once they were, as sketch above implies, collections of music transcriptions for radio stations. Now they are services which aid stations in writing complete programs. But confusion results since no one has coined a new name which fully describes functions performed by today's libraries.

E
ev
ey week dozens of advertisers use music library programing on radio stations all over the country. Yet few admen are aware of the role music library shows play as vehicles for their selling messages. Fewer still are aware of music libraries—period.

Music libraries, in fact, are not even well understood by some of their own customers, the radio stations.

Why are music libraries confusing?

Mainly it's semantics. The term music library (or transcription library) is out of date. Most of the business in the field is being done today by companies which are not solely music libraries.

A better word for them would be and there's a problem. Nobody has a better word. Two of the expressions used in the field are sales service and program service. Neither is adequate to describe a company which gives the station:

A transcription library consisting of about 5,000 musical selections plus monthly pressings of new songs; scripts to accompany the records; hundreds of recorded jingles to use as leads for commercials; detailed tips on selling radio to local advertisers; merchandising material for local advertisers: complete programs up to an hour in length which sound as if they came from a network studio (these are built out of the library's selections plus "voice tracks" by recording stars); promotion and publicity kits for each show.

Music libraries are of interest to the adman who uses radio because of their role in keeping the medium healthy by stimulating local business (see box). But, more directly, they can represent a source of low-cost programing of known quality for national spot and co-op campaigns.

This report will suggest how you can use music libraries in radio campaigns even though as an adman you will never lay down a single dollar to buy them directly. But first, to get you oriented, some background in question-and-answer style.

Q. What was the original function of music libraries?

A. You couldn't use ordinary phonograph records on the air back in the early days. A soprano sounded like Andy Devine calling the hogs if you played a plain wax record. The music libraries filled the gap by supplying high-quality transcriptions. These were catalogued for easy use and kept up to date periodically with new releases. You got everything from classical to waltz to folk music. Plus pop tunes in arrangements made exclusively for the stations.

Q. What are the economies of the business?

A. Libraries are set up on a rental basis. The station signs a contract for a minimum usually of three years. It pays a monthly rental fee ranging anywhere from $60 to $350, depending on the station, the market and the library. Often the library goes to one station in a city exclusively though this isn't true in the larger markets. The libraries are able to keep their rental fees down and still make money because of the number of stations they sell.

Q. Who are the companies in the field?

A. There were originally six companies which provided big all-purpose libraries. All six rented on a monthly basis. All six issued new disks monthly. Their names (alphabetically): Associated Program Service, Capitol Records, Lang-Worth Feature Programs, RCA Recorded Program Services (RCA Thesaurus), Standard Radio Transcription Services, World Broadcasting System.

Today three of the companies continue in active production of new records every month. The other three companies have discontinued production and two of them are selling their libraries outright.

Lang-Worth, RCA and World are the companies remaining in active production of new monthly releases.

How libraries sell time

Many stations have reported they were never able to sell a particularly tough prospect until they used sales aids furnished by music library. Libraries give stations recorded jingles for variety of sponsors. Station can then write and record copy to fit jingle, go to sell sponsor with something specific. Brochures libraries furnish are something specific to sell with as well. They give the salesmen impressive art, all the facts needed to make local client grasp stature of show. In addition libraries furnish tips on radio selling methods. They help station do good job for local sponsors, can help national and regional sponsors as well (see text).

SPONSOR
Associated continues to rent its libraries on a monthly basis (at a reduced rate) but has no new releases, or program service.

Capitol and Standard are selling their libraries out to existing station subscribers as well as other stations.

Other libraries are: Sesac, C. P. MacGregor, M. M. Cole. Sesac is a music licensing firm which sells stations rights to broadcast music and a library service as well. Sesac is broader in range than MacGregor or Cole but is still heavier in religious and band music than Lang-Worth, RCA or World. MacGregor is said to be the oldest of the libraries, dating back to 1928, but concentrates on only a few shows. Cole is known for folk, Western and novelty in particular. Reflecting the increased emphasis on sales services, Sesac says it is upping the amount of sales aids for subscribers.

Q. What are the programs like?
A. They retain the flexibility of local shows. Disks can be combined to meet the taste of area listeners. Yet they have the production values of network shows.

Here's what a library show can sound like today.

First there's a theme with smooth announcement of the show name. Then the local announcer comes on at a voice cue to give his opening commercial. Back to the music with dialogue from stars of the show to introduce it. Then frequently throughout the show more dialogue from stars. The dialogue sets the stage for the music, adds warmth. At close there's again smooth production and closing theme.

Here are some titles of shows which suggest the kind of talent available.

Lang-Worth: Rhythm Rendezvous (Patti Page and Ray Anthony); The Allan Jones Show; Russ Morgan (doing a d.j. show); Mantovani (well known semi-classicist).

(Please turn to page 132)
Metropolitan’s radio results come in 1974

Longer life for policyholders is aim of firm’s spot and network air campaign

The Metropolitan Life Insurance Co. is the longest-range planner among all the hundreds of advertisers in radio. Its objective is nothing less than the improvement of health and longevity among the American public at large and its 37,000,000 policyholders in particular.

The company is also the most “institutional” of radio’s institutional clients. A word ofsell has never passed through the lips of an announcer employed by Metropolitan.

Yet Metropolitan’s air advertising approach has a closer resemblance to the hard-headedness of a man drawing up an actuarial table than it does to the gushing of a do-gooder.

Metropolitan does something few companies could afford to do. It buys newscasts on 72 radio stations and uses the commercial time for health talks to its policyholders (and anyone else who’s listening).

The company’s 1954 radio budget is $1.5 million. Magazines get a like amount and about $200,000 is spent in other media.

Metropolitan commercials invite listeners to write in for free booklets. They’re cook books, books about various diseases—all related to health and happiness in some way. Requests for booklets are never used as leads in selling insurance.

The company has been giving away booklets ever since 1898 (see box) and they are an important part of its advertising, though the booklets don’t actually do any more than mention the company name. The booklets are well illustrated in order to maintain interest in the topics. With this experience in the use of visual approaches to tell the health story and with the company’s experience in making movies for school use, television might have seemed a natural for Metropolitan.

The company’s advertising planners, however, have never bought a second of tv time to date. It’s surprising but cost is one factor.

Even though Metropolitan is the world’s biggest non-governmental...
First booklet was issued 56 years ago

Last year nearly 750,000 radio listeners requested copies of Metropolitan booklets on health. Company's first booklet came out in 1898 (left), was aimed at low income families. Metropolitan gives excerpts from booklets in its radio messages which are aimed at Metropolitan policyholders. Research, medical and statistical clearance are completed before booklet copy is prepared. Anyone can request booklets and to build prestige Metropolitan does not use names as leads. The company puts nearly half of its budget into radio.

financial agency, it does not have unlimited sums to spend for advertising. Its assets are about $12.3 billion; it has $56.1 billion of life insurance in force. But it is so limited by law as to expenses that any substantial entry into tv would have to come out of its other advertising expenditures.

Metropolitan is far too satisfied with results from the radio portion of its

ad spending to consider making radio money the source of a tv budget. The company feels it has a format which continues to yield results in terms of public education and booklet requests with no signs of decline.

Metropolitan, through Young & Rubicam, buys early-morning spot radio on 35 U.S. and nine Canadian stations. Mostly it's 15-minute local news that the company buys with just a few five-minute news shows.

In the morning Metropolitan also buys eight CBS Radio (Pacific Coast) outlets, sponsoring Dave Vaille News (8:15-9:30 a.m.). In the evening it buys a CBS Radio network of 22 stations for Allan Jackson and the News (6:00-6:15 p.m.).

The same announcements are used each day on all the spot programs as well as on the network news. (There's an occasional exception when local conditions warrant; more on that later on in the story.)

The great majority of Metropolitan's programs are confined to the early-morning hours except for the Allan Jackson news show. But Metropolitan does buy time at other times during the day and has no set curfew hour. The company is interested in any time at any hour which it feels can deliver results. (See station list below.)

Once in a while stations are changed. This happens when the mail pull from a certain station over a period of several months and in relationship to other stations operating under similar circumstances indicates that the particular station in question has saturated its listening area with Metropolitan's messages.

(Use turn to page 92)

Metropolitan uses these stations for its network, spot news shows

1. Local news shows are on 41 U.S., Canada stations

<table>
<thead>
<tr>
<th>STATION</th>
<th>CITY</th>
<th>LOCAL BROADCASTING TIME</th>
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</thead>
<tbody>
<tr>
<td>WHM, Rochester</td>
<td>9-9:15 a.m., M-F</td>
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<tr>
<td>WHBF, Rock Island</td>
<td>7:15 a.m., M-Sa</td>
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<td>KGB, San Antonio</td>
<td>2-7:15 a.m., M-W-F</td>
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<tr>
<td>KNRC, San Francisco</td>
<td>7:15-7:20 a.m., M-F</td>
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<tr>
<td>WEY, Schenectady</td>
<td>8:05-9:15 a.m., M-F*</td>
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<tr>
<td>WARM, Scranton</td>
<td>7:10-8 a.m., M-F</td>
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<td>WLTA, Tampa</td>
<td>7:45-8 a.m., M-F</td>
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<tr>
<td>WILK, Wilkes Barre</td>
<td>7:30-7:35 a.m., M-Sa</td>
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2. Two shows on limited networks carried by CBS ALLAN JACKSON

**Monday-Friday 6:00-6:15 a.m.**

<table>
<thead>
<tr>
<th>STATION</th>
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<tbody>
<tr>
<td>WGAU</td>
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<td>ATLANTA</td>
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<td>WEEI</td>
<td>BOSTON</td>
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**Please turn to page 92**

**DAVE VAILLE NEWS**

(CBS Pacific) Monday-Friday 8:15-9:30 a.m.

<table>
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<th>STATION</th>
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<tbody>
<tr>
<td>KNX</td>
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<td>PORTLAND</td>
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<td>SAN FRANCISCO</td>
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<td>KCOR</td>
<td>PALM SPRINGS, CAL.</td>
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<td>KDM</td>
<td>STOCKTON, CAL.</td>
</tr>
<tr>
<td>KFIR</td>
<td>NORTH BEND, ORE.</td>
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Can you use these SPONSOR reprints?

Many of SPONSOR's articles are available as low-cost reprints. In addition specially prepared radio-television data can be ordered in booklet form.

Every week to SPONSOR's headquarters come dozens of letters and phone calls asking questions about past and future articles. Articles are eagerly sought by agencymen and advertisers for use in guiding decisions, to provide information on some specific aspect of radio-television, for idea stimulation. One of the most frequently asked questions is, "Can I get reprints?"

On these pages you'll find the answer to what SPONSOR articles and other special material have been gathered together as reprints or booklets. All of SPONSOR's currently available reprints and other special booklets are described below with prices. Many reprints have special prices for quantity orders. Others, however, are in short supply and cannot be ordered in quantities. To order reprints address a card or letter to SPONSOR Services Inc., 10 East 49 St., New York 17, N. Y.

CASE HISTORIES

Dr. Pepper prescribes radio phone giveaway. Soft-drink firm's spot radio show in 50 markets causes sales increases up to 500% (5 October 1953). Price: 10c each.

How to put over a regional beer. Falstaff, regional beer, competes with national, local products with help of $2 million air effort, mainly radio spots (30 June 1952). Price: 10c.

LONGINES: radio's biggest watch advertiser. One of top U. S. watch firms spends $3 million annually to blanket 45 million radio homes daily with one or more broadcasts (5 April 1954). Price: 10c each.

Why all 11 banks in Kingston use radio. Personalized selling, premium offers, emotional appeal are new trends in bank advertising (30 November 1953). Price: single copies, 20c; 10-50 copies, 15c each; 100 or more, 10c each.

Why Morton Salt likes nighttime spot radio. After four years on nighttime radio firm finds impact increasing, especially in established tv markets (10 August 1953). Price: single copies, 20c; 10-50 copies, 15c each; 100 or more, 10c each.

12 big spot clients: how they use the medium. Part I includes six radio case histories, gives 10 ways that spot brings advertiser flexibility (14 December 1953). Price: single copies, 20c; 10-50 copies, 15c each; 100 or more, 10c each.

12 big spot clients: how they use the medium. Part II includes six tv case histories showing how tv sponsor gets flexibility plus visual impact (29 December 1953). Price: single copies, 20c; 10-50 copies, 15c each; 100 or more, 10c each.
COMMERCIALS


So you think you own your own jingle! ASCAP claims performance rights to many jingles, runs stations for airing them (5 November 1951). Price: 10c each.

You can't sell a product you don't know. Veteran radio and tv announcer tells advertisers, agencies how to improve commercials (8 March 1954). Price: 15c each.

FILM

Tips for beginners on how to make good tv commercials. Tvs veterans and novices alike will enjoy agencywoman's anecdote-packed article on how to get most for least (22 February 1954). Price: single copies, 20c; 10 or more copies, 15c each; 100 or more, 10c each.

157 million feet of stock tv film: Are you getting most from it? How to use stock film footage in tv shows, commercials. Includes sources, prices (14 December 1953). Price: single copies, 20c; 50 or more copies, 15c each; 100 or more, 10c each.

INDUSTRY DEVELOPMENTS, PROBLEMS

Should there be a Television Advertising Bureau? Includes blueprints of objectives, budgets for such a group, describes operation of similar groups in other media (30 November 1953). Price: single copies, 20c; 50 or more copies, 15c each; 100 or more, 10c each.

What sponsors can learn from BMI clinics. Advice given at '53 BMI sessions can be applied by admen to local-level sponsorship (2 November 1953). Price: 15c each.

Why don't radio salesmen ever come to sell me? Veteran radio-tv

(please turn to page 104)
How well do radio and tv sell?
What are the reasons for their ability to move goods?
How do they rate in relation to print and outdoor?
Have you proved to your own satisfaction that using radio and tv has made a difference in your sales?

These are the four basic questions sponsors sent the 200 leading advertisers and some 50 new air advertisers. In addition another questionnaire was mailed separately to most of the same advertisers regarding business conditions and whether they were stepping up or trimming their advertising budgets, including radio and tv, this year.

A total of 66 advertisers responded to the two questionnaires. Of these, 47 use radio and/or tv. The 66 will spend $178 million this year, nearly $50 million of it on air media.

How did they answer the four leading questions? Here is a summary of their comments:

1. Tv is the hottest medium in the history of advertising. But anyone overlooking radio, which is both powerful and cheap, is going to lose out.

2. Radio moves goods because it can project the persuasiveness of the human voice... lets the listener listen while he or she is doing something else. Tv sells because it dominates two of the five sense organs simultaneously for the first time in the history of advertising.

(“After color, I expect the next big development in tv will be smellvision,” a famous research director of a leading agency told sponsor. He was reminded that George Orwell had invented “feelies” - transmission of touch sensations—for his movies in 1984. Thinking this over, he finally remarked: “Well, I guess we already have smellvision. But wait till they start transmitting touch and taste sensations into the home!”)

3. Most big advertisers like to keep their budgets fairly balanced between air and print. They therefore find every medium useful and would rather lose an arm than one of the basic media, including outdoor. The tendency to use more air, however, in relation to print seems clear, especially with the growth of television.

4. Few major advertisers have been able to correlate specific media and sales but almost all agreed they had satisfied themselves that radio and tv have boosted their sales—or they wouldn’t be using them.

Richard Dunne, media research director of Sullivan, Stauffer, Colwell & Bayles, gave us access to a recent media study from which we are using two charts. The first chart (on this page) gives a clear indication that tv has reached major stature in a relatively short time. The chart on the following page shows that despite the marked increase in the use of television, most of the million dollar accounts use tv in varying degrees. The implication that can be drawn from this is that as of the present tv is regarded by sponsors as a more important medium for some products than it is for others.

This article will summarize the comments of leading advertisers on how they feel about the air media. Details of three recent tests showing the sales effectiveness of radio and tv, two of them sponsored by NBC, and a full report on Dick Dunne’s confidential agency survey of media trends and usage will be published in future issues of SPONSOR.

What food advertisers say: Returns to the radio and tv questionnaire were divided into 10 categories. Big
gest was foods and beverages. In this group two food companies spending some $22 million a year on advertising between them summarized the thinking in the field on radio and tv perhaps as well as anyone could.

The ad manager of the first, which spent $12 million last year, one-third in radio and tv, and stepped up its total budget by 6% this year, said:

"Both air media are highly effective but not necessarily together. Radio complements print advertising—it may be listened to while doing other things. Tv moves goods because it supplies the strongest possible combination of impulse factors—sight plus sound. Radio, tv, newspapers and outdoor all have more local flavor than magazines. But radio and tv lack the color opportunities of the others. We have proved in part that air media have made a difference in our sales. While radio and tv especially have shown immediate increased sales results, other factors may have contributed."

The other advertising manager, who spends some $10 million a year, said this about the air media:

"I have a good opinion of radio and tv’s sales effectiveness. I feel they move goods because the spoken voice on radio and the voice and image on tv are convincing and personal. I feel all the media are good—it depends on the job to be done. Generally I would say tv is the hottest medium today. I have proved to my own satisfaction that using radio and tv has made a difference in our sales."

The ad manager of a food company spending $3 million says: "Tv’s sales effectiveness is excellent, but the medium is too expensive. Radio is still a powerful sales medium which should never be overlooked in planning ad campaigns."

This executive attributes air’s ability to move goods to the fact that it has a "captive" audience.

A San Francisco food company responded as follows: "Both air media can be very potent if properly used for the right products, under the right conditions—a statement which would apply equally well to almost any advertising medium! We feel tv particularly can move goods because it can demonstrate them. As for rating the media, we pick tv, radio and newspapers for immediate action at the local level (also outdoor when so used). We like magazines more for the long haul."

Arnold C. Graham Jr., advertising manager of the Goebel Brewing Co., says sales effectiveness of radio and tv is high when the program, the commercial and the time are right. He attributes their ability to move goods to radio’s exclusive appeal to the ear and tv’s to the eye and ear, which, in both cases, can be more compelling because of the projection of personal persuasiveness. This he finds more difficult to do in print.

Rating the media depends on too many factors, he says, but in general, "outdoor gives supplementary product impression, newspapers and magazines involve a longer process of first stimulating attention and then commanding appraisal, and radio and tv are more immediate but must impress the audience on an instant basis."

Graham has found a correlation between air media and sales. "At periods when our radio and tv programs are at a peak concentration, there is a visible effect on sales which can only

---

**Most—but not all—“millionaires” use air heavily**

![Chart showing media usage by millionaires](chart.png)

*Figures adjusted to include production and talent costs. Source: Printers’ Ink Annual 1932, PBA, Bureau of Advertising of ANPA.*
in part be attributed to seasonal demands.

Goebel Brewing is spending the bulk of its budget on football, racing and baseball on more than 10 radio and TV stations in addition to dramatic TV programs and on-tv announcements.

Another major food and grocery product company, which spent $6.5 million last year, is planning to step up its use of TV the rest of this year.

A soft-drink company told sponsor it shows its faith in radio by spending 30% of its $1 million-plus budget on it. As for TV, it is doubling its usage of video from 5% to 10%.

George Oliva, National Biscuit Co.'s advertising director, is another strong believer in air media. Nabisco's multimillion budget went up 20% this year with 15% of it going into radio and 30% into TV—an increase for air of 60% over a year ago. Oliva expects 1954 to be a record sales year.

A Midwestern feed manufacturer, who used some radio and TV last year, liked the media so much he says he's stepped up the air budget by 50% this year—5% of the total budget going for radio, 15% for TV.

And a Midwestern canned food manufacturer not only increased his ad budget from $1.5 million to $2.3 million, but boosted his TV allotment by nearly 43% to the point where video now takes over 65% of the budget. The sponsor uses no radio at the moment.

Drugs & toiletries: These are also among the leading air users, and you'd expect them to be enthusiastic about air media. They are.

Here are some sample comments:

Oliver R. Capelle, advertising manager, Miles Laboratories: "The last record I saw indicated that our company is somewhere near the eighth largest user of network radio in the United States, so naturally we think highly of it and know that it increases our sales. We are also investing more money each year in television and we expect that our 1954 budget for both radio and television will be larger than in 1953."

George L. Abrams, advertising director, Block Drug Co.: "TV is the most effective advertising medium for demonstrable products and radio the most economical medium for almost any product." (Abrams is spending some $6.5 million this year, 75% of it on radio and TV.)

Ad manager of a pharmaceutical house spending $600,000 a year, 25% of it on air media: "Both air media strike the listener or viewer dramatically when they do strike. Radio and TV work fast—but have no stick-to-it-iveness. Magazines are solid, long-lasting for impressions on the buyer. We've proved air makes a difference in our sales where we've used both in good-sized numbers."

Ad director of another pharmaceutical house: "Radio and TV are tops for our products. I'd rank TV and radio over newspapers, magazines and outdoor. We've run special test campaigns analyzed by Nielsen to prove that the air media have made a difference in our sales. We spend one-sixth of our budget on spot radio, one-fourth on television. At the moment we're running a heavy campaign on the air in metropolitan New York. The preliminary sales figures look good."

L. P. advertising director of a cosmetics house: "Radio is fine, TV excellent. I'd rank TV first, newspapers second, radio third and magazines fourth for our products. We've stepped up our budget 10% this year: 22% of it is going into TV, but we hope to buy a national TV show this summer or fall."

Len Colson, Mennen Co.'s advertising director: He supervises a multimillion-dollar budget, concentrates the air portion on spot radio and TV. "Both do a strong selling job if used properly," he says. He has found that their use has resulted in constant sales increases.

R. P. Breckenridge, group advertising manager, PepsiCo: "We are working for increased sales during the current year. We are budgeting somewhat higher advertising expenses, more than sufficient to merely cover increased advertising costs. We shall continue to divide our budget approximately 25% in radio, 50% in print and 25% in TV. This indicates a slight increase in TV over the previous year."

J. Ward Maurer, advertising director, Wildroot: He is spending some $3.2 million this year, says he'll continue apporting about 35% of it to radio. He is testing TV.

Gas & oil: The oil companies seem to be increasing their use of air media, especially spot, judging from the answers to sponsor's questionnaire. For example, James J. Delaney, advertising manager of the Sinclair Refining Co., told sponsor his company is spending half its multimillion-dollar budget on spot radio and TV for the first time this year. The decision was made after a survey showed more people heard about their new gasoline because of radio and TV than because of print advertising. (For complete story, see "Why spot now gets 50% of Sinclair Oil budget," sponsor, 3 May 1954.)

Sponsor estimates Sinclair spends over $7 million a year on advertising. The 50% air expenditure (70% radio, 30% TV) is twice the 1952 ratio.

R. M. Gray, manager of advertising and sales promotion of Esso Standard Oil, calls both radio and TV "excellent." (Please turn to page 126)
How to prepare for Color TV

The indispensable equipment guide for every TV Station planning color operations

What's in the Color Edition

- The RCA Color TV System
- What Color TV Means to the Broadcaster
- Television Transmitter Operation with Color Signals
- How to Plan for Color TV
- RCA Color Studio Camera, TK-40A
- RCA Color Slide Camera, TK-4A
- RCA Color Film Camera, TK-25A
- RCA 16mm Color Film Projector, TP-20A
- RCA Colorplexer, TX-1A
- Test Equipment for Color Television
- RCA Color Sync Generator Equipment
- Video Amplifiers in Color Signal Transmission

This special 80-page issue of RCA Broadcast News has been prepared specifically for the TV station man who is getting ready to work with color. Filled with authentic information not found in its entirety anywhere else, this issue includes important facts you'll want to know about color. Now... such as general operating theory of the color telecasting system, how to plan studios and stations for color, types of equipments and systems required, how to make equipment changeovers for color.

Copies of this special color issue of Broadcast News may be obtained from your RCA Broadcast Sales Representative. Or write Section 503, RCA Engineering Products, Camden, New Jersey.

The only 100% engineering-operations journal for station men

Read by broadcasters and telecasters longer than any technical magazine of its kind in the industry, RCA Broadcast News is prepared specifically to keep station men up-to-date on equipment-and-station operations. It includes straight-to-the-point facts on planning installations, testing and operating station equipment—newy stories about stations from the stations themselves—interesting articles on "how-it-works" and "how-to-do-it" for the everyday job—plus equipment information you can find in no other periodical. RCA Broadcast News is published every other month. Ask your RCA Broadcast Representative to put you on the list to receive it regularly.

RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DIVISION
CAMDEN, N.J.
Announcing

AT THE NARTB

THE REVOLUTIONARY NEW

WORLD

COIN PLAY

WORLD... first with 1000 subscribers!

IT'S A BALL OF BRING YOUR AND YOUR
VENTION, ROOMS 701 AND 704

A GREAT NEW PLAN FOR
Sales!

A GREAT NEW PLAN FOR
Programming!

...A PLAN TO
LISTS DOWN . . .
PROFITS UP!

WORLD SALES AND
PROGRAM SERVICE

WORLD BROADCASTING SYSTEM, INC.
488 Madison Avenue, New York 22, New York
CINCINNATI HOLLYWOOD
4 ways you can use this valuable SPONSOR feature

In every issue of SPONSOR you will find the handy, up-to-date listing of new TV station grants which appears below. Here's how this compilation can help you.

1. You can plan campaigns far in advance by checking on-air target dates given in chart.
2. Names of permittee, manager and rep for each new c.p. and station make it easy to get additional data.
3. List of all stations newly on air with commercial programming during two weeks preceding issue is handy reference list to update timebuyers.
4. Box score at bottom of page is succinct summary of TV's status. Includes total number of U.S. stations.

NEW AND UPCOMING TV STATIONS

1. New stations on air*

<table>
<thead>
<tr>
<th>CITY &amp; STATE</th>
<th>CALL LETTERS</th>
<th>CHANNEL NO</th>
<th>ON-AIR DATE</th>
<th>POWER (KW)**</th>
<th>STATIONS</th>
<th>SETS IN MARKET (1000)</th>
<th>PERMITTEE &amp; MANAGER</th>
<th>REP</th>
</tr>
</thead>
<tbody>
<tr>
<td>ADA, OKLA.</td>
<td>KTEN</td>
<td>10</td>
<td>28 April</td>
<td>251 141</td>
<td>1</td>
<td>160 vhf</td>
<td>Eastern Oklahoma TV Co.</td>
<td>Arch.</td>
</tr>
<tr>
<td>CHATTANOOGA, TENN.</td>
<td>WDEF-TV</td>
<td>12</td>
<td>25 April</td>
<td>105 63</td>
<td>1</td>
<td>NFA</td>
<td>WDEF Broadcasting Co.</td>
<td>Arch.</td>
</tr>
<tr>
<td>ERIE, PA.</td>
<td>WSEE</td>
<td>35</td>
<td>25 April</td>
<td>170 85</td>
<td>2</td>
<td>208 vhf</td>
<td>Great Lakes Co.</td>
<td>Arch.</td>
</tr>
<tr>
<td>KINGSTON, N. Y.</td>
<td>WKNY-TV</td>
<td>66</td>
<td>15 May</td>
<td>21 11</td>
<td>1</td>
<td>NFA</td>
<td>WKNY-TV Corp.</td>
<td>Arch.</td>
</tr>
</tbody>
</table>

II. New construction permits*

<table>
<thead>
<tr>
<th>CITY &amp; STATE</th>
<th>CALL LETTERS</th>
<th>CHANNEL NO</th>
<th>DATE OF GRANT</th>
<th>ON-AIR TARGET</th>
<th>POWER (KW)**</th>
<th>STATIONS</th>
<th>SETS IN MARKET (1000)</th>
<th>PERMITTEE &amp; MANAGER</th>
<th>RADIO REPT</th>
</tr>
</thead>
<tbody>
<tr>
<td>ST. LOUIS, MO.</td>
<td>KWK-TV</td>
<td>4</td>
<td>21 Nov. 1953</td>
<td>100 50 3</td>
<td>621 vhf</td>
<td>KWK, Inc.</td>
<td>Katz</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

III. Addenda to previous listings

Since SPONSOR’s 22 April 1954 list, five more television station grantees have left the air but retained their permits. Six others have had their C.P.'s voided.

1. ST. LOUIS (FESTUS): Mo, KACY, uhf ch. 14 (began operations 31 Oct. 1953; suspended operations 2 Apr.).
2. CHATTANOOGA, Tenn.: WOUC, uhf ch. 49 (FCC cancelled c.p. for lack of prosecution).
3. WKNY-TV Corp. (began operations 7 Sept. 1953; suspended operations 20 Apr.).

More stations have had their C.P.'s voided by the FCC. This raises the number of stations which have returned C.P.'s to the FCC to 69. In addition, one Mexican and one Cuban station have suspended operations. New deletions are:

FORT WORTH, Tex.: KTCO, uhf ch. 20 (grantee requested c.p. cancellation).
INDIANAPOLIS, Ind.: WJRE, uhf ch. 26 (grantee requested c.p. cancellation).
LAWRENCE, Mass.: WGLM, uhf ch. 72 (grantee requested c.p. cancellation).
MEXICO, CUBA: MATAMOROS, Mexico, XELD-TV, uhf ch. 7 (prefreeze station—on air since 4 Sept. 1951—served Brownsville, Tex., area).
HAYANA, Cuba: CMFT, uhf ch. 11 (began testing May 1953).

BOX SCORE

<table>
<thead>
<tr>
<th></th>
<th>U.S. stations, on incl.</th>
<th>Post-freeze c.p.'s granted (excluding 25 educational grants: 7 May)</th>
<th>Te homes in U.S. (1 Jan.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Honolulu and Alaska</td>
<td>11</td>
<td>273</td>
<td>27,500,000</td>
</tr>
<tr>
<td>Markets covered</td>
<td>373</td>
<td>539</td>
<td>60%*</td>
</tr>
<tr>
<td></td>
<td>227</td>
<td>265</td>
<td></td>
</tr>
</tbody>
</table>

*Both new c.p.'s and stations going on air the listed here are those which occurred between 21 April and 4 May, on which information could be obtained in this period. Stations are considered to be on the air when commercial operations start. **Power of c.p.'s is that recorded in FCC applications and agreements of individual grantees. Information on the number of sets in markets since not distributed as being from NBC Research, consists of estimates from the stations of info and must be deemed approximate. Data from NBC Research and Planning. Percentages on homes with sets and homes in TV reception areas are considered approximate. 100 most basic, the representative of a radio station which is granted a c.p. also represents the new TV operation. Since at present it is generally too early to confirm reprimand of most grantees. **Data from the list of the radio stations in this column (when a radio station has been given the tx grant). NPs: No figures available at press time on sets in market. Te homes not possible in number of mutually exclusive stations. KWW, KMN and Missouri Valley TV Co. KWW will be united 25% by present owner. "Other Latino Democrat" CTY by other parties. KXOK, XAV, XAM, XPD and XDP by St. Louis residents. KWW Valley TV Co. is composed of KSPF-AM-AM-TW. **Two stations. Utah TV and KHTC. Total stations under KWW, Sr. Pres. W. Smith, Marig. Robert Habib, ngr. Parent.
THREE MIGHTY M's...

that add up to one of the most outstanding advertising opportunities in America!

THE MARKET...

an industrial dynamo of 116 counties, five states wide and a-hum with the manufacturing tempo of plants and mills, mines, factories, transportation webs, and wide-awake communities where many of the nation's most successful businesses have chosen to locate their multi-billion industrial investments!

THE MONEY...

which flows soundly via pay envelopes into the comfortable homes of skilled workers throughout this Ohio Valley region ... money that stems from the prosperity and progress they have helped build for this bustling market where incomes are higher, sales are brisker, and buying power has the potent wallop of four billion dollars a year!

THE MEDIUM...

is the one remaining element needed to complete a perfect climate for exceptional sales. That, too, is here. It's WSAZ-TV, the one television station that commands this entire market ... and exerts a welcome influence upon the ways so many of its prosperous families spend their money. Nothing sells so marvelously here as WSAZ-TV! Ask America's top advertisers. The giant opportunity they've found is mighty enough for more to share.

More than $63,000,000 has been spent in the past three years on expansion of the enormous Portsmouth, Ohio, plant of Detroit Steel Corporation, employing 4,000 workers. This fiery new open hearth furnace—No. 14 to be put in service—was first heat tapped February 27, 1954...another example of the vast industrial growth throughout WSAZ-TV's 116-county realm!
### Top 10 Shows in 10 or More Markets

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Syndicator, Producer, Show Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Favorite Story</td>
<td>Ziv (D)</td>
</tr>
<tr>
<td>2</td>
<td>I Led Three Lives</td>
<td>Ziv (D)</td>
</tr>
<tr>
<td>3</td>
<td>Cisco Kid</td>
<td>Ziv (W)</td>
</tr>
<tr>
<td>4</td>
<td>Superman</td>
<td>MPTV, R. Maxwell (K)</td>
</tr>
<tr>
<td>5</td>
<td>City Detective</td>
<td>MCA, Revue Prod. (D)</td>
</tr>
<tr>
<td>6</td>
<td>Wild Bill Hickok</td>
<td>W. Broidy (W)</td>
</tr>
<tr>
<td>7</td>
<td>Kit Carson</td>
<td>MCA, Revue Prod. (W)</td>
</tr>
<tr>
<td>8</td>
<td>Range Riders</td>
<td>CBS Film, Flying “A” (W)</td>
</tr>
<tr>
<td>9</td>
<td>Foreign Intrigue</td>
<td>JWT, Shel. Reynolds (A)</td>
</tr>
<tr>
<td>10</td>
<td>Badge 714</td>
<td>NBC Film (D)</td>
</tr>
</tbody>
</table>

### Top 10 Shows in 4 to 9 Markets

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Syndicator, Producer, Show Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Crown Theatre</td>
<td>CBS Film (D)</td>
</tr>
<tr>
<td>2</td>
<td>Your All-Star Theatre</td>
<td>Screen Gems (D)</td>
</tr>
<tr>
<td>3</td>
<td>Hopalong Cassidy</td>
<td>NBC Film (W)</td>
</tr>
<tr>
<td>4</td>
<td>Craig Kennedy</td>
<td>L. Weiss, A. Weiss (M)</td>
</tr>
<tr>
<td>5</td>
<td>Gene Autry</td>
<td>CBS Film (W)</td>
</tr>
<tr>
<td>6</td>
<td>Cowboy G-Men</td>
<td>United Artists (W)</td>
</tr>
<tr>
<td>7</td>
<td>Death Valley Days</td>
<td>McCann-Erickson (W)</td>
</tr>
<tr>
<td>8</td>
<td>Amos ‘n Andy</td>
<td>CBS Film (C)</td>
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<tr>
<td>9</td>
<td>Captured</td>
<td>NBC Film (D)</td>
</tr>
<tr>
<td>10</td>
<td>Abbott &amp; Costello</td>
<td>TCA (C)</td>
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</table>

### Ratings (7-Station Markets)

<table>
<thead>
<tr>
<th>Station</th>
<th>Time</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>N.Y.</td>
<td>7:00pm</td>
<td>23.7</td>
</tr>
<tr>
<td>L.A.</td>
<td>7:00pm</td>
<td>23.7</td>
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### Average Ratings

<table>
<thead>
<tr>
<th>Title</th>
<th>Average Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>Favorite Story</td>
<td>10.2</td>
</tr>
<tr>
<td>I Led Three Lives</td>
<td>12.5</td>
</tr>
<tr>
<td>Cisco Kid</td>
<td>12.9</td>
</tr>
<tr>
<td>Superman</td>
<td>16.4</td>
</tr>
<tr>
<td>City Detective</td>
<td>11.0</td>
</tr>
<tr>
<td>Wild Bill Hickok</td>
<td>11.0</td>
</tr>
<tr>
<td>Kit Carson</td>
<td>11.7</td>
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<tr>
<td>Range Riders</td>
<td>12.2</td>
</tr>
<tr>
<td>Foreign Intrigue</td>
<td>17.4</td>
</tr>
<tr>
<td>Badge 714</td>
<td>8.5</td>
</tr>
</tbody>
</table>

**Chart covers half-hour syndicated film pro...**
### 3-STATION MARKETS

<table>
<thead>
<tr>
<th>Dayton</th>
<th>Detroit</th>
<th>Milwaukee</th>
<th>Phila.</th>
<th>S. Fran.</th>
</tr>
</thead>
<tbody>
<tr>
<td>16.0</td>
<td>10.0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WJKW-TV</td>
<td>10:30pm</td>
<td></td>
<td></td>
<td></td>
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</tbody>
</table>

| 27.0       | 20.5    | 24.3      | 12.3   | 19.5     |
| WJTV       | 10:30pm |           |        |          |

| 25.8       | 37.5    | 20.5      | 22.3   |          |
| WWTV       | 10:00pm |           |        |          |

| 10.8       | 17.5    | 28.3      | 24.5   | 13.3     |
| WTVD       | 10:00pm |           |        |          |

| 17.8       | 15.3    | 17.5      |        |          |
| WJW-TV     | 10:30pm |           |        |          |

| 13.0       | 20.8    | 23.5      | 16.2   | 18.0     |
| WBBM       | 10:00pm |           |        |          |

| 16.5       | 12.8    | 17.3      | 26.3   |          |
| WBBM       | 10:00pm |           |        |          |

| 15.3       | 14.5    | 45.5      | 12.9   | 8.8      |
| WBBM       | 9:00pm  |           |        |          |

| 15.5       | 16.8    | 21.0      | 29.0   | 14.3     |
| WBBM       | 9:00pm  |           |        |          |

### 2-STATION MARKETS

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<thead>
<tr>
<th>Brm.</th>
<th>Charlotte</th>
<th>New O.</th>
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<tr>
<td>58.8</td>
<td>52.0</td>
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<tr>
<td>WABC-TV</td>
<td>9:00pm</td>
<td>9:30pm</td>
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| 29.5       | 59.3      |          |
| WJZ-TV     | 10:00pm   | 5:30pm   |

| 26.5       | 33.5      | 27.5     |
| WABC-TV    | 5:00pm    | 11:00am  |

| 28.3       | 31.8      | 24.3     |
| WABC-TV    | 5:00pm    | 9:30pm   |

| 23.3       | 58.5      | 33.0     |
| WABC-TV    | 9:30pm    | 8:00pm   |

| 10.3       | 15.3      | 17.5     |
| WJW-TV     | 10:30pm   |          |

| 13.0       | 20.8      | 23.5     |
| WBBM       | 10:00pm   |          |

| 16.5       | 12.8      | 17.3     |
| WBBM       | 10:00pm   |          |

| 15.3       | 14.5      | 45.5     |
| WBBM       | 9:00pm    |          |

| 15.5       | 16.8      | 21.0     |
| WBBM       | 9:00pm    |          |

### Precision Prints

**YOUR PRODUCTIONS BEST REPRESENTATIVE**

**CLOSE CHECK ON PROCESSING**

Picture and sound results are held to the closest limits by automatic temperature regulation, spray development, electronically filtered and humidity controlled air in the drying cabinets, circulating filtered baths, Thymatrol motor drive, film washing and others. The exacting requirements of sound track development are met in PRECISION's special developing machinery.

**YOUR ASSURANCE OF BETTER 16mm PRINTS**

16 Years Research and Specialization in every phase of 16mm processing, visual and aural. So organized and equipped that all Precision jobs are of the highest quality.

**Individual Attention** is given each film, each reel, each scene, each frame—through every phase of the complex business of processing—assuring you of the very best results.

**Our Advanced Methods** and our constant checking and adoption of up-to-the-minute techniques, plus new engineering principles and special machinery enable us to offer service unequalled anywhere!

**Newest Facilities** in the 16mm field are available to customers of Precision, including the most modern applications of electronics, chemistry, physics, optics, sensimetry and densimetry—including exclusive Maurer-designed equipment—your guarantee that only the best is yours at Precision!
Shows That Win—Win and Show

1st Place

to Russ Emery in all of New England, in TV Guide's television personality contest! Russ emcees New England Talent Club, 5:00 to 5:15 p.m. Monday through Friday. Came to WJAR-TV after playing Gogi's LaRue, Hotel Warwick's Raleigh Room, the Copacabana, Paramount Theater. On TV has been featured on Ken Murray Show, Kate Smith Show, Joan Edwards Show, Celebrity Time, Faye Emerson Show, etc. Has sung on all major radio networks, was a male singing star on Pet Milk (Baron Munchhausen) Show, guested with Paul Whiteman, Teen Timers and others ... had his own Russ Emery Show 56 weeks on WNEW, New York. Look up his Columbia Records releases!

3rd Place

to Hum and Strum, harmonizing daily in songs with piano accompaniment — now celebrating their 30th Anniversary as one of the most harmonious teams in show business. Hum and Strum have played all the major TV and radio networks, all major vaudeville circuits and night clubs everywhere — including southern Europe and Africa with the USO ... came to WJAR-TV from a four year stint in Boston television, are seen Monday through Friday from 12:45 to 1:00 p.m. Popular demand recently added night shows Tuesday, Thursday and Sunday. Their recordings have international distribution.

WJAR-TV
CHANNEL 10
PROVIDENCE, RHODE ISLAND

Proof positive of the effectiveness of our live local shows—17 daily, Monday through Friday — in Southern New England's BIG, RICH market!
SAVINGS ACCOUNTS

SPONSOR: City National Bank
AGENCY: Direct

CAPSULE CASE HISTORY: Children in Alaska are a thrifty group. During its recent five-minute participation in KFIA's children's program, the City National Bank announced it would open a special window for children depositors every Saturday morning. The first Saturday 126 new children's savings accounts were opened — results which far exceeded the sponsor's expectations. A five-minute time segment (26-time rate) costs $30.10.

KFIA, Anchorage
PROGRAM: Il Jinks

FIELD SEEDS

SPONSOR: Callan Field Seeds
AGENCY: Direct

CAPSULE CASE HISTORY: Farmers do too watch television! Ed Callan, who owns the Callan Field Seeds firm, bought a one-minute participation announcement in a half-hour local show every week (one-time one-minute Class A rate is $40), wrote to KELO-TV thusly: "I just wanted you to know how successful my television promotion has been. The new business I have received . . . already has paid for over half of the contract and it has only been a once. The ad was seen in several towns and as a result I have obtained many new accounts which I could not have reached otherwise . . ."

KELO-TV, Sioux Falls, S. D.
PROGRAM: Participation

AUTOMOBILES

SPONSOR: Roy Stauffer Chevrolet
AGENCY: Direct

CAPSULE CASE HISTORY: Three nights a week Roy Stauffer Chevrolet sponsors Life With Elizabeth on WARM-TV. On every program the sponsor shows a different car. At the end of the first three weeks of sponsorship, the sponsor reported that he had sold nine out of nine cars shown. In each case the buyer had asked to see — and bought — the car advertised on television. Program cost is $128 per half-hour show.

WARM-TV, Scranton
PROGRAM: Life With Elizabeth

FOOD WRAP

SPONSOR: Dow Chemical Co.
AGENCY: MacManus, John & Adams

CAPSULE CASE HISTORY: For three years Dow Chemical was marketing Saran Wrap — but customers didn't buy it. Before withdrawing the plastic film wrap from the market, however, Dow consulted with its agency, ran a media test, and — as a result of the test — sank $1.2 million into a 26-week campaign on three NBC TV shows. Distribution of Saran Wrap in the areas exposed to TV demonstrations went up from 20,000 cases a month to 169,000 cases (that's about 4 million rolls) in four months on television.

NBC TV (67 cities)
PROGRAMS: Today, Kate Smith Hour, Your Show of Shows
From the files of Scotland Yard come the astounding stories of the man hailed by:

**TIME MAGAZINE**
"...THE GREATEST DETECTIVE IN THE WORLD... he flashes enough intuitive genius to hold his own with the best of the fictional homicide squad—HOLMES, MAIGRET, PHILO VANCE and NERO WOLFE".

**OMNIBOOK**
"...he is one of the MOST FAMOUS DETECTIVES OF OUR TIME".

**PAGEANT**
"...a real life SHERLOCK HOLMES".

**FABIAN OF SCOTLAND YARD**
(portrayed by Bruce Seton)

RADIO DAILY-TELEVISION DAILY says: "It is fast paced, well documented... FAR SUPERIOR to the majority of "whodunits" at present cluttering up our screens".

Filmed on location and paced for American television audiences, this series is designed for:

1. Sponsors who are weary of the stereotyped "Private Eye".
2. Sponsors who demand strong product identification.

At last here's a show whose unique format provides a POWERFUL MERCHANDISING FORCE to help video-wise advertisers sell goods!

Scenes from FABIAN OF SCOTLAND YARD
A BEST SELLING BOOK!

Now being syndicated in leading newspapers throughout the United States with a combined readership of over 25,000,000 people!

THE NEW YORK TIMES says: "There is human warmth in it and no hysteria, no bitterness, no sensationalism. It has humor too — judicious portions, not laid on with a heavy trowel".

Here’s something really brand new and exciting in television fare—fascinating documented CASE HISTORIES from the files of FORMER SUPERINTENDENT OF SCOTLAND YARD, ROBERT FABIAN, Britain’s counterpart of America’s J. Edgar Hoover!

FABIAN OF SCOTLAND YARD is available to National, Regional and Local advertisers who want a FIRST RUN TV PROGRAM with all the prestige and promotional values reserved for premiere presentations—at a price that will please the most budget conscious sponsors!

39 BRAND NEW HALF HOUR FILMS NOW READY FOR FIRST RUN IN ALL TV MARKETS

WRITE, WIRE OR CALL TODAY FOR FULL DETAILS!

telefilm enterprises

38 East 57th Street, New York 22, N. Y. • Plaza 8-3360
TV's DOUBLE DUTY BUY!
in the HEART of ARKANSAS

CHANNEL 7

AREA COVERAGE THAT COUNTS
Population: 806,400
Buying Income: $857,900,000
Retail Sales: $653,091,000
TV Sets: 59,600 (est.)

TWO fine studios
Little Rock • Pine Bluff
172,600 Watts ERP
From the State's Tallest Tower
Full Network Service

KATV
Serving the Heart of Arkansas

James P. Walker
General Manager
Bruce Compton, Sales Manager
100 Williams Road, Pine Bluff, Ark.

ABC TV

John Fugate, Manager
Little Rock Studios

AVERY-KNODEL, Inc. — NATIONAL REPRESENTATIVES
“When you tell a client that his show’s going to cost him $30,000 a week, and then you sock him with a $50,000 bill, he’s liable to get understandably irate,” Kudner’s Al Reibling told sponsor.

“In this agency we’ve developed production cost procedure estimates that are usually within 2 or 3% of actual cost as much as a whole year in advance. In fact we’ve never been more than 5% off on time and talent combined.”

Such close figuring comes naturally to Reibling whose business career began with 12 years in a New Rochelle Bank. There he rose at a relatively fast clip (for bankers) to become an officer (treasurer) at $52 a week. Further calculations convinced him that he could not afford such a rate of advancement much longer and he soon joined NBC.

It was in NBC’s television department that Reibling initiated his production cost procedure estimates, the format of which is still being used by the networks. His association with the then Texaco-sponsored Milton Berle Show made Reibling’s switch to Kudner a natural move. He went there in 1949 as business manager of the radio-tv department (he is now manager of the radio-tv department).

“Since then our air billings have risen to $18 million in ’53.”

At Kudner Reibling works closely with Myron Kirk, agency v.p. in charge of radio and tv and originator of such shows as The Admiral Broadway Review with Sid Caesar, The Texaco Star Theatre and U. S. Tobacco’s Martin Kane.

For Kudner clients who’re heavy spot tv users Reibling worked out a similar cost estimate that pins down commercials expenditure for a whole year in advance. SAG re-use payments have somewhat complicated this procedure. However Reibling solved this problem by hiring a man who works exclusively on film costs.

“Color tv is beginning to worry me,” Reibling told sponsor. “Of course it’s still just a little early but several questions come to mind. For example, will the networks boost their camera rehearsal time costs to make up for the initial high investment on color equipment?”

These problems, however, don’t follow Reibling to his new Westchester home. His main concern there is keeping his 12-year-old son off the new tractor that he bought to farm the four acres around his house.

17 MAY 1954
Champion of the people, defender of truth, guardian of our fundamental rights to life, liberty and the pursuit of happiness.

THE INSPIRED NEW SERIES THAT OUTSHINES THEM ALL FOR DRAMA, ACTION, REALISM!

Every action scene is authentic, staged in real honest-to-goodness locations... inside a real crime laboratory, a real detective bureau, a real communications center, a real interrogation room, a real courtroom, even real fire ruins when the script demands.

With Mr. D. A. you get superior entertainment... superior selling power. Every attention-arresting half-hour holds five golden opportunities for sponsor salesmanship. Already winning sales for advertisers in over 50 markets, Mr. D. A. is truly a dramatic selling force!

READY NOW IN ZIV-COLOR BRILLIANT, COMPATIBLE!
Selling Power!

ZIV'S Behind-The-Scenes Drama of Our Law Enforcers in Action!

"Mr. District Attorney"

Half-Hour a Complete Story

He looks, he acts, he is Mr. D. A.

ZIV TELEVISION PROGRAMS, INC.
1529 MADISON ROAD, CINCINNATI, OHIO
NEW YORK

HOLLYWOOD
When you're soliciting business "on faith"... it's mighty helpful to be offering a program of proved quality.

That's what happened recently in the case of Television Station KTEN, serving in eastern Oklahoma, near Ada. Before going on the air for the first time (60 days before, as a matter of fact) KTEN had already sold four major AP newscasts. At first the four sponsors understandably were cautious of the untried... but when KTEN offered Associated Press material, combined with The AP's latest contribution to picture journalism -- AP Photofax* -- the road was paved for quick acceptance.

*PHOTOFAX is AP's new facsimile picture unit which works directly off the famous Wirephoto network. Designed especially for TV stations, it is an example of AP's continuing development program on behalf of its members.

Here is what Vice President Bill Hoover concluded from this experience: "Every station has occasion to sell 'on faith'. Faith plus hard work can accomplish wonders. Because of our affiliation with AP, we find we have doors opened for us even before our own doors have officially opened. It seems to me that's a tremendous dividend to enjoy from program material that costs so little.''

Those who know famous brands... know the most famous brand in news is AP
I must admit I didn’t get the plot, since I spent so much time, unnecessarily as a matter of fact, fiddling with a wonderful new knob called “Hue.” I could make the leading man’s hands turn from red to blue. Think of that!

Ahhh, the commercials! What a treat! Even at nine o’clock, half an hour after dinner, they made you hungry. My wife was constantly exclaiming, “That’s just what the Cheez Whiz label looks like” . . . “Look at that slice of tomato” . . . “Gives me an appetite all over again.” And so the commercials did!

Great as Kraft has always been in black-and-white, with color enhancing their tv copy, there’s all the difference in the world. As the cheese was spread over cauliflower, as the tomato slices were added, as the dissolves to finished dishes were accomplished, no one could fail to lick his lips.

And the color was true. “Just like life” as they say in the dog-and-boat schools of art. But shucks, this isn’t art. It’s selling. And what marvels of nature can do for us on television to whet appetites for products. If I sound a bit excited, it’s because I am. Just wait till a few hundred more of these sets get around in bars!

For some time to come—and this means long after there are worthwhile numbers of color tv sets in circulation—prospective customers will be fascinated by the true-to-life appearance of the most commonplace labels and cartons and bottles. Things they see daily in stores (and magazines) without noticing will take on new interest and a compelling novelty. So what? Well—any advertising medium that can create such attention for the products it is attempting to sell is little short of miraculous. And miraculous, indeed, is color television!

***

Letters to Bob Foreman are welcomed

Do you always agree with the opinions Bob Foreman expresses in “Agency Ad Libs”? Bob and the editors of sponsor would be happy to receive and print comments from readers. Address Bob Foreman, c/o Sponsor, 40 E. 49 St.
For the first time anywhere in Radio, a group of stations represented by NBC Spot Sales offer full-scale, local community service announcements for listeners to live by... for advertisers to sell by.

Virtually every vital service that people need and want is now broadcast on a regularly scheduled basis. To acquaint listeners with the exact times of broadcasts, these stations have printed and distributed over 5 million pocket-size service time-tables to the people in their service areas. (Send for one and see how your product can use these cards for merchandising.)

Advertisers can now do a better selling job by identifying their products or services with specific, related community services. Now, your product can be related with those services that Radio does best and at extremely low cost. For instance:

**Farm Service announcements** in a midwest market deliver over 3 million weekly impressions at only 38 cents per thousand.

**Commuter Train Service** in another major market... over a million listener impressions each week... at 44 cents per thousand.

**Weather and Traffic spots** in a third market... over a million and a half listener impressions weekly... 35 cents per thousand.

To saturate markets covering almost 1/2 the nation's retail sales with service announcements that people are already living by, call your NBC Spot Salesman.
Can the people who dial in any of these services buy your product:

Traffic & Weather  
Commuter Trains  
Home maker’s Service  
Flight Service  
Ocean Liner Service  
School Closings  
Farmer’s Service  
Community Bulletins  
Blessed Events  
Lost & Found Pets  
Ski Service  
Mariner’s Service  
Beach Temperatures  
Fishermen’s Service  
Pollen Count  
Scholastic Sports  
Shopper’s Service  
Civil Service Information

If your answer is yes, ask your NBC Spot Salesman for all the details today... you can be on the air tomorrow.

NBC SPOT SALES  
39 Rockefeller Plaza, New York 20, N.Y.

representing TELEVISION STATIONS:

WNBT New York  
WNBQ Chicago  
KNBH Los Angeles  
KSD-TV St. Louis  
WNSW Washington

WNBK Cleveland  
WPTV Portland, Ore.  
WAVE-TV Louisville  
WRGB Schenectedy-Albany-Troy  
KONA-TV Honolulu, Hawaii

representing RADIO STATIONS:

WNBC New York  
WMAQ Chicago  
KNBC San Francisco  
KSD St. Louis  
WRC Washington

WTAM Cleveland  
WAVE Louisville  
KGU Honolulu, Hawaii
THE PICKED PANEL ANSWERS

By Bernard C. Duffy, president, BLTO, New York

Mr. Duffy

At AAAA convention Fairfax Cone said "hucksters" should be voted out of the 4A's. What do you think?

But I also think that we sometimes tend to emphasize the bad actors in our business so much that we forget what a wonderful, fine business it is. Our "hucksters" may be bums, but they are not criminals. The bad actors in law and medicine go to jail, as they should, for all degrees of crime.

I honestly think the advertising business has better ethics than most professions or businesses. Don't get me wrong—I'm for cleaning it up—but I'm for remembering that it's pretty darn clean right now, too.

The answer is most surely yes—and all that remains to be done is to decide who is guilty, how guilty he is, how often he is guilty, and whether or not he can be reformed. In other words, what is a "huckster?"

Recently, I know, there was an effort made to take an agency's 4A membership away from it because of a certain campaign that was generally thought to be in violation of all good taste. The agency pleaded that the client insisted upon this kind of advertising—that he could not be changed—that another 4A agency was ready to take the account should the agency being questioned resign the account.

This excuse was accepted, and there was some merit to the excuse, but you can see how difficult it becomes to consider throwing out other offending members. Any agency can offer the same excuse in the future.

Yes, I think the "hucksters" should be thrown out.

By William R. Baker Jr., chairman of the board, Benton & Bowles, Inc., chairman, 4444, N.Y.

Mr. Baker

Last week in my opening remarks when accepting the chairmanship of the 4A's for the coming year, I complimented my fellow craftsmen in advertising, in distribution and improved product planning. At the same time I suggested that if there were any "hucksters" in the room that they might withdraw. My sentiments are clear, but the problem of improving advertising content is long-range and difficult.

This is especially true since the weight of some of our "half truth" advertising seems to pay off for advertisers. Client as well as agency must share in the responsibility for content. In the last analysis an agency is only doing what the advertiser permits or may even instigate.

Speaking as an individual only, I think that we ought to consider being a little tougher on offending members of the 4A's, rather than risking the loss of some of our fine associates who feel disturbed and chagrined at what a number of fellow members continue to do, in spite of earnest efforts on the part of our Association to correct the situation.

By Victor Ancona, advertising manager, American Machine & Foundry Co., New York

Mr. Ancona

I had assumed all along that whatever qualifications an agency had to have for membership in the AAAA, one of them would certainly and naturally be the ethical conduct of the applying agency. Fairfax Cone's remarks at the 36th annual meeting, that "we have hucksters in our own association" came as a surprise, simply because I had such a high regard for the 4A's.

It takes leadership for anyone like Mr. Cone to come forward and speak the truth. I have little hope that the guilty agencies will repent if expelled from the association and I am sure Mr.
Cone deplores the huckster in or out of the AAAA. The moral and ethical fibres needed for the conduct of a personal or business life do not come about through policing methods. We, advertisers and agencies alike must search our own souls and act accordingly. Education of the young at home, school and in apprenticeship will help, but more importantly, a social climate that rewards the practitioners of the Good Life is the only incentive that will stamp out the huckster in advertising as in any other life endeavor.

To cry out indignantly because our fellow men have erred is a natural reaction. It momentarily clears the air, it disassociates us from the guilty ones, but it rarely cures the causes.

We must dedicate ourselves to the one herculean task of proving that it is not good business to mislead people. Only if each of us is determined to practice and radiate truth in advertising can we polarize the thinking and actions of others to this concept and thus make it a universal reality.

**Any questions?**

SPONSOR welcomes questions from readers for use in this feature. Suggested questions will be evaluated for their interest to other readers and, if found suitable, will be submitted to the most appropriate authorities for answering. Upcoming questions include: “How can sponsors take better advantage of cost-saving TV production techniques?”, “How do you use cumulative ratings in considering radio buys?” and “How can the local advertiser use TV successfully?” Answerers of these questions will include advertisers, agency personnel, station representatives and specialized consultants. Frequently readers submitting questions have found the answers are helpful guides in the solution of industry problems. Questions can be either of general interest, or related to some specific air advertising problem.
KiHQ-TV films evacuation of Spokane for Civil Defense

What does a city look like when it’s being evacuated in time of emergency? For the first time Civil Defense workers across the country soon will be able to see how a city reacts to the “Red Alert” from a film made by KiHQ-TV, Spokane.

Late last month Spokane Civil Defense officials staged “Operation Walk-out”—the first emergency evacuation of an entire city—in this city of 180,000. From three locations KiHQ-TV cameras recorded different phases of the evacuation.

While KiHQ-TV was making the film, tv viewers at home and KiHQ radio listeners saw and heard a description of the evacuation.

Nerve center of the air operations was the KMOV-TV mobile unit at Howard and Sprague—a main artery of pedestrian traffic. Atop the mobile unit a camera followed the progress of workers in stores and office buildings as they left the buildings and went to the evacuation points where, in time of an actual emergency, city buses would be stationed to take them out of the city.

More than 11,000 workers were evacuated from the city’s downtown area in eight minutes.

Another camera was atop the nine-story Spokane & Eastern Bank Bldg. at Riverside and Howard, heart of the city and its busiest intersection. This camera picked up nurses as they left the Paulson Medical Dental Bldg. for pre-appointed posts at city schools designated as field hospitals.

One camera, equipped with a telephoto lens, showed viewers the jet intercept squadron from nearby Geiger Field as it swept over the city to intercept the bombers. A few moments later the bombers appeared, dropped leaflet “bombs” over the city—also recorded by the camera.

Meanwhile, in the Spokane Air Defense Filter Center, KiHQ-TV camera televised CD workers plotting the course of “enemy” bombers on the Filter Center’s map. Announcers explained operation of the Center. * * *

WTOP-AM-TV compromises on split am-tv operations

WTOP-AM-TV, Washington, D. C., has come to a compromise on the problem of whether to have separate am and tv staffs or whether to operate as a single entity with the staff members assigned duty on both stations.

Last month the Capital City station set up the radio and tv stations as separate organizations. But the non-competitive units—engineering and general services—are centralized and operated as a unit of WTOP, Inc.

“In setting up our radio and television stations as separate organizations,” John S. Hayes, president of WTOP, Inc., told SPONSOR, “each is given the opportunity to concentrate on and develop its particular advantages in a free, competitive spirit.

“We think we have found a way to allow constructive competition plus freedom for each medium to develop its own unique powers,” Hayes concluded.

Heading the radio division is Lloyd Dennis who will be vice president for radio. He’s been with WTOP since 1937, was formerly vice president in charge of programs for WTOP-AM-TV.

George Hartford will be vice president for television. He has been with WTOP since 1948 and vice president in charge of sales for radio and tv since 1951.

Clyde Hunt, with WTOP since 1932, former vice president in charge of engineering, becomes vice president for engineering.

Director of general services (accounting, administrative, etc.) is Lawrence E. Richardson who has been with WTOP-TV (then WOIC) since 1950. * * *

Briefly . . .

Omaha’s first locally-produced all-night telethon, On Stage for Cerebral Palsy, produced an estimated $135,000 for residents of Eastern Nebraska and Southwestern Iowa, according to John Dickman, national telethon chairman for United Cerebral Palsy Association and Mrs. Ben Cowdery, president of the Omaha chapter. WOW-AM-TV aired the telethon which featured Ben Alexander, Dragnet star, and Toni Gilman, radio-tv actress.

SPONSOR
Meanwhile, in New York, Leonard H. Goldenson, president of American Broadcasting - Paramount Theatres, Inc., is shown (above) presenting a check to Charles Stohlberg. The check represents Cerebral Palsy contributions from 100% of United Paramount's personnel. Stohlberg, this year's Cerebral Palsy poster child, accepted the check for the United Cerebral Palsy drive, being held this month. Nearly all the nation's radio and tv stations are helping the CP campaign in various ways.

Add this to your list of special events: Pancake Festival. Yup, there was one recently in Carlisle, Pa. During the three-day flapjack frivolities (a money-raising project for Carlisle charities) Aunt Jemima appeared on WTPA, Harrisburg’s Look What’s Cooking program and discussed the finer points of making pancakes with Charles Schwarz of Quaker Oats and Pauline Cooper, WTPA home economist (above).

(Please turn to page 143)
static on the grapevine but
here are the facts

Effective September 1, 1954.

**NBC Spot Sales** will represent the Crosley Group stations on the Pacific Coast and in Detroit.

**The Crosley Group** Sales Offices will represent all the NBC Spot Sales radio and television stations in Cincinnati, Dayton and Columbus.

There is no change in representation of Crosley Group stations by Crosley Sales Offices in New York, Chicago, Cincinnati, Dayton, Columbus, Atlanta.

... and no change of station ownership or management.
METROPOLITAN
(Continued from page 53)

Metropolitan has found that in some cases returns from a particular station do tend to fall off. About the only way to really tell if the market has been saturated is to try the same time on another outlet. If returns from the new station pick up, it indicates that it is reaching a "fresh" audience. Metropolitan emphasizes that it's no disgrace for a station to be dropped from the schedule.

There is no set time limit and Metropolitan has no formula for determining when and if stations ought to be changed in a particular market.

If all stations air the same announcements, why doesn't Metropolitan buy only network?

The company likes spot radio for two reasons.

In the morning (when there's not too much television competition) people want to hear the local news, the local weather report. Did the school board vote teachers higher salaries? Where was the fire last night? Should I wear a coat to the office? Then, too, some local newscasters have a more loyal following than a "name" network announcer.

2. Local radio lets Metropolitan cooperate with authorities in times of local emergency. For instance, several years ago there was a polio scare in one section of the country. Metropolitan was able to cancel the scheduled health messages in the affected cities and substitute information on polio.

Last year the Red Cross was anxious to enroll civilians in its student nurse courses. A limited number of announcements brought far more applicants than had ever been received. When a tornado ripped through Massachusetts last year scheduled copy was killed and information about the tornado substituted.

Metropolitan almost makes a point of not selling insurance in its announcements. It's a huge company with a lot of prestige and it wants its advertising to reflect that prestige. This explains its preference for 15-minute news programs.

It could buy two five-minute shows with what it pays for one 15-minute program. Or the company could save still more money by using participations.

But Metropolitan sticks to the 15-minute news programs because it believes that type of program offers a public service in a dignified manner. It feels you need 15 minutes for both world and local news, weather, and the two health and welfare messages.

About 85% of Metropolitan's programming is in the early morning. Besides time periods, other factors Metropolitan looks into include station coverage, power, cost-per-1,000—in short, the same facts most sponsors want.

Since insurance is a business founded on statistics you'd expect Metropolitan to have great piles of qualitative radio research to back up its reasons for buying what it does. Outside of the usual time buying data, however, the company has relatively little statistical information. For one thing the company is selling good health. This is a long-range proposition, and only the actuary tables for years from now will help show how successful the good health messages have been.

Some measure of a station's vitality can be measured by the number of requests for booklets that it produces. But company officials don't take these

---

Women almost fought to buy!

- 5 announcements exclusively on WBAM on Sunday, March 7, 1954 drew an estimated 6 to 8 thousand women to Montgomery's Largest Department Store* on Monday, March 8, to buy 720 pairs of hose!
- Advertiser was forced to buy 5 more announcements to apologize to customers who could not be served!

*Name of store on request.

WBAM
740 KC
MONTGOMERY, ALA.

Call Collect Ira Leslie—WBAM National Sales, Birmingham 6-2924
RADIO REPRESENTATIVES, INC. • NEW YORK, CHICAGO, HOLLYWOOD

SPONSOR
STRIKING AUDIENCE
with Billions to Spare

WNAX-570 has just completed its 5th Annual 5-State Bowling Tournament, the largest sports promotion ever undertaken by an American radio station, with prizes of $27,000 in cash and $6,000 in merchandise.

9,195

9,195 male bowlers scattered pins all over Big Aggie Land. Regional tournaments were held in Fargo and Bismarck, North Dakota; Aberdeen and Sioux Falls, South Dakota; Columbus, Nebraska; and Sioux City, Iowa. 168 finalists went so far as to fly, drive or walk a total of 61,214 miles to take strikes at top honors in Sioux Falls.

SO?

So we think it's important to advertisers. The Tournament demonstrates our vast coverage, shows that when you set up commercials in our alley, the Big Aggie Land audience (potential over 2 million) gets out and does things. Spare a moment to talk to the Katz Agency.

*Effective Buying Income (Sales Management est.): $2,918,419,000

WNAX—570
Yankton-Sioux City
CBS
Represented by The Katz Agency

WNAX-570, a Cowles Station, is under the same management as KXTV-Channel 9, Sioux City, the TV station reaching 31 farm-rich counties in Iowa, Nebr., and S. Dak., with 556,500 population and $653 million in '52 retail sales.

17 MAY 1954
figures as the final answer. Part of a station’s success depends on the popularity of the booklets offered. Then, too, the region a station is in is a factor. A book about the common cold will be of more interest to Boston and New York listeners and they would respond in far greater numbers than would listeners in Miami.

During 1953 almost 740,000 requests for booklets came directly from radio stations. Yet this doesn’t tell the whole story because an unknown number of people, after hearing about the booklet on the radio, asked their Metropolitan agents for copies.

The first booklets to be issued by the company’s Health & Welfare Division came out the same year the division was set up, 1949. Since then more than one booklet every second has been distributed. During 1953 the total number of booklets given away was about 31 million—considerably more than one-a-second average (there are 31,536,000 seconds in a year).

The 10 most popular subjects of booklets (in alphabetical order): Allergies, arthritis, cookbook, Food for the Family, Overweight & Underweight, Preparing to Make the Most of Older Age, rules for good health, taking care of patients at home, Understanding Your Child, Your Heart, Least popular: How’s Your Driving?

Cost of the booklets is borne entirely by the Health & Welfare Division. This division writes the booklets and assists in checking the health hints offered in Metropolitan’s radio announcements.

Copy for the radio messages is drafted by Y&R, with Henry Geyelin, Metropolitan’s advertising manager, assisting. After it’s written, copy usually is checked not only with the Health & Welfare Division but also with specialists on the particular subject.

Every piece of radio copy contains these three elements:

1. Information about the symptoms and/or facts related to a common cause of death or a problem such as safety.
2. A hopeful note such as information related to the advances made and being made by medical science.
3. Stress on the importance of consultation with a doctor.

Preparation of copy takes much longer than copy for tangible products, such as soap or cigarettes. Here’s a rough outline of the steps followed in preparation of copy:

First, research. Intended to uncover any new treatments or helpful information that might benefit the public.

Second, medical clearance. Metropolitan medical men are consulted as well as specialists. This is an exacting job because the company must have the opinions of the most prominent men in each field to obtain the latest, the most helpful and accurate information.

Third, further research. This may involve the reconciling of opinions of
all interviewed. Rewrites are the rule rather than the exception.

Fourth, statistical clearance. Metropolitan's statistical department is consulted and outside sources also may be contacted.

After all this you might expect the copy to sound like paragraphs from a college medical book. But it doesn't. Here's a recent opening and closing message:

Opening: "Authorities say that our greatest hope for the cure of cancer is early diagnosis and exact diagnosis. Fortunately, this hope is being realized in a substantially larger number of cases each year. Patients can do much to accelerate this progress. So, here is today's GOOD HINT FOR GOOD HEALTH from the Metropolitan Life Insurance Company: Learn cancer's early warning signals and go to your doctor promptly should you notice any of them. These signals are listed—Metropolitan's booklet What You Should Know About Cancer. If you send a post card to _____, Station _____, a free copy will reach you promptly by mail."

Closing: "The reason why cancer is often called 'a silent sickness' is because its early symptoms may be hardly noticeable. Moreover, it may cause no pain or discomfort at the start. Yet, there are certain warning signs to which we should all be alert. Some of these are persistent indigestion, persistent hoarseness or cough and any sore that does not heal, say, within two weeks. Do you know the other signals which may mean cancer? If not, then we suggest that you follow today's GOOD HINT FOR GOOD HEALTH from the Metropolitan Life Insurance Company: Learn cancer's early warning signals and go to your doctor promptly should you notice any of them. Metropolitan's booklet What You Should Know About Cancer gives a complete list of possible cancer signs. It also contains many reassuring facts about the chances of cure when cancer is diagnosed and treated early. Simply send a post card to _____, Station _____, and a free copy will reach you by mail."

During the week that the cancer messages were used, there were six different "good hints for good health" about the disease. While these six health hints are almost pure "public service," Metropolitan is the first to admit that they also help sell insurance. Jerry Crowley, who is Metropolitan's advertising promotion manager, puts it this way:

"Our advertising is planned to increase the prestige of the company and the acceptance of its agents. The campaign is an educational program designed to benefit everyone it reaches as well as the company.

"Advertising, therefore, must be closely related to selling. I think you'll agree, for instance, that if an agent representing the Metropolitan and an unknown company approached a prospect, the man from the unknown company would have by far the most difficult time.

"The basic objectives of our advertising program were set in 1922 and have been adhered to ever since. Harley Fiske, who was then president, wrote in explaining the reason for the beginning of the advertising campaign that it was promoted by 'a desire to spread widely the knowledge of health and the ways of conserving it, that people may live longer, happier lives.'"

(Please turn to page 98)

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**BMI For Service in TV**

Service continues to be one of the basic theme songs at BMI. Not only are its facilities offered to its TV licensees, but to producers, advertising agencies and their clients, TV film distributors, music conductors, directors, and everyone in TV concerned with music and programming.

This service is apparent in the day to day activities of BMI and is provided in many forms, such as:

- Assistance in the selection or creation of music for theme, background, bridge, cue or incidental mood music
- Aid in music clearance
- Help in protecting music ownership rights
- Answers to questions concerning copyrights, music right for future residual usage and help in solving all other problems concerning the use of music in TV

*Let BMI give you the TV Music Story today*

Call or Write BMI TV SERVICE Department

**BROADCAST MUSIC, Inc.**

NEW YORK • CHICAGO • HOLLYWOOD • TORONTO • MONTREAL

17 MAY 1954
Hillbillies are Big Business!

For the first time on TV!
1/2 Hour Hillbilly VARIETY Show
Now available for regional and local distribution
featuring JIMMY DEAN AND THE TEXAS WILDCATS,
MARY Klick, PETE CASSel, QUINCY SNOdGRASS,
THE ECHO INN CLOGGERS,
THE KENTUCKY RUNNING SET,
THE SAINTs AND SPINNERS
and a host of other hillbilly luminaries.

CONNIE B. GAY'S
TOWN AND
SINGING!
COMEDY!
DANCING!

TV'S FIRST AUTHENTIC HILLBILLY EXTRAVAGANZA
This jumpin' Jamboree called TOWN AND COUNTRY TIME currently appears regularly on over 1800 radio stations throughout the country. And hillbilly music fans don't just listen—they're loyal to the core! They can't wait to see Jimmy Dean, the Texas Wildcats, Mary Klick, Pete Cassel, and Quincy Snodgrass on TV. (On a recent local broadcast the listening audience was asked casually whether they would like to see TOWN AND COUNTRY TIME on TV—A flood of mail inundated the studio. We'll show you the letters!)

What an astute sponsor can do with this powerful merchandising set-up should make his sales force jump and sing "Bimbo." We've got Jimmy Dean records, Jimmy Dean autographed photos, Jimmy Dean personal appearances and a host of other sales-compelling plans up our sleeve.

Why not call PL 7-0100 today and get the whole story and an audition print on your desk tomorrow.
Last year, hillbilly sheet music and record sales topped seven hundred million dollars... hardly alfalfa!

There are over two thousand disc jockeys, selling in every major area of the United States, who play hillbilly tunes regularly. (No wonder TENNESSEE WALTZ, COLD COLD HEART, CANDY KISSES, GOOD NIGHT IRENE, and ON TOP OF OLD SMOKEY, are among the all-time best sellers in the music industry and RICOCHET, CROSS OVER THE BRIDGE, CHANGING PARTNERS and SECRET LOVE are current whistling favorites with the populace.)

It has been estimated that 50% of all popular records sold are hillbilly songs.

Astounding?

Not to CASH BOX which in a recent issue devoted exclusively to the hillbilly selling rage, declared: “America’s regional music has become America’s national music!”

The deeper a city slicker gets into the hillbilly phenomena the faster his head swims in thousand dollar bills. One “country music” singer has peddled 19 million records in the last 15 years. In 1953 a group of eleven hillbilly artists grossed just under $8,000,000. A local hillbilly radio show charges admission to see the program broadcast and turns away thousands every Saturday night! (A portion of the show is carried on a network to a national radio audience estimated at ten million.) A leading tobacco company has been a hillbilly sponsor for over 20 years. One popular hillbilly performer even ran for Governor!
This same philosophy explains why requests for booklets aren't used as leads to insurance prospects.

"Admitting that our desire is to increase life expectancy, for both business and social reasons, then it follows that the program would not be completely effective unless it resulted in distribution of a maximum number of pamphlets. I am sure the requests for pamphlets would fall far below the present level if they were used as sales leads.

"This is rather obvious. "I know I don't write for a pamphlet many times because I think that the next morning someone will be trying to sell me the product advertised. There is a great public relations value in being in a position to give something without immediately asking for something in return. Certainly the prestige of the company and its agents is increased because we are in a position strong enough to follow the practice."

In the case of some offers made over the air by certain advertisers it has been found that most responses came from people in the lower socio-economic levels. The middle- and high-brows seem to take a cynical attitude toward offers and aren't so active with their pens.

This doesn't hold true for the Metropolitan booklet offers. The insurance company officials explain that they have as many requests coming from high-income as from low-income groups. They attribute this to the fact that everyone is interested in himself, in his own health. The president of a giant manufacturing enterprise is just as concerned — possibly more concerned — about, say, his heart as the lowest laborer employed by him. So the president will write in for the booklet that promises him helpful information. Metropolitan promotes its advertising, explains to agents and employees why it advertises the way it does and how agents can take advantage of the campaign.

Crowley as advertising promotion manager sends out 600,000 leaflets every four months publicizing the local broadcasts. The leaflets list the station and time of the company-sponsored newscasts and usually are re-distributed by the local agents to their policyholders and prospects.

Even the network broadcasts are brought down to the local level by having the programs originate from various cities at different times of the year. Some event of national interest in the city is usually the basis for the broadcast. For example, when Detroit celebrated its 250th anniversary, Allen Jackson originated his broadcast from that city. The district manager gets recognition for the local broadcast of the network shows.

In Rock Island recently the personnel of the Metropolitan office were invited down to the station's studios to watch the 7:00 - 7:15 a.m. news show. (The company served breakfast afterward.) Crowley says the results were exactly what he had hoped for. It made the personnel feel as if they were on the inside — they knew what it was all about. So successful was the Rock Island promotion that Metropolitan plans to use the idea in other cities.

The current Metropolitan radio campaign began in June 1946 on 37 stations and with a budget of $650,000. It followed an 11-year hiatus from radio. Now Metropolitan is on the air year-round: as much time is bought in summer as during the winter.

Last year, Kansas farmers fertilized their fields and harvested more wheat than any state in the union — worth over $77 million! You too can harvest a bumper crop of Kansas sales — but you've got to fertilize! How? With advertising — WIBW radio advertising that gets right to the roots of Kansas farm life.

You see, Kansas is a state of farmers. And the best way to fertilize 'em is to put your selling message on the radio station they listen to most — WIBW.

WIBW-CBS Radio, Topeka, Kansas

Ben Ludy, Gen. Mgr. WIBW, WIBW TV, KCKN

Rep.: Capper Publications, Inc.

"Kansas Radio Audience '53."
Three announcements on a 7:15 Sunday morning WFAA broadcast offering this photo of The Early Birds netted in excess of 3000 requests.

Mail pull was from 589 towns. 90.14% were post-marked from outside "sleeping-in" Dallas and Fort Worth. 38.5% bore rural route or box numbers. For the advertiser reaching for a rural market this Early Bird Sunday show is an extraordinary value at Class C rate.

Quaker Oats' Aunt Jemima sponsors The Early Birds in three quarter-hour segments a week. 92,700 cards received in an Aunt Jemima drawing show The Birds' weekday pulling power. Pulse rates The Early Birds first in every quarter-hour.

The Early Birds are the oldest breakfast variety show on the air. March 24, with their 7670th consecutive broadcast, WFAA celebrated the beginning of The Early Birds' 25th year.

If you'd like to know more about how Texans love and listen to The Early Birds — just ask a Petry man.

One of a series: WFAA's established leadership in the Southwest
Metropolitan's first radio campaign began only three years after it started its first national advertising campaign. In 1925—as the first insurance firm to use radio—Metropolitan bought early-morning radio. Really early morning it was, too: 6:15 a.m. It was a program of setting-up exercises conducted by Arthur Bagley from a studio in the Metropolitan Tower at 1 Madison Avenue in New York.

The exercises were broadcast over WEAF (now WNBC) and two other East Coast stations for an annual cost of $100,000 (magazines got $603,000 in those days; now magazines get the same amount as radio). By 1935 the program was carried on eight stations, cost $904,000. The company thought the cost of continuing it would be prohibitive and so, from 1935 to 1946, most of the ad budget wound up in magazines.

Theme of the radio campaign is still set by the magazine schedule, at least in part. Each month, the Metropolitan printed ads take up some health and welfare subject—say child care. During one of the four weeks in that month, the radio campaign will stress child care also and offer child care booklets.

Now in 14 national magazines, Metropolitan runs 13 ads yearly in the weekly publications (Saturday Evening Post, for example) and 12 ads yearly in monthlies (such as National Geographic, Ladies Home Journal, etc.). Metropolitan spends less than $200,000 annually in newspapers. The only newspaper advertising it does is the publication of its annual report and, in small town papers, notices—like an agent's change of address.

"Metropolitan doesn't have a closed mind toward television," says Ad Manager Geyelin. "We accept it as a powerful medium and in fact are constantly looking for the right program. We have not found a program format that in the opinion of all concerned would be suitable for us. There is, too, the question of budget as undoubtedly television would require a drastic revision of our present media list."

The company is visual-impact conscious even without tv, however. The Health & Welfare Division has a large catalog of films and these are offered to tv stations for showing. Last year they were shown to a total audience of 20 million—and 14.4 million of this was a television audience. A School Bureau arranges for film showings in classrooms and before P-TA's.

The first Metropolitan film, called One Scar or Many? was made in 1926. Metropolitan officials point out that they consider the Health & Welfare activities as public health education, not as part of the company's advertising program. They add that Metropolitan engages in many forms of health promotion. The Group Division, for instance, distributes health and welfare material for use on industrial bulletin boards.

Metropolitan offers three basic kinds of insurance service: ordinary, industrial, group.

The industrial and group services sometimes are confused by laymen.

Industrial insurance includes nearly all life insurance policies of $1,000 and under bought by individuals. The name given to this type of policy stems from the fact that most of the policyholders are industrial workers. Premiums are paid weekly to a Metropolitan agent who calls at the home of each policyholder to collect; the weekly premiums are small, average about 25c.

(Provide turn to page 104)
WSM Wins Top Programming Award

THE CITATION

"There's gold in them thar hills, and out of music of the hill country, WSM has mined itself a mint of billings, and an 18-carat position among radio stations of the nation. More than that, a solid-gold niche in the pop music business, as a maker of hits, a discoverer of talent, and proud pappy of country-style music that's such an important ingredient on the air everywhere, and in jukeboxes coast-to-coast.

"WSM's unique position is no accident. It's the result of its continuing conviction that radio is healthy and important, and backing up of that conviction with year-after-year investment in live programs, live talent. The Nashville Story which has made this southern city one of the major pop music centers of the U. S. A., is largely the WSM story.

"This is the station that today has on its talent payroll 241 — count 'em — 241 performers. This is the station that last year fed nearly 1,000 individual programs to the networks. And this is the station that not only programs coast-to-coast via its flock of network feeds, but also, in a sense, programs hundreds of indies all over the country, through the hundreds of disks cut each year on dozens of labels by its big battery of talent.

"More and more, AM stations are giving up their roles of discovering and developing new talent — except for an occasional WSM which finds and builds stars like Snooky Lanson, and when it loses them to New York or Hollywood, goes right out, scouts the hills and towns, and comes up with new ones.

"Institutions like 'Grand Ole Opry' are just a small part of the WSM operation. In fact, while country music is the mainstay of WSM's programming, it's not so widely known that WSM also does a fine job in programming other types of music — jazz, standards and even classical.

"Disk jockeys and turntables are a necessary and important part of AM broadcasting in era of video, but in the WSM story there's a mighty moral for some other bigtime stations. Maybe the small stations can't afford it, but there certainly are a couple of dozen other big-city stations in this country that would find themselves winning new audiences and bigger ratings by going in for the big sound, the live sound. Their battle-cry could well be: bring 'em back alive."

WSM
Nashville
Clear Channel • 50,000 Watts
FOUR BIG PLUSSES—TO OPEN
Here are four of the most effective tools ever designed for the most effective vehicle in all advertising. No other network can match any one of these tools—yet Mister PLUS operates all four of them for clients of the MUTUAL Network.

**STATION-PLUS**
A network of 570 radio stations, far and away the largest of all—to bring your sales voice closest to the most people in the most markets in all the 48 states.

**MARKET-PLUS**
A total of 328 markets where no other network has a station, where other media penetrate but sparsely—and where Mutual is a home-town neighbor to 8,000,000 radio families.

**SPONSOR-PLUS**
A steady rise in client endorsement—more and more stations per hookup (up 34%, '54 vs. '51), more and more dollars in program-time billings (up 10%, '53 vs. '52).

**VALUE-PLUS**
A steady decline in cost-per-thousand (lowest of all networks in average evening commercial)—with actual delivery of more radio homes than Top-Ten programs reach.

**MUTUAL**
the network for radio .... PLUS

---

New York . . . . . LO 4-8000
Chicago . . . . . WH 4-5060
Los Angeles . . . HO 2-2133
The agent who collects the industrial premium has his own debt (insurance company word meaning "route"). By personally collecting the premiums, the Metropolitan agent knows when policyholders might be ready to buy more insurance. He also keeps tabs on the family welfare, hands out the Health & Welfare Division booklets that policyholders request.

Group insurance is bought by companies—usually manufacturing companies—for their employees. The company pays the premiums.

Ordinary life insurance isn’t always "ordinary." Nor is it always straight life. It frequently is an endowment policy, annuity policy or some other kind. Ordinary life includes insurance protection paid for by individuals on policies of more than $1,000. There’s no upper limit; you can have a $1 million "ordinary" life policy. Premiums usually are paid at fixed intervals from monthly to yearly by mail.

Of the $56.1 billion worth of insurance in force with Metropolitan, $26.2 billion is ordinary, $18.6 billion is group and $11.2 billion is industrial. During 1953 Metropolitan wrote $1.2 billion worth of new insurance. This new insurance is about equal to the total amount of all insurance in force by America’s 12th-largest insurance company.

In the industrial insurance field, Metropolitan has these competitors: Prudential (with $8.1 billion in industrial insurance); John Hancock ($2.9 billion); NALA ($2.2 billion), and American National ($1.3 billion).

In spite of their large size, not many insurance companies use network radio or tv.

Prudential has used both; at the present time sponsors on alternate weeks CBS TV’s You Are There (Sunday, 6:30-7:00 p.m.). Prudential also sponsored the daily five-minute Jack Birch Show on ABC Radio (12:23-12:30 p.m.).

Mutual of Omaha sponsors John Daly and the News on Monday and Wednesday, ABC TV (7:15-7:30 p.m.).

Few other life insurance companies use network radio-tv. State Farm Mutual Automobile Insurance Co., Bloomington, Ill., uses network radio and is testing tv. (Also see, "Can radio and tv move goods?", page 56.)

** **

SPONSOR REPRINTS
(Continued from page 55)

agency executive says radio is missing chance to persuade him (22 February 1954). Price: single copies, 5c; 100 or more copies, 3c each.

** **

MEDIA

How to use the 21 articles on Media Evaluation. Includes digests of articles, suggestions on how admen can adapt material for practical use (25 January 1954). Price: 10c each.

Reading vs. Listening. Results of study by Dr. Paul F. Lazarsfeld, director of Columbia’s Bureau of Applied Social Research (26 September 1949). Price: 10c each.

The psychology of media. First of three-part series on psychology of media summarizes current testing. 20 years of pre-tv experiments (5 April 1954). Price: single copies, 20c; 50 or more copies, 15c each; 100 or more, 10c each.

** **

MISCELLANEOUS

Can your agency use a West Coast office? Specialized radio-tv services now offered on freelance, fee basis may start trend (9 March 1953). Price: 10c each.

Do your agency’s presentations put you to sleep? Agencywoman gives impressions of research man’s soporific, the presentation (20 October 1952). Price: 10c each.

How to get most out of an independent station. Members of Association of Independent Metropolitan Stations give tips on technique (28 December 1953). Price: single copies, 25c; 50 or more copies, 20c each; 100 or more, 15c each.

How to sell a candidate: 1952. Television can make or break a candidate; do’s and don’t’s of political telecasting are given (24 March 1952). Price: 10c each.

Why sponsors believe the recession is over. Sponsor poll of national advertisers reveals strong note of optimism (19 April 1951). Price: 10c each.
KOLN-TV TOWERS 1000 FEET ABOVE LINCOLN-LAND

NEBRASKA'S OTHER BIG MARKET!

The map below shows Lincoln-Land — 34 counties with 182,982 families. (The city population of Lincoln is more than 100,000 people — in the same bracket with Columbia, S. C., Madison, Wis., Lancaster, Pa., Topeka, Kan., Schenectady, N. Y. or South Bend, Ind.)

Actually, the KOLN-TV tower is 75 miles from Omaha; Lincoln is 58 miles. With our 1000-foot tower and 316,000 watts on Channel 10, effective June 1st, KOLN-TV will reach over 100,000 families who are unduplicated by any other station . . . Ask Avery-Knodel, Inc.

17 MAY 1954
YOU TOO can be a

CONQUISTADOR . . .
"conquering" Spanish
sales in forty five counties of
Texas with a population
of over 690,000 Spanish
speaking consumers

WE have over forty other
"conquistadors" daily on

International radio and tv: 1953.
Includes 1,500 facts on 53 commercial
radio-tv countries (29 June 1953).
Price: single copies, 25c; 50 or more
20c each; 100 or more, 15c
each.

RADIO
An ex-magazine man looks at
radio. Network executive, formerly
magazine ad director, tells why he
thinks radio is being undersold (10
August 1953). Price: single copies,
20c; 10-50 copies, 15c each; 100 or more, 10c
each.

Foreign-language radio: 1953.
National advertisers are pouring more
money into it with business especially
good in Texas (26 January 1953).
Price: single copies, 20c; 10-50 copies,
15c each; 100 or more, 10c each.

How is radio doing in tv markets?
Politz study for 11 Christal stations
shows radio's 'round-the-clock ability
to follow people everywhere makes it
indispensable (10 December 1953).
Price: single copies, 25c; 25 or more
copies, 15c each; 100 or more, 10c
each.

Special report on nighttime radio.
Latest research on nighttime radio
shows why a dozen pet ad theories are
fallacious (10 August 1953). Price:
single copies, 25c; 25 or more
copies, 20c each; 100 or more, 15c
each.

What pulls 'em in? ARBI technique
shows how to sell selling impact in
retail stores (19 June 1950). Price:
10c each.

What should radio know about
selling retailers? Joe Ward, presi-
dent of ARBI, imparts industry for
local copy, poor salesmanship, glamour-
boy announcers (22 October 1951).
Price: 10c each.

Why are radio rates low? Too
many fears made broadcasters miss
opportunity to raise rates right after
World War II (8 February 1954).
Price: single copies, 20c; 10-50 copies,
15c each; 100 or more, 10c each.

You need both. ARBI point-of-sale
media tests show retailers need radio
and print (23 February 1953). Price:
single copies, 20c; 10-50 copies, 15c
each; 100 or more, 10c each.

13 questions retailers ask most
often about radio. ARBI President
Joe Ward gives answers based on
cost-to-cost study (9 March 1953).
Price: single copies, 20c; 50 or more
copies, 15c each; 100 or more, 10c
each.

What a media director wrote cli-
ent about nighttime spot radio.
Memo gives agency's thinking on rela-
tive advantages of nighttime vs. early-
morning radio in 22 tv markets (21
September 1953). Price: single copies,
20c; 10-50 copies, 15c each; 100 or more, 10c
each.

RESEARCH
Are you making this mistake in
ranking tv markets? Sponsors who
use Standard Metropolitan Area fig-
ures may be overlooking set count out-
side U. S. Census-defined zone (2 No-
vember 1953). Price: 10c each.

Beware of these misuses of Starch
ratings. Researcher Hugh Beville,
NBC, shows pitfalls of new Starch
study; Jack Boyle, of Starch, replies
(30 November 1953). Price: single
copies, 25c; 10-50 copies, 20c each;
100 or more, 15c each.

Big tv problem: counting the sets.
Various segments of the industry are
applying own yardsticks, but there's
no unified effort (22 February 1954).
Price: single copies, 20c; 10-50 copies,
15c each; 100 or more, 10c each.

How the different rating services
vary in the same market. Ward
Dorrell, of John Blair, station reps,
says researchers can be as far apart
as 200% in local ratings (23 January

Radio set sales lead tv by 69% in
big tv markets. A CBS Radio Spot
Sales study shows radio set sales up
26.5% compared with 52 (23 Janu-
ary 1954). Price: single copies, 5c;
100 or more, 3c each.

What's wrong with the rating ser-
dices? SPONSOR's ideal system and
how the existing services compare (28
December 1953). Price: single copies,
20c; 50 or more copies, 15c each; 100 or
more, 10c each.
in good company

good products belong in good company

WWJ helps maintain those profitable associations for leaders in all fields who must reach the vast Detroit market.

For instance, Studebaker, a WWJ program sponsor since 1951, presents Harold True's outstanding newscasts at 6 P.M., in the good company of Texaco products' sportscaster, Budd Lynch, at 6:15 P.M.

Here is notable evidence of the selectivity exercised by major advertisers in planning their Detroit campaigns. They have a definite preference for the large and loyal audience—both at home and behind the wheel—consistently delivered by WWJ... and for the good company shared by all WWJ advertisers.

Behind-the-wheel audiences in the Detroit area are the largest in the world, all day long. Keep them in mind when you want complete Detroit coverage.

YOUR PRODUCT BELONGS IN THIS GOOD COMPANY. SEE YOUR HOLLINGBERY MAN.

WORLD'S FIRST RADIO STATION • Owned and Operated by THE DETROIT NEWS • National Representatives: THE GEORGE P. HOLLINGBERY CO.
SOUTHWEST VIRGINIA'S Pioneer Radio Station

Most people in Western Virginia listen to WDBJ NEWSCASTS because we employ:

- Two competent, full-time News Editors
- Direct AP AND UP presswire services
- Tape recorders, police and fire department monitors, telephone "beep" system, etc.
- Full reportorial services of both morning and evening Roanoke newspapers (including some 50 string correspondents in our coverage area)
- 46 complete, locally-produced, practically spaced newscasts weekly
- 11 complete farm shows weekly

AND, we've been steadily serving, steadily improving, steadily promoting these services for almost 30 years.

Established 1924 - CBS Since 1929
WDBJ
ROANOKE, VA.
Owned and Operated by the TIMES-WORLD CORPORATION
FREE & PETERS, INC., National Representatives

NARTB CONVENTION
(Continued from page 43)

But in recent weeks some two dozen leading TV outlets have themselves set up such an organization. Already an additional dozen or so stations have announced they would like to be in on the organizing session which is planned to be held at the time of the NARTB Convention although there's no connection between the two.

"We're not trying to compete with the NARTB or to split that group," Dick Moore, v.p. and general manager of Hollywood's KTTV and TVAB organizing committee chairman told SPONSOR, "Our organization, although designed primarily to promote spot television rather than all television, was started spontaneously by stations who felt they needed such a group."

Nevertheless a number of broadcasters and admen have been disturbed by the idea of a TVAB which will be devoted almost exclusively to the promotion of spot tv. Such a group, these executives feel, should be aimed—as BAB is aimed at selling radio—at selling all tv, not just part of it.

Will the NARTB try to set up a rival TVAB? Will NARTB set up one for network only? Will NARTB try to absorb the new group into its organization if enough members want it in? Will NARTB give its official blessing to the new group?

As SPONSOR went to press, nobody (Please turn to page 118)
He scores with buyers in Northern Ohio

If you want buying action, you want McColgan!

Northern Ohio’s ace sportscaster, Bill McColgan, knows the score. He knows what sports fans want to hear—and he knows how to move them to action. When he’s “Speaking of Sports” nightly on his three fast-paced sports roundups, he produces the type of listener response that rings cash register bells.

One feature alone of Bill’s program, his “Athlete of the Month” listener vote, draws over 5,000 cards and letters monthly! Response like this helps explain why WGAR is Northern Ohio’s most-listened-to station.

Bill’s voice is a familiar voice to millions. In addition to his sports roundups, which feature interviews with top sports personalities, Bill does the play-by-play announcing for the Cleveland Browns football network.

Give your sales a boost by letting Bill McColgan speak for you when he’s “Speaking of Sports”, 5:05 p.m., 6:10 p.m. and 11:10 p.m. Get the facts now from your nearest Christal representative.

WGAR

THE STATION WITH

4½ MILLION FRIENDS
IN NORTHERN OHIO

CBS—Cleveland—50,000 Watts
The Peoples Broadcasting Corp.
Represented by The Henry I. Christal Co.
In Canada by Radio Time Sales, Ltd., Toronto
They live on the Pacific Coast... 
they listen to

DON LEE RADIO*

*Don Lee IS Pacific Coast Radio
...the only network designed to serve at the local level. Strong local stations in 45 important Pacific Coast markets make Don Lee the big network with the local flavor...the nation's greatest regional network.
### Radio Comparison of Network Programs

**Nighttime 17 May 1954**

<table>
<thead>
<tr>
<th>CBS</th>
<th>NBC</th>
<th>ABC</th>
<th>MBS</th>
<th>NET</th>
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**Represented by** Gill-Pema, Inc., New York, Chicago, Los Angeles, San Francisco

---

**Commentary (Tuberculous)**

- More advertisers than ever before are proving that the cash register is the best measurement of success in advertising.
- And more advertisers than ever before are proving every day that their cash registers ring and ring and ring because they never go out of style.

**The Personalities Station**

WPEN

---


---

**measuring up...**

- More advertisers than ever before are proving that the cash register is the best measurement of success in advertising.
- And more advertisers than ever before are proving every day that their cash registers ring and ring and ring because they never go out of style.

**THE PERSONALITIES STATION**

WPEN

---

Pardon our yapping... but we're top dog in Central Ohio! We carry the 20 top-rated programs both day and night. Our faithful followers number more listeners than all other local stations combined!

<table>
<thead>
<tr>
<th>MONDAY</th>
<th>TUESDAY</th>
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Daytime 17 May 1954
In a major effort to promote the development of and demand for Color Television, WMAR-TV is now originating color programs seven days a week.

WMAR-TV has been televising color programs of its own origination since late December (1953) on a five-days-per-week basis. This is in addition to weekly colorcasts from the CBS Television Network.

The local origination modes possible through use of a Telechrome television color scanner which projects images from 2x2-inch color transparencies. WMAR-TV is the first television station in this area to be able to originate its own color signals, and has been able to maintain daily schedules of colorcasts through the use of this equipment.

Presently the new color service includes station identifications and the four-minute color news programs carried by the station during CBS's two-hour "Morning Show." However, the station's color plans are being expanded steadily. Colorcasts will be extended to other times of the broadcast day through the addition of an increasing scale of color titles to introduce station programs, colored pictures to illustrate news programs, and station identifications.

Commercials using slides or opaque projections lend themselves to this type of color projection, and all advertisers who wish will be offered the opportunity to broadcast their messages by the color medium at a nominal extra cost.

Each color slide will be marked with a varicolored symbol that will indicate to all viewers, those with color and those with black-and-white, that the projection is in hues.

MOST POWERFUL TV SIGNAL IN MARYLAND

WMAR-TV
CHANNEL 2  SUNPAPERS TELEVISION  BALTIMORE, MARYLAND

Telephone Mulberry 5-5670  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

17 MAY 1954
NARTB CONVENTION
(Continued from page 106)

know. Said an NARTB tv official: “Our organization tries to serve all broadcasters, and we have no real provision for a broadcaster group that serves a specialized interest to join. But I’m sure our Board will certainly discuss the new TVAB officially, and the tv members will certainly discuss it informally among themselves.”

A “Federated” NARTB: Of late, there have been many rumblings among stations that the competitive differences between radio and tv—except for general legislative, labor and censorship problems—necessitate splitting the NARTB into two trade groups: one for radio, one for television.

It was just such a feeling in all probability that lay behind these typical comments from veteran radio station broadcasters:

“There are many more radio stations than tv stations. The NARTB convention must avoid overshadowing of radio in preference to tv. Make the radio sessions purely radio, and of a workshop nature,” said the chief executive of a St. Louis station.

“Split the sessions between radio and tv right down the middle on programming, sales and engineering. Only combine sessions on subjects of legislation, costs, etc.” said a Wichita, Kansas station manager.

“Kick out all the tv members. Or kick out all the radio members,” snapped a radio station operator in San Antonio.

Some broadcasters, of course, are extreme in their feeling and would only be happy with a complete separation of radio and tv in the NARTB. But many in the “let’s-split-up” camp urge caution, and want only a partial separation.

“The Fellows administration at the NARTB has positively demonstrated that more legislative and public relations advantages can be gained by the broadcasting media working in unison. It would be a backward step to destroy this cooperation,” pointed out a veteran broadcast official.

It’s doubtful in any case that the 1954 NARTB convention will be the scene of an electronic Civil War with the radio broadcasters firing on tv’s Fort Sumter. But you can count on hearing the idea of a federated NARTB—principally one joined at the top level for purposes of legislative lobbying and industry public relations—discussed freely in the convention corridors.

Color tv: Television in color has been a hot topic wherever tv men gather. And the NARTB meeting will be no exception, by all indications.

Chiefly, broadcasters are concerned about two problems in color tv:

1. The high cost of color tv equipment.

2. The high prices of color tv receivers.

“I want to know how much money I’m going to have to sink in color equipment. how soon I’ll get it, and how I can persuade the average tv owner in my market to lay out $1,000 for a color receiver,” the general manager of a California tv outlet stated. “Believe me, I’ll have plenty of questions to ask at the NARTB session.”

He, and others like him, will have every chance. Due to be on hand at the convention next week will be representatives of all the leading color tv equipment makers, like RCA, Du Mont, GE and Philco. At the convention exhibits (which will feature color tv strongly), and later in informal sessions a host of sales executives, technicians and program men will discuss color tv problems with broadcasters and admen.

Actually, how soon advertisers may expect to find outlets for their color tv shows may depend, to quite an extent, on the direction taken officially and unofficially regarding color tv by the 1954 NARTB Convention.

A good advertising listening post, incidentally, will be the color tv exhibits at the convention. Because of the great interest this year in color, more station managers are expected to attend the tv engineering exhibits than ever before to discuss costs, production, studio problems, film transmission in color and receiver distribution of color tv. The NARTB has asked a number of the country’s top color experts to attend the convention to answer the many questions sure to arise on this topic.

I’m Radio: Like uhf television, fm is having its problems. Several fm station operators, particularly those in tv markets with new uhf channels, are prepared to come to the convention to do diplomatic battle for their existence.
A Good Reporter

"Gets Around"

Like KCMO's radio and television newsmen, for example. Their specialty is first-person coverage of all the important Kansas City and Mid-America newsbeats. And KCMO's complete facilities make it possible for them to give daily coverage to the "offbeats" too—the fresh, human stories that don't come in over the wire. Trained journalists all, they know how to get the news, write, edit, and deliver it via KCMO radio and television with that fresh, bright, "I-was-there" approach that builds impressive audience response. If you're pounding a sales-bat in the Kansas City market, why not hire these experts in complete coverage of Mid-America—the KCMO radio and television news staff.

KCMO

TV-Channel 5
Radio-810 kc.

KANSAS CITY

"It's a Meredith Station" ... affiliated with Better Homes and Gardens and Successful Farming

17 MAY 1954
Reason: It was recently suggested to the FCC and to Sen. Charles E. Potter's Communications Subcommittee that fm channels—which presently occupy three potential vhf tv channels (between 6 and 7 on tv dials)—be given back to tv in order to provide more vhf channels since fm has "not been a success." This drew an immediate howl from fm radio operators.

"I've been fighting for five years to get into the black with a 'good music' fm service," a New England station manager told sponsor. "Now that the public, through the purchase of hi-fi equipment, is coming to appreciate what we have to offer, I'm in no mood to quit. I want the NARTB to step in and end these proposals. Sure, we serve a minority audience. But there are a growing number of advertisers who want to reach that audience and a move to end fm would cut off one of their best media approaches."

Other fm operators are almost certain to discuss the recently developed ideas of "multiplex" fm signals, whereby as many as three separate programs can be fed through one station's fm channel. "Multiplexing" has already been proposed by the FCC and has been given the blessing of NARTB as an extra income-producer for fm stations, since it can serve to air a varied program for one advertiser, Muzak-like music, or binaural hi-fi broadcasts.

The half-dozen topics summarized above will in all probability be the hottest when broadcasters and admen congregate at the 1954 NARTB Convention next week.

There will be others, too. Here are just a few:

Film Syndication: Film syndicators, largely frozen out of network operations as a supply source for programs, will provide plenty of conversational material at the NARTB Convention. Virtually all of the leading film firms will be on hand to talk to tv station men, and to show off their newest film properties. Because of the anticipated burst of convention-time sales activity on the part of the film industry, admen may find even more stations this fall offering timebuyers some well-rated film packages aired locally. These same film executives, incidentally, are expected to work closely—and toward the same general goal—with the newly formed TVAB during the convention period in Chicago.

Research: The continuing problem of getting accurate set-count data in tv markets is likely to be a feature at some of the Corridor Clinics. This is particularly true of new vhf markets, and markets where vhf sets are being converted to uhf. Agency estimates of the number of receivers in these markets, many stations feel, are short of the mark. Although the subject may come up officially on the convention's agenda (see page 122) many stations plan to discuss the problem with reps, network executives and research firms. A. C. Nielsen, admen will be interested to note, will have a staff on hand at the convention to talk about the Nielsen Station Index, the research firm's new radio-tv area rating service which starts this fall.

Sales Ideas: Few station executives are averse to receiving good business tips, and many will be on the lookout for them at the convention. As a Cleveland station manager told sponsor: "I'd like to see the NARTB come up with some good income-producing ideas." It's expected that many station operators, particularly in the radio field, will buttonhole NARTB and BAB officials to seek ideas which they can bring home with them.

Radio-tv sportscasts: As George Higgins, v.p. of Kansas City's KMBC and the chairman of NARTB's Sports Committee told sponsor: "Sports events need radio and television and by close cooperation our industry as well as the sports industry can prosper." However, many a station manager—particularly those with such sports-minded air clients as the beer and cigarette companies on the waiting list—is worried about the increasingly high cost of sports rights. It's expected that there'll be lots of convention-time talk about how to deal with ball clubs, schools, colleges and sports associations who feel that a high dollar price is their only protection against radio-tv devaluation of their box office.

So far, sponsor has reported the unofficial side of the upcoming NARTB Convention. But what of the convention itself? What does the trade group plan to tackle on its official agenda?

As might be expected, NARTB executives—notably President Harold E. Fellows; Convention Chairman Kenyon Brown; Administrative V.P. Robert K. Richards; and Ty Board Chairman Robert D. Sweezy—have mapped
“My Ideal Rep”

says HELEN THOMAS of STREET & FINNEY,

"doesn’t forget the account after the contract is in. He continues servicing the account by suggesting improvements in schedule when they become available and therefore helps maintain the best possible schedules for the client."

JEPCO

stands for service before and after the sale is made. The Pearson man is continually calling on his agencies with up-to-the-minute information about his stations.

John E. Pearson Company

RADIO AND TELEVISION STATION REPRESENTATIVES

NEW YORK • CHICAGO • MINNEAPOLIS • DALLAS • LOS ANGELES • SAN FRANCISCO
out an agenda which spotlights many of the topics which will be features of
the convention’s Corridor Clinics.

Membership meetings, panel ses-
sions and workshops have been lined
up to discuss a wide range of topics
which will include:

- Color tv and uhf.
- Fri radio problems.
- tv spot films,
- Radio-tv sports.
- Ann-tv standards of ethics.
- Radio-tv “freedom of the press.”
- Sales problems.

Of these, the first two will be taken
up on the afternoon of Monday, 21
May at the tv membership meeting
and fm sessions. Color video will also be a
feature of the Management-Engineering
session on the afternoon of the
following day, Tuesday, with a session
on tv films to follow. William S.
Paley, CBS board chairman, will de-

er the keynote speech on Tuesday.

On Wednesday, 26 May, the sports
question will be taken up by a panel
presided over by Sports Committee
Chairman George Higgins of Kansas
City’s KMBC.

For the first time in NARTB con-
vention history, the BAB has been in-
vited to conduct a special two-hour
radio sales clinic on Thursday after-
noon, 27 May. BAB is expected to
review many of its sales presentations,

s well as to point out new sources of
radio revenue. 

GOOD HUMOR ON AIR
(Continued from page 45)


tions some 155 times a week; tv com-
mercials will be shown on six New
York tv stations some 52 times a week.

David J. Mahoney, timebuyer Roger
Barnstead also placed the campaign in
the other seven big Good Humor mar-
kets. Generally, he buys time on all
the stations in a market for blanket
coverage. No Good Humor city gets
fewer than 50 radio and 35 tv an-
nouncements a week.

Both radio and tv commercials stress
quality of the product, identification
of the truck. Here’s a typical minute
radio announcement (the opening jingle
is sung to a catchy tune that was
in the public domain):

(Bells)

Children: “Hey Mom, here comes
the Good Humor Man!”

Jingle: “I’m the friendly man who sells

Good Humor

The ice cream that kids all favor
Made with pure sweet cream and
fresh fruits only

For that creamy-tasting, real Good
Humor flavor.”

Children: “Oh, boy!”

Announcer: “Everybody loves
Good Humor ice cream. And have you
ever tasted Good Humor ices and
sherberts? They’re the coolest, most
delicious treats you ever put in your
mouth.”

Child’s voice: “Good Humor ices are
good for you, too!”

Announcer: “You bet Good Humor
ices are good for you—because
Good Humor uses only luscious tree-
fresh fruits and pure, wholesome
fruit juices. Good Humor’s flavors
come from fresh cherries, juicy

times, plum oranges and delicious
raspberries.”

Child’s voice: “Good Humor ices taste
so good!”

Announcer: “That’s right. But remem-
ber, buy only from the clean white
truck with the big Good Humor on
the side. Just ask . . .”

Jingle: “The friendly man who sells
Good Humor

For the ice cream with that real
Good Humor flavor.”

Children: “Good Humor—oh boy!”

The agency has made some half a
dozzen different radio recordings, some
of them plugging a different “special”
Good Humor, such as chocolate cake
coated Good Humors. Under agency
supervision, Shamus Culhane, a film
company, produced four animated tv
cartoons, two of them direct hard-sell
20-second announcements, two of them
plugging specials.

None of the commercials mention
price. Actually Good Humors are rela-
tively high-priced. Commercials stress
quality, service and cleanliness.

Essentially the air advertising is in-
tended to build a Good Humor habit.
Good Humor trucks operate on strict
schedule. In other words, on a partic-
ular city, block people become accus-
tomed to looking for the Good Humor
man perhaps around a quarter to five
and then again at 3:30 p.m. Since the
Good Humor Corp. today operates a
fleet of some 1,600 trucks and an equal
number of carts and triecyles each, the
various sections of markets in which
Good Humor has distribution can ex-
pect relatively frequent and regular

service.
The locals in one part of Bavaria have an unusual way of determining whether the local beer is up to snuff. They pour a batch on a bench and have several prominent citizens apply their leather-covered posteriors to the puddle. If the bench sticks to them when they rise, the batch is declared a success and all hoist a few steins in celebration.

Personally, we aren't advocating the system, and besides we prefer our lager with a head on it . . . but it makes a good example of how tastes vary. Local tastes in radio fare vary too, and that's what makes America's strong independent stations such a good advertising buy. Only the independents program exclusively for the folks in their areas . . . give the home folks just what they want. A satisfied audience is a buying audience—and that's the result your selling message will get on any of nation's strong independents listed below. Write any of them for the fac's.

INDEPENDENTS PROGRAM EXCLUSIVELY FOR THEIR AUDIENCE!

| WCUE     | Akron, Ohio          | WMIL | Milwaukee, Wisconsin |
| WCOP     | Boston, Mass.        | WKDA | Nashville, Tennessee |
| WDKK     | Cleveland, Ohio      | WAVZ | New Haven, Conn.     |
| KMVR     | Denver, Colorado     | WTIX | New Orleans, La.     |
| KCBC     | Des Moines, Iowa     | KBYE | Oklahoma City, Okla. |
| WKY      | Evansville, Indiana  | KOWH | Omaha, Nebraska       |
| KNUZ     | Houston, Texas       | KXL  | Portland, Oregon     |
| WXLW     | Indianapolis, Indiana| KITE | San Antonio, Texas   |
| WJXN     | Jackson, Mississippi | KSON | San Diego, California|
| KLM      | Lincoln, Nebraska    | KYA  | San Francisco, California|
| WKYW     | Louisville, Kentucky | KEAR | San Mateo, California |
| WMIN     | Minneapolis—St. Paul, Minn. | KOL | Seattle, Washington |

They are all members of AIMS — Association of Independent Metropolitan Stations — each the outstanding independent station in a city.

Aim for BULL'S-EYE results...with the AIMS GROUP
Good Humor trucks operate within a 50- to 70-mile radius of the cities where Good Humor has plants. Trucks are loaded each morning and in the evening the Good Humor men return to the plant to check in, give an accounting of their sales. They work on a commission-only basis, generally for five or six months of the year.

In the late Thirties, Good Humor had built a large following among youngsters with its "lucky stick" offer. Any youngster whose Good Humor contained such a "lucky stick" was entitled to a free Good Humor. However, the government forbade this "lucky stick" offer because it claimed that the offer constituted a lottery.

Since that time Good Humor has made no giveaway offers, but sticks to stressing quality and service as a justification for the higher price. Part of this service, for example, takes the form of special napkins with holes for the Good Humor stick, to prevent any chocolate drippings on clothing. Furthermore, Good Humor usually offers a particularly wide selection of flavors, plus a special of the week.

Good Humor Corp. first became advertising-conscious in 1951, when a large number of independent ice-cream manufacturers introduced street-vending operations, particularly in New York. At this time Joe Meehan, president of Good Humor, and Mortimer Moriarty, advertising director, decided to allocate a $100,000 budget for advertising. Grey Advertising handled the account.

This budget was spent 100% in tv. Sales not only held up against competition, but rose over 1950. The 1952 budget showed an increase over 1951.

When David J. Mahoney agency was appointed early in 1953, Dave Mahoney decided to convert the firm’s entire budget into air media. Sales increases in 1953 over 1952 have proved his theory right.

Good Humor’s direct competitors in street vending of ice cream aren’t nearly so air- or advertising-conscious as Good Humor is today. Part of the reason for this lack of advertising competition is the fact that Good Humor is better able financially to support a real advertising push.

This does not mean that competition can be ignored.

Eskimo Pie Corp. (through Buchanan & Co.), for example, is a heavy air user in its promotion of Eskimo Pie ice cream. However, the Eskimo Pie Corp. does not generally manufacture and distribute its own product, but rather franchises other manufacturers to do so. Some of these franchised operators do sell Eskimo Pie on trucks.

Eskimo Pie ice cream is advertised via radio and tv announcements in 50 to 60 markets, though none of the announcements urges listeners to look for "an Eskimo Pie truck." Generally, Eskimo Pie buys 100 radio announcements for a 30- to 60-day period in the hot season, 30 to 50 tv announcements for 30 days. On the West Coast, where Eskimo Pie is particularly popular, the product gets eight weeks of advertising, with some 200 tv announcements.

Bungalow Bar Corp., strictly a New York metropolitan area street-vending operation, has been in business for some 30 years. The firm operates 249 trucks for some five to six months of the year, uses little advertising, and has no agency. When Bungalow Bar does advertise, it is generally in the form of two or three radio announcements a week on one New York station.

Judy Ann, another Eastern street-vending ice-cream firm, sells principally in Nassau and Suffolk counties. The firm operates some 75 trucks. Until this year, their major form of advertising, also placed direct, was skywriting. This year, Oscar Hoenig, president of Judy Ann and its advertising strategist, has decided to try radio. For eight weeks this summer Judy Ann announcements will be heard twice a day, during the day, over WHLI, Long Island.

Howard Johnson (through N. W. Ayer) entered the street-vending field only recently. None of Howard Johnson’s advertising push is directly behind the firm’s fleet of 400 trucks, however. George Reese, Howard Johnson account executive at N. W. Ayer, feels that there is a transfer from other Howard Johnson advertising to the street-vending operation as well.

To date, then, Good Humor Corp. is the biggest advertiser of the street-vending ice-cream manufacturers. This advertising may bring Good Humor two types of "fringe benefits" beside the actual sales boost. The first one is the fact that Good Humor's intensive air campaigns in its current eight distribution centers will make the firm an
experienced advertiser. Good Humor is now contemplating expansion into several other metropolitan centers. Its ad experience will put it a jump ahead of competition.

The second bonus advantage of air advertising may be its effect upon a new distribution setup that Good Humor initiated about nine months ago: vending machines. Good Humor rents 500 ice-cream vending machines from vending machine manufacturers on a commission basis. Since each machine holds only 175 Good Humors, servicing becomes a problem. To date these machines have contributed only a little over 1% to Good Humor's total sales. However, air advertising may build the popularity of these machines more rapidly. Company management feels that machines may eventually become one way of overcoming the seasonal aspect of their business. They're usually placed in bus and railroad terminals, large industrial plants, big office buildings. Still, the fact that each machine holds so few Good Humors and the consequent necessary servicing indicates the machine age may never replace the Good Humor man. • • •

### HAVE YOU HEARD?

**TELEPROMPTER® has a big, new station deal!**

**NEW $60 WEEKLY STATION RATE GIVES YOU:**

2 Prompters  
2 Camera mounts  
Floor stand & mounts  
1 Power unit  
Change kit  
Cable

PLUS:  
VideoTyper that types letters this size

5,000 sets VideoBond paper

---

**An all-electronic basic TelePrompTer unit gives your station everything you need for better "live" commercials, newscasts, political addresses, musical and dramatic shows. And at only $60 weekly for this basic unit, TelePrompTer is more than ever a "must" for your station. You owe it to yourself to get all the facts now on how TelePrompTer can help you do things better and make more money!**

**During N.A.R.T.B. Convention, see TelePrompTer in action at the G.E. exhibit, and visit Suite 707-8 at Palmer House to see what TelePrompTer can do for you.**

**Media Study**

(Continued from page 58)

sales vehicles and has used them to launch new products successfully. He is spending about 14% of his budget for radio and 15% for tv this year. The total is more than last year's.

**Insurance:** More insurance companies seem to be using radio than tv, but those using either to an appreciable degree are enthusiastic. For example, the State Farm Mutual Automobile Insurance Co., of Bloomington, Ill., had its greatest year in history last year—a gain of over 35% in volume or $50 million over 1952—and this year is even better. It is a heavy radio advertiser and is now testing tv. Of radio R. D. Bischoff says:  

"Radio is effective when used consistently and often. It's relatively low in cost yet seems to do a good job for us. Tv is most effective for demonstrable products. Even for institutional messages, though, it is unequaled in effectiveness. This edge may moderate as audiences mature in their awareness of tv and its place in their lives."

Bischoff attributes radio's effectiveness to its "repetitive impact." "The same message drummed consistently into the listener's consciousness has a cumulative effect," he says. "It's enhanced by radio's compatibility with other activities—driving or riding, household chores, various forms of relaxation. Tv gets the message across by both eye and ear. It holds the complete attention of its audience and has the unequaled advantage of visual demonstration. Undoubtedly it is the most effective advertising medium known to man."

The company uses the Mutual network (Jack Brickhouse, sports, and Cecil Brown, news), no spot radio. Its primary advertising objective is to conserve its present booming business. For this it has found some strong indications that radio is "a very effective medium for our particular problem." Since auto insurance is purchased annually or semi-annually, the average policyholder or prospect is considered to be interested in car insurance about 30 days, around renewal time, per year. This means only one-twelfth of the "eligibles" (car owners) at any given time are present or potential policyholders. To State Farm Mutual this argues for great frequency "which our radio efforts certainly have, when com-
YOU MIGHT GET A 1600-LB. BULL MOOSE*—

BUT . . .

YOU NEED WKZO-TV
TO BAG TV AUDIENCES
IN WESTERN MICHIGAN!

January '54 Hoopers, left, show how thoroughly WKZO-TV dominates the Western Michigan television market, morning, afternoon and night!

WKZO-TV is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids. Its brilliant Channel 3 picture effectively serves one of the nation's great television markets—27 densely-populated Western Michigan and Northern Indiana counties—a far larger television market than many major cities can boast!

(80,000 WATTS—CHANNEL 3)

The Felzer Stations

WKZO—KALAMAZOO
WKZO-TV—GRAND RAPIDS-KALAMAZOO
WJEF—GRAND RAPIDS
WJEF-TV—GRAND RAPIDS-KALAMAZOO
KOLN—LINCOLN, NEBRASKA
KOLN-TV—LINCOLN, NEBRASKA
Associated with
WMED—PEORIA, ILLINOIS

WKZO-TV
OFFICIAL BASIC CBS FOR WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives

*F. D. Fetherston and D. G. MacDonald got one this size on Magmasippi River, Quebec, in 1889.
pared with print.”

As a result of the huge expansion in business, the ad budget has been increased over 50%, with a proportionate big slice going into radio.

One of the giants in the insurance business, which incidentally spends over three times as much as State Farm Mutual on advertising, devotes 50% of the budget to radio, network and spot. Its business is up 15% this year.

Prudential Insurance, which is also a multi-million-dollar advertiser, devotes most of its budget to the air media, network radio and tv, with fully 50% of it going to television. H. M. (TV) Kennedy, advertising director, finds both media effective from the sales standpoint, especially in combination with newspaper supplements.

(For a case history on the Metropolitan Life Insurance Co.’s use of radio, see page 52.)

Chemicals: M. H. Straight, advertising manager of the Spencer Chemical Co., informs SPONSOR that he is using radio to a substantial degree for the first time this fall because he thinks it is an excellent sales medium. He has tested it. The firm will push its ammonium nitrate fertilizer on radio. Its ad budget is up substantially this year.

A manufacturer of a dry cleaning fluid, although buying no radio or tv direct, thinks enough of them to supply its licensed dry cleaners with cut’s and announcements for radio and filmed 20-second commercials for tv. It estimates that some one-third of its 1,500 licensees use radio, about 100 use tv.

Soaps: All indications point to the fact that P&G, Lever Bros., Colgate-Palmolive, and other soap manufacturers, are stepping up their use of air media. P&G, for example, told SPONSOR:

“We do not release figures on our advertising expenditures nor give detailed breakdowns—even the percentages—concerning our use of the various media. We can tell you in general, however, that we expect our business to stay good. Also, since our highly competitive industry has become even more competitive with the entry of the large chemical companies into the synthetic detergent field, you can expect aggressive advertising to continue to be an important part of our business.”

An advertising executive who used to work for P&G as product manager told SPONSOR this giant among the air advertisers spends more than $80 million a year on advertising, most of it on radio and tv.

Autos: This year has seen not only most of the big car companies stepping up their use of tv, but a surge into radio that has interested many observers. Ford, for example, has bought Ed Murrow and the News on CBS Radio. When SPONSOR asked why, it was told that Dr. Gerhart Wiebe, CBS Radio psychologist, and Harper Car- raine, CBS Radio research director, had convinced the auto firm that it did not have to show the car in order to bring people down to the showroom.

Historically car companies have not used radio to any appreciable degree because they felt their product had to be shown. Perhaps the trend in the other direction has begun. (SPONSOR will report this trend in detail in the next issue, 31 May.)

Appliances: Westinghouse Electric Corp. spent $6.5 million of its $34.2 million ad budget last year on television programs and their promotional support (Studio One on CBS TV, two other commercial shows and pro football). It’s going to keep Studio One this fall but other plans are indefinite. With all this tv experience it is an enthusiastic supporter of the video medium. A company spokesman told SPONSOR:

“There is no doubt in the company’s mind about the sales value of television. We believe it does an excellent job.

“The chief advantage of television is that it makes possible demonstration of the product. and demonstration is the best way to sell such things as appliances and television sets. tv is the first real mass demonstration medium.

“We have no way of comparing the sales effected by radio and television with sales brought about by magazine, newspaper and outdoor advertising. We believe all of these combined provide a well-rounded advertising program.

“While it is impossible to measure exactly how much tv has contributed to increased sales, and it is true that Westinghouse has been expanding, it is nonetheless interesting to note that the sale of Westinghouse appliances and television sets from 1949 through
Our eyes are on the N.A.R.T.B. convention!

TV GUIDE . . . the eyes, ears and news of the television field . . . extends its best wishes on behalf of more than 2,000,000 TV families to N.A.R.T.B. Because of this fine organization, and its excellent work, television has today become a leading medium for both entertainment and education. Congratulations!

AT THE CONVENTION
be sure to visit TV GUIDE . . .
in Suite 856,
The Palmer House

To put more eyes on your TV show, follow the leading advertisers who have stepped up ratings successfully through advertising in TV GUIDE . . . the Nation’s leading TV magazine!

(Ask your nearest representative, listed below)
Dealer after dealer tells Westinghouse that he can always expect several major appliance sales on a Tuesday morning as a result of Studio One commercials the night before. "Many specific demonstrations have had remarkable response and have proved the selling power of television," the company says.

Westinghouse also used television for a new product—a dehumidifier—during the political conventions of 1952. After the second announcement the commercial had to be withdrawn because "dealers were complaining they were sold out."

Other goods: Scott Paper Co. will spend $7.5 million on advertising this year, $4 million of it on TV, $7,000 on radio. Harry Pardee, assistant v.p. for advertising and sales promotion, says that "for products that can be demonstrated effectively in the home such as napkins, towels, facial tissue and wax paper we find TV just about the greatest medium ever available to the advertiser."

In the past three years Scott Paper has sponsored four network TV programs, including CBS TV's Omnibus. "Sales have reflected this new superior way to influence consumers," Pardee says. He will sponsor Omnibus again.

The company's TV budget is up $800,000 to $4 million this year.

That a pot of gold does not lie at the end of every TV rainbow is shown by the experience of a $2 million advertiser who used television for selling a new kitchen device. The ad manager recalled ruefully:

"TV moved more goods in a specific area than any national medium we ever used before, but we lost $7 on each $2.95 retail item we sold!"

The company cut its TV budget in half as a result.

(Perhaps this is the kitchen appliance Dr. Wiebe told sponsors a manufacturer couldn't sell, so he turned to the psychologists to find out why. They discovered the housewife wasn't buying it because it looked "cruel." The manufacturer remodeled the device, and sales promptly soared.)

Once you've proved a medium moves your goods, is it a bed of roses for you from then on? The answer must be no. An example from an advertising director who had considerable success with video:

"My answers to your questionnaire would only confuse you. That is because I am still confused myself. Last year we had all television. This year we have no television and until our Board of Directors tells me how much dough we have, we don't know if there will be any."


But more advertisers than ever are depending on one or the other air media to help them move goods—especially if sales have sagged. For example, one manufacturer of textiles told sponsor that sales are down from last year. What did he do?

Although the ad budget remained the same, he doubled TV's share—to 50%.

Dick Donner's analysis of media trends for NSSB and Advertiser's test of a Life ad vs. a segment of Show of Shows for NBC will be published in an early issue.
A home run in the living room

Once again this season, WCCO-TV is bringing exclusive telecasts of Minneapolis and St. Paul American Association baseball to the fabulous Twin City market. Vivid sports telecasts are a traditional part of the WCCO-TV schedule—for WCCO-TV . . . in sports as in everything else . . . is the familiar "other member of the family" to 2½ million men, women, and children in our 62 county home area.

With this red-hot sports audience
A hit reaches 760,000 homes
Each game is a sell-out
Every pitch counts

WCCO-TV's year-round sports schedule offers a chance for a smart sponsor to slide safely into the real home base—that family circle reached best in the Northwest by WCCO-TV. Call Free and Peters for the complete line-up.

WCCO-TV
The other member of the family
Minneapolis—St. Paul

CBS
MUSICAL LIBRARIES
(Continued from page 51)

RCA Thesaurus: The Hour of Charm
(Phil Spitalny’s all-girl orchestra); The Sunny Kaye Show: Music Hall Varieties (featuring great names of the Gay 90’s); Date in Hollywood
(with Gloria DeHaven, Eddie Fisher, Hugo Winterhalter).

World: The Lyn Murray Show (includes guest stars); Forward America
(Walter Huston in dramatic readings surrounded by orchestra and chorus); Freedom Is Our Business (dramatic readings by Robert Montgomery with music by David Rose); Chapel by the Side of Road (with reading of the Bible by Raymond Massey).

World as you may note has shows which are based as much on readings as on music. It is also giving its subscribers shows completely divorced from music. To wit: You Win, a quiz which station builds locally using a manual of questions and format furnished by World: Whose Birthday Is This?, a show for announcement of local birthdays with format and continuity furnished in a World manual.

Q. How’s business?
A. The libraries ran into changed conditions in the post-war years. Before tv came along record companies started hurting the libraries by giving records away to stations. (Modern records can be played on the air.)

Record companies found that getting their disks on the air meant big sales and fought to interest the disk jockey. It’s reached the point where the record companies furnish records, scripts for use in shows, even voice tracks with performers introducing numbers. (Some have branched out into charging a small fee. Thus they’ve come full circle in actually competing with the libraries.)

Tv made things tougher. Economy waves meant some stations with several libraries cut down to one. Other stations dropped libraries completely and relied on records.

The fact that only three companies with a broad record selection continue in the original mode of library operation is a reflection of these conditions.

But business for the three is good. By adding extra services and converting their operations into a sales service for stations World, RCA and Lang-Worth have kept moving ahead. World and RCA probably have more billings than at anytime in their history.

Associated Program Service reports that in the past 13 months it has had a higher net than at any time in its history. Reason: APS operates at minimal cost, selling its service via direct mail.

The APS approach is based on monthly rental of $62.50 to all stations, regardless of market. The station gets the basic APS library plus sales aids including a series of recorded sales talks by “Mitch” Mitchell in which the former BAB head advises subscribers on selling methods.

World, RCA and Lang-Worth, of course, can afford to go much further in extending sales aid because they charge more. They add to their services regularly. You’ll hear about some of the additions during the NARTB Convention: new shows, new merchandising aids, new ideas. All companies agree sales aids are vital. World calls its operation a “sales and program service.”

Q. Have advertisers ever used library shows for multi-market campaigns?
A. Frequently. However, the big pattern in library show sponsorship is local. Usually the station goes out to sell a local retailer, including of course dealers for nationally advertised products. Or in many cases shows carry a number of announcements including e.t.’s of national advertisers. But library shows have been used effectively on a regional basis.

The La Salle Wine Co., big independent winery in Michigan and distributor for Manischewitz wines, started with RCA Thesaurus’ Hour of Charm on one station, WDMJ, Marquette. After 90 days the company went to four other RCA-subscribing stations and bought the show. Following a 100% sales increase, La Salle blanketed their trade area with the show by going to a total of 16 stations.

The Michigan Bell Telephone Co. covered the state continuously for three years with World’s The Lyn Murray Show. Agency: N. W. Ayer.

The agency for Silent-Glow oil burner, Charles W. Hoyt, came to Lang-Worth several years ago and selected a show for testing, Cote Glee Club. It was on 23 New England stations for 18 months by the time the campaign got into full swing.
According to FCC curves, WAVE-TV now effectively reaches 85.5% more square miles than previously... 54.6% more people... 51.5% more Effective Buying Income—gives you far greater coverage than any other TV station in this area!

**HEIGHT COUNTS MOST!**

WAVE-TV Delivers:

- **66.7% GREATER COVERAGE AREA**
  - than any other television station in Kentucky and Southern Indiana!

- **36.1% GREATER CIRCULATION**
  - than the area’s leading NEWSPAPER!

- **761.0% GREATER CIRCULATION**
  - than the area’s leading NATIONAL MAGAZINE!

Newspapers in dozens of cities 80 to 120 miles from Louisville carry WAVE-TV program schedules—proof that WAVE-TV really "gets through" to fringe areas. Here's why:

- **WAVE-TV**'s tower is 525 feet higher than Louisville's other VHF station!
- **WAVE-TV** is Channel 3—the lowest in this area!
- **WAVE-TV**'s 100,000 watts of radiated power is the maximum permitted by the FCC for Channel 3—is equivalent to 600,000 watts from our old downtown tower on Channel 5!

Ask your local distributors about WAVE-TV's superior coverage, here in Kentucky and Southern Indiana.

LOUISVILLE'S

WAVE-TV

Channel 3

FIRST IN KENTUCKY

Affiliated with NBC, ABC, DUMONT

NBC Spot Sales, Exclusive National Representatives
1. How can national or regional advertisers make better use of library shows?

A. There is no simple answer. It's almost a matter of ingenuity in seeking the approach to fit your needs. Incentive for going to the trouble? Library shows can give you national-level production values at tiny cost. Talent fees of $5 a show aren't unusual for programs using top-cost talent. And the bald case is some stations charge nothing for library shows.

Here are some ways you might buy library shows:

1. If you have regional advertising by various company divisions, you could study shows furnished by each of the libraries. You might draw up a list of a dozen suitable shows, several from each library. Regional offices could take it from there.

The advantage of this approach? Your state or regional office could coordinate its efforts better using a single show in all its cities. It could tie the whole campaign together with uniform merchandising and promotion pieces. At low cost a radio campaign could be built around star names. You might go a lot further toward exciting retailers that way. This approach, too, could be used in a co-op campaign where the national company pays part of the cost and dealers pay the rest.

2. Even if your advertising is placed from one point only, you should keep an eye on library shows. Some of the shows furnished are ideal for specific types of accounts. World, for example, has a show called A Bundle of Joy, which is a musical salute to newborn babies. A baby food company might well tell timebuyers that participations in this show are worth looking out for.

Without special briefing the timebuyer is rarely aware of library shows by name. He is apt to go by them on a program list with no realization these are nationally produced shows with top production values.

3. Probably the sponsor who's a natural for library shows is the one who has to spread his money over a lot of markets at low cost. An advertiser with a new product or one with a budget problem might be able to build a whole campaign using one library show in all his markets.

Every time a new library show is announced agencies here and there will write in to inquire about it. Sometimes agencies are confused about the nature of libraries and think that they
can buy a library show individually to put on any station they want. It doesn't work that way of course. Each new library show announced is available only to the library's subscribers—though the station an agency has in mind may be a subscriber.

4. You can inquire in advance about new shows going into production. That might actually be the easiest job. If you went to the libraries and found a particular show scheduled for fall release, you might be able to pick 30 stations from the list of subscribers and clear time with them in advance of the show's release.

If you got up into a list anywhere near that long, chances are you'd get cooperation from the library in building merchandising and promotion material.

Q. Have libraries ever tried to sell on a national level?
A. Lang-Worth made a brief effort several years ago. It sent a series of brochures to agencies listing its stations and pitching specific shows. It was a short campaign and results were few.

Associated Program Service under former BAB Director "Mitch" Mitchell had plans several years ago for an audition room national advertisers and agencies could use. But APS, too, dropped its national effort after a short time.

Q. What are the difficulties in national or regional sale of library shows?
A. You'd think library shows are a cinch to sell to national or regional clients. Star names, production values, low cost—it adds up to a good sales story. But the big handicap is that the advertiser who wants a certain library show has to give up some freedom of station and time choice. He can only get a show on those stations subscribing to the library which supplies the show in question. And unless he picks a new show he can't be sure it won't already be sold in some of the markets he wants. (One answer: stations frequently move a local account to get a national client on.)

Another obstacle: National representatives can't work hand in hand with the libraries. Rep A will have a station which subscribes to World in one market; then in the next market his

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Now, more than ever, WTAR-TV vastly dominates America's 25th metropolitan market by phenomenal program ratings and maximum VHF facilities. With its new 1049 foot tower and 100,000 watts power WTAR-TV is the only station that delivers your sales message to all of Tidewater, the entire eastern half of Virginia (including Richmond) and northeastern North Carolina.
station will have RCA. So the rep doesn't sell the library per se, only specific shows on his stations.

Q. Is there any way to solve the problem?
A. Here's one suggestion based on spies' own look at the field. Some form of unified selling might be worked out. All the libraries today have lists of star name shows. The advertiser who wants light relaxing music, for example, will find that each library has a good show in that category. He might put together a group of several dozen markets using three shows of this type from different libraries. That would give him more choice since in some cases all three libraries would have station subscribers in his markets.

Conceivably a catalogue listing shows of all the libraries in one place would stimulate buys like this. Such a book might go to agencies and advertisers for use in building radio campaigns. National advertisers might also use it as their manual for showing dealers how to use library shows in co-op campaigns.

Q. Sounds great—what's the drawback?
A. Aside from the normal difficulties of pulling any group in an industry together there's this: The libraries are usually reluctant to have lists of their station subscribers published. Such lists would be needed in a catalogue or other unified effort. But the attraction of being able to tap national radio budgets might overcome this resistance.

Whether it takes the form of a catalogue or direct call on national advertisers eventually some way of bringing large numbers of national and regional advertisers and the "libraries" together will probably be found.

WEEK AT BBDO

(Continued from page 49)

You know how they are. All kinds of colors and things moving and swaying and things going on inside. Maybe we could do something with a bottle coming out of the juke box?"

Kroll: Yeah, somebody drinks some RC and the joint is jumping.

Barland: I've got it! It's a small smoky room. It's 4 a.m., Everybody's pumped. One guy is playing lazily, (he sits at the piano slumped, a cigarette dangling from his lips, fingerling the piano to illustrate the idea.) A guy takes a sip of RC and the tune starts getting lively.

Mercer: Before things pep up, everybody looks bleary-eyed, hushed, no energy. They really look crummy.

Hornsby: (the older conservative vet eran): Is that good stuff for kids?

Mercer: Kids are crazy about jam sessions.

Barland: Well, we can't make the people look disgusting or anything like that.

Kroll: How about something at school. Healthy-like scene, A dormitory room, A student union scene. You know.

Mercer: This is animation. It's gotta be adaptable to animation. We're not going to shoot live stuff.

Barland: Here's something else. An RC bottle—it looks like a bass fiddle. A guy comes over, plucks it like a bass. (Silence, while everybody thinks.)

Barland: Listen to this! A mailman is coming down the street. He drags along. The mailbag pulls him down. He's really beat. He comes to a mailbox. He reaches into the mailbox. He pulls out a bottle of RC. A voice inside the mailbox says, "RC makes you feel like new." No! This is it! The mail box has a face, sways back and forth. with a big smile and sings, "RC
Care to say a few words?

It's a long wire that leads from that WGY microphone. It stretches into 878,130 homes in one of the richest market areas in the United States. They're homes of factory workers and executives, suburbanites and farmers of central New York and Western New England. The recent Politz survey proved the inseparability of radio and the American family. Let a Christal representative tell you about the power of your voice over the WGY microphone.

A GENERAL ELECTRIC STATION, SCHENECTADY, NEW YORK

Represented Nationally by Henry I. Christal Company
NEW YORK— BOSTON— CHICAGO— DETROIT— SAN FRANCISCO
...makes you feel like new."

Kroll: Hey, you could do a lot of them like that!

Mercer: That’s good. There’s the cop on the beat...

Kroll: ...Gal coming home from shopping, reaches into ice box...

Mercer: How about animals? A sad-looking hound dog drinks RC looks happy, runs around with a big smile.

Barland: Yeah, the hound dog drinks RC, turns into a whippet. Is a whippet a dog?

Mercer: Come to think of it, I don’t know about the dogs gimmick. We’re trying to sell RC to people, not dogs.

Barland: Dogs watch...

Mercer: ...tv. I know. I still like that juke box idea. Maybe we could do something like that.

Barland: Stop the presses! This is it! You see the nickel rolling lazily down in the slot. Even the buffalo looks down-the-mouth. Uh—it’s see now. Somehow, as soon as the nickel hits something or other, maybe a bottle of RC, everything starts jumping, the buffalo, the juke box, the people, the whole place.

Mercer: Say, how about a Dr. Jekyll and Mr. Hyde kick? Dr. Jekyll drinks RC, turns into Mr. Hyde.

Kroll: It’s the other way around.

Mercer: Well, anyhow...

(A few more basic ideas are explored, then Mercer sits down and begins listing all the ideas that were brought up.)

Mercer explained to me: “This is just a rough approach. We’ll decide on the best ideas, put them into formal script form and then discuss animation with the artists. Of course, the commercials go through many hands. It’s hard to say what it’ll look like.”

There are five dates of importance in BBDO’s history.

1891—The George Batten Co. was founded. The firm started out as a space broker for religious papers but soon became an “advertisers’ agency” agency. Batten’s first account was MacBeth lamp chimneys. His first male employee, William H. Johns, was taken on in 1892 for $10 a week. Batten died in 1916.

1919—Barton, Durstine & Osborn was founded. The principals were Bruce Barton, who, like Johns, is a minister’s son; Roy S. Durstine, who helped Barton direct publicity for a YMCA-Salvation Army fund-raising campaign during World War I, and Alex Osborne, a Buffalo agencyman. Though Barton had no agency experience, he was well known as an editor and writer. The new firm hired an office boy that year by the name of Bernard Cornellius Duffy.

1928—The Batten Co. and BDO were merged into one firm employing 600 people and boasting billings of $27 million. Barton became chairman and Johns, who was a founder and first president of the 4A’s, became chief executive officer. Arthur Pryor Jr., who was hired by BDO in 1927, headed the radio department in 1934.

1939—Durstine left to form his own agency. With the shifting around of management reins, new policies were put into effect which (1) started the big switch that turned BBDO from an institutional advertising to a packaged goods agency, (2) widened employee ownership—there are now 221 stockholders and (3) expanded research and marketing services. Johns (who died in 1944) and Barton switched posts and Osborn took over as manager with the title of executive vice president. Billings: $202.2 million.

WE COVER THE SUBJECT

Let us cover your subjects thoroughly for tv and radio like we did for Paper-Mate Pens, Sears & Roebuck, Dr. Ross Dog Food and Gallo Wines.

They started with our easy $75.00 audition plan. Call or write today.

KRBC-TV Abilene Will SELL Your PRODUCTS

in 17 Rich, Texas counties

Represented nationally by JOHN E. PEARSON TV Inc.

KRBC-TV

ABILENE

TEXAS

SPONSOR
1946—A younger group of executives took over under the leadership of the new president, 44-year-old Ben Duffy, Barton became chairman and Osborn vice chairman. A team of executive vice presidents was set up to take care of day-to-day operations and help Duffy prepare for the postwar advertising battle. Billings: $50.4 million.

This is BBDO today: Its physical assets include 14 offices in 13 cities, four of them service offices. Its New York headquarters takes up six floors at 383 Madison Ave, and three floors at 385, the twin buildings owned by Webb & Knapp, probably the biggest landlord of advertising agencies in New York City (and headed by real estate's wonder boy, William Zeckendorf). BBDO's real assets are more than 1,700 employees, of whom about 1,200 work on Madison Ave. Billings in 1953: $137.5 million.

The men and women who turn out BBDO's advertising are grouped under four executive vice presidents. (There are 59 just plain vice presidents besides.) They are Charles H. Brower, who, as mentioned before, is in charge of creative services; J. Davis Danforth, in charge of client relations; Fred B. Manchee, in charge of operations, and John C. Cornelius, who runs the five Western offices in Minneapolis, Chicago and California.

Cornelius, who will retire this year was a merchandising pioneer and is closely identified with Minneapolis. He was sent there in 1933 to shore up BBDO's office in that city after Ralph Campbell and Ray Mithun walked out with practically every account there. He did a crackerjack job, rebuilding the office until it was the largest agency in Minneapolis.

(In a somewhat different way, Osborn is identified with Buffalo. He just likes the town and his heart never left it even when he ran the reorganized BBDO during the war. He visits New York regularly now but spends most of his time in his native hearth paying closer attention to the Buffalo office. The brainstorm session idea is Osborn's child. His interest in creative thinking has resulted in such books as Your Creative Power, Wake Up Your Mind and Applied Imagination.

The four executive vice presidents have spent their entire working lives with BBDO or its two predecessors. This is no coincidence. It is a reflection of BBDO's policy of promoting from within, of hiring young men who, if they have the ability to grow, will grow with BBDO.

Let it be said now in all honesty that BBDO does not lavish fancy salaries, not even on hot-shot admen. This applies to those pushed up from the inside as well as the rare case of someone brought in from the outside. But, by the same token, neither does it exert the cruel and relentless pressure that inevitably goes with a $50,000-a-year account executive, not to mention those Purple Hearts of civilian life, the ulcer and the heart attack.

The result is a kind of working democracy, a camaraderie, a de-emphasis of status. There are other factors, too. There's an air of stability about BBDO. As agencies go, it's no youngster. (Yet, there's no evidence of corporate stuffiness.) There's also an air of success about BBDO, and obviously good reason for it. The average BBDO'er is constantly reminded that he belongs to a group. This is partly due to the way BBDO is departmentalized and partly due to the family atmosphere.

BBDO seems, to one observer, at least, free of office politics. The fact that a number of agency people volunteered this view is not, in itself, proof, since it was told to an outsider. But it is certainly strong evidence.

* * *

"DUFFY, Bernard Cornelius, advertising exec.; b, New York, N. Y., Jan. 21, 1902; s, Bernard and Margaret (Connolly) D.; ed. parochial schs. of New York City; m, Marion Edna Brutton, Apr. 26, 1930; children—David Edward, Miriam Margaret. Office boy, Batten, Barton, Durstine & Osborn, Inc., 1919-20, space buyer, 1920-23, head of media dept., 1925-1935, vice pres. in charge of media, marketing and advertising, 1935-38, dir. since 1938, exec. vice pres. of six Eastern offices, 1943-45, gen. mgr. since 1945, pres. since Feb. 1946."

Who's Who in America doesn't shed any light on why Ben Duffy rose to the top at BBDO. Duffy can't shed
much light on it either—or doesn't want to.

When I spent some time with him on the morning of Aug 5 I suggested that his rise was due to super-salesmanship. I had heard that someplace.

Duffy denied it.

"I spend very little time soliciting new business," he said. "Maybe five or six days a year. Anyway, it's not salesmanship that brings new clients to BBDO. It's our organization. We've got a good organization. If I hung up a shingle saying 'Ben Duffy,' I'd be just another office on Madison Ave. I've been with BBDO a long time. The organization helped make me.

"Clients call us up, too, don't forget. And some of our best salesmen are our clients."

I asked what it would cost to buy BBDO.

Duffy smiled. "I guess you could figure some kind of formula, if you wanted to. What are the figures they use? Something like 10 or 14 times net earnings. But that's silly. You're talking about buying people. You can't buy an agency any more than you can buy a good doctor. We have no inventory and no expensive machine tools. When we work on a new campaign, we re-tool our minds. Our machine tools are what God gave us."

We got to talking about Duffy's infant's wear business. He owns a controlling interest in the Modella Manufacturing Co.

"It's a good thing for an advertising man to get interested in a business like that," Duffy said. "It teaches me a lot. It's a challenge. The business was started in 1931 and is getting better year by year. If I gave you figures on the increase in business it really wouldn't be a fair thing because the business is so new. But if you really want some figures you can say that business has increased 300% in three years. We make two items, a sleeping bag called 'Sleepy-bye' and water-repellent cotton baby pants called 'Sleepy-drive.' We have national distribution in 4,000 outlets. . . ."

"... I'm having lunch with Paul Hahn (president of American Tobacco), Danny Thomas and Bob Kintner. Just social. Lucky's already renewed the Danny Thomas Show. Then I have an appointment with Pat Weaver at 3:30. It's a good thing it's not earlier. This kind of lunch can take time. . . ."

"... Why don't we go after foreign business? Bruce Barton once answered that question at an agency meeting. It was asked by one of the employees. He said something to the effect that as long as he could look out of his office window and see the name of somebody we could be servicing and aren't there's no reason to go abroad. . . ."

"... When I look at an ad I don't like, I say that the person who wrote that wasn't desperate when he wrote it. The best ads are written from desperation."

* * *

When I was lining up photographic shots for the BBDO story, Robert L. Foreman, vice president in charge of television, suggested he be photographed in his office talking to people in the program business. "That's typical of my work," he said.

It certainly wasn't typical of the day I spent with him. If he spent five minutes in his office at one time, it was a lot. I had hardly walked in his office when he brushed quickly by, calling over his shoulder, "'Cmon. I'm going down to screen a new show."

I ran down the narrow aisles flanked by the ubiquitous BBDO glass and metal partitions. When I caught up to him, he explained: "It's a new Fred
Allen show. Lorillard hasn’t renewed the Fred Allen show, Judge for Yourself. I think the last program is a week from tomorrow (11 May). NBC has Fred Allen under contract, so they had Goodson-Todman package another quiz show.

The new show is called Take Your Choice and features, besides Allen, his wife, Portland Hoffa. This is the format: Allen interviews a pair of contestants. Then one contestant asks the other one questions. There are five sets of three questions each, which are displayed, one set at a time, on a big board. The contestant who asks questions picks one of the three. The object is to pick questions the other contestant can answer easily. The partners get $100 for each question answered correctly. If they answer all five, they get $5,000.

The first two contestants were a female farmer and a college professor. They answered the first four questions correctly.

“I hope they’re not going to give them $5,000 for a pilot film,” Foreman muttered.

The college professor, who was answering the questions, was tripped up on the last one. He didn’t know that the Ryder Cup was a golf trophy.

After 10 minutes of the half-hour show, Foreman got up. “Looks pretty good,” he said. “We’ve got a couple clients interested in it. Goodson-Todman let us see it first because we’re so active in network tv.”

Back at his office, Foreman dialed a number. “Roy,” he said tersely into the mouthpiece, “it looked good. Show it to them.”

He leaned back in his chair and took a deep breath. “I have to watch out I don’t spend all my time at screenings. As it is, I have to screen stuff at home, too. I have a sound projector at home. The general run of films goes through the program department. You might say they screen the screenings.”

Foreman explained his bailiwick includes programming, film and live production, commercials and commercial art. He is chairman of the Radio-Tv Plans Board, one of the top decision-making groups at BBDO. Besides Foreman, the board consists of Brower, Pryor, who is vice president in charge of the radio-tv department; and was ill during my week at BBDO; Don Rowe, business manager of the tv department; Hiram Brown, who has film background and is top man on the du Pont tv show, Cavalcade of America; Fred Barrett, vice president in charge of media, Herminio “Travie” Traviesas, radio-tv account executive for Lucky Strike, and James S. Beale Jr., in charge of new program development. Also sitting as a member of this plans board is Vice President Carroll P. Newton, who acts as an assistant to Duffy in tv matters.

Before I could get the titles of the plans board members straight we were off again. This time downstairs for a (confidential) discussion of Campbell’s tv policy.

When we returned I asked about what BBDO was doing in the way of show production.

“Well,” he said, “Your Hit Parade is client-owned and produced by BBDO. It’s the only show which you might say we package. We also have script control over Cavalcade of America, Armstrong Circle Theatre and Campbell Soundstage. We pay producer Marc Daniels on the latter show, also. But all the shows our clients...
sponsor involve some kind of supervision, even aside from commercials. We are, after all, the client's representative and we must make sure his policy is adhered to.”

I asked why BBDO wasn't more heavily involved in program packaging.

“For a very good reason,” answered Foreman. “By keeping away from packaging we have the whole world to choose from. By not producing our own shows we have a freer hand. We can be more detached if we aren't financially involved in a show. And if we are more detached the client will trust our judgment more.

“Then, once we start hiring our own programing people, we would tend to do things the same way, not to mention the problem of overhead. Suppose the agency put illustrator Norman Rockwell on its payroll? There'd be too many of our ads with a Rockwell imprint.” By this time Foreman was starting for the door on his way to lunch. “We'd be typed. We wouldn't have enough variety. Get it?”

He was halfway down the hall when he said, “Besides I have enough headaches.”

(Part II next issue)

SWEENEY
(Continued from page 42)

As an advertising medium, radio, during the same period, has proved its capacity (1) to grow despite terrific competition from other media by increasing its billings from advertisers by $79,000,000 annually; (2) to change by uncovering new sources of revenue when the time-honored ones dried up.

In those three years, BAB's growth has paralleled and in many ways spurred the growth and change of radio advertising. Three years ago at the convention time BAB had a budget of $112,000 and six full-time employees. Its customers were almost entirely those NAB members who were willing to gamble a percentage of their NAB dues on the vision of a separate association to sell and promote radio as an advertising medium.

Now, BAB has a $487,000 budget, a staff of 35, and is working for 810 stations all four networks, and virtually all the station representatives.

Three years ago radio had no central source through which to inform advertisers, no one to call on them to tell radio's story. Today, BAB is presenting radio's advantages to 300 advertisers every month and servicing dozens of advertisers and agency requests every day. Radio's sales and promotion problems are a long way from being solved. In four areas, which BAB has elected to tackle this year, there are multiple opportunities to develop the volume of business that a medium like radio deserves. The areas are:

- Our industry has not properly resold nighttime.
- We have not developed the tremendous potential of local advertising properly.
- We have not yet eliminated the “roadblocks” to the wider use of radio by national advertisers.
- We have not manned our stations with enough highly-trained salesmen.

These four problems will occupy most of BAB's time and budget in the 1954-55 year.

At the convention BAB's program Thursday afternoon will marshal the type of evidence that we need most to substantially increase radio's volume—the testimony of important local and national advertisers in all types of businesses that radio rings the cash register as well or better than other media.

BAB's policy is to continue to marshal the best evidence we know to boost radio advertising toward the billion-dollar-a-year total—the testimony by advertisers that radio reaches more people and sells them better dollar for dollar than any other promotional force they can buy.

* * *

For the first time in NARTB convention history, the BAB has been invited to conduct a special two-hour radio sales clinic on Thursday afternoon, 27 May. BAB is expected to review many of its sales presentations, as well as to point out new sources of radio revenue.

**Within 15 Miles of this tower**

Lives the greatest concentration of buying power served by any single station anywhere!

**Ask**

Hal Holman Co.

for the proof

**WBEL**

OFFICES AND STUDIOS

Rockford, Ill. — Beloit, Wis.

**JANESVILLE**

**BELoit**

5000 WATTS AT 1380 “BASIC”

**ROCKFORD**

INDEPENDENT

**142**
**ROUND-UP**
(Continued from page 39)

Specialty programming is new to television. For example, Sponsers’s 1954 Program Guide lists 374 radio stations (about 25% of those responding to questionnaires) with Negro programming—but only eight tv stations reported Negro programs. Apparently anticipating more Negro television programming, Essex Films, New York, has announced a 26-program series described as “the first all-Negro tv film show.” The series, called *Tenth of a Nation*, outlines in quarter-hour segments the progress of the American Negro in all fields of activity—science, medicine, sports, arts and letters, national affairs and other subjects. The films, done in a *March of Time* style, were produced by American Newsreel which serves more than 400 Negro motion picture theatres with weekly newsreels.

* * *

Most popular booth at Tulsa’s “Made-In-Oklahoma” Manufacturers Exposition was that of the Tulsa Broadcasting Co., according to KTUL, and its sister station KTVX (newly granted vhf Ch. 8 tv outlet). Popularity of the booth was attributed to Tulsa Broadcasting’s “see yourself on tv” exhibit. The stations used a small Dage tv camera which picked up visitors and flashed their pictures on the screen of a nearby tv set. While the cameraman (above) focuses on visitors, a KTUL-KTVX girl hands out candy sticks with KTUL and KTVX call letters through the cores. Construction of KTVX—which will have its transmitter atop Chacharty Mountain, midway between Tulsa and Muskogee—is due to begin soon.

* * *

When WKY-TV, Oklahoma City, recently telecast its first color television program (it was NBC TV’s *Paul Whitchell Show*), the local newspaper—the *Oklahoman*—obligingly sent over a reporter to cover the event. There was only one difficulty: The reporter was completely color blind.

* * *

Gotham Audio Development Corp. is the name of a new firm which will design and manufacture custom-built recording equipment for broadcasters and other professional users. The new company is a subsidiary of Gotham Recording Corp., New York. First client of the audio development firm is Reeves Equipment Corp., for which Gotham will design a high-power driving amplifier for use with BBC Gramaphone disk cutting heads. Reeves will distribute the product.

* * *

The fourth annual edition of St. Louis Job Guide has just been issued by Westheimer & Block, St. Louis advertising-public relations agency. The guide lists prospects in the Greater St. Louis area for those seeking employment in advertising, public relations and journalism. About 600 firms are listed. Westheimer & Block estimates...
that the guide has helped more than 150 applicants find jobs during the past four years.

Television had its second biggest year in terms of set growth in 1953 with a total of 6,432,000 sets installed during the 12-month period, states Hugh M. Beville Jr., director of NBC research and planning. The estimated number of tv installations in the United States on January 1, 1954 was 27,666,000. The 1953 set increase was topped only in the peak tv year of 1950, when 6.6 million sets were installed. Some 41% of the 1953 increase was in post-freeze tv markets.

WSIV-TV, Steubenville, Ohio, which began operating last month, has the highest tower in the Pittsburgh-Wheeling-Steubenville area, according to the station. The new tv tower is located on Allegheny Hill north of Steubenville, is 2,041 feet above sea level, and transmits 230 kw (visual). Construction cost was approximately $160,000.

A full-page newspaper ad picturing the key staffers and giving details of its history helped celebrate KOTN, Pine Bluff, Ark.'s twentieth anniversary recently. Feature articles gave highlights of the station's history, including its power increase in 1940 from 100 to 250 watts and its affiliation with MBS in 1941.

Academy Pictures, Inc., has opened offices and studios in New York at 526 Fifth Ave., Edward L. Gershman, president, and Moray Fanz, v.p., announced recently. The New York offices will serve as Eastern sales and production headquarters for the making of color and b&w film commercials. The company will also produce industrial, educational, training films.

WKY-TV, Oklahoma City, beat its own deadline recently when it launched its first locally originated color telecast. The color telecast came three weeks earlier than the unofficial "target date" for the event, according to P. A. Sugg, general manager. The program featured E. K. Gaylord, owner of the WKY Radiophonic Co., in a dedicatory message highlighting the pioneering achievements of WKY as the first radio station west of the Mississippi and of WKY-TV as the first tv station in Oklahoma. WKY-TV is now on the air with a regular weekly schedule of live studio color programing and NBC network shows.

WSB and WSB-TV, Atlanta, received their second dual award for "outstanding regional public service" recently from the George Foster Peabody Awards committee. This marks the first time any station has received two dual awards. J. Leonard Reinsch, managing director of the stations, accepted the awards at a luncheon in New York last month.

When a startling temporarily discontinued television program by WTVP, Decatur, Ill., over 4,000 people called the station and the local papers to inquire about the difficulty. The small bird had plucked a circuit breaker open on the main power line feeding the station just before the Don McNeill Breakfast Club show was to be telecast. The program was not carried, but tv service resumed immediately after. Above W. L. Shellabarger, president of WTVP, holds up the show-obstructing bird.

A Spanish-language programing block three and a half hours long on television has been launched by KBID-TV, Fresno, Cal. The program, Ben Ramirez y Sus Amigos, has been tailored especially for the 200,000 Spanish-speaking people in Fresno and Gen.
tral San Joaquin Valley. Stars of the show are Ben Ramirez and his Latin American band and Juan Mercado and his orchestra. The show also includes a half-hour feature film.

"Miss Inside Advertising of 1954" is Joan Mullen, advertising senior at Butler University. Miss Mullen was named "Miss Inside Advertising" during the New York Association of Advertising Men & Women's fourth annual Inside Advertising Week. She was one of 55 top advertising students who participated in the week of conferences and tours of New York advertising organizations.

Repetition, says Avery-Knodel, Inc., builds reputation—and "only radio is priced right to give advertisers sufficient frequency to get continuous impact." To get its point across, the station representative sends out a colorful booklet illustrating—among other things—how drop after drop of calcium carbonate dripping from the roof of a cave builds up a big stalagmite. The repetition angle as a radio selling point now being emphasized by the rep.

Robert L. Landry, managing editor of Variety, former publisher of Space & Time and columnist for spresson, will direct New York University's 19th annual Summer Workshop in Television & Radio for six weeks from 25 June. Nine instructors will give 14 courses, including three dealing with color tv. Six guest lecturers will address the participants.

WJNO-TV, Palm Beach, Fla., Channel 5, will be on the air sometime in August of this year. It has announced. The station is an NBC affiliate and is represented by Meeker T. Studios will be located in the Palm Beach Playhouse building. will include one outdoor studio.

Nobody moved a muscle when Stewart Granger, Paul Douglas, Jan Sterling and Grace Kelly swept into a Miami cocktail lounge and sat down at one of the tables, a WTVJ informant reports. But a few minutes later, when Ed Lane of Olin's Used Cars (a WTVJ sponsor who does his own commercials) came in, the waiter and several other people rushed over to say, "We've seen you on television!" "You're Ed Lane of Olin's." "We watch you all the time!"

There are 363 major manufacturers offering cooperative radio advertising funds to their dealers, according to the Broadcast Advertising Bureau, New York. BAB sent member details about 10 additional companies which have radio co-op budgets. Major business categories for the 363 companies, and the number of companies in each group, include: appliances, 31; cleaners, household items, 71; air conditioners, 46; cosmetics, toiletries, drugs, 43; men's clothing, shoes, 37; food, groceries, beverages, 34; radios, tv sets, records, 28; automotive, 24. The category showing the greatest gain in the past year in amount of radio co-op money is air conditioning and heating manufacturers.

NEW ARRIVAL!

...BIG CHANGE AT WVET

ABC

Yes, the station with more local accounts than any other THREE Rochester stations put together has joined America's liveliest network! Result—improved programming...ever increasing audience...better-than-ever buys for advertisers in the rich Rochester-Western New York market!

5000 WATTS • 1280 KC.

Change To
WVET Now

IN ROCHESTER, N. Y.

Represented Nationally by
THE BOLLING COMPANY

WANT TO SELL CANADA?

One radio station covers 40% of Canada's retail sales

CFRB

TORONTO

50,000 WATTS, 1010 K.C.

CFRB covers over 1/5 the homes in Canada, covers the market area that accounts for 40% of the retail sales. That makes CFRB your No. 1 buy in Canada's No. 1 market.

REPRESENTATIVES

United States: Adam J. Young Jr., Incorporated
Canada: All-Canada Radio Facilities, Limited
THE SUCCESS-FULL STATION

WTVP

FIRST on the air in its market.
FIRST in its market with the viewers.

56% of sets in use*

WTVP
Channel 17
DECATUR, ILLINOIS
*Conlan Report, January, 1954

NATIONAL REPRESENTATIVES
GEO. W. CLARK & CO.
New York
Los Angeles
San Francisco
Chicago

Newsmakers in advertising

William R. Baker Jr., chairman of the board of Benton & Bowles, New York, is the newly elected president of the American Association of Advertising Agencies. Baker succeeds Earle Ludgin, president of Earle Ludgin & Co., Chicago. Henry G. Little, chairman of the board of Campbell-Ewald Co., Detroit, was elected vice chairman and Robert Grove, executive v.p. of Ketchum-MacLeod & Grove, Pittsburgh, is new secretary-treasurer. Frederic R. Gamble was re-elected A's president, marking his 25th year with the association.

Glen Snyder has been elected vice president of WLS, Inc., parent company which owns WLS, Chicago. He is general manager of the station, now operating full-time following its merger with WENR. WLS, under terms of the merger, is 50% owned by the Agricultural Broadcasting Co. (The Prairie Farmer) and 50% by American Broadcasting-Paramount Theatres, Inc. Before the merger WLS and WENR shared time. New WLS programing features include news every hour, Western Jamboree (already sold), and Country Junction.

Bryan Houston is president of the agency bearing his name—successor in New York to Sherman & Marquette. Houston joined Sherman & Marquette four years ago as head of its New York offices. Former associations have been with Lennen & Mitchell (now Lennen & Newell), Pepsi-Cola Co., Young & Rubicam, Standard Oil of Ohio and Tide Water Associated Oil Co. His agency opened 3 May with about $20 million in billings. Houston says it's so modern it uses IBM machines in its media department.

Todd Storz, general manager of KOWH, Omaha, with his father Robert Storz will assume ownership of WHB, Kansas City, pending FCC approval. The Storzes pay $400,000 cash for the 10 kw. station on 710 kc.—one of city's oldest stations, founded in 1922. Storz bought KOWH five years ago, bought WTVI, New Orleans, last August. WHB deal made possible by that station's license—Cook Paint & Varnish—buying KMBC-AM-TV, Kansas City for about $200,000. Robert Storz is v.p. of Storz Brewing Co., Omaha.
NOW on the AIR
with local "LIVE"
COLOR TV

ANOTHER "FIRST" FOR WKY-TV!
Local "live" color was first introduced to Oklahoma TV viewers in a five-minute telecast at 6 p.m. on April 8 by E. K. Gaylord, president of the Oklahoma Publishing Company and WKY Radiophone Co.

Now, with two complete camera chains in operation, WKY-TV is nation's first independent station to have a regular schedule of local "live" color programs. Far-sighted planning made it possible for WKY-TV to receive the first color cameras delivered to any independent station in America! This same foresight has been characteristic of every phase of WKY-TV's operation. That's why WKY-TV is FIRST in black and white television— as well as COLOR!


WKY ... FIRST Radio Station in Oklahoma
WKY-TV FIRST Television Station in Oklahoma
WKY-TV FIRST Station with Color TV in Oklahoma
WKY-TV FIRST In Popularity in Oklahoma

17 MAY 1954
NATB, from the FCC, from the networks and from timebuyers.

2. Network spot carrier controversy: This will be a chief subject of conversation, with thoughtful broadcasters debating methods which will keep radio nets from encroaching on national spot while allowing them to grow and prosper. Most affiliates will recognize that radio networks are in a particularly difficult period and need their help in solving the problem of expense vs. income.

3. Federated NATB: Many radio broadcasters want something equivalent to a federated NATB. They contend that too much of top level thinking and action and the Association goes to TV: radio consideration is minimized. The new radio department of the NATB hasn't yet convinced many that it fills the bill. There will be much talk of a strong radio setup within NATB.

4. Color TV: How fast and how far will color TV move in 1954 and 1955? This is anybody's guess—and there will be plenty of guesses. Present at the Convention will be exhibits and salesmen galore to give substance to the color conjecturing.

5. TVAB: Shall there be a television advertising bureau, as recently organized, in addition to an industry-wide TVAB presently being planned by an NATB committee? This is a hot subject.

Can radio and TV sell?

Odd question, isn't it, for circa 1954. Yet not so odd when you consider this aspect of it:

For two years researchers have been telling us during our All-Media Evaluation Study that you can't isolate the influence of one medium on sales—unless you use a new product in a fresh market and advertise in only one medium. Even then the results might be due to other factors, such as a competitor suddenly raising his price.

Advertisers, too, when pinned to the mat, would admit they couldn't point to a specific medium and give you dollar-return figures.

Yet they—and we—know that radio and TV sell, sell so well in fact that today they account for virtually half the national advertising business.

So to get around this seeming paradox, we went to 200 national advertisers and some 50 regional or local ones with one basic question:

"What do you think of radio and TV?"

Supplementary questions sought to establish why they felt this way, whether they had been able to prove radio and TV made a difference in sales, and finally, this block-buster in effect: "How much are you spending on radio and TV this year against last?"

The answers are printed in detail in "Can radio and TV move goods?" (article 23 of Media Study), page 56.

**Applause**

Inside America's great agencies

You expect the unusual from BBDO. That's one of the reasons they're on top in air billings.

So we weren't surprised when we sounded out Ben Duffy about the possibility of doing our second article in our "Inside America's Great Agencies" series on BBDO to get immediate word back: "We'd be delighted to welcome one of your writers and place at his disposal all available information about BBDO's operations, particularly in the radio and TV field."

So we sent one of our two senior editors, Al Jaffe, down to 363 Madison Ave. to spend a week at BBDO. Here is a rough idea of what he did:

Talked at length with about two dozen people, including Duffy; watched a rehearsal of Campbell Soundstage with Al Ward, radio-TV exec on the account, and a rehearsal of Nylon commercials on Home; sat in on a typical BBDO "brainstorm" session (subject and client confidential); watched the screening of new shows and new commercials; watched three madcaps create a new animated commercial; looked at charts of organization; wrote a radio commercial (which Radio and TV Copy Chief Art Beller said was pretty good); lunched with BBDO personnel; stopped in at BBDO's test kitchen, and generally soaked up the BBDO atmosphere.

As Duffy had promised, doors were open to Al. Everybody was friendly—from top to bottom. (See Al's story page 46.)

**SPONSOR**

**Sponsor Speaks**

They'll talk about this in Chicago

Just in case you're stuck for things to talk about at the NATB Convention in Chicago here are a few ideas. These are hot subjects (with a word or two on each) that will be discussed in meetings, along the corridors of the Palmer House, and in countless smoke-filled rooms.

1. UHF: a real problem subject, with many a sympathetic ear. Those who understand the uhfer's dilemma know that something must be done to help buyers realize that uhf is not an inferior brand of television and that a uhf outlet with proper programing and sufficient set conversion is a good advertising vehicle. Uhlers will come to this convention to urge help and understanding—and quick—from the
Start my subscription to SPONSOR at once

for □ $15 for three years □ $12 for two years □ $8 yearly

Name

Firm__________________________Title__________________________

Address__________________________

City__________________________Zone__________________________State__________________________

Bill me □ Bill my firm □

Send my copies to home address
BUSINESS REPLY CARD
No Postage Stamp Necessary if Mailed in the United States

3c. - Postage Will Be Paid By

sponsor

40 East 49th Street, New York 17, N. Y.
IN DAYTIME PERIODS

• **KEX** dominates mornings (7 a.m.-12 noon) WITH LEAD IN 16 OF 20 QUARTER HOURS

• **KEX** tops in total daytime (7 a.m.-6 p.m.) WITH LEAD IN 23 OF 44 QUARTER HOURS

• **KEX** has 10 of the top 12 daytime programs

*19-county Portland Area Pulse — including 4-county Metropolitan Portland. Jan-Feb 1954*

**Only KEX reaches the BIG PORTLAND market**
See Free & Peters or KEX Sales for details

© WESTINGHOUSE BROADCASTING COMPANY, INC.
KDCA • WBZ • WBZA • KYW • WOWO • KEX • WPTZ • WBZ-TV

KEX
PORTLAND
Oregon’s Only 50,000 Watt Station
...and give this girl a big hand!

Scandia Sales, Jan. 1954,
Up 68% over Jan. 1953

Hazel Markel, a long-time star on WWDC, rings the bell again. Last year we were proud that Scandia Cosmetics did more than $5,000 worth of business in the one month of January, using only the "Hazel Markel Show" with only one outlet—Julius Garfinckel & Company.

This year, using Hazel again, Scandia sales hit $8,448—a 68% increase.

Says Jackson Lee O'Leary, President of Scandia Cosmetic Corporation:

"Our account has been continuously supported by Hazel Markel . . . our sales have grown month by month and far beyond any volume either we or Julius Garfinckel & Company could have hoped for. Whoever says there is a general let down in business evidently has not had the benefit of the sales force of Radio Station WWDC."

WWDC can help your sales in the Washington market, too. Let your John Blair man give you the whole story.

In Washington, D.C. it's WWDC

REPRESENTED NATIONALLY BY JOHN BLAIR & COMPANY
Bigger Audience, Lower Rates!

IF you're gunning for sales, here are two weapons that never miss.
The first, KOWH, which has a share of audience which surpasses her nearest competitor by a full twenty points! 3.5 quarter hours weekly collect 50% or more of the radio audience available!
And remember—with ratings of over 50%, your spots on KOWH often reach more people than if you had purchased equal time on all the other Omaha, Council Bluffs stations combined!
But for a real surprise, check those low rates!

Represented Nationally
By The BOLLING COMPANY

IF you're shooting the works in New Orleans, pull the trigger on WTIX!
First by a wide margin of the seven independents, WTIX has come a long ways in just seven months under new management. One network station rates higher in the morning, and two in the afternoon... by a small margin; but they didn't build Rome in seven months either.
But man, those rates! On a cost-per-thousand basis, WTIX is already the best buy in New Orleans! Check your Hoopers, and you'll want to check with WTIX's

National Representatives
ADAM J. YOUNG JR.

Bigger Audience, Lower Rates!
Baltimore’s miles and miles of row houses are just one thing that makes this city different from every other big city market in America.

IT’S A COMPACT MARKET!

More than 1\(\frac{1}{3}\) million Baltimoreans are packed into an unusually small geographical area. You don’t have to pay for a powerful, expensive radio station to reach these people effectively. W-I-T-H will do the whole job for you—at a fraction of the cost. Because

NIELSEN SHOWS W-I-T-H FIRST IN BALTIMORE CITY AND BALTIMORE COUNTY

The latest Nielsen Coverage Service proves that the weekly daytime circulation of W-I-T-H is greater than any other radio or television station in Baltimore City and Baltimore County.

That’s just one fact in this amazing survey. A call to your nearest Forjoe man will bring you the whole story.
4 ways to lick air hucksters

SPONSOR conferred with industry leaders concerning problem of hucksterism, especially in radio, tv. Here are 4 ways you can cooperate to eliminate practice: (1) If you're agency, work with 4A's Interchange which seeks to eliminate objectionable advertising; (2) if advertiser, live up to your industry code; (3) if broadcaster, follow radio and tv codes; (4) all 3 groups: support Better Business Bureaus. See article page 27.

-SR-

Detroit Council includes radio

Sign of times: Detroit Television Council has just unanimously voted to change name to Detroit Radio & Television Council. Win Holden, JWT, Detroit, radio tv supervisor, is president. Council's sponsoring survey by 2 universities of housewives' opinions of tv commercials. Preliminary results: opposite to critical reports Edward L. Bernays unearthed. Meeting voting name change heard SPONSOR's Editorial Director Ray Lapica speak on "To hell with ratings."

-SR-

Station off air, ratings stay up

Speaking of ratings: Tv station manager told SPONSOR other day he was off air 3 hours one evening during previous winter and all 3 local rating services he uses gave him high ratings. He also types up schedule of all his shows and lists highest of 3 ratings. Then when "rating-happy" sponsor or agency insists on seeing rating, he can legitimately show him one—a good one. For why ARBI's Joseph Ward thinks ratings are "opinion," see article page 40.

-SR-

SPONSOR honors 108 tv pioneers

108 tv pioneer stations honored at SPONSOR dinner eve of NARTB convention in Chicago. Commemorative plaques were awarded. Toastmaster was Harold Hough, WBAP-TV, Fort Worth, general manager. Guest speaker was Earle Ludgin, ex-4A's chairman, president of Earle Ludgin Co. of Chicago. Nearly 200 persons attended.

-SR-

Billings abroad reported rising

Intl. Advertising Assn. survey of 3,450 execs in spring showed 1954 international ad expenditure would be higher than 1953's $280 million. Average has been 1.9% of international sales volume. Larger share of '54 billings expected to go into rapidly growing air media abroad. SPONSOR will detail international air picture 28 June issue.

Talent costs of soap operas on network tv average $9,570 weekly

Out of the 11 daytime soap operas (15 minutes across-the-board) currently on network television, nine are sponsored (four of them by Procter & Gamble, radio's lion among soap opera sponsors). Seven of the sponsored strips are on CBS, two on NBC. Costs of tv soapers range from $8,500 to $10,000; the average cost is $9,570 weekly. The average cost of a soap strip on radio is $3,850 per week.

Sample listing of some tv five-a-week with typical talent costs appears at right. Listed by time of day, a complete roster of all shows on the four tv networks along with costs, sponsor, agency, other data, appears in the tv Comparagrapg on page 65.

<table>
<thead>
<tr>
<th>Soap Opera</th>
<th>Weekly Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Valiant Lady</td>
<td>$10,000</td>
</tr>
<tr>
<td>Love of Life</td>
<td>$8,500</td>
</tr>
<tr>
<td>Search for Tomorrow</td>
<td>$8,500</td>
</tr>
<tr>
<td>Guiding Light</td>
<td>$10,000</td>
</tr>
<tr>
<td>Brighter Day</td>
<td>$9,000</td>
</tr>
<tr>
<td>Portia Faces Life</td>
<td>$10,000</td>
</tr>
</tbody>
</table>
REPORT TO SPONSORS for 31 May 1954

Weekend radio keeps growing

More attention will be paid by advertisers, networks, stations to radio audience in cars this summer than ever. NBC expects 28,500,000 radio-equipped autos on roads mid-1954. NBC Radio will again air "Roadshow" and "Weekend," multi-hour participation shows aimed at motorists. CBS Radio will feature "On a Sunday Afternoon." Many local stations, especially indies, stepping up weekend service programming, preliminary returns to SPONSOR survey show. Full report 14 June.

—SR—

Car advertising up to $636 mil.

Add $415 million auto companies (and dealers, through co-op funds) spend, plus $221 million dealers spend on their own, and you get $636 million going into car advertising this year—more and more into air. Examples: Olds will pay about $3.6 million for NBC TV's upcoming fall spectaculars (once a month). Chrysler's buy of CBS TV's hour-long Thursday night extravaganzas next fall considered just beginning. Chrysler wants more tv, also interested in radio. Ford may buy another show, has "Ford Theatre" on NBC TV. Four auto companies using Keystone. See story page 30.

—SR—

$1.2 million set by tea for tv

Tea Council's 100% all-tv iced tea campaign gets under way tomorrow (1 June). Council's upped annual ad budget by 33%, will spend $1.2 million on spot tv on new, all-year-round basis (through Leo Burnett, Chicago). Heretofore it dropped out between seasons.

—SR—

Toni steps up air campaigns

Toni entering cosmetic field with first non-hair product, Viv, new lipstick with copy theme, "Never before a lipstick so red." Will devote major part of $5 million Viv ad budget to radio-tv. Toni, Gillette division, now has 19 shows. By July will have 14 radio quarter-hours weekly, 15 on tv; by October, it will have 22 radio quarter-hours weekly, 21 on tv. Agencies: Weiss & Geller, Tatham-Laird, Leo Burnett.

—SR—

All 3 films O.K.'d for tv

SPONSOR reporter saw all 3 leading color film processes in sequence on tv screen with execs from 27 agencies at first closed-circuit telecast of 55 commercial products at NBC New York studios. His report: Each process—Kodachrome, Eastman, Technicolor—gives your product desirable picture. M. Peter Keane, technical director of Screen Gems, which filmed products, conducted session.

—SR—

6 media advisers offer conclusions

Six of SPONSOR's 12 advisers for All-Media Study do some concluding in media article page 36. Last 6 will speak next issue. In "Do radio and tv move goods?", Part 25, 17 May, invention of "feelies" was attributed to George Orwell, author of "1984." It was Aldous Huxley in "Brave New World." Steve Dietz of HOBM caught this one.

New national spot radio and tv business

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>PRODUCT</th>
<th>AGENCY</th>
<th>STATIONS-MARKET</th>
<th>CAMPAIGN, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Brewing Co.</td>
<td>Regal beer</td>
<td>Tracy-Locke Co.</td>
<td>50 radio spots in 3 southern states</td>
<td>Radio: Musical jingle by Phil Davis; mid-June: 12 wks</td>
</tr>
<tr>
<td>New Orleans, La</td>
<td>Zeore, Zerez</td>
<td>Phillips</td>
<td>117 tv mks</td>
<td>Tvs: 15-min football prediction film show; one-2-wks; Oct: 10 wks</td>
</tr>
<tr>
<td>Du Pont, Wilmington, Del</td>
<td>Mrs. Filbert's mayonnaise</td>
<td>Mrs. Filbert's mayonnaise</td>
<td>25 eastern radio mks</td>
<td>Radio: min anncts: end of May: 6-12 wks</td>
</tr>
<tr>
<td>Polaroid Corp., Boston</td>
<td>New camera</td>
<td>New camera</td>
<td>15 major mks</td>
<td>Radio: min anncts; chn-brks: 14 June; 2 wks</td>
</tr>
<tr>
<td>Polaroid Corp. Boston</td>
<td>Simoniz non-scuff floor wax</td>
<td>Simoniz Co.</td>
<td>15 large tv mks</td>
<td>Tvs: min anncts, chn-brks; 14 June; 2 wks</td>
</tr>
<tr>
<td>Simoniz Co., Chi</td>
<td></td>
<td></td>
<td>12 scattered radio mks</td>
<td>Radio: min anncts, chn-brks: end of June: 11 wks</td>
</tr>
</tbody>
</table>
5879

is a lot of

kings and queens

JUNIOR CARNIVAL size

ONE mention of a free comic book offer on Junior Carnival, Sunday—
May 2, 1954 from 5 to 6:00 PM, brought 5879 postcard and letter requests. Here is the county breakdown:

<table>
<thead>
<tr>
<th>NEW YORK</th>
<th>BERGEN</th>
<th>NEW JERSEY</th>
<th>BERGEN</th>
<th>NEW JERSEY</th>
</tr>
</thead>
<tbody>
<tr>
<td>BRONX</td>
<td>675</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>KINGS</td>
<td></td>
<td>1392</td>
<td></td>
<td></td>
</tr>
<tr>
<td>NASSAU</td>
<td></td>
<td>464</td>
<td></td>
<td></td>
</tr>
<tr>
<td>NEW YORK</td>
<td></td>
<td>455</td>
<td></td>
<td>245</td>
</tr>
<tr>
<td>ORANGE</td>
<td></td>
<td>5</td>
<td></td>
<td>376</td>
</tr>
<tr>
<td>QUEENS</td>
<td></td>
<td>868</td>
<td></td>
<td>230</td>
</tr>
<tr>
<td>RICHMOND</td>
<td></td>
<td>93</td>
<td></td>
<td>9</td>
</tr>
<tr>
<td>SUFFOLK</td>
<td></td>
<td>175</td>
<td></td>
<td>113</td>
</tr>
<tr>
<td>WESTCHESTER</td>
<td></td>
<td>146</td>
<td></td>
<td>83</td>
</tr>
<tr>
<td>TOTALS</td>
<td></td>
<td>4273</td>
<td></td>
<td>1460</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>NEW JERSEY</th>
</tr>
</thead>
<tbody>
<tr>
<td>BERGEN</td>
</tr>
<tr>
<td>ESSEX</td>
</tr>
<tr>
<td>HUDSON</td>
</tr>
<tr>
<td>MERCER</td>
</tr>
<tr>
<td>MIDDLESEX</td>
</tr>
<tr>
<td>MONMOUTH</td>
</tr>
<tr>
<td>MORRIS</td>
</tr>
<tr>
<td>PASSAIC</td>
</tr>
<tr>
<td>SOMERSET</td>
</tr>
<tr>
<td>SUSSEX</td>
</tr>
<tr>
<td>UNION</td>
</tr>
<tr>
<td>TOTALS</td>
</tr>
</tbody>
</table>

CONN. 146

NEW YORK 4273 + NEW JERSEY 1460 + CONN 146 = 5879

... for availabilities — phone or write

IN NEW YORK BArclay 7-3260 IN NEW JERSEY Mitchell 2-6400

watv channel 13 TELEVISION CENTER
NEWARK, NEW JERSEY

REPRESENTED BY WEEDE TELEVISION CORP.

31 MAY 1954
ARTICLES

Who are the radio and tv "hucksters,"
Biggest controversy in the ANA and 4A's today is what to do with "hucksters" and "weasels." What can agencies, advertisers, media do? How are they harming radio and tv? SPONSOR presents round-up of opinion 27

Cars on the air
Auto companies are making cars almost as fast as they were year ago—but they're having a harder time selling them. For the first time, car manufacturers are turning on masse to radio and tv. Here's industry picture 30

A week at BRDO
In Part II of behind-scenes visit to top agency in air billings, Senior Editor Jaffe sits in on "brainstorm" session where everyone says what he thinks on client's problem, visits tv commercial rehearsal of "Home" show 33

1. Media Advisory Board draws conclusions
Six of 12 admen on SPONSOR's Media Advisory Board contribute opinions and conclusions about media series, cover topics omitted, submit their own thinking on media evaluation problems 36

New way to buy radio-tv: as a Sunday supplement
Travel advertisers saturate New York area economically with 144 hours of programming in one weekend. New trend in local radio may be underway 38

I say ratings are opinions: Joe Ward
President of ARBI examines differences between media measurements based on ratings and those based on sales, asserts advertising has not kept pace with marketing developments in the use of scientific methods 40

COMING

Should talent sell?
This controversial question will be the subject of a lively debate between Vic Ancona of American Maching & Foundry and SPONSOR's Bob Foreman. Comments from some talent will also be included 44 June

Why Wildroot puts over $1 million in spot radio
Of its $2.3 million ad budget, Wildroot spends 35% on spot radio. Here are details on the initial tests, the results and air technique employed 44

How to use kids to sell adults
Leo Burnett agency is furnishing facts and figures for article on how appeals to children have successfully been used on radio-tv to sell goods to adults
The latest Standard Station Audience Report shows that, in these daytime counties, KWKH reaches 22.3% more people than all other Shreveport stations combined.

In Shreveport itself, the Jan.-Feb. 1954 Hooperatings show the following Shares of Audience:

<table>
<thead>
<tr>
<th>TIME</th>
<th>KWKH</th>
<th>STATION B</th>
<th>STATION C</th>
<th>STATION D</th>
<th>STATION E</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mon. thru Fri., 8:00 A.M. - 12:00 Noon</td>
<td>38.1</td>
<td>19.5</td>
<td>6.2</td>
<td>16.0</td>
<td>19.5</td>
</tr>
<tr>
<td>Mon. thru Fri., 12:00 Noon - 6:00 P.M.</td>
<td>44.3</td>
<td>21.2†</td>
<td>9.2</td>
<td>6.1</td>
<td>19.4</td>
</tr>
<tr>
<td>Sun. thru Sat., Eve. 6:00 P.M. - 10:30 P.M.</td>
<td>54.6</td>
<td>11.2</td>
<td>8.5</td>
<td>24.0</td>
<td></td>
</tr>
</tbody>
</table>

† Adjusted to compensate for the fact that Station B signed off at 5:30 P.M. in January and 6 P.M. in February.
William Crossdale, N. W. Ayer, New York, feels that the accumulated market knowledge timebuyers acquire is too often wasted because timebuyers are so rarely called into pre-campaign meetings with account executives and clients. "We ought to get together more often with the programming people, too, before the length and format of a show is decided," Bill told sponsor. "That way we could help guide decisions about a campaign before it begins. Maybe a participation in a half-hour cooking show would be better than a film show."

Michael James, Ted Bates, New York, complains that he's too busy to go home since 25 April. "Tv stations just don't seem to be able to get together on the meaning of daylight saving time," says he. "For example we bought on a 52-week basis for one client in order to keep a 9:00 p.m. time franchise. Well, some stations shifted us to 8:00 p.m. with the same adjacencies—which was O.K. with us. But other tv stations kept us in the 9:00 p.m. slot, right next to a network show sponsored by our client's competitor. I'm still reshuffling schedules!"

Dave Wham, Dancer-Fitzgerald-Sample, New York, claims that, in many instances, the high cost of tv has seasoned air advertisers to spend more money in radio as well. "They've learned that radio's new place in advertising can be as important as its pre-tv place had been," Dave adds. "On a cumulative basis of several weeks radio can deliver more audience nationally than tv does—that is, in terms of audience turnover." Dave feels that an advertiser can capitalize on radio only when he understands the new specialty medium that it has become.

Bill Murphy, Benton & Bowles, New York, has a gripe against "insufficient and unscientific research." As he puts it, "Pseudo-research in circulation is a continuing problem. Reliable research is a direct road to more effective media buying." Bill feels that the Advertising Research Foundation offers agencies the opportunity to get good and standardized research data, be it station coverage figures or program ratings. He urges that agencies support ARF in its attempts to standardize research "to put media research on its proper scientific basis."
WKRC RADIO reigns in Cincinnati in Quarter Hours Monday through Friday *

All top ten daytime and nine of the ten top night time shows are heard over WKRC-Radio*

WKRC 84.2% FIRSTS **

A 50,000 WATTS (CLEAR CHANNEL) 10% FIRSTS
B 5,000 WATTS 2.9% FIRSTS
C 50,000 WATTS 2.9% FIRSTS
D 250 WATTS NO FIRSTS

** Based on '70 one quarter hours daily 6 A.M. till midnight. Two quarter hours showing tie ratings not included.
* January-February 1954 Pulse.

REPRESENTED BY THE KATZ AGENCY — CBS RADIO NETWORK

31 MAY 1954
Vertical Field Pattern of new RCA TF-12BH 50-kw antenna. Note complete absence of vertical nulls. Operated in conjunction with an RCA 50-kw TT-50AH transmitter, this antenna will "saturate" your service area with strong signals.

RCA 50-kw VHF transmitter TT-50AH Now in regular production, this transmitter is the ultimate in high power for channels 7 to 13. P.A.'s operate with standard power tetrodes (obtained from any RCA Tube Distributor).
RCA’s new 50-kw VHF transmitter, and an RCA TF-12BH Superturnstile antenna, will “flood” your service area with strong signals—close in AND far out!

Tailored to "consultants’ specifications," RCA’s 50-kw antenna-transmitter combination is your answer for maximum ERP and "saturation" coverage on channels 7 to 13.

"Rain" your signals in all directions!
No need to "beam" to reach specific areas. You get saturation everywhere—close in and far out. Reason: RCA’s TF-12BH high-gain antenna delivers two to three times the required field strength—even in minimum signal areas. And it makes no difference whether you use an extremely high tower—or one of average height. This is the one transmitter-antenna combination that develops 316 KW ERP—with power to spare!

Antenna System takes full 50-kw Input!
RCA’s TF-12BH high-gain antenna and antenna components will take the full output of the 50-kw VHF transmitter—with a high factor of safety. Designed for pedestal or for tower-mounting, RCA antennas withstand windloads of 110 miles, and more. A unique switchable feed system enables you to switch power from one part of the antenna to another QUICKLY—an important advantage that will keep you on-air during an emergency.

A 50-kw VHF System—completely matched!
RCA can supply 50-kw systems matched precisely for peak performance—from antenna, transmitter, transmission line, fittings, tower, r-f loads, wattmeters, and diplexers—to the hundreds of individual components required by the carefully planned station plant.

Qualified planning help is vital!
For experienced assistance in planning a transmitter-antenna system that will literally "blanket" your service area with strong signals, call your RCA Broadcast Sales Representative. He knows systems-planning from A to Z.
YOU MIGHT SWIM THE CHANNEL IN 12 HRS., 43 MINS.*—

BUT... YOU NEED WJEF RADIO TO SET RECORDS IN GRAND RAPIDS

WJEF is the Number One station in Metropolitan Grand Rapids—Western Michigan's Number One market.

There are 116,670 radio homes within WJEF's Metropolitan Grand Rapids Area. Conlan figures, left, show that WJEF gets 12.6% more morning listeners than the next station, 25.2% more afternoon listeners and 9.6% more evening listeners. And WJEF costs less, morning, afternoon and night!

WJEF

CBS RADIO FOR GRAND RAPIDS AND KENT COUNTY
Avery-Knodel, Inc., Exclusive National Representatives

*This women's record for the English Channel was set by Brenda Fisher of England, in 1951.
### 1. New on Radio Networks

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>STATIONS</th>
<th>PROGRAM, time, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dragnet; N. J.</td>
<td>Hazard Adv Co, NY</td>
<td>MBS 504</td>
<td>Multi-Message Plan; M-F 8-8:30 pm; 22 June; thru summer</td>
</tr>
<tr>
<td>Everhart Inc, Chc</td>
<td>SSCB, NY</td>
<td>ABC 100</td>
<td>Martin Block Show; M-F 2:35-4 pm; one-min partic in M-W, F shows; 3 May; 22 wks</td>
</tr>
<tr>
<td>General Foods, NY</td>
<td>Blow, NY</td>
<td>CBS 205</td>
<td>Arthur Godfrey Digest; F 8:45-9 pm; 28 May; 4 wks</td>
</tr>
<tr>
<td>General Mills, Mpls</td>
<td>Benton &amp; Bowles, NY</td>
<td>CBS 118</td>
<td>Colleen Drake; Sun 8:55-9 am; 18 April; 37 wks</td>
</tr>
<tr>
<td>Gillette Safety Razor Co, Boston</td>
<td>D-F-S, NY</td>
<td>ABC 170</td>
<td>Silver Eagle; T, Th 7:30-55 pm; 1 June; 52 wks</td>
</tr>
<tr>
<td>Meir Greeting Card Co, Newark, NJ</td>
<td>Maxon, Detr</td>
<td>CBS 205</td>
<td>Belmont Stakes; Sat 4:30-5 pm; 12 June only</td>
</tr>
<tr>
<td>Miles Labs, Elkhart, Ind</td>
<td>Louis F. Herman, Newark, NJ</td>
<td>ABC 105</td>
<td>Martin Block Show; M-F 2:35-4 pm; one-min partic in M-F 3:30-45 pm seq; 25 Jul; 13 wks</td>
</tr>
<tr>
<td>Pan American Coffee Bar, NY</td>
<td>Geoffrey Wade, Chi</td>
<td>MBS 473</td>
<td>Break the Bank; M-F 12-12:15 pm; 3 May; replaces Curt Merson Show</td>
</tr>
<tr>
<td>Realerson-Puritan Co, Chi</td>
<td>Cunningham &amp; Walsh, NY</td>
<td>MBS 504</td>
<td>Multi-Message Plan; Mickey Spillane, T 8-8:30 pm; Official Detective; Th 8-8:30 pm; 4 May; 57 wks</td>
</tr>
<tr>
<td>Safeway Stores, Table Prods Div, SF</td>
<td>Rutledge &amp; Lillicefeld, Chi</td>
<td>ABC 330</td>
<td>Breakfast Club; T, Th 9-9:15 am seq; 1 June; 52 wks</td>
</tr>
<tr>
<td></td>
<td>Hoofer, Dieterich &amp; Brown, SF</td>
<td>ABC 84</td>
<td>No School Today; Sat 10-10:30 am; 15 May; 52 wks</td>
</tr>
</tbody>
</table>

(See page 2 for New National Spot Radio and TV Business)

### 2. Renewed on Radio Networks

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>STATIONS</th>
<th>PROGRAM, time, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Tob Co, NY</td>
<td>SSCB, NY</td>
<td>NBC 200</td>
<td>Big Story; W 9:30-10 pm; 8 Sept; 39 wks</td>
</tr>
<tr>
<td>General Mills, Mpls</td>
<td>D-F-S, NY</td>
<td>ABC 170</td>
<td>Long Ranger; M, W, F 7:30-55 pm; 28 May; 52 wks</td>
</tr>
<tr>
<td>General Motors, Frigidaire Div, Detr</td>
<td>FCGB, Chi</td>
<td>CBS 200</td>
<td>Arthur Godfrey; T, Th, alt F 10:30-45 am; 3 June; 52 wks</td>
</tr>
<tr>
<td>Gillette Safety Razor Co, Boston</td>
<td>Maxon, Detr</td>
<td>ABC 342</td>
<td>Gilette Cavalcade of Sports; F 10 pm to concl; thru June '54</td>
</tr>
<tr>
<td>Liggett &amp; Myers Tob, NY</td>
<td>Cunningham &amp; Walsh, NY</td>
<td>NBC 200</td>
<td>Dragnet; T 9-9:30 pm; 28 Sep; 52 wks</td>
</tr>
</tbody>
</table>

### 3. National Broadcast Sales Executives

#### NAME
<table>
<thead>
<tr>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. N. Armstrong Jr</td>
<td>WCP, Boston, gen mgr</td>
</tr>
<tr>
<td>Jon W. Barkhurst</td>
<td>ABC Western Div, Hywd, dir radio prom &amp; publicity</td>
</tr>
<tr>
<td>Lynn Barnard</td>
<td>H-R TV, NY, acct exec</td>
</tr>
<tr>
<td>Wade Barnes</td>
<td>Consolidated TV Sales, acct exec Chi office</td>
</tr>
<tr>
<td>Ralph M. Baruch</td>
<td>Consolidated TV Sales, NY, eastern sls mgr</td>
</tr>
<tr>
<td>Joseph Carleton Boal</td>
<td>Own tv prod bus, NY</td>
</tr>
<tr>
<td>Frank Browne</td>
<td>WJTV, Jacksonville, Miss, commt mgr</td>
</tr>
<tr>
<td>Jack L. Brumback</td>
<td>Zix TV, SF, acct exec</td>
</tr>
<tr>
<td>Robert W. Cessna</td>
<td>WYCF, Alma, Mich, vp, gen mgr</td>
</tr>
<tr>
<td>Don L. Chapin</td>
<td>Tri-State (I) (WREH-TV, Cinci; WHIO-TV, Dayton; WTVN, Columbus), coord dir</td>
</tr>
<tr>
<td>Keith Culverhouse</td>
<td>WABC-TV, NY, acct sls deol</td>
</tr>
<tr>
<td>William E. Daley</td>
<td>WTCN, WCTN-TV, Mpls, acct exec</td>
</tr>
<tr>
<td>John W. Davis</td>
<td>Blair-TV, mgr Chi office</td>
</tr>
<tr>
<td>Harold Dedrick</td>
<td>WXY, WRY-TV, Okla City, assof farm dir</td>
</tr>
<tr>
<td>Ralph Dennis</td>
<td>Katz Agency, NY, acct exec</td>
</tr>
<tr>
<td>Harmon Duncan</td>
<td>WTKR, Durham, NC, head</td>
</tr>
<tr>
<td>George R. Dunham</td>
<td>WCBS-TV, NY, gen sls mgr</td>
</tr>
<tr>
<td>H. J. (Jim) Eflis</td>
<td>Los Angeles Drug Co, LA, nat sls mgr</td>
</tr>
<tr>
<td>William Finkledey</td>
<td>CBS TV Film Sales, NY, acct exec</td>
</tr>
</tbody>
</table>

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

31 MAY 1954
3. National Broadcast Sales Executives (cont’d.)

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Joseph G. Fisher</td>
<td>WENR-TV, Chi, gen sls mgr</td>
<td>KHOF, Stockton, Cal, gen sls mgr</td>
</tr>
<tr>
<td>John Donald Foley</td>
<td>WCBS Radio, NY, prom mgr</td>
<td>CBS-owned Tw Slns, NY, dir prom services</td>
</tr>
<tr>
<td>Richard H. Godfrey</td>
<td>Consolidated Tw Sales, western mgr</td>
<td>MPTV Film Synd Div, NY office, acct exec</td>
</tr>
<tr>
<td>Al Godwin</td>
<td>21st district rep southeast div</td>
<td>MPTV, Film Synd Div, Atlanta, southeastern</td>
</tr>
<tr>
<td>Gene Grant</td>
<td>KB&amp;D-TV, Fresno, Cal, sls mgr</td>
<td>Same, dir sls</td>
</tr>
<tr>
<td>Ray Grant</td>
<td>KBIW, Fresno, Cal, acct exec</td>
<td>Same, sls sls</td>
</tr>
<tr>
<td>Murray Gross</td>
<td>CBS Radio Spot Sts, NY, copywrts sls prom dept</td>
<td>WCBS Radio, NY, prom mgr</td>
</tr>
<tr>
<td>Robert P. Hardin</td>
<td>AIBC, LA publ dept</td>
<td>Same, dir prom &amp; publicity, ABC Western KABC, LA</td>
</tr>
<tr>
<td>Elmer E. Harris</td>
<td>Tress Dept, US Savings Bonds Div, nati dir adv &amp; prom</td>
<td>Screen Gems, NY, dir adv &amp; prom</td>
</tr>
<tr>
<td>B. J. Hauser</td>
<td>MBS, NY, vp chg coop prog dept</td>
<td>Same, vp chg de vel div</td>
</tr>
<tr>
<td>Richard E. Jones</td>
<td>Large mgc concern, sls mgr</td>
<td>KXLY, KXLY-TV, Spokane, Wash, sls mgr</td>
</tr>
<tr>
<td>Peter B. Kenney</td>
<td>WKNB, WKNB-TV, Hartford, Conn, gen mgr</td>
<td>Same, exec vp</td>
</tr>
<tr>
<td>William Kreitzer</td>
<td>NBC Spot Sls, NY, res supvr</td>
<td>WNBA Radio, NY, acct exec</td>
</tr>
<tr>
<td>Fatt McDonald</td>
<td>WITIHM, Memphis mgr</td>
<td>CKRH, New Westminster, BC, mgr &amp; tv talent</td>
</tr>
<tr>
<td>Harry K. McWilliams</td>
<td>Screen Gems, NY, chg proml activities</td>
<td>Air Programs, NY, prcs, gen sls mgr</td>
</tr>
<tr>
<td>Arch L. Madison</td>
<td>KGVO, Provo, Ut, vp, gen mgr; also BAB bd of dir</td>
<td>BAB, NY, dir mem service</td>
</tr>
<tr>
<td>Howard W. Maschmeier</td>
<td>WFL, Phila, ass to gen sls mgr</td>
<td>WFL, WFL-TV, exec ass to gen mgr</td>
</tr>
<tr>
<td>Donald N. McClure</td>
<td>McCann-Erickson, NY, dir radio-tw prodm</td>
<td>Bonded Tw Film Serv, NY, gen sls mgr</td>
</tr>
<tr>
<td>Daniel Miller</td>
<td>KCOP, Hywd, hd sls serv dept</td>
<td>Same, acct exec sls dept</td>
</tr>
<tr>
<td>R. E. Misener</td>
<td>James Lovick Adv, Toronto, acct exec</td>
<td>CCF, Montreal, ass mg</td>
</tr>
<tr>
<td>Charles E. Marin</td>
<td>Consolidated Tw Sales, LA, acct exec</td>
<td>Gen Teleradio, Film Div, LA office acct exec</td>
</tr>
<tr>
<td>George Nickson</td>
<td>KBIW, Fresno, Cal. mgr</td>
<td>KZIF, KBIW-TV, Fresno, gen mg</td>
</tr>
<tr>
<td>Thomas S. O'Brien</td>
<td>NBC O&amp;O Slns, NBC Spot Sls, NY, ass div bus mgr</td>
<td>Same, bus mg</td>
</tr>
<tr>
<td>J. William Quinn</td>
<td>WBTV, Charlotte, NC, prog supvr</td>
<td>WBTW, Charlotte, NC, mgg dir</td>
</tr>
<tr>
<td>Peter M. Robeck</td>
<td>Consolidated Tw Sales, NY, gen sls mgr</td>
<td>Gen Teleradio, Film Div, NY, sls mgr</td>
</tr>
<tr>
<td>John Rossetter</td>
<td>WTOP Radio, Washington, DC, acct exec</td>
<td>KBMT, Beaumont, Tex, gen mg</td>
</tr>
<tr>
<td>Robert W. Schellenberg</td>
<td>World Bdstg, NY, acct exec</td>
<td>Same, sls mg</td>
</tr>
<tr>
<td>Charles E. Scottman</td>
<td>CBS Tw Spot Sales, NY, acct exec</td>
<td>WINS, NY, acct exec</td>
</tr>
<tr>
<td>Frank Shakespeare Jr</td>
<td>Phila Distrib, Phila, adv &amp; sls prom mg</td>
<td>WCBS-TEV, NY, gen sls mgr</td>
</tr>
<tr>
<td>John J. Singer</td>
<td>NBC O&amp;O Slns, NBC Spot Sls, div bus mgr</td>
<td>KYW, Phila, adv &amp; sls prom mg</td>
</tr>
<tr>
<td>Henry T. Spiggen</td>
<td>YGR, NY, msd plan writer</td>
<td>WMAQ, WNBJ, Chi, ass gen mgg</td>
</tr>
<tr>
<td>Warren Steibel</td>
<td>WKLO, Louisville, Ky, tech dir</td>
<td>NBC Film Div, NY, ass mg adv</td>
</tr>
<tr>
<td>D. C. Summerford</td>
<td>UTP, Dallas, Tex, mg</td>
<td>Same, gen mg</td>
</tr>
<tr>
<td>Ray Wild</td>
<td></td>
<td>Same, southwest regi mg</td>
</tr>
</tbody>
</table>

4. New Agency Appointments

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>PRODUCT (or service)</th>
<th>AGENCY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aladdin Prods. Chi</td>
<td>Fred Astaire Dance Club plan</td>
<td>Roberts, MacAvonche &amp; Semn Chi</td>
</tr>
<tr>
<td>Fred Astaire Dance Studios, NY</td>
<td>Non-partisan educ mtm for prom of apprec of US Govt</td>
<td>Sterling Adv, NY</td>
</tr>
<tr>
<td>America’s Future, Inc, Cinci</td>
<td>Pie and cake mixes</td>
<td>Ralph H. Jones, Cinci &amp; N</td>
</tr>
<tr>
<td>Duff Baking Mix Corp, Newark, NJ</td>
<td>Adv, sls prom of new Spartanburg, SC, plant of Co (makers of Bond bread)</td>
<td>Dobertty, Clifford, Steers &amp; Shentiel, NY</td>
</tr>
<tr>
<td>General Baking Co, NY</td>
<td>Home Heating &amp; Cooling, Conn, Prods, and Weathertron dept</td>
<td>Henderson Adv, Greenville, SC</td>
</tr>
<tr>
<td>General Electric Air Cond Div, Bloomfield, NJ</td>
<td>Koch’s Golden Anniversary Beer, Lager Beer, Pilsner Beer, Deer Run Ale</td>
<td>Rutherdt &amp; Ryan, NY</td>
</tr>
<tr>
<td>Fred Koch Brewery, Dunkirk, NY</td>
<td>Ennds Chlorophyll tablets</td>
<td>James G. J. Wells, Buffalo, NY</td>
</tr>
<tr>
<td>Pearson Pharmacal, NY</td>
<td>Eye-Gene eye lotion</td>
<td>Donahue &amp; Co, NY</td>
</tr>
<tr>
<td>Pentel Electric, NY</td>
<td>Bond-Quik infra-red brokers</td>
<td>Al Paul Letton, Phila</td>
</tr>
</tbody>
</table>

Numbers after names refer to New and Renew category:

H. E. Maschmeier (3)  Murray Gross (3)  Joseph C. Beal (3)  H. K. McWilliams (3)  Elmo E. Harris (3)  D. N. McClure (3)  Robert Struble (3)  John Rossetter (3)  Frank Brown (3)  H. L. Duncan (3)
nothing **Works Like Wantmanship**

*Wantmanship* is as inside as an urge. It's the Crosley Group's dynamic new dimension in selling. Typical of the Group, WLW-A, Atlanta, not only creates the wants but also *merchandises* with you to the point-of-sold. *Wantmanship* explains why the Crosley Group makes more sales faster, *at less cost*, than any other medium or combination.

the **CROSLEY GROUP**

Exclusive Sales Offices:
- New York, Cincinnati, Dayton,
- Columbus, Atlanta, Chicago, Hollywood

© 1954, The Crosley Broadcasting Corporation
250 million pounds of sugar — that is the annual production of Nebraska's sugar refineries. The million tons of sugar beets grown every year put the state fourth in the nation's sugar production. The beet sugar industry is a rich bonus to Nebraska's corn, wheat and cattle — and the multi-million dollar sugar industry is a valuable extra in Big Mike's Midwest Empire. Nebraska's farms and factories depend on Big Mike, the 50,000 watt KFAB, for service and entertainment all over this vast area. For the Big Mike story, talk to your Free & Peters representative, or contact Harry Burke, General Manager.
by Bob Foreman

If, in normal life, it is true that familiarity breeds contempt then the most abnormal form of life yet discovered, television, is achieving much more varied and complex results. Familiarity works both for and against us in television. By “us” I refer to talent as well as advertiser.

At first, familiarity is much to be desired. A new piece of talent, a new situation comedy format, a new quiz game all suffer in differing degrees until they “get established.” This simply means until folks become sufficiently acclimated to them to know where they are located, to look forward to them each week and to put out the welcome mat for them. Therefore, if the show is to be a success, familiarity is highly desirable; in fact, it’s essential.

For this reason alone, the situation type of program generally will outpull the anthology show. Only minor exceptions to this principle are apparent in the medium. The anthology or disconnected series of dramatic fare gives the viewer no opportunity to become familiar with anyone or anything. Thus the appeal of novelty and change-of-pace each week proves to be not as potent as familiarity of face and format.

Some anthology series attempt to solve this problem by employing an on-camera narrator; a host, as it is called. This chap (or Femcee) goes part of the way in providing the continuity which the series lacks. As such it is a help. It also provides (assuming the host or hostess to be “name” talent) someone who can be billed in the newspapers, in publicity, or by word of mouth. Another asset. However, the narrator often becomes a crutch for a weak story. Always, he steals valuable time which drama, in the half-hour length, can ill afford.

Anyhow—familiarity is well worth achieving no matter what the technique. And for weeks, months, even years, it is one of the biggest assets a property has to offer. Then something happens.

How long this something takes, I can’t say. I wish research had some answers but it is doubtful that any generality on this subject would be valid; each show probably differs. Somewhere along the course of its life span, however, familiarity starts to spawn contempt, to turn on its friends and to produce just the opposite effect it previously had. Instead of

(Please turn to page 52)
12 announcements on WLS
...and look what happened-

8,051 Posters ... each individually designed and built ... came to us in response to 12 announcements. The announcements were made on the WLS School Time Program ... time 1:15 to 1:30 P.M. ... during three weeks from March 26 to April 16.

Each Poster represents many hours of time and study ... and the combined efforts of entire school grades or classes ... reflecting interested afternoon listening and action on the part of close to 100,000 students.

But, that kind of responsive action is not unusual with WLS listeners. As a matter of fact, it is quite typical and indicative of the results you can expect from WLS advertising.

We'll welcome the opportunity to show you more facts and figures. A test campaign will prove what WLS can do for you. Call us ... or see your Blair man ... today!

You get TOP RETURNS from your Advertising Dollar on responsive WLS

Now Full Time ... with more than 30 years conscientious service to Midwest Radio Homes

Radio reaches everyone, everywhere. WLS does so consistently, throughout midwest America.

For example:

★ Ten WLS announcements bring one advertiser 2,451 requests for a booklet offered.

★ One WLS announcement brings 1,286 requests for a "do-it-yourself" instruction sheet.

★ One WLS mention of a six-year-old Hebron (Ill.) girl with polio brought her 5,060 cards and letters.
Would you be good enough to send me a reprint of the entire series which I could file with our media information for general agency use—then maybe I'll get to use mine once in a while.

James A. Boyce
The Mautner Agency
Milwaukee

Your media study is wonderful! Please put our name on the reservations list to receive this study in book form when it is reprinted.

Jo Anne Redstock
The Arnaud S. Weil Co.
Buffalo

TV COMMERCIALS

A client of ours who makes a consumer product and sells through retail stores has asked the rather impossible question, "What is the most effective type of tv commercial to use, assuming that you must use it over and over—and what does a tv commercial cost to produce?"

We would therefore appreciate any help you can give us with the following questions:

Is there any research that indicates the relative effectiveness of (1) slides with staff announcer; (2) filmed live action with lip synchronization; (3) filmed live action with narration behind film; (4) animated cartoons?

If there is no research on this subject, have you ever published anything about the personal feeling of large tv spot advertisers as to the effectiveness of these various types of commercials?

Can you give us any relative comparison of costs of production of various types of commercials? Do you have any information that indicates whether any one certain type of commercial wears better after repeated use than other types?

H. S. Valentine Jr.
Valentine-Radford Advertising
Kansas City

SPONSOR REPRINTS

Will you please send me price on reprints of the article, "Radio set sales lead tv by 69% in big tv markets" (January 25, 1954, page 30). May we
also have three copies of "Radio and TV Directory" if you understand these are free of charge to subscribers and one copy of the article. "What a media director wrote his client about nighttime spot radio" September 21, 1953, page 34.

You mentioned in a recent issue that you have many articles available on the subject of radio's vitality in tv markets. Will you please give the names of a few of these?

Betty R. Ross
WCOL
Columbus

- A complete list of available reprints and other supply breakfasts, with price, appears in the 17 May 1954 article entitled, "Can you use these SPONSOR reprints?"

BACK ISSUE

Could we have a copy of sponsor, August 10, 1953? We are willing to pay the normal "back issue" charge. Our regular subscription copy has vanished!

V. D. L. Dyre
Maclearen Advertising Co., Ltd.
Toronto, Ont.

- Extra copies of back issues of SPONSOR, when available, cost 50c each.

TV RESULTS

May we ask your help?

We are trying to obtain fairly current case histories of successful stories on sponsors of television programs.

We are particularly interested in facts that show how sales have increased through the use of television. Also, we would like to know the cost factors involved, if possible—perhaps expenditures on television or costs per viewer.

Any information you might have on this subject would be most helpful.

Mel Lucas
Hoeig-Cooper Co.
Seattle

- The 1954 edition of "TV Results" contains reprinted tv success stories, will be out 1 July. It is available free of charge to subscribers. Extra copies cost 50c each.

PROGRAM GUIDE

The 1954 Program Guide is a useful, basic reference material of real value to everyone in broadcasting and advertising.

I am glad "it is the first of an annual series" and expect even more stations will make sure their data are included in forthcoming issues by furnishing same to sponsor.

Thanks—again to SPONSOR for publishing the guide which I have already put to use.

M. S. KELLNER
Radio Sales Manager
The Katz Agency
New York

- SPONSOR: 1954 Program Guide, just off the press, is available free to subscribers. Extra copies cost $2 each.

I want to congratulate you on the issuance of the 1954 Program Guide.

The contents are so all-inclusive that I have seen fit to order 15 additional copies which I am sending to NAM's divisional and regional offices across the country. I know that the staff in each office will be able to refer to it often and find it most useful.

G. W. JOHNSTONE
Director Radio & TV Public Relations
National Association of Manufacturers, New York

Before the release of your helpful program directory, determining individual station programing structures was a tedious task. The practice of using three or four different sources was not uncommon. The sponsor Program Guide provides all relevant material under one cover. Congratulations!

Mel Trauner
Supervisor of Market Research Information
MBS, Inc., New York

I think your radio and tv Program Guide is well done and fills a real need. The material should constitute a handy reference guide for the industry.

You erred, however, in listing the number of weekly hours KTOE devotes to farm programing. The approximate daily hours of farm programing are two. On a weekly basis, 12 hours of farm programing for KTOE would be correct.

KTOE employs a University of Minnesota Agricultural school graduate as farm director. KTOE has several daily farm programs featuring our farm director. KTOE broadcasts exclusively in Southern Minnesota Farm and Home Topic Time, a 15-minute daily livestock information program....

Don Linder
Vice President
KTOE, Mankato, Minn.
Effective June 1

WBEN

will become basic

CBS RADIO

in Buffalo

Buffalo's No. 1 radio station, WBEN, proudly joins the nation's No. 1 radio network, CBS, to serve and sell New York State's second largest market.

GET THE FULL STORY from HENRY I. CHRISTAL

New York • Detroit • Chicago • Boston • San Francisco

BUFFALO EVENING NEWS RADIO STATION

HOTEL STATLER • BUFFALO 2, N. Y.
TOM SHANAHAN
LADIES HOME COMPANION

If your product is used by housewives, this fellow is YOUR BOY. He whispers things in ladies' ears that makes them go buy something.

His mid-afternoon show bursts with features including "pop" music, celebrity interviews, contests, listener phone calls and minute spots from shrewd advertisers.

You, too, can get up to twice the Milwaukee audience per dollar of any network station by using WEMP.* Call Headley-Reed!

*Based on latest available Pulsarating and SRDS rates.

MR. SPONSOR

Terry P. Cunningham
Director of Advertising and Sales Promotion
Sylvania Electric Products, New York

Terry Cunningham, Sylvania's director of advertising, bears a strong resemblance to Julius Caesar on one score. Caesar was able to dictate two letters simultaneously. Cunningham can watch two tv shows at the same time, or so one is led to believe from the two Sylvania tv sets that stand side by side in his rather cavernous office.

Another similarity, in Cunningham's own words, is that he "picks up camp rather frequently." He is currently a Manhattan apartment dweller with his wife and baby girl.

He could write a Gallic War about the decade-old advertising war he's been waging for Sylvania against giant competitors like General Electric and RCA. His is the problem of using a $12 million advertising budget to counter much bigger budgets of the competition.

"One of our answers to this competitive situation has been to put the one-third of our budget which is allocated to air media into one tv show and stick with it for four years," Cunningham explains.

The show to which he refers is Beat the Clock, CBS TV, Saturdays 7:30-8:00 p.m. through Cecil & Presbrey. "We began sponsoring this Goodson-Todman and CBS package in October 1950, when both its production cost and its viewing audience were extremely low. Since that time the program's Nielsen rating has risen from 4.5 to 31.5. The total weekly production tab, however, is still only about $9,000."

Adds Cunningham: "The biggest single thing I've learned from this show is the value of sticking with one program over a period of time. The program began to pay off in real coin for us after we'd been on the air with it for two years on a 52-week basis. By continuing our sponsorship of it, we've established identity with the program. We don't have to expend time and money to build either viewer or dealer loyalty, but can concentrate on direct sell."

Sylvania's history of earnings backs up Cunningham's advertising strategy: In 1949 Sylvania's net income was $3,052,340. In 1950 the firm increased its ad budget by 50% to buy Beat the Clock. By 1953 Sylvania's net income had risen to $9,536,151.

Cunningham says he came close to the limelight recently when eager press photographers invaded his apartment building. Their purpose? To photograph his neighbors, the Georgescus, whose boys had just been released from Communist Rumania.

SPONSOR
The **Farm Hour** is an early afternoon program geared directly to the WSPD-TV rural audience. The show consists of national and state news as it affects the farmer; daily market and weather reports in our area; interviews, relative to farming, featuring specialists in agriculture; and relaxing music.

Jim Nessle as emcee is a natural. He lives on a 56 acre farm which gives him first hand experience with the problems of his audience. Through group meetings with county agriculture agents, Jim keeps abreast of information needed by the farm population. This enables him to keep a well planned, custom-tailored show.

As local authority, Jim handles hundreds of letters from listeners, who request information on almost every phase of agriculture.

Lola Smith, veteran organist with WSPD, supplies music at intervals throughout the show giving additional pleasure and personality to the format.

*Telenews Productions Survey, April, 1954

The **Farm Hour** is a top show with top saturation. It can sell your product in the Toledo area—a top test market.
Based on years of successful experience, advertisers have come to expect top coverage, top ratings and top returns in all of the markets which are served by Storer radio and television stations.

Remember that Storer produces still more dollars for you through intense, aggressive merchandising support.
CONSUMER SURVEYS

ADDITIONAL MERCHANDISING SERVICES INCLUDE THE FOLLOWING:

- Personal calls on retailers, wholesalers, etc.
- Truck signs
- Distribution checkups
- Product exploitation
- Publicity
- Mailings to retailers, jobbers, brokers, wholesalers etc.
- Newspaper advertisements
- On-the-air promotions
- Sales meetings for dealers, jobbers, distributor salesmen
- Car cards
- Client follow-up reports
- Promotion consultation service
- Window streamers
- House organs
- Sales bulletins
- Illuminated billboards
- Ads in drug and grocery publications
- Personal appearances by station personalities
- Easel displays
- Use of products on give-away shows
- Booths at fairs
- Sampling
- Airplane towing

* For further details contact your nearest Storer office

STORER BROADCASTING COMPANY

WSPD-TV WJBK-TV WAGA-TV KGBS-TV WBRC-TV

WSPD WJBK WAGA KGBS WBRC WWVA WGBS

NATIONAL SALES HEADQUARTERS:
TOM HARKER, V. P., National Sales Director
BOB WOOD, Midwest National Sales Mgr.
118 East 57 Street, New York 22, Elderado 5-7690 • 230 N. Michigan Ave., Chicago 1, Franklin 2-6498
New developments on SPONSOR stories

P.S.  
See:  “Longines: radio’s biggest watch advertiser”
Issue:  5 April 1954, page 32
Subject: Bulova uses razzle-dazzle air selling on new watch

The country’s largest watch firm, Bulova, is currently in the midst of what it calls “the largest and most complete advertising program ever undertaken by the Bulova Watch Co.” or anyone else in promoting a featured watch: the new Bulova “23.”

This shrk new timepiece, a self-winding 23-jewel waterproof model, is being promoted with a heavy Bulova radio-tv spot campaign which began on some 250 radio-tv outlets late last month. In addition, Bulova is including local dealer radio and tv commercials (20-second, minute, two-minute films and e.t.’s) in its co-op advertising and dealer aids. One or more jewelers in every major tv market is using the Bulova “23” dealer spots in his own air vehicles, both radio and tv.

Bulova calculates its extensive tv and radio schedules (the balance is heavily on the video side; perhaps 85% or more of Bulova’s air advertising is tv) will reach a huge audience. States the watch firm: “This combination of radio and television stations will be the mightiest in the history of television advertising, and is expected to reach over 30 million persons each night.” The campaign was placed via the Biow agency.

Such “barrage” tactics are in direct contrast to the approach taken by Longines-Wittnauer, a watch firm which gives Bulova some real competition. (Longines-Wittnauer is estimated to be in third place in national sales.) Bulova prefers to put an all-out, razzle-dazzle promotion behind a particular model, using tv widely and frequently to get across the visual selling points. Longines prefers to build a trade name over the years via semi-classical music, news commentary and occasional tv “spectaculars.” Both firms, however, feel they have the formula that’s right for them.

P.S.  
See:  “What NARTB, BAB, BMI do for advertisers”
Issue:  20 April 1953, page 29
Subject:  Report on first round of BMI clinics

BMI, the industry’s own radio-tv music source, is convinced that the work done by industry trade groups pays off in improved local programing and fresh ideas for air advertisers.

Carl Haverlin, BMI president, recently traveled the U. S., Canada and Hawaii in connection with the 1954 series of Program Clinics, which have so far been attended by more than 2,500 broadcasters.

According to Haverlin, the “most important impression” he brought back was the conviction on the part of broadcasters today — particularly in the radio field — that “cross-pollination of programing ideas from one part of the country to another” was bringing new vitality to radio. This was not, however, just a case of exporting ideas from one area to the next. At the clinics, Haverlin says, “speakers took with them as many ideas or more than they brought.”

Two interesting trends spotted by Haverlin in his swing around the radio circuit were the great interest evidenced by broadcasters in: (1) new angles of “service” programing, such as BMI’s Book Parade series of book review scripts, and (2) programing of concert and classical music, particularly in rating case histories which show that classical music has lately built excellent audiences.
Remember?

... this scene from the first television drama ever produced, "The Queen's Messenger", in 1928 by the General Electric Company's experimental television station? WRGB's smooth and efficient programming today is a result of this first experiment and 26 years of television experience. With this background, WRGB brings the finest service to advertisers and audience through 366,300 sets in WRGB's 14,000 square mile area.

A GENERAL ELECTRIC STATION, SCHENECTADY, NEW YORK

WRGB

Represented Nationally by NBC Spot Sales
New York • Cleveland • Chicago • Detroit
Hollywood • San Francisco

THE CAPITAL DISTRICT'S ONLY FULL-TIME TELEVISION STATION
To: Tim Bailey  
From: Chas. Crutefield  
Subject: 1954 Pulse of Charlotte  
Office Communication  
4-23-54

Again WBT proves itself its phenomenal hold on its audience with the competition of 17 listenable radio signals in Charlotte. WBT wins these audience shares:

M-F  
6AM-12M — 44%  
12M-6PM — 50%  
6PM-Midnight — 61%  
Out of 500 quarter-hourly measured, WBT is first in 489!*  

For details call WBT or CBS Radio Spot Sales.  

Sincerely,  

*WBT loses 10-11 Sunday morning
Hucksters have been lambasted more these first five months of 1954 than in almost any other recent period. The attackers aren’t starry-eyed longhairs, old maids from welfare leagues or retired academicians. Members of the advertising business—working members—have taken the lead (see quotes next page).

Why are admen so critical of the minority of hucksters in their midst?

You could conclude it’s because hucksters are doing more than ever before to break down the faith of the public in all advertising. Or, listen to this opinion from a man who made a major talk on public acceptance of advertising at the ANA spring meeting. David Ogilvy, president of Hewitt, Ogilvy, Benson & Mather, told SPONSOR: “It’s not that there is more hucksterism today. There is less. But there is more searching of souls. Today’s generation of advertising men is more intolerant of what is left of hucksterism.”

Television particularly has been associated with today’s soul-searching by advertising leaders. As Earle Ludgin, president of Earle Ludgin & Co., put it at the 4A’s annual spring meeting in April: “... television is advertising” to many people; with tv “you have to see the advertising.”

The focus on television, and to a lesser degree on radio,
Quotes from admen show heat of anti-huckster spirit

Earle Ludgin, president, Earle Ludgin & Co., Chicago at 4A's annual meeting

"My base misfit is caused by the fact that advertising is held in low esteem. Even where we have been the most effective we are often suspected of chicanery. The public who buys products if our innovation is more than apt to be questioning if not scornful of our means. Three years ago I said that the first tenet of our faith should be to make advertising believable. Our belief that has once been strained is never itself again, and affects not only the advertising which caused it, but all advertising that is seen and heard."

"When cigarette advertising is no longer selling the truth to the people it developed, it might as well go back to the weasel. The kind of weasels which still disgrace so much advertising for toothpaste, cigarettes, and low-calorie beer. The kind of weasel that depresses the whole currency of copy. Virile weasels and typeographical weasels. Most of us on the creative side are conscious of the weasel. Far more than the public we comprehend the vileness of the weasel merchant.""\r

David Ogilvy, president, Hewitt, Ogilvy, Rensselaer, Mather, at ANA spring meeting

"Our problem is to make the public believe the things we say. It's no use telling the truth if people don't believe you. So, how can we copywriters make our ads more believable? Well, we can start by turning back the weasel. The kind of weasels which still disgrace so much advertising. The kind of weasel that depresses the whole currency of copy. Virile weasels and type graphical weasels. Most of us on the creative side are conscious of the weasel. Far more than the public we comprehend the vileness of the weasel merchant."

is an indirect tribute to the air media—a reminder of their impact. But it's also a reminder to advertising men who make use of tv and radio and to broadcasters that their responsibility is all the more acute.

How do you live up to the responsibility?

Aside from what each advertising or media man does personally, there are four approaches to raising standards. All are practical. All work behind the scenes. All have accomplished more than even most advertising men realize.

1. The 4A's Interchange: It fights objectionable advertising. Agencies can cooperate by reporting campaigns they feel give all advertising a black eye.

2. The Better Business Bureau: It fights false advertising in particular. Agencies, advertisers and broadcasters can help by membership, by consulting the Bureau as to acceptability of claims they are about to make or claims they are about to carry on the air.

3. Industry advertising codes: Are you living up to your industry's code? If there isn't any, why not propose one at the next meeting of your trade association?

4. The radio and tv codes: These provide ground rules for acceptability of copy and length of copy. Are you as a broadcaster following the regulations your own industry committees wrote? Are you as an adman monitoring stations to take copy that can't possibly fit in allowed time?

These are not the only facets of anti-hucksterism. The Advertising Council has shown the nation how healthy a force advertising can be, and the lesson has not been lost on admen. Advertising's leaders have fought hucksters constantly. But the four approaches ticked off here are the day-to-day things that can be done.

This report will dwell on these practical approaches rather than on the criticisms of advertising.

If you think "practical" is a strong word to use in connection with methods of moral suasion, note this: Several dozen of last year's more controversial campaigns were changed following pressure from within advertising. Among them was a cigarette campaign which dealt with "feasting." One of the others was a specific copy point which were pulled off the air and out of print in the part of this article dealing with the Better Business Bureau.

"One brewer discovered that he could make sales by claiming that his beverage was less fattening. The rush for the quick buck started. The fact that the calorie difference between beers was so small that the government, through the Alcohol and Tobacco Tax Division of Treasury Dept. tried to stop these claims, did not stop the gold rush boys. Today millions of dollars are being spent calling people's attention to the fact that beer in general is fattening; but certain fortunate beers are less fattening. When today's dollar is earned at the expense of tomorrow's two dollars, sales figures may be no guide."

Fairfax M. Cone, president, Foote, Cone & Belding, at 4A's annual meeting

"We have hucksters in our own association and we should throw them out. We have hucksters among our advertisers and we should weed them out. We all know magazines that fall entirely to censor copy for the monthly, weasel words that make it at once both legally truthful and utterly dishonest. And we should remember that these violations are labeled advertising too. Thus, there are part of the responsibility of each of us."

Charles H. Brower, executive c.p. charge of creative services, BBDO, at 4A's annual meeting

"One brewer discovered that he could make sales by claiming that his beverage was less fattening than others. The rush for the quick buck started. The fact that the calorie difference between beers was so small that the government, through the Alcohol and Tobacco Tax Division of Treasury Dept. tried to stop these claims, did not stop the gold rush boys. Today millions of dollars are being spent calling people's attention to the fact that beer in general is fattening, but certain fortunate beers are less fattening. When today's dollar is earned at the expense of tomorrow's two dollars, sales figures may be no guide."

SPONSOR
the best agencies had the highest standards of morality.

"The present interest in ethics is part accident. It just happens that we have a band of highly articulate and thoughtful men in high places in the agency business who are extremely conscious of their public responsibility," Sig Larmour, Earle Ludgin, Fax Cone and others.

Like many other agency men Ogilvy thinks the dangers of advertising from hucksterism are frequently exaggerated, important though it is to eliminate the hucksters. "Boredom is a worse danger than rascality," he said. He feels that low public attention to advertising follows from poor craftsmanship. "Honest bores drive away more people than all the hucksters."

Sponsor encountered variants of Ogilvy's point of view elsewhere. This paragraph from a statement Ben Duffy, BBDO president, gave Sponsor recently is another appraisal of hucksterism which seeks to keep the problem in perspective.

"I honestly think the advertising business has better ethics than most professions or businesses. Don't get me wrong—I'm for cleaning it up—but I'm for remembering that it's pretty darn clean right now, too."

Among the advertising world's leaders in the cleanup process is Fred Gamble, president of the 4A's. His years of campaigning for standards have shown him over and over again that hucksterism is rarely a black-and-white matter. These are some of the complexities he sees in judging hucksterism:

"Sometimes advertising is objected to not because of the advertising itself but because people find mention of the product itself objectionable.

"Sometimes the advertising one agency man finds offensive to good taste seems perfectly agreeable to another equally experienced man. Objections to advertising are based on opinion in as many cases as they are on fact.

"Actually criticisms of advertising tend to overshadow the fact that only a small fraction of all advertising is objectionable. . . . This country has more rules and more stringent rules against advertising abuses than any other in the world."

The situation has so many aspects Gamble calls it "three-dimensional." The paragraphs that follow on the 4A's Interchange will tell you how the nation's agencies have worked together to find judicious solutions for their three-dimensional huckster problem. You'll find below evidence of the rising tide of feeling among 4A's members that huckster agencies should be shown the association's door.

* * *

The Interchange: Any agency can participate in the Interchange, whether it's a 4A's member or not. Here's the way it works.

Suppose you see a television commercial which strikes you as objectionable to the public and therefore harmful to all advertising. It may be a commercial in which sex is used flagrantly as an eye-catcher, or one in which some trick is used to focus attention on just a few words in the copy, creating a lie by emphasis.

You jot down the name of the product, some details about the copy, the station and time you saw the commer-

<table>
<thead>
<tr>
<th>Admen more aware of abuses than public?</th>
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<tr>
<td>&quot;Television advertising is neither as strongly approved nor disapproved by the public as many of its defenders or critics maintain,&quot; says Scherwin Research Corp., Scherwin has just completed study in which sample of 425 people representative of nighttime audience was asked to rate TV commercials for 11 major products. Note that more people thought cigarette commercials were 'good' or 'fair' than thought they were 'poor.'</td>
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<tr>
<td>Per cent of audience rating commercials:</td>
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<tr>
<td>Good</td>
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<td>AUTOMOBILES</td>
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<td>TELEVISION SETS</td>
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<td>HOUSEHOLD APPLIANCES</td>
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<td>CIGARETTES</td>
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<td>TOOTHPASTES</td>
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<td>GASOLINES</td>
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<td>DRUG PRODUCTS</td>
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<td>AVERAGE FOR ALL</td>
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Attacking competitors drags down believability of all advertising. But today's hucksters can't match British advertisers of '90s who made his soap with vegetable fat, assaulted users of animal fat

Radio-tv coming up fast

Sales squeeze puts emphasis on air media: use of net radio up 77%

Of all the barometers of American business, none is more closely watched than the automobile industry. And a lot’s been happening in Detroit to keep economic forecasters busy.

- Auto companies are producing almost as fast as they were a year ago—but they’re having a harder time selling.
- Ford has outsold traditionally first-place Chevrolet in the first quarter of this year.
- Buick in the first quarter of 1954 has become one of the “Top Three,” displacing traditionally third-place Plymouth (Buick had merged in 1950).
- Nash and Hudson finally merged, making the second wedding of a car couple within a year (Kaiser and Willys merged in early 1953).
- The Justice Department says it’s investigating the auto industry to see if monopoly is rearing its ugly head. Veteran auto industry observers, however, don’t seem worried. They claim the possibility of investigation was raised to keep the “independents” pacified. The independents—and Chrysler—have lost a lot of ground to GM and Ford in the past 12 months.
- For the first time auto companies are turning—almost en masse—to concerted air advertising. This is new. In the past auto firms used air advertising, but some people suspected it was more for institutional or prestige reasons rather than to make immediate sales. Not so today. Everyone from the biggest manufacturer to the village auto dealer is using tv and radio as hard-sell media.

Companies will sometimes cut back on advertising when sales dip. In Detroit it’s been just the opposite. Look at the Publishers Information Bureau figures.

During the first three months of 1953, auto firms spent about $4 million for network television and $1.5 million for network radio. Here are January-March 1954 figures: $6.7 million for network television and $2.6 million for network radio. That’s a $3.7 million—$2.6 million more for tv, $1.1 million more for radio. Auto companies, by the way, were one of the very few product groups listed by PIB to increase ’54 radio budgets.

During the first quarter of 1953, Detroit turned out about 1,519,000 cars, according to Ward’s Automotive Reports. The first quarter this year showed a drop of more than 91,000, down to 1,427,600 cars.

This means:

- During first quarter 1953, for every car that rolled out of the factory about $3.67 was spent in advertising on network television and radio.
- During the first quarter this year, more than $6.53 per car was spent on network tv and radio.

Figured on an industry-wide basis, this is a hefty per-car increase of $2.86. But even this doesn’t begin to reveal the full extent of the picture. It doesn’t include any spot. Every major manufacturer and nearly all the independents have used saturation radio and tv spot campaigns, usually to introduce new models. The amount auto firms spend on spot can only be conjectured but it’s known to be in the millions.

Take Ford. In early January it used 1,300 to 1,400 stations in about 300
Detroit's big auto race

up 67% over last year. Spot up too

markets. This cost an estimated $1.2 million. Spreading the cost of that one spot campaign over Ford's entire first quarter output of about 370,000 cars, you can figure a per-car average of more than $3 spent for spot.

Chevrolet, of course, has been anything but idle. Its heavy saturation campaign broke a few weeks before Ford's. In mid-December, Chevrolet ran a heavy radio and tv campaign and the Chevrolet Dealers of America in mid-February signed for nightly participations on MBS' Multi-Message Plans.

Ford and Chevrolet both have network programs, too.

On network television, Ford sponsors Ford Theatre (NBC TV, Thursday, 9:30-10:00 p.m., 53 stations). On network radio, Ford recently began sponsorship of Edward R. Murrow three nights a week (CBS, 7:45-8:00 p.m., 121 stations).

Chevrolet, on television, sponsors Dinah Shore two nights weekly (NBC TV, 7:30-7:45 p.m., 62 stations). Chevrolet also sponsors Dinah Shore two nights weekly on radio (NBC, 8:00-8:15 p.m., 195 stations), plus participations on Mutual's Multi-Mes-

sage Plan already referred to.

In the case of Ford and Chevrolet, increased advertising follows increased production. It's this race between Ford and Chevrolet that's putting the squeeze on other auto makers which have to advertise partly out of self-defense to sell the reduced number of cars they are making this year.

Again comparing the first quarter of 1953 with the first quarter of 1954, you'll see that in 1953 Chevrolet made about 350,000 cars; first quarter of this year it made 360,000. Ford, during the 1953 first quarter, produced 247,000 cars; this year it turned out an amazing 370,000.

Now add up the first quarter production of Oldsmobile, Mercury, Chrysler, Dodge, Cadillac, Studebaker, De Soto, Nash, Lincoln, Packard, Hudson and Kaiser-Willys—and you get 366,600 cars. That means that Ford alone turned out more cars than a dozen other makes. Now add the Buick, Plymouth and Pontiac production figures to the bottom-dozen, and you get a total of 697,600 cars. Yet the production of these 15 different makes doesn't equal the combined Ford-Chevrolet production of 730,000.

Now what does the Ford-General Motors production look like when translated in terms of percentages?

Compare once again first quarter production totals for 1953 and 1954.

In 1953 General Motors (all five auto divisions) had 45.5% of the market, according to Ward's.

Chrysler was second with 22%.

Ford was third with 21%.

The five independents had a total of 11.5%.

First quarter 1954 shows a much different picture.

General Motors is still far ahead, of course, but it's increased its lead to nearly half the market—49.5%.

Ford shoved Chrysler out of the number two position, now claims 32.9%—more than a 10% increase.

Chrysler dropped down to 12.9%.

(Please turn to page 72)

Network billings per car are racing ahead in 1954: To get per-car break-
down SPONSOR divided 1st quarter production figures into PIB network auto expenditures* Racing car shown here is General Motor's experimental gas turbine model, the XP-21 Firebird

1st quarter '53 $3.67 per car | 1st quarter '54 $6.53 | a 56% increase

*Spot would make the increase even larger. Spot radio-tv billings aren't included here because no source of dollar volume figures is available in spot.
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<thead>
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<th>RANK</th>
<th>NAME</th>
<th>NO. CARS 1ST QTR.*</th>
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<tr>
<td></td>
<td>FORD (FORD MOTOR)</td>
<td>370,000</td>
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<td>2</td>
<td>CHEVROLET (GENERAL MOTORS)</td>
<td>360,000</td>
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<td>3</td>
<td>BUICK (GENERAL MOTORS)</td>
<td>132,000</td>
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<td>4</td>
<td>PLYMOUTH (CHRYSLER CORP.)</td>
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<td>5</td>
<td>PONTIAC (GENERAL MOTORS)</td>
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<td>OLDSMOBILE (GENERAL MOTORS)</td>
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<td>7</td>
<td>MERCURY (FORD MOTOR)</td>
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<td>CHRYSLER (CHRYSLER CORP.)</td>
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<td>DODGE (CHRYSLER CORP.)</td>
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<td>CADILLAC (GENERAL MOTORS)</td>
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<td>STUDEBAKER (STUDEBAKER)</td>
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<td>DE SOTO (CHRYSLER CORP.)</td>
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<td>NASH (AMERICAN MOTORS)</td>
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<td>LINCOLN (FORD MOTOR)</td>
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<td>17</td>
<td>KAISER-WILLYS (KAISER-WILLYS)</td>
<td>5,000</td>
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**HIGHLIGHTS OF RADIO AND TELEVISION USE BY CAR COMPANIES**

- **DODGE activity** starts this week. Possibility Hawes and Nash might share major network program next fall. Spot: Last fall used 460 markets. Agency: Brook, Smith, French & Dornacce.
The girl who ties the strings: BBDO's Claire Hanlon talks to man from SPONSOR about numerous details involving air ads which keep her hopping. Miss Hanlon works on account service for radio-tv dept., which means she is N.Y. liaison for out-of-town clients. While half of BBDO's billings originate outside of New York, much broadcast advertising must be channeled through N.Y.C.

A week at BBDO

The story starting on the next page is the second of two articles on Batten, Barton, Durstine & Osborn as seen through the eyes of a "man from sponsor." It is part of a series in which members of sponsor's staff spend a week working at advertising agencies and advertising departments of sponsor firms. (The 22 March issue contained an eye-witness view of Cunningham & Walsh at work.)

In the first part of the BBDO story last issue the man from sponsor gave a first-hand account of the birth of a tv commercial, reported on a conversation with Agency President Ben Duffy, gave a short history of the agency.

In winding up the BBDO story in this article writer Jaffe digs a little deeper into the inner workings of the nation's top agency in radio-tv billings.

He finds out what Lucky Strike thinks about alternate-week tv sponsorship and what the tobacco firm will do with Jack Benny next season (he will be on alternate weeks in the fall).

He learns why "brownies" on television can't be brown and what color "white" cake should be for color television.

He sits in on a confidential "brainstorm session" where everyone is encouraged to come out with whatever is on his mind about a client's problems.

He hears some hints that BBDO may be No. One among all agencies in U. S. advertising billings from one of the agency's executives.

Final article on nation's top air agency digs into inner workings

31 MAY 1954
How BBDO gets new clients: J. Davis Danforth, exec. v.p. in charge of client relations, tells editor Jaffé that BBDO has no new business department, is often approached first by advertiser. BBDO won't offer speculative presentations, stresses its facilities

by Alfred J. Jaffé

The popular version of an advertising agency goes something like this:

A group of handsome young men in Brooks Bros. suits assemble in a room with glass block walls, molded plywood chairs and concealed fluorescent lighting. One man (who may or may not look like James Stewart) suddenly gets up, takes off his jacket, opens his collar and yells excitedly:

"I've got a terrific idea! It'll sweep the country! We'll sell millions of cakes of soap! This is the idea: We got a pretty dame to use our soap and call her the average American girl!"

There are cries of approval. Another man (who may or may not look like Peter Lawford) breaks in with:

"Whadya say we knock off for cocktails?"

There is a rush for the door resulting in injuries to three vice presidents.

Needless to say, Batten, Barton, Durstine & Osborn, Inc., does not fit this stereotype. Advertising is a lot of hard work and a lot of facts and figures.

But the above little scene, like all folklore, has a germ of truth to it. Gathering market and sales figures does take weeks; a good copy theme can blossom in a fraction of a second. The point is that creative advertising operates on a different level from other agency activities, is hard to describe and hard to put your finger on.

Consciously or unconsciously, BBDO recognizes this fact in organizing its creative services separately. These services are under one of BBDO's three functional executive vice presidents, Charles H. Brower (the other two are over operations and client relations). Brower is a tall ex-basketball coach who takes his work (but not himself) seriously. He heads up all copy and art work, the radiotv department and public relations.

We talked about a speech he gave before the 4A's last month. It was called "Who's Having Any Fun?" and took as its text: "A man who spends his life gathering gold for the United States Treasury Department and has no fun is a sounding ass and a tinkling idiot."

In discussing fun Brower was not talking about holding a glass of champagne in one hand and a blonde in the other, though he recognizes the appeal of both. He was talking about people who don't enjoy their work.

"I had in mind," he said, "the kind of people I come across. The radio and tv people, the publicity people, the advertising writers, the art directors. Some don't really enjoy their work and I think one reason they don't is that they've been indoctrinated to be suspicious of any advertising that they're proud of.

"I was told the same thing when I was younger. If I liked a piece of copy, it was a bad sign. The public I was told, wouldn't like it. Why? Because the public was supposed to be on one level and the advertising man, as a person, on another. We were supposed to be writing to the common man. But the common man is not as common as some people think.

"In other words, I'm talking about people who say you can't turn out well-written stuff and have any 'sell' in it at the same time.

"That's a lot of nonsense.

"Now, I'm not saying that just because a piece of copy reads well it will sell goods. You've got to know advertising. And, of course, there are three or four mothers and six or seven fathers working on a commercial so the result cannot be pure inspiration, but that's no reason for a writer to hold himself back.

"Yes, our writers know I feel this way. They know I like the creative approach . . ."

My conversation with Brower touched a lot of other things.

Brower on radio: "... I think you might say that BBDO is getting re-interested in radio. We haven't done as well by radio as we should. We've been too fascinated by tv . . . ."

Brower on tv commercials: "... I think a lot of tv commercials are boring. There's not enough thought put into them. Some advertisers tend to do the safe thing in a new medium and the result is not always good . . . ."

Brower on double-spotting: "... I sometimes wonder whether it's worthwhile to put so much thought into tv commercials. The stations crowd so many of them together. But I don't know how that problem will be solved.
The stations have to make money. . .

Brower on copy formulas: "... We don't have any high-sounding copy formulas. We just push our writers into more creative effort. Every product and every firm is a different problem. Take Campbell. They have such a large percent of the soup market, we can say that soup is a fine thing and let it go at that. But we're trying to say it better. . . ."

Brower on brainstorm sessions: "... The brainstorm session is an excellent way of getting ideas, though it has its limitations. The brainstorm session is a lot of little candles, rather than one, strong searchlight. . . ."

Brower on Brower: "... Because of my background, I'm mostly interested in and directly concerned with advertising copy. I'm not a negotiator for tv talent, or anything like that. But they had to put some departments under somebody, so they picked me. I don't try to handle everything, but I try to understand everything so people won't think I'm a half-wit. . . ."

**BBDO's early start in tv:** "Don Rowe?" repeated the 11th floor receptionist at BBDO. "Well, you go through that door on your left, then turn left, walk down to the second aisle, turn right, go to the end of the aisle, turn left, walk past a couple of offices until you see his name."

This was on my first day at BBDO and I felt like asking the receptionist if she'd ask Rowe, who is business manager of the tv department, to come out and lead me to his office. (By the end of the week at BBDO I was walking through the maze of cubicles as if I owned the place.)

When I finally reached Rowe's office, I found a youngish man (there are a raft of young men and women in BBDO's radio-tv echelons), Rowe told me he got into television as a cameraman at WPTZ, Philadelphia, seven years ago though he had no experience. He is assistant to Bob Foreman, head of the tv department, and has his finger in a lot of pies, creative as well as administrative.

*(Please turn to page 73)*

**A tv commercial gets polish:** Adlene Francis, left, "editor" of NBC TV's daytime show, "Home," takes breath from du Pont commercial rehearsal to talk to Marge Fowler, who wrote commercial, and SPONSOR editor Jaffe about gadgets used in du Pont's video plug

**BBDO air clients in 1954**

<table>
<thead>
<tr>
<th>Client Name</th>
<th>Industry</th>
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<tbody>
<tr>
<td>AMERICAN RADIATOR</td>
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<td>AMERICAN SAFETY RAZOR</td>
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<td>AMERICAN TOBACCO</td>
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<td>NAT'L CITY BANK N. Y.</td>
<td>Banking</td>
</tr>
<tr>
<td>NAT'L CYPSUM</td>
<td>Printing</td>
</tr>
<tr>
<td>NEHI</td>
<td>Printing</td>
</tr>
<tr>
<td>THOMAS NELSON &amp; SONS</td>
<td>Printing</td>
</tr>
<tr>
<td>J. L. NEWKIRK</td>
<td>Printing</td>
</tr>
<tr>
<td>N Y STATE DEPT. COMMERCE</td>
<td>Printing</td>
</tr>
<tr>
<td>N Y TELEPHONE</td>
<td>Printing</td>
</tr>
<tr>
<td>NIAGARA-MOHAWK POWER</td>
<td>Printing</td>
</tr>
<tr>
<td>NORTHUP KING</td>
<td>Printing</td>
</tr>
<tr>
<td>NORTHWESTERN BELL</td>
<td>Printing</td>
</tr>
<tr>
<td>PACIFIC TEL &amp; TEL</td>
<td>Printing</td>
</tr>
<tr>
<td>PENICK &amp; FORD</td>
<td>Printing</td>
</tr>
<tr>
<td>PFEIFFER'S FOOD PRODUCTS</td>
<td>Printing</td>
</tr>
<tr>
<td>POLAROID CORP</td>
<td>Printing</td>
</tr>
<tr>
<td>READER'S DIGEST ASSN.</td>
<td>Printing</td>
</tr>
<tr>
<td>REXALL DRUG</td>
<td>Printing</td>
</tr>
<tr>
<td>SCHAFFER BREWING</td>
<td>Printing</td>
</tr>
<tr>
<td>JACOB SCHMIDT BREWING</td>
<td>Printing</td>
</tr>
<tr>
<td>SCUDDER FOODS PRODUCTS</td>
<td>Printing</td>
</tr>
<tr>
<td>SEA BREEZE LABS</td>
<td>Printing</td>
</tr>
<tr>
<td>SHEVE, CRUMP &amp; LOWE</td>
<td>Printing</td>
</tr>
<tr>
<td>SOUTHERN NEW ENGLAND TEL</td>
<td>Printing</td>
</tr>
<tr>
<td>STANDARD OIL OF CAL.</td>
<td>Printing</td>
</tr>
<tr>
<td>R. H. STEAKS</td>
<td>Printing</td>
</tr>
<tr>
<td>TIMKEN ROLLER BEARING</td>
<td>Printing</td>
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<td>TREESWEET PRODUCTS</td>
<td>Printing</td>
</tr>
<tr>
<td>TWA</td>
<td>Printing</td>
</tr>
<tr>
<td>UNITED FRUIT</td>
<td>Printing</td>
</tr>
<tr>
<td>U. S. STEEL</td>
<td>Printing</td>
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<tr>
<td>VICK CHEMICAL</td>
<td>Printing</td>
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<tr>
<td>VCA LABS</td>
<td>Printing</td>
</tr>
<tr>
<td>WESTERN CONDENSING</td>
<td>Printing</td>
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<tr>
<td>WHITE SEWING MACHINE</td>
<td>Printing</td>
</tr>
<tr>
<td>WILDOOT</td>
<td>Printing</td>
</tr>
<tr>
<td>J. R. WOOD</td>
<td>Printing</td>
</tr>
<tr>
<td>WYNN OIL</td>
<td>Printing</td>
</tr>
<tr>
<td>ZENITH</td>
<td>Printing</td>
</tr>
</tbody>
</table>

©EXPLANATION:

rn means radio network (including regional), rs means radio spot, tn means television network, ts means television spot at the time of publication.
TO ALL MEMBERS OF THE ADVISORY BOARD:

We're down to the last two media articles, and I'm calling on you to write one of them!

Before you hit the storm cellar, please let me tell you what I have in mind. I'm asking all of you members of the Advisory Board to contribute just one page or two on any topic that the media series may have omitted, or, conversely, aroused you to discuss.

Here are a few things I've omitted, for lack of knowledge, space and time:

1. Importance of frequency in advertising.
2. Use of "hard" sell versus "soft" sell and its effect on choice of media and copy treatment.
3. This one is pure blasphemy to agencies and some advertisers, but question has been raised in some high sources: Is advertising necessary? Or can you do better with salesmen, door-to-door, point-of-purchase displays, publicity, etc.?

I've left out many other hot topics, as you well know.

Or you may want to disagree with some of the articles already published—as you have in notes and conversations with me from time to time—and expand your viewpoint to a page or more.

All comments will be welcome, so long as they're controversial!

Article 25—the door-closer—will contain SPONSOR's conclusions and maybe a summary of the series.

Thanks ever so much for your generosity in time and energy to make this series a success.

Editorial Director

Ray Lopica

---

Media article 24: Conclusions by Advisory Board

SPONSOR advisers comment on topics 26-part series omitted

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SPONSOR's All-Media Advisory Board

George J. Abrams — ad director, Block Drug Co., Jersey City
Dr. Ernest Dichter — pres. Inst. for Research in Mass Motivations
Ben R. Donaldson — ad & sales promotion director, Ford, Dearborn
Marion Harper Jr. — president, McCann-Erickson, Inc., New York
Ralph H. Marrington — ad mgr., Gen. Tire & Rubber Co., Akron
Morris L. Hite — president, Tracy-Locke Co., Dallas
J. Ward Maurer — ad director, Wildroot Co., Buffalo
Raymond R. Morgan — pres., Raymond R. Morgan Co., Hollywood
Henry Schachte — senior v.p., Bryan Houston, New York

Study will be published in book form—reserv e your copy now.
Letter at left went to all 12 members of Sponsor’s All-Media Advisory Board from Editorial Director Ray Lapica. In essence, Board was asked to summarize, interpret, comment on or refuse previous articles in the 22-month series. You’ll find opinions of six advertisers starting below and continuing on page 86. Remaining six will be published next issue. Summary and conclusions by Sponsor will appear 28 June. Study will be published in book later.

1. Choice of media is only part of ad problem as a whole

After you have interviewed all of the experts on the subject of choice of media, you have many statements and few conclusions. Why? Because choice of media is not a whole problem in itself, but only a part of the total advertising problem.

Briefly stated, the advertising problem is: “How do we sell the most goods with this dollar of advertising money?”

No medium sells; it can only deliver an advertising message. So, obviously, one must consider the message in choosing media. But so must one consider the many other aspects of the total advertising problem mentioned in this series of articles—such as distribution, type of product, consumption patterns and so on.

These series of articles have done much to illuminate the complexities of media evaluation. They should encourage all media people to take a much broader view of their jobs and challenge them to obtain the last ounce of information on the total advertising problem of each of their products.

Mr. Dietz

2. Why advertising, direct sales are different

Mr. Donaldson

“Is advertising necessary? Or can you do better with salesmen, etc?”

One basic ingredient differentiates advertising from all other forms of sales effort. It is integrated with means of communication embraced by the potential customer. It is the difference between selling by ringing the doorbell and being invited to dinner.

Radio, television, magazine and newspaper advertising are accepted by the consumer. He initiates the sales circumstance by turning on the radio or television set or buying the magazine or newspaper. The consumer is there. While he may be irritated by a poor commercial or a poor product, he is receptive to the opposite. Touch the consumer where he is interested and you have the opportunity to create a preference for the product you offer him on the radio program, the television screen, the magazine or newspaper advertisement. His mind is more free of other entanglements when he is enjoying these media.

However, this may not be true when he answers the door bell.

All forms of sales effort have their place in the over-all sales program. There is no distinct line of cleavage between various types of sales effort, sales promotion, point of purchase displays, direct by mail, publicity and so on. But their place is in conjunction with advertising and not to the exclusion of it.

BEN DONALDSON
Advertising & Sales Prom. Dir.
Ford Motor Co.
Dearborn

3. “Magazine-of-air” tv concept raises some problems

Mr. Abrams

We hear increasing talk of future television costs being so high that Mr. Average Advertiser will buy program advertising much as he buys magazine advertising today.

This basically is the “magazine-of-the-air” concept.

For the advertiser this is programming technique raises a number of interesting questions and problems.

It is difficult for any advertiser to compare equitably the “magazine-of-the-air” concept with anything he has previously done. Merely having been a “participating sponsor” in a Show of Shows or Kate Smith or Today isn’t the same thing. For a time “magazine of the air” will more carefully select its viewers than will other show types.

At the same time Mr. Average Advertiser is certain to compare magazines in print vs. “magazines of the air.” Each will now offer him insertions at a cost of “X” dollars per thousand, either for a black and white or a color ad. How to compare?

Is a $25,000 black-and-white page placed in a magazine of 5,000,000 circulation the equivalent of a $25,000 minute announcement reaching an audience of 5,000,000 (measured) homes. Obviously they are not that easily compared!

There are questions of impact, of message retention, of advertiser identification, of total audience and sales.

These questions will lead to others.

For example, what frequency is necessary and at what frequency does the advertiser reach the point of diminishing returns? What is the cumulative audience after 13 announcements as contrasted with 13 insertions? (Remember Life talks of a cumulative audience of 73,050,000 people after 13 issues!)

Most of us who have used television marvel at its impact—the speed with which this new medium can produce action by the consumer. Here, too, is an area of research of extreme interest.

The “magazine-of-the-air” concept is a fascinating one. And just as fascinating to the advertising professional will be the research and results of this medium within a medium.

GEORGE J. ABRAMS
Advertising Director
Block Drug Co.
Jersey City

(Please turn to page 36)
New way to buy local radio-tv: as

Travel advertisers saturate N. Y. area economically with 144 hours of programming

The Sunday supplement concept has come to local radio and television.

Sunday newspapers have long used special sections built around a single topic—travel for example. But the special Sunday supplement section probably had never been used on the air until members of the European Travel Commission bought 144 hours of programs on WNBC-WNBT, New York, during the first weekend in May.

The whole concept breaks an old radio-tv rule: Never put messages of two competing clients in the same program. But WNBC-WNBT were out to attract many advertisers who could never afford to use radio and tv before. Putting commercials of companies in the same business together helps split up the cost. And it probably builds interest in the commercials by giving the travel shopper something to compare.

The special section idea was conceived originally by the stations as a block on travel everywhere and anywhere in the world.

Enter Hudson Meyer, executive vice president of Caples Co. (which is the agency for the European Travel Commission representing 21 countries).

Meyer was the first adman approached by WNBC-WNBT. He suggested restricting the scope of the first Sunday supplement to European travel. He also suggested the stations might plan supplements dealing with other aspects of travel, and get into additional topics, back-to-school, etc.

The special section on the air bears a close resemblance to the “magazine concept” as applied to network radio and television. Both formats provide for a number of advertisers buying insertions in a given block. But the WNBC-WNBT experiment may represent the first time stations have used “special section” advertising.

Because the operation was a sales success it’s likely other stations will want to keep an eye on the approach. Advertisers and agencies, too, may spread the concept to other local stations by suggesting they create supplements of this type.

WNBC and WNBT aired the precedent-breaking European Travelcade programming block during a total of 144 hours (combined radio and tv figures) on the weekend of 7-9 May. WNBC and WNBT are now planning one weekend supplement a month on topics ranging from back-to-school to winter sports. Richard M. Pack, director of programs, told sponsor.

Travel advertisers are so closely identified with print advertising the alliance had almost come to be accepted as inevitable by many broadcasters. Here are the problems James Barry, WNBC-WNBT account executive, faced when he approached Hudson Meyer:

1. Foreign countries today are no-

Short-wave commercials: Bill Berns, WNBC-WNBT news director, made world tour, tried highlights, commercials en route. Below, he buys checks from sponsor, American Express
tormously short on funds for non-essentials like advertising. Each dollar allotted for publicity is as carefully apportioned as a five-year-old's 10c weekly allowance. Budgets are planned far in advance, are generally inflexible.

2. Because budgets are small and because many newspapers (and some magazines) furnish editorial support for travel ads in the way of special articles, 99% of travel firms have had little contact with air advertising. It's easier to stick to a tried-and-true method than to experiment with the unknown.

3. Travel is a long-range proposition. People don't pick up the phone and order two plane tickets to Paris the way they call the grocer for a pound of butter. Many veterans in the travel field are convinced the only way to sell travel is through a policy of consistent, low-key advertising. Would the one-shot be palatable as a sales vehicle?

The European Travel Commission represents 21 member countries which jointly work to further international goodwill and economic prosperity through travel. The commission acts in an advisory capacity for each of these countries individually as well as representing them as a group.

Hudson Meyer, exec. v.p. at the Caples agency, was sold on the idea of sponsoring a three-day programing block devoted to European travel because he felt it was a cheap, effective way to saturate an area providing a huge number of international travelers. (According to the U.S. Department of Commerce some 35% of the passports applied for and renewed last year were by residents of the New York area.) Dick Pack, WNBC-WNBT program director, Meyer and Joseph Tery, Caples radio-tv director, originated a variety of programs pointing up many aspects of foreign travel. Many shows regularly scheduled on weekends over the two stations were slanted to the travel theme by the use of special guests and topics.

The package was designed so that eight members of the European Travel Commission split the total cost for both radio and tv. The entire 144 hours cost a total of $16,000; Pack says future special sections will be sold for about $25,000. Each sponsor got 10 one-minute participations in 10 different radio programs and nine one-minute announcements in nine different tv shows for about $1,650.

WNBC-WNBT news and special events director, Bill Berns, made a 'round-the-world trip in 10 days, broadcast live commercials for a tenth sponsor, American Express (agency: Benton & Bowles) from various parts of the world. Taped interviews and special reports by Berns via short wave were included in the programing block. Cost: $2,500.

The eight members of the European Travel Commission sponsoring the special section included: the British Travel Association (through Hewitt, Ogilvy, Benson & Mather); Cunard Lines (Charles W. Hoyt and Kelly Nason); the French Government Tourist Office (Benton & Bowles); the German Tourist Office (Stephen Goerl Associates);

(please turn to page 62)
I say ratings are opinion—

not facts

Only real media measurement is ability to sell, says ARB's Ward

Joseph B. Ward

A second Industrial Revolution is sweeping U.S. marketing. Machines are replacing men as salesmen, as traffic clerks, as inventory planners.

In contrast to the new science of business operation, advertising methods remain a matter of "opinion."

That, summarized, is how Joseph B. Ward started a talk to Canadian advertisers early this month. By "opinion" Joe Ward means any form of rating or other measure of advertising based on circulation.

The scientific measure of advertising, says Ward, is ability to sell.

Ward in a unique position to talk about both science and advertising. He's a successful West Coast industrial engineering consultant; he is also president of Advertising Research Bureau Inc. (ARB), Seattle research firm which measures media results in terms of sales. ARB tests generally compare radio with newspapers, but they have been used as well to compare radio with television. (A previous article on ARB appeared in the 9 March 1953 issue.)

From his position astride science and sales research, Ward delivered some stimulating predictions on the future of radio advertising and retailing. (You'll find them summarized on this page; see also "Robot Retailing" 23 March 1953). Ward also explained in detail how ARB is able to measure advertising on the basis of sales.

Sponsor presents some of Ward's ideas to stimulate advertisers and agencies in their thinking about the significance of ratings. Sponsor has long urged a more realistic view of ratings; has fought to extend knowledge of their strengths and weaknesses.

You'll find five topics excerpted and summarized in the article below:

1. Difference between fact, opinion.

2. Sales effectiveness results of ARB radio vs. newspaper tests.

3. Interview technique.

4. Relationship of ratings to sales.

5. Difference between radio and newspaper-influenced customers.

1. The advertiser who wants to make money must know the difference between fact and opinion: Let's get down to cases. It is a fact that the Audit Bureau of Circulations can, with a high degree of accuracy, measure the paid

Ward predicts robot retailing will make pre-selling by radio-tv vital:

1. The name of the force causing fundamental changes in marketing is known as "cybernetics" or automation.

2. The engineering principles being applied are based on sound scientific analysis. Some of these principles were developed from electronic knowledge learned during and after World War II. These principles are felt by many to constitute the second Industrial Revolution. Whereas the first revolution substituted the machine for man's arm, the second one is substituting the machine for man's mind.

3. This machine that "thinks" is freeing man of monotonous work, permitting greater leisure.

4. Such machines are applicable not only to industry but to wholesaling and retailing, and in the next few years will bring the rapid growth of giant wholesalers and retailers.

5. Distribution practices are being given thorough study today to prepare for mass distribution of mass production. What is now called mass production will be a "trickle" compared with the potentialities of real mass production. Our creaky and wasteful distribution methods have failed before to handle the flood of manufactured goods—notably in 1929. Distribution now is where manufacturing was in 1910.

6. Impersonal "mass selling" is the term given today to a trend long underway and accentuated by World War II. The efficient, personal selling of retail clerks has suffered.

7. We are entering an age of brand consciousness, the like of which we have never seen before. Advertising of national brands on a hitherto hit-or-miss basis will have to bear the whole responsibility for pre-selling the customer.

8. Evidence of impersonal selling is prevalent in food store markets where the purchasing by customers is robot-like. The elapsed time in the store has been cut radically. As one observer says, "In practically all of the store units of our largest retailers . . . we see a mechanization of the public's shopping function which even in its present early stage represents a total revolution in buying."

9. As another observer puts it, "The whole trend of the new mass retailing era will be in the direction of putting the selling burdens on just two media: one is advertising; the other is interior display—in an entirely new form."

10. Mechanized, electronized floor and counter displays will let the shopper give herself a competent demonstration of an item by simply pressing a button or turning a dial.

11. From the engineer's viewpoint the new industrial distribution developments must go hand in hand with communication of messages either to an individual or to a large group.

12. Mass communication of electronics (radio and tv) is yet in its infancy and will be mastered by manufacturers and retailers in pre-selling customers.

SPONSOR
ARBI uses sales as yardstick

Research firm interviewers in store ask customers where they found out about merchandise. To verify fact customer actually did hear or read ad, interviewer next asks what newspaper or program was involved, then asks what customer remembers about the ad. Only responses verified in this way are used in the final results. Other questions asked: "In your opinion does the store get better results from newspaper or radio ads?"

In radio and in newspapers glamour has caused a lot of people to confuse opinion with fact. We can all recall the days when a local sponsor hired a soprano because his wife liked sopranos. This was opinion working very close to home, and if the merchant didn't get any additional business at the store, at least he might get some peace of mind at home.

The fact is that advertising is of little value if it does not result in sales. And the place to measure the facts about sales effectiveness of advertising is in the store, at a location not far removed from the cash register. In business, there is no opinion about a dollar spent by a customer.

2. Sales effectiveness results of radio vs. newspapers, as disclosed by ARBI point-of-sale tests: In establishing a method of obtaining facts from the customer at point-of-sale, we had to find a method that would apply to two unlike media such as newspapers and radio. After several months of experimentation we suddenly hit upon the idea that only dollars were common to both media. Therefore, all of the tests that have been made are based upon equal dollars in whatever media have been tested.

The advertising in both media would begin simultaneously and during a three-day period trained interviewers at the point-of-sale would inquire from the customers how they had learned about this merchandise. The three days were selected as the period for testing the results on the basis that newspaper advertising has a measurable life of three days at the point-of-sale. Therefore, the period was adjusted to the life of a given newspaper promotion.

Radio announcements were used primarily in these studies since most of the advertisers with whom these studies were conducted either were not using radio at all, or had merely been spasmodic users of the medium.

Radio programs have been used where the advertiser has already had such programs on the air. In such cases the amount spent for the program over a three-day period if it were a daily program determined the amount spent for newspaper advertising in the study.

In some cases participating announcements have been used on personality programs, although these were considered merely premium announcements and charged for as such in relationship to newspaper advertising.

The advertiser in using newspaper space was given free choice to use it in any way he wished. He could use one paper or several; he could run his advertising on one day or over three

(please turn to page 38)
4 ways you can use this valuable SPONSOR feature

In every issue of SPONSOR you will find the handy, up-to-date listing of new TV station grants which appears below. Here's how this compilation can help you.

1. You can plan campaigns far in advance by checking on-air target dates given in chart.
2. Names of permittee, manager and rep for each new c.p. and station make it easy to get additional data.
3. List of all stations newly on air with commerce programming during two weeks preceding issue is handy reference list to update timebuyers.
4. Box score at bottom of page is succinct summary of TV's status. Includes total number of U.S. stations.

NEW AND UPCOMING TV STATIONS

I. New stations on air*

<table>
<thead>
<tr>
<th>CITY &amp; STATE</th>
<th>CALL LETTERS</th>
<th>CHANNEL</th>
<th>ON AIR DATE</th>
<th>POWER (KW)**</th>
<th>NET AFFILIATION</th>
<th>STNS ON AIR</th>
<th>SETS IN MARKET</th>
<th>PERMITTEE &amp; MANAGER</th>
<th>REP</th>
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<tbody>
<tr>
<td>MASON CITY, IOWA</td>
<td>KGLO-TV</td>
<td>3</td>
<td>29 May</td>
<td>100</td>
<td>50</td>
<td>CBS, Dum</td>
<td>1 NFA</td>
<td>NFA</td>
<td>NFA</td>
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<tr>
<td>PORTLAND, MAINE</td>
<td>WGAN-TV</td>
<td>13</td>
<td>1 June</td>
<td>239</td>
<td>127</td>
<td>ABC, CBS</td>
<td>1 NFA</td>
<td>Guy Gannet, Corp.</td>
<td>NFA</td>
</tr>
<tr>
<td>SALISBURY, MD.</td>
<td>WBOC-TV</td>
<td>16</td>
<td>24 May</td>
<td>12</td>
<td>6</td>
<td></td>
<td>1 NFA</td>
<td>Burn Smith, Corp.</td>
<td>NFA</td>
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</table>

II. New construction permits*

<table>
<thead>
<tr>
<th>CITY &amp; STATE</th>
<th>CALL LETTERS</th>
<th>CHANNEL</th>
<th>DATE OF GRANT</th>
<th>ON-AIR TARGET</th>
<th>POWER (KW)**</th>
<th>STNS ON AIR</th>
<th>SETS IN MARKET</th>
<th>PERMITTEE &amp; MANAGER</th>
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<th>RADIO</th>
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<tr>
<td>ADRMORE, OKLA.</td>
<td>KVSO-TV</td>
<td>12</td>
<td>12 May</td>
<td></td>
<td>28</td>
<td>14</td>
<td>0 NFA</td>
<td>John F. Easley, sole owner</td>
<td>Venice</td>
<td></td>
</tr>
<tr>
<td>BANGOR, ME.</td>
<td></td>
<td>2</td>
<td>6 May</td>
<td></td>
<td>1.5</td>
<td>0.85</td>
<td>1 58 vhf</td>
<td>Albert Risen, gen. mgr.</td>
<td></td>
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<tr>
<td>FLINT, MICH.</td>
<td></td>
<td></td>
<td>14 May</td>
<td></td>
<td>316</td>
<td>158</td>
<td>3 1,140 vhf</td>
<td>Murray Carpenter &amp; Asso.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>NEW YORK, N. Y.</td>
<td>WNYC-TV</td>
<td>31</td>
<td>12 May</td>
<td></td>
<td>251</td>
<td>135</td>
<td>7 4,150 vhf</td>
<td>The City of New York</td>
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<tr>
<td>SAN ANTONIO, TEX.</td>
<td>KCOR-TV</td>
<td>41</td>
<td>12 May</td>
<td>1 Nov. '54</td>
<td>19</td>
<td>9</td>
<td>2 191 vhf</td>
<td>KGOR, Inc.</td>
<td>O'Connell</td>
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<tr>
<td>WAUSAU, WIS.</td>
<td></td>
<td>7</td>
<td>12 May</td>
<td></td>
<td>93</td>
<td>55</td>
<td>0 NFA</td>
<td>Wisconsin Valley</td>
<td></td>
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BOX SCORE

U.S. stations on air, incl. Honolulu and Alaska (21 May '54)

<table>
<thead>
<tr>
<th></th>
<th>Post-freeze c.p.'s granted (excluding 28 educational grants):</th>
</tr>
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<tr>
<td></td>
<td>21 May '54, 376</td>
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<tr>
<td></td>
<td>230 Grantees on air</td>
</tr>
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</table>

Tv homes in U.S., (1 April '54)

<table>
<thead>
<tr>
<th></th>
<th>545</th>
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<tbody>
<tr>
<td></td>
<td>29,195,000$</td>
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</table>

U.S. homes with tv sets (1 April '54)

|   | 62%                                                                 |

*Both new c.p.'s and stations going on the air listed are those which occurred between 1 May and 31 May. In an issue where information could be obtained, in that period. Stations are considered to be on the air when commercial operation starts. **Power of c.p.'s is that recorded in FCC applications and amendments of individual stations. Information on the number of sets in markets recorded as being in existence during the month was obtained from data in the best available sources. Data from NBC Research and Planning and estimated to within five percent. In this column also, the representatives of radio station which is granted a c.p. also represents the new or re-operation. It is generally too early to expect it represents of most granting, SPONSOR lists the reps of the radio stations in this column when a radio station has been given the tv grant. NFA: No figures available at press time on sets in market.
Of course flowers can talk!

You can make them do it any time you wish; and you can be sure of what they're saying, too. These and other stunts are available in great variety—ready to be used to change pace, or to clinch a point. Easy, economical, too, when you USE EASTMAN FILM.

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

Motion Picture Film Department

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

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

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

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

Agents for the distribution and sale of Eastman Professional Motion Picture Films:

W. J. GERMAN, INC.

Fort Lee, N. J.; Chicago, Ill.; Hollywood, California

Lovely in black and white? Yes! But think of it in COLOR!
### Top 10 shows in 10 or more markets

**Period 1-7 March 1954**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Producer, Show Type</th>
<th>Average Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Favorite Story, Ziv (D)</td>
<td></td>
<td>23.7</td>
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<tr>
<td>2</td>
<td>I Led Three Lives, Ziv (D)</td>
<td></td>
<td>23.3</td>
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<tr>
<td>3</td>
<td>Cisco Kid, Ziv (W)</td>
<td></td>
<td>21.6</td>
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<tr>
<td>4</td>
<td>Superman, Flamingo, R. Maxwell (K)</td>
<td></td>
<td>20.7</td>
</tr>
<tr>
<td>5</td>
<td>City Detective, MCA, Revue Prod. (D)</td>
<td></td>
<td>20.5</td>
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<tr>
<td>6</td>
<td>Wild Bill Hickok, W. Broidy (W)</td>
<td></td>
<td>20.4</td>
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<tr>
<td>7</td>
<td>Kit Carson, MCA, Revue Prod. (W)</td>
<td></td>
<td>20.2</td>
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<tr>
<td>8</td>
<td>Range Riders, CBS Film, Flying &quot;A&quot; (W)</td>
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<td>20.1</td>
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<td>9</td>
<td>Foreign Intrigue, JWT, Shel. Reynolds (A)</td>
<td></td>
<td>19.2</td>
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<tr>
<td>10</td>
<td>Budgie 714, NBC Film (D)</td>
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<td>18.3</td>
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### Top 10 shows in 4 to 9 markets

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Producer, Show Type</th>
<th>Average Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Crown Theatre, CBS Film (D)</td>
<td></td>
<td>26.6</td>
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<tr>
<td>2</td>
<td>Your All-Star Theatre, Screen Gems (D)</td>
<td></td>
<td>19.2</td>
</tr>
<tr>
<td>3</td>
<td>Hopalong Cassidy, NBC Film (W)</td>
<td></td>
<td>18.8</td>
</tr>
<tr>
<td>4</td>
<td>Craig Kennedy, L. Weiss, A. Weiss (M)</td>
<td></td>
<td>18.1</td>
</tr>
<tr>
<td>5</td>
<td>Gene Autry, CBS Film (W)</td>
<td></td>
<td>16.7</td>
</tr>
<tr>
<td>6</td>
<td>Cowboy G-Men, Flamingo, United Artists (W)</td>
<td></td>
<td>16.2</td>
</tr>
<tr>
<td>7</td>
<td>Death Valley Days, McCann-Erickson (W)</td>
<td></td>
<td>15.8</td>
</tr>
<tr>
<td>8</td>
<td>Amos 'n' Andy, CBS Film (C)</td>
<td></td>
<td>14.8</td>
</tr>
<tr>
<td>9</td>
<td>Captured, NBC Film (D)</td>
<td></td>
<td>12.5</td>
</tr>
<tr>
<td>10</td>
<td>Abbott &amp; Costello, MCA, TCA (C)</td>
<td></td>
<td>12.1</td>
</tr>
</tbody>
</table>

show type symbols: (A) adventure; (C) comedy; (D) drama; (M) mid show; (M) mystery; (W) Western. Films listed are syndicated, half-hour length, broadcast in four or more markets. The average rating is an unweighted average of individual market ratings listed above.

Blank spaces indicate film not broadcast in this market as of 1-7 March 1954. While most shows are fairly stable from one month to another in the markets in which they are syndicated, this is true to a much lesser extent with syndicated shows. This should be borne in mind.

*Chart to cover April will appear 11 June issue. Above chart previously appeared 17 May.*
From hundreds of the 29 most profitable television antennas are arms for WFMY-TV's thousands of rooftops, throughout counties of the Prosperous Piedmont, reaching out receptive powerful signal.

No other television station homes all across this reality, made up of many command the viewing with over 1,160,000 families whose solid large-scale manufacturing is welcomed so often in so many giant market... a market, in markets. Only WFMY-TV lets you attention of an audience potential customers—high income buying power is derived from and agriculture, into their homes, just as so many are doing. They’ve found that buying habits in this of markets has amazing power. as heartily as the Piedmont itself. Parsons show you the proof.

open arms
in the
Piedmont...

Take the straight route successful advertisers WFMY-TV's influence on $1,500,000,000 cluster And it's growing just Let Harrington, Righter and
TIRE SERVICE

SPONSOR: Ray's Tire Service
AGENCY: Direct

CAPSULE CASE HISTORY: Ray’s Tire Service has been spending about $100 a week on free announcements daily, six days a week on WLOU. Ray Heusitis, the owner, recently wrote to the station and said, “We want you to know that our advertising campaign over WLOU has been the most effective promotion that we have ever undertaken. . . . In my 20 years of business, I have encountered no advertising medium that has served so well. Checking my records, I have discovered that WLOU has just about doubled my business. . . .” Heusitis demands that co-op radio ad campaigns include WLOU.

WLOU, Louisville
PROGRAM: Announcements

GROCERY

SPONSOR: Arrow Food Market
AGENCY: Direct

CAPSULE CASE HISTORY: About 11 months ago, Juse Sanchez—at the Arrow Food Market—decided to buy some radio advertising. Since then he’s invested, about $200 a month in radio, which yields 10 participations a week on KABQ. Sanchez suspected that his business was up somewhat, but he wasn’t prepared for the surprise waiting for him after he added up his books for the 11-month period. He found that each month of the entire period business had increased $15,000. Comments Sanchez: “I know the amount of increase is a little hard to believe, but it sure surprised us. . . .”

KABQ, Albuquerque
PROGRAMS: La Hora Mexicana, Latin American Serenade

THEATRE

SPONSOR: Avon Theatre
AGENCY: Direct

CAPSULE CASE HISTORY: The Avon Theatre, in West Memphis, Ark., recently opened its balcony to Negroes for one week. The owners decided to use only one medium—WDLF—to promote the new operation. Announcements were run over a three-day period, cost $30. Results: More than 1,100 Negro patrons inserted in the theatre a total of $600—or a return of $15 for every dollar invested. The sponsor was “overwhelmed.”

WDLF, Memphis
PROGRAM: Announcements

REAL ESTATE

SPONSOR: Gasper & Son
AGENCY: Direct

CAPSULE CASE HISTORY: Various advertising media were used by Gasper & Son—but with no noticeable results. Then the firm decided to try 12 announcements which cost $297.50. Before the campaign was over, the sponsor submitted a progress report to WOW. It said he’d been deluged with telephone calls—between 60 and 75—following the advertising, but that wasn’t all. As a direct result of the announcements, four houses were sold and the realtor had several other prospective buyers. He says results far exceeded expectations.

WOW, Omaha
PROGRAM: Announcements

POISON OAK REMEDY

SPONSOR: Hannah Laboratories
AGENCY: Abbott Knudall Co.

CAPSULE CASE HISTORY: Hannah Laboratories had no sales force, wanted to establish distribution of its poison oak remedy, So Help Me Hannah, throughout the Bay Area. The firm bought three participations weekly on KCBZ for $81 a week. Three months later Les Hannah, laboratory owner, wrote: “A spot check on drug stores shows that better than 95% stock So Help Me Hannah. Our sales and advertising cost the lowest in the business. . . . For less than a few high-pressure salesmen would cost to go out and get initial distribution. . . .”

KCBZ, San Francisco
PROGRAM: Waitin’ for Weaver
"Ruby Valentine" portrayed by Juanita Hall has within 13 weeks become the best known National Negro Radio personality in America. Some of America's smartest sponsors — PET MILK, PHILIP MORRIS CIGARETTES, and WRIGLEY'S GUM — who have repeatedly made sales history by shrewd selection of their advertising media are using National Negro Network to make sales history again.

The National Negro Network is affiliated with 43 distinguished stations concentrated in America's major metropolitan trading areas that reach 85\% of the 15 million Negro consumers. Each station enjoys the intense loyalty of an established Negro audience who thus far has given our programming an overwhelming response.

Miss Ethel Waters, Hilda Simms, Juanita Hall, and Cab Calloway are a few of the nationally known artists whose great talents are dedicated to quality entertainment on National Negro Network.

The National Negro Network is the gateway to a new sales frontier!
Announcing a new BMI program series

The AMERICANS

From the age of discovery to the age of the air

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STANLEY PARIGELLIS—The Newberry Library, Chicago
GEORGE DANGERFIELD—Author
IRVING HOWE—Brandeis University
BOYD STUTLER—Author
RALPH NEWMAN—Author

As a positive affirmation of pride and love for the land in which we live, this program series has been conceived and prepared in association with the Society of American Historians and is standing contemporary authorities on American History.

Each 15-minute program consists of a single narrative by a noted historian or expert in the period or subject.

Sixty scripts are already in work and the programs in this continuing series are scheduled.

These programs are designed for presentation by one voice. The music cue sheets are supplied with each mailing, list the currently available recordings and published music which may be used to emphasize and highlight each program.

Broadcasters can call upon their county and state historical societies to work with them in presenting similar programs of local historical interest to parallel "The American Story."

The series is available without cost, on a course, to every broadcaster in the country.

Sample script and full details of "The American Story" will be mailed to BMI licensees shortly. Please ask for this material.
"The programs of historical broadcasts undertaken by the Society of American Historians and Broadcast Music, Inc. is intended to give the listening public a better sense of orientation . . . these programs will throw bright rays of light upon the rich tapestry of American weaving . . . to use Daniel Webster’s metaphor, the mariners tossed at sea under long days of storm seize the first moment of calm to get their bearings from the eternal stars. Once more mankind has emerged from a fearful tempest. Once more it needs to study the compass and turn its glasses upon Arcturus . . . these significant pieces of American history, told with drama, color and expertness by half a hundred leading historians will illuminate our national record.”

ALLAN NEVINS,
Columbia University
President, Society of American Historians

of the outstanding contributions to radio broadcasting in the United States . . . must be con- prepared a significant step forward in popularizing daily on a high cultural level.”

GRAYDON AUSMUS
President, National Association of Educational Broadcasters

"The American Story" is another important BMI Pro- gram series which joins such features as the Concert Music Series, the Book Parade, Milestones and the other continuities used by hundreds of broadcasters regularly.

The staff of BMI can think of no more satisfying work, in the midst of a troubled world, than to play a part in the restatement, in words and music, of the fascinating story of our country’s origin and growth.

BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD • TORONTO • MONTREAL
The folks in Northcoast Florida are "SWITCHING TO 36" at a rapid rate . . . and no wonder!

From these studios in JACkSONVILLE, FLORIDA . . .

WJHP-TV
Channel 36
presents 174 weekly quarter-hours of top network shows
ABC • NBC • DuMONT
plus 160 weekly quarter-hours of local programs and film presentations.

Last year, the 454,700 folks in WJHP-TV's 9-county basic coverage area spent $445,402,000 for retail sales.

This year, these folks are spending more and more of their viewing hours watching CHANNEL 36 . . .

and more and more of their Effective Buying Income purchasing goods and services advertised on CHANNEL 36.

Just another reason why advertisers, too, are "SWITCHING TO 36" to sell this important Southeastern market.

For the complete story, call Jacksonville 98-9751 or New York MU 7-5047.

Bryan Houston's a big Texan who manages to convert a Southwestern drawl into rapid-fire speech. He calls himself "a pot-bellied old man with heavy brows," and works in shirt sleeves.

When he bought out Sherman & Marjette in New York early this month, Houston became president of an agency billing at the rate of $20 million. With 45% of 1953 billings in radio-tv, Houston heads one of the top 20 radio-tv agencies.

"We're going to continue growing, too," he assured SPONSOR, referring to the increased billings S&M chalked up during the past three years (from $7.5 million in 1951). Bryan Houston accounts are big spenders, but there are just two of them. His plan is to acquire new accounts to broaden the agency's base. At the moment his clients are nine Colgate-Palmolive products and Nestlé Co.'s Nescafé and Nestlé Instant Coffee.

These clients participate in two major network shows: The Colgate Comedy Hour, NBC TV, Sundays 8:00-9:00 p.m and The Jackie Gleason Show, CBS TV, Saturdays 8:00-9:00 p.m.

"On both programs we often use live integrated commercials to get the full benefit of the strong personalities," Houston explains. "After the show Gallup-Robinson frequently check the effectiveness of our commercials. Their interviewers go into nine cities and report to us the degree to which our message was remembered."

Houston feels that the cheapness of radio guarantees the medium's future growth. "Advertisers are beginning to understand the saturation concept of radio. In other words, if a client increases his announcement frequency from five to 10 a week, he gets far less than double penetration. But, if he starts thinking in terms of 150 or more announcements a week, he gets not only good radio-only home penetration, but a very respectable return from tv homes as well."

He flipped through an agency booklet filled with impressive charts. "I can prove a lot of this stuff with mathematics," he told SPONSOR.

"But, let's face it. Research can't replace judgment in this business. We'll research the hell out of an idea before we spend heavy money on it, but it's the creative crew that initiates the idea, and it's the creative people who interpret the research when we get it." He put the booklet of charts down on the desk and covered it with a new Jackie Gleason car card.
When a station is new and faced with the job of quickly integrating itself among local sponsors, it's a good idea to make use of program material which "needs no introduction."

That's straight-from-the-shoulder advice expressed by Oliver Thornburg, Sales Manager of WSTN, St. Augustine, Fla. After only a few months of operation, WSTN has carved a solid niche for itself. Thornburg gives a great deal of the credit to his Associated Press news sales.

Thornburg knew the AP was firmly established in the minds of listeners while his station was not. So in his approaches to prospective sponsors, he stressed the long-standing familiarity that those listeners feel toward AP news and features . . . that this, by association, made WSTN a friend of good standing in the community.

The station has twelve 5-minute AP newscasts daily (4 presently sponsored); a quarter-hour newscast (sold); five daily spot summaries (all sold); eight spot summaries on Sunday (all sold).

AP features are important revenue producers for WSTN. A daily weather feature is sponsored by a well-known beer; "Sports Whirl" and "Sports Special" are both sponsored by an auto dealer, who also carries a spot summary in the morning. "Jigsaw News" and "Flashes of Life" are important segments of an early morning participating show. A bank identifies itself with the popular "It Happened This Week" on Sunday. "Listen Ladies", "Women's World" and "To Market, to Market" are all part of a woman's show about to be sponsored by a well-known dairy.

Sales Manager Thornburg, with a background of 13 years experience in radio and TV, says:

"AP is one of our greatest assets — it rang the cash register immediately — and that's important to a brand new station. AP is a brand name every thinking person knows and appreciates."

Those who know famous brands . . .
know the most famous brand in news is AP.
AGENCY AD LIBS

(Continued from page 15)

working for the show, it now works again it. Situations that played nicely and appealed thoroughly tend to pall on the viewer. People who were welcome become bores. As a result, dialing hands get itchy and finally twist to another channel.

What causes this change of heart? Why do old friends do a Dr. Jekyll? Is it the carnivorous need for new material that the medium of TV imposes on its writers? Is it overworking the star caused by the rigors of a weekly TV schedule? These factors contribute, to be sure, but basically, it’s VF—viewer fatigue. Folks evidently get plumb sick of seeing the same old faces in the same old situations week after week, year after year. Nothing strange about this, though. Even your best friend becomes less than a pal toward the end of a month’s fishing trip in the Canadian wilds.

How much sooner, if at all, do reruns hasten the unwelcome day? Here’s something worth knowing and if evidence can be uncovered, it could counterbalance all the statistics which are now being employed to prove that reruns do at least as well as new product. I don’t say they hurry things at all. But they might. It would be nice to know.

What about commercial copy? Does this same parabola of familiarity-appeal apply here? Yes, it does. For example, take animation. A jingle done to cell animation must worm its way into the minds of its audience. Some do it quicker than others. Catchiness of tune and drawing are the speedometers here. Then the commercial is working. People hum it. Kids whistle it and shout it to each other. It clicks in the mind of a prospect as she sees the product it advertises on her grocer’s shelf. Maybe she even uses a catch line from it as she purchases the product. Everything is going beautifully.

Then the thing happens. The tune gets a little tired. Now she rejects it with irritation or forces it further and further into the recesses of her sub-consciousness. At this point wisdom dictates a change in the tune or animation. Not scraping it, by a long shot. But dressing up the video with new animation. Doing a different musical arrangement peps things up, gives an aura of newness to the same basic tune and advertising appeal. For Chiquita Banana, in its radio heyday, some dozen different musical arrangements kept the lady as fresh as a refrigerated banana.

The more contrived the commercial, the sooner VF will set in. But it’s lurking over our shoulders always, and requires constant vigilance and great ingenuity to dispel it!
RESULTS are better than ratings

In 1953 TV Results was a constant source of inspiration and service to advertisers, agencies, and stations who wanted to know how TV worked, how to make it sell best, how to reduce TV costs, how it was being used in varied fields.

The 1954 Edition of TV Results, with its 109 practical case histories, is the answer to a big need right now. Culled and condensed from the recent pages of SPONSOR, these examples of TV advertising on national, regional, and local levels will interest the station sponsor and prospect, whoever he may be.

Your advertising message in the 1954 TV Results will pinpoint your station as a resultful medium that appreciates the importance of the cash-register payoff on advertising. Advertisers and agencies will appreciate your point of view—increasingly they comprehend and appreciate results far more than ratings.

Final advertising deadline is 15 June. Use coupon below to guarantee your participation.
What are the tv networks doing to help sponsors take better advantage of cost-saving tv production techniques?

THE PICKED PANEL ANSWERS

By JAMES L. CADDIGAN, director of programming and production, Du Mont Television Network, New York

Mr. Caddigan

Du Mont looks upon the sponsor as a partner. We feel we are part of his operation — an extension of his and his agency's production group. We maintain the personnel and plant that no client or agency could or would want to maintain, and we offer them our services at the lowest possible cost.

We do not operate our production facilities departments on a profit-making policy. (Our facility rate card is the best proof of this, since it is well below any other network.)

We feel that the longer we hold production costs down to a reasonable level, the longer we help to keep advertisers in television.

One of the many phases of production in which we have been able to save clients considerable sums of money is in the purchase of props and costumes. Our facilities department is under instruction to shop for these items, rather than to place an order with one of the various houses supplying such articles. We do maintain a competitive buying position with a number of these prop houses, but many times we by-pass them in favor of small shops where we can get the item for less money.

All props and costumes are billed to the sponsor at cost, as are all Du Mont's production facilities.

Another of our methods for saving the client money is in our maintenance of a sizable catalog of stock scenery. Quite often an agency's scenic designer will plan a set that would send the show's costs skyrocketing. Whenever possible, we duplicate the set by re-doing the scenery from our own stockpile.

We are continuously developing our rear screen projection techniques, so that we can utilize it wherever possible instead of going into the costly business of painting backdrops. We also have made extensive use of the Vista-scope, at substantial savings to our sponsors. Suppose a script calls for a huge ballroom or great hall. By the use of a photograph placed in the Vista-scope, the shot can be developed for a fraction of the cost of building a complete set.

Along these same lines, we use the Du Mont multiscanner, the only device that can stop action on a single-frame motion picture. For instance, in a recent episode on our Captain Video show, a group of actors were standing in front of a rock when an enemy space ship neared them. It suddenly exploded, burst into flame, and scattered debris, causing the actors to duck. All this was simulated with extreme realism through the use of the multiscanner.

Du Mont's sponsors are charged only for expenses incurred on their own programs. For instance, if a truck is hauling scenery for two different shows, the cost is split between both sponsors, rather than billing each for full haulage.

By CHARLES F. HOLDEN, program manager, ABC TV, New York

Mr. Holden

Since the first commercially sponsored tv program on May 1, 1941, a great many advances have been made which enable the sponsor to present his message cheaper and better. My recollection of an early attempt at a commercial is of a giant box of soap flakes, in which an illustration of a lady hanging up clothes slowly came to life singing and smiling at the extremely white wash she held in her basket. At the same time a vigorous quartet of young women vocally and vigorously presented a rhythmic cullage about the detergent. This whole thing interrupted a very fine news show for a full minute and was, I have no doubt, instrumental in selling quite a few boxes of product "A."

In transferring selling technique from radio to television the aforementioned type of production was fairly adequate. However, no tv production man today would concern himself with
building a full-size soap box.

There have been developed many special "rescaling" devices so that the lady hanging up the clothes can now be reduced in size and implanted, in effect, on a normal sized box of soap flakes. Mat shots, special effects from electronic generators, "wipes," split-screens and many other effects that were impossible in those early days have now become routine. Specially constructed studios that lift and twist and whirl a sponsor’s product; that produce rain and snow to beat upon it; that demonstrate with a good deal of assurance its superior qualities are by now an old story.

The sponsor is quick to take advantage of all the new production techniques that are available. He can present his sales pitch in almost any category from straight talk to the most "off beat" fantasy—from an attractive quiet saleswoman to the ebuliency of a cartooned creature from outer space.

The tendency to integrate the commercial into the performance has made salesmen of many of our biggest stars. The sponsors have felt no chagrin at blending the commercial with the entertainment of the program in such a way that there is no definite demarcation which can serve as a cue for the audience to detach itself from the set and go to the kitchen for a drink of water. It’s not a question of forcing the audience to listen to the sales pitch as much as an effort to make the selling message entertaining in itself.

No one objects to hearing about something that will genuinely benefit him. Nobody in television now claims that we have the whole answer as to how to sell in this medium. Every year—every month—advances to better television programming and better television selling are being made.

Because of the close attention demanded of the viewers and the opportunity to visually scrutinize a product, many techniques that worked out well in radio have been abandoned in television. The whole idea of nuisance advertising is in disfavor as against an appeal as simple and as honest as possible. Better and better shows have been demanded.

Thus the sponsor has become a tremendous mainspring for the creative aspect of television. In the free economy of America we can only hope he will be around for a long time to come.

(Please turn to page 95)
Tv set dealers are big radio users, BAB survey shows

Among the most spectacular post-war retailing groups are the television set dealers. They are also one of the biggest radio advertiser categories on the local level.

Broadcast Advertising Bureau recently surveyed its 300 member-stations and got 600 case histories involving hundreds of appliance dealers who have successfully used radio. These have been capsuled into a 43-page report and seven-page summary in a new BAB publication, *Tv Dealers Using Radio Successfully*. The report is being sent to members.

The BAB report shows that two-thirds of the tv set dealers using radio successfully divide their budgets between announcements and programming.

Classical music on radio grows in popularity

Classical music on radio seems to be on the upswing.

RCA Victor announces that since last July, 650 radio stations have signed up for its Red Seal record library service. And 50 stations a month are being added to the service.

Under the program, RCA Victor ships a monthly “musical package” to radio stations that have been previously selected for the service by the company’s local record distributors. Stations pay an annual fee of $50 and get (1) suggested scripts for six full-hour shows a week, (2) open-end transcribed interviews with leading classical artists, (3) 100 RCA Victor albums yearly, plus timing and clearance data on the recordings, and (4) occasional “bonus” albums.

In its 1954 Program Guide, SPONSOR listed 145 stations which program classical music more than 10 hours weekly. The Program Guide noted that about 61% of U. S. stations air one or more hours weekly of classical, light classical or pop concert programming.

KTHS, Little Rock, receives gubernatorial recognition

In the suite of Arkansas’ Governor Francis Cherry, B. G. Robertson (left), general manager of KTHS, Little Rock, receives a bronze plaque for the station’s program series, Arkansas—Land of Opportunity. Inscription of the plaque credits KTHS with “...distinguished service to the people of Arkansas through the broadcast of the program series, Arkansas—Land of Opportunity.” The series of half-hour programs is produced and directed by George Moore, KTHS assistant program director.

Briefly...

The local radio time salesman who transacts the best time sale each month will win national recognition—and an award from Broadcast Advertising Bureau. Kevin B. Sweeney, BAB president, said the first award will be made for the best sale during the month of July. Salesmen of all 800 BAB-member stations can enter the contest. Winners will be chosen on a basis of imagination used in making the sale, obstacles overcome in completing the sale and time involved. A panel of seven judges will pick the winner. Closing date for first entries is 15 August.

Bill Cullen, tv and radio m.c. of CBS TV’s *Place the Face*, spends almost as much time in the air as on the air. *Place the Face* originates in Hollywood on Thursday, but his *Wall of Fame* show on NBC Radio is from New York, along with his CBS TV *I’ve Got a Secret* stand (both Wednesday shows). Right after *Secret Cullen* hops into a cab, speeds to the airport, flies to Hollywood for *Place the Face*, then flies back to New York for *Roadshow*, aired on NBC Radio Saturday. Of the 60-hour period, Cullen is in the air about 24 hours. But flying isn’t new to him; he’s a pilot, has logged 5,000 air hours.

KOL, Seattle, was lauded by Seattle Detective Division Chief V. L. Kramer with helping capture a robbery suspect. The station broadcast the suspect’s description of an 8:00 a.m. newscast. The same morning two KOL listeners saw a man fitting the description, called the police and the suspect was picked up a short time later.

A recent rate increase for KDKA, Pittsburgh, was based on “many strong-running trends,” John G. Stilli, sales manager, told SPONSOR. The station, which recently boosted rates about 20% for 11 hours of the broadcast day and increased the cost of one half-hour period 100%, has increased its audience, Stilli said. He noted that
two audience surveys gave the station a bigger audience.

KFXM, San Bernardino, Cal., is sending grocers a bottle cap from Bireley's orange drink—with a dime under the bottle cap. Station suggests to grocers they apply the 10¢ to their first case of Bireley's "and win more sales than ever. We tell thousands of people about Bireley's," says the station, "and if you don't have it in stock, you're missing sales—and who can afford that?" Idea has been successful with grocers, says KFXM, which points out that a dime discount doesn't sound like much "until you realize that the individual grocer and small dealer deal in small discounts."

New rate card of WCBS-TV, New York, just out, lists Class A one-time one-hour rate at $6,000; Class A one-time 20-second station break costs $1,500. Craig Lawrence, general manager, says new rates are based on increase in set circulation, increase in hours of tv viewing per family, increase in WCBS-TV share of audience.

Harlan G. Oakes, of Harlan G. Oakes & Associates Advertising Representatives, Los Angeles, says there are more than 35 "blue chip" West Coast and national advertisers using Spanish radio and tv in the Southwest. At the same time, Oakes announced organization of a Mexican Quality Network of three 5 kw. radio stations—KALL, Pasadena, XED, Mexicali (covers Imperial Valley and part of Riverside County) and XEAC, Tijuana (covers San Diego-Orange Counties).

Keystone Broadcasting System is sending major agencies and advertisers a KBS station list of 715 affiliates, (Please turn to page 95)

Correction
In the WTRF-TV, Wheeling, sponsor Presentation, carried in the 17 May 1954 issue of SPONSOR, the population and family figures for Washington County, Pa., were underestimated. These figures appeared in the chart captioned, "Factual data on the WTRF-TV market." The correct figures for Washington County are: Population—210,300; Families—60,350.

This adjustment raises the Market Totals to: Population—1,339,000; Families—397,400.
RATINGS ARE OPINION
(Continued from page 41)

days; he could use color or black and white. The only requirement was that the amount spent in his newspaper advertising, both space and production costs, would be equaled by radio spot announcements.

Based upon 201 studies which are directly comparable, 61% of the people who showed an interest in the merchandise at point-of-sale were influenced directly by the advertising. Customers who show an interest in the merchandise are defined as those who while passing through the store or the department store and show enough interest to give some indication it is more than just a casual attitude.

Results for 201 ARBI studies by media show customers influenced by radio only amounted to 27.9% while those influenced by newspaper advertising only amounted to 25.5%.

This is based, you must remember, on equal dollars for the particular media being used. So in this case, if the newspaper advertising is worth $1 to the advertiser, certainly the radio advertising, based upon equal dollars, is worth at least $1 or a little more to the same advertiser.

We also found that radio must be used in a substantial manner in order to compare favorably with other media. The first day, when a relatively small percentage of the radio time had been used, the results show 22.5% were brought in by radio. By the second day this had risen to 30.5% and by the third day, to 33.2%. This shows the cumulative effectiveness of repeated impacts of the radio announcements during the three-day period of the studies.

On the other hand, the newspaper generally has its most effective day directly following issue of the paper. The first day showed 33.2% were brought in by newspapers, the second, 23.9% and the third day, 18.1%.

Another consistent factor which has been noticeable is almost every study conducted shows a higher dollar volume of purchases by radio customers than by newspaper customers. The cumulative percentage for the 201 studies is 39.5% for radio, 23.5% for newspapers.

Another major and consistent factor throughout all of these studies has been the small amount of people who have been influenced by both media simultaneously.

At the end of 50 studies the percentage of the customers who had both heard and seen the advertising was 7.8%. On the basis of 201 studies this total is 7.7% — consistent within 1/10 of 1%. The conclusion for advertisers can only be that if you wish to reach your whole market, you must use more than one advertising medium.

3. Here is interview technique: Interviewing of customers is begun on the day following the advertising and is carried on continuously during store hours until the close of store hours at the end of the test period.

The interviewer contacts and interviews customers showing an interest in the test merchandise. Each interview is made as the customer is on the point of leaving the department or the store.

The interviewer introduces herself to the customer by saying, “We are making a survey to find out customers’ opinions.” The interviewer would then ask questions to find out whether or not the customer had ever shopped in the store before, and when. While this provides some basic information to the interviewer, it is also helpful in “breaking the ice” to the customer before asking the pertinent question of “How did you find out about this merchandise?” Now, if the customer says that she was reading the newspaper the night before and happened to see a refrigerator offered at a special price, she still has in mind that she was looking at the newspaper and that it prompted her to look at refrigerators while going through the store on this particular day. Therefore the interviewer will check on the questionnaire the space marked for newspaper. For complete verification the interviewer will ask her in what newspaper and what she remembers about the advertisement. ARBI only includes in the final results those answers which are completely verified.

Since there were two media being used, the interviewer then checks to see if there were any other ways the customer had learned about these refrigerators. If the customer said that she had been listening to the radio that morning and heard an announcer talking about these refrigerators, then the interviewer verifies what station, about what time and something about the content of the announcement. Only
those radio results which can be verified are used in the final results.

We ask other information of the customer in order to be of assistance to the advertiser and to furnish some material for cross-tabulation. For example, we ask this question: "In your opinion do you think the store gets better results from newspaper advertising or radio advertising, and why?"

In many cases where the customer has come to the point-of-sale and shown an interest in the merchandise, we try to determine why the customer did not purchase the merchandise.

Other data shown on the questionnaire includes residence in the city and outside of the city; whether or not the test item itself was purchased; the amount spent; the occupation of the chief wage earner, the sex and estimated age of the respondent.

4. Often there is no relationship between ratings and sales results: During the past 15 years the radio industry has been trying its darndest to put itself out of business by all kinds of listening surveys which are generally called "ratings." All too often these ratings have been used by timebuyers to sell or unsell an advertiser on a station or program.

Actually, in our studies we have found some significant results which have nothing to do with ratings whatsoever. Time after time in the United States we have found that programs with a reputedly high rating have shown poor, often insignificant results at the point-of-sale. On the other hand, many programs with ratings which a timebuyer would coldly dismiss with a wave of his hand have shown their ability to produce results equal to or better than the newspapers which the same agency is convincing the advertiser he should buy. Ratings have very little to do with the ability of a station to produce results at the point-of-sale.

**No marketing and advertising research can take place without investigating consumers' motivations. On the other hand, it would be a drawback to look at motivations that are the subjective causes as if they were the only causes governing the phenomena of marketing. The material causes and the subjective causes are independent. Both must be understood before decisions can be based on the investigation.**

ALFRED POLITZ
President
Alfred Politics Research
New York

I have just recently been studying stations which in the United States are called "good music stations." These stations play 60 to 75% of their music in the range known as classical, "high brow" or "long hair." Such stations have been regarded by advertisers for a long time as poor prospects for selling merchandise. However, even on this basis of ratings, these stations show that they have significant power not only to gain listeners but also to sell merchandise in tremendous quantities. To our way of thinking, the loyalty of the audience and its quality are much more important than rating numbers of people who are inclined to be "free riders" on popular programs.

5. Difference between radio and newspaper customers: Radio customers will very often decide not to buy the test merchandise but instead buy something else in the department or the store. On the other hand, newspaper customers are much more likely to purchase the test merchandise than they are to purchase other items in the store.

In trying to determine why this is so, in a limited number of cases we have talked to customers in the store and in their homes. The customer will often state that when she sees an item advertised in the newspaper, particularly fashion merchandise, she will decide then and there from the illustration whether or not she is actually a prospect or pre-sold.

On the other hand, radio customers have told us many, many times that a persuasive announcer can make them see in their mind what the merchandise looks like, enough so that they are willing to go into the store and look at it, and if it doesn't measure up, they are at least in the store and available to store personnel.

Another factor worth noting is that in suburban and rural areas surrounding an urban center, the number of people responding to the radio advertising is somewhat greater than the number responding from the urban center itself. It may be that the people coming in from the suburbs and rural areas are likely to purchase more at a given time than those people who have ready access to the stores every day of the week.

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**1/4 of the San Francisco Bay area's 3,000,000 people are foreign language speaking!**

They multiply, add, subtract and divide; THEY THINK! THEY BUY! in their own language! Sell them with KLOK, the station that reaches them all. . . . KLOK's specialized programming guarantees your message attention-getting IMPACT!
1 sponsor or 7 participating sponsors...

you'll sell this NEW

“Penthouse Party” starring NELSON EDDY as host

with Gale Sherwood and a Star-Studded Guest List

Eddie Fisher
Gloria DeHaven
George Wright
Concert Hall String Quartet

Joseph Fuchs (concert violinist)
The Knickerbocker Four
Earl Wild
June Christy
Frank Froba & His Honky Tonk Three
HERE'S AN EASY-TO-SELL THESAURUS VARIETY SHOW THAT WILL MAKE MONEY AND BUILD AUDIENCES FOR YOU

"Penthouse Party," starring your host NELSON EDDY, is a great showcase for sponsors' products.

In millions of homes all over the nation, NELSON EDDY means top entertainment for every member of the family. With big-name stars such as Eddie Fisher, Gloria DeHaven, June Valli, Hank Snow, concert violinist Joseph Fuchs and Johnny Desmond appearing as guests, "Penthouse Party" will give top commercial impact for any product or service.

NELSON EDDY, the host and star of the show, started a whole new film musical tradition with 19 fabulously successful movies . . . sold millions of phonograph records . . . today he's breaking attendance records in night clubs from coast to coast . . . some of the biggest names in American business sponsored his network shows. And now, with all of this popularity and prestige, NELSON EDDY joins the money-making roster of sure-selling Thesaurus big-name stars.

That's why, whether you go after one sponsor or seven, you'll find this informal variety show will practically sell itself.

"Penthouse Party's" network quality production is complete with NELSON EDDY voice tracks, introducing all his big-name guest stars; opening and closing themes, lead-ins, pre-broadcast and on-the-air audience promotion announcements.

SELL ANY OF THESE THESAURUS SHOWS AND YOUR LIBRARY PAYS ITS OWN WAY!

Phil Spitalny's "Hour of Charm"
"Date in Hollywood" (Eddie Fisher and Gloria DeHaven)
"Music Hall Varieties" (Joe E. Howard and Beatrice Kay)
"The Melachrino Musical"

"Hank Snow and his Rainbow Ranch Boys"
"The Sammy Kaye Show"
"The Freddy Martin Show"
"Music By Roth"
"The Wayne King Serenade"
"Quickie-Quiz"
"Baseball Today"

And many more — complete with sponsor-selling brochure, audience-building promotion kit, sales-clinching audition disc.

Write, wire, phone today: DEPT. 5-5
SUNDAY SUPPLEMENT  
(Continued from page 39)

Pan American World Airways (J. Walter Thompson); the Italian State Tourist Office (Kelly Nason); KLM Royal Dutch Airlines (Charles W. Hoyt); and United States Lines (J. Walter Thompson). The ninth sponsor was the European Travel Commission itself (Caples Co.).

After Meyer decided he liked the package, he had to sell eight member countries and carriers on the idea.

"The job was actually much easier than I'd anticipated," he told SPONSOR. "Actually, I think I could have sold five times as many advertisers on the idea if there had been room for them. I felt that the programs represented about $100,000 in publicity and that we were getting a real buy."

Meyer is enthusiastic about the potential of radio and television in promoting travel because, "Both media are warmer and more personal than print. Television can actually take the viewer to foreign lands and show him exactly what he's going to find there. It's much more exciting and stimulating than just a cold page of print. And radio is geared to the mind's eye. A voice describing a place can stimulate the imagination, can be much more persuasive than a few paragraphs in a newspaper."

Meyer predicts that many other stations will follow the path blazed by WNBC and WNBT in providing a concentrated and coordinated form of travel promotion. To get the most impact he believes travel must either be sold on a regular basis (through weekly programming), or through a solid block of programming on the topic.

"Since most countries can't afford to sponsor regular shows," he says, "saturation is the only practicable solution. I know we'd all be interested in a repeat performance of the European Travelcade idea."

WNBC-WNBT decided to schedule the first supplement on a weekend because the sponsors were aiming their travel messages at the entire family. They felt they had a better chance to catch the whole family listening or viewing then. Also fewer network programs are scheduled over the weekends so it's easier to clear time for a long programming block. According to Pack the combined radio and television schedule reached over four and one-half million people.

To stimulate interest in European Travelcade and to merchandise the idea of a special section, WNBC and WNBT ran a heavy schedule of chainbreaks and I.D.'s for 10 days preceding the Travelcade weekend. These announcements cost the advertisers nothing. WNBC ran 56 20-second breaks and 159 10-second breaks. WNBT ran 38 20-second breaks; 44 10-second breaks, and 54 I.D.'s.

Specific programs and countries were promoted as well as the idea of travel in general. Here's a sample TV announcement:

"Did you know that in Madrid, Spain—between May Tenth and Seventeenth—there's a colorful Festival of Saint Isidro celebrated with processions and bullfights? TRAVEL in Spain and all of Europe as WNBC brings you EUROPEAN TRAVELCADE—your television guide to the Continent. See EUROPEAN TRAVELCADE tomorrow at 2:00 p.m. when your favorite WNBC-WNBT stars will tell you about their vacations in Europe."

"For the next special section," says Dick Pack, "we're planning to run announcements for 10 days or so after the supplement as well as before. The post-supplement announcements will discuss what has been covered and will sell the idea of a monthly series of special sections.

"We feel this will deepen the impact of each individual section as well as stimulate interest in the series as a whole."

Pack says he's learned many other lessons about producing and promoting this novel form of programing. For example, in the future sponsors will probably be limited to three or four because multiplicity of agencies and advertisers creates "fantastic" production problems. Also in the interests of simplicity he'll try to limit special section programing to fewer hours each day.

Proposed topics for future special sections include summer living, back-to-school, thrift travel, winter vacations in Latin America, winter vacations in Southern U.S., winter sports, fashion parade, American travel. The next supplement, scheduled for mid-June, will tentatively cover the subject of North American travel.

European Travelcade demonstrated (Please turn to page 72)
We've got the Facts, just the Facts...

(...about KQV's popularity outside of Pittsburgh!)

THE CASE: Since last August, KQV has led all other stations in program "Firsts" in Pittsburgh according to Pulse Surveys. This KQV leadership in top-rated local and CBS shows continues to grow each month. And now, a new Pulse Survey of our Half MV-M area covering all or parts of nine counties... and including 25 stations... shows that KQV's ratings outside of Pittsburgh coincide almost perfectly with KQV's high Metropolitan Pittsburgh ratings.

THE EVIDENCE

<table>
<thead>
<tr>
<th>Time</th>
<th>Pittsburg Pulse Rating</th>
<th>Nine-County Pulse Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00 to 11:15 AM</td>
<td>7.6</td>
<td>7.0</td>
</tr>
<tr>
<td>1:30 to 1:45 PM</td>
<td>6.4</td>
<td>6.3</td>
</tr>
<tr>
<td>6:45 to 7:00 PM</td>
<td>5.5</td>
<td>5.1</td>
</tr>
<tr>
<td>7:45 to 8:00 PM</td>
<td>5.6</td>
<td>5.1</td>
</tr>
</tbody>
</table>

THE VERDICT: KQV not only "gets out" into the rich suburban counties of the Pittsburgh market... but actually leads in listener preference there almost as predominantly as it does in Metropolitan Pittsburgh. So if you want to sell all of the dynamic new Pittsburgh market, your key is KQV!

National Rep: PAUL H. RAYMER Co. New York • Chicago • Detroit • San Francisco • Hollywood • Atlanta • Dallas

31 MAY 1954
"Not another tv station!"

"Noope. Same one."

"Same as what?"
"As the last time this art was used."
"How come the artist gets his name in the ad?"
"Big man—the Paul Rand of the trade press."
"How about the copy writer. Who he?"
"Name of Anon."
"Never heard of him."
"Pity."
"When do you get into the commercial?"
"I'm on vacation. Just remember this: WMST-TV is CBS for Eastern Iowa, which it covers more of than any other station; is the only tv outlet that provides primary service to Cedar Rapids and Waterloo; that the primary area contains 320,000 pop, with $1 billion income, and well over 100,000 sets."
"You left out the national reps."
"Right. It's Katz—the Katz Agency."

—Anon.
Buying any daytime TV?

Pulse minimum samples are many times larger than maximums of other services

U.S. PULSE TV—DAYTIME:

**Pulse printed roster interview**
- 35,000 minimum
- 2,200 maximum diary placements
- 1/3 'paid for' in premiums
- 20% not returned

**Service A Diary Method**
- 700 machines — tops subject to high 1/2 spoilage. "Paid for" by FREE maintenance of TV set
- 1,200 MINIMUM ACCEPTABLE SIZE SAMPLE COMMON AS COST-CUTTING EXPEDIENT IN RESEARCH PRACTICE

**Service B Electronic Recorder**

Maximum statistical deviations in any daytime Pulse rating is only 3/10 of 1 per cent!

**Pulse's highly accurate verified interview measurements cost far less than cost-cutting substitutes***

***As little as 10% is worth. For full Pulse subscribers — minimum total sample in May here from total U. S. Television population area comprising 50,000,000 TV homes, rural areas as well as all urban areas of the nation.

* Partial views of Pulse's different areas of measurement in the Pulse.

**Pulse, 15 West 46th Street, New York, N. Y.**
Gives you more total audience—more audience per dollar invested—than any other Atlanta TV outlet, because WSB-TV is

The great AREA station of the Southeast

A reception index study of the Southeast was made in February, 1954 by American Research Bureau. Findings were combined with figures from the CBS survey, "U.S. Television Ownership by Counties", of November 1953. In Georgia, Alabama, Tennessee, North Carolina and South Carolina, WSB-TV covers 18% more counties than Atlanta station B; 106% more counties than station C. In the out-lying 25-74% effective coverage area, WSB-TV delivers 63,235 more families than station B, 137,782 more than station C. We or Petry will be happy to show you supporting statistical evidence in full. Get more for your money — get on WSB-TV.

Channel 2 with 100,000 watts from 1062 ft. tower. Georgia's only full NBC service.

Affiliated with The Atlanta Journal and Constitution

31 MAY 1954
SUNDAY SUPPLEMENT
(Continued from page 62)
a station can adapt its regular schedule to a given theme. While WNBC and WNET aired some special programs in conjunction with the event, many were regular programs given a European travel slant. European Travelcade was officially launched Thursday, 6 May, with the broadcast of the European Travel Commission banquet (celebrating the organization's fifth anniversary). The radio programing included the Faye Emerson Show, with special foreign guests: Coy's Corner (another regular program, which featured musical travel tips and a report from Berns, titled "Berns Roams"). A Man and His Music, Skitch Henderson's regular show, highlighted continental songs and Skitch's travel reminiscences. Another WNBC standby, the Tex and Jim Show, featured travel experts including Esquire's travel editor. The Allyn Edwards Show came up with a discussion between a KLM official and a group of students planning a trip abroad; Folk Music of Europe subsided for Music of America. Stan Freeman's All-Night Show, at that time a regularly scheduled program, highlighted songs from European musicals and light classics.

Among the specially scheduled broadcasts on radio were European Music Calendar, a preview of music festivals in Europe, and a special travel quiz, So You Think You Know Europe, with Ben Grauer as m.c.

On television, the Josephine McCarthy cooking show was adapted to the European theme simply by featuring European dishes. "Mr. Weatherbee" described general climate conditions for travelers abroad and Richard Willis, fashion and beauty expert, concocted a European travel wardrobe for the working girl on Here's Looking at You. Other regularly scheduled programs given European slants for the weekend were Today in New York with Gene Rayburn, the Morey Amsterdam Show and the Herb Sheldon Show.

Special programing on television included Travel Film Festival which featured shots of tourist highlights in various countries; Vacation Roundtable and Celebrity Travel Time, in which various star personalities described their trips. ** *

CARS ON THE AIR
(Continued from page 31)

And the independents have lost more than half—they're down to only 4.8% of the market.

To put it another way: Last year Chrysler and the independents had more than a third of the market. This year they have much less than Chrysler alone had last year; they share only 17.7% in sales thus far.

Cars on the networks: Last fall, an even half-dozen cars were reportedly looking for good television vehicles (SPONSOR, 16 November 1953, page 43). They were: Plymouth, Dodge, Nash, Packard, Oldsmobile (it sponsored CBS TV's Douglas Edwards and the News thrice weekly but wanted an additional show), and Studebaker. Since then five of the sextet have found programs. Only Studebaker failed to find anything on any of the four networks. As SPONSOR went to press the Oldsmobile purchase of NBC TV's Saturday night extravaganzas had just been announced. Other big network buys were pending but unconfirmed. They are: Ford Motors sponsorship of another NBC TV program (in addition to Ford Theatre); possibility that American Motors (formed after Nash-Hudson merger) might buy NBC TV program; further network buys by Chrysler Corp., possibly on MBS; sale of ABC TV's NCAA football coverage to big auto manufacturer.

These are the auto independents not using tv: Studebaker, Hudson and Kaiser-Willys. Only one of GM's divisions is not using network tv—Cadillac. The rest of GM, Ford and Chrysler all are represented on the tv logs.

Network radio presents a different picture.

Only one independent—Kaiser-Willys—is on network radio.

Among the majors, Chevrolet, Ford, Plymouth, Dodge and De Soto use network radio. The Ford, Plymouth and Dodge buys were made since last fall.

The reason for the Ford radio buy (Edward R. Murrow) is an interesting one: it was disclosed in SPONSOR'S article last issue, "Do radio and tv move goods?" (17 May 1954, page 56).

CBS Radio Psychologist Dr. Gerhart Wiebe and CBS Radio Research Director Harper Carraiire convinced Ford that it did not have to show the...
YOU'VE GOT TO GET AROUND TO GET THE NEWS!

... and if you're a KCMO radio and television newsman ... you've got to do a lot more. KCMO's news department has won just about every award in the book for doing "a lot more." The big reason? They're all trained reporters ... journalism school graduates. Besides pounding regular Kansas City news beats to get the news, they know how to write it, edit it, and deliver it from the all-important Mid-American angle. And complete KCMO facilities make the job that much more effective. If you're pounding a sales-beat in Mid-America, you can't go wrong in hiring the best news department in Mid-America ... KCMO's Radio and Television news department.

KCMO
KANSAS CITY, MISSOURI

Radio - 50,000 Watts
TV - Channel 5

Nat'l. Rep.: THE KATZ AGENCY
"It's a Meredith Station"

31 MAY 1954
car in order to bring people down to the showrooms.

In the past, the article observed, car companies have not used radio to any appreciable degree because they felt their product had to be shown.

Another explanation for why auto companies are using more radio—and television—came from an executive of a New York advertising agency which has an automobile account.

The agencyman said the reason is twofold:

1. There are too many cars. Almost everybody who wants one has one, so sales naturally are dropping off.
2. The dealers seem to think newspaper advertising is to blame. They try radio and tv on the local level, get comments from customers about hearing the air announcements. The dealers then demand that the factory also use air media.

As a "typical example," the agencyman told of one New York auto dealer he knew of who had been investing $5,000 weekly in newspapers. Results fell off; the dealer turned to radio and tv, now invests the full amount in air media and apparently is getting good results.

Where the money comes from:

In many cases it's the dealers who also pay for the national advertising—whether they personally approve of the media choice or not, although theoretically dealers are supposed to approve any cooperative spending.

Just who pays for automobile advertising is a subject all unto itself.

Every auto manufacturer has some kind of co-op fund, although it may not be called that.

Sometimes dealers pay for national advertising through their dealer associations—Chevrolet and Ford for example.

The $1.2 million Ford saturation buy in early January was paid for by the Ford Dealers Association. Ford dealers also pay for Ford Theatre on NBC TV. Lincoln-Mercury dealers foot the bill for Ed Sullivan's Toast of the Town.

No two co-op funds work the same way. But here's how a typical plan operates:

Say you're a Stallmore Six dealer. You'll order an $1,800 (net) Stallmore Six from the factory but when the bill comes it's for $1,825. That extra $25 is for the co-op fund. The factory tells the ad agency to credit your account with $25 in the co-op fund. A record of your "deposits" and "withdrawals" is kept, just like a checking account.

The $25 you have in the fund won't buy much radio or tv time. But say you're one of the 15 or 20 Stallmore Six dealers in your area. Your $25 goes into a fund for use in your area. Then one day you hear from the agency. The agency says that, with your O.K. and an O.K. from the factory, it will run a spot campaign in your city. Probably the factory will contribute about $10 for every $25 you and the other dealers have in the fund.

The agency prepares the copy or film, sends it to the stations, pays the station, bills the factory for the cost of the campaign and "withdraws" the $25 from your account.

Stallmore Six dealers get a statement on their balances two or three times a year—or whenever requested. Some factories allow dealers to draw on their accounts for special campaigns.

Detroit automotive observers say an average of $32 a car is spent on co-op. There were about 61 million cars made last year, which means the co-op ad budgets totaled around $195 million. Auto industry aden estimate that last year's factory spending amounted to about $52 million.

The cooperative advertising paid for by the dealers (like the Ford and Chevrolet groups) probably comes to $145 million.

Institutional advertising by the corporations is thought to run about $25 million.

Add all this up and you get $145 million—and many Detroit ad people think that's a pretty conservative figure. They add the dealer's own advertising which boosts the total over the half-billion mark (more on that later in this story).

Studebaker doesn't contribute anything to the dealers' co-op fund. Other manufacturers contribute from $3 a car (for Plymouth and Ford, where the dealers kick in $10 and $15 respectively) to $15 (for the Cadillac 75, where the dealer pays $15 into the fund).

Because of the fact that co-op money is so closely tied to actual car production, observers are beginning to wonder just where the new television and radio money is coming from—
What can you do with $260?

It all depends. Friend of ours would probably lose it fast, playing five-card stud. A small boy might invest in ten thousand lollipops. You or we might pick up the check for a lot of highballs!

**ON WOAY, $260 will buy 52 one-minute spots!**

WOAY, Oak Hill, is West Virginia’s second most powerful station!

WOAY is 10,000 watts — covers 21 counties!

WOAY delivers a total Nielsen audience of 102,200 radio homes!

WOAY delivers an average daily Nielsen audience of 51,320 radio homes!

Write direct for full details, including availabilities.

**WOAY**

**OAK HILL, WEST VIRGINIA**

Robert R. Thomas, Jr., Manager

10,000 Watts AM—20,000 Watts FM
particularly in view of the lower production figures of most makers.

It might be that some of the TV and radio money is coming from newspapers, especially in view of some apparent dealer dissatisfaction.

Last January, at the National Advertising Executives Association convention in Chicago, delegates were told that auto manufacturers must be resold on newspapers "as their basic advertising medium." The American Newspaper Publishers Association's Bureau of Advertising, which made the statement, hinted that newspapers already were feeling the effects of TV and radio.

The ANPA's ad bureau told the NAEA convention that "automotive advertising continues to be the top target for every medium."

Ironically, at the same time the ANPA was telling NAEA members that auto makers would be a target from other media, Dodge Division of Chrysler announced it had bought one radio and two television programs.

And it was only three months later that Plymouth began sponsorship of its largest network TV show to date, That's My Boy, on CBS TV. Plymouth also ran a heavy spot radio drive this month; it started 3 May and was originally planned to run two weeks but later was extended for another two weeks.

Packard and Nash also have bought network television since the NAEA convention. Packard bought the Martha Wright Program on ABC TV; Nash signed for alternate-week sponsorship of Danger on CBS TV. Nash placed a three-day announcement schedule on every TV station operating commercially in the United States 18-20 March.

One of the most spectacular television buys by an auto company is the recently announced Chrysler purchase of an hour every Thursday night 8:30-9:30 next fall on CBS TV. Chrysler had sponsored Medallion Theatre on CBS TV until it gave up the time slot (10:00-10:30 p.m., Saturday) for Plymouth's sponsorship of That's My Boy.

The Chrysler series will consist of three dramatic shows every month. Once a month there will be a "musical or variety extravaganza" at high cost.

Bretagne Windust, who will produce the program, directed the Broadway production Life With Father, which had a record run of 3,213 consecutive performances.

L. L. Colbert, Chrysler president, said his company decided to sponsor the new programs after a thorough study "to find the most effective ways in which Chrysler Corp. might use television to interest a wide audience by offering outstanding entertainment."

Buick uses its Milton Berle Show as a steady advertising effort. Then, from time to time, Buick will buy a group of either network programs on a one-time basis or else a large number of stations on a spot basis. Aim of both types of buys apparently is to get in, hit hard and get out. One-time buys of shows are to launch new models as well as for added sales pressure afterwards.

For example to launch its models early in January Buick sponsored—all on one-time basis—10 network radio programs on the four networks. About the same time Buick also ran a saturation campaign in Southern radio markets.

From January to March Buick didn't do much on a spot or one-time basis. Then on 31 March the car company bought a one-time network show (Heart of the News on NBC Radio) and ran announcements on 463 radio stations for three days.

Local campaigns: Sponsor suspects that the number of local car dealers who have turned to radio and TV advertising is considerably higher this year than last. But only a careful poll of all the radio and TV stations in the country would indicate the exact percentage of increase or dollar volume. Even without a station-by-station survey, however, there are a number of indications of increased auto dealer sponsorship.

One of these is the tally of local advertisers which are using network co-op programs (a network co-op show is a program that goes over network lines nationally for local sponsorship at affiliates carrying the show).

At MBS, where co-op programming has developed into a flourishing art, the number of local auto dealers which have signed for Game of the Day broadcasts is up about 8 to 10% over last year. Sponsorship of Game of the Day is about 20% higher than it was a year ago. So the increase in number of auto dealers sponsoring it has not gone up as fast as for all sponsors combined. Nevertheless, it is expected
Lawrence Cowen, President of The Lionel Corporation, writes:

"The spot commercials you filmed for us proved to be extremely successful. The quality of the photography as well as the format reproduced beautifully and had fine public acceptance."

RKO PATHE...the organization that gives every inch of film the magic touch of visual excitement born of 31 years of successful movie-making.

RKO PATHE...the outfit with the know-how and mechanical facilities to meet today's challenge of making action-impact on eyes and ears tired of the pounding of the commonplace.

RKO PATHE...with the advertising grasp to give you exactly what you hope to get in the visualization of your selling ideas...without question, without quibble, without worry as to quality.

RKO PATHE, INC.
"The Professional Company"
625 Madison Ave., New York 22, N.Y.
Phone: PLaza 9-3600

31 MAY 1954
THIRSTY FOR A SALES BOOST?

Look!

BAYSHORE PRODUCTS CO.
Traverse City, Michigan

WWTV
April 27, 1954
Cadillac, Michigan

Dear Sir:

The results of the Mogen David program, "A Dollar a Second", has been phenomenal already. Our April sales are 300% over last year and the half has just started to roll. We are getting new accounts daily and should have 100% distribution in a short time.

People who never drank wine before are trying Mogen David. This certainly proves the selling power of WWTV.

Many thanks to all concerned for this unexpected and greatly appreciated sales boost.

Very truly yours,

(Signed) JAMES B. BENNIGAN
OWNER

KWJJ

Chief of N. W. Independents
Help um Scalp Competitors!

You make friend with this mighty warrior and before many moon you much richer palface. Chief KWJJ help you capture Oregon country, plenty big hunting ground. Send smoke signal now—and chief tell you secrets of him powerful strength.

National Representative
BURN-SMITH CO., INC.

KWJJ
1011 S. W. 6th Ave.
PORTLAND 5, OREGON

WEEK AT BBDO
(Continued from page 35)

We got to talking about BBDO's hefty $35 million in tv billings last year.

"Top management here was tv-minded early," Rowe said, "We had a tv department in 1943, even before there was commercial tv. The agency started experimenting with programming and commercials early that year. In July 1943 BBDO presented its first commercial telecast. It was on WRGB, Schenectady, and the sponsor was Royal Crown Cola. There were other BBDO clients involved in the early experimentation and we used both WNBX and WABD, New York, in these experiments."

Rowe traced the history of BBDO's first commercial program, which started out as Dennis James' Carnival on WCBS-TV, New York, in October 1943. It was sponsored by the General Electric Lamp Division. The program ran for one performance under that title, then returned to the air two weeks later as The Eyes Have It with Paul Gallico as m.c. After other format revisions and title changes, the show finally emerged as Celebrity Time, sponsored by B. F. Goodrich, and ran until October 1952.

Rowe considered the tv department as informally organized but said there were five distinguishable parts: (1) tv copy and art, (2) live and film production, (3) new program development, (4) administration and (5) account service. The last named group, Rowe explained, provided liaison in New York for out-of-town accounts.

"You might be interested in knowing," said Rowe, "that since the Screen Actors Guild contract was signed last year we've had a full-time girl working on SAG problems."

"I'd say about 90 of BBDO's 150 clients have been or are in radio and tv. We have 13 clients in network tv using 24 shows, including about a half dozen on NBC TV's Today. Lucky Strike is our biggest air account. Campbell, De Soto, General Electric, General Mills, U. S. Steel, du Pont, Goodrich and Armstrong are big too."

April 27, 1954

SPOWNER
Today during the winter with one announcement a week. Now they’re up to four a week. They’re out to develop national distribution and I hear they moved a lot of merchandise during the winter. The dealers like the Today announcements because Feddiers uses local cut-ins with their names and addresses. I think it’s some kind of co-op deal.”

She suddenly bounced up. “How would you like to see our test kitchen? While I’ve got a few minutes I’ll take you over there.”

On the way over, Miss Hanlon said, “BBDO is a swell place to work. Everybody’s friendly, nobody puts on airs, there isn’t any office politics. I started here as a typist on probation, then I went over to publicity for a while.”

BBDO’s test kitchen is located in a corner of the eleventh floor. It was completely equipped—a housewife’s dream. I noted a Crosley refrigerator, General Electric freezer and Detroit stove, all of them appliances advertised by BBDO.

I met Grace Manney, a motherly-looking home economist with blond hair plaited in a tiara over her head. She was wearing a house-dress and was bending over a pan of small, square, coffee-colored cakes.

“They’re brownies,” said Miss Hanlon. “Grace is famous for her brownies.”

“They don’t look like brownies to me,” I said.

“Oh, they’re going to be on a television show,” said Miss Manney. “You can’t make them dark brown. They’d look black. I’m working on a cream sauce for a tv show now. I think I’ll make it blue.”

“They test all kinds of things here,” said Miss Hanlon. “Tell him about the hot dogs.”

“A couple of years ago,” said Miss Manney, “I tested a hot dog made out of tuna fish. Some New England firm was trying to find some way of using up fish, I think. Howard Johnson bought it, but I haven’t come across it recently.”

“We’re still working on color tv problems in the test kitchen,” Miss Hanlon said. “Early this year we shot a white cake made out of Betty Crocker cake mix. It had a ‘bloom’ when it came over the color tv set. You know how something real white looks on black-and-white tv. Well, we

"It's not genuine—

but ain't it BIG?"

When it comes to radio coverage of Kentucky, it’s easy to go overboard on “bigness”. Kentucky is big, all right—so big that you need many of the State’s 50 radio stations to reach it all.

5000-watt WAVE offers you a smarter tack—concentration in the big Louisville Trading Area, exclusively. This densely-populated market accounts for 53.9% of Kentucky’s retail sales, 50.8% of its food sales, 59.2% of its drug sales—and you get it all with WAVE alone!

Ask NBC Spot Sales for all the facts.

5000 WATTS

NBC AFFILIATE • LOUISVILLE

NBC Spot Sales, Exclusive National Representatives
Operation Sunburst

Dynamic $100,000 summer sales promotion for Crosley Group Advertisers

Watch for the Big Announcement!

PARKVIEW
REXALL DRUG STORES

LOVE
KUDL

KCV Loves

Parkview Rexall Drug Stores chose KUDL as the exclusive station in Kansas City when they launched their first radio campaign in 18 years. See FORJOE for details!

KUDL Studios 1012 Baltimore Building

Hold the Phone!

Before you complete your summer ad plans, get the facts about...

Ben Duffy's alma mater: Ben Duffy worked his way to the presidency of BBDO via the media department. He spent 15 years there and another three as vice president of media, marketing and merchandising. No one at BBDO suggests this gives the department a superior status or that media buying is over-emphasized at the expense of other agency functions. But you can bet your bottom advertising dollar that neither is it considered just another department.

First stop in my media department tour was the office of Vice President Fred Barrett, director of media. A soft-spoken man, Barrett has been in the media business 34 years, more than 11 of them with BBDO. He is a member of the radio-tv plans board as well as the BBDO plans board, top planning group at the agency. (Members of the latter group are, beside Barrett: Duffy, the three executive vice presidents in New York and Bob Foreman. Another member, Arthur Pryor, vice president in charge of radio-tv and a pioneer in broadcast advertising, died 25 May.

Barrett told me the media department had been reorganized early this year. One important result was to group spot radio-tv buyers (there are 11 in New York) with newspaper and magazine buyers. The print and spot broadcast buyers had previously been in separate media groups. These were joined into three super-groups, each of which is almost a complete media department. Gordon Vanderwarker supervises one of these new groups. Lou Millot and Austin Brew (both men with more than 30 years' experience at BBDO) head the second and Bill Borchert the third. Brew is a newspaper, Millot a magazine expert.

There is also a network buying group with Frank Silvernail, the senior member, and Tucker Scott sharing most of the important buying and facilities problems. Transportation and outdoor buying is under Dan O'Grady.

There are actually two ways of looking at how media planning and buying are set up here,” said Barrett. “I just gave you the administrative setup. The media department is also organized by clients. Each client has a media supervisor, either Vanderwarker, Millot, Brew or Borchert. The supervisor has a media plans board composed of experts drawn from various parts of the media department.

And he has, of course, buyers for each medium the client uses. These buyers are specifically assigned to the account.”

The reason for the reorganization?

“Well, it’s easy to see that throwing the space and timebuyers together will help them learn more about other advertising media,” said Barrett. “But don’t get the idea that they work together constantly. It hasn’t been that much of a change. They still spend most of their time in their own medium.

I don’t want timebuyers to become space experts, or vice versa, over night.”

“Ther’s another reason for the reorganization, too. With competition getting tougher, with advertising money getting tighter, the client is demanding more justification for spending money. In other words, we’ve got to plan better. Integrating print buying and spot time buying helps us do that.”

Television? “… TV is the great ‘awareness’ medium. It has tremendous impact, though it is not always the most effective in all situations.”

Radio? “… A great local service medium. Local radio has the same impact as a newspaper. While network radio has suffered from the intrusions of TV, especially at night, it is potentially as powerful as ever. I think advertisers have underestimated the importance of multi-set and out-of-home listening. But they are beginning to realize their importance. … We do not consider radio a supplementary medium.”

Media and copy? “… The agency attaches a great deal of importance to copy. More and more we buy according to the kind of message we are trying to put across.”

Air audiences? “… We try to pin down specific audiences for radio clients. It’s getting easier to do this with radio. Take an auto client of ours who wanted to put across a safe-driving theme. What better way than to buy early-morning and late-afternoon
radio to reach men driving to and from work..."

From my conversations with Barrett and others in the media department, I found a general inclination to turn thumbs down on media comparisons—especially of the cost-per-1,000 kind. BBDO mediamen believe each medium exists because it does a certain kind of advertising job well and because it has certain advantages. A medium is picked not because it reaches the greatest number of people at the lowest possible cost but because it reaches the greatest number of right people at the lowest possible cost.

Though the cost-per-1,000 measurement offers a certain security in that it is something the media buyer can put his finger on, BBDO resists the temptation in favor of a more difficult kind of measurement: that of influence.

The network group in the media department consists of six beside Frank Silvernail and Tucker Scott. There are also two secretaries who sometimes are called upon to pitch in on the time buying chores.

Silvernail told me the problem of clearing time on radio networks is sometimes almost as hard as clearing time on tv.

"I've been told by station men," he said, "one reason for the situation is this: When a new tv station comes into a market, local advertisers get very excited and begin buying time right away. After a while these advertisers find that tv costs are too much for them. But they've been bitten by the broadcast bug and so shift over to radio. When a radio network advertiser begins clearing stations he finds a lot of time slots tied up by local people."

The growth of tv and the complications caused by uhf have made network planning and buying a complex, time-consuming task. The network group not only keeps close tabs on station facts but tries to learn as much as possible about station personnel, such as managers, to get some indication of what policies the station will pursue in its drive to attract audiences. Often, new station personnel call on BBDO people for advice. The network group makes up bulletins on the changing patterns of tv, network lineups and time clearance analyses to send to account men. Grace Stewart, a buyer, screens new tv stations, works with research people to check overlap and the soundness of the station's figures on coverage, audience and uhf conversion.

**Well-tempered brainstorm:** In his book, Applied Imagination, Alex Osborn points out "... the creative power of the individual still counts most..." but adds in a later chapter: "Properly organized and run, a group can be creatively productive to an extraordinary degree."

Osborn has in mind particularly the brainstorm sessions, which he first organized at BBDO in 1939. While there is very little in the way of rules for such sessions, Osborn laid out four basic guides:

1. Judicial judgment is ruled out. Criticism of ideas must be withheld until later.
2. "Free-wheeling" is welcomed. The wilder the idea, the better: it is easier to tame down than to think up.
3. Quantity is wanted. The greater the number of ideas, the more the likelihood of winners.
4. Combination and improvement are sought. In addition to contributing ideas of their own, participants

---

**Interested in the BIGGEST Radio bargain in New England?**

Then try WICH the 250 watt Goliath in Eastern Connecticut.

**WICH** delivers a whopping share of the radio audience morning, noon and night.

**WICH** is in the heart of a population coverage of 206,589 souls.

**WICH** is in a retail sales area totalling $258,209.00.

**WICH** has 368 FIRSTS in a survey of 378 quarter hours in its coverage area.

**Here are more statistics:**

<table>
<thead>
<tr>
<th>MON. thru SUN.</th>
<th>WICH 250 w.</th>
<th>B 50,000 w.</th>
<th>C 50,000 w.</th>
<th>D 50,000 w.</th>
<th>E 50,000 w.</th>
<th>F 250 w.</th>
<th>ALL OTHERS</th>
</tr>
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<tbody>
<tr>
<td>6 a.m. - 12 Noon</td>
<td>39.4</td>
<td>19.2</td>
<td>10.5</td>
<td>9.6</td>
<td>7.8</td>
<td>5.9</td>
<td>7.6</td>
</tr>
<tr>
<td>12 Noon - 6 p.m.</td>
<td>38.1</td>
<td>16.1</td>
<td>17.2</td>
<td>6.4</td>
<td>9.2</td>
<td>4.5</td>
<td>8.5</td>
</tr>
<tr>
<td>6 p.m. - 10:15 p.m.</td>
<td>30.9</td>
<td>18.2</td>
<td>22.0</td>
<td>7.3</td>
<td>8.0</td>
<td>6.2</td>
<td>6.7</td>
</tr>
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</table>

**WICH** is one of the three most powerful local channel stations in all New England

**WICH** NORWICH, CONNECTICUT

Call our representative, Grant Webb at Murray Hill 5-4254. He'll be glad to give you the detailed facts.

31 MAY 1954
should suggest how ideas of others can be turned into better ideas; or how two or more ideas can be joined into still another idea.

Rules are a slave, not a master at BBDO, so the brainstorm session I attended wasn’t exactly typical. Art Bellaire, who was running the session, explained to me:

"We had been holding brainstorm meetings on a variety of problems revolving around radio and tv commercials almost every day from August until last month. We’ve gotten hundreds of ideas out of them. Now we’re not holding them so often—just tying up some loose strings, you might say. While we usually don’t criticize ideas at a session, at this point we are doing so."

I asked Bellaire how a "wide open" session operates.

"Well," he said, "You get a group of people sitting around a table. The leader of the discussion explains the problem at hand. There’s a secretary to take down all the ideas suggested, good or bad. That’s about it. The people just throw out ideas. Sometimes you may get 10 completely different ideas, one right after the other.

At other times, someone will suggest an idea and others will keep on improving or adding to it. Sometimes someone completely unfamiliar with the problem will be invited so we get a fresh approach."

My price of admission to the brainstorm session was a promise that nothing confidential would be revealed and that no names would be mentioned in connection with suggestions. The latter precaution was imposed because of the fear that those present would either be inhibited by my presence or would be just the opposite. That is, there might be a tendency to show off. The meeting was held in the screening room.

Since a good deal of the session had to do with confidential matters, it cannot be reported in detail. Some facts, however, may be of interest.

The group was brought together to discuss tv commercials for the De Soto Grumman Kaxx show, You Bet Your Life. One of the problems discussed was how to identify the star of the show more closely with De Soto dealers.

Besides Bellaire and a secretary, there were about a dozen people present. Among the group was Si Costa, a copy group head who worked on De Soto print ads. Most of those present, however, did not work on De Soto at all. This cross-fertilization of ideas that results from such mixtures of people is one of the characteristics of the BBDO brainstorm sessions.

Bellaire started things off by explaining the problems. Then two De Soto recent commercials were shown on the screen. As soon as the lights went on, the ideas started flowing. In the beginning suggestions tended closely to the commercials just shown. As the session warmed up, new paths were charted.

There was nothing hectic about the meeting. Nobody got up and waved his arms about in excitement. All hands were relaxed and there was no problem of six or seven speaking at one time. At one point, Bellaire brought the discussion back after it had wandered off into point-of-sale material. When an idea that had been mentioned at a previous session was brought into the discussion by someone who had not attended, Bellaire mentioned the idea was not new and the meeting quickly turned to explore new avenues. However, Bellaire also asked the group two or three times not to be too negative.

The session lasted a little less than an hour. When it was over I counted the number of suggestions I had listed. There were 22.

* * *

**BBDO first in billings?** : sponsor figures on total agency billings last year (as reported in the 28 December 1953 issue) put BBDO third in total billings among all agencies. J. Walter Thompson was first with $161 million, Young & Rubicam second with $140 million. The JWT and Y&R figures include international billings, of which BBDO has none.

Fred Manchee, treasurer as well as executive vice president in charge of operations at BBDO, said he thought it safe to say the agency's billings topped Y&R's U. S. billings. He told me with a smile: "I've heard it said that our billings were greater than J. Walter Thompson's U. S. billings, I'm just telling you what I heard.

"Anyway," said Manchee, "who would want to be first? There'd be no place to go."

Manchee also told me:

Nine clients spent more than $1 million on air advertising last year.

About half of BBDO's clients bill less than $50,000.

The agency has added 57 clients since the end of World War II.

Since the war 50% of BBDO's increased billings has come from the growth of present accounts.

Total magazine billings last year were $40.8 million.

Total newspaper billings last year were $29.1 million.

And here's how radio-tv billings have grown in recent years to reach the $19.5 million figure last year: 1948, $20.0 million; 1949, $23.8 million; 1950, $29.7 million; 1951, $32.5 million; 1952, $41.3 million.

Fred Manchee, treasurer as well as executive vice president in charge of operations, holds reins attached to a wide variety of service groups. He might be called the executive vice president in charge of services. While about half of BBDO's advertising (in terms of billings) is handled out-of-town, about three-quarters of its advertising (in terms of billings) depends on services based in BBDO's New York headquarters.

Under Manchee is the media department, marketing, merchandising and research; finance, office management.
personnel, print advertising production and forwarding. He assumed the post of treasurer after the death in November 1952 of Robley Feland, an old-time BBDO'er. (Feland joined the George Batten Co. in 1910 and during his heyday as a copywriter had 12 ads in a single issue of the Saturday Evening Post.)

It was under Manchee during the '40's that the marketing and merchandising activities of BBDO assumed greater importance as the agency was making its successful bid to convert itself from a heavily institutional advertising agency to a packaged goods house. Now in direct charge of research and M&M is Vice President Lyle Purcell. Under him are two supervisors, Neal E. Tonks, in charge of the marketing department, and Paul E. Mathias, in charge of the research department.

Marketing: BBDO's marketing services are widespread and the agency goes to extra lengths to urge advertisers to use them. The scope of these services can only be suggested by this summary: (1) promotional planning and programming, (2) trade calls and contacts, (3) sales or buying incentive programs, (4) packaging, (5) drug "rack" operations, (6) Negro markets, (7) retail store audits, (8) publications and trade relations, (9) presentations to college graduate and undergraduate groups and (10) sports contact.

Research: The department is divided into four parts—consumer, radio-tv, copy and sales and media. The consumer research section gets information from three panels, the National Panel of Consumer Opinion, a, 3,000-family cross-section of U. S. population; the Onondaga panel, made up of 1,000 families in Syracuse and Onondaga County, N. Y., and a panel made up of BBDO's more than 1,700 employees. Radio-tv research evaluates information from eight services to which the agency subscribes.

Except for special jobs, marketing and research facilities are free to clients.

Manchee is closely involved with research. He said his prime extracurricular activity was his job of vice chairman of the Advertising Research Foundation. Regarding the soon-to-be released ARF report, "Recommended Standards for Radio and Television Program Audience Size Measure-

ments," Manchee said:

"The Deckinger committee report will do more than just shed light on the differences in rating systems. It will enable agencymen to understand better why two different research groups get two different ratings for the same program. You can overemphasize these differences. I think the main purpose of research is to measure trends, anyway. You'll find a good degree of correlation among various research groups when trends are measured.

"I think it terribly important to measure auto listening. The lack of such measurement tends to underrate radio. True, it is expensive to measure considering it gives you a fraction of the radio audience. I suppose for practical, economic reasons auto listening will have to be measured periodically. I would like to see multi-set radio figures for the home kept up to date as much as possible, but here, too, the ideal has to be brought to earth and practical economies taken into account."

WHLI "THE VOICE OF LONG ISLAND"

DELIVERS

BIG, BOOMING, RICH NASSAU COUNTY

<table>
<thead>
<tr>
<th>POPULATION</th>
<th>966,841</th>
<th>140% increase since '40</th>
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<tr>
<td>BUYING INCOME</td>
<td></td>
<td></td>
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<tr>
<td>Total</td>
<td>$2,046,485,000</td>
<td>Greater than 17 states</td>
</tr>
<tr>
<td>Per Family</td>
<td>$7,582</td>
<td>4th among U.S. Counties</td>
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<tr>
<td>RETAIL SALES</td>
<td>$1,003,784,000</td>
<td>Greater than 14 states</td>
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<tr>
<td>Food Store</td>
<td>$287,760,000</td>
<td>14th among U.S. Counties</td>
</tr>
<tr>
<td>Auto Store</td>
<td>$176,988,000</td>
<td>22nd among U.S. Counties</td>
</tr>
<tr>
<td>Household</td>
<td>$55,045,000</td>
<td>71st among U.S. Counties</td>
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Sales Management, May 1954

WHLI has a larger daytime audience in the Major Long Island Market than any other station. (Conlan '54)

- STRONG LOCAL PROGRAMMING!
- ADVERTISING ACCEPTANCE!
- COMMUNITY RECOGNITION!
Manchee started with BBDO in 1926, fresh out of Princeton’s summer placement bureau. Regarding his rise and BBDO’s policy of promoting from within, he said:

“There are two ways of getting good people. You can get them from your own organization, or you can get them from outside. Both methods have their advantages. But it’s not good to mix them. I think our record shows that our policy has been good for the agency. Our clients seem to like the way we operate. The average tenure of service of BBDO accounts is 12 years.”

How BBDO gets new clients:

“When it got out that we were getting Campbell soup,” said Dave Danforth, “at least 50 well-known agency people wrote in explaining why they were the only ones in the world who knew how to sell soup. It was the same when we got the Lucky Strike account about five years ago. It took us two or three weeks to staff the Campbell account. We hired only one outside man.”

The executive vice president in charge of client relations gave a short shrug. “Why should we hire outside men when the client picked us because of our brains? A new man takes time to break in. He has to orient himself. Obviously some of the men who wrote in were not happy about their jobs. Maybe they were in dead-ends, faced with some kind of office politics or some other personal reason.

“People like to work for BBDO because we’re considered a hot agency. We’ve been in business more than 60 years and we’ll be in business 60 years from now. We have stability. We’re not dependent on any one account. We have a big variety of accounts. We’re getting heavy into packaged goods but we’re still open for many lines in the food and drug field. We have no toothpaste, no motion picture account. I’m not saying we’d want a motion picture account. But I want to show there’s lot of room for us to expand even more, even though as an agency grows it cannot use products competitive to its present clients.”

Danforth ran down the 1953 billings percentages by product category. Packaged goods represented 54%. Under that 54%, it was broken down as follows: food, 14%; beverages, tobacco and candy, 19%; drugs and cosmetics, 7%; jewelry and clocks, 4%; publications, 3%; department stores, 3%; miscellaneous, 7%.

In the category “other consumer goods,” the total came to 28%. Under that 28% the breakdown was auto, 12%; insurance and finance, 2%; home appliances and furnishings, 10%; transportation, 2%; miscellaneous, 2%.

The non-consumer and institutional category, once BBDO’s strong point, totaled 18%. That includes U. S. Steel, du Pont, General Electric, among others.

“In a way,” said Danforth, “De Soto can be considered under the packaged goods category. So can appliances, like Crosley.

“How do we go after new accounts? Well, we avoid speculative presentations. We talk facilities, experience. We show case histories and urge the prospective client to talk to our customers. We show BBDO commercials, the cheap ones, the expensive ones, the institutional ones, the hard-sell ones. If the account really gets serious, he can talk to the people who will work on the account. That’s important. That’s something we couldn’t do if we hired outside people after we got the account. But we don’t have a new business department.”

In the New York office alone, Danforth has 20 account groups, each under a supervisor. Du Pont, Campbell, Lucky Strike are account groups by themselves; otherwise, the supervisors average about three accounts in their groups. Under the supervisors are account executives, junior account executives, copy art and production contacts, etc.

“Du Pont is real big account,” said Danforth. “There are 35 different product advertising budgets and du Pont wants a written plan on each one every year. The advertising plan on synthetic fibers alone—Nylon, Dacron and Orlon—was 400 pages long. We turn out for du Pont 2,600 individual ads in 600 publications every year. That’s just for print. That’s about 10 ads every working day.”

I remembered Claire Hanlon telling me about du Pont’s campaign on NBC TV’s show Home and decided I’d take a look.

At “Home” with du Pont: I walked into Home’s world of bewildering gadgetry early in the morning of 4 May. Home’s home is large, circular studio described by a perimeter of blue curtains and blue canvas. There was a complete Crosley kitchen in one corner, some mysterious machinery hanging from the ceiling, four Necchi sewing machines scattered around, a toy phonograph, a gardening box, Arlene Francis and a lot of cameras and people.

I sidestepped a cart of what looked like deviled eggs being wheeled around. (I found out later they were deviled eggs.) On the other side of the cart I found Claire Hanlon talking over a Nylon commercial with BBDO’s Marge Fowler, who wrote it.

“This is a fashion and home furnishings commercial,” Miss Fowler explained. “We’re advertising men’s, women’s and children’s clothes made from Nylon; also, Nylon sheers—these are new—and Nylon rugs and curtains.”

We walked over to the set for the Nylon commercial. There was a bed with its covers neatly folded back, displaying Nylon sheets. The most interesting part of the set was a large upended black box with Nylon products attached on all four sides and blackboard-type cartoons drawn on it. The box was hung from a hydraulic rig—called a “spiral pickup”—which not only moved the big, black box up and down but revolved it.

Also on hand to watch the commercial were Robert Zintf, du Pont ad manager for Nylon; Jock Elliott, account executive for Nylon; Russ Hoban, BBDO tv artist, who designed the set, and Russ Norris, also from the agency. Norris said he was a sort of market and fashion expert on Nylon, but, like many BBDOers, was rather lazy about his title. He explained he was concerned with the end uses of Nylon and with what was going on in the fashion and home furnishings market.

Elliott briefed me: “Du Pont doesn’t sell the products we’re advertising. It sells yarn to manufacturers, who turn it into various kinds of products. But du Pont is interested in expanding the uses of Nylon. This is the first in a series of 13 commercials which will
run into June. This is a new campaign for Nylon, so far as air is concerned. We’ve had ads in fashion and women’s service magazines and some Nylon advertising on Cavalcade of America. But this stuff on Home has a more direct consumer approach than the Cavalcade commercials. I’m not talking about Nylon stockings now. I’m talking about the newer end uses of Nylon like sheets, curtains, men’s slacks and so forth.”

We went into the control booth as Miss Francis began rehearsing the Nylon commercial. The BBDO people crowded in behind three NBC men seated in front of a line of nine monitor screens. Miss Francis was talking about the different uses of Nylon. “...like this beautiful dress I’m wearing. (SHE STANDS UP AND MODELS DRESS) It’s a Nylon mat jersey—one of the very newest fabrics of du Pont Nylon. (DISOLVE TO SPIRAL PICKUP WITH LINGERIE DISPLAY, NIGHTGOWN AND BLOUSE.) And then, of course, I’ve discovered Nylon in so many different things beside beautiful lingerie and blouses...” (DISPLAY REVOLVES TO REVEAL LITTLE GIRL’S PARTY DRESS AND BOY’S SHIRT AND PANTS)

Garth Dietrick, one of the directors of Home, gave terse directions to the cameras: “Dolly up; go back; switch now; dissolve to number three (camera).” As the spiral rig began revolving, Dietrick called excitedly, “Slow it down! Slow it down! What’s the matter? It’s going too fast!”

“We had a lot of trouble with that thing yesterday,” Miss Hanlon whispered in my ear. “I thought they finally set the right speed.”

Miss Francis stopped talking and on a monitor screen I could see her looking around inquiringly. A man came into view on the screen. He had no mike and bent down to talk into the mike around Miss Francis’ neck. “Garth, the speed is set on the spiral pickup,” he said.

“Can’t you slow it down?” asked Dietrick.

“Somebody will have to climb up on the rafters and fix the gauges,” said the man talking into Miss Francis’ mike.

“Well, O.K. then.”

“Shall we do it now?”

“Well, we have to get this thing rehearsed,” said Dietrick.

While the speed of the spiral pickup was being adjusted, Elliott showed me around the studio. He pointed to a large, blue metal box suspended high over the studio. “That’s the rain machine. It also makes fog and snow. On order, I think they use ice cubes,” high over the middle of the studio was a long metal arm. “It’s called a ‘monkey arm.’ They’re going to attach a tv camera to it. It’ll be remote controlled. There are still a few other things here not finished. There will be elevators all over the place. The center of the floor will come up, for example.”

After the spiral pickup was adjusted, the commercial rehearsal continued without a hitch.

“Well, that’s it,” said Elliott. “Looked good.”

“I’ve got to run,” said Miss Hanlon. “I have to pick up three garters for a stocking display tomorrow. The garters will frame the denier number of the stockings. Gee, there are so many details to a tv commercial!”

* * *
4. Wildroot found one ad budget wasn’t enough

A lot of time has been spent on the evaluation of media. Now that you have it evaluated, how do we use it?

Let’s just stick with one phase of this. Should we buy all of our advertising on a national basis; should we buy it all on a local basis, or should we buy some of each?

For many years the biggest part of the Wildroot budget has been spent nationally. We, like everybody else, I believe, have had some difficulty in localizing our national advertising. We also had the problem of trying to determine how much we should spend, or could spend, in each of our local markets, and we felt sure that in some markets we were overspending while in other markets we were underspending.

In an effort to analyze this situation we broke the country down into 100 markets. We did this by county definition (you will see in a minute why), and there was no overlapping. This job took hundreds of man-hours because we had to be sure that we could trace our sales with a reasonable degree of accuracy in each of these 100 markets every month.

When the 100 market breakdown information was finally completed, we were able to do just this—gather sales figures on a monthly basis for each of the markets. At this point, we broke down our advertising expenditures into each of these 100 markets. This was possible, because, as mentioned above, we set it up by county definition.

As you know, all newspaper and magazine circulation is available by counties, and the radio coverage was carefully figured out by the use of radio coverage maps and B.M.B. figures.

The other media—such as car cards, billboards, college newspapers, and so on—fell into the local market picture.

After this was completed, it became clear that the only way that each of the 100 markets could receive its fair share of the Wildroot advertising dollar was to have two advertising budgets: one for national advertising and one for local advertising. Further analysis of the problem encouraged us to try and employ the strictly local concept. We started this in September 1953 and our budget for 1954 is 89% local and 11% national.

Here is what has been accomplished:

1. For the first time we have been able to give each of our 100 markets the proper allocation of advertising dollars.

2. The advertising presentation used by each of our salesmen is strictly local, and this is something they like very much.

3. The dealers like it and tell us that their salesmen have been able to make better use of our material than ever before.

4. The Wildroot management likes it because we have shown substantial sales increases each month since this plan went into effect.

Right now, we are working on a further refinement which looks very encouraging. By employing a group of factors, we are able to set up potential's for each of the 100 markets, and we are now firmly convinced that we will be able to come closer to the answer that everybody in advertising has been seeking, for years. That is, just where does the law of diminishing returns set in?

The above has not been written to deride national advertising. I am merely trying to point out that when we look at the problem on a market by market basis, it becomes apparent that a combination of national and local advertising is the only thing that makes sense.

5. Out-of-home radio audience often overlooked

In the past 18 months there has been a strong swing to more use of radio and television advertising by our dealers in their local advertising. Recently the dealers’ use of radio has continued upward, while local television has declined.

My observation is that a balanced combination of television and radio at the local level is extremely effective; tv to demonstrate a feature of the product or dealer’s service, radio to reinforce the urge for immediate action. It is my opinion that radio produces more store traffic dollar for dollar than television.

I don’t think media men give enough consideration to the out-of-home radio audience, probably because there are no audience rating figures available.

There are some 28 million automobiles with radios, and if you try to go anywhere on Sunday you will swear every one of them is on the road. We recently bought a Sunday afternoon sports round-up program on the Mutual network especially to catch this huge rolling audience, plus the portable sets at the beaches and other Sunday recreation spots.

We recommend radio to our dealers between the hours of 7 to 9 a.m., and
5 to 7 p.m. weekdays to reach the automobile commuting audience, as well as the at-home morning audience while people are dressing and eating breakfast and the evening audience before the big tv shows come on.

RALPH H. HARRINGTON
Advertising Director
General Tire & Rubber Co.
Akron

6.

10 questions
to consider after
buying time

Dr. Dichter

The headaches begin after you've bought time on radio and tv. However, it needn't be that way. If the entire team involved in the time-buying operation—from ad manager through agency executives and media people—were to get the answer to 10 basic questions, the entire purchase-and-use process would be simplified and made more efficient.

1. What are we really trying to say? Do we expect the consumer to "go out and buy" right now? Do we expect the shopping process—such as the purchase of an appliance or automobile—to take some time? Do we expect the consumer to think about us when, as and if he is going to buy? Do we want to develop a hunger in the consumer for our product?

   (Check the answer for the initial guide as to whether you want or need a saturation campaign, programming and so on.)

2. How do we really feel about the product we are selling? Do we want to talk about the pleasure the consumer will have in using the product? The thrill of purchasing the product? Do we feel our product is necessary for the well-being of the consumer? What do we think the purchase and use of the product will do for the consumer?

   (We start to shape the frame of reference for the commercial. We can make effective decisions if we know what the product really does for the consumer—psychologically as well as materially.)

3. What kind or what kinds of people are we selling? Are our customers buying the product because it gives them a feeling of security? Power?

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Social status? What are the different needs of various kinds of people who are our potential customers?

Instead of just accepting the fact that our product sells to women, men over 40, and so on, understanding of the psychological types of our customers enable us to select just the right mood for the commercial as well as the kind of time segments we want to buy. It helps us make creative decisions instead of run-of-the-mill decisions that may give us only run-of-the-mill results.

4. What does the consumer think about when he decides to buy our product? Does he recall “Mom’s ice cream”? Does he associate the product with the pleasures of the future? Is he looking for something sleek and modern? Is he worried when he purchases a product like ours? Is he confronted by conflicting claims that he cannot evaluate and therefore faced with the “misery of choice”?

(By understanding the kind of promise we have to make to the consumer in relationship to our product, we also know the kind of promise the consumer will believe. This involves not only the commercial itself but decisions as to whether to buy an individual program, use participating shows or to buy spots — and where all these should be located.)

5. What might interfere with the buying of our product between the time we deliver our sales message and the time purchase takes place? Is the consumer likely to hear or see a lot of other commercials of competing products? Are the other appeals as good as or better than ours? Is our concentration giving us the last election eve broadcast so that we are most effective before the moment of purchase?

Is there a psychological link between the commercial (and program) and the sales apparatus at point of purchase?

(Here we test the commercial for three basic criteria: [a] degree of consumer involvement in the commercial; [b] degree of positive emotional reaction developed; [c] degree of mental rehearsal of purchase and use developed.)

6. What have we got that the competition hasn’t, taking into consideration that their product may be as good as ours? What are the special attributes of our product and brand personality? Does our brand name have special significance? Do we develop a greater feeling of trust and sincerity than other products?

(In addition to affecting copy and plans board, the answer to this question provides insight into the type of adjacencies that are desirable or undesirable. All this comes under the heading of “protecting the investment.” You have to be sure that you are really selling from strength, either strength you already possess or can acquire through program and station association or through the type of commercial used.)

7. How can we make certain that the consumer will not confuse our brand with a competing brand that spends as much as or more than we do? What have we done to prove that we understand the consumer better than do others? Have we really separated our product, psychologically speaking, from others in the field? Do we really know where we stand in the consumer’s rating of products? Do we know whether we want to break the “conditioned reflex” that associates the type of product mainly with the first ranking brand, or do we want to fight off the efforts of others to displace us...
if we are the first ranking product?

(Research has shown that you may be selling the other fellow’s brand if you are not aware of how the consumer feels about other brands in your field. Similar commercials, similar programing and so on naturally tend to confuse the consumer in favor of the leader. The key to individuality is not just being "different" but being correctly different. For instance, a second ranking product might actually ask the consumer to join in the fun of discovering “our” brand.)

8. Do we make our product sound like all the consumer wants it to be? Does it meet his “level of expectation”? Do we come “dressed up” in the manner expected of us?

(There is a “level of expectation” of media, time, program and product. By understanding the mood and the consumer’s appreciation of your intention as shown to him by what you buy, we enhance the sales message. Many a good commercial has lost effectiveness because it was placed in the wrong spot.)

9. Are we missing anybody because of the time chosen or the kind of commercial used? Are we mistakenly limiting our market? Are we aware of all the different kinds of people who buy our product?

(The revolution in marketing needs to be recognized in the use of air media. Food packers now know that men participate in family shopping—often spending more than women because they buy delicacies and foods the woman would not dare to buy for fear or being accused of wasting money. In a study for an oil company we found women represented an important market for gas and oil. In selecting shows and time slots, be sure you are not “including out” portions of the market that may be of value.)

10. Does the program selected or the time chosen for spots build the mood for the commercial? If your product is in the self-indulgence category (soft drinks, cigarettes, for example), is your audience in the mood to "let itself go"? If you are a personal security product (soaps, cosmetics), is your audience in the mood to be concerned about itself?

(Too often spots and programs are bought on the basis of ratings rather than on the basis of the mood required to sell a product. We have seen lower-rated shows do a better job for a sponsor than a previous show that had a higher rating because the new audience was more receptive to the commercial. While ratings offer a sometimes useful guide, it should not be the ultimate one. For instance, a program that offers a “community feeling” might be better for drug products where there is a high degree of personal contact between the druggist and customer than a higher-rated, impersonal network program broadcast into the area from another city.)

Getting the answers to the above 10 questions may tell you whether you want to use the “hard” sell or “soft” sell, the big claim or the little claim, the sincere announcer or the animated approach. It will also serve as a realistic guide to the budget makers and timebuyers and provide standards-in-depth on which to base time buying decisions.

DR. ERNEST DICHTER
President
Institute for Research in Mass Motivations
Croton, N. Y.

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Strong Pull keeps viewers tuned to

K MJ·TV

FRESNO • CHANNEL 24

the FIRST TV station in
California’s San Joaquin Valley

K MJ-TV pioneered television in this important inland California market. The strong pull of top local programing plus NBC and CBS network shows continue to make it this area’s most-tuned-to TV station. K MJ-TV is your best buy in the Valley.

Paul H. Raymer, National Representative

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ADVERTISING 'HUCKSTERS'
(Continued from page 29)

or trickery or anything objectionable to the public for any other reason. Questions of fact are left to government bodies and the Better Business Bureau.

You are never identified to the agency whose campaign you complain about. And what the agency does about your complaint is its own business. No pressure follows from the 4A's. Many agencies, however, write to the 4A's to say the complaint led them to change the offending campaign. In other cases, August Nelson told sponsor: "The campaign may be withdrawn soon after but it's hard to say whether it had run its natural course or whether the complaint was a factor." Nelson is 4A's senior staff executive charged with responsibility for Interchange matters.

Six months ago the 4A's added this feature: Agencies which get complaints are offered the opportunity to get the individual opinions of a committee of top-notch agency people on the complaint.

Thus far agencies have elected to receive comments from the committee in seven cases of complaint. Five of the complaints were disagreed with by most of the 15 members of the committee. The two products where complaints were agreed with are a well-known toothpaste and a whiskey. Complainants about these two were agreed with by the committee on an overwhelming basis.

Agencies which receive opinions from the committee are in effect getting free consulting service on whether or not their efforts are likely to offend the public. Opinions from committee members have been thorough and thoughtful," August Nelson says.

The 4A's stimulates cooperation with the Interchange by periodically mailing invitations to agencies to participate. Agencies which report they wish to cooperate receive monthly reminders to write in plus forms on which to list complaints. Individual offices of agencies participate separately. Within each cooperating office one executive is designated to make monthly reports to the 4A's.

Reports come in at the rate of 20-30 a month. Of these 15-20 are actually suitable for forwarding. You can get a better idea of the degree of activity among agencies from these figures:

Agencies which belong to the 4A's have a total of 490 offices; 281 of these member offices or about 57% participate in the Interchange currently. There are 136 offices of non-member agencies participating.

If you are interested in helping the Interchange, you can do two very tangible things: (1) Find out if your office is receiving the complaint forms from Interchange. (2) See to it that everyone in the agency knows about Interchange and who has the complaint forms. To "merchandise" Interchange the 4A's has bulletin board posters like the Anderson & Cairns-produced piece shown at the head of this article. You can get these on request.

One agency several years ago came close to being asked to leave the 4A's following a series of Interchange complaints about ads for one of its clients, sponsor learned in conversation with admen.

The agency was sent so many complaints about the ads that it finally refused to receive them. Discussions were held in 4A's board meetings over whether the agency should be ushered out. It was decided instead to first discuss the matter with its executives.

After conferences with 4A's President Fred Gamble, the agency agreed to do its best to modify the offending ads. The agency made the point that it was not to blame for the type of campaign (it was dictated by the client) and that even if it resigned the account no change would follow in the offending campaign. Since the conference several years ago, there have been only a few complaints.

Bernard C. Duffy, president of BBDO, told sponsor in a forum conducted last issue that the agency in question had claimed "another 4A agency was ready to take the account," if it resigned it. "This excuse was accepted and there was some merit to the excuse," said Duffy, "but you can see how difficult it becomes to consider throwing out other offending members. Any agency can offer the same excuse in the future" (Sponsor, 17 May 1954, page 86).

David Ogilvy, too, feels this excuse is a poor one. "This excuse is like that of the man who says if I don't steal someone else will," he told sponsor. Ogilvy feels it's time stricter "sanctions" were imposed on offend-
ers, including "excommunication" from the 4A's.

The chairman of the 4A's this year, William R. Baker Jr., chairman of the board of Benton & Bowles, said this on the subject of removing 4A's members (in the previously referred to spoons form): "Speaking as an individual only, I think that we ought to consider being a little tougher on offending members of the 4A's rather than risking the loss of our fine associates who feel disturbed and chagrined at what a number of fellow members continue to do, in spite of earnest efforts on the part of our Association to correct the situation."

Fairfax Cone, president of Foote, Cone & Belding, told the 4A's meeting in April: "We have lucky breaks in our own Association and we should throw them out."

The Better Business Bureau: The non-governmental organization which devotes full time to policing national and regional advertising is the National Better Business Bureau. With a $200,000-plus budget raised from membership fees paid by media, national and regional advertisers and other business elements, the Bureau is a formidable opponent of false advertising. (On the local level individual Better Business Bureaus function separately against retail and other local advertisers who get out of line.)

The Bureau concentrates on false claims in advertising and selling. If the public or a competitor complains, or if a staff member spots something suspect, the advertiser is asked to show proof of his claims. Most frequently advertisers quickly change their copy. Last year 211 advertisers voluntarily cooperated; only 15 refused. That's an average of 93 out of 100 cooperating. Facts developed in seven of the 15 cases were turned over to the FTC. Says the Bureau:

"Some indication of the importance of this work can be found in the fact that the companies involved expend more than $300 million for advertising annually. They include 21 of the country's 100 leading advertisers."

Many advertisers and agencies work with the NBBC on a "preventive" basis. They come to NBBC to seek advice about propriety of copy claims in advance of broadcast or publication. During 1953 more than 400 requests were received from advertising agencies for advance reading of copy.

Kenneth Willson, president of the NBBC, told spoons: "Many advertisers or agencies come to see us when there is some doubt in their minds about a piece of copy. They want to know in advance if it conforms to our standards. Our standards encompass government rules as well since we make them in keeping with government precedents. We're familiar with government regulations and can help the advertiser live up to them."

Willson feels more advertisers and agencies could profitably work with the NBBC on this preventive basis. This is actually the approach the NBBC prefers. All of the non-government organizations which police advertising, in fact, prefer to work quietly and in a cooperative spirit with advertisers and agencies.

Because of its desire to foster close cooperative relations with advertisers, the NBBC never reveals the names of companies from which it has obtained voluntary cooperation in changing a campaign. But here are some examples of specific campaigns the NBBC has acted on with identification of the advertisers omitted.

Detergent: After citing the advantages of his product, the advertiser added, "That's not just advertising talk." NBBC pointed out the damaging effects of such copy on all advertising, including his own. Copy withdrawn.

Automobile: A company used radio, tv, magazines and newspapers to advertise achievements of cars in an endurance race. "Since these claims were true only as to one division of the race, we requested that this fact be disclosed in future advertising, and the company cooperated," says NBBC. Two other auto companies made claims which were mutually contradictory but eventually withdrew the claims.

Motor oil: A leading manufacturer agreed to cancel a newspaper, magazine and radio campaign which "represented a guarantee as covering more territory than was actually the case."

Ballpoint pen: A manufacturer discontinued a series of newspaper ads which represented the particular pen as the only one "approved" by certain authorities "when NBBC investigation in several cities where this copy appeared indicated that the claim was
contrary to the facts."

Wa(lk: A company withdrew advertising its watches under a lifetime guarantee when the NBBB pointed out that no company today "is in a position to commit its management of the distant future to irrevocable adjustment promises on which that management may later have to weep."

Cigarettes: One company agreed to drop use of a "fear" theme which implied that smokers could use its brand without any possibility of harmful effects.

Another cigarette discontinued a campaign which implied the brand would have beneficial effects on digestion and not irritate the throat.

The NBBB has done more than work with individual cigarettes in its effort to raise standards of advertising. It also recommended a code for all cigarettes to follow in mid-December 1953. The NBBB published these standards "because of growing evidence that the general public bitterly resents the use of deceptive 'health' claims in cigarette advertising."

The NBBB believes there has been substantial improvement in the believability of cigarette advertising during the past few years. Kenneth Willson pointed out: "The big three today are not using medical or scientific claims whereas several years ago all had campaigns based on some form of medical claim."

The cigarette code was developed by NBBB in cooperation with the committee on national-local advertising of the Association of Better Business Bureaus (which represents all the bureaus, local and national). Other jointly developed codes NBBB has published in cooperation with all local bureaus include recommended standards for automatic vending machine advertising and trade-in advertising of tv sets and major appliances.

When advertisers fail to cooperate with NBBB in either producing proof of claims or withdrawing them, the organization issues a bulletin to media and others. Bulletins are issued as a last resort only and after every other means of obtaining voluntary cooperation is explored. The bulletin which got the most attention in the recent past was the NBBB's blunt condemnation last February of a Chesterfield campaign. The campaign "implied that smoking Chesterfields, without qualification as to the health of the smokers, is not harmful," NBBB said.

Another recent bulletin of the NBBB covered the Garden Guild of America. This is a company which uses transcribed radio pitches a full program in length to get mail orders for what it calls the Rose of Shangri-La.

The rose in question is a shrub rose bush known botanically as Rosa Multiflora. It is a small rose with many blooms per bush. The Dept. of Agriculture has recommended it for use on farm land; it is not recommended for city and suburban home lots.

Nonetheless the Garden Guild built a mail order pitch around the imaginary discovery of the rose in the Himalaya mountains of China and its value as a garden rose. The copy is a collector's item for students of the rocoo. Here's an excerpt to roll over your tongue:

"The Rose of Shangri-La . . . the very same rose discovered by a hidden village lost in the vast peaks of the Himalaya Mountains of China . . . a strange unusual rose unlike any rose ever developed in America . . . legend has it that it all started some time back when an American mining expedition suddenly found themselves trapped and blinded by a raging blizzard in the treacherous peaks near the Himalaya Mountains of China. Their pack horses vanished in the 10-foot drifts of snow. A superstitious guide mumbled something about forbidden territories and ran off. And when all seemed lost, this small desperate group of brave adventurers suddenly rounded an icy bend in the mountains . . . as they rounded this bend . . . there before their unbelieving eyes they saw cradled in the mountains, protected from wind and snow what looked like a modern Shangri-La, thousands and thousands of rose bushes surrounding an entire village. . . ."

Other transcriptions from the same company give equally fantastic but completely different accounts of the "discovery." But the NBBB states "the Multiflora Rose has been known and used in this country for 90 years."

Sponsor asked NBBB officials to comment on radio and television complaints in general. These were some of the reactions from Allan Backman, executive vice president, and Van Miller, the NBBB specialist in mail order advertising.

From Backman: "Tv is a relatively new medium. The people responsible for determining the acceptability of the advertising are not yet fully experienced. Their background is not yet adequate for judgment. Of course this is not as true for the networks—that they carelessly set up radio departments supplied personnel for tv. In general as the industry matures excesses will probably decrease.

"There seem to be more radio complaints now than there were before tv. This may be due to the fact that radio can't afford to be too choosy in selecting advertisers. Mail order, bait and switching trade-in offers are more frequent in complaints about radio than in pretty days."

From Miller: "Mail order promoters are manufacturers of advertising. Usually they do not manufacture the item they are selling. It's harder to get them to live up to a code therefore than it is with the advertiser who belongs to one industry. We try to get the mail order promoter to live up to the code for the product he is selling. One problem we've had frequently is with the type of mail order item which is sold on radio through five-10- or 15-minute transcribed 'talks.' Now
123 Case Histories

More than ratings, more than popularity polls, more than coverage analyses—actual advertising results put the finger on the true value of an advertising medium.

Radio is great because radio proves out great. Over 100 examples (123 to be exact) of radio's greatness in moving people to buy are contained in the 1954 Edition of RADIO RESULTS. All appeared during 1953 in the bi-weekly issues of SPONSOR. Each is arranged by category, boiled down to the essence. Included are up-to-date national, regional, and local case histories—examples for every prospect you might hope to get in 1954.

Station salesmen and reps have reported scores of sales resulting directly from previous RADIO RESULTS. This year your prospects need RADIO RESULTS more than ever, and your station can benefit by tying-in with a positive ad message in this unique, long-life, use book.

The coupon below will reserve double-truck, full-page, or half-page for you. Final advertising forms close 15 June. Publication is scheduled for 1 July release.

Final Advertising forms close 15 June
many of the mail order people bring us their crops in advance to go over."

Backman and Miller told how lack of concern with advance planning for advertising standards had hurt the growth of an entire industry. Soil conditioner advertising went hog wild recently, they said, due to claims of all the companies trying to crash into the field following success of a few pioneers. The NBBB tried to set up a standard-setting conference but failed. Finally the FTC stepped in and saw that standards were set. By this time the public had lost faith in soil conditioners, and the legitimate companies had lost headway with their products. The NBBB feels it all could have been avoided had standards for advertising been set early.

**Industry advertising codes:** Frequently when advertising ethics in an industry touch bottom, leaders of the industry will get together to restore decent conduct. They'll set up a code through their industry association which provides for minimum standards. These will cover attacks against competitors and how far product claims can legitimately go. Copies of the code will then be forwarded to media to guide them on acceptability of advertising from members of the industry.

One of the latest to adopt a code is the American Association of Nurserymen. The plant business has been troubled with misleading advertising, particularly by mail order companies like the Garden Guild. Recently the head of the nurserymen's association, Richard White, came to Fred Gamble of the 4A's with the problem. Gamble made suggestions and they adopted a code which the 4A's later forwarded to media for them.

The Better Business Bureau is a frequent "referee" in helping industries draw up codes. One code currently being worked on is for retail furniture sellers all over the U.S. This follows many complaints about the quality of heavily advertised low-cost furniture.

One of the industries which the National Better Business Bureau felt could benefit from a code was cigarettes. Cigarette makers, however, said they were afraid to band together for fear of anti-trust action; the industry had been subjected to government action which had left a lasting fear of cooperative activity. Accordingly the NBBB drew up a code and offered it to individual members of the cigarette industry (as mentioned above).

A code alone, of course, isn't enough. It has to have teeth. NBBB will act as any industry's impartial referee in enforcing a code. If you want further details, write to Kenneth Wilson at NBBB, 105 Lexington Ave., New York, N.Y.

**The radio and television codes:** The radio code of the NARTB was brought up to date early this year. It provides, like the more-often-mentioned tv code, for standards of advertising acceptance; desirable length of commercials; good taste.

All radio station members of the NARTB receive copies of the code, and it was adopted on the basis of agreement among members of a committee of broadcasters.

The tv code goes a step further in that tv stations must subscribe to the code's provisions before they can become eligible to display a seal of membership in the code. The seal may be withdrawn on indiciation members are not fulfilling their obligations.

Here are some tv code highlights:

> "A commercial tv broadcaster should refuse the facilities of his station to an advertiser where he has good reason to doubt the integrity of the advertiser, the truth of the advertising representations, or the compliance of the advertiser with the spirit and purpose of all applicable legal requirements."

Commercials featuring "statements by doctors, dentists, nurses or other professional people" should either involve bona fide authorities or be tagged as dramatized.

In Class A half-hour shows, commercial time should occupy three minutes only. Participations should be spaced five minutes apart at the least. Station breaks should be 30 seconds.

The tv code was in the public eye a few months ago when it insisted that dramatized commercials in which actors play doctors or dentists be labeled dramatizations.

The code has helped see television through an era in which it was severely criticized for low necklines even up to the halls of Congress. NARTB believes that while the code does not work perfectly it has a high percentage of adherence from subscribers.

The problem of compliance with good standards grows most acute where competition is greatest. Stations which badly need the business are most tempted to carry questionable commercials or to double and triple spot. The rationale is: "If we don't others will."

A network president told sponsor: "We reject copy only to see it used on stations." His remark is a reminder that the problem in radio and tv is local as well as national. With more tv stations coming on the air, with increased pressure on radio stations, more active campaigning for adherence to the broadcast codes is increasingly important. Said an agencyman: "And what about color? Think of the nauseating possibilities."

Despite the concern of advertising people, it's probable that the public is less conscious of advertising abuses than you might believe. The latest survey which tends to support this conclusion is by the Scherwin Research Corp. (see figures page 29). It shows, for example, that a majority of viewers rate cigarette tv commercials as "good" or "fair." Many admen would have anticipated a more antagonistic reaction.

---

### What's with Phoenix?

- **100,000**
- **TV Sets Soon!**
- **Somebody's looking!**

**LOOK AT**

**KTYL-TV**

**Channel 12**

**NBC Affiliate**

**Call Avery-Knodell**

---

**SPONSOR**
To those fighting advertising's public relations battle, surveys which show the public is essentially friendly are sometimes cold comfort. Periodic eruptions of attempts to get anti-advertising legislation are warnings of what could happen.

Bills to limit tobacco and liquor advertising, for example, are up for hearings in Congress currently. Unconstitutional? Probably. Unpopular? Certainly. But assurance nonetheless that advertising's self-policing efforts are in the class of practical necessity.

ROUND-UP
(Continued from page 57)

a KBS primary coverage map with KBS supplementary stations and a sponsor reprint ("How to reach small-town America," 22 March 1954). Accompanying the material is a letter from Edwin R. Peterson, KBS vice president, outlining advantages of using the network.

A newly revised 27-page study of the Baltimore, Washington and Eastern Shore of Maryland Negro market is being mailed sponsors and agencies by WANN, Annapolis. The study gives income breakdowns, population, occupation breakdowns and other figures in the $250 million Negro market.

Storer Broadcasting Co. has finished moving its national headquarters to its own three-story building in Miami. The new headquarters is designed solely for the administration of Storer Broadcasting—said to be the largest single broadcast entity apart from the networks. The building is located at 1177 Kane Concourse, Miami Beach.

Friend-Reiss-McGlone Advertising, New York, announces that its radio and television department has increased its billings 500% in the past 12 months.

New president of the Radio & Television Executives Association of New England for 1954-55 is Benjamin Bartzoff, executive vice president and general manager of WVOM, Boston. He has been in radio 32 years. Six years ago Bartzoff was one of the group who originally founded the association.

SPONSOR ASKS
(Continued from page 55)

By IRA G. DE LUMEN, manager of cost control, CBS Television Productions, New York

So much attention has been given to television extravaganzas, and their high talent and production costs, that it might not be amiss to remind ourselves of the other 95% of television, the regularly scheduled programs that you see week after week, carefully produced and budgeted—the custom-made jobs produced with assembly line techniques.

Production and rehearsal facilities, the so-called "below-the-line" elements, which are considered by many to be television's major problem, are just as susceptible to quality control and cost control as any manufactured product.

To give the advertiser the most and the best production for his dollar, we have established at CBS a flexible assembly line procedure of entering requirements, designing, estimating, revising where necessary, building and procuring and delivery, which gives the advertiser control of quality and cost.

As with any assembly line, the timing of each operation is important. Maximum efficiency and economy can be achieved only when there is sufficient time to process the job in orderly fashion. Under these circumstances, we produce shows within the advertiser's budget, and give them an estimate of costs that for all practical purposes are actual costs. Naturally when requirements are received so late that it becomes a race with the clock to deliver on time, the effectiveness of our assembly line procedure is reduced. While we attempt to produce as economically as possible under all circumstances, the plain fact is that it costs more to do the job on overtime than on straight time. But given half a chance, and by that I mean requirements entered in reasonable time, and enough flexibility in requirements to use the most economical production elements including new effects which are being constantly developed, our production controllers can bring your show in at a low cost.
R. N. W. ("Neison") Harris, the man who changed the hairdo habits of millions of women with his Toni Home Permanent, will invade the $70 million lipstick market in mid-August. Harris, president of Toni, stated: "We are entering this market with a product—Viv—that meets the highest standards and we are supporting it with the same aggressive sales, advertising and merchandising that have made Toni the undisputed leader." Backing Toni's Viv will be a $5 million ad campaign, of which 75% will go into nearly 20 network tv and radio shows, as well as extensive spot drives.

Dixy Moore, v.p. and general manager of Los Angeles' KTTV, has been piloting the infant Television Advertising Bureau through its organizing days. Moore, a former ABC TV executive, was named as temporary chairman of the TVAB, was to preside at the group's first big meeting in Chicago at the Palmer House a week ago. By pre-stime more than 30% of tv stations in all parts of the U.S. had actively supported the TVAB, a promotional bureau roughly similar to ANPA's Bureau of Advertising in the newspaper field. "Our job now will be to gain full recognition for spot tv," says Moore.

Reggie Schuebel, one of radio-television's best known ladies executives, now heads her own agencyconsultant firm: Reggie Schuebel, Inc. Former partner Jack Wyatt (the firm was called Wyatt & Schuebel) has severed his connection with the consultant firm as well as with the National Negro Network, of which he was a v.p. Reggie, formerly radio-tv director of the Brown and later the Duane Jones agency, continues as an executive v.p. of the Negro-owned WNV. Under the Reggie Schuebel, Inc. banner she'll continue to serve as the New York radio-television office of a number of regional ad agencies.

Joseph P. Wilkinson, president of Texas' Wilkinson, Schwartz & Tips, Inc. of Houston will merge his agency with McCann-Erickson. The transition phase, during which the Texas operations of the two firms will be coordinated, started in mid-May. Among the WSKT accounts being transferred to the McCann-Erickson combination: Humble Oil & Refining; Anderson Clayton & Co. (vegetable oils); Texas Rice Promotion; Foley's Department Store, Wilkinson and Kern Tips, veteran sports writer, become McCann-Erickson v.p.'s. All of the agency's big accounts are radio-television users.
Decide on the Network that Protects Your Time

There's no costlier television experience than to lose your investment in a program or time... or both... at your contract's expiration. This doesn't happen to Du Mont sponsors... it won't happen to you. The Du Mont Television Network has always protected sponsors. When you decide on Du Mont you have a time franchise.

LOWER TIME COSTS
You save regionally or nationally on the Du Mont Network. For example, in the 5 largest U. S. markets alone, other networks cost as much as 12% to 41.5% more!

LOWER PRODUCTION COSTS
Your savings at Du Mont on production facilities result in more money available for time buys.

IT'S TIME TO DECIDE ON THE

Du Mont Television Network
515 Madison Avenue, New York 22, N. Y. Murray Hill 8-2600
435 N. Michigan Avenue, Chicago 11, III. MO 4-6262
A Division of The Allen B. Du Mont Laboratories, Inc.

31 MAY 1954
Hucksters and weasels

Anyone who has attended the recent meetings of the 4A's and the ANA or talked with their members will know that never has the advertising profession been as concerned with the problem of "hucksterism" and "weaselism" as it is today.

And ironically enough, all of sponsor's findings show, never has the profession been on as high a standard, reached as high a level of public acceptance or operated with fewer "hucksters" and "weasels" than today.

How to explain this seeming paradox?

The impact of television seems to be one answer. A slight exaggeration or departure from the literal truth may go unnoticed in print, but spoken, pictured and demonstrated on TV, it is instantly noticed.

Another explanation might be the growth of ethics in business generally. This is reflected in the desire of the advertisers and their agencies to raise their standards too. Leaders of this movement—the Ben Donaldsons, the Fairfax Ones, the Earle Ludgins, the Ben Dykes, the David Ogilvys, the Paul Wests, the Fred Gambles and many many others—are working hard to do just this, backed by the NARTEB and its radio and TV codes.

A third reason might be more personal. One agency president told sponsor: "I never thought too seriously about it until I asked my son one day why he wasn't interested in getting into advertising and he told me: 'What, be a huckster!'"

*Webster's New Collegiate Dictionary* defines "huckster" as "one whose business is advertising for commercial clients, especially preparation of advertising programs for radio broadcasting: usually implying meretricious showmanship."

And "meretricious" means "of, pertaining to, or characteristic of being a prostitute." Fairfax Cone pointed out at the recent 4A's meeting, protesting the definition.

What can be done?

Sponsor has come up with some industry answers in the article "Hucksters: what you can do about them," starting page 27. Don't miss it.

* * *

The anti uhf curtain

An account executive told sponsor recently: "Our people don't buy uhf anymore, if they can help it. Too much trouble. If there's a choice, they're instructed to buy "v"."

In words of one syllable, the agency exec was saying his shop has stopped thinking and is now operating by rote.

True, five uhfers have closed in the past two months. True, 60 of the 72 CP's returned since April 1952 have been for "u's." True they're having hard sledding.

But the biggest handicap has been the attitude of the agency and the advertiser.

We thought about WHUM-TV (Ch. 61) in Reading, Pa., where four editors telecast the other week by John Deegan brought in 20,000 letters and cards.

We thought of WDAK-TV (Ch. 23), Columbus, Ga., which boasts it carries a majority of local advertisers. And we remembered a long letter from WCAN-TV (Ch. 75), Milwaukee, quoting ARB to show how many of its programs lead in town.

What does all this show? Good programming attracts audiences, whether it's uhf or vhf. National advertisers and their agencies who ignore the "u's" may be losing a good bet.

Watch for sponsor's provocative report on uhf 28 June.

* * *

Salute to Ogilvy

Not long ago David Ogilvy, president of Hewitt, Ogilvy, Benson & Mather, was looking for a tune to use in a radio jingle for a grocery product.

The tune which best fitted the words was Greensleeves—which is hundreds of years old and one of the loveliest and most haunting melodies ever written.

If he had taken Greensleeves and put it to work for his grocery product, he would have been guilty of destroying one of the greatest musical treasures of the western world. But he resisted the temptation.

We salute David Ogilvy.

They include a chairman of the ANA (Ben Donaldson), a chairman of the Advertising Research Foundation (Marion Harper Jr.), a v.p. of the Traffic Audit Bureau and member of the ANA Outdoor Advertising Steering Com. (Ralph Harrington), an ex-ANA chairman (Ward Maurer) and an ex-ARF chairman (Henry Schachte).

For nearly two years they've been reading each article in the media series every other week, commenting on them, often supplying supplementary data. Why did they submit to this "labor of love" when each is so busy?

The response of one member perhaps summarized the thinking for all when he said at the beginning upon being asked to join the Advisory Board: "Yes, I think I will. Media evaluation is a subject that deserves much more study than it's getting. I think you'll help advertising. And I'm sure I'll learn a lot myself!"

Sponsor, the broadcasting industry and the advertising profession in general owe these 12 advertising experts a profound vote of thanks.

For six of the board's conclusions on the series, see article page 36.
There have been many "Famous Figures" come from the Heart of America. They have played important roles in government, in literature, in show business, in science and in progress.

To an advertiser with a product or service to sell in the great Kansas City Trade Area, few are more important than the figures who symbolize The KMBC-KFRM Team—Casey and Kansan.

For years, they have been turning in the top performance in Heart of America radio—program-wise, promotion-wise, facilities-wise and most important, SALES-WISE! Yes, indeed, Casey and Kansan, famous figures are producing "Favorite Figures" (sales figures) for many happy advertisers.

Another famous figure which has sky-rocketed to the top is that big figure 9—with the CBS television eye. It's KMBC-TV backed with the same know-how that has spelled dominance for KMBC and KFRM.

Any way you figure, you can hit a new figure with an advertising campaign on The KMBC-KFRM Team, KMBC-TV or both. Write, wire or phone Midland Broadcasting Company, Kansas City, Mo., or your nearest Free & Peters colonel today.

Use the "Famous Figures" who can make your product into a "Famous Figure"!
radio
station
representatives

WEED

and

company

NEW YORK  CHICAGO  DETROIT  BOSTON
SAN FRANCISCO  ATLANTA  HOLLYWOOD
The Big Show's on the road in Kansas City....

ow! All Together Under the BIG TOP!

Don Davis
Vice President

Henry Goldenberg
Chief Engineer

George Higgins
Sales Manager

Free & Peters, Inc.
National Representatives

KMBC-TV
The BIG TOP STATION in the Heart of America

Channel 9 CBS BASIC CBS AFFILIATE

See Back Cover for the Facts!
PACIFIC BORAX CO. DOES A COMPLETE JOB...  

SO DO HAVENS AND MARTIN, Inc. STATIONS...  

The "Old Ranger" and his associates in the "Death Valley Days" show on television feature the virtues of 20 Mule Team Borax and Boraxo.

20 Mule Team Borax—to speed and sweeten all laundry, diapers, and for housecleaning.

Boraxo, powdered hand soap—tackling dirt plain soap can't wash... works gently and quickly in cold water.

From one pioneer to another... Havens & Martin, Inc. doffs its hat to Pacific Borax Co. and the "Old Ranger." Pioneers build, and WMBG, WCOD and WTVR continue to build audiences and sales results for advertisers. Join the other advertisers using the First Stations of Virginia.

WMBG AM WCOD FM WTVR

FIRST STATIONS OF VIRGINIA

Havens & Martin Inc. Stations are the only complete broadcasting institution in Richmond. Pioneer NBC outlets for Virginia's first market. WTVR represented nationally by Blair TV, Inc. WMBG represented nationally by The Bolling Co.
Fall trends in rates, programs

Fall trends: Preliminary survey of vast amount of data SPONSOR has already compiled for its upcoming Fall Facts issue (12 July) indicates following trends already underway: (1) Price war between CBS, NBC Radio networks will enable sponsors to get 15 to 20% discount on nighttime rates sometime after 25 August. Nets also planning more music-and-news low-cost programing after 8:00 p.m. weekdays and during weekends with latter emphasizing out of home listening. (2) TV network rates will go higher—due to networks' growth, possible AT&T cable charge boost. Likely result: more co-sponsorship, network development of participation-sold shows, stress on daytime tv.

CBS Radio cuts rates, NBC acts

CBS Radio nighttime rate reduction due to strictly economic reasons. All network sales reported down this year compared with last. Advertisers refusing to renew in some cases because Nielsen figures show continued downward curve in nighttime listening. NBC Radio followed suit to keep competitive. ABC, Mutual plan no changes.

Some broadcasters upset by cuts

Broadcasters disturbed at continuing net rate cuts while aware of net operating problems. Feeling has been expressed radio nets eventually may be reduced to program service available for fee.

Spot radio, tv trends for fall

Fall trends in spot radio field: Stations will make all-out efforts to sell more nighttime, more weekend radio, often with packages of announcements offered at special discounts up to 50%. In spot tv, stations may close ranks (via new Television Advertising Bureau) with tv film syndicates, which now frozen out of network time for most part, to pitch spot to tv clients. (For tvAB article, see page 31.)

20 radio network shows go off air

Summer hiatus has begun. Some 20 sponsored radio shows have gone off air past month with more to follow. SPONSOR's Radio Comparator paragraph page 87) reflects their departure. Only new sponsored show added: General Mills' "Silver Eagle" on ABC. Only new sponsor: Bridgeport Brass, which bought into Mutual's Multi-Message Plan 8-8:30 nightly.

5 tv outlets on, 6 off during May

Six tv stations went off air during May; 5 went on. Two leaving air were vhf operations—KOY-TV, Phoenix, KDZA-TV, Pueblo, Colo. Phoenix outlet merged with KOKU-TV; both had shared Ch. 10. KDZA-TV told FCC it shut down for equipment repair. Four uhf's went off air for economic reasons. All 17 CP's relinquished during month were uhf's. Total commercial tv stations on air end of May, 376; 122 are "u's."

SPONSOR foreign radio-tv report

How and why advertisers are using more air media abroad will be shown in SPONSOR's International Section 28 June issue. Six case histories will cover major international advertisers using radio-tv in such markets as Cuba, Mexico, Panama, Puerto Rico, Bermuda. Charts will list market data, radio-tv set counts, sample rates in 58 countries.
REPORT TO SPONSORS for 14 June 1954

Tv owners compare cars and animals
New experimental study in motivational research: 32 tv set-owners were asked by psychological consultant Ernest Angel to identify 3 types of autos—Ford, Cadillac, Nash Sport—with 3 animals of their choice. Most compared Ford with working horse, family dog or cow. Cadillac was identified with lions, tigers, race horses, "luxury dogs." Nash Sport reminded viewers of gazelles, greyhounds. Moral: Don't use selling personalities or programs which clash with such views.

WNEW bans free pop song plugs
Pop recordings plugging products have been banned on WNEW, New York indie, by owner-manager Richard D. Buckley, for sake of paying sponsors. One tune which especially aroused his ire: Cadence's Julius LaRosa record "Me Gotta Have You" mentioning Burma Shave, Adler Shoes, Toni, Halo, Swift Bologna, Smith Bros. Cough Drops.

Hires prints time-buying tips
National firms with yen to teach dealers how to use radio-tv can follow lead of Charles E. Hires Co. It sent booklet to 500 franchised bottlers with time-buying tips (prepared by N. W. Ayer). Stations will welcome idea, but may raise eyebrows at some of tips. Among them: Ask station for free merchandising help in form of "jumbo post card mailings; station letters to the trade; calls on the trade . . . supplying window streamers . . . or anything else that occurs to you."

Movie theatre approach for tv
Cumulative rating concept, now growing as net radio sales tool, is being used to sell tv as well. WOR-TV, New York, is promising equivalent of 70 rating for new feature film package. How? Films play twice nightly, 7 days weekly. Cost: $250,000 for 30 weeks. Movies are new General Teleradio film division's package of 30 features.

New publications for sponsors
New publications of use to sponsors: (1) "Television Bibliography," sponsored by Chicago Television Council, compiled by Earl Silvers under direction of Dr. Charles L. Allen of Medill School of Journalism (Northwestern), 47 pp., $1; write to Pat Banks, WBKB, Chicago TV Council, 20 N. Wacker Drive, Chicago 6; (2) "Directory of Organizations which Conduct Motivation Research," Advertising Research Foundation, 11 W. 42nd St., New York 36, 127 pp., listing 82 orgs.

Network offers $4,000 show free
Highlighting economic problems of major radio networks: One recently offered major advertiser $4,000-$5,000 weekly show FREE if he just paid for time. What this does to rate structure can be imagined.

New national spot radio and tv business

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>PRODUCT</th>
<th>AGENCY</th>
<th>STATIONS-MARKET</th>
<th>CAMPAIGN, start, duration</th>
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<tr>
<td>General Foods, NY</td>
<td>Maxwell House coffee (regular)</td>
<td>Boston &amp; Bowles, NY</td>
<td>NY, Boston, LA</td>
<td>Radio: 25-40 dayti min, 6mbrks a wk; 2 Jun: 4 wks</td>
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<tr>
<td>Penola Oil Co, NY</td>
<td>Flint insecticide</td>
<td>McCann-Erickson, NY</td>
<td>7 tv mkts: Columbus, Denver, Kansas City, LA, Okla City, St. Louis, Hutchinson, Tex., SF, Springfield, Mo. Cinci, Dayton, Columbus, Lima, Zanesville, Portsmouth</td>
<td>Tv: 11 orgs, 4 a wk; 14 Jun: 6 wks</td>
</tr>
<tr>
<td>Penola Oil Co, NY</td>
<td>Flit insecticide</td>
<td>Bow, NY</td>
<td>NY, New Haven, Wash</td>
<td>Radio: 5 min anects a wk; 14 Jun; 6 wks</td>
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<tr>
<td>Procter &amp; Gamble, Cinci</td>
<td>Fluffo shortening</td>
<td>Bow, NY</td>
<td>NY, New Haven, Wash</td>
<td>Tv: dayti, nightti min, 15 a wk; 7 Jun; 52 wks</td>
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<tr>
<td>Procter &amp; Gamble, Cinci</td>
<td>Fluffo shortening</td>
<td>Cecil &amp; Presbrey, NY</td>
<td>NY, New Haven, Wash</td>
<td>Radio: 10 dayti min; 7 Jun; 52 wks</td>
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<tr>
<td>Seeman Bros, NY</td>
<td>White Rose Redi-Tea (instant tea)</td>
<td>Cecil &amp; Presbrey, NY</td>
<td>NY, New Haven, Wash</td>
<td>Tv: dayti min partic; 10 Jun; 10 wks</td>
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<tr>
<td>Seeman Bros, NY</td>
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2
they see it here

they buy it here

WDEL-TV screen-to-store plan gives your sales message a follow-through that really pays off!

When you advertise on WDEL-TV, your product is seen again and again by people who spend over one billion dollars a year in the retail market. And your product is displayed dramatically, prominently in 178 R.G.E. stores—the largest retail grocery chain in the area! It's a terrific new television-station-and-retail-store tieup that assures results—that gives your advertising dollar great new value. Be first to seize this opportunity. Write or phone for availabilities on WDEL-TV, the television station that has a standing reputation for successful selling.
ARTICLES

What do advertisers want from the TVAB?
Now that the Television Advertising Bureau is set up, what do advertisers expect from it? Special SPONSOR survey shows admen want a continuing circulation study of tv, rate card standardization, indices of tv usage by product and time

Three radio case histories
Here's report by three big users of radio time—who have achieved big results—given to broadcasters under the auspices of BAB at recent NARTB Convention

Weekend radio: Part I
Are you overlooking a good advertising opportunity? Facts and figures behind evolutionary changes in weekend radio which is more and more beamed at nation's 28.5 million car radios and 14 million portables

Salute to tv pioneers by Earle Ludgin
In his address at the SPONSOR dinner honoring the 108 tv pioneers at the NARTB Convention, Earle Ludgin took memorable look at the past, summed up growth of tv from his vantage point as head of a pioneering agency

II. Media Advisory Board draws conclusions
More candid opinions by SPONSOR's Media Advisory Board on the now-concluding media series. Six of the 12 board admen fill in gaps, submit some independent thinking of their own on media evaluation problems

Tea Council pours 100% of budget into spot tv
Since 1952 all of the Tea Council's $1 million-plus ad budget has been devoted to spot tv. Here's why the Council selected this medium and why it is upping its tv allocation 33% this year for a new all-year-round campaign

Radio makes big-city friends for the farmer
When milk price rises occur, the Inter-State Milk Producers Cooperative prepares the consumer via radio (WCAU, Philadelphia). General commentary show with homespun approach makes good vehicle for public service messages

1954 Radio and TV Directory
Six-page foldout chart lists leading Chicago and New York sponsors, agencies, reps, research services, tv film firms, hotels, other organizations complete with addresses and phone numbers

COMING

Weekend radio: Part II
What programming fare do leading stations and networks offer advertisers on weekends to aid them in reaching large out-of-home audience?

SPONSOR's conclusions on Media Study
Final article in the 26-part All-Media Evaluation Study will consist of SPONSOR's own summary and conclusions

How to sell a trailer via tv
After a New Jersey trailer firm took to using tv, it found video was responsible for driving 50% of its prospects to its sales lots

DEPARTMENTS

TIMEBUYERS
49TH & MADISON

AGENCY AD LBS
NEW & RENEW

P. S.
MR. SPONSOR, Arnold C. Graham Jr.

TV RESULTS
SPONSOR ASKS
ROUND-UP
AGENCY PROFILE, F. Kenneth Beirn
NEW TV STATIONS
TOP 20 TV FILM SHOWS
RADIO COMPARAGRAPH
NEWSMAKERS
SPONSOR SPEAKS

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On April 12, 1954, KTHS received an honor never before bestowed on any radio station in Arkansas — Governor Francis Cherry presented KTHS with a bronze plaque for “distinguished service to the people of Arkansas through the broadcast of the program series, ‘Arkansas — Land of Opportunity’” — a Friday-night half-hour show, highlighting Arkansas’ growing social and economic potential. Because of KTHS’s 50-KW regional Clear-Channel coverage of the Central United States, the program puts particular emphasis on the State’s appeal to new industry and business of all kinds.

Radio’s first duty is service. KTHS is proud of the great confidence placed by clients, listeners and the State’s government itself, in our capacity to serve.

50,000 Watts ... CBS Radio

Represented by The Branham Co.
Under Same Management as KWKH, Shreveport

Henry Clay, Executive Vice President
B. G. Robertson, General Manager

KTHS
BROADCASTING FROM
LITTLE ROCK, ARKANSAS
Baseball In Fresno

Mutual has chosen KBIF, the John Poole music-news station in the center of the Fresno radio dial, to bring Major League Baseball's "Game of the Day" to the Central San Joaquin Valley . . . America's Wealthiest Farm Market.

Half of the game has been sold to Falstaff Brewing Corporation. Available are a few between-inning announcements and adjacencies.

Now, with an intensive barrage of baseball promotion via radio, television, newspaper, transit and outdoor advertising, all availabilities in music, news, and baseball are more valuable today than ever.

Timebuyers at Work

Ann Janouicz, Hewitt, Ogilvy, Benson & Mather, New York, feels that the broadcast industry could make her job easier by promoting itself more efficiently. She suggests that the internecine struggle among the various rating services has tended to discredit all of them in the eyes of many advertisers, thus making it harder for a timebuyer to back up her decisions with a uniformly acceptable set of figures. "Set circulation figures are a case in point," Ann concludes. "We haven't accepted any source for them as beyond reproach."

Larry Domino, Kenyon & Eckhardt, New York, is putting finishing touches on radio and tv baseball schedules for National Brewing. "We use radio extensively both in tv and non-tv areas to assure maximum exposure to our message," he told SPONSOR. "Although we're heavy on tv, radio is very important in baseball coverage, Heavy summer out-of-home listening, particularly on weekends, adds to total audience. We're also using baseball on several uhf stations in markets where network pre-emption of vhf time may have upset our telecasts."

Pat Lattanzio, William H. Weintraub & Co., New York, feels discouraged about placing announcements on a 52-week basis with the idea of getting better schedules as the year progresses. "All too often stations proceed to give the better adjacencies to short-term advertisers in order to pull in their business, figuring that the 52-week advertiser is already assured," Pat told SPONSOR. He added it would help the timebuyer to know not only time changes but station program changes affecting his adjacencies.

Frank McCann, Ted Bates, New York, likes the audience that Class A tv time delivers. "You get the broadest possible mixed adult audience when you buy next to a top network show," Frank explains. "Not only is the audience composition perfect for a mass product, but the size makes Class A time a good buy despite its high cost. Also, we believe that the viewing audience during the 7:30 to 10:30 p.m. period is in the most favorable frame of mind for receiving a commercial message—though this attitude can't be measured."
Fleischmann's

NEW

"THRIFTY THREE'S"

are making

a big hit!

...and WHAM is helping to put 'em over!

Ever since Fleischmann's introduced new "Thrifty Three's" in Rochester last February, they've been going over big with homemakers. And one big reason is weekly radio commercials on Station WHAM! It's become a habit with Rochester women to keep their dials tuned to WHAM—that's why Fleischmann's called on us to reach women who bake at home. And we've really helped put over the new "Thrifty Three" package of Fleischmann's Dry Yeast. It's the kind of success story that's becoming an old story here at WHAM.

The yeast prize-winning cooks depend on

LET WHAM RADIO SELL FOR YOU

The STROMBERG-CARLSON Station, Rochester, N.Y. Basic NBC • 50,000 watts • clear channel • 1180 kc
GEORGE P. HOLLINGBERY COMPANY, National Representative
SHERM FELLER . . . WVDA
Nationally known as a music composer and having several hits to his credit, Sherm handles the late show from 11:05 P.M. to 1:00 A.M. Even at these hours the studio is filled to overflowing, because Sherm's easy style, friendly manner and outstanding work in civic and humanitarian drives has won him friends ranging from newsboys to potentates.

BILL SCHMEER . . . WAZL
Bill's the boy who wakes up this region with his MUSICAL CLOCK program starting at 6:00 A.M., and for two solid hours he spins records, news, time checks, weather forecasts and plenty of merchandise selling to miners, housewives, bankers, store clerks, farm hands, etc. Bill's number two show is AFTERNOON BALLROOM's popular pop record show that is gaining a tremendous audience.

BILL PETIT . . . WIDE
Early morning gloom just goes flying . . . when Bill "Wide Awake." Petit gets going on his WIDE AWAKE CLUB every morning. Bill's just naturally on the sunny side . . . disposition-wise and music-wise. Local news, weather, time signals and lots of light, bright music spin the web that pulls listeners to WIDE.

"TUT" PERRY . . . WILMA
TUTS TOPS IN POP’S show is a favorite of housewives, factory and office workers, motorists and farm folks and his TP’s WIGWAM, a daily two-and-a-half hour show has something to offer every age from 6 to sept- uagenarian.

ARNIE KUVENT . . . WIDE
Saturday night is the dancingest night of the week! There's a hey-day of dance music for happy feet at Arnie's TURNTABLE BALLROOM. Recorded bands beat out everything from the waltz to the Charleston . . . two-and-one-half hours of wonderful entertainment.

JIM DOUGHERTY . . . WHOL
Jim wakes up Lehigh Valley with a fast moving, witty MORNING SHOW heard Monday thru Saturday 7:15 to 9:00 which includes music in the morning mood, time-check and weathercasts. This show can sell anything.

BOB MARTIN . . . WVDA
Known as THE ROBIN Bob Martin's show, daily 5 to 6 P.M. is spun from Storyville, Boston's top Jazz Club. It's absolutely a must show for teen-agers, and Bob does a whale of a selling job with jazz. Bob "The Robin" is also a correspondent for Down Beat in this country and The Musical Express in England.

HAL SWANEY . . . WIDE
The patter's at a minimum . . . platters at a maximum . . . when MATINEE MELODIES takes to the air. The tunes are always tops, with latest releases prominently placed alongside hits of today, and the hits of yesteryear. Judging by the daily deluge of mail, Hal's MATINEE MELODIES provides just the late afternoon lift the listeners like.

VIC DIEHM Says:
These Disc Jockeys Will Deliver An Audience You Want

Here are sixteen platter spinners who can sell any product your client desires . . . deliver any audience you wish and all have outstanding super-salesmen records. We have given you a miniature story of each of these fellows, but to get the big story of their ratings, sales successes, sponsor responses, testimonials et cetera, just write to me, Vic Diehm, care of . . . market; I'll send you all the information you need.
BILL CAMPERSON . . . WHOL
Studio facilities for the teen-age audience that
daily join THE BILL CAMPERSON SHOW are
never large enough. This is an after school show
playing the tops in pop music and features a daily
call of local music stores to get the tops three tunes
of the day.

RAY CALABRESE . . . WHLM
Ray is an accomplished musician in his own right, and
has disc jockeyed shows here since the opening
of the station five years ago. At present he has three
shows daily . . . MEMORIES, CONCERT HOUR, and
AFTERNOON VARIETIES. His "Concert Hour" is
used as a required subject at Bloomsburg State
Teacher's College, Music Appreciation Course.

EARD GYAN . . . WVDA
Another d. j. in Boston who has two
high rated weekly shows: STAR
THEATRE Mondays at 9:30 p. m.,
presenting highlights from a musical
comedy or opera and CONCERT
HALL, 11:15 'til midnite featuring
classics, light classics and operatic
excerpts selected by Earl, who also
produces and narrates the show.

PAUL CERULA . . . WAZL
There's lots of fun, folk songs
and music every Sunday after-
noon on POLKA CAPERS
when Paul d. j. s, m. c.'s, and
bilingualists this exceptionally
popular program. Week days
his RECORD SHOP is the
outstanding housewife audience
program in this area.

GEORGE FRIARY . . WIDE
George's thirty years in show
business is the trick that turns
an ordinary D. J. show into
the 1400 CLUB. It's easy-
going, entertaining . . . a "natu-
ral" that just naturally makes
his housewives brigade listen
in every day.

KEN MALDEN . . . WVDA
From 3:05 to 5:00 p. m., Monday
thru Friday, it's THE KEN MALDEN
SHOW in Ken's relaxed, informal
style, he spins the latest pop records,
while doing a superb selling job. His
late show is called KEN'S KORNER.
It's at the intersection of Mood
Street and Music Avenue with Ken
weaving a pattern of love, philosophy,
poetry and music.

WVDA
Boston, Mass. ABC
(Represented by Paul H. Raymer Company)

WHLM *
Bloomsburg, Pa.
(Represented by Paul H. Raymer Company)

WIDE
Arlington, Me. MBS-Yankee
(Represented by Robert Meeker Associates)

WAZL
Hazleton, Pa. NBC-MBS
(Represented by Paul H. Raymer Company)

WHOL
Allentown, Pa. CBS
(Represented by Robert Meeker Associates)

Due and Operated by Harry L. Magee

JOHN SCOTT . . . WVDA
One of New England's best known record-spinners,
John Scott handles three shows and all three are
top rated: DIAL QUIZ, JOHN SCOTT SHOW
and DINNER DATE. John's easy style, pleasant
voice, good humor and full knowledge of what will
appeal to youngsters, middle-agers and oldsters is
why he is so popular.
Higher Tower, Higher Power

add 10,000 sq. mile coverage area

Tower: UP Now 1019 feet
Power: UP Now 100,000 watts
Households: UP 37.5%*
Farm Households: UP 50.4%
Tv Homes: UP 30%
Retail Sales: UP 33%
Farm Income: UP 50.4%
Food Store Sales: UP 35.5%
Drug Store Sales: UP 22%
Counties Covered: UP 46%

For topnotch national and local programming, topnotch facilities, topnotch signal and a topnotch market, see WFEM-TV.

* Data, based on Nov. Nielsen, compares new A & B coverage area with coverage prior to power-tower increase.

WFPM-TV
Indianapolis • CBS

Represented Nationally by the Katz Agency
Affiliated with WEOA, Evansville; WFDF, Flint; WOOD AM & TV, Grand Rapids
WEEK AT BBDO

My heartiest congratulations! I thought the first part of Al Jaffe’s series on BBDO in sponsor ["A week at BBDO," 17 May 1954, page 46] was an excellent piece of reporting and writing. I can think of no tougher assignment than this story and I think Mr. Jaffe discharged it nobly.

My hat’s off too to the photographer and layout man who created such a nice set of pages.

RALPH H. MAJOR JR.
Director Public Relations
BBDO, New York

RADIO/TV DIRECTORY

I want to acknowledge the receipt of your Radio/Tv Directory.

Furthermore, I want to ask for a few extras, because we certainly can use them. I’ve used mine no end already. If you can spare a half-dozen more, we would appreciate it very much.

ANITA STARK
The Katz Agency
New York

• The 1954 Radio/Tv Directory, just off the press, is available free to subscribers.

RADIO RATES

We should like to obtain 250 reprints of the article, "Why are radio rates low?" appearing in the February 3, 1954 issue of SPONSOR [page 29].

Will you inform us if reprints will be available. If not, may we have permission to reprint locally?

Congratulations on a forceful and detailed study of this vital question.

EDWARD E. BISHOP
Vice President
WGH, Norfolk

• Reprints of "Why are radio rates low?" cost 20¢ each. Quantity prices on request.

Many thanks for the story, "Why are radio rates low?" Your organization has done a wonderful job assembling this information and making it available to your subscribers. If available, we would appreciate receiving six additional copies of the story.

O. L. SMITH
Commercial Manager
WNOA, Knoxville

RATING SERVICES

You shouldn’t print letters in your "Letters" column from people who remember such articles as yours of last December 28 on rating services ["37’s wrong with the rating services?" page 34] because, invariably, you will call this to the attention of people like myself who read the article and who will write you another letter (as I am doing now) and ask you to send me a reprint of the article.

GEORGE ANTHONY
Media Director
Stromberger, LaFene, McKenzie
Los Angeles

• Reprints of "37’s wrong with the rating services?" cost 20¢ each. Quantity prices on request.

TV PIONEERS

We have just received a copy of your Pioneer Tv Stations Growth Chart (17 May 1954).

In it you credit KMTV with 230,000 sets; WOW-TV with 112,400. Our set figure should read the same as theirs since we have the same coverage area.

Looks as if you picked up January 1952 total for WOW-TV which was 112,400.

Since this sheet has wide circulation to important people, could you correct our set total to read 230,000 for January 1, 1954? It would be very much appreciated.

ROBERT SEITZER
Promotion Manager
WOW-TV, Omaha

• SPONSOR apologies to WOW-TV and to its readers for its error. Correct figures, as contained in the TV PIONEERS Section of the 19 April 1954 issue are:

WOW-TV  On air: 9 July 1949  CHANNEL 6
When  Started 1 Jan. 1954

Set circulation 1,000 112,362 230,000
Eye, Class A hr. rate $8200 $8400 $8500
% bus, local adv. 57% 31% 27%
% bus, net adv. 31% 45% 46%
% bus, net local 31% 24% 27%
% hrs, net shows 26% 76% 56%
% hrs, local live 21% 15% 23%
% hrs, film shows 51% 9% 21%
Number hrs, on daily 12 12 12
Number employees 25 67 71

After reading through the April 19 issue of SPONSOR I could not help but reflect upon the outstanding job you and your staff have done in just a few short years.
The April 19 issue, with its special attention to the early days of post-war television ["TV PIONEERS," page 43], will have future value as a reference book as well as current interest as an excellent report on the development of the industry.

Congratulations, best wishes and keep up the good work.

GEORGE M. BURBACH
General Manager
KSD, KSD-TV
St. Louis

**SPONSOR**

*We're featured on ABC, DuMont & NBC.*

34 live studio shows are featured weekly on WCOV-TV.

**VIEWERS**

We're 85 miles from the nearest television competition. Conversion is practically 100% and set ownership is almost 40%.

**AVAILABILITIES**

We'll have to admit that the spot next to "I Love Lucy" and the "Pabst Fights" are gone but we still have some choice ones left.

**ASK ANY RAYMER OFFICE FOR DETAILS**

WCOV-TV
Montgomery, Alabama
"CRADLE OF THE CONFEDERACY"

**PROGRAMS**

WCOV-TV is a primary CBS affiliate but we also carry top flight programs from ABC, DuMont & NBC.

**POCKET RADIO**

In the “P.S.” department of your May 3 issue, you pulled somewhat of a blooper [page 23]. You ran a photograph of a kitten standing alongside the Emerson pocket radio, a radio which we introduced last July. The caption calls for the “new seven and a half ounce Emerson vest pocket radio.”

In other words, you used an old photograph to illustrate a new story.

MICHAEL AMES
Director of Public Relations
Emerson Corp., New York

**REPRINT PERMISSION**

We distribute a weekly news bulletin to our clients containing information about the film and television industry.

Increasingly, we have found items in SPONSOR we would like to quote.

Have you any objection to our quoting your most respected magazine—with proper credits, of course?

H. G. LEWIS
Lewis & Martin Films
Chicago

**PROGRAM GUIDE**

Thanks a million for the Program Guide. I think you’ve done a terrific job and are to be congratulated. A compilation such as this has been needed for some time by the industry.

Probably its greatest use will be as an aid to timebuyers for a quick digest of individual station’s programming formats. I for one, however, have found it useful already in determining the national advertisers who have used classical music programs and who would be prospective buyers for some of our client stations. I know I’ll be using this digest further. . . .

RUSSELL R. GAUBREAU
George P. Hollingbery Co.
New York

I would be most appreciative if you would send me tear-sheets of any articles you may have run within the last two years on the subject of Good Music Radio Stations.

AL PAUL LEFTON JR.
Al Paul Lefton Co.
Philadelphia

**SPONSOR**

*The 1954 Program Guide, just published, lists stations programming this type of music and advertisers who use it. Copies were sent free to subscribers; extra copies cost $2 each. (Please turn to page 112)*
KTVU
“HALF A MILLION WATTS FROM HALF A MILE IN THE SKY”

Channel 36
with grade A coverage of
SACRAMENTO
STOCKTON
and
MODESTO CALIFORNIA

nation’s most powerful—
525,000 watts of ON THE AIR power
now affiliated with

NBC-TV
with the best of live network

Represented by GEORGE P. HOLLINGBERY
NBC SPOT SALES

and the CROSLEY

30 Rockefeller Plaza, New York 20, N. Y.
Chicago Detroit Cleveland Washington
San Francisco Los Angeles Charlotte* Atlanta

*Donor Lawrence Aucoin

representing TV STATIONS:

WNBT New York
WNBC Chicago
KNBH Los Angeles
KSD-TV St. Louis
WNBW Washington

representing RADIO STATIONS:

WNBC New York
WMAQ Chicago
KNBC San Francisco
KSD St. Louis

WNBK Cleveland
KPTV Portland, Ore.
WAVE-TV Louisville
WRGB Schenectady-Albany-Troy
KONA-TV Honolulu, Hawaii

WKRC Washington
WTAM Cleveland
WAVE Louisville
KGU Honolulu, Hawaii
are pleased to announce a reciprocal representation arrangement
effective September 1, 1954. NBC Spot Sales will represent
Radio station WLW, Cincinnati, and TV stations WLW-T, Cincinnati,
WLW-D, Dayton, WLW-C Columbus, WLW-A, Atlanta, on the
Pacific Coast and in Detroit. The Crosley Group Sales Offices will
represent all the NBC Spot Sales Radio and Television stations
in Cincinnati, Dayton and Columbus.

The Crosley Group Sales Offices will continue to
represent The Crosley Group Stations in New York,
Chicago, Cincinnati, Dayton, Columbus, Atlanta

CROSLEY BROADCASTING CORPORATION

Crosley Square, Cincinnati, Ohio
New York  Chicago  Dayton  Columbus  Atlanta

THE CROSLEY GROUP

WLW  Radio
WLW-A  Atlanta
WLW-C  Columbus
WLW-D  Dayton
WLW-T  Cincinnati
I am now in the process of moving my office. The word "I" is used loosely since the real work is being done by others. What I am performing are the executive functions which include going through the accumulations of the years and sagely deciding what to consign to the wastebasket.

A move such as this even though it is merely transferring to another floor in the same building is good for mind and body alike. For by requiring inquiry into the clutter which one has assembled throughout a period of time, it is possible to look back on the past with a detached point of view.

The shift of offices mentioned has afforded me the privilege of reviewing columns I wrote for another publication eight years ago. Sparkling epics they were even in the light of today, written in the carefree era before television by a bold youth minus inhibitions, firm in his convictions and eager for each tomorrow. Little did I know then that the shiny piece of furniture with the glass window lay over the horizon like the Minotaur ready to devour its daily quotient of men and maidens.

The columns of those days concerned radio solely. I spent several hours wandering through them in search of eternal truths; some precepts that I had set forth which still hold despite the changes in media and the alterations in technique.

I found very few, indeed.

But differences, there were many. For example, take my thoughts of December 1947, on the subject of auditory gimmicks which serve to keep a radio jingle alive and kicking. It's true that we are still asked how long before a singing commercial wears out its welcome. But what struck me most forcibly was the big difference today in our approach to tv copy, not just the musical message. How much more sameness we seem to strive for in tv than we did in radio back then!

This sameness may be due to the fact that the new medium tends to be so direct and straightforward and demonstrations so much an inherent part of it that less ingenuity need be used in the preparation of commercial ideas. In other words, in tv we need not call into play our imagination to the same degree, since in radio the visual can only be intimated, merely suggested and solely fashioned from sounds. For this reason such a device as Sonovox, a long-time radio favorite (the Bromo Seltzer train is an example) seems to have dropped

(Please turn to page 56)
even on vacation...

families in KYW land never leave home

- 91.1% of families in the Philadelphia market are home on any summer day. Radio listening habits change little from December through summer . . . their habit of buying goods changes even less! July and August beat national averages in $ sales for any other month of the year.
- Of the less than 10% who are on vacation at any one time, 54.6% visit vacation spots within KYW-land’s coverage area in Pennsylvania and New Jersey. This means that less than 5% of the families actually go beyond the signal area, even on vacation.
- 57.4% of families in KYW-land travel by car to vacation spots. 78.1% of these cars are equipped with radios.
- A big share of the 1,800,000 portable radios sold in 1953 alone are owned by people in KYW-land. Off goes the car radio . . . on goes the portable!
- KYW’s complete radio schedule is keyed to the families with summer spending on their minds.

Radio is the only medium in the Greater Philadelphia area that is invited into the home to make sales 24 months of the year! So, if you are looking for the right SPOT to sell your product, dial 1060 . . . your customers do!

WESTINGHOUSE WBC KYW 1060 on the dial

50,000 watts

PHILADELPHIA

14 JUNE 1954
OUT-OF-HOME
LISTENING IN ATLANTA
GIVES YOU A WHOPPING
20% BONUS

and

WAGA gives you

* 50% MORE OUT-OF-HOME LISTENERS THAN STATION "B" — AND TWICE AS MANY OR MORE THAN ANY OTHER STATION

* 42% MORE QUARTER HOUR FIRSTS THAN ALL OTHER STATIONS COMBINED

Out of a total of 502 quarter-hour periods Sunday through Saturday, WAGA had 295 firsts. Station "B" had 61; Station "C" 57; Station "D" 43; Station "E" 19; and all others had a total of 27.

Out-of-home or in-the-home—WAGA gives you more listeners per dollar than any other Atlanta station! Get the facts and you’ll put WAGA Radio to work for you in the billion-dollar Atlanta market.

*Data based on Pulse of Atlanta Out of Home Radio Audience, July 1953

Represented Nationally by the KATZ AGENCY, Inc. Tom Harker, V.P. and Nat’l Sales Director, 118 E. 57th St., New York 22
Bob Wood, Midwest National Sales Manager, 230 N. Michigan Ave., Chicago
### 1. New on Television Networks

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<th>PROGRAM, time, start, duration</th>
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<tr>
<td>Amer Chicle, NY</td>
<td>D-F-S, NY</td>
<td>NBC TV 76</td>
<td>Saturday Night Revue; Sat. 10-min seg betw 9:30-10:10 pm; 12 June: 12 wks</td>
</tr>
<tr>
<td>Armour &amp; O Co (Dist Soap); Chi</td>
<td>Fonte, Come &amp; Bolding, Chi</td>
<td>NBC TV 76</td>
<td>Saturday Night Revue; alt Sat 9-9:30 pm; 12 June: 13 wks</td>
</tr>
<tr>
<td>Associated Prods, NY</td>
<td>Grey Adv, NY</td>
<td>NBC TV 64</td>
<td>Arthur Murray Party; T 8:30-9 pm; 15 June: 14 wks</td>
</tr>
<tr>
<td>Best Foods, NY</td>
<td>D-F-S, NY</td>
<td>CBS TV 80</td>
<td>Robert Q. Lewis Show; W 4:45-5:5 pm; 5 May: 52 wks</td>
</tr>
<tr>
<td>Bristol-Myers, NY</td>
<td>YOR, NY</td>
<td>CBS TV 46</td>
<td>Arthur Godfrey Time; T, Th 10-10:15 am; 11 May; 8 wks</td>
</tr>
<tr>
<td>Campbell Sales Co, Batavia, Ill</td>
<td>Wallace-Ferry-Hanly, Chi</td>
<td>CBS TV 48</td>
<td>Arthur Godfrey; Tu, Th 10-10:15 am; 31 May; 5 wks</td>
</tr>
<tr>
<td>Campbell Soup, Camden, NJ</td>
<td>Leo Burnett, NY</td>
<td>CBS TV 43</td>
<td>Abbott &amp; Costello; Sat 11:30-12 n; 5 June; 52 wks</td>
</tr>
<tr>
<td>Camelback Foods, Newark, NJ</td>
<td>Leo Burnett, Chi</td>
<td>CBS TV 59</td>
<td>Carly Moore; alt M 1:45-2 pm; 21 June; 52 wks</td>
</tr>
<tr>
<td>Cadby Packing, Omaha, Neb</td>
<td>YOR, NY</td>
<td>NBC TV 76</td>
<td>Saturday Night Revue; Sat. 10-min seg betw 10-10:30 pm; 12 June: 15 wks</td>
</tr>
<tr>
<td>D-M, Chemical, Midland, Mich</td>
<td>MacManus, John &amp; Adams, Detr</td>
<td>NBC TV 76</td>
<td>Saturday Night Revue; alt Sat 9-9:30 pm; 12 June: 13 wks</td>
</tr>
<tr>
<td>General Electric, Syracuse, NY</td>
<td>BBDO, NY</td>
<td>CBS TV 70</td>
<td>Summer Holiday; T, Th 7:45-8 pm; 24 June; thru 9 Sep</td>
</tr>
<tr>
<td>General Electric Major Appliance Div, Louis-ville, Ky</td>
<td>YOR, NY</td>
<td>NBC TV 76</td>
<td>Saturday Night Revue; Sat. 20-min seg betw 10-10:30 pm for 11 wks; 10-min seg for 2 wks; 12 June</td>
</tr>
<tr>
<td>General Mills, Mpls</td>
<td>Know-Reccev, Mpls</td>
<td>CBS TV 43</td>
<td>Bob Creedy; M, W F 7:45-4 pm; 2 Jue 52 wks</td>
</tr>
<tr>
<td>Gillette Safety Razor, Boston</td>
<td>Maxon, Detr</td>
<td>CBS TV 129</td>
<td>Belmont Stakes; Sat 4:30-5 pm; 12 June only</td>
</tr>
<tr>
<td>Griffin Mfg, Bayl, NY</td>
<td>Berningenham, Castlemoan &amp; Pines, NY</td>
<td>NBC TV 76</td>
<td>Saturday Night Revue; Sat. 10-min seg betw 9:30-10 pm; 12 June; 15 wks</td>
</tr>
<tr>
<td>Kelly-Springfield Tire Co, Cumberland, Md</td>
<td>McCann-Erickson, LA</td>
<td>NBC TV 76</td>
<td>National Open Golf Championship; Sat 5-6 pm; 19 June only</td>
</tr>
<tr>
<td>Lemon Prods Advisory Bd, LA</td>
<td>McCann-Erickson, NY</td>
<td>CBS TV 16</td>
<td>Saturday Night Revue; Sat. 10-min seg betw 9:30-10:12 pm; 12 June; 15 wks</td>
</tr>
<tr>
<td>Lever Bros, NY</td>
<td>SSB, NY</td>
<td>CBS TV 16</td>
<td>Uncle Johnny Coons; Sat 7:30-8 pm; 4 Sep; 52 wks</td>
</tr>
<tr>
<td>Nuxzema Chemical Co, NY</td>
<td>Edward Klettler, NY</td>
<td>CBS TV 40</td>
<td>Person vs Person alt F 10:30-11 pm; 28 May; 26 pgs</td>
</tr>
<tr>
<td>Pharmaceuticals, Inc (Cottelle), NY</td>
<td>William Esty, NY</td>
<td>CBS TV 43</td>
<td>Two in Love; Sat 10:30-11 pm; 19 June; no wks not available</td>
</tr>
<tr>
<td>R. J. Reynolds Tab, Winston-Salem, NC</td>
<td>Tatham-Laird, Chi</td>
<td>CBS TV 68</td>
<td>The Morning Show; M-F 7-9 am; 1 June; 2 thru a wk for rest of '54</td>
</tr>
<tr>
<td>Simoniz Co, Chi</td>
<td>J. Walter Thompson, Chi</td>
<td>ABC TV 67</td>
<td>Carry Moore Show; T 2:15-30 pm seg; 1 June; 5 wks; as of 6 July; F 10-10:15 am; 47 wks; Carry Moore; T 1:30-2 pm; 1 June; 52 wks</td>
</tr>
<tr>
<td>Swift &amp; Co, Chi</td>
<td>Brisaches, Wheeler &amp; Staff, SF</td>
<td>The Name's the Same; T 10:30-11 pm; 52 wks</td>
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<tr>
<td>Van Camp Sea Food, SF</td>
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<td>D-F-S, NY</td>
<td>DuMont</td>
<td>Rocky King Detective; Sun 9-9:30 pm; thru 27 Mar '55; co-sponsor</td>
</tr>
<tr>
<td>Amer Tob, NY</td>
<td>SSB, NY</td>
<td>ABC TV 130</td>
<td>Danny Thomas Show; alt T 9-9:30 pm; 6 July; 52 wks</td>
</tr>
<tr>
<td>Amer Tob, NY</td>
<td>SSB, NY</td>
<td>CBS TV 74</td>
<td>Doug Edwards &amp; News; T, Th 7:30-45 pm; 29 June; 52 wks</td>
</tr>
<tr>
<td>Amer Tob, NY</td>
<td>BBDO, NY</td>
<td>NBC TV 92</td>
<td>Robert Montgomery Presents; alt M 9:30-10:30 pm; 3 May; 26 teletaps</td>
</tr>
<tr>
<td>Armstrong Cork, Lancaster, Pa</td>
<td>BBDO, NY</td>
<td>NBC TV 67</td>
<td>Armstrong Circle Theatre; T 9:30-10 pm; 31 Aug; 39 wks</td>
</tr>
<tr>
<td>Derby Foods, Chi</td>
<td>McCann-Erickson, Chi</td>
<td>ABC TV 137</td>
<td>Sky King; M 8-8:30 pm; 14 June; 13 wks</td>
</tr>
<tr>
<td>De Soto Div, Chrysler Corp, Detroit</td>
<td>BBDO, NY</td>
<td>ABC TV 124</td>
<td>You Bet Your Life; Th 8-8:30 pm; 16 Sep; 52 wks</td>
</tr>
<tr>
<td>Dodge Div, Chrysler Corp, Detroit</td>
<td>Grant Adv, Detroit</td>
<td>ABC TV 155</td>
<td>Danny Thomas Show; alt T 9-9:30 pm; 13 July; 52 wks</td>
</tr>
<tr>
<td>Dodge Div, Chrysler Corp, Detroit</td>
<td>Grant Adv, Detroit</td>
<td>Sports Spot; W 10-45-11 pm; 2 Jue; 52 wks</td>
<td></td>
</tr>
<tr>
<td>General Cigar, NY</td>
<td>YOR, NY</td>
<td>ABC TV 64</td>
<td>Meet Mr. McNutley; Th 8-8:30 pm; 24 June; 52 wks</td>
</tr>
<tr>
<td>General Electric, Syracuse</td>
<td>Maxon, Detr</td>
<td>CBS TV 80</td>
<td>Roy Rogers Show; Sun 6-6:30-7 pm; 4 July; 52 wks</td>
</tr>
<tr>
<td>General Foods (Sugar Crips) White Plains, NY</td>
<td>Benton &amp; Bowles, NY</td>
<td>PBS TV 62</td>
<td>Lone Ranger; Sat 1-1:30 pm; 12 June; 52 wks</td>
</tr>
<tr>
<td>General Mills, Mpls</td>
<td>D-F-S, Mpls</td>
<td>PBS TV 51</td>
<td>Valiant Lady; M, W F 12-12:15 pm; 31 May; 52 wks</td>
</tr>
<tr>
<td>General Mills, Mpls</td>
<td>D-F-S, Mpls</td>
<td>PBS TV 54</td>
<td>Robert Montgomery Presents; alt M 9:30-10:30 pm; 5 July; 26 teletaps</td>
</tr>
<tr>
<td>S. C. Johnson &amp; Son, Racine, Wis</td>
<td>Needham, Louis &amp; Broby, Chi</td>
<td>NBC TV 92</td>
<td></td>
</tr>
</tbody>
</table>

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**In next issue:** New and Renewed on Television (Network); Advertising Agency Personnel Changes; Sponsor Personnel Changes; Station Changes (reps, network affiliation, power increases)
2.

### Renewed on Television Networks (continued)

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>STATIONS</th>
<th>PROGRAM, time, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lambert Co, Jersey City, NJ</td>
<td>Lambert &amp; Feasby, NY</td>
<td>ABC TV</td>
<td>Ozzie &amp; Harriet; alt F 8-8:30 pm; 9 July; 52 wks</td>
</tr>
<tr>
<td>Pepsi-Cola Co, NY</td>
<td>Biow Co, NY</td>
<td>ABC TV</td>
<td>Pepsi-Cola Playhouse; Sun 7:30-8 pm; 4 Jun 52 wks</td>
</tr>
<tr>
<td>Pillsbury Mills, Mpls</td>
<td>Leo Burnett, Chi</td>
<td>CBS TV</td>
<td>Godfrey &amp; Friends; alt W 8-8:30 pm; 2 Jun 52 wks</td>
</tr>
<tr>
<td>Procter &amp; Gamble, Cincinnati</td>
<td>Benton &amp; Bowles, NY</td>
<td>NBC TV 96</td>
<td>Loretta Young Show; Sun 10-10:30 pm; 29 Apr 44 wks</td>
</tr>
<tr>
<td>ReLemon-Puritan Co, Chi</td>
<td>Rutledge &amp; Lilienfeld, Chi</td>
<td>ABC TV</td>
<td>John Daly and News; T, Th 7:15-30 pm; 1 Jun 52 wks</td>
</tr>
<tr>
<td>Reynolds Metals, Richmond, Va</td>
<td>Russel M. Seeds, Chi</td>
<td>NBC TV 63</td>
<td>Mr. Peppers; Sun 7:30-8 pm; 12 Sep; 39 wks</td>
</tr>
<tr>
<td>Scott Paper Co, Chester, Pa</td>
<td>J. Walter Thompson, NY</td>
<td>NBC TV 62</td>
<td>My Little Margie; W 8:30-9 pm; 1 Sep; 52 wks</td>
</tr>
<tr>
<td>Scott Paper Co, Chester, Pa</td>
<td>J. Walter Thompson, NY</td>
<td>CBS TV</td>
<td>Omnibus; Sun 5-6:30 pm; 17 Oct; part of schedule for 1954-55 season</td>
</tr>
<tr>
<td>Sheaffer Pen, Fort Madison, la</td>
<td>Russel M. Seeds, Chi</td>
<td>CBS TV 45</td>
<td>Jackie Gleason Show; Sat 8-9 pm; 12 June; 52 wks</td>
</tr>
<tr>
<td>Sunlan Corp, Chi</td>
<td>Perrin-Pax, Chi</td>
<td>NBC TV 75</td>
<td>Ethel &amp; Albert; Sat 7-8:30 pm; 4 Sep; 39 wks</td>
</tr>
<tr>
<td>Tonic Co, Chi</td>
<td>Weiss &amp; Geller, Chi</td>
<td>CBS TV 135</td>
<td>Godfrey &amp; Friends; W 8-8:30 pm; 16 June; 64 wks</td>
</tr>
<tr>
<td>U. S. Steel Corp, NY</td>
<td>BBDO, NY</td>
<td>ABC TV 100</td>
<td>U. S. Steel Hour; alt T 9:30-10:30 pm; Oct 5 52 wks</td>
</tr>
</tbody>
</table>

(See page 2 for New National Spot Radio and TV Business)

3.

### Advertising Agency Personnel Changes

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>W. Lee Abbott</td>
<td>Peck Agency, NY, vp</td>
<td>SSCGB, NY, acct exec dept</td>
</tr>
<tr>
<td>Thomas K. Carpenter, Jr</td>
<td>Benton &amp; Bowles, NY, bd of dir</td>
<td>D'Arcy, NY, creative stf, copy dept</td>
</tr>
<tr>
<td>Herbert V. Coughlin</td>
<td>Freeman Dist, NY, mkrg dir</td>
<td>Abbott Kimball Co, NY, vp member plans bd</td>
</tr>
<tr>
<td>Sherman K. Ellis</td>
<td>WMDM, acct exec</td>
<td>Raymond R. Morgan, LA, chmn bd</td>
</tr>
<tr>
<td>George A. Flanagan</td>
<td>DCSS. NY, chief timebuyer (Borden, Pharmaco accts</td>
<td>Same, vp &amp; copy dir</td>
</tr>
<tr>
<td>Jim Flood</td>
<td>Kenyon &amp; Eckhardt, NY, media dept</td>
<td>Cecil G. Presby, NY, vp chq mkrg</td>
</tr>
<tr>
<td>Jack Geller</td>
<td>Potts-Turnbull Co, KC, pres</td>
<td>Weiss &amp; Geller, NY, exec</td>
</tr>
<tr>
<td>Gerald Gibson</td>
<td>Harold Cabot &amp; Co, Boston, acct exec</td>
<td>Same, agency head timebuyer</td>
</tr>
<tr>
<td>David J. Gillespie Jr</td>
<td>Stewart Dougall &amp; Assoc, NY, sr assoc</td>
<td>Same, vp</td>
</tr>
<tr>
<td>W. J, Krebs</td>
<td>BBDO, NY, acct super</td>
<td>Rogers &amp; Smith, Potts-Turnbull, KC (new account exec), chmn bd</td>
</tr>
<tr>
<td>Henry A. Laughlin Jr</td>
<td>DCSS. NY, head timebuyer (Kirch, NJ, mktg dir)</td>
<td>Same, vp</td>
</tr>
<tr>
<td>C. W. Mackay</td>
<td>Washington Post, DC</td>
<td>Roy S. Durstine, Inc., NY, vp chq res &amp; mkrg</td>
</tr>
<tr>
<td>Wright Nodine</td>
<td>Geyer Adv, LA, acct exec</td>
<td>Geyer Adv, NY, acct exec</td>
</tr>
<tr>
<td>Laurence D. Pratt</td>
<td>BBDO, NY, acct svr</td>
<td>Same, vp</td>
</tr>
<tr>
<td>Donald H. Quine</td>
<td>DCSS. NY, head timebuyer (Kirch, NJ, mktg dir)</td>
<td>Same, media dir</td>
</tr>
<tr>
<td>Sy Radzwiller</td>
<td>Washington Post, DC</td>
<td>Geyer Adv, NY, acct exec</td>
</tr>
<tr>
<td>Glenn Ransom</td>
<td>Agency, Southwest, radio-television copy &amp; acct work</td>
<td>Y&amp;R, Max City, radio-television dept</td>
</tr>
<tr>
<td>James P. Stewart Jr</td>
<td>BBDO, NY, acct svr</td>
<td>Tracy-Locke, Dallas, asst dir radio-television dept</td>
</tr>
<tr>
<td>Robert P. UNI</td>
<td>Rogers &amp; Smith, KC, exec vp</td>
<td>Same, vp</td>
</tr>
<tr>
<td>Burton G. Water</td>
<td>Colgate-Palmolive, NJ, adv dept</td>
<td>Rogers &amp; Smith, Potts-Turnbull, KC (new account exec), HD oprs</td>
</tr>
<tr>
<td>E. G. Weymouth</td>
<td>Foote, Cone &amp; Belding, NY, agency dir</td>
<td>Kudner, NY, asst media dir</td>
</tr>
<tr>
<td>Elwood Whitney</td>
<td>WFBL, Syracuse, sh mgr</td>
<td>Same, exec vp</td>
</tr>
<tr>
<td>Lennos F. Wylie</td>
<td></td>
<td>Cox Adv, Syracuse, acct exec</td>
</tr>
</tbody>
</table>

4.

### Sponsor Personnel Changes

<table>
<thead>
<tr>
<th>NAME</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Walter Hartig</td>
<td>Hoffman Beverage Co, Newark, display adv mgr</td>
</tr>
<tr>
<td>Norman V. Oeben</td>
<td>Ward, Wheelock Co, Phila, mgr plans-media dept</td>
</tr>
<tr>
<td>Dr. Robert Franklin</td>
<td>Strong Cobb &amp; Co, Cleveland, dir of biochemical labs</td>
</tr>
<tr>
<td>Finkle</td>
<td>Wesley Assoc, NY, acct exec</td>
</tr>
<tr>
<td>Charles O.C. Slone Jr</td>
<td></td>
</tr>
</tbody>
</table>

Numbers after names refer to New and Renew category.

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>E. O. Pratt</td>
<td>Same, adv mgr</td>
</tr>
<tr>
<td>Robert P. Tildl</td>
<td>Thomas J. Lipson, Hoboken, media dir</td>
</tr>
<tr>
<td>J. P. Stewart Jr</td>
<td>Leh &amp; Fink, NY, dir of research</td>
</tr>
<tr>
<td>Glenn Ransom</td>
<td>Vick Chem Co, Intl Div, div pres &amp; gen mgr</td>
</tr>
<tr>
<td>B. J. Gillespie</td>
<td></td>
</tr>
</tbody>
</table>
Buy **WHO**

and Get Iowa's Metropolitan Areas...

**Plus the Remainder of Iowa!**

**TAKE DRUGSTORE SALES, FOR INSTANCE!**

<table>
<thead>
<tr>
<th>City</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cedar Rapids</td>
<td>7.1%</td>
</tr>
<tr>
<td>Tri-Cities</td>
<td>5.1%</td>
</tr>
<tr>
<td>Des Moines</td>
<td>13.4%</td>
</tr>
<tr>
<td>Dubuque</td>
<td>2.0%</td>
</tr>
<tr>
<td>Sioux City</td>
<td>5.8%</td>
</tr>
<tr>
<td>Waterloo</td>
<td>4.6%</td>
</tr>
<tr>
<td>Remainder of State</td>
<td>62.0%</td>
</tr>
</tbody>
</table>

THE "REMAINDER OF IOWA" ACCOUNTS FOR THESE SALES:
(Which You MISS Unless You Cover the Entire State)

- 67.2% Food Stores
- 63.2% Eating and Drinking Places
- 47.9% General Merchandise Stores
- 57.5% Apparel Stores
- 61.4% Home Furnishings Stores
- 65.9% Automotive Dealers
- 74.5% Filling Stations
- 80.8% Building Material Groups
- 62.8% Drugstores

Source: 1954 Consumer Markets

BUY ALL of IOWA—

Plus "Iowa Plus"—with

**WHO**

Des Moines ... 50,000 Watts

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager

FREE & PETERS, INC., National Representatives
THERE’S SOMETHING ABOUT NEW ORLEANS...

It stands out as a city with a charm and a culture all of its own. And WDSU and WDSU-TV stand out with the finest in radio and television programs - tailor-made to please the distinctive tastes of New Orleanians. Shown here are some of the members of the WDSU and WDSU-TV staffs who appear on these programs. Recruited from north, south, east and west, they are now welcome friends in most New Orleans homes. Using the specialized talents of people like these, WDSU and WDSU-TV bring their listeners and viewers the kind of radio and television entertainment they want - ranging from full scale musical productions, helpful programs for women, complete coverage of the latest sports, local and international news to children’s shows and special feature programs. Maintaining this well-rounded staff and producing local shows of network calibre is another example of how WDSU and WDSU-TV, Louisiana’s first television station, continue to serve New Orleans and the nation.
New developments on SPONSOR stories

See: "Radio set sales lead tv by 69% in big tv markets"

Issue: 23 January 1954

Subject: NBC research finds the higher the tv set saturation the more radios are sold

NBC's Research & Planning Department, using Radio-Electronics-Television Manufacturers Association figures, has found that in areas where tv saturation level was over 75%, new radios were purchased in 29.2% of the total homes. Where tv saturation was between 51 and 75% of total homes, 28.8% of population bought new radios.

In these same over 50% tv-saturated areas, more radio sets were sold than tv sets. The sale of new radios during 1953 exceeded tv set sales in every state except Maine. In New York, for example, which has 77% tv saturation, an estimated 1,306,300 radios were sold last year, as compared with 395,100 new tv sets. The radio figure is nearly 30% of all homes in the state compared with the tv figure of 12.4% of the state's total homes.

By comparison, in areas where tv set saturation was reported as 50% or lower, only 22.3% of the total homes bought new radios.

Set sales to dealers of home, clock and portable radios, reported RETMA, totaled 7,243,100 during 1953. Now add the 5,165,900 new auto radios which were sold in the same period—and you get a total of 12,409,000 new radio sets for the year.

This is nearly double the 6,656,555 tv sets sold in 1953.

According to the NBC Research & Planning Department, "The fact that more than 12 million new radio sets were bought in 1953 is itself indicative of the importance people attach to this form of entertainment and information."

Tv saturation compared with radio sales

<table>
<thead>
<tr>
<th>Tv set saturation level</th>
<th>Total homes</th>
<th>New radios ’53 (home, auto)</th>
<th>New radios as % total homes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Over 75%</td>
<td>12,163,900</td>
<td>3,555,800</td>
<td>29.2%</td>
</tr>
<tr>
<td>51% to 75%</td>
<td>15,975,800</td>
<td>4,601,200</td>
<td>28.3%</td>
</tr>
<tr>
<td>0 to 50%</td>
<td>19,051,800</td>
<td>4,252,000</td>
<td>22.3%</td>
</tr>
<tr>
<td>Total U.S.</td>
<td>47,191,500</td>
<td>12,109,000</td>
<td>26.3%</td>
</tr>
</tbody>
</table>

*Source: A. C. Nielsen, as of 1 November 1953.

See: Negro Radio Section

Issue: 21 August 1953, page 65

Subject: New film series reveals Negro's contribution to U.S. culture

What is probably the first tv film series aimed at Negroes— a documentary—has been sold in two markets.

A new 26-part film series, Tenth of a Nation, documents the Negro's contribution to American culture in such fields as religion, medicine, business, science and industry, farming, the arts and sports. The 15-minute shows were produced by American Newsreel for Essex Films, Inc., of Memphis.

The film series was released 15 March, has been sold thus far in New York and Washington to the Royal Crown Hair Dressing firm. Essex bases the price for each market on the city's Negro population in the 1950 U.S. Census and individual station rate cards.

"Heretofore, people have advertised at the Negro—they've talked down to him," Marshall Lewis, president of Essex, told sponsor. "This series of closeups of outstanding Negroes in many fields presents the Negro with dignity and prestige."
$7,400 GUNThER JAECKEL MINK

By using America's only "3-state one-station TV network" you can save the cost of a $7,400 Gunther Jaeckel mink coat in 13 weeks of a 20 second spot campaign. (10 spots per week).

OVER A MILE HIGH
Mt. Washington's more-than-a-mile high TV station covers most of the three states of Maine, New Hampshire and Vermont. On the air in August.

BAGS THEM ALL
Covers virtually all the families local TV stations do. Reaches thousands of families they cannot reach. Costs 49% less than the combination of the 3 TV stations giving next best coverage.

CBS

Mt. Washington TV Inc.

WMTW

Represented nationally by
HARRINGTON, RIGHTER & PARSONS, Inc.

14 JUNE 1954
A GIANT MARKET!

Of Greater Montreal's total population (1,395,400), 1,012,410 speak either English alone or both English & French.

A GIANT AUDIENCE!

Within CFCF's total coverage, there are well over one million people potential audience!

Mr. Sponsor

Arnold C. Graham Jr.
Advertising Manager
Goebel Brewing Co., Detroit

"Jack" Graham, Goebel Brewing Co.'s ad manager, got into advertising some half-dozen years ago in order to settle down and quit "hopping from continent to continent." He found, however that advertising can involve trans-oceanic travel too. Last winter he spent four months in Europe to supervise the filming of Goebel commercials (through Transfilm) in Holland.

It's these commercials, rather than Europe, that Jack likes to talk about. "Even the location sounds kind of picturesque," he told sponsor. "They were filmed in Joop Geesink's Dollywood, Holland."

Joop Geesink is a Dutch film producer who makes stop-motion puppet movies. Having met Geesink through Transfilm, Jack Graham decided that the Holland technique was just the type of new spark he was seeking for Goebel commercials. Transfilm was therefore commissioned in May 1952 to produce a series of 60-second films for this Midwestern brewer.

Star of these puppet commercials, then as now, is a puppet replica of Goebel's trademark: "Brewster," Goebel's impish rooster. During the past two years these Geesink commercials have been shown on some two dozen TV stations on the West Coast and in the Midwest.

"People seem to go wild over the antics of Brewster in these dramatic skit commercials," Jack continued. "Every week we get letters asking us to continue this series of commercials. Sometimes we get a better response from them than from our TV sports events."

The bulk of Goebel's ad budget goes into the air media. Jack's ad philosophy boils down to this: (1) year-round, consistent ad impressions; (2) identification with top entertainment.

In line with this thinking, Goebel sponsors such TV film shows as Duffy's Tavern and The Douglas Fairbanks Theatre locally and, of course, heavy professional baseball and football schedules.

Supplementing the TV effort are announcement, news and sports schedules on over 100 radio stations.

Jack Graham claims that Brewster's cockiness is due to Goebel's sales record: For the past 15 years Goebel has shown better than a 10% sales increase every single year.

Graham returned to his Grosse Point, Mich., home from Europe in time to kiss his wife "hello" and "good-bye" and to take off on a trip to Goebel's markets as far as California this time. "Advertising sure did settle me down," says he.
deepest impression

Your selling message makes the sharpest imprint on 915,000 car radios and in more than 973,000 radio homes when you take advantage of the consistent high tune-in every hour of the day on WJBK. Make your mark in the rich midwest market with the station that’s tuned in most continuously . . .

WJBK, tops in news, music and sports.

WJBK DETROIT

Represented Nationally by THE KATZ AGENCY
If You Go By

PHILADELPHIA RATINGS

Day and Night, Monday thru Friday,

WFIL-TV is 1st and 2nd 74% of the time

HEAVYRATE CHAMP OF THE AFTERNOON

Between 3 and 6 PM, WFIL-TV rates

1st - 83.3% of the time
2nd - 16.7% of the time

AHEAD - 100% of the time!

Add nighttime to this afternoon supremacy—3 PM midnight, including big-show network competition and WFIL-TV is still AHEAD—80% of the time!

Look at ALL the ratings. It’s easy to figure.

ABC and DuMont Networks
Represented by The Katz Agency

The Voice of Delaware Valley, U.S.A.
You Will **BUY**

**WFIL-TV**

Philadelphia's **BEST BUY** is **WFIL-TV**

**WFIL-TV**
The Philadelphia Inquirer Station
Channel 6
Meet the original John Kieran

That's Kieran on the left, and as millions of people can tell you, he's a very original fellow. He has a quarter-hour TV show called "Kieran's Kaleidoscope," which is also very original, and to watch it, you'd say he knows everything! The other actors on this program usually don't have names, but they've got plenty of appeal. They're not all animals...sometimes they're bugs, or plants, or planets. They appear on film in their natural habitat, Kieran ad-libs a witty commentary, and everyone has a wonderful time. Especially the sponsors. Over 50 advertisers have used "Kieran's Kaleidoscope" with exciting results...one for nearly 250 weeks. You can run this show almost indefinitely, since there are 104 films in the series! For availabilities and prices, wire or call collect:

In NEW YORK: Don L. Kearney, 7 West 66th Street, SU排查Hanna 7-5000
In CHICAGO: John Burns, 20 North Wacker Drive, ANDover 3-0800
In HOLLYWOOD: Bill Clark, 1539 No. Vine Street, HOllywood 2-3141

Another hit from ABC FILM SYNDICATION, INC.

SPONSOR
What admen want from the TvAB

Rapid growth of tv makes it complicated to buy so admen want all the information they can get. Requests range from Utopian to basic

Admen will soon have an important new source of information they can call on to help solve their innumerable media-buying problems.

It is the Television Advertising Bureau.

Launched with the support of 25 tv stations on 22 April, TvAB took firm root at the National Association of Radio and Television Broadcasters Convention in Chicago last month. It now claims 105 members, is rapidly hardening into permanent form.

No one can describe definitely at this point what the burgeoning organization will provide for the agency and advertiser. The group has neither a board of directors nor a directing head as yet.

However, the nature of the organization provides important clues. It is, like radio's Broadcast Advertising Bureau, a promotion arm for broadcasters. It differs from BAB in that TvAB will promote television and will concentrate on local level and national spot tv. Unlike BAB, it will not promote network advertising.

While the organizers of the infant group prefer not to tie the hands of the yet-to-be-elected officials by promising specific aids to agencies and advertisers, both a TvAB prospectus and just plain logic point to services similar to those provided by BAB. It is significant, however, that TvAB's budget target for its first year, $500,000, is almost twice what BAB had when it started life as an independent group three years ago.

Because TvAB is still a young sprout and because it seemed a good idea to do so, sponsor decided to ask admen what kind of information and services they would like from the TvAB.

The speed of TvAB's birth left some admen breathless. But they were not so out of breath they couldn't answer the above question. To put it bluntly, they asked for plenty. They dumped practically every burning problem involved in buying tv in the lap of the TvAB.

The reasons for this are not hard to figure out. In the first place, it doesn't cost to ask. In the second place, the rapid growth of television has made the buying of video more complicated.

---

Admen told SPONSOR they'd like to have

- A periodic census of television sets
- An up-to-date county-by-county coverage study
- A quick way to estimate spot tv costs
- Standardization of television rate cards
- Dollar figures on expenditures by spot clients
- Impact studies on programs vs. announcements
- Audience data by sex, age, socio-economic status
- Effectiveness of spot tv and other media compared
Capsule description of the new Television Advertising Bureau

**Its purpose:** To promote and increase national spot and local advertising, to offer information and services to member stations and advertisers

**Who can belong:** Any U. S. tv station

**No. of members:** 105 at the latest count

**Who started it:** A group of 25 television stations which set up organizing committee under Richard A. Moore, manager of KTTV, Los Angeles

**Its status:** A committee is being set up to screen names for a yes to be chosen executive director, to be picked by a yes to be elected board of directors. The 15-member board, to be set up so that various sized cities are represented, will be elected by mail by all stations who are members on 30 June. Stations have been invited to submit nominations. Ballot will be conducted by an accountant.

**Its aids to advertisers:** According to TVAB prospectus it will make tv easier for the agency and advertiser to buy through such services as: (1) film directory, (2) improved sales methods, (3) statistical bureau, (4) spot tv index, (5) spot tv estimator, (6) general research. It also promises to "educate agent and advertising executives in the use of tv" and to "explore specific advertisers' problems" in video

**Its operational structure:** TVAB plans to be divided into three parts: (1) a national spot group run by a general manager, who will have under him five salesmen, branch offices, a service manager, an editor and secretarial help; (2) a local sales group run by a service manager, who will have under him an editor and staff, three regional supervisors, and a station service manager; (3) a joint stuff, including a research director.

First year's budget: $500,000

Headquarters: New Weston Hotel, New York City

than any other medium and any information that will help adman keep up with the changing patterns of tv is welcome. In the third place, there was a distinct feeling among some agency people that the broadcasting industry (both radio and tv) is behind print media in providing its customers with detailed audience circulation and coverage data. What adman want from TVAB ranges from the utopian to the most basic.

The kind of information most frequently asked for by adman is coverage information, with particular emphasis on overlapping of coverage.

One of the top time-buying executives said: "One of the best things the TVAB could do is get a real honest-to-God coverage study under way. The problem of coverage is more serious than ever with all these new stations on the air. Signals are overlapping more than ever and we've got to know what the set duplication is."

"I'd also like to see some solid facts on who's spending money in spot tv and how much. Sure, the information won't be easy to get but it will help everybody. It will certainly help the TVAB sell spot tv. I'd also like to see the TVAB get behind a complete local rating service."

"I know what I ask is going to be expensive for somebody. The agencies will shoulder part of the cost but since this information benefits the stations they should be prepared to share a greater part of the cost of these services than they are now doing."

A similar group of requests came from a research executive at one of the top five agencies.

"If you ask what kind of information I'd like to get, here it is," he said. "Our agency needs good, thorough estimates of how much spot tv advertisers are spending, what stations they are using, how frequently they are using them and what kind of programs and announcements they are using. Rorabough does a good job in giving us some but not enough of that information. (True, it tells whether announcements are 10s or whether they are longer. But it doesn't give costs.)"

"We need better coverage information. The Nielsen Coverage Service and Standard Audit & Measurement Service data is too old. We have uh now and all the complications that it involves. We want to know how many homes in Market 'A' regularly tune in on stations in Market 'B'. With all the new television stations this is more common than it used to be. We'd like to know what parts of counties can receive or regularly receive programs from various television stations. We still have to use engineering estimates and that's not enough."

"I find BAB trend data useful. Similar information from TVAB would be welcome. Of course, trend data takes time to accumulate and I'm not asking for it tomorrow."

"We all know that television moves goods, and I expect that TVAB will issue case histories to point this up. But I'd like to have more than that. I'd like to have information on how and why television moves goods."
what kind of information I'd like from the TVAB and that's it.

The TVAB is not unprepared for the broad requests of the advertising fraternity. It got a good sample of what admen want from Arthur Porter, media v.p. of Leo Burnett, who addressed the TVAB membership rally at Chicago during the NARTB Convention. Porter talked about what to some admen is the holy of holies—a standard audience measurement method.

"There is one, big, round question that all national advertisers are asking today," he told an assembled group of broadcasters. "It's a pretty simple question: What the hell am I getting in terms of advertising impressions on people for my advertising dollars?"

"The amazing thing about it is how often this question goes unanswered."

"I can run newspaper ads in a hundred cities and never really know what percent of the readers noticed my ad."

"I can run radio spots in many, many cities and never get close to a rating—except maybe a rating for the time period that is taken twice a year."

"And I can run television spots in many cities and find many with no ratings—or maybe, to get as specific as possible, for the Tea Council campaign I'm forced to add up ARB's for 15 cities. Pulse's for 25 and Hooper's for the rest—all pretty unsatisfactory."

Porter went on to say that "precision media buying is the order of the day" and urged the broadcasters to recognize that the medium that gets closest to telling the advertiser what he is getting for his money automatically gets a competitive advantage.

"Sell us with facts," Porter told his audience and then got to the nub of his speech:

"Standardize your industry, if you can, on one best technique for (audience) measurement. Agree among yourselves and with us what method is best for measuring spot television. Then promote it widely in your industry—in all markets.

"Put us in a position where we can buy spots based on sound, comparable ratings in all markets. Then keep us current by providing subsequent ratings periodically, on a basis that will enable us to compare what we're getting in New York with what we're getting in New Orleans."

"No one in the advertising business will disagree with the idea that a standard, reliable, local rating method would be a good thing, though many admen feel that too much emphasis on it leads in turn to emphasis on an over-simplified cost-per-1,000 type of buying that counts heads rather than sales prospects."

Most of those interviewed by sporsion tended to doubt that a way could be found of centering on a standard audience measurement method, with or without a TVAB.

Not all of the agency people made such broad requests.

One timebuyer said he thought the TVAB could do a lot to standardize station rate cards, especially in such areas as studio and camera costs and rate protection.

"Let's say," he said, "that I buy one announcement in January, another in March and another in May. On some stations each announcement would be considered separately in applying the rate protection clause. In others, all announcements on the air at the time of the rate change would be protected. These differences make life a little complicated for us timebuyers."

A woman timebuyer said that BAB studies on teenage listening habits, who listens at various times of the day and out-of-home listening have been very helpful and that comparable data from the TVAB would also be useful.

Some agency people saw the TVAB as

( Please turn to page 110 )
Why and how we use radio:

Miles Labs., Perfex, Dr. Pepper

Ad managers for three big radio spenders explain their air strategy at BAB sales clinic during NARTB Convention

The three ad managers whose remarks appear starting at right qualify as experts on radio. Oliver B. Capelle of Miles, for example, is a veteran of a company which today ranks as radio's second biggest client. Sponsor has excerpted their frank analyses of how to use radio from case histories they presented at the BAB sales session held during last month's NARTB Convention in Chicago. Next issue sponsor will carry excerpts from talks by executives of three local and regional firms who addressed the BAB session.

Oliver B. Capelle
ad manager, Miles Laboratories

Figures usually do one of two things. They bolster your ego, or they scare you to death. Experts today can quote radio figures calculated to accomplish either purpose. But certainly, with so many good reasons to feel happy about present-day radio business, why should we foster gloom?

One reliable statistical organization shows that since August of last year, the listening of people to radio in homes which have TV sets has been stabilized and is even growing. We are told that since last August, listening hours to radio have increased an average of 33 minutes per day. That, I should say, is one of the cheeriest signs we could ask for. It shows that interest in radio at the present time is strong.

Over the years, our programs have included every type of personality from the serious Eleanor Roosevelt to sparkling Rosemary Clooney, . . . .

In all this time, while we have enjoyed the presence of big name talent, we have not made a fetish of big names. We never considered it good business to pay more money for talent than for time. We have tried to steer clear of temperamental performers. And although we have sponsored full-hour shows and many half-hour shows, our preference has always run to programs to which the public could tune at a regular hour, five times a week.

Miles Labs.' Capelle:

"During four weeks' time, our best-listened-to program reaches more than 10,000,000 families, while our least-listened-to program reaches 6,000,000 families. . . . Can anyone say that radio, in the present tense, is not a powerful medium for us?"

Perfex' Corson:

". . . We have found that we can do an excellent job with a 3 rating against a competing station's 8. In other words, we develop with the personalities of our homemakers. . . listener loyalty. . . we can talk to less than half as many listeners and get results."
Shows of this nature, which we are using at present, include Break the Bank, Curt Missey and Mariha Tilton, Hilltop House, Morgan Beauty and the News of the World.

We have no magic formula for radio success. I doubt if anyone has. It seems reasonable to us that a sponsor fares best who sticks to wholesome entertainment, who appeals to the greatest possible variety of tastes, and who edits his own commercials with care, so that the public will consider him an honest person. These three points are a generalization, but they are good cardinal principles, at least.

Most companies, such as Miles, don't need your help in getting merchants to stock their products. They have their own salesmen who do that. But why not make a list of all the drug products advertised on your station, for instance. Perhaps you have programs featuring Alka-Seltzer, Toni, Bactine, Gillette blades, Phillips Milk of Magnesia, One-A-Day (brand) Vitamins, Nervine, Sweetheart Soap and other drugstore items. Why not rig up a display stand of some kind, featuring your call letters, and lend it to each enterprising drugstore in your locality, for the purpose of displaying a mass assortment of all the products you advertise! It will show you up as a real merchandising force in your community. It will give you greater prestige. I think it will bring you more business, too.

If you once start a project like this, I guarantee that you won't stop with drug-store items. You'll figure a way of getting together a food store display, on which can be shown the brands of coffee, cake mixes, shortenings, and other grocery items you are advertising. All these displays will feature your call letters. Your station will come to mean more than it ever did before. You'll be rendering a greater service, and you'll take pride in what you do.

One of our programs has 2% more listeners today than it had a year ago. Now, a gain of 2% may not seem large until you realize that the 2% represents a total audience of 50,000 families in four weeks' time. If radio can give us 50,000 more families over the same stations today than it gave us a year ago, at no increase in price, should we feel unhappy?

Also, we find that this same show is being tuned in more frequently. This combination of a bigger audience and greater frequency of listening has cut down the cost of delivered commercials several cents per 1,000. If this trend continues, I suspect that this show will be with us for a long time.

During four weeks' time, our best-listened-to program reaches more than 10,000,000 families, while our least-listened-to program reaches 6,000,000 families. Can anyone say that radio, in the present tense, is not a powerful medium for us?

We never care where we rank in comparison with other radio users. Once a year we pick up a trade publication and read that we are the second largest user of network radio in the country, or something like that, but we always think, 'What difference does that make?' We don't use radio to reach a certain position on a list. We use it to create sales.

In saying all this, let me assure you that we have no distaste for other forms of advertising. We like them all; over the years, we have just about used them all. I know first-hand that in the last 20 years our company has advertised widely in newspapers, magazines, streetcar signs, posters, almanacs, calendars, booklets, direct mail, point-of-sale material, road signs, book matches, streetcar transfers and television; but in these last 20 years we have invested more money in radio than in all these other media together.

(Case histories on Miles advertising appeared in the 29 January 1951 and 31 July 1950 issues of sponsor.)

Barney Carson
ad manager, Tidy House Products Co., makers of Dexol, Glosste, Perfex, Shina Dish and Tyro

It seems to me that we are being guilty here of that old American custom of inviting speakers to talk with us when we know in effect what they are going to say and that what they say will be in complete agreement with our own views. The thought occurred to me that perhaps radio broadcasters could learn a lot more by asking people to speak to them who did not like their medium and do not use it, because from these people, each of us might learn a great deal about the weaknesses we have. From such a stimulating discussion, I believe much more could be gained by the industry than by having me and the other speakers on this panel recount success stories for our mutual self.

(Please turn to page 102)

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**Pepper's Caperton:**

I want to have an absolute minimum out of territory where we cannot effect reach consumers to remind them they switch . . . to Dr. Pepper. No other gum seemed to reduce these "not covers to that minimum like radio."

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**Case History**

35
Weekend radio: Are you missing a good bet?

Listeners-per-set increases 25% on the weekend; out-of-home listening jumps 10%

Part 1 of a 2-part series

As some advertisers see it, one of the best buys in broadcast advertising today is weekend radio.

Late last month, for example, Chicago's Admiral Corp. announced that its sole summertime air vehicle (apart from dealer co-op plans) would be a $50,000-weekly package of 22 newscasts heard Saturdays and Sundays on ABC Radio. Nearly 350 ABC affiliates are airing the newscasts, which saturate the weekend schedules from 9:00 a.m. to 11:00 p.m. on the hour.

Admiral's v.p. in charge of advertising, Edmond F. Eger, explained his firm's reasons for the big weekend radio schedule thusly:

"While it's generally agreed that tv has taken some of radio's audience at specific hours on specific days, radio has made inroads on tv's audience over weekends—particularly summer. "Admiral is bound to deliver its message regarding the gift of an Apex vacuum cleaner with the purchase of its products, during its 20th anniversary, to a huge bonus audience, in addition to the many families who remain at home."

At the same time, a good many advertisers and agency men seldom include weekend radio in their air advertising plans. "Agency men and advertisers agree with us that the best time to reach family audience or women with jobs with radio is on the weekend. But in many cases, when we start talking schedules with them all they can say is 'Monday-through-Friday.'" is how a

Newest (and biggest) spender in ranks of weekend radio is Admiral

During its special 20th Anniversary promotion, Admiral Corp. will spend approximately $650,000 during June-July-August for air advertising—all of it in weekend radio.

No other air media will be used, except for local dealer co-op drives, until fall. Schedule calls for 22 five-minute newscasts on Saturdays and Sundays on ABC Radio. Commercials will feature the $79.95 Apex cleaner given free with Admiral items costing over $195.40.

Admiral adman Ed Eger (seated, left) estimates newscasts will reach "eight million homes each week, plus out-of-home bonus." With Eger: J. J. Ptacin and John Ottman, sales promotion managers of Admiral appliance and tv divisions.
New York executive of the Edward Petry rep firm put it to SPONSOR.

Do the facts justify the cold shoulder some admen turn on weekend radio? Are these admen overlooking a good bet? What are the newest trends in weekend radio? Where is the audience?

For the benefit of admen who might like to explore the potential of weekend radio, SPONSOR presents this report, first of a two-part study of weekend radio based on a survey which included talks with admen, network officials, researchers, reps and station executives and a nationwide survey. Part One will chart weekend radio's dimensions and economics; Part Two will explore weekend radio programing.

A thumbnail sketch of weekend radio today would look like this:

- Rates: Radio, for the most part, is cheaper on weekends. The major networks offer price reductions for weekend morning slots that range from 10 to 22% below similar mid-week periods. Stations offer announcements and programs on weekends at discounts up to 45%.

### Status Report

- **In-home audience**: On the average fewer homes are tuned to radio on weekends than are tuned during the week. Audience levels, as measured by Nielsen (see below), are off an average of 13% on Saturdays, 26% on Sundays. However, this should be weighed with the fact that, according to Pulse, there are 25% more listeners per set in homes on weekends, and with radio's lower weekend rates.

- **Out-of-home audience**: More people listen to radio outside the home on weekends than during the week. Recent Pulse studies show that the out-of-home listening jumps an all-day average of 10% on weekends, as compared with Monday-through-Friday figures. On weekend afternoons, when the greatest number of the nation's 28,500,000 radio-equipped autos are on the road, out-of-home listening is particularly strong (chart, right) with the figure being over 30% higher. This serves to further balance the in-home audience loss.

- **Programming**: Oldtimers would scarcely recognize the weekend radio. (Please turn to page 93)

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### How weekend sets-in-use compare with weekday, including out-of-home*

In preparing chart Pulse chose these five markets as providing a good cross-section based on size, location, weather variation. Month reported varies because Pulse checks these markets at different times. "Total" figures below are arrived at by adding in-home and out-of-home sets-in-use. Note how out-of-home figures help raise total sets-in-use for weekends, partially balancing in-home sets-in-use loss. Another factor balancing loss: number of people listening per set goes up on weekends from 1.6 weekday average to 2.0, a 25% increase. Weekend is peak time for male listening.

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<td><strong>NEW YORK (February)</strong></td>
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<td>Mon.-Fri.</td>
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<td>Sunday</td>
<td>10.1</td>
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| **MIAMI (March-April)** |             |              |                 |
| Mon.-Fri. | 21.5 | 3.1 | **24.6** | 23.4 | 3.6 | **27.0** | 23.5 | 2.7 | **26.2** |
| Saturday  | 19.1 | 3.5 | **22.6** | 22.9 | 4.1 | **27.3** | 18.7 | 3.2 | **21.9** |
| Sunday    | 10.1 | 1.3 | **11.4** | 21.1 | 3.5 | **24.6** | 20.8 | 2.9 | **23.7** |

| **SAN FRANCISCO (January-February)** |             |              |                 |
| Mon.-Fri. | 21.9 | 3.7 | **25.6** | 21.6 | 4.5 | **26.1** | 19.7 | 4.0 | **23.7** |
| Saturday  | 18.2 | 3.2 | **21.5** | 18.9 | 4.5 | **23.4** | 17.8 | 4.4 | **22.2** |
| Sunday    | 10.8 | 2.3 | **13.1** | 19.6 | 5.0 | **24.6** | 18.5 | 4.1 | **22.9** |

| **NEW ORLEANS (January-February)** |             |              |                 |
| Mon.-Fri. | 21.1 | 3.2 | **24.6** | 24.9 | 3.7 | **28.6** | 20.5 | 3.6 | **24.1** |
| Saturday  | 17.1 | 3.3 | **20.4** | 20.6 | 4.0 | **24.6** | 18.2 | 3.2 | **21.4** |
| Sunday    | 11.7 | 1.4 | **13.1** | 19.1 | 3.7 | **22.8** | 16.9 | 3.3 | **20.2** |

| **ST. LOUIS (January-February)** |             |              |                 |
| Mon.-Fri. | 20.7 | 3.5 | **24.2** | 21.4 | 3.3 | **24.7** | 16.9 | 3.5 | **20.1** |
| Saturday  | 14.4 | 3.3 | **17.7** | 16.2 | 4.1 | **20.3** | 14.8 | 3.6 | **18.1** |
| Sunday    | 8.1  | 2.2 | **10.3** | 17.1 | 1.3 | **21.4** | 14.5 | 3.5 | **18.0** |

* Sets-in-use is average one quarter hour homes using radio

**SOURCE**: Pulse 1951.
Honored guests at a dinner given by SPONSOR at the NARTB Convention were top executives of the 108 pioneer (pre-thaw) television stations. The broadcastes received commemorative plaques with the covered-wagon symbol. Toastmaster was Harold Hough, WBAP-TV, Fort Worth, general manager.

Address at right was by Earle Ludgin, president Earle Ludgin & Co., Chicago, and past 4A's chairman. It is published at the request of many who heard it at the SPONSOR dinner.

As one pioneer to another, I salute you.

In a way it is fitting that I should go back a long way, back to the time when the air was stuff to fly kites in.

There have been three great stages of modern life. They can be characterized by Television, which followed Radio, which followed Silence.

My connection with television goes back to its early stages. I am here tonight because of that fact. I have a mission to complete, and this is the perfect place to complete it.

In the days when Captain Eddy ran a television station called W2X-something, in the State Lake Building here in Chicago—the experimental station that later became WBKB and then WBBM—back in those days, Captain Eddy sent a message to me through a friend. I guess I was awfully busy at the time and never got around to answering. I'd like to answer Captain Eddy tonight.

What he said was that he would give us free time on his station if we would fill it. All we had to do was to provide the program and he would provide the facilities. A camera—a camera—the studio, the crew and the air would be put at our disposal. Free.

I have come here to tell Captain Eddy that I am now ready to accept his generous offer.

W2X-something also offered to let our creative people come over for an intensive course in television techniques. Two of our best men spent night after night in the studio. Soon all means of communication was lost between them and us. They used a language we couldn't understand. They panned up and panned down. They dreamed of impossible things like two or even three cameras on a set. They wrote experimental scripts full of MCU's and BCU's.
W PIONEER STATIONS

As pre-thaw broadcasters at SPONSOR NARTB Convention

A man with a mind open at one end . . ."

Frankly we didn’t know what they were talking about. Nice guys, both of them. But they had to eat lunch all by themselves because they had nobody to talk to.

My own connection with pioneer days was even closer than theirs. A friend of mine in the retail business called to tell me about a television program which his company was sponsoring. It was so good, he said, that it deserved to go national.

I asked him for the name of the show. “Take it down,” he said. “It’s very unusual. It’s Kukla, Fran and Ollie.”

“It’s what?” I asked.

He spelled it for me.

“Listen,” I told him, “with a name like that, they’ll never get anyplace.”

That goes to show you that some pioneers can be righter than other pioneers. And vice versa.

We got smarter later. If we hadn’t, someone else would be saying a few words here tonight. Probably it’s because we latched onto What’s My Line? when it was an unknown sustaining, and we had a pioneering client in Dr. Montener, that improved our record. And I’m happy to remember that we pioneered in daytime tv as one of Garry Moore’s first sponsors. And we were instrumental in keeping the format of his show intact when there was a plan to change it. And we were among the early agencies to use spot tv extensively.

We had one client who always said, “Pioneers have callouses on their hands. That’s not for me. I want my hands to be pink and dainty.”

He never pioneered. He always waited to see what someone else did, and then he copied them. He thought it was safer that way. In other ways he was a nice guy, but he never got the zest and satisfaction that other men around him got from doing new things, breaking new trails, setting new industries on their way. And yet he was always breathless. He got breathless from running to catch up.

A pioneer is a man with a mind open at one end. And with will power that has its own built-in motor.

This great country of ours wasn’t built by timid men. It was built by men like yourselves, who believed, who risked, who went forward.

By the opening of a vast new industry, you were given an unexampled opportunity. But you took it. There were risks and headaches and calloused hands. There were losses, uncertainties, doubts and misgivings. There were nights when you didn’t sleep, when you wondered why you had ever gotten yourself involved in this waking nightmare.

Yet you are here, the leaders of an industry that has grown to amazing proportions, and whose future extent neither you nor I would dare to gauge.

You by your courage helped to bring it to fulfillment.

There are problems ahead, lots of them. Every man has problems. Every industry has them. The nice thing about yours is that they are likely to change frequently. I pity the man who has to sit and look at the same problems year after year. He never gets a change of scenery.

You’ll have color to consider and to master. Maybe you’ll have pay-as-you-see tv as a problem or a help. You’ll handle them both, I know.

Whatever the future brings—go on pioneering. Don’t stop for breath, don’t be satisfied with where we are—go on pioneering.

America still needs courage, still reveres it, still rewards it. So does your great and growing industry.

Go on, go on pioneering! ** **
The 12 members of sponsor's All-Media Advisory Board were asked to provide their summation now that the All-Media study is nearing an end. sponsor Editorial Director Ray Lapine gave them carte blanche to interpret, comment on or refute previous articles in the 22-month series. Comments from half the Board appeared last issue and the remainder are heard from starting below. The admen whose statements appeared last issue were: Stephens Dietz, vice president, Hewitt, Ogilvy, Benson & Mather; Ben Donaldson, advertising and sales promotion director, Ford Motor Co.; George J. Abrams, advertising director, Block Drug Co.; J. Ward Maurer, advertising director, Wildroot Co.; Ralph H. Harrington, advertising manager, General Tire & Rubber Co.; Dr. Ernest Dichter, pres., Inst. for Research in Mass Motivations.

7.
One man's judgment held most important in media selection

Mr. Hite

In spite of admirable efforts from many sources, we will never replace "the one-man survey" in media selection. Cost-per-1,000 readership studies, audience ratings and so on serve as helpful guideposts. But finally the right or wrong decision will depend upon someone's ability to judge the measurable and immeasurable aspects of a media combination. In advertising, as in all business, good judgment is the greatest asset to success. Today's trend attempts to replace judgment with slide-rule formulas. Many executives scurry to the protective shelter of these formulas when asked to stick their necks out.

We have learned that the time spent with the lowest cost-per-1,000 frequently results in the highest cost-per-inquiry on premium write-in offers.

We have learned that the media combination which moves one product frequently fails to budger another.

We need all the guideposts that can be devised. Nevertheless we must remember that the medium is the gun and sales message is the shell. A 22-calibre shell can't gain added impact by being fired from a 45-calibre pistol. The basic sales idea comes first. Media must be chosen to deliver this sales idea to the most likely prospects at the lowest cost per call. The sales idea often dictates the media.

The longer I study and practice advertising and selling the less difficult it becomes for me to understand the buyer who says: "My mind is already made up. Don't confuse me with the facts."

MORRIS HITE
President
Tracy-Locke Co., Dallas

8.
Force, not size, is called more vital in ad effectiveness

Mr. Morgan

The best sales managers "fly by the seats of their pants," have a feeling for advertising. You can't analyze it.

But they have come up the hard way. They have pounded the pavements. They have taken the beating of the years. They know the aches of sleeper jumps. The nightmares of commission selling. The horror of the lonesomest thing in the world, a product on a grocer's shelf that nobody wants.

Maybe it's extra-sensory perception. But these men usually come up with answers faster and better than those the smart boys in most media departments turn out.

Besides, there are so many variations in each medium that it seems stupid to me to wave a flag for any one.

What the advertiser wants is a force to sell his stuff. Because his market and his customers and his conditions are constantly changing, his problem is to find the medium or media that will generate that force for him.

Penicillin is a great drug. But it makes some people sick.

Philip Morris in 1952 had the top-rated TV show called I Love Lucy. PM sales dipped 14%. That doesn't mean the next cigarette advertiser should or shouldn't use TV.

There are seven TV stations in Los Angeles. Only two in New Orleans. Naturally each market would show a different TV reaction. So I say find the formula that will furnish the force and the media will take care of itself.

SPONSOR'S All-Media Advisory Board

George J. Abrams  ad director, Block Drug Co., Jersey City
Vincent R. Bliss executive v.p., Earle Ludgin & Co., Chicago
Dr. Ernest Dichter  pres., Inst. for Research in Mass Motivations
Stephens Dietz  v.p., Hewitt, Ogilvy, Benson & Mather, New York
Ben R. Donaldson  ad & sales promotion director, Ford, Dearborn
Marion Harper Jr.  president, McCann-Erickson, Inc., New York
Ralph H. Harrington  ad mgr., Gen. Tire & Rubber Co., Akron
Morris L. Hite  president, Tracy-Locke Co., Dallas
J. Ward Maurer  ad director, Wildroot Co., Buffalo
Raymond R. Morgan  pres., Raymond R. Morgan Co., Hollywood
Henry Schachte  senior v.p., Bryan Houston, New York
In Part 2 of conclusions six SPONSOR advisers comment on topics 26-article series omitted

In looking at the long-term situation on television, I think there are four considerations which every thoughtful advertising man will be concerned about:

1. Will excessive talent and program costs strangle the medium?
2. Will excessive cost put the medium beyond the reach of more than a few giant advertisers?
3. Will the cost element make necessary the use of a new or different scheme of timing and cycling to replace the one-a-week or more patterns which have developed in radio?
4. Is there a chance that commercials are being done to death by stations which permit excessive commercial time, triple spotting and other abuses to such an extent that they will arouse a really serious public reaction against television?

VINCENT R. BLISS
Executive Vice President
Earle Ludgin & Co.
Chicago

Some scattered views:
The articles on inter-media testing do a very comprehensive job of outlining both the requirements and the difficulties in this field of research. (See "Can you set up an 'ideal' media test?", SPONSOR, 22 February and 8 March 1954, and "How Block Drug tests media," 22 March 1954.)
I agree with many of the comments reported by you on the difficulties of setting up the controls required for accurate inter-media tests. However, most tests involve very specific decisions, where media alternatives are limited by the nature of the product and by the character of its market.

Mr. Harper

This means that many of the objections which are quite valid when we think of, say, a full-scale comparison of the selling power of radio and television, become manageable in practice when the problem is narrowed down.

One point which perhaps is not stressed sufficiently is that advertising may have a cumulative or delayed effect which becomes apparent only over a period of time. Inter-media testing is all too often carried on under pressure of a need for fast results required to make advertising plans. In such cases, the advantage may rest with the medium which sells goods most quickly, rather than with the one that produces the most substantial long-range effects.

As for the "Psychology of media" threesome (see SPONSOR, 5 April, 19 April and 3 May 1954), I think some of the most exciting frontiers of media research lie in this area.

I found your last article of the three ("Why admen buy what they do") most fascinating, probably for the same reason that any patient is interested by a clinical diagnosis of his own behavior. It's easy for us in advertising to become preoccupied with consumer motivations to the point of neglecting our own.

There are certainly many fortuitous

(Please turn to page 81)
Was Tea Council 100% TV Budget

by Lila Lederman

Tea bag 50th anniversary

The birth of the tea bag in 1904 was an accident.

When New York tea merchant Thomas Sullivan gave his customers silk bags containing samples of tea, he didn't know these customers would pour hot water over the bags and make tea that way. But they did—and started something big.

This year is the Golden Anniversary of the Tea Bag. It also marks the most golden time the tea industry has had in this country in 50 years:

- Tea consumption in the U.S. has risen 20 million pounds in the past five years. Last year it reached an all-time high of 103.3 million pounds.
- Retail tea sales rose 7% in 1953 on top of a 6% gain in 1952.
- Tea packer sales for the first quarter of 1954 were 23.3% ahead of 1953.

The Tea Council feels this is no accident.

It has been promoting tea—hard—in the U.S. for the past four years and it feels these are simply the happy results. Since 1952, it has been taking all the money in its advertising pot—a cool $1 million a year—and steeping it in spot television for two separate campaigns—Hot Tea in the winter, Iced Tea in the summer.

Though the Council admits that ballooning coffee prices have no doubt helped to intensify interest in tea, it explains that increased use of tea was evident long before coffee prices made headlines. It points to an upswing in sales of tea that began in 1952 and continued with a 7% gain in 1953.

For its 20-second and one-minute filmed commercials, according to Anthony Hyde, executive director of the Tea Council, the Council will spend more than $1,200,000 for time alone to put this plan into effect.

The Iced Tea campaign got underway on June 1 in 29 cities. These markets cover 71% of America's TV homes and account for 52% of U.S. retail food sales.

Spot TV is ideal because the tea market is not a national but a selective one. The Council concentrates its advertising effort for the most part on areas where tea consumption is high.

No. 1 tea area is New England where per capita consumption is double what it is for the rest of the country. Second in consumption are the Middle Atlantic states of New York, New Jersey and Pennsylvania.

The Council sells hard and in depth. During the seven-week summer campaign, Iced Tea commercials will be telecast on an average of 119 times in each of the 29 cities. Backing the TV effort is an intensive merchandising and sales promotion drive to increase sales at point of sale, plus a strong publicity push aimed at all media including radio and TV.

Iced Tea recipe promotion ties in with 26 major food companies.

The total tea industry expenditure for advertising comes to between $11 and $12 million a year, according to the Council. The industry faces about $250 million worth of advertising competition from other beverages: beer gets about $100 million; soft drinks, $75 million; coffee, $51 million; milk, $27 million.

In the face of this formidable barrage of competitive beverage advertising, Americans are consuming over 3,000,000 more cups of tea today than a year ago.

To get a clearer picture of tea's position today, let's take a backward glance at tea consumption in the U.S. During the 1800's, per capita tea consumption went up till it reached a high of 21/2 pounds for everybody 15 years or over annually in 1880. Periodic sharp dips in imports caused by wars and embargos did affect consumption somewhat, but it managed to survive setbacks and remain at a high level till about 1905-06 when it started down (shortly after the birth of the tea bag, ironically enough). Though it underwent minor fluctuations, consumption did not significantly rise again till the
summer of 1952 when the Council considers that the real swing back to tea in the home began. A rise in the restaurant market for tea started in 1949, has since boosted the out-of-home market from 18% to 24% of the total.

Per capita consumption of tea today is calculated at .91 pounds for individuals 15 years or over—still a far cry from the 2¼ pounds of the 1880's but then there are a lot more people around today. By comparison, Great Britain consumes an average of 15 pounds per capita, Canada, four pounds per person.

The Tea Council was formed in May 1950 for the sole purpose of increasing U.S. tea consumption. It was established as a corporation in January 1953 and is now owned jointly by the governments of Ceylon, India and Indonesia and the Tea Association of the U.S.A. (the U.S. tea industry's voluntary trade association which has represented tea interests since 1899). The three tea-producing countries have six representatives and the Tea Association also has six representatives on the Council's Board of Directors.

Chairman of the Tea Council is Robert B. Smallwood, president of Thomas J. Lipton, Inc. Most frequent spokesman for the organization is Anthony Hyde, executive director of the Council. Public relations consultant is Fred Rosen. At Leo Burnett, Chicago, Edward Thiele is account executive.

How is the Council supported? The producing countries in aggregate contribute more than $800,000 annually to its fund. Contributing membership is open to all U.S. firms and individuals having anything to do with the tea industry. Tea packers pay a monthly contribution of 1c per pound of tea sold in the previous month. Importers pay in the same way, but at the rate of 1/10c per pound. Other firms which have a more limited interest in tea make voluntary contributions in quarterly or annual payments. The contribution of the U.S. trade was tentatively set at $567,000 for 1954 but due to in-

Results are so good. Council is upping $1,000,000-plus spot tv budget 33% this year

(Please turn to page 76)
Radio makes big-city friends for dairy farmers

Radio is helping farmers of four states make friends in the big city.

The Inter-State Milk Producers’ Cooperative, of Pennsylvania, New Jersey, Delaware and Maryland, is using radio to solve a serious public relations problem in a “sold” market.

Two years ago, virtually every resident of Inter-State’s area was a paying customer for its milk and other dairy products. But the dairy industry was cut off from the main stream of community life. City folks knew when milk prices rose or supplies were short, all right. But they didn’t know why.

Inter-State’s problem was to establish rapport with the consumer—to make him aware of the farmer as a person; his problems, his role in the community. And, most important, it wanted to encourage the use of milk.

Inter-State signed Lamb & Keen, a Philadelphia agency (now Arndt, Preston, Chapin, Lamb & Keen) in 1952. Account executive is John Ellington.

It bought Charles Shaw’s As I See It—a general commentary show—over WCAU, Philadelphia, to put across its public service theme in a good part of its sales area. The show represents a $31,200 annual expenditure—or virtually all of Inter-State’s advertising budget.

Today, two years after the first broadcast, Inter-State pronounces its radio effort an unqualified success. Inter-State can’t measure success in terms of sales and doesn’t have to. But the organization’s executives do know that they have received far fewer letters of complaint about high milk prices since the broadcasts started. There has been a sharp drop in the number of such letters in local newspapers, too. On the positive side, the sponsor has received many favorable comments and letters about the show.

During the two-year period of Inter-State sponsorship, Shaw has built up an average audience of more than 85,000 people per broadcast, according to Pulse figures for March-April 1954.

And O. H. Hoffman Jr., general manager of Inter-State, says, “For the money invested, this program has given consumers a very maximum of acquaintance with our organization and the aims of its membership.”

Other milk cooperatives can adapt Inter-State’s technique to their own areas to solve their particular public relations problems.

Here’s why Inter-State is spending almost every penny of its ad budget for the twice-weekly (Tuesdays and Thursdays, 7:30-7:45 p.m.) program:

1. Inter-State wanted to make its messages palatable, wanted to avoid high-pressure commercials. To make its low-key messages effective, it was

case history

Charles Shaw’s news commentary radio program spreads milk co-op’s public service theme. At Inter-State’s annual banquet (L. to r.) are E. W. Gaumnitz, exec., secy., Naill, Cheese Inst.; O. H. Hoffman Jr., gen. mgr., Inter-State; A. R. Marvel, Inter-State president; John W. Newlin, Inter-State’s assoc. counsel; Shaw; Miles Horst, Pennsylvania secy. of agric.; Donald W. Thornburgh, pres., WCAU
Come and Get it!

Michigan's Golden Triangle

77% of the buying power of Michigan, almost $6 billion dollars yearly, lies within reach of the "Golden Triangle" formed by Detroit, Jackson and Flint. Cut yourself a big slice of this market. It's ready to serve! Come and get it!

Look at these figures — radios in nearly 100% of the homes — over 85% of the automobiles.

A package buy of these three strategically located Michigan stations offers you maximum coverage at minimum cost.

**WKMH**
DeARBORN
5000 Watts
(1000 Watts - NIGHTS)

**WKHM**
JACKSON
1000 Watts

**WKMF**
FLINT
1000 Watts

REPRESENTED BY
HEADLEY REED
ALL THIS and
POWER TOO!

First again...! with RCA's new high power equipment... WBRE-TV radiates 225,000 watts over Northeastern Pennsylvania... higher than any other station as reported by FCC* and in the Fall WBRE-TV will be the highest powered station in the Nation with over 500,000 watts.

As a Time Buyer, the step by step performance of WBRE-TV has been presented to you in as dramatic a way as we know how, and we are sure you'll be interested in the following statistics:

1... Set Saturation... 66½ in Luzerne and Lackawanna Counties (Population 649,637).
2... May I, set count in Northeastern Pennsylvania...157,000... ALL UHF
3... Leads in 121 of 140 nighttime quarter hours; 14 of 16 daytime quarter hours.

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WBRE-TV
Channel 28 Wilkes-Barre, Pa.
NBC National Representative The Headley-Reed Co.
**RADIO and TV DIRECTORY**

**Networks**
- NBC
- CBS
- ABC
- Mutual
- CBS Blue Network
- American Broadcasting Co.
- Mutual Broadcasting System
- National Broadcasting Co.
- Mutual
- ABC
- Mutual
- CBS
- Mutual

**Radio and TV Stations**
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- WNBC, New York
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A “nose for news” coupled with broad radio, television and newspaper experience adds up to make a seasoned, sound reporter. That’s Mark Weaver! Mark came to KWTV from KLRA Little Rock where he won the Arkansas Press Association Award for outstanding journalism in 1953. He is known to many for his news feeds to CBS and Edward R. Murrow. Yes, Mark Weaver is another reason why KWTV newscasting is choice in Oklahoma City.

EDGAR T. BELL, Executive Vice-President
FRED L. VANCE, Sales Manager

KWTV goes to 316,000 watts ERP with a 1572-foot tower in early fall 1954.
**WBC** means

**WBZ-WBZA**—Boston, Springfield—51,000 Watts

**KYW**—Philadelphia—50,000 Watts

**KDKA**—Pittsburgh—50,000 Watts

**WOWO**—Ft. Wayne—50,000 Watts

**KEX**—Portland, Oregon—50,000 Watts

**WBZ-TV**—Boston—Channel 4

**WPTZ (TV)**—Philadelphia—Channel 3

**WBC** means sales . . . **WBC** means audience . . . **WBC** means audience-action . . . because WBC stations dominate their areas. Contact Eldon Campbell, National Sales Manager for rates and availabilities. Phone PLaza 1-2700, New York.

**WESTINGHOUSE BROADCASTING CO., INC.**


444 Madison Avenue, New York 22, N. Y.
out of the medium of TV. Echo chambers and the other auditory devices which we worked so hard to develop in radio are all but forgotten. I can remember many times asking my employers for money to experiment with sound effects—no product or advertiser in mind, no specific commercial problem either.

The management, thinking we were crazy but for some reason willing to humor us, would invest in several hours of studio time and a small group of us would hire ourselves to the studio with a sound man. We would put microphones in the sound board of the piano, have an announcer talk into a glass of water, through the reverse end of a megaphone or into what is known as a flutter box. One sound man I worked with got so interested in the creative possibilities of pure sound that he went home and invented a new electronic device that would play with highs and lows of various musical instruments. From this was developed a new set of instrumentation: Pyrrhic victory indeed.

All this activity, mind you, merely to come up with something that would set apart one commercial announcement from another. Don’t get the idea that we were only mechanically minded. We realized that if anything were to come of our sound sessions, it would have to be relevant as well as attention-getting.

But, as I say, it seems we have gotten away from much of this in television. Sound is almost a lost art, so powerful (or time consuming) is the video side of our copy. Maybe this is a good thing as far as advertising goes. However, the early complaint about TV writers—that they were far too concerned with technique rather than advertising content—can hardly be the case today. Our present copy is quite straightforward. Our demonstrations, similar to those done on the sales floor. Our opticals, simple and sparsely used.

I regret that we spend so little time today to attract ears. Maybe we are missing something.

* * *

**Letters to Bob Foreman are welcomed**

Do you always agree with the opinions Bob Foreman expresses in “Agency Ad Libs”? Bob and the editors of sponsor would be happy to receive and print comments from readers. Address Bob Foreman, c/o Sponsor, 40 E. 49 St.
"Four-hour energy from two Hostess Cupcakes" is the theme of a new series of 60-second cartoon commercials for children's programs. There's plenty of excitement for small fry as engaging cartoon characters compete in childhood games. Plenty of sizzle for the product as the extra energy supplied by Hostess Cupcakes turns defeat into victory. Appetizing live-action shots of Hostess Cupcakes, with a reminder to ask mother to buy them, wind up an action-packed, sales-minded minute. Produced by Sarra for Continental Baking Company, Inc., through Ted Bates & Company.

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

In a merry minute of full animation the Cat-Tex trademark comes to life and proves to be a real "hep" cat at selling the sole that's "not rubber, not leather, not plastic." This frisky feline sings the praises of the product in a catchy jingle, demonstrates its virtues with amusing antics and provides strong product identification throughout. A visual and vocal delight created by Sarra for Cats Paw Rubber Company, Inc., through The S. A. Levyne Company.

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

To dramatize the theme—"the first floating close shave"—in a new series of 60-second TV commercials, Sarra floats the new Custom Schick Shaver into view on a lily pad, floats it through the air on a feather, floats it up and down on a man's face. The photographic magic carries over into live-action shots of a man shaving and leaves the viewer with the desired impression—that the Schick Shaver "floats in your hands . . . floats over your face." Produced by Sarra for Schick, Inc., through Kudner Agency, Inc.

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

No dull scientific explanations or lengthy laboratory demonstrations confuse the viewer in Sarra's series of 1-minute spots for Sylvania Television. By comparing such things as Photo Power and horse power, Halo Light and reading light, Sylvania's outstanding features are made crystal-clear . . . and so quickly that there is time left to close each informative minute with an impressive array of beautiful cabinets. Created by Sarra for Sylvania Electric Products, Inc., through Roy S. Durstine, Inc.

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

SPONSOR: Valley National Bank   AGENCY: Jennings & Thompson

CAPSULE CASE HISTORY:  After sponsoring Liberace for seven weeks in the spring of 1953, the bank announced that those opening savings accounts of more than $10 would get a Liberace record. At the end of three programs more than $750,000 in new deposits had come in with the average deposit over $750. Last August the bank renewed the Guild Films Co. show for 78 weeks. Since beginning sponsorship, the bank reports more than $2 million in deposits has come from Liberace viewers—at a time and film cost of $543 weekly.

KPHO-TV, Phoenix   PROGRAM: Liberace

AUTO PAINTING

SPONSOR: B&H Automotive   AGENCY: Direct

CAPSULE CASE HISTORY:  The first of 52 one-minute Class A announcements costing $54 each produced seven automobile paint jobs for the sponsor—a firm specializing in this service for car owners. The announcement was telecast Sunday just before a local sports show. It used a locally produced film showing operations involved in painting a car while a booth announcer described the action. A slide with the firm’s name, address and phone number was shown at the end of the film, and no special prices or inducements were offered.

WREX-TV, Rockford, Ill.   PROGRAM: Announcements

JAR LID

SPONSOR: Peter Pan Peanut Butter   AGENCY: Needham, Louis & Briley, Inc.

CAPSULE CASE HISTORY:  On 13 February, Ruth Lyons, femcee of the 50-50 Club, told her viewers that they could get a plastic refrigerator jar lid free. All they had to do was send Miss Lyons a self-addressed stamped envelope. The next day 1,267 requests for the Peter Pan lids came into the station; the following Monday there were 3,411 requests and by the first of March 5,269 people had written in for the plastic lids. A one-minute live participation on the show is telecast over WLWT, WLW, and WLWD, costs $230.

WLWT, Cincinnati, WLWC, Columbus, WLWD, Dayton   PROGRAM: 50-50 Club

CANDIES

SPONSOR: M&M Candies   AGENCY: Roy S. Durstine, Inc.

CAPSULE CASE HISTORY:  Last November M&M Candies bought Johnny Jupiter, a half-hour Saturday morning children’s film program, for national spot sponsorship. Seven months later M&M business is up 230% in the Nashville area, with jobber orders up as much as 600% in some cases. The film program is telecast between 9:00 and 9:30 a.m. The station’s Class C 26-time rate (not including talent, film and so forth) is $114.

WSM-TV, Nashville   PROGRAM: Johnny Jupiter

MEN’S SUITS

SPONSOR: Sears, Roebuck & Co.   AGENCY: Direct

CAPSULE CASE HISTORY:  The Reno Sears store used one 10-minute commercial showing a man being measured for a tailor-made suit in the store. As a direct result of the commercial, 19 suits were sold. They averaged $75 in price; the cost of the commercial was $82.50. The store reports, too, that a number of ready-to-wear suits also were sold to viewers. The advertising-to-sales ratio for the tailor-made suits was about 18 to 1.

KZTV, Reno   PROGRAM: Announcement
# AUDIO catalog for Broadcasters

**BROADCAST AUDIO EQUIMENT for AM · FM · TELEVISION**

- **MICROPHONES**
- **CONSOLES**
- **CUSTOM EQUIPMENT**
- **AMPLIFIERS**
- **RACK EQUIPMENT**
- **TURNTABLES**
- **RECORDERS**
- **SPEAKERS**

**THIS 146-PAGE CATALOG** contains "straight-to-the-point" information about all RCA audio equipment and accessories designed for broadcast and television station operations. The book covers more than 200 professional audio items... and includes data, specifications, response curves, typical station equipment lists, and studio layouts. It’s authoritative. It’s complete. It’s the only book of its kind in the industry.

For your copy of the RCA Audio Catalog, ask your RCA Broadcast Sales Representative. Or write Dept. XX, RCA Engineering Products, Camden, N. J., on your station letterhead. In Canada, write RCA Victor Ltd., Montreal.

**RADIO CORPORATION of AMERICA**

**ENGINEERING PRODUCTS DIVISION**

**CAMDEN, N.J.**
SMOOTH YOUR WAY TO SALES WITH FOUR BIG PLUSSS

+ TO FILL IN THE GAPS
Mutual has 328 affiliates in markets where no network has a station, where other media strategies have failed, but where 9,000,000 radio families live and b

+ TO OBLITERATE DISTANCE
Mutual is the far-largest of all networks, with 570 stations, closest to the most people—and the most dealers and distributors—in the most markets.
There's no obstacle between you and 48-state sales that network radio can't smooth out best—and no network can smooth your way to sales with earthier advantages than Mutual's. Examine the four special plusses shown here...Mister PLUS at the controls.

**+ TO BROADEN THE BASE**

Mutual's unique combination of programs and stations draws more out-of-home audience than other networks—and in-home audiences that all media miss.

**COVER THE GROUND**

Mutual has engineered new ways to use radio for hum flexibility and multiple impact—"Top Ten"-size audiences regularly delivered at rockbottom cost.

...the ALL-America network for radio ... PLUS
SPONSOR ASKS...

A FORUM ON QUESTIONS OF CURRENT INTEREST TO AIR ADVERTISERS AND THEIR AGENCIES

What was the best "pitch" ever made to you by a radio or television salesman?

THE PICKED PANEL ANSWERS

By JAMES MORGENTHAL, account executive, Grey Advertising Agency, New York

The impression I get when someone makes a "pitch" depends on whether or not I'm buying—or in the market to buy—the network, market or station that the salesman is selling.

If I'm in a receptive mood for sales information because of a particular campaign I'm working on, then almost any kind of presentation that fits into my plans interests me.

But if I'm not working on a campaign at the time for which the presentation is appropriate, then it is only a pitch.

Time salesmen who have impressed me most are those who find out what I'm working on and what I'm looking for. Then they show me how their ideas will help my campaign.

On the other hand, I've heard salesmen start their canned pitch like this: "This is a natural for..." (they look up from their book and say "XYZ Product" and look back down again)... and so you should buy our network."

The salesmen who have made the most sense are those who have really studied the account and who didn't make any ill-advised recommendations.

Actually, one of the best pitches I ever heard came not from a radio or tv salesman but from a trade paper salesman.

We had decided on a campaign and called up the salesman to come down and bring along a blank contract; we wanted to sign him up with him.

But when he arrived, he said "Is that all you want?" Then, since he was familiar with both the account and his own paper, he told us when using his paper would be most productive.

He told us when we should use half pages instead of full pages. We were actually a little amazed at how much this man knew—and the way he outlined his recommendations. As it turned out we made a few changes in our original campaign in order to follow the suggestions of this salesman.

Possibly I'm not typical, but I get fewer calls from radio and tv salesmen than from space salesmen. Perhaps the time salesmen concentrate more on the radio-tv department, while space salesmen seem to call on account executives.

There is one pitch from a time salesman that I particularly remember, however. First of all it was made by a man who had made several calls before. Like the space salesman I referred to before, this man knew both the product and the media he was selling.

Because I knew the man, I called him; I told him we were planning a spot barrage for a May-June gift event. What did he suggest?

He came back with a very carefully worked out schedule of time, ratings and a good overall plan. We ended up buying much of what he was selling.

Now it isn't unique for a time salesman to come up with a schedule once you tell him you're about to buy; but this man had made calls before and he made an intelligent pitch.

I would think that when a time salesman found out that a certain advertiser was actually a logical prospect for radio or tv, or was planning a campaign, he would see the account executive. As I said, however, my personal experience is that very few time salesmen do this.

By JOHN MCCORKLE, timebuyer, Sullivan, Stas, for, Colwell & Baxter, New York

A good pitch should be like the old story of the man who took a swipe at another man with a razor. The victim jeered, "You never touched me," and the attacker grinned and said, "Yeah, just shake your head." A pitch is most effective when it is not too obvious. Because of this it is difficult for me to recall any one outstanding sales job.

What makes a good pitch? As a buyer I would like to think that I am influenced only by the comparative values of stations and availabilities and by their suitability for my client. The best pitch from my standpoint is the one with the most information.

No timebuyer can know all there is to know about every station and every market. Yet to do an effective job the buyer should have as much data as possible at his fingertips or in his head. His best sources of information are the media representatives who call on him. A salesman who presents pertinent information is giving a good pitch. Competitive situations change. Stations change programming and talent. Audiences shift. Many sales are made when such changes are pointed out to buyers.
When a salesman can present good "reason why" material he is usually on his way to an order. And the best pitch must obviously be the one that gets the order.

By JOAN STARK, chief timebuyer, William H. Weintraub & Co., New York

Many a radio and tv sales "pitch" has been made and sold, and many a radio and tv sales "pitch" has been made and lost!

The latter can be attributed to certain failures on the part of the salesman; namely: (1) failure to supply the buyer with a complete picture of ratings and audience composition, including comparisons with competition, (2) failure to pitch the right type of schedule for the prospective client, (3) failure to give a clear idea of the local picture, and (4) above all, failure to look into the long-term aspect of the schedule whether it be for station breaks, participation or programs.

True, a salesman's job is to sell his station's time, but to sell (or try to sell) the wrong schedule to the wrong advertiser defeats his purpose. Also a lack of faith or belief in what is being pitched usually passes on from the salesman to the buyer.

Frankness on the part of the salesman who feels he does not have the right vehicle to sell, or currently available, does pay off in the long run. By doing this, the buyer learns to trust the salesman's knowledge and sincerity on future proposals. Many times I have asked the advice of these salesmen who have displayed this frankness and sincerity, and I have been aided and sometimes guided by their knowledge.

When a salesman has an established program to sell and sells it, that is one thing; but, when he has a new program with a brief history or none at all, and he sells it, his is done his job and done it well. Such was the case of a pitch made to me over two years ago.

Tv program availabilities were requested from all the stations in one of our Kaiser-Frazer Dealer Association's markets—and this was a highly competitive market in respect to the number of stations as well as the type

(please turn to page 114)

Passing lures don't take away our listeners. We stack up . . . for we carry the 20 top-rated programs, day and night. And for faithful listening, WBNS has lasting appeal — a greater tune-in than all other local stations combined!

CBS for CENTRAL OHIO

ASK JOHN BLAIR

WBNS radio

COLUMBUS, OHIO
TOOLS OF

For the Carpenter

For the Violinist

For the Ballplayer

For the Laborer

For the Photographer

FOR THE TIMEBUYER

SPONSOR 40 EAST 49TH STREET, NEW YORK 17

Please reserve following space in SPONSOR's 1954 Fall Facts Issue.

- double-truck $780 (one-time rate)
- full page $390 (one-time rate)
- half-page $220 (one-time rate)
- third page $150 (one-time rate)

Firm
City State
Name

Advertising deadline 28 June

Extra press run!
Extra merchandising!
Extra readership!
Extra practical use!
Extra long life!
W e're not stretching it. The Fall Facts Issue (this is our eighth) is invaluable to timebuyers, account executives, ad managers, radio and TV directors, station executives. Nowhere else can they get best-buying tips, costs, trends, directories. Nowhere else can they get 1954 Radio Basics, TV Basics, Film Basics. Nowhere else can they learn why this fall and winter are different and how to cash in on the difference. They get this (and much more) while they're burning midnight oil making fall and winter decisions. The 1954 Fall Facts is all meat. It's 100% geared to buyer use. Anything that doesn't fit the use requirement is out.

That's why your advertising message should be in.
75,000 viewers enter WFIL-TV contest in 30-day period

A contest conducted by WFIL-TV, Philadelphia, drew a total of 75,000 letters and cards from viewers in a one-month period, the station reports.

To enter the competition, viewers had to estimate the number of beans in a sealed container, and finish the sentence, "I'm proud to be an American because . . . ." A new Nash Metropolitan was the prize.

The contest was publicized on WFIL-TV's Stop, Look and Listen audience participation show with Tom Moorehead, telecast across-the-board. Constant visual and audio promotion of the new Nash built up local demand for the model. According to J. E. Lamy, Philadelphia zone manager for Nash, the contest helped local dealers sell all available Metropolitans within three days.

WFIL-TV mail tabulators checked in entries from more than 40 counties in the four-state WFIL-TV coverage area. The winning entry was submitted by a Pitman, N. J. housewife. Mrs. William Quigley Jr., who was just two short of the actual number of beans in the container.

The contest was promoted by newspaper ads, announcements and a series of non-television versions of Stop, Look and Listen in the station's coverage area.

** ** **

WOWO stays up all night broadcasting high school prom

About 200 teenagers recently kept a 50 kw. radio station on the air all night.

Reason for the dusk-to-dawn stanza was the Columbia City (Ind.) annual junior-senior high school prom. Broadcasting a prom attended by 200 teenagers (Columbia City has a population of 3,000) might seem to lack news significance to some people. But Carl Vandagrift, general manager of WOWO, Fort Wayne, which broadcast the program, said, "You must be a Hoosier . . . to able to understand the Columbia City party."

The Rural Electrical Membership Corp. understood it well enough to pay $800 to sponsor the show. During the program—which ran from 10:00 p.m. Friday to 3:30 a.m. Saturday—each of the 200 teenagers at the prom had a chance to speak on the air. ** ** **

FCC 20 years old 19 June, regulates 5,808 stations

The Federal Communications Commission celebrates its twentieth birthday this week (19 June).

In January 1933, a few months after the FCC began operations, there were 623 commercial radio stations and 30,000 licensed engineers. Today, there are 5,583 AM, FM and TV operations and 74,500 engineers which come under its jurisdiction. A total of 1,100 employees and an annual budget of $7.4 million are required today to conduct FCC business; in 1933, 233 employees carried out its work with an annual budget of $1.8 million.

The FCC is composed of seven commissioners, named by the President and approved by the Senate. In the realm of broadcasting the FCC's work is:

- Setting aside groups of channels for the various AM, FM and TV services and assigning specific channels for the transmissions of individual stations.
- Making and enforcing rules and regulations and engineering standards as well as setting up new policies as new developments occur.

** ** **

John J. Gillin Jr. in Radio Pioneers Hall of Fame

The late John J. Gillin Jr., pioneer radio broadcaster, former president and part owner of WOW, Omaha, recently was awarded membership in the Radio Pioneers Hall of Fame. A scroll citing his "lifetime of devotion to the development of radio and television in the public interest" was accepted by his son, John J. Gillin III, at a special dinner.

John Gillin Jr. began his radio career at the age of 19, spent 21 of his 26 years in radio at WOW. Starting out as an announcer, he advanced to program director, commercial manager, and in 1934 became general manager. In January 1943 he became president as well as general manager. He became a member of the Radio Pioneers in 1940.

At the age of 29 he was elected to the board of directors of the National Association of Broadcasters and was reelected for successive terms totaling 14 years. During his tenure in office he worked to establish sound business principles and high ethical standards in broadcasting. ** ** **

(Please turn to page 79)
Stack displays in 43 big supermarkets serving all of metropolitan Los Angeles.

Advertiser's product will bear special shelf or stack markers identifying it as "A KMPC Value."

Posters throughout all 43 markets publicizing KMPC as "The Food Station."

Easel boards featuring KMPC personalities who will be airing the advertiser's commercials.

Special KMPC badges worn by all market clerks and check-out girls.

Special reference to KMPC in all newspaper advertising and Special Value Sheets of all 43 markets.

Food Special banners featuring KMPC throughout all of the markets.

Investigate today!

KMPC

"The One-Station Network"
710 kc • Los Angeles

50,000 watts days • 10,000 watts nights

GENE AUTRY, President • R. O. REYNOLDS, Vice-Pres. & Gen. Mgr

Represented nationally by A. M. RADIO SALES COMPANY
New York • Los Angeles • Chicago
Ken Beirn, president of Biow, says that he got into advertising through chemistry.

"When I was a chemistry major at Yale I was impressed by the seedy appearance of my prof's assistant—a meek, shabby little man in a worn grey suit who might have been making $25 a month!"

Horrified by this prospect, Beirn quit chemistry and got into advertising, only to see a picture of the "shabby little man" in the papers a couple of years ago: "He'd just discovered plutonium!"

Philosophically Beirn draped his large, athletic frame over the arms of a deep, print-covered armchair in his office. "I guess I'm doomed to be a hairshirt," sighed the executive head of Biow. "I'm the worries of this organization."

Beirn's worry is steering an agency with more than $50 million in billings. Biow Co., with 60% of its total billings in tv, ranked fifth highest among air media agencies in 1953 billings. (For 20 top radio/TV agencies see SPONSOR, 23 December 1953.)

"The purpose of Biow management," Beirn explains, "is to adapt agency management to the creative men who are essential to our business, giving them all the freedom they need, but channeling it."

"Until about six years ago Milton Biow might have said 'the agency in the last analysis is the length and breadth of my shadow.' Since then he got around himself a fairly strong group of operators, a group of characters, let us say, who have track records of their own. This group has helped us keep the balance between showmanship and sound business."

Beirn walked over to his desk, picked up a pack of Philip Morris and ripped off the cellophane with a sweeping gesture. The silver foil snapped open. Beirn grinned.

"We're heavy in tv because this agency believes in hard sell—and demonstrating a product on tv is probably the most effective hard sell. Not that one medium can replace another, but today no national package goods advertiser can afford to stay off tv."

"Color will make tv even more indispensable."

Beirn walked over to the window and spun the globe resting on the sill. It's there as a reminder to him of his abortive career as a deck hand on an Isthmian Steamship freighter that took him around the world right after he quit being an undergraduate chemist. * * *
The only VHF station covering the rich Eastern Carolina market FULL TIME (7:00 A.M., through) with 100,000 watts.

RETMA SET COUNT, MAY 1, 1954

57,032

... and growing every day!

Indicating important audience — and advertiser — acceptance, WNCT was one of the Nation's fastest stations to go on full-time operation. 3 months after opening, WNCT was able to start full-time schedule beginning at 7:00 A. M. every day.

Its 874 ft. tower is the tallest in the Carolinas.

WNCT GREENVILLE, N. C.

A. Hartwell Campbell, General Manager

JUNE 1954
4 ways you can use this valuable SPONSOR feature

In every issue of SPONSOR you will find the handy, up-to-date listing of new TV station grants which appears below. Here's how this compilation can help you.

1. You can plan campaigns far in advance by check-

I. New stations on air*

<table>
<thead>
<tr>
<th>CITY &amp; STATE</th>
<th>CALL LETTERS</th>
<th>CHANNEL NO.</th>
<th>ON-AIR DATE</th>
<th>POWER (KW)**</th>
<th>NET AFFILIATION</th>
<th>NETS IN MARKET? (000)</th>
<th>PERMITEE &amp; MANAGER</th>
</tr>
</thead>
<tbody>
<tr>
<td>CORPUS CHRISTI, TEX.</td>
<td>KVDO</td>
<td>22</td>
<td>15 June</td>
<td>20</td>
<td>11</td>
<td>1</td>
<td>7 kHz</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Young</td>
</tr>
<tr>
<td>ENID, OKLA.</td>
<td>KGEO-TV</td>
<td>5</td>
<td>10 June</td>
<td>100</td>
<td>50</td>
<td>1</td>
<td>40 kHz</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Pearson</td>
</tr>
<tr>
<td>GRAND JUNCTION, COLO.</td>
<td>KFXJ-TV</td>
<td>5</td>
<td>30 May</td>
<td>1.3</td>
<td>0.7</td>
<td>1</td>
<td>NFA</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Homan</td>
</tr>
</tbody>
</table>

II. New construction permits*

<table>
<thead>
<tr>
<th>CITY &amp; STATE</th>
<th>CALL LETTERS</th>
<th>CHANNEL NO.</th>
<th>DATE OF GRANT</th>
<th>ON-AIR TARGET</th>
<th>POWER (KW)**</th>
<th>STATIONS ON AIR</th>
<th>SETS IN MARKET? (000)</th>
<th>PERMITEE &amp; MANAGER</th>
<th>RADIO REPs</th>
</tr>
</thead>
<tbody>
<tr>
<td>OAK HILL, W. VA.</td>
<td>WOAY-TV</td>
<td>4</td>
<td>2 June</td>
<td>1 Sept. '54</td>
<td>25</td>
<td>15</td>
<td>0</td>
<td>NFA</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Robert R. Thomas Jr., sole owner</td>
<td></td>
</tr>
</tbody>
</table>

III. Addenda to previous listings

Since SPONSOR's 17 May 1954 list, four more television station grants have left the air but retained their permits. Eleven

OFF THE AIR

ELMIRA, N. Y., WECT, uhf ch 18 began operating 30 Sept. 1953; suspended operations 26 May.
MONROE, La., KFZA, uhf ch 43 began operating 11 Aug. 1953; suspended operations 1 May.
PHOENIX, Ariz., KOY-TV, uhf ch. 10 (share time), Station merged with KOOL-TV began operating 19 Oct. 1953; authorized to merge 5 May.
PUEBLO, Colo., KOZA-TV, uhf ch, 3 began operating March 1953; suspended operations 21 April.

C.P.'s VOIDED

BECKLEY, W. Va., WBEY, uhf ch 21 [FCC cancelled c.p. for lack of prosecution].

more stations have had their c.p.'s voided by the FCC. This raises the number of stations which have returned c.p.'s to the

COLUMBIA, Miss., WCB-T, uhf ch 28 [grantee requested c.p. cancellation].
GOLDSBORO, N. C., WTVX, uhf ch 34 [grantee requested c.p. cancellation].
GREENWOOD, S. C., WCRS-TV, uhf ch 21 [grantee requested c.p. cancellation].
MCMURRAY, Tex., KMSL, uhf ch 16 [FCC cancelled c.p. for lack of prosecution].
MEREDITH, Calif., KMER, uhf ch 34, [FCC cancelled c.p. for lack of prosecution].
NEW BRUNswick, N. J., WDHN, uhf ch 47 [grantee requested c.p. cancellation].
PADUCAH, Ky., WTKL, uhf ch 43 [FCC cancelled c.p. for lack of prosecution].

FCC to 80. During May six TV station went off the air; only five stations began operating during the month.

PHILADELPHIA, Pa., WIP-TV, uhf ch 29 [grantee requested c.p. cancellation].
SPARTANBURG, S. C., WSCV, uhf ch 17 [grantee requested c.p. cancellation].
TRENTON, N. J., WTM-TV, uhf ch 41 [FCC cancelled c.p. for lack of prosecution].

CORRECTION

Under "New construction permits" in SPONSOR, 19 April, page 210, WUSN-TV is listed with the tv representative incorrectly. Southwestern representative for the station will be James S. Ayers Co., Atlanta. No national rep has been appointed.

| U. S. stations on air, incl. Honolulu and Alaska (as June '54) | 376 | Post-free c.ps granted (excluding 30 educational grants): | 546 | Tv homes in U.S. (1 April '54) | 29,195,000 |
| Markets covered | 231 | Grantries on air | 268 | U.S. homes with tv sets (1 April '54) | 62% |

Sources: J. Walter Thompson Co. report on tv homes in the U.S. as of 1 Jan. 1954. Bureau's estimate based on air sales and BETVX sales.

*Both new c.p.'s and stations going on the air listed are those which occurred between 21 May and 1 June on which information could be obtained. In that period, stations are mentioned to be on the air which commercial operation started. **Power of c.p.'s is that recorded in FCC applications and amendments of individual grants. Information on number of sets is based on FCC estimates from the stations or tests and must be deemed approximate. Data from NEC Research and Planning Division. Reports used in compilation of this column were received to date only for May under FCC's new regulations which required reports within a month after station goes on the air. The after-the-fact reports of the stations where the representative of a radio station which granted a c.p. also represents the TV station. The final reports were used in compilation of this column. Given dates have been given the tv grants. NFA. No figures available at present on sets in market.
They Sing A Prosperous Song

Dovetail bits hum about payrolls and profits as they work for the growing furniture industry in the South's Prosperous Piedmont.

Industry and agriculture team-up to make the mighty Piedmont section of North Carolina and Virginia one of the fastest comers in the nation. And WFMY-TV is the Prosperous Piedmont's most viewed station.

The 1,700,000 people in WFMY-TV's 31-county area have over 2 billion dollars to spend ... and they're ready, willing and able to spend it. Let your H-R-P man tell you the success stories of flourishing products sold over WFMY-TV in the Prosperous Piedmont.

Team your product with WFMY-TV and you'll sing a prosperous song, too. Call your H-R-P man today.

wfmy-tv

Channel 2

Greensboro, N. C.

Represented by Harrington, Righter & Parsons, Inc.

New York — Chicago — San Francisco

14 June 1954
GREATEST SUMMER SALES
DRIVE IN HISTORY!

$100,000 PROMOTION
FOR CROSLEY GROUP
ADVERTISERS!

Dynamite summer sales! With a steady barrage of hot programming, dynamic contests, a great new merchandising plan, that makes every summer day a sizzling selling day for Crosley Group advertisers.

Capture Summer Audiences!
Intensified programming retains top shows right through the summer, builds fresh, new shows. Exciting, electrifying contests loaded with irresistible prizes—stimulate viewer-listener incentive, make 'em watch, listen, go out and buy!

Move The Product!
An unusual boxtop-label premium offer will promote all Crosley Group advertised products. And only those advertised products will be eligible for the special offer. Each identified as the key to an exciting Operation Sunburst premium—in all major retail outlets, including super markets, drug, hardware and jewelry stores, leading department and variety stores!
Write, wire, call your Crosley Group representative.
Get all the facts about Operation Sunburst for 1954. Hop to it!
All **SELL is going to break loose any day now!**
### Top 10 shows in 10 or more markets

**Period: 1-7 April 1954**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Past* rank</th>
<th>Title</th>
<th>Syndicator, Producer, Show Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>I Led Three Lives</td>
<td>Ziv (D)</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>Favorite Story</td>
<td>Ziv (D)</td>
</tr>
<tr>
<td>3</td>
<td>7</td>
<td>Kit Carson</td>
<td>MCA, Revue Prod. (W)</td>
</tr>
<tr>
<td>4</td>
<td>3</td>
<td>Cisco Kid</td>
<td>Ziv (W)</td>
</tr>
<tr>
<td>5</td>
<td>4</td>
<td>Superman</td>
<td>Flamingo, R. Maxwell (K)</td>
</tr>
<tr>
<td>6</td>
<td>5</td>
<td>City Detective</td>
<td>MCA, Revue Prod. (D)</td>
</tr>
<tr>
<td>7</td>
<td>10</td>
<td>Badge 714</td>
<td>NBC Film (D)</td>
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<tr>
<td>8</td>
<td>9</td>
<td>Foreign Intrigue</td>
<td>JWT, Shel. Reynolds (A)</td>
</tr>
<tr>
<td>9</td>
<td>8</td>
<td>Range Riders</td>
<td>CBS Film, Flying &quot;A&quot; (W)</td>
</tr>
<tr>
<td>10</td>
<td>11</td>
<td>Ramar of the Jungle</td>
<td>TPA, Arrow (A)</td>
</tr>
</tbody>
</table>

### Average ratings

<table>
<thead>
<tr>
<th>Rank</th>
<th>Past* rank</th>
<th>Title</th>
<th>Syndicator, Producer, Show Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>I Led Three Lives</td>
<td>Ziv (D)</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>Favorite Story</td>
<td>Ziv (D)</td>
</tr>
<tr>
<td>3</td>
<td>7</td>
<td>Kit Carson</td>
<td>MCA, Revue Prod. (W)</td>
</tr>
<tr>
<td>4</td>
<td>3</td>
<td>Cisco Kid</td>
<td>Ziv (W)</td>
</tr>
<tr>
<td>5</td>
<td>4</td>
<td>Superman</td>
<td>Flamingo, R. Maxwell (K)</td>
</tr>
<tr>
<td>6</td>
<td>5</td>
<td>City Detective</td>
<td>MCA, Revue Prod. (D)</td>
</tr>
<tr>
<td>7</td>
<td>10</td>
<td>Badge 714</td>
<td>NBC Film (D)</td>
</tr>
<tr>
<td>8</td>
<td>9</td>
<td>Foreign Intrigue</td>
<td>JWT, Shel. Reynolds (A)</td>
</tr>
<tr>
<td>9</td>
<td>8</td>
<td>Range Riders</td>
<td>CBS Film, Flying &quot;A&quot; (W)</td>
</tr>
<tr>
<td>10</td>
<td>11</td>
<td>Ramar of the Jungle</td>
<td>TPA, Arrow (A)</td>
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</table>

### Chart covers half-hour syndicated film programs

<table>
<thead>
<tr>
<th>Rank</th>
<th>Past* rank</th>
<th>Title</th>
<th>Syndicator, Producer, Show Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>I Led Three Lives</td>
<td>Ziv (D)</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>Favorite Story</td>
<td>Ziv (D)</td>
</tr>
<tr>
<td>3</td>
<td>7</td>
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<td>Cisco Kid</td>
<td>Ziv (W)</td>
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<td>5</td>
<td>4</td>
<td>Superman</td>
<td>Flamingo, R. Maxwell (K)</td>
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<tr>
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<td>5</td>
<td>City Detective</td>
<td>MCA, Revue Prod. (D)</td>
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<tr>
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<td>10</td>
<td>Badge 714</td>
<td>NBC Film (D)</td>
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<td>9</td>
<td>Foreign Intrigue</td>
<td>JWT, Shel. Reynolds (A)</td>
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<td>8</td>
<td>Range Riders</td>
<td>CBS Film, Flying &quot;A&quot; (W)</td>
</tr>
<tr>
<td>10</td>
<td>11</td>
<td>Ramar of the Jungle</td>
<td>TPA, Arrow (A)</td>
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### 1-STATION MARKETS

<table>
<thead>
<tr>
<th>City</th>
<th>Detroit</th>
<th>Milw ‘kee</th>
<th>Phila.</th>
<th>S. Fran.</th>
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<td>15.0</td>
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<td>17.0</td>
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### 2-STATION MARKETS

<table>
<thead>
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<th>Milw ‘kee</th>
<th>Phila.</th>
<th>S. Fran.</th>
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<tbody>
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<tr>
<td>25.0</td>
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<td>21.7</td>
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<tr>
<td>1:00</td>
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<td>27.4</td>
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<td>8.8</td>
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</tbody>
</table>

### CLOSE CHECK ON PROCESSING

Picture and sound results are held to the closest limits by automatic temperature regulation, spray development, electronically filtered and humidity controlled air in the drying cabinets, circulating filtered baths, Thymatrel motor drive, film washing and others. The exacting requirements of sound track development are met in Precision’s special developing machinery.

### YOUR ASSURANCE OF BETTER 16mm PRINTS

16 Years Research and Specialization in every phase of 16mm processing, visual and aural. So organized and equipped that all Precision jobs are of the highest quality.

Individual Attention is given each film, each reel, each scene, each frame — through every phase of the complex business of processing — assuring you of the very best results.

Our Advanced Methods and our constant checking and adoption of up-to-the-minute techniques, plus new engineering principles and special machinery enable us to offer service unequalled anywhere!

Newest Facilities in the 16mm field are available to customers of Precision, including the most modern applications of electronics, chemistry, physics, optics, sensitometry and densitometry — including exclusive Maurer-designed equipment — your guarantee that only the best is yours at Precision!

**Precision Film Laboratories — a division of J. A. Maurer, Inc., has 16 years of specialization in the 16mm field, consistently meets the latest demands for higher quality and speed.**
TEA COUNCIL
(Continued from page 43)

created sales, it may far exceed that.

Of its total current funds (about
4,000,000), the Council spends ap-
norately 75% on advertising—all
in spot TV—and the remaining 25% on
merchandising, sales promotion,
plicity, research and operations.

Before plunging wholeheartedly into
spot TV in the fall of 1952, the Council
had tried other media. Hot Tea was
promoted via full pages in Life plus
newspaper supplements on the local
level; Iced Tea also had Life support
plus billboards in 33 key markets. But
the Council wasn’t satisfied. It was
looking for a less expensive medium
that would meet its specialized needs.

It was during the 1951-’52 Hot Tea
season that the Council backed a spe-
cial TV advertising test in Syracuse.
It was conducted by Dr. Hans Zeisel, then
research director of the erstwhile Tea
Bureau (now Tea Council research di-
rector) in cooperation with the Leo
Burnett research department. The ac-
tual field work was done by the Elmo
Roper research organization.

The test ran 20 weeks from 15 Oc-
tober 1951 through 15 April 1952. A
saturation schedule of 15 announce-
ments a week based on the theme
“Take tea and see” appeared on
WHEN (now WHEN-TV) and WSYR-
TV. The object was to measure the
actual tea consumption of two groups,
one of which was exposed to TV adver-
tising, and another control group
which was not.

Among the results recorded at the
close of the test: In TV homes, tea con-
sumption showed an increase of
12.3%; in non-TV homes, a decrease
of 6.3%. At dinner only, consumption
was up 20.2% in TV homes, up only
0.2% in non-TV homes.

This was enough for the Council.
It was TV full steam ahead—with no
less than 100% of the advertising bud-
get. And it’s been that way ever since.

The Council considers Hot Tea and
Iced Tea as two separate products re-
quiring two different campaigns. It
found that people drink an iced bever-
age for entirely different reasons than
they do a hot beverage; in fact, the
two compete. Of total tea consumption
in the U.S., 65% is consumed as Hot
Tea, 35% as Iced Tea.

Under the new year-round policy,
the Iced Tea commercials will run for
as long as the weather stays warm,
and as the weather turns chilly in in-
dividual markets the Hot Tea pitches
will be substituted.

The Hot Tea approach is aimed at
educating people to brew tea properly
and at developing more people who
drink tea as a matter of habit. The
Council found that 40% of people
never drink hot tea; 51% drink it
sometimes and 19% drink it every day
as a matter of habit. This 19% uses
75% of the tea.

The Council’s theory is that when
tea is made properly—with one bag or
spoon per cup and not less—it leads to
greater liking and satisfaction and pro-
motes tea-drinking, especially in com-
petition with coffee.

There is no question of the availa-
bility of tea in the home. It is on 86% of
all pantry shelves. The problem is
to get it off the shelf and into the tea-
pot. The Hot Tea commercials lure
viewers to take such action by promis-
ing a real “pick-up” and stressing the
“hot and hearty” qualities of the be-
verage. The copy in a typical 20-second
animated-cartoon commercial runs:

(Please turn to page 80)
Here are the newspapers carrying our weekly TV schedules in the Land of Milk and Honey

**WISCONSIN**
- Denmark Press
- Berlin Shopping News
- Berlin Journal
- Plainfield Sun
- DePere Journal-Democrat
- Markesan Herald
- Clintonville Tribune-Gazette
- Marion Advertiser
- New London Press-Republican
- Weyauwega Chronicle
- Antigo Daily Journal
- New Holstein Reporter
- Waupaca County Post
- Kiel Record
- Oshkosh Daily Northwestern
- Oshkosh Shop-O-Gram
- Green Bay Press-Gazette
- Green Bay Farmer’s Friend
- Door County Advocate
- Algoma Record-Herald
- Sheboygan Press
- Manitowoc Herald-Times
- Oconto County Times-Herald
- Oconto Daily Reminder
- Stevens Point Daily Journal
- Wisconsin Rapids Daily Tribune
- Marinette Eagle-Star
- Shawano Evening Leader
- Waupun Leader-News
- Iola Herald
- Milwaukee Sentinel
- Milwaukee Journal
- Ripon Press

**MICHIGAN**
- Iron Mountain News
- Frankfort Patriot
- Traverse City Record-Eagle
- Escanaba Press
- Cadillac News
- Manistee News-Advocate
- Menominee Herald-Leader
- Petoskey News Review
- Benzie Record (Beulah)
- Ludington News
- Muskegon Chronicle
- Manton Tribune-Record
- Hart Journal
- Crystal Falls Diamond Drill
- Marquette Mining Journal
- Stephenson News
- Gladstone News
- Benzie County Patriot (Frankfort)

**GUESS WHY**

Rep.: WEED TELEVISION

14 JUNE 1954
Pulse Again Proves  (February, 1954)

**KVOO IS YOUR BEST BUY** in Oklahoma's No.1 Market

THE PULSE, INC.  100% YARDSTICK  THE PULSE OF TULSA
Radio Station Audiences by Time Periods  February, 1954

**MONDAY-FRIDAY**

<table>
<thead>
<tr>
<th>Station</th>
<th>6 AM - 12 Noon</th>
<th>12 Noon - 6 PM</th>
<th>6 PM - 10:30 PM</th>
</tr>
</thead>
<tbody>
<tr>
<td>KVOO</td>
<td>33</td>
<td>38</td>
<td>45</td>
</tr>
<tr>
<td>&quot;B&quot;</td>
<td>21</td>
<td>18</td>
<td>23</td>
</tr>
<tr>
<td>&quot;C&quot;</td>
<td>20</td>
<td>21</td>
<td>15</td>
</tr>
<tr>
<td>&quot;D&quot;</td>
<td>5</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>&quot;E&quot;</td>
<td>9a</td>
<td>10a</td>
<td>*</td>
</tr>
<tr>
<td>&quot;F&quot;</td>
<td>9</td>
<td>5</td>
<td>6</td>
</tr>
<tr>
<td>Misc.</td>
<td>3</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>Total Percent</td>
<td>100</td>
<td>100</td>
<td>100</td>
</tr>
</tbody>
</table>

Average 1/4 hour

Homes using radio  17.9  20.4  20.0

* Does not broadcast for complete six hour period and share of audience is unadjusted for this situation.
* Not on air

By every measurement of audience size, audience response, audience loyalty, KVOO always leads. Since 1925 KVOO has been the dominant Voice of Oklahoma and this latest Pulse report shows KVOO still in front.

KVOO alone blankets the important Tulsa Market Area, which is the No. 1 Market in Oklahoma by all factual ratings, and in addition provides concentrated coverage in the rich adjoining counties of Kansas, Missouri, and Arkansas.

See your nearest Edward Petry & Company office for details of time availabilities.

---

**RADIO STATION KVOO**

**50,000 WATTS**

OKLAHOMA'S GREATEST STATION

EDWARD PETRY AND CO., INC. NATIONAL REPRESENTATIVES

TULSA, OKLA.
WRGB, GE, honor Reagan with reception, dinner

WRGB, Schenectady, recently held a reception and dinner for movie star Ronald Reagan, who will host a new dramatic series, the General Electric Theatre, beginning next fall.

The program will be telecast over 120 stations on the CBS TV network, according to the sponsor. GE announced its forthcoming sponsorship

Music and interview format on WPEN's all-night shows

WPEN, Philadelphia, has revamped its nighttime programing schedule to provide for an all-night music-and-interview block 10:00 p.m.-6:00 a.m.

The all-night lineup begins at 10:00 p.m. with the station's new Mambo Dancing Party, with M.C. Art Raymond. The Steve Allison Show, a program of commentary and informal discussion, comes next. Allison also acts as co-M.C. of the After Hours show, which begins at 2:00 a.m. Bob "Biff" London, theatre and night club singer, is the other M.C. on the show. After Hours, which runs until 6:00 a.m., includes interviews with show people and talent, as well as romantic music.

The new all-night programing block is part of WPEN's expanded operation. The station has enlarged its physical setup to include a studio seating 300 people.

Briefly . . .

There are 469,120 radio families in the Washington metropolitan area, according to Sales Management 1954, (Please turn to page 116)
TEA COUNCIL
(Continued from page 76)

He was just too tired to touch his food!
So she brought him TEA . . . changed his attitude!
What a pick-up!
Take Tea and See!
Better for you!
Take Tea and See!
Make it hefty, hot and hearty . . .
Take Tea and See!
The one-minute commercials also open with a cartoon sequence, but include brewing instructions (five actions) as well. The four "Golden Rules" for tea brewing, which the Council also stresses in its supporting promotion and publicity, are:
1. Always use a teapot.
2. Use one tea bag or teaspoon of tea for each cup and one for the pot.
3. Use fresh, furiously boiling water.
4. Brew three to five minutes by the clock. Stir and serve.
The Hot Tea commercials will run in a dozen markets during the 1954-55 season. The 10 that are being used by the Council on a 52-week basis are: Baltimore, Boston, Chicago, Cleveland, Detroit, Los Angeles, New York, Philadelphia, Pittsburgh, Washington, D.C. The two additional markets that will carry Hot Tea pitches are San Francisco and Providence.

With Iced Tea, the over-all objective of Council advertising is to position it in the consumer’s mind as “The Great American Summertime Beverage.” The two major themes which form the copy base are the promises of a “pick-up” (again) and “refreshment.” The basic slogan of the campaign is, “The summertime refresher that doesn’t leave you thirsty.”

The six different one-minute commercials, each adapted to 20-second versions, also have a cartoon opening and “live” instructions. Sample:
On a hot summer day . . . into flames he’d burst!
Then she served him Iced Tea . . . really quenched his thirst!
What a pick-up!
You need the summertime refresher!
A glass of Iced Tea!
Doesn’t leave you thirsty!
Refresh with Iced Tea!

There are two versions of brewing instructions, a Northern and a South-

* * * * * * *

"We don’t believe in standing on our heads to get attention. Neither do we believe in hiding our light under a bushel of stodginess, when it comes to spending advertising dollars. Undistinguishable advertising is poor advertising. Dull advertising is wasted advertising."

CARLTON R. ASHER
Advertising Manager
James Lees & Sons
Bridgeport, Pa.

* * * * * * *

Of the 196 weekly quarter hours between 5 p.m. and 12 p.m. WOW-TV places ahead in 106*. WOW-TV also has eight out of the top ten multi-weekly programs. Five of these eight programs are local.**

*American Research Bureau, Feb. 1954
**Pulse Inc., March 1954
and accidental factors which shape advertising decisions apart from the rule-
book, and even apart from unconscious motivations like fear and insecurity.
To the extent that we recognize the existence of these non-rational influ-
ences on our own thinking, I think it becomes more nearly possible for us to
select media objectively and wisely.

MARION HARPER JR.
President
McConn-Erickson, Inc.
New York

The third article on the psychology of media (spoonson, 3 May 1954), is,
I think, dangerous.
You are presenting quantitative interpretations of qualitative research.
Relatively few agency men were inter-
(please turn to page 35)

Lots of perfectly respectable ad men learn show business from the office copy of Variety. But not Vic Seydel, Anderson & Cairns’ Vice-President in
charge of Radio and Television. Vic learned show business in show business...as performer, director, producer, Vaudeville, Hollywood, Broadway and
dozens of big cities, where he directed Junior League shows, were stops along the way. (He even
spent a year at Macy’s, teaching demonstrators
how to demonstrate.) When Vic got into radio via the old Blue Network, nobody had to tell him
what Americans will laugh at, cheer for, like and
buy. He’s a big reason why radio-TV is the fastest-
growing wing of our business.

If you’re in the market for an advertising agency, dial Mrs. Street at MU 8-5800 and
arrange a visit to Anderson & Cairns.

ANDERSON & CAIRNS, INC.
ADVERTISING
488 Madison Avenue • New York 22, N. Y.
Canada: Anderson, Smith & Cairns, Ltd., Montreal
IT HAS been proven that a handful of advertising agencies place about 90% of the national spot radio and tv billing.

But within this handful of agencies (generally numbered at 20) are hundreds of important timebuyers, account men, and other key executives who make the individual decisions vital to you.

Several years back SPONSOR checked and discovered that it averaged 10½ paid subscribers at these leader agencies.

In 1954 we have just completed a similar analysis of SPONSOR subscribers at top advertising agencies—but with a difference. The difference: included are (1) the top 33 ad agencies in radio and tv billing, (2) the names of individual subscribers at each agency.

Today SPONSOR averages 17 paid subscribers among the top 20 agencies; 13½ among the top 33. Even more important, you’ll find virtually every decision-maker (for your station) included*

The 33 advertising agencies are: Ayer, Bates, BBDO, Benton & Bowles, Biow, Burnett, Campbell-Ewald, Cecil & Presbrey, Compton, Cunningham & Walsh, D-F-S, D’Arcy, DCS&S, Erwin Wasey, Esty, Foote, Cone & Belding, Fuller & Smith & Ross, K&E, Kudner,

*Play this fascinating game. Jot down 10 names of the most important (to you) ad agency decision makers. Then check the SPONSOR list. If you find more than 2 names missing SPONSOR will pay you $10.

SPONSOR — the use magazine — stands alone in the field it serves. It is the one and only magazine 100% devoted to radio and tv while pin-pointed at key agency and advertiser readers. 7 out of every 10 copies of SPONSOR go to the men who foot the bills.

Every magazine has a story to tell. But only one magazine can top your trade-paper list. Consider these facts. SPONSOR is (1) exclusively devoted to air-advertising, (2) exclusively edited for key agency and advertiser readers, (3) the accepted magazine that agencies and advertisers use, (4) the magazine of minimum waste circulation, (5) read not only by timebuyers, but also by account executives, agency principals, ad managers, and company heads, (6) number one in paid circulation among radio and tv buyers.

If the foregoing interests you with respect to your 1954 trade-paper planning, please write and ask for a full look at SPONSOR’s subscribers at the 33 leading advertising agencies.
"BIG AS ALL OUTDOORS—
AND IT ALL BELONGS TO ME!"

WDAY-TV is the only TV station in Fargo, North Dakota's TOP market.

In fact, in all the fabulous Red River Valley, WDAY-TV is the only television station. (The nearest on-the-air station is more than 200 miles away—the nearest grant for a station-to-be is more than 50 miles away!)
viewed, and from this general—and rather damning—conclusions were drawn.

The agency business—like business generally—is not a democracy. All votes do not have equal weight. It is obviously wrong to give the same importance to opinions about media, regardless of their source. If the purpose of your article, as seems the case, is to show what really controls media buying, you must find the people whose opinions actually decide media problems and interview them.

Since the first part of the article presumes to outline problems and the second part offers solutions, perhaps then this second part offers solutions to problems that don’t really exist.

Your general conclusions seems to be that media men (and copywriters, too) don’t base their thinking on what the product will do for the user.

I contend that they do, and have for years, and that it is not a new idea just because you now call it “emotional involvement.”

This idea is at least as old as John Caples’ first book—probably much older.

Some years ago Tony Geoghegan wrote a book on media (for Young & Rubicam’s internal use), and the very first idea he expressed was—approximately, since I’m working from memory: “The basic fact that controls all media selection is—how can we most forcibly bring the promise of the product to those most likely to buy?”

I think you do advertising a disservice by talking about the preoccupation of agency people with “numbers—coverage—ratings” without first admitting:

1. That, before any media work is done, good advertising starts first with research to find the strongest, the broadest appeal justified by the product that will turn potential users into actual users.

2. That the media assignment is to bring this strongest story most effectively and least expensively to the market, whether it be the total present market or the heavy users or the infrequent users or the never users.

3. That, after basic media decisions are made, such facts as dealer influence are valid considerations when regarded in proper perspective.

I am not pretending that media buying is perfect or unbiased.

But I certainly will never agree that it’s as dark as you make it.

If it were as unreasoned and ill-planned as you indicate, how could advertising have become the most efficient, most effective means yet devised to move goods, as it has?

So, please don’t make media buying sound so haphazard—because it isn’t.

HENRY SCHACHTE
Senior Vice President
Bryan Houston, Inc.
New York

12.

Ratings are not enough by which to judge advertising

Mr. Cole

Should excellent and higher-than-average readership ratings create contentment in evaluating the effectiveness of advertising? Not always! In carefully watching the results from keyed and couponed magazine and newspaper copy, we find a wide variation between readership ratings and actual coupon returns.

Copy which rates well in the “read most” and “read all” columns of read-

(please turn to page 93)

Adapted from the outstanding best-seller of our time.

Eagerly awaited by millions of fans.

THE ADVENTURES OF ELLERY QUEEN

In its 25-year existence, Ellery Queen has proved itself a success in every mass medium—in print, on the screen, on the radio and on TV live. The new series of half-hour programs especially filmed for television, will write a brilliant new chapter in this unbroken success story.

For the show has a ready-made audience of millions. These, plus the Marlowe fans won by his work on stage (Voice of the Turtle) and screen (Twelve O’Clock High and other great pictures) assure a tremendous audience “core” for the sponsors of this new TV series.

Production is in keeping with the property. Edward Small, whose sure instincts for mass entertainment have given his features a gross of over $100,000,000, has over-all charge of production. Scripts are supervised by Ellery Queen. And all down the line—direction, casting, settings—the series carries the quality of fine dramatic programming.

This is a series that can’t miss. It has the commercial impact of mystery . . . the prestige of rich drama . . . a history of box-office. While markets are still available, call, write or wire for complete details.
Sure-Fire Method of Cutting Costs

WITHOUT SACRIFICING VOLUME!

Here is a simple buying and merchandising plan which has been proven successful by just about every profit-making store in the USA!
Perhaps the best way to examine it is in the words of the President of one of America's largest and most successful stores.
He stated recently:
"We recognize the many advantages of... brands in our day-to-day merchandising.
"We know that it is much easier to sell branded merchandise because the advertising has pre-sold the product to the consumer.
"We know that self-service and self selection are possible with brands, thereby cutting selling costs.
"And in a business with a close margin of profit, we are constantly looking for just such ways to cut selling costs without changing the character of our operation."

The consumers of America favor manufacturers' brands by eight to one. Need we say more?

A NON PROFIT EDUCATIONAL FOUNDATION • 37 WEST 57 STREET, NEW YORK 19, N.Y.
<table>
<thead>
<tr>
<th>Time</th>
<th>Channel 14</th>
<th>Channel 5</th>
<th>Channel 12</th>
<th>Channel 7</th>
<th>Channel 9</th>
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<tr>
<td>8:30 PM</td>
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<td>9:30 PM</td>
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<td>10:00 PM</td>
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<td>10:30 PM</td>
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<td>11:00 PM</td>
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<td><em>The Tonight Show</em></td>
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<td><em>The Tonight Show</em></td>
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</table>

*Note: Programs listed are subject to change.*

**Sponsors:**

- Channel 14: [Sponsor Name]
- Channel 5: [Sponsor Name]
- Channel 12: [Sponsor Name]
- Channel 7: [Sponsor Name]
- Channel 9: [Sponsor Name]

**Contact Information:**

- Channel 14: [Contact Name]
- Channel 5: [Contact Name]
- Channel 12: [Contact Name]
- Channel 7: [Contact Name]
- Channel 9: [Contact Name]
"It Is Amazing"...

WPEN's sales results constantly make new advertisers react as if they've discovered a new Klondike. One of the latest had this to say:

"Gentlemen:

IT IS AMAZING!

I would never have believed that a radio program in such a short period of time could do so much business as Steve Allison has done for us in the past two weeks.

On Wednesday morning, we had a line of people waiting to come in our store from the announcement Steve made on Tuesday night about our dress sale.

On Friday of the same week, the reaction toward our suit sale, from just one announcement on the previous night, was well beyond our expectations."

Represented nationally by Gill-Perna, Inc.

New York Chicago San Francisco Los Angeles
WEEKEND RADIO
(Continued from page 37)
programming beamed at listeners today. Networks are basing multi-hour blocks of music and news designed to appeal particularly to the out-of-home audience, such as ABC Radio's High- way Frolics, CBS Radio's On a Sunday Afternoon, NBC Radio's Road Show and Weekend. Stations are also concentrating on music and news, plus commercially sponsored "service" features which range from traffic bulletins to apartment-hunting tips.

Here is the weekend radio research picture in greater detail:

In-home listening: On a national basis, the Nielsen Radio Index shows that weekend in-home listening usually amounts to 75% or more of the Monday-through-Friday NRI level.

Last August—before the NRI sample was adjusted to reflect the correct proportions of multiple-set radio homes in the U.S.—the picture shaped up like this:

1. In the morning (6:00 a.m. to noon) on weekdays the "Homes Using Radio" figure in the U.S. was 10.4. For the same time period on Satur-

day, the figure was a 9.8; for Sunday it was 6.7.

2. In the afternoon (noon-6:00 p.m.) during the week the "Homes Using Radio" figure was a 15.4. The Saturday afternoon in-home figure of listening, according to NRI's August report, was a 14.3; for Sunday it was a 13.2—only a point or two less than the weekday average.

3. In the evening (6:00 p.m.-midnight) on weekdays the "Homes Using Radio" figure was a 12.1. On Saturday evenings in the same time period the figure stood at 10.3 in U.S. homes; for Sunday it was 8.4. Again, the figure was lower than weekday averages.

The weekend radio position is better in the height of the winter radio season, according to Nielsen—particularly now that the sample has been adjusted to reflect more of the listening done on multiple-sets. In the January-February 1954 NRI report, latest available study, this issue went to press, the situation shaped up this way:

1. On weekday mornings in January-February the "Homes Using Radio" figure (corrected for multiple-set homes) stood at 13.9. On Saturday mornings the comparable home listen-

THE ADVENTURES OF ELLERY QUEEN

This is a new first-run series of half-hour programs specially filmed for television. It's a series that will write a brilliant new chapter in the success story Ellery Queen has established in its rich 25-year existence—in print ... in the movies ... on the radio and in TV.

This is a show that can't miss ... it's a show you don't want to miss. For full details, call, write, or wire.

A. E. COLE President Cole & Weber Portland, Ore.

MULTIPLE IMPACT

Here's audience power with force and volume seldom available to TV sponsors:

A name that's familiar to everyone an advertiser wants to reach—Ellery Queen. A program format with proved commercial appeal—mystery, A star whose performance on Broadway (Voice of the Turtle) and Hollywood (Twelve O'Clock High and other great pictures) has won him millions of fans—Hugh Marlowe. A producer whose master showmanship and knowledge of mass taste have given his pictures a gross of over $100,000,000—Edward Small.

These are the elements that can't miss building audiences and sales for the sponsors of
According to FCC curves, WAVE-TV now effectively reaches 85.5\% more square miles than previously . . . 34.6\% more people . . . 31.3\% more Effective Buying Income — gives you far greater coverage than any other TV station in this area!

HEIGHT COUNTS MOST!

**WAVE-TV Delivers:**

66.7\% **GREATER COVERAGE AREA**

than any other television station

in Kentucky and Southern Indiana!

36.1\% **GREATER CIRCULATION**

than the area's leading

NEWSPAPER!

761.0\% **GREATER CIRCULATION**

than the area's leading

NATIONAL MAGAZINE!

Newspapers in dozens of cities 80 to 120 miles from Louisville carry WAVE-TV program schedules — proof that WAVE-TV really "gets through" to fringe areas. Here's why:

WAVE-TV's tower is 525 feet higher than Louisville's other VHF station!

WAVE-TV is Channel 3 — the lowest in this area!

WAVE-TV's 100,000 watts of radiated power is the maximum permitted by the FCC for Channel 3 — is equivalent to 600,000 watts from our old downtown tower on Channel 5!

Ask your local distributors about WAVE-TV's superior coverage, here in Kentucky and Southern Indiana.

**LOUISVILLE'S**

**WAVE-TV**

**Channel 3**

**FIRST IN KENTUCKY**

Affiliated with NBC, ABC, DUMONT

NBC Spot Sales, Exclusive National Representatives
In the afternoon, 17.6% of the U.S. radio homes were using their radios during this winter period. On Saturday the figure was 15.9; on Sunday the level stood at 13.8.

3. In the evenings weekend radio again showed real strength when matched against the Monday-through-Friday figures. On weekday evenings the “Homes Using Radio” figure was 14.7. On Saturday in the same time period the figure was 13.4; on Sunday it was 12.6.

When combined these figures show that in January and February of this year the “Homes Using Radio” figure for Saturday and Sunday amounted to 87% and 74% respectively of the morning-to-midnight average throughout the rest of the week. Even discounting out-of-home listening these figures by themselves show a good audience potential for radio on weekends.

Another not-to-be-overlooked factor: According to Pulse, the number of listeners-per-radio-set jumps noticeably on weekends from an average of 1.6 listeners during the week up to 2.0 listeners on Saturdays and Sundays. This means a 25% average increase in the number of people listening in each U.S. radio home on weekends.

Out-of-home listening: According to Pulse, which has been measuring outdoor and out-of-home listening since 1949, this form of radio listening has been getting bigger every year and is becoming a more important advertising factor. During the winter of 1954, for instance, out-of-home listening was 14% higher than it was in the same period in 1952, a 21-market study by that research firm showed recently.

Stated Pulse’s Dr. Sydney Roslow: “If these results are projected nationally, the out-of-home audience during the past winter added an average of 1,750,000 families to the listening audience in any given quarter hour.”

This out-of-home audience, however, isn’t spread evenly throughout the seven days of the week. It rises to a peak on weekends.

According to Nielsen Coverage Service, which checked out-of-home listening patterns in the spring of 1952, the largest out-of-home audience occurs on Saturday and Sunday afternoons in the 3:00-4:00 p.m. slot.

The figures: For Saturday and Sunday combined, NCS showed that the out-of-home listening for the above afternoon slots amounted to 31.5% of the level of in-home listening done during these time periods. In other words, for every 1,000 people who are counted as listening on Saturday and Sunday afternoons an additional 315 people are listening outside.

How this compares with the rest of the week can be judged by the fact that on weekday mornings the out-of-home listening tabulated by NCS represented 15% or less of the level of in-home radio dialing, or about 150 people for every 1,000 in homes. On weekday nights it dropped as low as 6%.

This upswing of out-of-home listening on weekends, according to Pulse, has been building every year for the past several seasons.

A series of winter-season checkups by Pulse (for details, see chart, page 37) show that the out-of-home weekend gain is independent of the calendar in many ways.

In the New York metropolitan area during February 1954 for instance, the out-of-home “plus” (the percentage of homes reporting out-of-home listening) was noticeably higher on

As a radio show, Ellery Queen established some audience records that indicate the basic appeal of this famous detective.

**Item:** In March '43, Hooper found that Queen amassed a 46.7% share of the audience ... had a rating that topped a long varied list of programs.

Among the shows that Queen out-rated were:

- Milton Berle-Elia Maxwell Show
- Gene Autry...
- Mr. District Attorney...
- Gangbusters...
- Duffy's Tavern...
- Ralph Edwards...
- National Barn Dance...

This performance on the radio is a sample of what's in store for the TV sponsors of

**THE ADVENTURES OF ELLERY QUEEN**

This is a new first-run series of half-hour programs specially filmed for television. It's a series that will write a brilliant new chapter in the success story Ellery Queen has established in its rich 25-year existence—in print ... in the movies ... on the radio and in TV. This is a show that can't miss ... it's a show you don't want to miss. For full details, call, write, or wire.

**television Programs of America, inc.**

477 MADISON AVENUE - NEW YORK 22, N.Y.
846 N. CAHUENGA BLVD., HOLLYWOOD 38, CALIF.

14 JUNE 1954
Let these nationally known signatures sell your products. It’s tantamount to money “in the bank” in the nation’s number two market—Chicago, Illinois. Personalize your sales message with Chicago’s outstanding programs and personalities on Chicago’s outstanding station... WBKB, CHANNEL 7!

Get full information from...

WBKB 7
CHANNEL
20 North Wacker Drive, Chicago 6, Ill.
Telephone ANdover 3-0800
ABC TELEVISION NETWORK

BLAIR
TELEVISION’S FIRST EXCLUSIVE NATIONAL REPRESENTATIVE
Saturday and Sunday afternoons and evenings, as compared with weekday afternoons and evenings. Average New York out-of-home gain, weekends vs. weekdays: about 15%. This, remember, was during February when the New York climate is hardly balmy.

The same pattern holds up in other Pulse-checked markets, like Miami, San Francisco, New Orleans and St. Louis. In some cases (as in St. Louis) the weekend gain in out-of-home listening over an comparable weekday period ran as high as 30%. It seldom drops below a 10% gain, and rarely falls behind the weekday level. At the time of the study (January-February, 1954) climatic conditions in these markets ranged from bitter cold to subtropical warmth, and the socio-economic picture from busy metropolitan areas to vacation areas.

Auto radio listening: Why the big spurt in out-of-home listening on weekends? The chief reason—apart from the fact that people often spend weekends at the beach or country where they are in reach of radio, but not TV—is that a large part of the radio audience takes to the roads on weekends.

In the NCS study mentioned above, some 23% of the weekend out-of-home listening was done in autos. In some market studies, Pulse has found that as much as 50% (or more) of the out-of-home listening is done in autos.

Although the NCS study is now two years old, there's no reason to feel that the figures have dropped off. Reason: There are more autos equipped with radios now on the highways than ever before, and the number grows daily.

By NAB's latest estimate (an informal projection of their earlier figures, based on installation figures) there are now some 28,500,000 radio-equipped cars in the nation today. Last year, that figure was estimated by the Joint Network Committee (the research departments of the four big radio networks) to be 26,200,000. Back in 1946, by way of contrast, the NAB (now NARTB) estimated the number of cars with radios to be only 7,500,000.

In fact, auto radios are one of the biggest single factors in the whole radio retailing business. Last year, according to the Radio, Electronics & Television Manufacturers Association, a total of 12,400,000 radios were sold. Of this figure, according to Hugh M. Reville, chief of NBC's Research and Planning Department, some 5,165,900 sets were car radios. That means that nearly 42% of the total U.S. business in radio receivers is in auto radios.

These radio sales, by the way, are by no means confined to areas with partial or no TV coverage. Again according to NBC Radio, which prepared a special analysis of the annual RETMA figures last month, in areas where the TV saturation was over the 75% level, some 29.2% of the total homes in the area purchased new radios. In areas where the TV saturation was 50% or less, only 22.3% of the homes purchased new radios. In both cases, the ratio of auto radio purchases to total receiver purchases was essentially the same (see P.S., page 21).

Further evidence of this boom in radio set sales in general, and in auto receivers in particular, can be found in a recent study, *Keeping Tabs on 14 Major Markets*, published by CBS Radio Spot Sales. All of the 14 markets—which range from Birmingham to Washington, D.C.—are big TV markets. In each of them, CBS Radio Spot

---

**A READY-MADE AUDIENCE OF MILLIONS**

Few programs come to the TV screen with the ready-made audiences provided by Ellery Queen.

Consider this: In print, Ellery Queen is the outstanding best seller of our time... one of the all-time best sellers in publishing history. Over 30,000,000 copies of Ellery Queen books have been sold... 12 titles are well over the million-mark in sales.

In addition, Ellery Queen magazines, comic books, and anthologies have also developed sales reaching into the multi-millions. These book-buyers and readers are the substantial audience core which awaits the sponsors of **THE ADVENTURES OF ELLERY QUEEN starring HUGH MARLOWE**

This is a new first-run series of half-hour programs specially filmed for television. It's a series that will write a brilliant new chapter in the success story Ellery Queen has established in its rich 25-year existence—in print... in the movies... on the radio and in TV.

This is a show that can't miss... it's a show you don't want to miss. For full details, call, write, or wire.
"My Ideal Rep"
says MAC DUNBAR of TED BATES CO.
"delivers availabilities promptly and always
includes pertinent data such as ratings, costs and,
most important, indicates premium
rates for programs not so
listed in SRDS."

A JEPCO
salesman knows
what his stations have
to offer. When neces-
sary, you can count
on him to come
through with
special data
fast.

John E. Pearson Company
RADIO AND TELEVISION STATION REPRESENTAT
Sales represents a leading radio outlet.

According to the CBS study, there was an increase of 25.3% over-all in the total number of radio sets sold (to dealers) between 1953 and 1952 in the 14 markets. The total figures: 3,849,169 for 1953 as against 3,070,948 sets in 1952, including both auto and home sets (see 25 January 1954 issue, page 30).

However, the increase in auto sets alone was striking. Between 1952 and 1953 dealer orders for car radio sets in the 14 CBS spot markets went from 990,164 up to 1,342,065 per year—an increase of 36.5%.

(As might be expected, the increase in the number of radio-equipped cars on the roads has meant a series of striking changes in the weekend radio program philosophy of both networks and local stations. For details of these new programs and a discussion of the latest trends in weekend radio programming see Part II of this study which will appear in the 28 June 1954 issue of SPONSOR.)

Other weekend factors: In addition to the substantial amount of in-home audience, the greater number of listeners-per-set, the increased amount of out-of-home listening and the boom in auto radios, there are several other factors worth noting about weekend radio:

1. Weekends are the time to reach men and women just after they’ve collected their weekly pay checks and envelopes. A study prepared a few seasons ago for the National Industrial Conference Board, and quoted in a 1951 Petry study called The Pay-off’s on the Day Off, showed that 52% of the nation’s salary earners and 76% of the wage earners are paid on Friday. Most of these families proceed to do the bulk of their weekend food, drug and household shopping on Saturdays, often commuting to the markets in their cars. And, there’s a decided trend toward the huge “shopping center” in the suburbs where families can shop for all their weekly needs and have no difficulty parking their cars.

2. You can reach more men per 1,000 homes with radio on weekends than you can during the week—often at considerably less expense. Last season, an 18-market Pulse study for the Katz agency showed that the peak period for the entire week in male radio listening was—not weekday mornings—but Sunday nights at 8:00 p.m. This weekend time slot attracts 43% more male listeners than does the Monday through-Friday 7:00 a.m. slot.

3. You can reach almost as many women in terms of sheer numbers with weekend radio as you can with radio during the week. The Pulse study mentioned above also showed that the number of women listening to radio on Sunday nights (8:00-9:00 p.m.) was 90% of the number tuning to radio during the week at the peak listening period of 10:00-11:00 a.m. In addition, there are several million working women and career girls who cannot be reached during the usual working week with radio, and who are available for the most part only on weekends. Food, drug, toilette, cosmetic and other advertisers who appeal largely to women with their radio commercials, however, seldom attempt to build weekend radio schedules.

Part II of “Weekend Radio” in the 28 June issue will explore weekend programming on local stations and the networks. Article will be based on an extensive survey of network officials, researchers, reps and station executives.

SELF-POWERED AUDIENCE APPEAL

Ellery Queen is a magnet that literally pulls audiences out of thin air—regardless of market . . . regardless of type or popularity of the programs which precede it.

Here’s the record written on a small DuMont hookup as reported by Videodex in 1951. In New York in June, it won a 16.9 rating—30 times the rating of the preceding musical variety. In Cleveland, in October, Queen’s 41.8 was more than double the “inheritance” from a leading comedy show. In Washington, in February, it’s rating of 25.9 was 12 times that of the preceding mystery.

These records are the assurance of big audiences, fast, for the sponsors of

THE ADVENTURES OF ELLERY QUEEN

starring HUGH MARLOWE

This is a new first-run series of half-hour programs specially filmed for television. It’s a series that will write a brilliant new chapter in the success story Ellery Queen has established in its rich 25-year existence—in print . . . in the movies . . . on the radio and in TV.

This is a show that can’t miss . . . it’s a show you don’t want to miss. For full details, call, write, or wire.
MILK COOPERATIVE
(Continued from page 44)

looking for a prestige show with a loyal audience. Shaw, news director of WCAU since 1952 and a station commentator for eight years, had built up such a following over the years.

2. General messages about the farmer's role in the American community would fit smoothly into a program which discussed such topics as communism and democracy, Abraham Lincoln's philosophy and the meaning of religious freedom.

3. Since milk drinkers are found in virtually every age group, Inter-State wanted to reach a general audience. Shaw's show had the general appeal needed to attract every member of the family.

The commercial portion of the show, about two and a half or three minutes in each quarter-hour program, uses what Hoffman calls the "reverse English" approach. That is, the messages have public-service themes, avoid hard sell. He reports that listeners rate the commercials as highly informative, very superior to the general run of commercials. The messages are planned to acquaint listeners with the daily activities, community spirit and community value of Inter-State's 7,000 producer-members.

Commercials also help explain dairy industry developments of community interest as they occur, price changes, for example. Price fluctuations are announced in the program before they are actually put into effect. Explanations are given for increases due to seasonal fluctuations or other factors: in the case of decreases, the public is reminded that milk is now a more economical buy than ever.

Shaw's promotion of goodwill for the rural population is not always limited to the commercial portions of the show, however. He places the farmer—and agriculture generally—in a larger context of local, national and global affairs, emphasizing their role in society today and especially in American democracy.

For example, in discussing the problems of a Communist as against a free society Shaw told the following story:

"I talked with a Greek Communist and tried to convert him to democracy. 'Democracy?' he asked. 'Can you eat it, can you wear it, can it give you shelter?' What he was asking was whether democracy was the product of agriculture—was it food that comes from our farms, clothing that comes from animals and plants, houses that come from our woods?"

"'No,' I replied. 'You cannot be physically fed, clothed and sheltered by democracy, nor can you be by communism. But you will come to realize that you can obtain more of these material things of life—even if that's all you're interested in—from those countries in which the farmer produces with greatest freedom and dignity.'"

Shaw has 22 years' experience as a newspaperman and radio TV commentator. His appeal is based on a down-to-earth analysis of the news and current controversies in terms of the people involved. This approach permits the listener to become personally identified with the issues under discussion, heightens interest.

The commercials themselves may be devoted to such general topics as the food value of milk and health benefits derived from dairy products; or, they may explain how Inter-State's staff of fieldmen visits thousands of dairy farms annually giving advice on how

but...

it takes only 2 STATIONS to reach 1/2 the sets

KMAC
HOWARD W. DAVIS, Owner
SAN ANTONIO, TEXAS
5000 WATTS
ON 630
27 YEARS OF SERVICE

KOBS
HOWARD W. DAVIS, Prop.
GLENN DOUGLAS, Mgr.
HOUSTON, TEXAS
5000 WATTS
ON 610
610 on Every Dial
610 on Every Dial

The Biggest Buy in the Biggest State!

SPONSOR

Ask the Walker Representation Co., Inc.
"REX" INCREASES SALES VOLUME FOR BUTTER-NUT COFFEE

We have just compiled our sales figures for the first three months of 1954 and find that our sales volume in the Rockford-Madison area has increased over 200% compared to the same period in 1953.

It was just a little over three months ago that we purchased the 10:00 o'clock weather show on WREX-TV so naturally we attribute our increase to the sales impact of your television operation.

Paxton and Gallagher Co.

"REX" EXPANDS DISTRIBUTION FOR BUTTER-NUT.

We are sold on the consumer impact of TV, and especially the "Wallop" WREX packs in our market area.

To pin-point that statement, you may be interested to know that our Butter-Nut coffee move from our shelves at a rate greater than others in all of our supermarket centers.

R. P. Kramlich, Piggly Wiggly Midwest Co.

"REX" goes to work for Butter-Nut Coffee...gets Results!

Channel 13
WREX-TV
Rockford, Illinois

47,000 Watts E.R.P.
Network Affiliations
ABC • NBC • CBS • CBS-N

CONSULT H.A. TELEVISION, INC.
NATIONAL REPRESENTATIVES FOR DETAILS

CONSULT H.A. TELEVISION, INC.
NATIONAL REPRESENTATIVES FOR DETAILS

CONSULT H.A. TELEVISION, INC.
NATIONAL REPRESENTATIVES FOR DETAILS
to improve milk quality and thus benefit the consumer. All commercials have the tagline, “finest possible milk at the lowest possible price.”

As I See It represents only two of Shaw's 18 shows a week; he does two daily newscasts and a Saturday newscast in addition to his daily analysis of The World Today. He has been director of WCAU's news bureau since 1952. During the war he was a CBS foreign correspondent 1943-1946.

The Inter-State Milk Producers' Association was organized in 1916 to fill the need of dairy farmers for a common voice in meeting problems created by rising costs during World War I. In 1936 Inter-State was reorganized as a non-profit farmers' cooperative to sell the milk produced by its 7,000 members. Members are guaranteed a market for their milk and payment for the milk marketed for them.

Inter-State handles about 300 million pounds of milk annually or about three million quarts of fluid milk daily. Approximately another million quarts a day of milk are sold as cream, ice cream and fats. This milk is marketed by 75 distributors in Philadelphia, Altoona, Lancaster, Trenton, Atlantic City, Camden and Wilmington.

A staff of Inter-State fieldmen consults with members on problems involved in the marketing of milk, ranging from how to check weights to running a 4-H club.

Special deductions from Inter-State's compensations to its members for their milk are channeled into a special advertising fund.

Inter-State members also are taxed to support two other public relations-type organizations. The first is a national organization devoted to publicizing the dairy industry, the American Dairy Association. The ADA uses radio, television and magazine advertising for its public service messages. It continually conducts research on the most effective means of promoting dairy products, makes this research available to members.

Inter-State also has supported the Philadelphia Dairy Council for 34 years. The Council is an educational organization which promotes better nutrition through the use of dairy products. Representatives speak in schools and before women's clubs and other service organizations.

BAB CASE HISTORIES
(Continued from page 35)

gratification.

The story of Tidy House Products Company is the story of successful radio advertising. The two founders of the company are ex-radio people. Mr. Rapp being one of the really old-timers in the business having held the original license for KSOU, Sioux Falls, and doing the engineering and securing the license for a radio station at Atlantic, Iowa, and also a station in Shenandoah, Iowa. He held every position in the operation of a radio station and served as general manager for 19 years before resigning to devote his full time to the growing corporation he owned jointly with Al Ramsey.

Al had been in the commercial end of radio for many years, but had served as general manager of WMMN in Fairmont, W. Va., before coming west.

Actually, their going into business at all was more or less a fluke since the owner of one of the products which was being advertised on the station developed ill health and was forced to
YOU MIGHT GET A 14 1/2-LB. BROOK TROUT*

BUT... YOU NEED WKZO RADIO TO LAND SALES IN WESTERN MICHIGAN!

If WKZO, Kalamazoo, isn't part of your Western Michigan advertising—believe us, you're letting the big one get away!

Pulse figures, left, prove WKZO's dominance, morning, afternoon, and night. On a quarter-hour, 52-time basis, WKZO gets 181.0% more morning listeners and 321.4% more afternoon listeners than Station B—yet costs only 35.3% more money!

Nielsen figures confirm WKZO's superiority. They credit WKZO with 181.2% more daytime radio homes than Station B!

Let Avery-Knodel give you the whole WKZO story.

Pulse Report—100% Yardstick
Kalamazoo Trading Area—February, 1953
Monday-Friday

<table>
<thead>
<tr>
<th></th>
<th>6 a.m.-12 noon</th>
<th>12 noon-6 p.m.</th>
<th>6 p.m.-midnight</th>
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</thead>
<tbody>
<tr>
<td>WKZO</td>
<td>59% (a)</td>
<td>59%</td>
<td>48%</td>
</tr>
<tr>
<td>B</td>
<td>21</td>
<td>14</td>
<td>23</td>
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<td>C</td>
<td>5 (a)</td>
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<tr>
<td>MISC.</td>
<td>9</td>
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</tbody>
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(a) Does not broadcast for complete six-hour period and the share of audience is unadjusted for this situation.

The Felzer Stations

WKZO—Kalamazoo
WKZO-AM—Grand Rapids-Kalamazoo
WKZO-FM—Grand Rapids-Kalamazoo
KOLN—Lincoln, Nebraska
KOLN-AM—Lincoln, Nebraska
Associated with
WMBO—Peoria, Illinois

WKZO CBS Radio for Kalamazoo and Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives

14 June 1954
give up his business. He asked the fantastic price of $20,000 for the business, but finally agreed to turn it over to the boys for $1,000 cash and a royalty agreement for 10 years. As an ex-radio man myself, I have the advantage of the two gentlemen who are speaking with me, in that I have sold their products on the radio and therefore I can claim a part of whatever success they report on their radio operation.

Tidy House Products began as The Perfex Company just 14 years and two months ago with no working capital and with an item that was sold by mail on radio with a few specialty salesman agents whom the owners had inherited in their purchase. From the beginning, with one radio station, it has grown to quite a sizable operation in which we now use some 60 radio stations plus several television stations.

As soon as most of the people involved in our company are radio people, it is quite natural that this would be the one medium in which we would place our major emphasis since we are foolish enough to believe that we know something about radio and how to use it. I think perhaps that the point of greatest strength in our organization as far as our advertising is concerned, is that our intimate knowledge of the way radio works gives us this advantage over our competitors: We do not expect miracles nor do we expect phenomenal results in a short period of time. It is rather common knowledge in the trade that our major advertising vehicle is our own Kitchen Club program, a 15-minute housewife type thing which we have used from the beginning with what we believe to be a certain amount of success. If we had any secret formula for radio advertising, I certainly wouldn't divulge it to this group, of all people, since I have never known a good radio man who wouldn't pick the brains of anyone who was being successful. If there is a secret, it probably is that we fundamentally believe radio to be the most economic medium we have for reaching large groups of people.

The growth of our company has been phenomenal to outsiders, but to us it seems only the natural and logical result of anticipated planning if you may use such an expression.

We do have a rather general yardstick which we use in choosing radio stations and that is that we are more inclined to pick a wide coverage station which is dominant in its area, because we are buying for the long pull. Here is another criterion which we use and which you station men should give serious thought to. We are nearly as interested in the management of the stations we use as we are with their frequency and power and their position in the market. This dates back to our own days in the radio business because it has been our experience that a smart radio man with a second-rate station can do more in a given market than the station with better facilities but poorer management. Rather than confuse you with that term management, let me spell it out a little more clearly. I think control of a radio station as to its programs and policies, its cooperation to get a job done, its merchandising and the standing in the community or area as reflected by the men operating it all add up to something which can be as potent an advertising force as the position on the dial. In other words, we like to do business with our kind

---

Some guys are always thinking of WOMEN!

Including WREN

CHOICE OF TOPEKA WOMEN

When you're talking about women—that's a subject we're expert on. Year after year, WREN's daytime ratings surpass those of any other Topeka station—and by a good margin. Local and network programs, tailored to the tastes of Eastern Kansas housewives make WREN tops with the ladies all day long.

Rep. by Weed & Co.

WREN

5000 WATTS
ABC
TOPEKA, KANSAS
of people and we are more inclined to judge a station by its management policies and results rather than by its ratings alone. Ratings are just fine and dandy as a standard to judge an audience or to resolve your expenditures in terms of cost-per-1,000 listeners, but we have found that we can do an excellent job with a 3 rating against a competing station's 8. In other words, we develop with the personalities of our homemakers a type of listener loyalty which many stations do not have for their personalities. It is because of this that we can talk to less than half as many listeners and get results because they do what they are asked to do.

We have a continuing premium promotion on our program, one during each quarter of the year on each of the four products we have in general distribution. We have always used self-liquidating premiums for a couple of very sound reasons. In the first place, we feel that we can attract new users to our products by offering an attractive premium, and secondly, our old users look upon our premium policy as a bonus for their good judgment in using our products. Our sales department, consisting of approximately 68 men on the road, merchandise each of these premiums as they come up with point-of-purchase material, with tie-in ads and with special displays. We are getting back to the days when our salesmen are now selling our advertising instead of our products in most of our marketing area because our products themselves are well known.

The results of premium response are kept by radio stations and are broken down very carefully by cost-per-response based on the cost of the station itself. There are at least 10 stations I could name for you who told us flatly that they could not draw mail at the time we put our program on. I could also tell you that two of these stations now rank among the first 12 on our list in total number of returns. In other words, we have proven to them that they can get mail stations if they program for it.

A year ago when many of you sitting in this room were willing to sell radio short because you began to believe the press notices of competing media, particularly television, we at Tidy House were expanding our marketing operation with the addition of

KSL-TV is now five years old!

During the past five years we've really grown. So has the vast Intermountain market we serve. So have our ratings and billings. In fact, we have the lion's share, with 73% of the average daytime audience and 62% of the total TV spot advertisers using local facilities.*

To get the lion's share of sales, use

KSL-TV SALT LAKE CITY

serving 39 counties in four western states

Represented by CBS-TV Spot Sales

*Sources upon request
We've been told your recent Hooper-rating says KIFN has many English-speaking listeners, too!

Of course, we knew KIFN was reaching 85,000 Spanish-speaking people... but it was a happy surprise to learn that KIFN's good programs and libation, toe-tapping music have such a big English-speaking audience! Too! A "bonus audience" our advertisers get "for free"!

This "bonus audience" we dedicate to our honored friends, our roster of clients!

Sirs, Senor Businessmen... your advertising over KIFN should now be still more profitable! Your sales message will be reaching a wider, more varied group of potential customers. You'll share in a better than $20,000,000 market by using KIFN Central Arizona's only full-time Spanish-language station!


radio stations because we believed in the medium and we believe in it today.

We do not use, nor have we ever used, radio on a short-term basis. Our contracts are 52-week contracts and when we find a station that will do the kind of supporting job we feel is necessary to establish and develop our program, we don't change. You might be interested to know that the first station we ever had on our list is still on the list 14 years later.

We believe that this continuity of our advertising is a part of the answer to whatever marketing success we have achieved.

This personality type of selling which we use is dependent in large measure on the personalities selected. We have two of the best women in radio and I make no exceptions.

We also have used with some success local personalities on radio stations which have established themselves and have built their own audience over a period of years. We also use and have used quite successfully newscasts.

We are inclined to make personal friends of all people who handle our commercial copy and give them a complete fill in on our products and what they do. We believe it is as true of radio sales people as of any salesman that if they don't know their product, they can't sell.

Now I would like to take you to task somewhat for your failure as a group to keep abreast of the change in marketing which has come about in food store merchandising. You are not doing your medium a bit of good among the influential people in the grocery business when you fail to call on them personally to tell them your story and to demonstrate the successes you have in their field. Believe me, gentlemen, the newspapers are in there every day selling their successes to the men who count in the large chain operations and the cooperatives. I am in a unique position in that I can make sales calls on all of our accounts and talk with the buyers in their own language. Whenever I go into a market, my first contacts are with the buyers, merchandising men and advertising men of the outstanding food outlets in that market. I continue these contacts because I can learn more from the buyers and the merchandising men about a market than I can learn from talking with media people.
TAKES TOP TV RATINGS OVER TOUGHEST Rivals!

Joe Palooka Show Immediate Success

April VIDEOEX ratings in New York, San Francisco and Washington establish JOE PALOOKA as the highest rated TV program in its time slot—in some cases topping established network favorites.

But there's more than ratings to earn PALOOKA a place at the top of your "spot TV buy list"—results, too, have been out of this world. Happy PALOOKA sponsors in nearly 40 markets have found that JOE is the buy to "move the goods."

Check now and discover how this great all-family impact show can go to work for you! Many choice markets still available...but only if you hurry. Write, wire or phone GUILD FILMS today!

WBEN is now basic CBS Radio in Buffalo

Buffalo's No. 1 radio station, WBEN, has proudly joined the nation's No. 1 radio network, CBS, to serve and sell New York State's second largest market.

GET THE FULL STORY from HENRY I. CHRISTAL

New York • Detroit • Chicago • Boston • San Francisco

BUFFALO EVENING NEWS RADIO STATION

HOTEL STATLER • BUFFALO 2, N.Y.
Most people in Western Virginia listen to WDBJ NEWSCASTS because we employ:

- Two competent, full-time News Editors
- Direct AP AND UP presswire services
- Tape recorders, police and fire department monitors, telephone "beep" system, etc.
- Full reportorial services of both morning and evening Roanoke newspapers (including 50 string correspondents in our coverage area)
- 46 complete, locally-produced, practically spaced newscasts weekly
- 11 complete farm shows weekly

AND we've been steadily serving, steadily improving, steadily promoting these services for almost 30 years.

WANT TO SELL CANADA?

One radio station covers 40% of Canada's retail sales

CFRB
TORONTO
50,000 WATTS, 1010 K.C.

CFRB covers over 1/5 the homes in Canada, covers the market area that accounts for 40% of the retail sales. That makes CFRB your No. 1 buy in Canada's No. 1 market.

REPRESENTATIVES
United States: Adam J. Young Jr., Incorporated
Canada: All-Canada Radio Facilities, Limited

Within 15Miles of this tower
lives the greatest concentration of buying power served by any single station anywhere!

Ask Hal Holman Co. for the proof

WATER
OFFICES AND STUDIOS
JANESVILLE
BELoit
ROCKFORD

5000 WATTS AT 1380 "BASIC"
"INDEPENDENT"

A. H. (Cape) Caperton
ad manager, Dr. Pepper Co.

Kevin Sweeney invited me to tell you, in about 15 minutes, why and how Dr. Pepper is using radio as our most important advertising medium this year. He mentioned in his invitation that if I would accept, he would see to it that my trip up to Chicago except for the 15 minutes on the platform, would all be fun. Well, I would like to make this 15 minutes fun too because any successful program is fun.

The first thing he asked me was how Dr. Pepper seasonal sales patterns varied throughout the country. Well, about three-fourths of our Dr. Pepper business comes out of an area south of a line from Baltimore to Albuquerque, and as is the case with any soft drink, the June, July, and August volume is about double the December, January, and February volume.

Norm Nelson also asked, "What is your radio formula?" Our regional distribution does not permit us to make the best use of any network. Our experiences we have had with regional networks or special hook-ups of affiliated stations have not been as successful as local spot radio. So our formula is one of laying down a spot saturation coverage over areas where we have adequate availability of Dr. Pepper and where actual sales today, and potential sales of the future, justify such an investment.

Another question was, "How do you tie-in your advertising with your merchandising?" Here's a good example: This spring we had our third annual free offer of a 15c packet of Vaughan's Flower Seeds on each carry-home carton of Dr. Pepper. It was announced to the public on a special series of radio spots ... followed by a straight pitch by the familiar voice of Del Sharbutt, telling about this free flower seed offer.

To Nelson's question, "Do you tie-in radio with any of your other advertising?", the answer is—yes, with all other advertising, even point-of-sale.

Another question, "How often do...
you change copy?” The present theme was introduced in January of 1953 and we are hitting it harder today than ever. We propose to keep doing it so long as it keeps selling more Dr. Pepper.

Another question, “Have you ever conducted tests to evaluate sales effectiveness of various media?” Yes in a limited way.

But—these are more important things I’d like to mention as to why radio is our number one medium. One of these is that we have a primary market— the Youth of America! I mean that group under 20, that consume, per-capita, about twice as much as any other age group. Such a market is always on the move, and as all of you know, a moving target is harder to hit. We picked radio so we’d be sure to hit ‘em and here’s where the increasing millions of portable and automobile radios add to the importance of the radio medium in reaching this market that we want.

Another important consideration in our choice of radio to do the major job for Dr. Pepper is the lady of the house. We believe that if we can sell her on picking up cartons of Dr. Pepper, it will find its way into her family refrigerator. Once it’s there and thoroughly chilled, everyone in the family will be drinking Dr. Pepper; so we try to reach her as she does her work by concentrating our schedules on Thursdays, Fridays and Saturday mornings. We believe that if we talk to her often, on these days, we will have a better chance of getting her to refill those empty Dr. Pepper bottles and perhaps pick up some extra cartons or cases of Dr. Pepper.

Another important reason why we like radio (as has been reported in the trade press) is the enthusiastic cooperation we get from Dr. Pepper bottlers across the country. These are our local distributors—our salesmen. Our program was presented to our bottling organizations in a series of meetings in January of this year. Our heaviest spot schedules began in early February. Local bottlers immediately began supplementing our saturation schedules with radio spot schedules of their own, not only on the stations which we had selected but on other stations in their franchised territory. As of this date a record number of Dr. Pepper bottlers are investing a record number of their own dollars in
this same radio spot saturation idea. This combination of Dr. Pepper bottlers’ dollars and Dr. Pepper Co. dollars invested in radio is providing a frequency of competitive, hard-hitting spot copy. This fact alone is reason enough for our enthusiasm for radio.

There is another good reason why we like radio. We want to have an absolute minimum amount of territory where we cannot effectively reach consumers to remind them they should switch from that same old thing to Dr. Pepper. No other medium seemed to reduce these “not covered” areas to that minimum like radio.

So, if you will get out your Geiger counter as you “WAKE UP YOUR TASTE,” you’ll find Dr. Pepper is really “Radio Active!”

(A case history on Dr. Pepper appeared in the 5 October 1953 issue of SPONSOR.)

TVAB
(Continued from page 33)
a way of standardizing station billing procedures. Others asked for specific studies on how many homes an advertiser could reach in a typical campaign in the top 25, 50 or 100 markets.

While tv coverage information and complete rating data pre-suppose the existence of an accurate set count, a number of those queried by spoxas specifically pinpointed the need for a periodic set census.

The question of what information agencies and advertisers will actually get from tvAB is another matter. SPONSOR asked admen what they wanted from a tvAB, not what they expected to get. In giving admen free reign to discuss what kind of tv information was badly needed, spoxas felt it could pinpoint the needs of the advertiser as well as elicit suggestions which might guide tvAB’s formative plans. tvAB itself can’t be sure exactly what it will do first so far as service to the advertiser is concerned. At the NARTB Convention the few admen present were buttonholed by tvAB people for suggestions along this line.

Probably the best way to guess what tvAB will do for the advertiser is to take a look at the BAB. The latter’s history will no doubt provide a number of precedents for the young tv organization.
Here are some of the activities BAB has been carrying on in the way of service to the advertiser (For further information, see "Are you getting the most out of BAB's aids to advertisers?" SPONSOR, 25 January 1954):

Information supplied to advertisers by BAB can be grouped under two headings, ready-made and tailor-made.

Much of the information is in the form of presentations to advertisers and agencies. During the fiscal year ended March 1953 BAB made 360 major presentations. Besides this it filled 1,650 requests for information. (Keep in mind that BAB by then was spending about 50% more than TvAB's projected budget.)

The ready-made information consists of such material as research studies, success stories, digests, a newsletter, reprints, product information sheets. BAB's 1953 index of its material listed nearly 6,000 reports on radio's audience and its ability to sell.

For example: BAB's cumulative audience studies show the advertiser what size audience he can expect over a period of weeks with disk jockey shows, soap operas and newscasts. The product information sheets are one-page summaries containing highlight facts about such products as toothpaste and electric blankets. While they were made up for station salesmen, agencies out for new business have found them helpful.

While TvAB has mushroomed into being, it still has a way to go before it will be in BAB's league. Here's where it stands at present:

It is functioning under the leadership of a temporary executive committee headed by Richard A. Moore, general manager of KTTV, Los Angeles. Aside from members that's about all there was to it at SPONSOR's press time.

Moore was authorized by the executive committee to appoint three working committees to carry on necessary activities until a permanent Board of Directors is elected. Now working on this is Richard P. Doherty, who served as a consultant to TvAB's organizing committee and will be retained in that capacity on a permanent basis. Doherty is a former vice-president of the NARTB.

SPONSOR sought Doherty out at the headquarters of the TVAB in the New Weston Hotel, New York, in between a busy schedule. He explained he is rounding up people to serve on the three working committees.
The three committees are: (1) a planning and organizing committee, which is expected to meet this week, (2) a membership committee, concerned, of course, with the all-important task of getting more stations to sign up and (3) a screening committee.

The last committee will examine names of men suggested for the position of executive head of the bureau. The group will probably reduce the number of suggested names to two or three, one of which will be named by the Board of Directors.

Member stations have been invited to submit names of eligible directors. A nominating committee will choose a slate from among these names and a ballot by mail will be conducted by a certified public accountant. All stations which are members as of 30 June will be eligible to vote.

The slate will be chosen so as to assure representation from cities of various sizes. The 15 directors to be elected will be distributed as follows: five from stations in cities of more than 500,000 population, five from stations in cities of 150,000 to 500,000 population and five from stations in cities of less than 150,000 population.

Doherty said a skeleton staff is expected to be operating by the middle of July. The ultimate size depends, of course, on the number of members and the money collected for running the organization. The hope is that by the end of the year, the organization will be spending money at the rate of $500,000 a year.

The present plan is for dues based on the station's highest Class "A" quarter hour rate in the regular edition of SRDS. There has been some talk, however, of basing dues on station income.

49th & MADISON
(Continued from page 12)

ADAMS' MOTIVATIONS

The article, "III. Psychology of media: Why admen buy what they do" (3 May 1954, page 34), was both provocative and much-ado-about-nothing.

It was provocative in that it reminds copywriters and researchers to pay attention to the message. It is this advertising message that fathers "the psychologically evoked reactions of the reader or listener." These reactions result in the sale. It is provocative, furthermore, in emphasize that choice of media based on coverage alone, or budget alone, and so on, ignores the best medium for the correct message.

I find Dr. Dichter's analysis much-ado in the following quotation:

The average adman "tends to neglect the deeper appeals of his product and the real needs of his customers, 'data' which no statistics and no conventional tests can reveal."

Here is the crux. The advertiser has endeavored to junk such intangible methods as "let's just be creative in this next campaign." But have Dr. Dichter's "deeper appeals of the product" and customers' needs been susceptible to indisputable investigation? Dr. Dichter would admonish the adman to rely on depth psychological research. I am sure no alert adman is anti-depth research. But how precise, how practical is depth research at this point?

The whole article was somewhat overstated. Any copy or media person who follows one or two mechanical rules-of-thumb—and is blissfully satisfied—is obtuse. On the other hand, one cannot eliminate cost-per-1,000, experience of competitors, and so on because of some extreme examples of
muse thereof in this article. It seems hard to believe that a client exists, given reputable agency services, who would “buy an hour-long network radio show, whereas he needed local impact.” If such people do exist, and they spend money, they should unquestionably read Dr. Dichter!

Otherwise, the overstatement in this article was less instructive than it was much-ado,

**George Tichenor**

Assistant Buyer

D’Arcy Advertising

New York

Can you send me a copy of **sponsor** containing the article, “Why admen buy what they do?” If there is any charge for this, please let me know.

**John J. Schwed**

Advertising Manager

Kinsey Distilling Corp.

Linfield, Pa.

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**OPTIMISM ON RECESSION**

I recently ran across a copy of the reprint, “Why sponsors believe the recession is over” [19 April 1954, page 38]. I’m very much interested in spreading this word around among our clients and prospective clients. I’d appreciate your sending me about 100 copies of this folder.

**Richard B. Long**

O’Leary Advertising

Rockford, Ill.

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**REPRINT PERMISSION**

We are interested in reproducing the article published by you on page 34 of your May 3, 1954 issue, “Psychology of media.” Your publication will receive full credit on the reproduction.

We would appreciate your authorization to do this. Also, would you be good enough to send us two copies of the same article.

**Lillian Benjamin**

Sanle Rocke & Co.

New York

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**WBAY-TV STUDY**

Was very much interested in the story in your May 3 issue about the survey the University of Wisconsin is doing for WBAY-TV [“How far out does a tv station sell?” page 38]. This type of survey, if it proves out, would be very helpful to a station such as WMT-TV.

To reach Iowa’s 2.7 million people, coverage is all-important, and we must prove in some such survey the effectiveness of our WMT-TV coverage which is the greatest of any TV station in the state.

In talking to prospects in the agencies back East, we find practically all of them think of TV markets in terms of

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**There’s more to Wisconsin than Milwaukee**

Cover the Dairy State with your sales message through the low cost medium of Wisconsin’s most powerful radio station. WKOW’s 53 county mail-response area accounts for 61% of the state’s total income and 63% of the state’s total retail sales. Call your Headley-Reed man for the facts.

---

**If you need sales NOW...**

You NEED **KRBC-TV**

**ABILENE**

Represented nationally by

**JOHN E. PEARSON TV Inc.**

---

**KRBC-TV**

**Channel 9**

**ABILENE**

**TEXAS**

---

Robert J. McIninch, General Manager

REPRESENTED BY

The George P. Hollingsbery Company

**Evansville, Indiana**

---

14 June 1954
big cities. This is to be expected, for in nearly all states one or two or three large cities control a great majority of the buying power. Not so in Iowa. The metropolitan area of the six largest cities accounts for only one-third state. But Cedar Rapids and Waterloo, in the minds of the guys back East, aren't big markets even though the buying power in the area compares very favorably with such cities as Tulsa, Richmond and Miami.

WILLIAM B. QUARTON
General Manager
WMFT-TV
Cedar Rapids, Iowa

RADIO ARTICLES

I read with a great deal of interest the article by Alfred Jaffe in the April 19 issue of your magazine, "The New Radio" [page 31]. I found it to be very informative and thought-provoking. In fact, I thought so much of it that I clipped excerpts from it and have them here before me now.

In the article, a passing reference was made to an article that appeared in an earlier sponsor issue. I missed that earlier article, and would like to get a reprint of it if it is available. The article was entitled, "What 44,000 listeners told a station about radio." This appeared in the March 22, 1954 issue of sponsor [page 43].

Will you please send me a reprint of the article or the entire March 22 issue, which ever is more convenient.

WILLIAM R. BALCH
Radio Program Director
KFEQ, St. Joseph, Mo.

SCRIPT INFORMATION

I need lists of sponsors who want fantasy, domestic situation, mystery or horror tv scripts and their specifications as to program length—and taboos, if out of the ordinary. If "they are short of scripts" I hope to be able to help them out. Please send me any information that you can. If there is any charge I will gladly pay it. Time is important.

ROBERT L. GERRINS
Director, CARE
Pittsburgh

SPONSOR ASKS

(Continued from page 63)
of client product. I was not only attempting to associate our client with a male-appeal show, such as newscast, sportscast, and/or the like, but also with an endorser, whether it be in the form of a personality or the show itself. I had to find something that I could really sell to the client.

Pitches were made on all the stations, but only one had been sold to me. It was a live sportscast. Although the personality was rather newly established in the market on the local picture but doing quite well, this new program and time that was pitched was virtually unestablished, having only a three-month history—during the summer months of June, July and August. Even though the time period was at a slightly earlier hour than is usually considered good for male listening, the short rating history showed merit. Ratings had grown consistently throughout this three-month summer period as had the male portion of the audience.

The cost factor was naturally of great importance. The cost-per-1,000
had grown lower, while the time and program remained unchanged. (But not for long, as is usually the case.)

The commercial aspect of this buy also showed good promise. Not only could film commercials be integrated into this show, but the live commercial picture of openings and closings, together with the personality endorsement, were what we were looking for. This was the type of show that could be promoted well by the dealers in their showrooms.

All the information necessary to a good sales pitch was given, not only in the facts and figures above, but also with respect to future value and acceptance of the program.

In September I bought this show on a 13-week contract, which was later renewed for 26 weeks.

That is, in my estimation, a good pitch, sold well by the salesman.

Any questions?

SPONSOR welcomes questions from readers for use in this feature. Suggested questions will be evaluated for their interest to other readers and, if found suitable, will be submitted to the most appropriate authorities for answering. Upcoming questions include: “How do you use cumulative ratings in considering radio buys?” and “How can the local advertiser use tv successfully?” Answerers of these questions will include advertisers, agency personnel, station representatives and specialized consultants. Frequently readers submitting questions have found the answers are helpful guides in the solution of industry problems. Questions can be either of general interest, or related to some specific air advertising problem.

The next issue of SPONSOR will feature this question: “How can advertisers best use radio and television abroad?” This discussion will be part of SPONSOR’s annual international radio and tv section. Answerers will include experts in international marketing and advertising.
ROUND-UP
(Continued from page 79)

the Washington Radio Circulation Committee has announced. This represents a 6.4% increase of 28,050 radio homes over last year's metropolitan area figure.

WMCA, New York, has resumed round-the-clock broadcasting after a five-year hiatus. Its new Night Watch show is being broadcast Tuesday through Saturday from 2:00-6:00 a.m. It features Ray Carroll with records, weather, news, time checks, daily fishing reports.

The Alaska Broadcasting System recently celebrated 30 years of broadcasting during which it has grown from a $2,000 gross business annually to a $4.5 million enterprise. ABS includes KFQD, Anchorage; KFRR, Fairbanks; KIBH, Seward; KINY, Juneau; KTKN, Ketchikan, and KIFW, Sitka. William J. Wagner is president and founder.

Over 40 products have used WNBC's "Chain Lightning" merchandising service since the system was first inaugurated three years ago, according to Max E. Buck, director of merchandising for the station. The merchandising plan provides point-of-sale displays in 1,600 super markets in Metropolitan New York.

WGIL, Galesburg, Ill., lets its teenage listeners double as part-time d.j.'s. By virtue of membership in the station's "1400 Club" (named for the station's frequency), high schoolers can appear on the hour-long afternoon d.j. show and spin a few records. Among the club's special activities: a jam session held in a Galesburg hotel, featuring top musicians and broadcast over the 1400 Club program. Highlight of the session was the introduction of "The Wiggle," a special dance-step composed for the occasion. First
prize winners of a contest to determine who had learned the step best were awarded clock radios; runners-up got gold mule pins engraved with the station's call letters.

* * *

The Charles E. Hires Co., is helping its 300 franchised bottlers buy radio and tv time for co-op announcements with a new eight-page booklet, "Hires TV and Radio Time Buying Guide." Hires recently made one-minute and 20-second radio and tv announcements available to local bottlers. The booklet is designed to help bottlers utilize these announcements to the best advantage. The booklet advises: (1) ask stations for local and package rates; (2) get competitive bids and availabilities from all stations in town; (3) see that coverage conforms to sales areas; (4) spot 20-second announcements before high-rated network tv shows; (5) use diversified schedule; (6) ask station for merchandising help.

* * *

For its "outstanding public service in fire prevention during 1953" WBZ-TV, Boston, won first place award from the National Board of Fire Underwriters. It's the second consecutive year that the station has received the award.

* * *

Sponsors now can get their commercials recorded in 3-D. Stephen F. Temmer, vice president of Gotham Recording Corp., New York, says his firm's new studio is "the first true stereophonic sound recording studio in New York." The studio, recently renovated at a cost of $20,000, is equipped with a control room console capable of mixing 14 microphones and two echo chambers. Equipment can be placed in any combination, in two general groupings, and recorded on two separate sound tracks to reproduce 3-D sound. The new Gotham studio is large enough to accommodate a 70-piece orchestra or band.

* * *

When WTAR-TV, Norfolk, switched to vhf Channel 3, WVEC-TV, NorfolkHampton, sent out jumbo post cards to all appliance dealers in the Tide water area. "When you're changing sets to Channel 3," the post card said, "sell all-channel or converters to Channel 15." It worked, too. According to WVEC-TV, a spot check shows "a big increase in vhf sets."

* * *

A bright Navy-blue tie (with three brilliant sunbursts on it), a recorded tape message and poetry are all being sent out to advertisers and agencies by the Crosley stations: WLW and WLWT, Cincinnati; WLWA, Atlanta; WLWC, Columbus and WLWD, Dayton. The poetry goes:

"Tie the tie and pull the string
And you're sure to know about the zing
In all the out attack to increase those sales
While summer's hot and all else fails.
That's Operation Sunburst the greatest we've created
To make selling sure and not debated.
You've got the point so let's wind up this ditty—But
Remember, it's not the heat—\nIt's just the timidity.

* * *

Phonograph records which "plug" commercial products or services can no longer be played on WNEW, New York. Richard D. Buckley, owner-manager, doesn't think listeners appreciate hearing records over the station which contain lyrics referring to commercial products ranging from a shave cream to cough drops. From now on, Buckley said, WNEW plans to avoid excess commercialism.

* * *

"The only station in the rich KANSAS CITY metropolitan market..."

KPRS
KANSAS CITY, MISSOURI
Represented Nationally by
JOSEPH HERSHEY McEILVRA, INC.

They're going fishing
in WESTERN MONTANA
NOW!

ARE THEY USING YOUR

July
KGVO-TV
60 kw

TACKLE
BOOTS
CAMPGEAR?

in the Heart of
to
to

93%

vocation land

ALWAYS LISTEN TO
A.M.—Radio

KGVO

1290 • 5kw Day & Night

MISSOULA, MONTANA

Reps: GILL-PERNA — NY, LA, SF & Chi.
Must be good reasons why 27 national advertisers like Coca-Cola—Old Gold—Wildroot—Carnation Milk—General Mills and Folgers use KOWL regularly. One main reason is KOWL's loyal audience of over 1,000,000...the Negro, Spanish, Mexican-American listeners. Don't overlook KOWL's selling power...ask for our "sales pitch."

J. F. Wolfram, t.p. of General Motors and general manager of Oldsmobile Div., on 2 June signed with NBC TV as first sponsor of next fall's color tv "spectaculars" (as first predicted in "spectaculars, May, "Detroit's big auto race," page 32). Olds will sponsor 13 shows (one out of every four) Saturdays, 9:00-10:30 p.m. Following contract signing, Wolfram told sponsors that "Oldsmobile, which prides itself in setting the pace in auto styling, is delighted to be first to become associated with the 'spectaculars,' which we feel sure will set the pace for future to progration."

Raymond Diaz, national program director of ABC Radio, is changing the network's nighttime programing from a conventional network-type of operation to a pattern highlighting the new concept of music and news produced with network showmanship. Last month ABC launched Just Easy with Jack Gregson, Monday-through-Friday evenings. Early this month he announced another change emphasizing net's music-and-news programing; Jimmy Nelson's Highway Frolics Sunday evenings. Coupled with news shows, Frolics will run 5½ hours.

John F. Meagher, general manager of KYSM, Mankato, Minn., tomorrow (15 June) formally joins NARTB to fill the new post of vice president in charge of radio. The position was created at last January's NARTB board meeting. Meagher is serving his third term as District 11 director on the trade association's board—a post he has held since 1947. He's chairman of NARTB's Standards of Practice committee and one of the best-known radio station managers in the country. He will report directly to NARTB President Harold E. Fellows.

Robert K. Richards, administrative vice president of NARTB, is leaving the association to buy into two radio stations and establish his own public relations firm. Richards joined NARTB (then NAB) in 1947 as head of the public relations department. Before that he was assistant to J. Harold Ryan, assistant director of censorship for broadcasting, during World War II and, later, was editorial director of Broadcasting. Richards and Walter Patterson, general manager of WKHI, Jackson, Mich., are buying WKYR, Keyser, W. Va., and WHAR, Clarksburg, W. Va., from Glacus G. Merrill.
You're on the verge of a decision, and a problem.

What business papers to pick for your station promotion?

It's no problem to kiss off, for your choice can have a telling effect on your national spot income.

But where to get the facts?
The answer is simple. Ask your national representative.

He knows. His salesmen get around. They learn which business papers are appreciated, read and discussed by buyers of broadcast time.

His is an expert opinion. Don't overlook your national representative.

SPONSOR

The magazine radio and tv advertisers use
3. Far more detailed data on the kinds of people who make up particular tv audiences. “Broadcast media lag far behind magazines in this.”
4. Qualitative studies of tv viewing. Example: “What is the relative value of a spot announcement and a commercial on a sponsored show?”
5. More real research on tv’s sales effectiveness, compared with other media—“not just case histories.”

“I know it’s reaching for the moon,” Leo says. “sponsor doesn’t think so.

** **

**Weekend radio: forgotten medium?**
sponsor has just spent a month examining all aspects of weekend radio (see article page 36). Its several findings and conclusions can be boiled down to one main point:
To many advertisers and agencies, if not most, weekend radio has become the forgotten medium. Yet it has such powerful arguments in its favor that no wide-awake adman should overlook it. For example:
1. Rates are cheaper weekends, for the most part.
2. In-home listeners-per-set figures are swelled by an average 25% because more people are at home.

**Judgment and Time Buying**
Morris Hite, president of Tracy-Locke Co., Dallas, says in this issue’s media article (see page 40):

“In advertising, as in all business, good judgment is the greatest asset to success. Today’s trend attempts to replace judgment with slide-rule formulas. Many executives scurry to the protective shelter of these formulas when asked to stick their necks out.
We have learned that the time spent with the lowest cost-per-1,000 frequently results in the highest cost-per-inquiry on premium write-in offers.”
Don’t abandon judgment when buying time.

**NARTB Convention Highlights**
The 1954 NARTB Convention in Chicago was noteworthy not only for its record-shattering attendance, remarkable displays of tv equipment (especially color), big turnout of time-buyers, numerous corridor clinics on uhf, network spot carriers, color tv and other hot topics. High on the list of events to remember (and commend) were the following:
1. TvAB meeting—a well-planned, fast-moving session attended by a full house. It explained the fledgling tv bureau designed to promote and sell the concept of national spot and local advertising on television; helped bring well over 100 stations into the fold.
2. Talk by Alfred Stanford—this perceptive former head of the Bureau of Advertising of ANPA gave highlights of the Politz study, pointed out that radio’s job today (as was newspaper’s 15 years ago) is to improve the medium via creative selling and better programing—not cutting rates.
3. BAB sales clinic—featuring factual talks by six advertisers who have profited with radio, this “results” session was a real highspot.
4. Sports clinic—a big contribution to same thinking on the subject of sports rights. George J. Higgins, chairman of NARTB Sports Committee and managing director of KMBC and KMBU-TV, read a statement by Bert Bell, National Football League Commissioner, stating that press, radio and television coverage had made a 45% increase in NFL paid attendance since 1945 possible. The Reverend Father Edmund P. Joyce, executive vice president of Notre Dame, said it was his contention that television sells football, contrary to the NCAA concept that radio stimulates interest and television satisfies interest.
5. Labor clinic—a practical and highly useful exchange of ideas on “How to negotiate a labor contract” moderated by Robert Sweezey, WDSU and WDSU-TV, New Orleans.
6. FCC roundtable—frank commentary by FCC commissioners revealing the thinking that goes on behind closed doors regarding radio and tv broadcast regulation.
7. Keynote talk by William Paley—in an impressive, thought-provoking address the CBS chairman spoke out courageously on the responsibility of the broadcaster in guiding public thought along right lines: he concluded that if the industry expects to gain the freedom and prestige of the press it must speak out forthrightly in “the significant field of news and public affairs.”
8. Television Code Review Board report—Chairman John Fetzer, WKZO-TV, reported that the Television Code has received some 600 comments on television programing and advertising practices; has acted on many. His report stressed the urgency for an enlightened program of self-regulation by component parts of the industry.
"We've always been proud of Grand Rapids' achievements: furniture capital of America . . . among the nation's highest in home and car ownership . . . one of the top ten in general business increase. And we're also proud of our television station, WOOD-TV . . . now one of the country's most powerful . . . which renders outstanding service to the entire greater Grand Rapids area."

In the prosperous WOODland TV area, you'll find the finest furniture manufacturers of America, of which Sligh Furniture is typical. But the furniture industry is just one of the many industries which make WOODland TV the rich manufacturing, industrial and agricultural center that it is today. In metropolitan Grand Rapids alone, there are 694 plants with an estimated annual payroll of $182,000,000.

And your rich, WOODland-TV market includes all of Western Michigan: the primary Grand Rapids market, plus Muskegon . . . Battle Creek . . . Lansing . . . and Kalamazoo.

All of these markets are expertly served by WOOD-TV . . . first television station in the country* to deliver 316,000 watts from a tower 1000' above average terrain.

For tops in coverage, technical equipment, local and network programming . . . select WOOD-TV, Grand Rapids' only TV station!

*April 17, 1954
The purchase of Midland Broadcasting Company, operators of KMBC-TV, by the Cook Paint and Varn Company, operators of WHB-TV, has been approved by the Federal Communications Commission. The two stations have been sharing Channel 9 and the CBS-TV network in Kansas City. The new single-station operation has adopted the call letters KMBC-TV. The channel will continue to be the full-time CBS-TV basic affiliate in the Heart of America.

The tallest tower in the Heart of America is under construction. From a height of 1,079 feet, KMBC-TV will transmit with full 316,000 watts power by late summer. Newest type RCA transmitter equipped for color, using Biggest power and Top-height tower, will make KMBC-TV the Big Top Station... dominating the nation's 18th largest metropolitan area by its top coverage of the rich Kansas City market.

Featuring Kansas City's Greatest Talent!

The biggest personalities, the top local programs of the two stations are now exclusively on the Heart of America's Big Top Station, KMBC-TV!

The Big Top is Going Up!

The tallest tower in the Heart of America is under construction. From a height of 1,079 feet, KMBC-TV will transmit with full 316,000 watts power by late summer. Newest type RCA transmitter equipped for color, using Biggest power and Top-height tower, will make KMBC-TV the Big Top Station... dominating the nation's 18th largest metropolitan area by its top coverage of the rich Kansas City market.

Starring the CBS-TV Network!

Full CBS-TV network programming—the big, top television shot of America, carried exclusively on KMBC-TV, basic CBS-TV station.

Plus—The "Colossal-Coverage Radio Team—KMBC-KFRM!

Now under "Big Top" direction is also the great radio team, KMBC-KFRM, covering the Kansas City and Kansas radio markets as no other Kansas City station can. It's CBS Radio, of course, on "The Team"!

Don Davis
Vice President

John T. Schilling
V. P. & Gen. Mgr.

Dick Smith
Director of Radio

George Higgie
Sales Manager

Mori Greiner
Director of Television

Henry Goldenberg, Chief Engineer

Represented Nationally by FREE & PETERS, INC.

KMBC-TV

The Big Top Station in the Heart of America

KMBC - Radio, Kansas City, Missouri - KFRM - Radio, for the State of Kansas
What’s outside WITHtown?

WITHtown is what we call the area covered by W-I-T-H. It's Baltimore City and the heavily populated parts of the surrounding counties.

Outside WITHtown is some of the most beautiful farm land in America. But mighty few people. Mighty few prospective customers.

Inside WITHtown are 375,000 radio homes. No other station in Baltimore—regardless of power or network affiliation—

... can offer you substantially more than that, because network affiliates overlap each other in coverage.

At W-I-T-H’s low rates, you get more listeners-per-dollar than from any other station in town.

We’d like you to hear the whole story about W-I-T-H and its dominant position in the rich market of Baltimore. Just ask your Forjoe man.
Put TV'S SMASH HIT to work FOR YOU!!!

ROD CAMERON
"CITY DETECTIVE"

Now in production

...Another full season of America's top-ranked syndicated film show! Doing a bang-up job for sponsors in over 150 markets!

★ Consistently top rated in Sponsor-Telepulse list of ten leading syndicated film shows!
   (Average rating: 21.2)

★ Latest top ratings—32.6 (ARB) in Dayton; 20.5 (Pulse) in Boston; 23.2 (ARB) in San Francisco; 30.9 (ARB) in Cincinnati; 28.3 (ARB) in Minneapolis-St. Paul!

★ Renewed by Falstaff Beer in 52 markets, for another great selling season!

★ Promoting Procter & Gamble's GLEEM toothpaste with spectacular ratings in leading TV cities!

★ Available in many key markets!

Phone...wire the MCA-TV office nearest you!

...And now, a complete TV film distribution service for all of Canada for agencies, stations and sponsors:
MCA (CANADA) LTD. TORONTO, ONTARIO, CANADA-111 Richmond Street

NEW YORK
979 Madison Avenue
Plaza 9-7500

BEVERLY HILLS:
9370 Santa Monica Blvd.
Hollywood 6-2001 or
8989 Sunset 2-3211

ATLANTA:
911 Glenn Building
Lamar 8150

BOSTON:
45 Newbury Street
Copley 7-5530

CHICAGO:
420 North Michigan Avenue
Diller 8-7100

CLEVELAND:
1172 Union Commerce Bldg.
Cherry 1-6818

CINCINNATI:
3100 Calhoun Avenue
Sycamore 3149

DALLAS:
2102 North Pearl Street
Prospect 3136

DETROIT:
837 Book Tower
Woodward 2-8961

SAN FRANCISCO
220 Montgomery Street
Esteroak 2-4927

SEATTLE:
111 10th North
Miner 5594

ROANOKE:
3110 Varady Drive NW
Roadway 2-4617

NEW ORLEANS
5405 South Priur
University 3104
K&E buys 3 more tv shows for fall

Within weeks K&E jumped from one tv show on air ("Toast of Town") to 4. Other 3, starting in fall: (1) new Leland Hayward "spectaculars" once a month in color on NBC every 4th week (RCA Victor and Ford to split $200,000 bite); (2) Sid Caesar's new show on NBC (RCA Victor), to run 3 times monthly at estimated talent-production cost of $50,000 weekly; (3) "Your Hit Parade," now costing $32,000 to produce, for Richard Hudnut, which will share sponsorship with American Tobacco through BBDO. K&E execs delighted with sudden tv surge.

-SR-

AIMS members raise radio rates

With 2 of 4 radio nets cutting rates (CBS, NBC) Sherman Marshall, chairman of Assn. of Independent Metropolitan Stations (AIMS), president of WOLF, Syracuse, points out 80% of 36 AIMS members have boosted rates past year—some twice. "Business is that good," Marshall told SPONSOR. "And each station is in major market."

-SR-

TvAB set to get rolling tomorrow

TvAB's executive committee meets with new planning committee in New York tomorrow (29 June) to "get TvAB off ground" in words of Richard P. Doherty, consultant. New bureau confident of having 175-200 tv station members early July. On planning committee: Robert Hanna, WRGB, Schenectady; George B. Storer Jr., Storer Bestg. Co.; George Coleman, WGBI-TV, Scranton; Jack Harris, KPRC-TV, Houston; W. D. Rogers, KDUB-TV, Lubbock; Frank Schreiber, WGN-TV, Chicago; Payson Hall, Meredith Stations. Director will be named in July.

-SR-

SPONSOR's 3rd foreign section

Causation or correlation? Campbell Soup's highest per capita consumption is not in U.S. but in Bermuda where, significantly, most of budget goes into radio. For other fascinating data on radio, tv in 61 countries, see SPONSOR's 3rd International Section, page 41.

-SR-

Disneyland gets 3 sponsors

Walt Disney's new weekly tv show "Disneyland," to be filmed in his Burbank (Cal.) studios, will be sponsored over ABC TV starting 27 October by American Motors (half hour), American Dairy Assn. and Derby Foods, which will alternate other half hour. Show scheduled for 7:30-8:30 p.m. Wednesdays, will appeal to adults and children.

Annual Fall Facts issue coming up next

Issue out 12 July will be SPONSOR's 8th Annual Fall Facts. It will be buyer's guide to highspot trends in radio and tv. Industry is covered in four sections: (1) network and (2) spot radio; (3) network and (4) spot tv. Big features of issue are fundamental statistics of radio and television, well known as Radio Basics and Television Basics. This year for first time SPONSOR adds statistics on films for tv, Film Basics.
REPORT TO SPONSORS for 28 June 1954

Lyn Brown heads ARF media study
Dancer-Fitzgerald-Sample's Lyn Brown heads Advertising Research Foundation's new committee to develop design for audience studies of major media "on an integrated basis." Brown dislikes statistical inter-media comparisons, likes to compare media with farming. "Whether a farmer should plant a given field to wheat, corn or alfalfa is not matter of superiority of any one grain over another, but rather his analysis of characteristics of his field against characteristics of products, all tied in with an appraisal of his own business situation," he told SPONSOR. "What we need in media is more good farming sense." Case you haven't guessed, Lyn has own Minnesota farm (beef).

Media researchers dispute Y&R chart
Speaking of media, SPONSOR's 2-year All-Media Evaluation Study winds up with novel feature this issue. Y&R's media rating chart—showing magazines 1st, radio 2nd, tv 3rd, newspapers 4th, outdoor 5th—is run with SPONSOR's own survey of media-research directors. They rate tv 1st, radio 2nd, magazines 3rd, papers 4th, outdoor 5th—quite a difference! See page 32 for charts, page 29 for "Conclusions."

Radio wins ARBI Sacramento test
Advertising Research Bureau, Inc. (ARBI) of Seattle just completed 10 surveys in Hale's Department Store, Sacramento, sponsored by 4 stations to determine how many customers newspapers bring in as against radio. Results reported "outstanding successes for radio."

Tip on how to hold tv costs
Ed Sullivan's "Toast of Town" (Lincoln-Mercury through K&E), now in its 7th year, is running at $34,000 talent-production cost weekly, which is low. Annual budget time and talent: $5,600,000. Sullivan and Producer Marlo Lewis hold costs down by NOT maintaining expensive stable of stars. Show began at around $7,500 in 1948. In comparison "Colgate Summer Hour" costs $70,000; Milton Berle $70,000; 90-minute "Show of Shows" ran to $90,000 (all figures talent only).

Canadian, U.S. researchers join
CORE Communications Research, Toronto, headed by Albert Shea, and Alan C. Russell Marketing Research, New York, headed by Alan C. Russell, have established working affiliation to serve clients in both countries. For recent CORE study, see page 97.

Vitapix offering "film network"
Aided by strong tv-station coalition, Vitapix, station owned film syndicator, now offering some New York agencies "first film network," consisting of Class A time on 32 top stations. Program is 30-minute Hal Roach package. SPONSOR predicted such development 11 January.

New national spot radio and tv business

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>PRODUCT</th>
<th>AGENCY</th>
<th>STATIONS-MARKET</th>
<th>CAMPAIGN, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Chicle Co.</td>
<td>Dentynce</td>
<td>D-F-S, NY</td>
<td>Non-tv mks in Western Mts., Southwest, Southeast 30 mks in Great Lakes area</td>
<td>Radio: mostly min., some 20-sec anncts; 1 Jul, 26 wks</td>
</tr>
<tr>
<td>Falstaff Brewing Corp.</td>
<td>Falstaff Beer</td>
<td>D-F-S, NY</td>
<td></td>
<td>Radio: 5-6 min., 20-sec anncts a day; 12 Jul, 2 wks</td>
</tr>
<tr>
<td>St Louis Ford Dealers, Detroit</td>
<td>1953 Ford</td>
<td>J. Walter Thompson, NY</td>
<td>25-30 mks in Phila area</td>
<td>Ty: 7 20-sec film anncts a day; 30 Jun - 7 Jul: 3 do</td>
</tr>
<tr>
<td>Luc's MGM, NY</td>
<td>&quot;Gone with the Wind&quot;</td>
<td>Donahue &amp; Coe, NY</td>
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</tbody>
</table>
Time to use Thirteen

The First local TV station in the Metropolitan NY·NJ Market

"Billings, Ratings, and Responses,
Match audience increase"

*Variety May 26

Channel 13 watv

Television Center, Newark 1, New Jersey

National Representatives WEED Television Corp.

28 June 1954
The All-Media Study: SPONSOR's conclusions
Final article in series looks back at major findings in two-year study, stresses that admen must keep evaluating media continuously to keep pace with constant changes; also that air media are greatly underrated

Weekend radio: Are you missing a good bet?
Between Friday night and Monday morning, the program emphasis in radio is still primarily "entertainment" but "service" shows are a major trend

Should talent sell?
Should the main characters in an air show also do the sales pitch? SPONSOR rounded up views on this question from admen and producers, as well as performers themselves. Consensus: believability is the important thing

Three big local clients tell radio strategy
The advertising managers for three local and regional radio spenders—Glenn Motor Co., Peoples Drug Stores and Citizens & Southern National Bank—explain the why and how of their firms' successful radio use

TV draws 50% of prospects for trailer lot
When Smith Trailer Sales of Linden, N. J., began using TV to attract customers, it had no idea its business would rise 15% inside of 9 months

INTERNATIONAL RADIO AND TV SECTION
A comprehensive guide for export advertisers covering 61 countries outside the U.S. in which commercial radio-tv is available to sponsors:

1. Over-all report; Foreign market conditions, radio-tv trends abroad, export advertising philosophy, tips to U.S. sponsors planning foreign air campaigns

2. International markets chart; market data, plus radio-tv set, rate picture

3. Foreign stations and sales reps (a listing)

4. Case histories; five capsule stories of air successes abroad

1954 Full Facts Issue
Every summer, SPONSOR goes all out to gather a large fund of basic information it feels admen will find helpful in solving the broadcast buying problems of the coming year. This valuable compendium will constitute the next issue of SPONSOR. It includes fundamental statistics in the form of Radio Basics and Television Basics. Coming up for the first time: Film Basics
KWKH is a 50,000-watt station — reaches out far, far beyond Metropolitan Shreveport. Even so, look how the hometown people like us, as proved by Hooper!

<table>
<thead>
<tr>
<th>TIME</th>
<th>KWKH</th>
<th>STATION B</th>
<th>STATION C</th>
<th>STATION D</th>
<th>STATION E</th>
</tr>
</thead>
<tbody>
<tr>
<td>MON. thru FRI.</td>
<td>38.1</td>
<td>19.5</td>
<td>6.2</td>
<td>16.0</td>
<td>19.5</td>
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<tr>
<td>8:00 A.M. - 12:00 Noon</td>
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<tr>
<td>MON. thru FRI.</td>
<td>44.3</td>
<td>21.2</td>
<td>9.2</td>
<td>6.1</td>
<td>19.4</td>
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<tr>
<td>12:00 Noon - 6:00 P.M.</td>
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<tr>
<td>SUN. thru SAT. EVE.</td>
<td>54.6</td>
<td>11.2</td>
<td>8.5</td>
<td>24.0</td>
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<tr>
<td>6:00 P.M. - 10:30 P.M.</td>
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</tbody>
</table>

KWKH reaches 22.3% more people, daytime, than all other Shreveport stations, combined! Cost-per-thousand listeners, however, is far, far less than any other station in the area.

Ask The Branham Co. for detailed data!
Robert H. Schuhert, W. D. Lyon Co., Cedar Rapids, Iowa, maintains Class A tv time can be highly effective for jurm-product advertisers in the Midwest. "Certainly there is a lot of waste city circulation," Bob says. "But if full-power stations are selected and vehicles with demonstrated rural appeal chosen, the response can be excellent." After testing this theory for a year he reports clients well satisfied and the following programs most successful: Western dance band programs m.c.'d by the station's RFD, market reports, weather shows.

Ted Wallower, BBDO, New York, says three factors control his time-buying decisions: (1) shopping habits in the market; (2) distribution and merchandising setup of the sponsor in the area; (3) availability. "Take M.Y.-Fine puddings, for example," Ted told wvsnn. "Naturally, we're after a women's audience. But, I also try to split the commercials between those aimed at the weekend trade, that is during mid-afternoon Thursdays or Fridays, and those aimed at the daily trade, that is between 11:00 and noon, before women go shopping." Art Hemstead, Benton & Bowles, New York, says timebuyers need to be thoroughly acquainted with the products they buy for. "Sure, it's important for us to know media," he told wvsnn. "But it's equally important for us to know the marketing objectives of the brand, extent of distribution, local market problems. Market research can tell a buyer who buys has product, where it is purchased. These facts can then be used effectively to determine the best buy for the client. Competition makes it necessary to look beyond media only."

Rita O'Sullivan, Ben Sackheim, New York, feels that correct and reliable set counts would help her in her job more than any other time-buying guide. "When you buy from a New York desk and not in the local market," she told wvsnn, "You have to have reliable sources. This is even more vital when you're trying to cover a maximum number of markets with a limited budget. Yet there's no standard source for set penetration. We just have to use our judgment in choosing from the station's, the rep's and trade press figures to arrive at our own."
THE VIEW IS JUST WONDERFUL!

You'll find a lot of attractive scenery here in the industrial heart of America. But it's made up of much more than natural wonders alone. Few markets in the nation can spread such a panorama of expanding industry before the eyes of eager advertisers.

Today, from the tip of WSAZ-TV's lofty tower, you can send your sales message ranging across a prosperous region of 116 counties. Here live close to half-a-million TV families, many of whom count exclusively on WSAZ-TV for television pleasure. For their livelihood, they count on some of America's biggest, busiest plants where production of goods (and plump payrolls) continues at an accelerating pace.

WSAZ-TV's viewers shared heavily in the nearly four billion dollars of buying power earned in these 116 counties during 1953. Retail sales hit a record of almost two-and-a-half billion. Prosperity in 1954 shows no abatement.

Like this great market itself, WSAZ-TV's popularity also keeps growing. This warm welcome in so many high-income homes (with so much extra money to spend) is being shared profitably by advertisers who recognize WSAZ-TV's persuasive sales power. The outlook for you—and what you sell—is wonderful, too. Get the facts from The Katz Agency. They can lead to happy changes in sales curves!

Typical of diversified industry in WSAZ-TV's broad area, here is Du Pont's plant at Belle, W. Va., employing 4,000 workers in the making of many chemical products. Payrolls are about $20,000,000 a year; annual purchases of materials and services run to nearly $6,000,000 in the Kanawha Valley, more than $13,000,000 in West Virginia as a whole.
Everybody knows the troubles they have...
The stars of our daytime serial dramas are all set to go on...
from the looks of things, forever.

For these fourteen people have become the best-loved matinee idols in America. Month after month their ups and downs draw a box-office of 760 million.

Take their dowager, Ma Perkins. Homemakers of two generations have made her show the longest-run hit in dramatic history. Over 5,000 episodes already, and the plot continues to thicken. "It's like peanuts," a lady once wrote. "Once you get started, you can't stop."

Peanuts, perhaps, or emeralds. Because over the years the serial drama has kept more women company than any other invention of our times. And it's taught them a lot on the side:
How to keep up the house. And, at the same time, their good looks. How to make dinner come out of the oven. And out of the bureau, clean shirts.

In short, health, vitality, attractiveness. Which are sold under some three-dozen brands on these programs. And offered in three-dozen packages by seven of America's best-known advertisers.

Along with CBS Radio's other daytime sponsors, these companies are getting the greatest media value in advertising today. Frequency. Impact. Big audience. Low cost.

Of all the programs the homemaker spends her day with, the line-up she likes best is the one on CBS RADIO.
49th and MADISON

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

ONE SHOTS
A short time ago Sponsor carried an article on "one shot" TV shows which outlined some of the background on a few of the recent examples of this type of promotion [3 May 1954, page 29]. I find that my copy of that issue has been misplaced and was wondering if you could supply me with another.

CHARLES P. JOHNSON
President
Chas. R. Stuart Advertising
San Francisco

- Extra copies of the 3 May 1954 issue are available at 50c each.

FOREMAN ON BANANAS
Bob Foreman must be suffering from "CF"—critic fatigue. I know if he bounced his brain back to the words of the Chiquita Banana commercial (a BBDO product) he'd remember they told us we should never keep our bananas in the refrigerator.

His observation that the different musical arrangements "kept the lady as fresh as a refrigerated banana" [31 May 1954, page 52] might indicate that his suggested research should also include some probing into the depth and length of the sales message impression as it relates to the familiarity-appeal.

I'd also like to say Mr. Foreman doesn't need to worry about reader fatigue. His column is terrific!

LEE HART TEEGARDEN
North Hollywood, Cal.

RATINGS
I have enjoyed very much reading the article by Joseph B. Ward, "I say ratings are opinions, not facts" [31 May 1954, page 40].

I'd like to have about 25 copies of this article should you have sufficient requests to justify reprints.

Cecil R. Hoskins
General Manager
WWNC. Asheville

- Sponsor has not as yet reprinted the article by Mr. Ward. Extra copies of the 31 May 1954 issue are 50c each; special prices for quantity orders on request.

MEDIA BOOK
Please reserve for me two copies of the All-Media Evaluation Study when it is published later in the year.

E. G. Weymouth Jr.
Advertising Department
Colgate-Palmolive Co.
Jersey City

Please reserve a copy of the forthcoming media book for the writer as soon as the book is published.

HAROLD S. RIEFF
Executive Vice President
The Frederick-Clinton Co.
New York
One of America's Pioneer Radio and Television Stations

A GOOD PLACE TO BUY
Since 1922

WGAL - 33rd year
WGAL-FM - 7th year
WGAL-TV - 6th year

Lancaster, Penna.

Clair McCollough, President
Steinman Station

Represented by

MEEKER
New York
Chicago
Los Angeles
San Francisco

28 JUNE 1954
And now: throughout this vast area, he's listened to during the week by two out of every three of these families!

If you'd like to make giant sales strides in the Northwest, ask us or CBS Radio Spot Sales about Cedric Adams or some of the other fast-stepping personalities on WCCO Radio.
I wish you would reserve a copy of your All-Media Evaluation Study. As I told you before, the articles were most interesting and informative, and I would like to have the permanent book form for my own library.

William N. Davidson
Asst. Gen. Mgr. & Dir. of Sales
WTAM, WTAM-FM, WNJK
Cleveland

NARTB CONVENTION

Sponsor's round-up of the NARTB Convention highlights ["Preview of the NARTB Convention," 17 May 1954, page 4] was so good that I hesitate (only briefly!) to point out one omission. Somewhere along the line, coverage of the Freedom of Information panel discussion must have slipped off a galley and into the hell-box. So how about a stick or two of free space to record the fact that there was a Freedom of Information discussion under the capable chairmanship of Ed Kobak, who is also chairman of NARTB's Freedom of Information Committee.

You might mention, for example, that Larry Spivak, of Meet the Press, was a sharp, provocative and intensely interesting moderator. You might mention that the panel consisted of Buddy Sugg, of WKY; Judge Justin Miller; Dick Harkness, of NBC; Vic Sholis, of WHAS; Basil Walters, editor of the Chicago Daily News; Gerald W. Johnson, of WAAM. Me, too. You might boil the discussion down to this kind of a kernel: That the broadcasters were not completely in agreement among themselves as to how far radio and tv should go in demanding full news coverage rights, with the majority for assertion of the principle of complete access to all public events and others for something a little less. You might point out the extremely interesting fact that Editor Walters, who originated and fathered the ASNE's Freedom of Information doctrine, heartened everyone by fully supporting the viewpoint that, wherever a newspaper's reporters might go with paper and pencil, there also should be allowed the radio reporter with a mike and the tv reporters with a camera—the equivalent tools of the broadcast reporter's profession.

You might mention Vic Sholis' articulate advocacy of moderate goals in the fight for success; Dick Harkness' enlightening points, some of which came straight from the McCarthy-Army hearings he was covering; Buddy Sugg's actual experience with microphones and cameras inside legislative and court rooms; Judge Miller's usual clean-cut logic and Ken Carter's vigorous contribution.

But then, I suppose you might just print this letter and let it go at that. At any rate, many thanks for sewing up a little hole in the good blanket coverage of the convention by sponsor, E. R. Vadeboncoeur
President
WSYR, Inc.
Syracuse

ED PEARSON

Ed Pearson, who was a copywriter with our agency up until a year ago, died suddenly of a heart attack at his home May 14. I felt Ed's many friends in the advertising business should know of his death.

Ed was so well-liked and so well-known in the business that there isn't much I can say to add to the information given below.

Edward Hale Pearson died at the age of 64 at his home, 8 Ferncliff Road, Scarsdale, N. Y. He was trained by the late Claude Hopkins, and was for 13 years a copy supervisor at Lord & Thomas (Chicago and New York). At this agency Mr. Pearson was creative head of such accounts as Colgate-Palmolive, Kotex, American Tobacco Co., Anaconda Copper, Schenley, New York Central and many others. Mr. Pearson's other agency copy connections include J. Walter Thompson, McCormick-Erickson, Lambert-Feasley, Cowan & Dengler, Huber Hoge & Sons, J. M. Hinkerson and Jos. Richards.

Mr. Pearson was born in Northfield, Minn. in 1889. He was educated at Oberlin College, A.B.; Wabash College, A.M. Prior to entering advertising, Mr. Pearson was a college instructor. He is survived by his wife and three grown children. He was a member of the Radio Executives Club and the American Legion.

Thomas H. Moore Jr.,
Cowan & Dengler
New York

28 JUNE 1954
It's "Mr. Rhythm" himself — America's #1 recording sensation . . . now starred in his own tuneful TV musical revue. Featuring the songs of lovely, vivacious Connie Haines, and the nation's top dance stylists.

Lavish Settings • Glorious Songs
Both shows produced with the same GUILD FILMS "know-how" that has put The LIBERACE Show in more than 180 TV markets!

AND GREATER SALES IMPACT!

all for immediate delivery!

JOE PALOOKA
Ham Fisher's great characterizations brought to life by an all-star Hollywood cast.
WO NEW HALF-HOUR MUSICAL TREATS...

Television's Great New Musical Personality!

There's a new star on the TV horizon — FLORIAN ZABACH and his fabulous violin that "talks." A sensation in theatres and clubs from coast to coast... his recording of "The Hot Canary" has sold more than a million copies. Now... GUILD has built an excitingly different "personality musical show" around this great entertainer!

MUSICAL ENCHANTMENT FOR ALL THE FAMILY

FOR HIGHER RATINGS...

Check on these current GUILD half-hour hits...

LIFE WITH ELIZABETH
Sparkling situation comedy, starring lovely Betty White.

LIBERACE (For Radio or TV)
TV's top musical hit. New radio version available in September.
Recently there came into my possession a book which represents, from the standpoint of TV evolution and development, as much import as the Gutenberg Bible in its field. A Nielsen-Rating pocket piece for TV, vintage of April 1950.

In a business where we are continually looking into misty horizons and where tomorrow is usually as different from today as yesterday was to a year ago, it can be comforting to look backward; comforting and perhaps revealing.

This dissolve to the past unfolds the fact that Milton Berle was Number One in the good book, Godfrey both Two and Four; the two half hours of *Stop the Music* rated Six and Seven and a Sunday afternoon item known as *The Star Spangled Revue* was in the Number Three slot.

Other programs which may evoke memories include *Bonny Maid Varieties* (30.9), *Candid Camera* (33.3), and *The Aldrich Family* (35.5). Daytime programs were listed right along with nighttime epics for the simple reason that such works as *Howdy Doody* were getting ratings in the high 30's.

But, as is so often the case, the numbers themselves are misleading, especially in relation to today's sweepstakes, for Milton Berle's 1950 rating put him into three and a half million homes whereas this April's Nielsen gave him a 47 which was the result of his reaching almost 12 and a half million homes.

What is even more interesting is the fact that Berle today is on 121 stations covering almost 94% of the U.S. TV homes as against only 38 cities in 1950.

Stimulated this way by Nielsen, I sought out other literature of the era and, after some trouble, obtained the April 1950 issues of *Variety*. Again it was an interesting adventure to wander through medieval television.

On April 5, an article stated that Ethel Merman had appeared in a newly sponsored vehicle by the title of *This Is Show Business* bearing with her the problem of whether television would put an end to musical comedy. In light of what Miss Merman has done of late to bring musical comedy to television ("Anything Goes") this is a fascinating turn of events.

The late trend to big one shots had its counterpart in such singletons as the Easter Parade, sponsored that year on three different networks by three different advertisers.

Prophetic headline: "TV rate hike 25-40%. This piece went"
DETOUR TURNS TO WWJ FOR ITS RADIO FAVORITES

DETOUR'S CIRCLE OF RADIO FAVORITES . . .

the voices of WWJ, as dependable and authoritative as the ticking of a fine clock. They are the choice of Detroit, for their resources and for their unerring ability and showmanship. They make WWJ consistently the top selection of listeners and of sponsors.

Join the circle . . . your product belongs in this good company.
HERE'S a story you ought to know about the Red River Valley—a story that explains why people here are among the Nation's top buyers!

Don't take our word for it. Here's what the Encyclopaedia Britannica says:

"This valley (the Red River Valley) was once the bed of a great glacial lake. Its floor is covered by the rich, silty lake deposits, coloured black by decayed vegetation, which makes it one of the most fertile tracts of the continent. Being free from rocks, trees and hills, its wide areas were quickly brought under cultivation by the pioneer, and the valley has continued to be one of the most famous grain-producing regions of the United States."

But the Britannica fails to add that grain accounts for only 30% of the Valley's farm income—and that hogs, lambs, dairy products, beef cattle and other crops account for the other 70%.

Fargo is on the banks of the Red River, the center of the old Valley. Our deep, deep topsoil makes deep, deep pocketbooks. The twenty-six counties in the Fargo Trading Area have a population of 433,700 people. The average per-family sales of these people is $4164, annually, as against $3534 for the rest of the nation.

The average farm in this area produces a gross income of $9518 as compared with the average national farm income of $6687.

You avaricious advertisers grasped the situation a long time ago, and started pouring money into Red River Valley media. And you poured it right!

HERE'S a story you ought to know about how and why you advertisers choose WDAY almost unanimously (and now WDAY-TV, too)!

From its very first day, in 1928, WDAY set out to run the goldernest radio station in America.

Out in the farms and hamlets where the Pierce-Arrows, Cadillacs and Studebakers often got mired down in the winter barnyards, people began at once to listen to WDAY.

Also in the prosperous towns. Also in roaring Fargo itself.

Years later, other stations, and all the networks, came into the area—but WDAY was miles and miles ahead and still is. Year in and year out, WDAY racks up some of the most amazing mail-order stories you ever heard of! . . Fan mail pours into WDAY at the rate of 400 letters a day, including Sundays and holidays! . . More than 10,000 families have taken paid subscriptions to "Mike Notes", WDAY's monthly newspaper.

Let your Free & Peters Colonels give you the whole WDAY story. It's really something!
1. New on Radio Networks

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>STATIONS</th>
<th>PROGRAM, time, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Admiral Corp., Chi</td>
<td>Erwin, Wacey, Chi</td>
<td>ABC 348</td>
<td>Admiral Weekend News; 9 am-11 pm on the hr; 225 min newscasts Sat 5 Sun; 25 May; 13 wks</td>
</tr>
<tr>
<td>Campana Sales, Batavia, IL</td>
<td>Wallace-Ferry-Hamly, Chi</td>
<td>CBS 206</td>
<td>Arthur Godfrey: T, Th, alt F 10-10:15 am; 31 May; 52 wks</td>
</tr>
<tr>
<td>Firestone Tire &amp; Rubber, Akron, O</td>
<td>Sweaney &amp; James, Cleve</td>
<td>ABC 267</td>
<td>Voice of Firestone: M 8:30-9 pm; 14 June; 52 wks (simulcast)</td>
</tr>
<tr>
<td>Gillette Safety Razor, Boston, Mass</td>
<td>Maxson, NY</td>
<td>MBS 567</td>
<td>1954 All-Star Baseball Game: 1:15 pm to concl; 13 July only</td>
</tr>
<tr>
<td>Gillette Safety Razor, Boston, Mass</td>
<td>Maxson, NY</td>
<td>NBC 710</td>
<td>Gillette Cavalcade of Sports; F 10 pm to concl</td>
</tr>
<tr>
<td>Liggett &amp; Myers, NY</td>
<td>Cunningham &amp; Walsh, NY</td>
<td>CBS 205</td>
<td>Gummos: M 9-9:30 pm; 5 July; 52 wks</td>
</tr>
<tr>
<td>McCrory &amp; Casselberry, LA</td>
<td>Gardner &amp; Jones, Chi</td>
<td>CBS 206</td>
<td>The Nutristore Show (Dennis Day); Sun alt, 1/2 hr, start mid-Sun; details not set</td>
</tr>
<tr>
<td>A. E. Staley Mfg, Decatur, IL</td>
<td>Leo Burnett, Chi</td>
<td>CBS 191</td>
<td>Arthur Godfrey: M-F 10-11:30 am; 15-min seg; 19 July; no. wks not available</td>
</tr>
<tr>
<td>Toni Co, Chi</td>
<td>Leo Burnett</td>
<td>NBC 780</td>
<td>Romance of Helen Trent; M, W, alt F 12:30-45 pm; co-sponsor with Amer Home; 31 May; 52 wks</td>
</tr>
<tr>
<td>Toni Co, Chi</td>
<td>Weiss &amp; Geller, Chi</td>
<td>CBS 206</td>
<td>People Are Funny; alt T 8-8:30 pm; 5 Oct; no. wks not set</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Juke Box Jury; Sun 7:30-45 pm seg; 30 May; 52 wks</td>
</tr>
</tbody>
</table>

2. Renewed on Radio Networks

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>STATIONS</th>
<th>PROGRAM, time, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Home Prods, NY</td>
<td>John F. Murray, NY</td>
<td>CBS 193</td>
<td>Romance of Helen Trent; M-F 12:30-45 pm; 31 May; 52 wks; co-sponsor M, W, alt F with Toni</td>
</tr>
<tr>
<td>American Home Prods, NY</td>
<td>John F. Murray, NY</td>
<td>CBS 191</td>
<td>Our Gal Sunday; 12:45-1 pm; 31 May; 52 wks</td>
</tr>
<tr>
<td>Amer Oil Co, Balt</td>
<td>Joseph Katz, Balt</td>
<td>CBS 83</td>
<td>Edward R. Morrow &amp; News; M-F 7-4:55 pm; East only: 26 June; 52 wks</td>
</tr>
<tr>
<td>DeSoto Div, Chrysler Corp, Detr</td>
<td>BBDO, NY</td>
<td>NBC 208</td>
<td>You Bet Your Life; W 9-9:30 pm; 15 Sep; 52 wks</td>
</tr>
<tr>
<td>General Mills, Mpls</td>
<td>D-F-S, NY</td>
<td>ABC 320</td>
<td>Betty Crocker; M, W, F 5 min at 8:55 am; 2:30 pm, 4:25 pm; 31 May; 52 wks</td>
</tr>
<tr>
<td>General Mills, Mpls</td>
<td>D-F-S, SF</td>
<td>ABC 330</td>
<td>Sam Havas News; M-F 12:30-45 pm (PDT); 31 May; 52 wks</td>
</tr>
<tr>
<td>General Mills, Mpls</td>
<td>BBDO, NY</td>
<td>ABC 280</td>
<td>Whispering Streets; M, W, F 10:25-45 am; 2 June; 52 wks</td>
</tr>
<tr>
<td>Gospel Bldg, Assn, LA</td>
<td>R. H. Alber Co, LA</td>
<td>ABC 17</td>
<td>Old Fashioned Revival Hour; Sun 4-5 pm; 13 June; 52 wks</td>
</tr>
<tr>
<td>Thos. Hamm Brewing, St. Paul, Minn</td>
<td>Campbell-Mithun, Mpls</td>
<td>CBS 187</td>
<td>Edward R. Morrow &amp; News; T, Th 7-4:55 pm; midwest only: 26 June; 52 wks</td>
</tr>
<tr>
<td>Lever Bros, NY</td>
<td>BBDO, NY</td>
<td>CBS 205</td>
<td>House Party; M, W, F 3:15-30 pm; 31 May; 52 wks</td>
</tr>
<tr>
<td>Pillsbury Mills, Mpls</td>
<td>Leo Burnett, Chi</td>
<td>CBS 205</td>
<td>Arthur Godfrey; M-Th; alt F 11:15-30 am; 1 June; 52 wks</td>
</tr>
<tr>
<td>Pillsbury Mills, Mpls</td>
<td>Leo Burnett, Chi</td>
<td>CBS 205</td>
<td>House Party; M-Th; 3:35-45 pm; 1 June; 52 wks</td>
</tr>
<tr>
<td>Procter &amp; Gamble, NY</td>
<td>Young &amp; Rubicon, NY</td>
<td>NBC 188</td>
<td>Backstage Wife; M-F 4-4:15 pm; 26 June; 52 wks</td>
</tr>
<tr>
<td>Procter &amp; Gamble, NY</td>
<td>Benton &amp; Bowles, NY</td>
<td>NBC 175</td>
<td>Welcome Travelers; M-F 3-3:30 pm; 26 June; 52 wks</td>
</tr>
<tr>
<td>Procter &amp; Gamble, NY</td>
<td>-</td>
<td>NBC 166</td>
<td>Pepper Young’s Family; M-F 3:30-45 pm; 26 June; 52 wks</td>
</tr>
<tr>
<td>Procter &amp; Gamble, NY</td>
<td>-</td>
<td>ABC 260</td>
<td>Right to Happiness; M-F 3;45-4 pm; 26 June; 52 wks</td>
</tr>
<tr>
<td>Sterling Drug, NY</td>
<td>D-F-S, NY</td>
<td>ABC 206</td>
<td>My True Story; M-F 10-10:25 am; 5 July; 52 wks</td>
</tr>
<tr>
<td>Toni Co, Chi</td>
<td>Leo Burnett</td>
<td>CBS 206</td>
<td>Tennessee Ernie; T, Th, F, 7-7:15 pm; 9 June; 52 wks</td>
</tr>
</tbody>
</table>

3. National Broadcast Sales Executives

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sidney P. Allen</td>
<td>MBS, NY, adm, mgr net sls</td>
<td>Same, sls mg Eastern Div</td>
</tr>
<tr>
<td>Joseph C. Amaturo</td>
<td>Headliner-Rod, NY, sr stmm</td>
<td>MRC Slot Sls, NY, radio acct exec</td>
</tr>
<tr>
<td>George W. Armstrong</td>
<td>WWX, New Orleans, mg</td>
<td>WNB, Kansas City, mg</td>
</tr>
<tr>
<td>Ben B. Baylor, Jr</td>
<td>KEED-TV, Wichita, exce</td>
<td>WNT-TV, Ft Wayne, Ind, vp &amp; gen mg</td>
</tr>
<tr>
<td>Fred Bertheisen</td>
<td>WTIX, New Orleans, sls mg</td>
<td>Same, mg</td>
</tr>
<tr>
<td>Norman Blackburn</td>
<td>Head, wtw tv prod co</td>
<td>Screen Gems, NY, exec dir</td>
</tr>
<tr>
<td>Lester H. Bowman</td>
<td>CBS Radio, CBS Tnp, HWd, dir tech ops</td>
<td>Same, dir physical ops</td>
</tr>
<tr>
<td>Albert Bayars</td>
<td>Robert S. Tapplinger, NY, pub rels</td>
<td>Transform, NY, dir pub rels</td>
</tr>
<tr>
<td>Robert Bruco</td>
<td>KAEL, Salem, Ore, gen mg</td>
<td>KSJO, San Jose, Cal, gen mg</td>
</tr>
</tbody>
</table>

Numbers after names refer to New and Renew category
- Ben B. Baylor, Jr. (3)
- Frank P. Fogarty (3)
- Richard E. Yonson (3)
- G. H. Robertson (3)
- Gene Niesen (3)

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

28 June 1954
3. National Broadcast Sales Executives (continued)

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alfred E. Burk</td>
<td>WBAL, Bilt. sales stf</td>
<td>Same, local stg mg</td>
</tr>
<tr>
<td>Richard C. Cahf</td>
<td>WBBM-TV. Chi., stf dir</td>
<td>ABC TV, Chi., tv net acct exec</td>
</tr>
<tr>
<td>Lloyd E. Conkcy</td>
<td>Adler Communications Labs, New Rochelle, NY</td>
<td>KLTV-V, Salt Lake City, acct exec</td>
</tr>
<tr>
<td>Harold Danzon</td>
<td></td>
<td>Natl Screen Services, NY, dir adv, publicity Coord.</td>
</tr>
<tr>
<td>Robert E. DeHaven</td>
<td>KXSM, KXSM-FM, Mankato, MN, hdd comm dept, ass't to stf mg</td>
<td>Same, mg</td>
</tr>
<tr>
<td>Charles E. Denney Jr.</td>
<td>ABC TV, net stf exec Western Div</td>
<td>TPA, acct exec, Boston</td>
</tr>
<tr>
<td>William L. Doucherty</td>
<td>WSKS, Clev, stf mg</td>
<td>WDOX, Clev, wp chg stg &amp; ops</td>
</tr>
<tr>
<td>Alfred J. Dupuis</td>
<td>Coca-Cola Bottling, Syracuse, mg</td>
<td>WSYR-TV, Syracuse, acct exec</td>
</tr>
<tr>
<td>H. G. Joyce</td>
<td>KYA, St. Fp, gen mg</td>
<td>Same, vp</td>
</tr>
<tr>
<td>Frank F. Fogarty</td>
<td>KLZ-L, Denver, nalt stg mg</td>
<td>Same, gen mg (incl WOW-TV)</td>
</tr>
<tr>
<td>Lee Fondren</td>
<td>WGAR, Clev, stf mg</td>
<td>Same, sl mg</td>
</tr>
<tr>
<td>Robert R. Forster</td>
<td>Final Studios, Minden, Neb, hdp</td>
<td>Same, sl mg, acct exec</td>
</tr>
<tr>
<td>Wally Foral</td>
<td>World Bldg, NY, wp acct Ziv, mg nat office</td>
<td>Ziv TV, NY, vp &amp; bus mg</td>
</tr>
<tr>
<td>Robert W. Frischkorn</td>
<td>WQAR, Clev, slsm</td>
<td>Katz Agency, Dir office, sls stf</td>
</tr>
<tr>
<td>Glenn Gilbert</td>
<td>NBC Spot Sls, NY, mg dir &amp; svl</td>
<td>CBS Radio, NY, dir net stf presentations</td>
</tr>
<tr>
<td>Richard Golden</td>
<td>KWKW, St. Louis, acct exec</td>
<td>Same, tv stg mg</td>
</tr>
<tr>
<td>James E. Goldsmith</td>
<td>Show-Walkers, Newark, slg mg</td>
<td>Robt Meekes, NY, sls dept</td>
</tr>
<tr>
<td>Dave Grimm</td>
<td></td>
<td>Same, sls stf</td>
</tr>
<tr>
<td>Robert E. Head</td>
<td></td>
<td>Same, radio stg mg</td>
</tr>
<tr>
<td>J. E. Henderson</td>
<td></td>
<td>Same, adm, dir net Pacific Div</td>
</tr>
<tr>
<td>Sheldon E. Hieckox Jr.</td>
<td></td>
<td>Paul H. Raymer, Dallas, office mg</td>
</tr>
<tr>
<td>John H. Hicks</td>
<td></td>
<td>Same, chg mg, prom, adv</td>
</tr>
<tr>
<td>Edward Hochhauser Jr</td>
<td></td>
<td>Same, Midwestern Div mg</td>
</tr>
<tr>
<td>Robert Hoffman</td>
<td></td>
<td>WSTV-TV, Strubenberg, Pa, sls rep</td>
</tr>
<tr>
<td>Joseph A. Jenkins</td>
<td></td>
<td>Paul N. Raymer, NY, radio slsm</td>
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<tr>
<td>Broadus Johnson Jr.</td>
<td></td>
<td>CBS TV Film Sls, NY, acct exec</td>
</tr>
<tr>
<td>Gil Johnston</td>
<td></td>
<td>KNX-C-PNR, acct exec</td>
</tr>
<tr>
<td>Richard W. Jolliffe</td>
<td></td>
<td>TPA, NY, acct exec eastern sis</td>
</tr>
<tr>
<td>Cy Kaplan</td>
<td></td>
<td>WATV, Newark, acct exec</td>
</tr>
<tr>
<td>William Laffey</td>
<td></td>
<td>Central Telefilms, Peoria, Ill, prom &amp; gen mg</td>
</tr>
<tr>
<td>Herb Landon</td>
<td></td>
<td>TPA, Chi, office, acct exec</td>
</tr>
<tr>
<td>Robert R. Loler</td>
<td></td>
<td>NBC Spot Sls, SF, radio acct exec</td>
</tr>
<tr>
<td>Edward H. Macaulay</td>
<td></td>
<td>WNEW, NY, dir res &amp; stf svl</td>
</tr>
<tr>
<td>Mary L. McCenna</td>
<td></td>
<td>WBIB, WJBW-TV, KCKN, Toppeka, ass't to gen mgr</td>
</tr>
<tr>
<td>Edward J. McKerman</td>
<td></td>
<td>Blue, TV, NY, acct exec</td>
</tr>
<tr>
<td>Jerry McNally</td>
<td></td>
<td>Same, dir prod admin</td>
</tr>
<tr>
<td>James V. Meliek</td>
<td></td>
<td>KCW, Portland, Ore, gen mg</td>
</tr>
<tr>
<td>James A. Mount</td>
<td></td>
<td>KSL, Salt Lake City, prom mg</td>
</tr>
<tr>
<td>Robert G. Murdock</td>
<td></td>
<td>Same, also WCKV, gen mg</td>
</tr>
<tr>
<td>William R. Murray</td>
<td></td>
<td>WJKF-TV, Pittsb, gen mg</td>
</tr>
<tr>
<td>Richard E. Nash</td>
<td></td>
<td>Same, dir slg &amp; svl</td>
</tr>
<tr>
<td>Frank Frickhorns</td>
<td>CBS Radio, NY, acct exec presentations</td>
<td></td>
</tr>
<tr>
<td>John T. Quinlan</td>
<td>KPLR-TV, Oklahoma City, prod, publicist</td>
<td></td>
</tr>
<tr>
<td>A. Frank Reel</td>
<td>AMTRA, NY, local, exec sexy</td>
<td>KGB &amp; KBK, TV, NY, acct exec</td>
</tr>
<tr>
<td>Gene Rieser</td>
<td>KWTX, Okla City, slsm</td>
<td>Same, acct exec to pres Gen Teleradio</td>
</tr>
<tr>
<td>Thomas B. Roach</td>
<td>Zion-Worl, NY, acct exec</td>
<td>WFFR, Bilt, dir sls</td>
</tr>
<tr>
<td>Glen H. Robertson</td>
<td>KVLC, Little Rock, mg</td>
<td>Mt. Washington TV, Bilt office, mg</td>
</tr>
<tr>
<td>Joyce Sorenson</td>
<td>Columbia Pk, NY, special Eastern Prom rep</td>
<td>KLRB, Little Rock, Ark, gen mg</td>
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<tr>
<td>Virgil Sharpe</td>
<td>NBC, NY, dir color tv systems</td>
<td>Same, acct mg (incl Good Food)</td>
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<tr>
<td>Robert E. Shelby</td>
<td>Gen Television, &amp; MBS, NY, tv</td>
<td>Kenyon &amp; Eckhardt, NY</td>
</tr>
<tr>
<td>J. Glen Taylor</td>
<td>KLZ-L, Denver, local sls mg</td>
<td>Kenyon &amp; Eckhardt, PA, GA, FL</td>
</tr>
<tr>
<td>Dudley Tichenor</td>
<td>Bartha Braman, Boston, sls exec</td>
<td>Same, acct mg</td>
</tr>
<tr>
<td>Paul Teimer</td>
<td>Weed &amp; Co, Bost, mg</td>
<td>Same, chg mg, acct exec</td>
</tr>
<tr>
<td>William D. Walsh</td>
<td>Consolidated tv Sls, LA, gen mg</td>
<td>Same, chg mg, acct exec</td>
</tr>
<tr>
<td>Bill Whiting</td>
<td>KNXT, SF, bus mg</td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Harry W. Zipper</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

4. New Agency Appointments

**SPONSOR**

Colgate-Palmolive, NY
Heritory Bros. Somerville, Mass
Lever Bros., NY
Lever Bros., NY
Matt Biscuit Co., NY

**PRODUCT (or service)**

Colgate Instant Barber Shave
Milk, cream, dairy prod
Good Luck Cream Sauce Mix, other new food prod
Vim detergent
Cereal & deg food adv (incl Ranger Joe cereals)
Purex, Liquid Bleach
By-Krisp (Pacific Coast)
Sporting goods
Nu-Life Lawn Mower Automatic Honing Attachment
Welch's Wine
TV station promotion

**AGENCY**

Leonen & Newell, NY
Richley, Brown & Willard, Bost Foose, Cone & Belting, NY
SSCB, NY
Kenyon & Eckhardt, NY (incl Jan & Nov 55)
McCann-Erickson, LA
Guild, Bascom & Bonfigli, SF
Young & Rubicam, NY
Assoc Adv, Cinc
Kenyon & Eckhardt, NY
Heide, Middleton & Neal, Greerboro, NC

Numbers after names refer to New and Renew category.
IT'S HERE! IT'S HERE!

THE NEW 50,000 WATT

WDIA

IN MEMPHIS, TENNESSEE

WDIA, the Golden Station of the Golden Market of the South

THE FACTS:

1. Always first of all (see latest Hooper & Pulse) in the vast and most profitable Negro market in the South: Memphis, Tenn.

2. A station that intensely and profitably covers a market that is 1/10th of the entire Negro population in the United States!

3. Intensely merchandises "The Golden Market" populated by Negro consumers; a market greater than that of Pittsburgh, Baltimore, Los Angeles — larger than that of Detroit, New York, Cleveland and other great consumer markets.

There's a golden chance for greater sales waiting for you in "The Golden Market" covered by . . .

WDIA — First of all in Memphis

Nationally represented by

John E. Pearson Company

radio and television station representatives

New York  Chicago  Minneapolis  Dallas
Los Angeles  San Francisco
Mr. Sponsor

C. F. Rork
Export Sales Manager
The Electric Auto-Lite Co., Toledo

Chick Rork, sales manager export division of The Electric Auto-Lite Co., decided to go into the export business while in high school. The reason? The Reverend from his hometown church in Idaho had been in India. Rork determined to go to India too. Less than 10 years later he arrived in Calcutta, and eventually became assistant to the managing director of the Union Carbide & Carbon Corp.—India affiliate.

With The Electric Auto-Lite Co. since World War II, Rork has continued his travels around the world in order to both supervise the advertising effort and the distribution of his firm’s products.

“We’re advertising in 47 markets all over the world,” Rork told sponsors, pointing to the map of the world that hangs on the wall opposite his desk. Various color pins scattered all over this map keep Rork up to date on Auto-Lite’s distribution centers.

“We have been using both radio and TV in a dozen or more countries. All our export advertising is handled by National Export Advertising Service. Of course we work closely with them.”

This is geographically feasible since the agency is located a few flights below Rork’s own New York office.

In two overseas markets Auto-Lite’s air strategy has duplicated the firm’s domestic advertising. In both of these markets—Hawaii and the Philippine Islands—Auto-Lite sponsors a tape of its U.S. radio network show, Suspense. A local announcer does commercials.

“In some markets we use announcement schedules only,” Rork continued. “We key them to the time when car owners are driving—that is, usually between 1:45 and 2:00 p.m. in Cuba, the Dominican Republic, Guatemala, Mexico and Puerto Rico. We also use radio in Iran and Venezuela.”

In Venezuela the firm sponsors occasional baseball games as well as a 15-minute traffic information show three times a week.

Auto-Lite’s budget has quadrupled since 1946. This year radio and TV get 15% of the over-all budget, compared with less than 10% eight years ago.

The firm’s export sales during the first part of 1954 have shown a 20% increase over the comparable months of 1953—an increase achieved in a market that has grown from 10,275,000 cars outside of the U.S. and Canada in 1947, to 23,305,000 cars, 1954.

(See International Radio-TV Section, page 11)
WSPD-TV Farm Hour
Sells a rural market ranking 4th in TV set saturation*

The FARM HOUR is an early afternoon program geared directly to the WSPD-TV rural audience. The show consists of national and state news as it affects the farmer; daily market and weather reports in our area; interviews, relative to farming, featuring specialists in agriculture; and relaxing music.

Jim Nessle as emcee is a natural. He lives on a 56 acre farm which gives him first hand experience with the problems of his audience. Through group meetings with county agriculture agents, Jim keeps abreast of information needed by the farm population. This enables him to keep a well planned, custom-tailored show.

As local authority, Jim handles hundreds of letters from listeners, who request information on almost every phase of agriculture.

Lola Smith, veteran organist with WSPD, supplies music at intervals throughout the show giving additional pleasure and personality to the format.

*Telenews Productions Survey, April, 1954

The Farm Hour is a top show with top saturation.
It can sell your product in the Toledo area—a top test market.

WSPD AM-TV
TOLEDO, OHIO

Represented Nationally by KATZ

28 JUNE 1954
New developments on SPONSOR stories

See: "Hudson paper"
Issue: 24 September 1951, page 28
Subject: A spot radio user. Hudson spent half of 1951 budget in tv, then it returned to spot radio plus spot tv

Hudson Pulp & Paper Co., which has used nearly every form of air advertising (including network tv), currently is using spot--both radio and tv.

Now in 47 markets, Hudson uses a combination of the two air media in some markets, while in others it has only radio or tv campaigns. Its biggest recent buy was in New York, where a fortnight ago the firm signed a 52-week contract with WNBC and WNET (Hudson has no summer hiatus; all its campaigns run a year). The New York buy involves an estimated $1 million. Under the deal with the two NBC O&O stations, Hudson will get live announcements made by the stars of various personality shows, plus transcribed commercials by the stars for use around the clock.

Hudson Paper's ad budget has come up from $600,000 in 1950 to a sponsor-estimated $1.5 million this year, with 30% in radio, 65% in tv.

See: "Summer selling section: 1954"
Issue: 8 March 1954, page 39
Subject: How the battle against a summer hiatus has progressed

Humor as well as hard facts are being used to sell advertisers summer air campaigns. A few weeks ago the Crosley stations sent sponsors and agencies details about its hot-weather promotion, called "Operation Sunburst." A necktie, tape recording and poetry accompanied the offering (see Round-up, 14 June 1954, p. 117).

One of the latest summertime radio promotion pieces is from KDKA, Pittsburgh (see cut). In an effort to prove that summer is just as hot as winter when it comes to radio advertising, KDKA published findings of a mock survey made among advertising men.
What can you do with $561?

You can do lots of things with $561. You could take a large group of friends wining and dining, in elegant style. Or buy about eight shares of General Motors. Or have a disastrous afternoon at the races!

**ON WOAY $561 will buy 26 quarter hours!**

WOAY, Oak Hill, is West Virginia's second most powerful station!

Its 10,000-watt signal covers 21 counties —

delivers a total Nielsen audience of 102,200 radio homes —

delivers an average daily Nielsen audience of 51,320 radio homes!

Write direct for all the facts.

**WOAY**

*OAK HILL, WEST VIRGINIA*

Robert R. Thomas, Jr., Manager

10,000 Watts AM—20,000 Watts FM

---

**WEST VIRGINIA STATION COVERAGE DETAIL**

<table>
<thead>
<tr>
<th>Radio Home in Area</th>
<th>NCS Area</th>
<th>No. of Counties</th>
<th>4-Week Cum. NCS Circ.</th>
<th>NCS Circ. %</th>
<th>Weekly NCS Circ.</th>
<th>%</th>
<th>Average Day NCS Circ.</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>20,370</td>
<td>FAYETTE</td>
<td>1</td>
<td>18,500</td>
<td>90</td>
<td>18,220</td>
<td>89</td>
<td>10,150</td>
<td>49</td>
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<tr>
<td>18,150</td>
<td>GREENBRIER</td>
<td>3</td>
<td>15,490</td>
<td>85</td>
<td>15,300</td>
<td>82</td>
<td>6,720</td>
<td>36</td>
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<td>66,940</td>
<td>KANAWHA</td>
<td>1</td>
<td>10,310</td>
<td>55</td>
<td>10,280</td>
<td>54</td>
<td>4,410</td>
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<td>14,570</td>
<td>LEWIS</td>
<td>4</td>
<td>3,110</td>
<td>21</td>
<td>3,080</td>
<td>21</td>
<td>1,680</td>
<td>11</td>
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<td>18,260</td>
<td>LOGAN</td>
<td>1</td>
<td>2,780</td>
<td>15</td>
<td>2,760</td>
<td>15</td>
<td>1,270</td>
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<td>19,440</td>
<td>MERCER</td>
<td>1</td>
<td>6,000</td>
<td>41</td>
<td>5,840</td>
<td>39</td>
<td>3,950</td>
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<td>14,290</td>
<td>NICHOLAS</td>
<td>3</td>
<td>11,450</td>
<td>80</td>
<td>11,000</td>
<td>77</td>
<td>4,520</td>
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<td>22,230</td>
<td>RALEIGH</td>
<td>1</td>
<td>20,220</td>
<td>84</td>
<td>19,610</td>
<td>81</td>
<td>8,540</td>
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<tr>
<td>12,290</td>
<td>ROANE</td>
<td>4</td>
<td>2,720</td>
<td>22</td>
<td>2,700</td>
<td>21</td>
<td>1,440</td>
<td>12</td>
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<td>14,750</td>
<td>WYOMING</td>
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<td>9,630</td>
<td>53</td>
<td>9,590</td>
<td>51</td>
<td>6,730</td>
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<tr>
<td><strong>225,020</strong></td>
<td><strong>TOTAL</strong></td>
<td><strong>21</strong></td>
<td><strong>102,200</strong></td>
<td><strong>92.540</strong></td>
<td><strong>51,320</strong></td>
<td><strong>42</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*=% of Radio Homes in Area
If we had good sense, we'd raise our rates.
ITEM: 4 to 5 million vacationists bring a billion dollar bonus into New England for WBZ-WBZA advertisers.

ITEM: Poconos and Atlantic seashore jammed from June to September with extra KYW listeners.

ITEM: July, August and September retail sales beat January, February and March in big KDKA market.

ITEM: WOWO blankets Indiana and Michigan vacation-land . . . delivers huge car radio audience at cross-roads of the nation.

ITEM: Most people vacation at-home in KEX Pacific West. 800,000 in-coming summer vacationists are almost 100% plus audience.

AND because radio is so fast, any or all these bonuses can be yours with a phone call to the stations or to Eldon Campbell, WBC National Sales Manager, at Plaza 1-2700, New York.
March, 1954 data from Television Magazine ranks American markets according to population in the coverage area of the most powerful television station in each market.

Charlotte stands 11th in line, outranking such markets as Baltimore, Minneapolis, Buffalo, Kansas City, Washington and Atlanta.

Only Charlotte and Atlanta among southern cities make the first 20, and Charlotte's rank is a move upward from 12th in 1953.

The signs of Charlotte are signs of a market far more important than city size indicates. Ranking only 72nd in the nation in city size, Charlotte is 55th in 1953 construction, 36th in wholesale sales and 4th in emplaned air passengers per capita.

Equally outstanding are Charlotte's great area stations, 50,000 watt WBT and top power WBTV, 100,000 watts on Channel 3, deserving the first appropriations of any advertiser doing business in the Carolinas.

WBT—WBTV

Charlotte, N. C.

Coverage to Match the Market
Represented Nationally by CBS Radio and Television Spot Sales
SPONSOR’S 10 CONCLUSIONS

1. Media evaluation today lags far behind copy, market and product testing.
2. Much money is being wasted in non-scientific, “rule-of-thumb” practices.
3. Lack of research in many of the vital aspects of advertising is appalling.
4. On the other hand, uncritical acceptance of many new “tools” is equally bad.
5. The refusal to experiment in copy, programing and new uses of media is notorious.
6. Methods of choosing media, especially for new products, are often quite primitive.
7. Much of the research to prove one medium “best” is useless, should be discarded.
8. It is possible to set up an accurate inter-media test, especially on local level.
9. Reasons some advertisers give for not using radio and television are incredible.
10. Psychology, especially motivation studies, has important place in media evaluation.

The All-Media Study: SPONSOR’s conclusions

26th and last article of series shows how SPONSOR found air media greatly underrated, media research lacking

by Ray Lapica

This article summarizes two years of work.

At the start we quoted Jack van Volkenburg, CBS TV president:

“One of the foremost challenges in marketing today is to find a yardstick by which media effectiveness can be measured. Broadcasters, agencies, advertisers and research organizations have been trying for some time to find a formula that works—and the man who finally finds it will make history,”

SPONSOR found no yardstick.

In looking back over the two years of media research and writing involved in this series, we can, however, point to one inescapable conclusion:

The advertiser, agency or broadcaster who stops trying to find a better method of evaluating media will fall behind.

The reason is obvious: Media evaluation is a continuous operation. What is true today will not be tomorrow. The medium found cheapest, most effective today may not be next week. The adman who stops trying to find which medium or media combination is best for his product will not be able to keep up with those who do.

Because media evaluation must be a continuous study—and the media themselves are ever changing—SPONSOR agrees with William James that “there is no conclusion,” at least so far as this subject is concerned. For any
HELPFUL TIPS ON EVALUATING MEDIA: These suggestions grew out of SPONSOR's

FOR THE ADVERTISER

1. Test your media. Set aside certain % of your budget to intermediary testing. It may save you wasting money. But don't forget: Media change. So don't depend forever on a one-shot test.

2. Determine for yourself, via media tests, which media your customers look at, listen to and read. Don't take the word of the media. In any case your customers will differ from others.

3. Build your tests into your regular marketing plan (switching media and regions by year, for example) in order to store up backlog of data and also make tests self-liquidating.

4. Recognize that top researchers have few answers but are trying to learn more to help you. So share your information as much as possible, for each product pre-selects its own customers.

5. On the other hand, refuse to accept current stand of some agencies and researchers that media can't be compared. Find out for yourself. Some sound media-comparison methods are emerging.

6. If your sales are in a rut, try switching media even without testing. Some media, like some copy themes, seem to have an exhaustion point. A switch, especially to air, may surprise you.

7. Above proves that each medium has a function and an audience of its own—or it wouldn't exist. And within each medium the product category has its own audience. Find out what that is.

8. Don't ask for cost-per-1,000 circulation figures. And don't use ratings as definitive—whether air or print. Using ratings to determine cost-per-M circulation only is insecurity and useless.

9. Instead determine where your customers are, which media they use, then how much it costs you to reach them. And don't feel that one medium is best for all objectives—it may not be.

10. Don't accept media tests based on matching variables, insist on measuring sales before and after advertising. Don't close your mind to media evaluation. Constant change is a media law.

1. You're in far better position than advertising test media. Try to build in some form of your test into every product using more than one medium. Convince clients it's vital.

2. Discourage use of cost-per-1,000 figures. Advertisers use them to cut rates, media use them for promotion and, coupled with ratings, you use them to prove anything you want.

3. Don't permit your research data to be the sole competitive media for promotional purposes. Do share any information that will help all to use advertising to best advantage.

4. Don't let your print or air background-color-of-stuff setup or even subconscious factors like salmon color or desire for prestige influence choice of media. Make sure your choice is best for job.

5. Don't go after new business by ridiculing your client's choice of media. On other hand, it is ignoring such mass media as radio or show client how their skillful use can pay off.

conclusions drawn today may be disproved by new research facts tomorrow.

Yet the temptation to conclude from a given body of facts is irresistible. That spoxoxi has accumulated a few facts is undeniable. For example:

The study involved interviewing personally some 200 of the leading advertising experts in nine cities. It meant 14 trips. It required 11 separate mail surveys, one of them alone covering 1,000 advertisers and 1,000 agencies. It meant surveying the literature on media over a 10-year period. Forty-one books on advertising were read. A four-drawer filing cabinet was filled with media data (some of it still unused). And over 22 months were devoted to research and writing the series.

Therefore some conclusions may be in order. An effort will be made to cite only those that have a reasonable chance of standing up year after year as well as this. To hope for more may be illusionary in such a kaleidoscopic field as advertising.

Here then is a summary of what SPONSOR tried to do in this series—what was actually accomplished—and what conclusions it has drawn from each step of the study. (For tips to the three groups in the industry most concerned with media evaluation—the sponsor, the agency and the broadcaster—see above and to right.)

Sponsor's All-Media Advisory Board

George J. Abrams—ad director, Black Drug Co., Jersey City
Dr. Ernest Dichter—pres., Inst. for Research in Mass Motivations
Ben B. Donaldson—ad & sales promotion director, Ford, Dearborn
Marion Harper Jr.—president, McCann-Erickson, Inc., New York
Ralph H. Harrington—ad mgr., Gen. Tire & Rubber Co., Akron
Morris L. Hite—president, Tracy-Locke Co., Dallas
J. Ward Maurer—ad director, Wildroot Co., Buffalo
Raymond R. Morgan—pres., Raymond R. Morgan Co., Hollywood
Henry Schurcho

1. Goal: to determine whether media evaluation is important.

Findings: One $10,000,000 advertiser showed how he chose media the way he would a wife: "It depends on what you want either for." Many advertisers were found to be using one of five methods for selecting media: (a) Spinning bottle or flipping coins; (b) seeking non-expert opinions like those of the wife; (c) following the founder's practices; (d) leaving well enough alone; (e) following the competition. Few were using sound research.

Agencies were not much better off. One was found to be using a completely unsound statistical comparison for determining whether to buy newspapers or radio in a spot campaign.

Sponsor's All-Media Advisory Board
FOR THE MEDIUM

1. Don't use ratings or test media on superficial basis to prove only that you are "best." Do test to find out how your medium can be used best. Such techniques will be helpful, welcome.

2. Sell your medium to advertisers by stressing its unique qualities. Don't weaken it by emphasizing cost and circulation data. Every mass medium provides wide circulation at low cost.

3. Don't waste time "stealing" business from a competitor. Do spend time and money on research to show the 99% of American U.S. businesses which don't use any media how best they can do so.

4. Surprise your advertisers by showing them, through sound tests, what media combinations may be best for them. Most tests show that a second medium frequently increases sales from first.

5. However, intermedia tests on sales basis are fair game. So don't ignore ARBI technique for testing air media vs. newspapers locally. Tests to date prove the chest needs print AND air.

6. Support sound media research, such as ARFs. Avoid strictly promotional bolleyw. If you lend sponsor with phony figures and his campaign flaps, all media and advertising lose financially.

7. Demand that radio and tv industry start matching ANA's Bureau of Advertising and MV's PIB in collection of valuable data of use to all advertisers. Support efforts made in this behalf.

8. Work on each of these 3 methods by which you can help advertisers appreciate media and increase sales: (1) improving programs; (2) improving copy; (3) curbing multiple-spotting, "lucksterism."

9. Avoid rate-cutting as you would the plague. Every advertiser assumes you have already squeezed out the water, given him true value for dollar returned. Rate cutting is poor business.

10. Respect other media, for they have made it possible for you to exist, just as in depression days radio enabled hundreds of firms to survive. Success in one medium always helps the others.

Another (Young & Rubicam) had worked out a rough media rating guide which air media experts said severely underrated radio and television—although Y&R ranks near the top in use of both media. (For how sponsor-survey of 60 media experts compares with Y&R's guide, see next page.) A third agency, Dancer-Fitzgerald-Sample, was found engaged in 42 active research projects, none of them testing media. Few agencies were found to be systematically evaluating media on an inter-media basis.

Conclusion: Media evaluation is seriously underrated by both advertisers and agencies. Not only are testing techniques primitive, but few systematically check on one medium against another as to results. Reason given: "It's too hard." Yet the use of the right media was found in many cases to make a difference in the company's growth. (See "Why evaluate ad media?" sponsor 20 April 1953.)

2. Goal: To determine the "basics" of each major medium.

Findings: Eight major media were examined (in order of billings): newspapers—"king of media"; direct-mail—a $1 billion industry; radio—
"prince of media" with national spot growing faster than print; magazines—"queen of media," which leads the national advertising parade; television—"prince of media."

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"prince of media" with national spot growing faster than print; magazines—"queen of media," which leads the national advertising parade; television—"prince of media."
### HOW MEDIA EXPERTS RATE THE MEDIA

(1 rating equals best performance; 5 equals poorest)

#### 12 TANGIBLES

<table>
<thead>
<tr>
<th>#</th>
<th>MAGAZINES</th>
<th>RADIO</th>
<th>TELEVISION</th>
<th>NEWSPAPER</th>
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#### 3 INTANGIBLES

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<td>3. Merchandising value</td>
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Average: 2.66 = 2.80 = 2.93 = 3.00 = 3.60

*(Probability of exposure to more diverse people: SPONSOR not Y&R. Averaged these)*

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### Is Young & Rubicam right?

This table is from Y&R's Evaluation and Use of Advertising Media, 5th edition, for use by its clients and employees. By averaging columns, you'll discover Y&R ranks magazines first, radio second, tv third, newspapers 4th and outdoor 5th. Air media experts told srossart Y&R obviously under-rates radio and tv in the chart because it omits such powerful tangibles and intangibles in which they rank high. Examples: motion as exclusive trait of tv, publicity value of shows, psychological impact and penetration, persuasiveness of human voice. Others questioned Y&R's ratings for points listed as well. However, Y&R itself cautions: "Obviously there can be no formula."

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### SPONSOR's survey of experts disputes Y&R

To find out how other agencies rate media, srossart surveyed 60 leading media and research directors. Networks were included for contrast. Five points were added to table to give air media slightly better break. Thirteen media and research directors responded, including three from broadcast media. One respondent was research director of major corporation using all media. Radio-tv threesome were tabulated separately from others. Here is how the 10 media-research directors ranked the media: tv first, radio second, magazines third, newspapers fourth and outdoor fifth. Table is composite of their reports, omits three air researchers. The latter gave media same rankings but they understandably rated radio and television much higher. For example, tv researcher gave tv 2.1 rating, radio 2.2, magazines 2.9, newspapers 3.5, outdoor 4.6.
Weekend radio: Are you missing a good bet?

Program emphasis is still primarily "entertainment" but "service" shows are major trend

Part 2 of a 2-part series

Between Friday night and Monday morning lies one of radio’s neglected opportunities in recent years: weekend radio. For the most part, advertisers have been given only meager information on its dimensions—particularly regarding out-of-home listening. Stations, networks and reps have, until recently, devoted only minor sales attention to the Saturday-Sunday periods. In this article, the second of two parts, sponsor reports on its months-long research into weekend radio. Subject: weekend radio programing.

...increasingly, weekend radio is playing a dual role.

On one hand, Saturday-Sunday radio performs its traditional stint as the weekend entertainer for millions of radio families.

But, at the same time, weekend radio is being groomed by stations and networks to be an informative, reliable outdoor traveling companion to millions more.

Let’s look first at weekend radio’s track record as the nation’s most far-reaching weekend entertainer.

According to the 4-10 April Nielsen Radio Index, six of the “Top 10” radio programs are weekend evening shows—and all are basically entertainment vehicles. In order, they are: Jack Benny, Amos ‘n’ Andy, Bing Crosby, Our Miss Brooks, My Little Margie and Charlie McCarthy.

Weekend daytime shows are also topped by “entertainment” programs. According to the above NRI report, the top Saturday daytime show—Carnation’s Stars Over Hollywood—is a dramatic program featuring light comedy romance. The top Sunday daytime show, The Shadow, is a veteran mystery drama. The two shows rank 15th and 14th respectively among all NRI-rated programs.

Actually, the bulk of Saturday-Sunday programing is still built along traditional lines. Saturday mornings the networks still feature juvenile shows, dramas aimed at housewives and working women and bouncy music shows. Saturday afternoons are still filled with sports, classical music and news. Saturday nights are the time for quiz programs, low-price dramas and an increasing number of that popular American musical phenomenon, the radio barn dance program (see “Why sponsors hate to leave the Barn Dance,” sponsor, 3 May 1954).

Sundays are still programed primarily with religious broadcasts, music and public service in the daytime, with star-name shows at night on the nets.

But a parallel trend in programing is now clear.

A national survey of Saturday-Sunday radio on the top networks and over 100 radio stations by sponsor reveals:

- All four major networks are now making or planning full-scale efforts to program on Saturday and Sunday afternoons and evenings for the nation’s 28,500,000 radio-equipped cars.

RESULTS:

Dozens of house-hunting families flock to suburbs to view model homes as result of “Open House” on WXY, Olla, City (top), “Polka Party” of WAZL, Hazelton, Pa. is called “best form of advertising” by local Caloric dealer Lyndale, Pa. (bottom)
and the RETMA-estimated 14,000,000 portables now in use.

- Local stations, independents and network affiliates alike, are also programming weekend blocks of music, news, traffic and weather information and a host of service features designed to catch the ear of listeners on the go.

- Sponsors and agencies are becoming increasingly aware of and active in weekend radio. Recent additions to the ranks of Saturday-Sunday advertisers include names like Admiral Corp., Chevrolet, RCA, Dr. Scholl’s, General Motors, Camel, Nestlé, S. C. Johnson, Pepsi-Cola, Bristol-Myers, Mutual of Omaha, Van Camp Sea Foods, York Air Conditioners and a growing list of local and regional advertisers.

- Weekend radio, particularly in tv areas, has become a mobile or outdoor companion of gigantic proportions. Pulse, for instance, shows that out-of-home listening (mostly in cars) jumps 10% or more on weekends. (See Part One of this report, SPONSOR 14 June 1954.) Certainly, a good many of these listeners look to radio for sheer entertainment since a family rolling along a super-highway or sunning at a beach is—for the moment—a non-tv home. But many depend increasingly upon radio to provide them with everything from weekend news and weather to airline cancellations and shopping advice.

Here are some more highlights of weekend radio today:

**Networks:** As mentioned earlier, the bulk of weekend network programming, from Saturday morning through Sunday night, is cast in the traditional forms of the air medium. But the four major networks are also making an increasing pitch to reach to out-of-home audiences on the road and in public places. Three of the four big radio webs are carrying multi-hour programs designed for the most part to catch the attention of out-of-home listeners, particularly motorists.

ABC Radio on 6 June instituted *Highway Frolics*, aired from 5:00 to 10:30 p.m. Sundays and featuring disk jockey-ventriloquist Jimmy Nelson. CBS Radio takes the three-hour, 2:30-5:30 p.m. period on Sundays and programs *On a Sunday Afternoon*. NBC Radio airs *Roadshow*, a potpourri of news, music, contests, weather and road information for motorists on Saturdays, 2:00-6:00 p.m. and *Weekend*, a somewhat similar show (although featuring news more heavily) on Sundays from 4:00-6:00 p.m. Mutual is currently considering a Sunday music and-news show aimed at the weekend audience and is now airing a long string of news, travel and commentary shows on Saturday and Sunday afternoons.

**Stations:** Around the U.S., stations are stepping up the “service” aspects of their weekend programming and are also vying for the attention of the out-of-home listener, in addition to their regular weekend shows.

Some top-notch advertising results are being achieved by local stations with this technique. Here are some examples of the sales effectiveness and program originality of local weekend radio shows as gathered in SPONSOR's

**OUT-OF-HOME:** Weekend out-of-home radio audience is target for many new radio features. (L. to r.) NBC Radio O&O outlets feature traffic bulletins, touring tips; KYA, San Francisco, airs "Car Tunes" from Golden Gate Bridge; Cedar Rapids, WMT Summertime Radio Contests. SPONSOR
recent survey of Saturday-Sunday radio on some 100 radio outlets, both independents and network affiliates.

**KRTN, Des Moines:** In recent months, this CBS Radio affiliate has stepped up the music-and-news emphasis of its weekend radio programming, adding three new music programs in Sunday daytime periods and an increased news schedule.

Reason, as the station voices it: "These moves have been made in the rather new realization that Sunday radio audiences are large and significant, and perhaps are on the move more than ever before. But whether on the move or not they are receptive to sales messages if given the right programs to attract their Sunday ear."

A new addition to the Saturday lineup is Snooky Smith and His Polk County Playboys, an hour-long local show featuring live hillbilly artists aired from 12:30-1:30 p.m. The program is sponsored by a local used-car dealer who, from the first broadcast, reported "excellent results."

A record show, in which the local best-sellers are reviewed by d.j. Don Bell, has been slotted for an hour on Sunday mornings, along with two five-minute newscasts sponsored by York Air Conditioners. Another music period on Sunday morning is aired for Friedman Motors, a Chrysler-Plymouth dealer.

On Sunday afternoons, there is an hour-and-a-half d.j. show aimed from 1:30-3:00 p.m. at motorists who are house-hunting. A local realtor, Clark- son Realty Co., sponsors a half-hour portion, plugging new model homes.

**WNEW, New York:** Weekend radio designed to catch the ear of motorists and out-of-home listeners as well as stay-at-home audiences is an old story to this New York independent outlet. As far back as 1946, WNEW began to slant weekend d.j. periods to car listeners, and in 1949 ordered the Pulse to make its original survey of out-of-home radio.

Currently, the station is entering its seventh straight year of "Summer Service" programming on weekends for the motorists, and claims the title of being the "first station to give regularly scheduled traffic condition reports in key motoring areas to its listeners."

Starting Friday afternoon at 4:00 p.m. and continuing until 9:30 a.m. on Monday morning, WNEW airs 35 scheduled one-minute bulletins from the New York AAA and local police, as well as features like Travel Time, a Sunday evening (8-10:30 p.m.) special round-up of music and motoring news. Regular newscasts are aired on the half hour.

"Summer Service" schedule is again sponsored by the General Motors Acceptance Corp., and the baseball score service on weekends by Pepsi-Cola.

GMAC, incidentally, sponsors the station's traffic bulletins and "where-to-go" announcements on a year-round basis.

GMAC, according to WNEW's sales executives, is delighted with the results of its weekend campaign. Last summer, for instance, during a six-week period GMAC offered WNEW listeners a free booklet on places to go in the New York area. The sponsor originally had 5,000 copies printed, feeling this was sufficient. However, the demand far out-stripped this, and a second edition was

**PROMOTION:** KTUL, Tulsa, stages annual "Shorts Day" radio shopping stunt (top). Wheeling's WTRF put live band in super market on Saturday a.m.
"LUCY" STARS ARE BEST-RATED TALENT WHO SELL. BIOW V. P. CLYNE SAYS STAR PITCH IS O.K. IF IT COMES AT SHOW'S END

Should talent sell?

Here's wide range of views on subject from admen, producers, as well as performers themselves

In one of his recent SPONSOR columns, Robert Foreman expressed the view that talent on te should do the selling—even if it to the sponsor to do so (22 March 1954, page 11). This column drew so much comment pro and con sponsor decided to print other opinions. Though the views vary from "No!" to "Positively yes!", they all boil down to this: Believability is the important thing no matter who is selling. Sponsor's round-up includes talent, agency and advertiser executives and producers not necessarily in that order. Talent: Gertrude Berg (Molly Goldberg); Ed Sullivan; Eddu Fisher, Rosenzweig, BBDO. Advertising managers: Agency executives: Terence Clyne, Biow; Saul Victor Ancora, American Machine & Foundry; Edmund Kelly (assistant a.m.), Schaefer Brewing. Producers: Wilbur Stark, Stark-Layton; Vernon Clark, Gross-Krause.

Talent should deliver closing pitch only
TERENCE CLYNE, senior v.p. in charge radio-te, Biow Co.

"We have always felt that it's important both to the show and the sponsor to have the artist(s) give a closing endorsement to the product.

"We consider a recommendation from an artist who is beloved by the public as a basic element in the support of a product on the air, and have always endeavored to work this practice into our shows. I Love Lucy, sponsored by Philip Morris, is the biggest case in point: others are Racket Squad and My Little Margie.

"We have never run into any complications with talent as regards the doing of the commercials. However, we do feel very strongly that the talent's endorsement should come at the end of the show only—never at the beginning or the middle. In this way, the continuity and illusion of the show remain unbroken, yet the stars and product are linked together at the end for the final impression in the viewer's mind."
Star must believe in the product to do good job
GERTRUDE BERG, "The Goldbergs," Du Mont

"Doing the commercials for my various sponsors always came very naturally to me because I never had a product I didn't approve personally. Since I know how the product is fine and worthwhile, the whole situation of endorsing it and talking about it enthusiastically is very real to me. Sanka coffee, Necchi sewing machines, the Ekco line of household products, Rybutol—all these are products I can sell because I believe in them.

"Happily, this has paid off in a commercial sense. Many people have written in to say that they have purchased this or that product because I have given it my support. Therefore, in my view, talent on radio and TV should do the commercials on their programs—but only when they really believe in the product and can honestly and sincerely back it up."

Star's personality must go with product
SAC D. ROSENWEIG, charge radio-ty, Vitamin Corp. of America

"The Vitamin Corp. has long felt strongly in favor of having the star or central character in whatever show they were using do the commercials. Just a glance at the record tells the story: VCA pitches over the past year have been delivered by Gabriel Heatter on Mutual. Paul Dixon on Du Mont, Kathy Godfrey on ABC TV and currently by Molly Goldberg on The Goldbergs (Du Mont). We prefer this commercial method because it lends authority to the message, it ties in first-rate talent with our product, it helps integrate the commercial into the show and costs practically no extra money, in fact, it keeps commercial costs down.

"We also pick our air salesman on the basis of whether we feel they would be good representatives for our vitamin and health products. Molly Goldberg, for instance, with her vigorous, cheerful personality, is ideal for selling Rybutol. We are so sure of this that we are investing over $5 million in her show over the next two years."

You build identity with show if star sells
EDMUND KELLY, assist. ad mgr., F. M. Schaefer ("Favorite Story," WNB)T

"When we first bought Favorite Story to run on WNB two years ago, we realized that we had a valuable property in Menjou and wanted to associate him directly with our product (Schaefer Beer). Therefore, we engaged him to make a set of film commercials for the show so that he is now host, star and salesman for us. In this way, we feel we have increased our franchise not only in the show, but in Menjou as well. We would have been doing ourselves an injustice if we had been content to let Menjou act as show-host only and thrown in a separate announcer to do the commercials.

"Although, as indicated, we feel it is definitely desirable to have air talent associated directly with the product, when it is done on film it sometimes leads to certain inconveniences. When we map out a new campaign, for instance, since we can't have Menjou incorporate the new commercial, we must resort to live commercials utilizing other announcing talent. Currently, Dick Clark is handling the live commercials in a special 'debunking campaign' about calories and sugar in beer. Menjou still opens the show, but Clark does the middle and end commercials. We feel, however, that by now we have built up sufficient identification with Menjou to do this sort of thing."

M.C.-pitchman is more believable than star
ED SULLIVAN, host, "Toast of the Town," CBS TV

"As of June 20th, I started my seventh year with Lincoln-Mercury on Toast of the Town. I feel there are many advantages to my doing the commercial and to being as closely associated with my sponsor as I am.

"First of all, it's a lot easier to keep the continuity of the show unbroken when you don't have announcers or other people entering from left field just to do the commercial. It is a smoother and more natural transition (Please turn to page 33)
Three big local clients tell: Why and how we use radio

Executives of three local and regional radio spenders explain their air strategy at BAB sales clinic at NARTB Convention

The three local and regional firms whose radio case histories start at right here found how effectively radio can work. For example, J. P. Furniss, Citizens & Southern Natl. Bank, Atlanta, reports radio helped sell $13,000,000 worth of savings certificates in 10 months when the bank expected to sell only $6 million over a year's time. Sponsor excerpted these three analyses of how to use radio from case histories presented at the BAB sales session held during the NARTB Convention, Chicago. Previous issue sponsored excerpted talks by three national ad execs who addressed the BAB sales session.

James P. Furniss
est, v.p., ad manager, Citizens & Southern National Bank, Atlanta

You ladies and gentlemen who work in radio often talk about your unseen audiences. Thanks to radio, we are seeing more and more of your unseen audiences in our bank, opening accounts.

For a bank, we buy a lot of radio in Georgia. This year we have budgeted $50,000 for this purpose. Relatively speaking actual radio expense accounted for about 36% of our total budget for external media last year—more than any other single medium.

Radio didn't reach this position with us by accident. When I became advertising manager of the Citizens & Southern Banks in Georgia in November 1952, we ran a special survey in Atlanta which showed us several interesting facts about our market.

First, we found a lot of people owned radio sets. For instance, 90 out of 100 who had no bank account did own radio sets and 98 out of 100 who had bank accounts had radio sets. Another thing we found was that at least seven out of 10 people whom we talked with listened to radio on one of two consecutive days. In the case of people who had no bank accounts at least twice as many listened to radio as watched television.

And we found that of 100 people who read the newspapers, only 35 had seen any bank advertising at all, and there was plenty in the paper.

Another interesting fact was that of married people, the lady of the house
did the family banking in 27 cases out of 100, she took part in the banking in another 40 cases. Thus the woman was in our picture at least two-thirds of the time.

With this survey as a background we could see certain things. Radio was still a good medium in the face of television. And it was a good way for us to reach people who had no bank accounts.

Beyond that we saw certain other things about radio. First, radio was a good buy at the prices it was being offered in Georgia. Another thing—compared with other media—production costs on radio were next to nothing. Then there was a certain quality about radio that the printed word did not have; that was the sincerity and warmth of the human voice. Banking is based on confidence and it seemed to us that the intimacy, directness and inflections of the human voice on radio could help build confidence in our bank. Also radio had flexibility—we could swing into a campaign in a moment's notice. Still another fact was that if people were listening to radio, they'd have to listen to our commercials if they were any good. They couldn't skip over our message as they can when it is presented to them in printed form. As a result of this thinking, we concluded that we would use radio. But the next question was how.

To give you an idea of how we use radio, let me give you some idea of what kind of a bank we are. When I left Atlanta, we had 21 offices and affiliates in Georgia. We've got iron in the fire that can change this number upward by the time I get back. We serve 12 Georgia communities ranging in size from Thomaston with 6,000 people to Metropolitan Atlanta with over 700,000. As a bank, we enjoy a pretty broad range of customers both in type and in number. Actually out of every five dollars on deposit in banks in Georgia, one of them is on deposit in the Citizens and Southern.

Spread out as we are, we try to keep ourselves decentralized as far as authority goes. Each officer in charge of a bank or office can make his own decisions without having to touch base with headquarters in Atlanta. Doing so means that the local bank can gear its banking service better to local needs.

Following this same reasoning, we reorganized our advertising setup and appointed an advertising officer in each office throughout the C&S system. Under our plan, this man was to have all contact with local media. He was to have authority to gear his advertising and promotion efforts to the peculiar needs of his own office. The advertising department in Atlanta was set up as a service office, giving the local man the tools he needed and helping him learn how to use them.

Although under this new setup it was more difficult for the local man to have to sit down and schedule his own advertising, we felt it would force him to think about what he was doing and choose the advertising that tied in best with his office's objectives. Three times a year, we hold a meeting of all these advertising officers and review procedures and ideas. We acquaint our people with the reasoning behind our suggestions on media. Only in rare cases do we actually order something done. We feel it is better to suggest. This feeling has worked out in fact as we suspected.

With this kind of background about our bank, here is how we handled radio at the Citizens & Southern.

First, our agency, Burke Dowling Adams, prepared a raft of spots on every conceivable banking subject. We have added a lot to them since then and we now have over 300 spots in it. One copy of our spot book goes to each radio station we use and another copy goes to each local advertising officer. The spots are keyed by bank service and identifying numbers. From this book the adman can select spots he would like to run and can schedule them in advance locally.

Second, we worked out certain program ideas. One of these is Cavalcade of Song. This is a half-hour musical memory program, prepared in Atlanta by our advertising agency. It consists of popular tunes of various years together with a capsule account of what was happening during those years. We use it in five cities so that it blankets the state.

We also prepared a format on a hillbilly show called Record Rodeo. This is a half hour of top folk music tunes of the day selected by the local radio station which follows the format we prepared but selects its own records and chit chat.

Then we prepared what we call one.

(Please turn to page 100)

Clinic planners were R. David Kimble (left) and J. Norman Nelson, BAB local and national promotion directors, respectively. See SPONSOR, 14 June issue for national case histories.
Tv draws 50% of prospects for trailer lot

Smith Trailer Sales is one of the few U.S. trailer dealers sponsoring a television program.

The Linden, N.J., mobile homes firm first began its tv advertising last September. Back in its pre-television days, like the 20 or so competitors within a 30-mile radius of its location, Smith got most of its customers by chance. Car owners who frequented Route One would sometimes be curious enough about the trailers to stop at Smith's lot and inspect them. Through chance, word-of-mouth recommendation and trade paper "coupons," Smith says sales totaled a comfortable $100,000 last year, give or take a few dollars.

But Herb Smith Jr., owner, isn't a man to fall asleep at the steering wheel when the trip goes smoothly. He was convinced that the right advertising would attract many more prospects to his lot, and result in many more sales.

Today, just nine months after the first Harmony Ranch show was telecast over WATV, Newark, Smith reports over 50% of his lot traffic is attributable to television. Although he says it's too early to gauge exact sales results from the medium, monthly sales have been averaging about 15% over the 1953 figures, and Smith adds that television is doing "even more of a job than the immediate sales figures indicate."

Here are the problems Smith faced in selling trailers on television:

• Trailers are expensive, durable items, purchased only after months—sometimes even years—of shopping around and deliberation. They represent a cash outlay of between $2,000 and $6,000, with the most popular models going for about $4,500.

• Even though trailers were first introduced over 20 years ago they're still considered something of a novelty by many would-be purchasers. As Smith puts it, "When you advertise a toothpaste or a cigarette, all you've got to do is convince the public your brand is better. Our problem is to convince people they want a mobile home, in the first place."

• Because of the necessity to edu-

(please turn to page 78)

Middle-class itinerant worker is best trailer prospect

Herb Smith Jr., owner (with camera), draws families to his lot with Western music television show. Lot visitors get souvenir picture free as memento later. Commercials show interior, maneuverability on the road.
International radio and tv: 1954

From Hong Kong to Surinam: SPONSOR's guide for export advertisers through 61 commercial radio-tv countries

by Evelyn Konrad

In 1953 U.S. firms spent $230 million for export advertising.

Although this figure represents a substantial increase over 1952 export advertising expenditure, seven out of eight executives surveyed by the International Advertising Association from a list of 3,430 U.S. companies said that their export advertising budget this year will be equal to or even greater than last year's.

The softening of the domestic market for a cross-section of products has made U.S. firms already engaged in the export business more conscious of the importance of overseas markets. But, despite this new awareness, few U.S. companies spend proportionately as much in export advertising as they do in domestic advertising.

Only toiletries and cosmetics manufacturers, for example, spend over 10% of their export sales in export advertising. Food, beverage and tobacco firms lag far behind with an average 4.5% of sales allocated to advertising. Automotive and drug firms spend less than 2.5% of previous year's sales in advertising overseas.

This article will discuss market conditions, trends in radio and television abroad, the export advertising philosophy of some American firms as well as the advertising philosophy of foreign advertisers abroad and tips to U.S. sponsors planning to go into foreign air media.

1. Market: Last year's International Advertising Convention opened with the theme—"International advertising in a competitive market." The 1954 convention stressed "International advertising—key to world markets."

This change to a more positive theme does not represent a loosening of the world trade situation, nor a softening of foreign competition. It does show, however, that American advertisers have weathered the transition from selling to a world seeking American products, during half a decade after World War II to a world jealously guarding the interests of growing foreign industry.

It is significant, too, that two speakers at the 14 May International Advertisers Convention spoke about sales possibilities on two continents where both economic and political nationalism have steadily encroached upon the sales opportunities for American manufacturers. Walter Schleiter, v.p. of Muller & Phipps, Ltd., New York, discussed "How to get your advertising story over in the Far East?": Jan Fels, v.p. of Smith's Advertising Agency in Holland, spoke on "Are you missing any bets in the European market?"

An appraisal of Asia and Europe shows not only that opportunities for expansion of distribution and profits exist in many markets but also that numerous American firms continue to penetrate and grow in these areas.
India: This is a country chronically plagued by economic and social problems. Despite the obstacles coupled with the ethnic barrier of more than 200 languages within this nation, many manufacturers continue to sell profitably to this teeming market, which is eager to raise its standard of living.

Vital in reaching this area is Radio Ceylon, a 100,000-watt which broadcasts in several languages. According to executives of J. Walter Thompson, Bombay, this is "a medium with tremendous impact and vital importance to the advertiser in India."

Other means of reaching India with sales messages are (1) newspapers, 70% ABC audited; (2) billboards; (3) direct mail.

Pakistan: Here, too, Radio Ceylon has a substantial listening audience, with approximately one radio set per 1,000 listeners, but community set listening habits. A mountainous country, Pakistan is not only divided by two religions but is currently undergoing political division as well.

Prominent among successful American advertisers in this country is Burmah Shell for Shell X-100 Motor Oil.

Ceylon: With a population of close to eight million, this country has been an excellent market for such blue chip advertisers as Nestlé, Gillette, Pan American, TWA, Standard Vacuum and numerous others. Strongest medium in this market is Radio Ceylon, with a penetration of seven sets per 1,000.

The Philippine Islands: This market with a population exceeding 20 million has long been one of the major outlets for American products in Asia. There are 12 radio stations that reach well over 200,000 radio sets. Though a newcomer in the area, already reaches 25,000 tv set owners—generally that segment of the population with the highest purchasing power.

The list of long-time advertisers in the Philippines includes Colgate-Palmolive International, Sterling Drug, P&G, Quaker Oats Co.

Thailand: This country, with close to 20 million inhabitants, is another active market, principally for American soft drink and drug manufacturers. It can be reached through all media except tv.

Hong Kong: Though small (population of two and a quarter million), this is a sophisticated international market with 60,000 radio sets tuned in both to Chinese and to European programing over the privately owned Wired Redistribution service and Radio Villa Verde in Portuguese Macao.

Europe: Here the U.S. advertiser will find a market of over 275 million people ethnically divided into a dozen groups. But it is a richer market in terms of per capita income than any other outside of the U.S. and hence worth the advertising dollar investment. The combined income of Western Europe is more than two-thirds that of the U.S.

In Europe, almost more than anywhere else in the world today, it is important for the American manufacturer to guard against stepping upon national pride or forcing cultural barriers with home-made strategy or slogans. Europe is an amalgamation of highly individual, touchy, but potentially profitable markets.

Latin America: This continues to be

(please turn to page 63)
RADIO AND TV ABROAD: THE MARKET, SET AND RATE PICTURE
(1953)
(1953)

COUNTRY

NATIONAL
INCOME

POPULATION

NO. RADIO

STATIONS

RADIO
SETS

NO.

SAMPLE

NIGHT

RADIO
RATES

NO. TV
STATIONS
BEING
BUILT

NO. TV
STATIONS
ON AIR

(mil.)

7.

Andorra'

6.000

1

300

4,130,000-'

105

9,000

55
141

3,000,000
2,010,0005

1

12,500

l7

9,000
15,500

1

2.

Angola

3.
4.

Argentina

5.

Bahamas

6.

Barbados

Australia

18,379,000
8,829,000

.....

$9,389
$7,887

7.

Bermuda

8.

9.
70.

Bolivia
Brazil
British

7 7.

Canada

_1

Guiana

83.000
215,000
42,500
3,089,0001
55,772,000
429,000!
14,781,000

$380'
$13,884

2
26
291

$79 2

1

$19,300

156

150,000
3,500,000
35,000
8,100,000

Radio Andorra

CR6AA $28 Ihr)
$14 mo. (15 sec daily)
Radio Bclgrano

1

20.000

5

35,000

12

500 000
°

Radio

14.

75.
76.

7,941,000*
6,077,000

.

Colombia
Costa Rica

....

Cuba

$1,958

12,033.000
881,000

$2,331'

5,927,000

$2,123

$192'

2

45.101

68

550,000

98
35

500.000
40,000

111

1,200,000

$6.72

min)

(3

ZNS— $34.02

Station

(hr)

— $23.20
Station ZBM-1— $36
Radio Nacional — $20
Rediffusion

Ihr)
(hr)
(hr)

PRA9—$432

Station

Demerara

Radio

(hr)

— $30

(hri

CFRB, Toronto— $200
hr) $40 (15 sec)
$165

Radio Ceylon

(ft

•

Toronto— CBLT—
$900

Ihr)

full

Mundo

Nuevo
Alma

(hr)

5,000

1

sec)

CMQ— Net

sta>— $712

(7

$49

hr)

150,000

(15 sec)

CMQ.W
stal

77.

Dominican Rep.

2,236,000'

$330'

20

35,000

HIN-HI1N— $15

78.

Ecuador

3,350,000'

$330'

44

55,000

Radio

79.

El Salvador ..„

70,000

YSEB— $20

20.

Fiji

$451

2,054,000

Islands

24

307,000

1

2,000

23

11,592,0006

(hr)

(30 sec)

$.25

N =,,5

$216 ft

$32 50

(hr)

$100

(hrl

sec)

<hr)

— $4.47net <20
— $120
Tica,
San |ose — $3
$.18 (30

Coop. Vitalicia
words) $13.45

(ft

Bclgrano

Melbourne— $149

3DB,

(15

72. Ceylon
73. Chile

TV
RATES

NIGHT

Station

<hr)
__

SAMPLE

NO rv
SETS

hr)
sec)

(20

2,000

1

—

Comercial $14.40
$.24 (15 sec)
(l/
hr)
$2.36
2

Radio

(30 sec)

Television

YSU

ZJV— $19.04

(l/

$2.48

hr)

2

(30 sec)

2 7. Germany (West.)
22. Great Britain ....
23. Greece
24. Guam
25. Guatemala

26.
27.
28.
29.
30.
37.
32.
33.
34.
35.

40.

2,890,000

$453

Jamaica
Japan
Kenya
Liberia

1,648,000 4

Honduras

Hong Kong
Ireland
Italy

Luxembourg

... .

22

61,200

8

20,000
40,000
60,0007

3
31

$2383

2

$16,353

73

11,000
20,000,000

$250

1

$159

2'

$"6,0501

297

51,6207
30,0007
1,500,000

1

3,000

85

600,0005

2,047,000
1,088,000 2

28
22

509,000°
50,000

$1,810

$149 2
$2881

864,000
1,464.000'

$3751

9,035,000

$1,1991

N.W.D.R.

7
12

'5

stns>

1,200,000

Radio Athens

KUAM— $100

$12

(hr)

(min)

Voz de Cuatemala $60
(15 sec)

(hr) $1
Station

4VM— $18

(hr)

Radio America $20
Redif fusion— $20

(hr)

(hr)

RAI
Radio Jamaica $50 (hr)

NHK

Radio Tokyo

VQ7LO

1

2

N.W.D.R.

Radio Eireann

3,509,3206
45,000
9,519,549

5,846,000'

Panama

44. Paraguay
45. Peru

205,000
25,000

$1,1351
$12,9791

23,000

Mozambique"

1

27

6,827,000
317,000
28.053,000

Monaco™

nets
2

9

303,000

41. New Zealand
42. Nicaragua
43.

$23,4371
$39,113
$1,261

4,000,000 2
1,513,0001
2,250,000
2,942,000
47,021,000
1,457,000!
86,700.000
5,760,000'

Haiti

36. Malaya
37. Malta _
38. Mexico ..
39.

48.994.000
50,592.000
7,865,000
85,000

36

110,000

6
23

80,000
400,000

ELBC— $1

Station

(min)

—

Luxembourg $1,429
$343 (15 min)
Rediffusion— $20 (hr)

Radio
(hr)

— $28

Rediffusion

XEX.

$174

Lourenco
hr)

Radio

—

Monte Carlo $348

(ft hr)

d/2

75,000

(30 sec)

$7

Radio

(hr)

City— $220

Mex.

(hr)

Television
Monte
Carlo (on air: fall,

(5 min)

1954)

—

Marques $80.88
$9.70 (30 words

Mundial— $28.80
(30 sec)
(ft hr)

(hr)

$1.80

RPC,

Panama— $24

$1.95 (15 sec)
Radio La Capital— $35 <hr)

Radio Central $20.40
$1.02 (15 sec)

(ft

hr)

46.
47.
48.
49.
50.

Philippines

Portugal
Port.

....

India 9

Puerto Rico
Soar 9

5 7. Singapore
52. Sooth Africa

..

53. Spain
54. Sp. Morocco**
55. Surinam

..

21.023,000
8,621,000
640.000 1
2,211,000
965,000'

$2,9831
$1,4681

25

211,6946
374,035
350,000
300,0003

2

9,000,000

17

37

30,0007
600,000

604.746 6

12

9
15

1,045,00013,153,000

$3,492

28.528,000

$7,139 2

39

""$423

2
25

1,084,0002

223,000 2

DZRH, Manila— $250

172,000 2

Tangier**

Radio

'57. Thailand
58. Trinidad
59.

Uruguay

60. Venezuela
67.

19,556,000
678,000

$1,0503

2,353,000 4

$779*

5,440,000

Virgin Islands

....

Springbok

Radio

—

28 JUNE 1954

6— Licensed
redistrib.

1

40,000

45

300,000
250,000

2

1—1952; 2—1951; 3—1950; 4—1949;
Short wave;
7
One wired

5—

receivers only;
service; privately

Network— $300

(hr) $12 (20 sec)
Radio Internacionale
$67.50 (ft hr)
Radio Melilla

6,000

France,

Africa

—

112

— Maghreb
(15

sec)
1

—

Trinidad
$36.75
(hr) $3.60 (45 sec)
Radio Carve $67.50 (hr)
$.56 (20 sec)

Radio

—

Ondas

del

Lago— YVMF-

YVME—$90.15 (ft
WSTA—$30 (hr)

—

in

30,000

1

212

40,000

3

hr)

8 Covers
British
Colonies;
Belgium and big areas of Great
Britain; 9
Major coverage area outside

owned

2

Paramaribo— $1.50
words)

$60 (ft hr )$5
HSK-1

47

33,000

—

Saarbrucken $116
(ft hr) $43 (20 sec)
Rediffusion— $32 (hr)

PZH,

25,000

(hr)

(hr)

Radio

5,000

1

$3,135

Coa—$100

WKAQ— $120

50,000

1

Renascenca

Radio

(25

56.

(hr)

—

10 Major coverage area outside
South France and North Italy;
Experimental.
12
Africa;
Covers
11—
S.

country;
country:

Foreign stations and their

—
I

.

S.

reps

,


FOREIGN STATIONS AND THEIR U. S. REPRESENTATIVES

**ANGOLA**

Lobito CBNAA (P.A)

**AUSTRALIA**

Adelaide 5AD (JP)
Brisbane 4BK (JP)
Bundaberg 7LT (JP)
Brisbane 2TV (JP)
Sydney 6LY (JP)
Sydney Analogated Wireless 6PV (P.A)

**BAHAMAS**

Nassau ZNS (AYI)

**BARBADOS**

Bridgetown "Reefusion" (AYI)

**BERMUDA**

Pembroke ZRH-1 (AYI)

**BOLIVIA**

La Paz C3-P (MG)
Primeria Red Boliviana de Radio-difusion Network (3 stns) (P.A)

**BRITISH GUIANA**

Georgetown, Radio Demerara (AYI)

**CEYLON**

Radio Ceylon (P.A)

**CHILE**

Radio La Cooperativa Vitalicia Network (9 stns) (P.A)
Santiago CHI (KO)

**COLOMBIA**

Barranquilla HJA-HJAB (P.A)
Bogota HJAT-HATK (P.A)
Bogota HJAT-HE (CFM)
Cali HHKA (MG)
Bucaramanga HJGA-HJGB (MG)
Cartagena HJAT-HJAT (MG)
Cucuta HJAT-HJAT (ME)
Manizales HJAT-HJAT (ME)
Medellin HJAT-HJAT (ME)
Palmira HJAT-HJAT (ME)
Pereira HJAT-HJAT (ME)
Pereira HJAT-HJAT (ME)

**COSTA RICA**

San Jose TISS (AYI)
San Jose TIS (AYI)
San Jose TIGPH, TIGPH-2 (AYI)

**CUBA**

Camaguey CHY (KO)
Camaguey CMH (CN)

**DOMINICAN REPUBLIC**

Ciudad Trujillo III-MH (P.A)

**EL SALVADOR**

San Salvador YS (MG)

**GREECE**

Athens, Radio Athina (P.A)

**GUAM**

Guam KUAM (AYI)

**GUATEMALA**

Guatemala City TGW-A-B/C (P.A)
Quezaltenango TGQ-TGQA (P.A)

**HAITI**

Port-au-Prince 41 BM (P.A)
Port-au-Prince 41 VY (P.A)
Port-au-Prince 41 RR (P.A)

**HONDURAS**

San Pedro Sula HRPJ (MG)
San Pedro Sula HRR (MG)
Tegucigalpa HRA (MG)
Tegucigalpa HH (MG)
Tegucigalpa HRQ (GW)
Tegucigalpa HRP (GW)

**HONG KONG**

Hong Kong "Redfusion" (AYI)

**JAMAICA**

Cross Roads "Radio Jamaica" (AYI)
Montego Bay "Radio Jamaica" (AYI)

**JAPAN**

Tokyo JOFR (P.A)

**LIBERIA**

Monrovia ELIC (P.A)

**LUXEMBOURG**

"Radio Luxembourg" (GB)

**MALAYA**

Kuala Lumpur "Redfusion" (AYI)
Penang "Reefusion" (AYI)

**MALTA**

Valletta "Redfusion" (AYI)

**MEXICO**

Iztac XEJ (NTS)
Matamoros XE (NTS)
Mexicali XEF (NTS)
Mexico D.F. XEX-XE (NTS)
Mexico D.F. XET (NTS)
Mexico D.F. XECA (NTS)
Mina Laredo XEAS (NTS)
Reynosa XEOR (NTS)
Tijuana XEAC (NTS)

**MONACO**

"Radio Monte Carlo" (AYI)

**MOZAMBIQUE**

Lourenco Marques "Radio Mozambique" (P.A)

**NICARAGUA**

Granada YNWF (AYI)
Managua YNOV-YNK (MG)
Managua YNYP-YFP (MG)
Managua YNYW-YAYA (AYI)

**NICARAGUA**

Gronada YNWF (AYI)
Managua YNOV-YNK (MG)
Managua YNYP-YFP (MG)
Managua YNYW-YAYA (AYI)

**PAKISTAN**

Chiré HOOH (CM)
Colaba HOH (CM)
Colaba HOH (CM)
David HOU (CM)
Panama City HOA (Red Pan-American) (2 stns) (MG)
Panama City HOG (MG)
Panama City HOF-HOF (MG)
Panama City HOH-HOH-GO (CM)
Panama City Radio Cadena W (MG)
Radio Network (MG)

**PARAGUAY**

Asuncion ZP9 (AYI)

**PERU**

Lima OAM-E, OAKX (MG)
Lima OAM-E, JW (MG)
Trujillo 042V-2 (Peruana de Radiodifusion Network - 5 stns) (MG)

**PHILIPPINES**

Cebu DYHI (M)
Cebu DYRC (M)
Manila DZMM (M)
Manila DZRH-DZMR (M)
Mindanao DXW (M)

**PORTUGAL**

Lisbon "Radio Renascença" (P)
Porto "Radio Renascença" (P)

**PORT. INDIA**

Goa "Radio Goa" (P)

**PUERTO RICO**

Mayaguez W29R (P)
Mayaguez W29R (P)
Ponce WPA (P)
Ponce WPR (P)
San Juan WPAA, WPAP (P)
San Juan WAKO, WKAT (P)

**SAAR**

Saarbrucken "Radio Saarbrucken," Telema (P)

**SINGAPORE**

Singapore "Redfusion" (A)

**SPANISH MOROCCO**

Spanish Morocco E49-A4 (P)
Spanish Morocco E49-A1 (P)

**SURINAM**

Paramaribo PZA (AYI)

**TANGIER**

"Radio Afric-a-Maghreb" (A)
"Radio Africa-Tanger" (A)
"Radio International" (A)

**TRINIDAD**

Port of Spain "Radio Trinidad & Redfusion" (A)

**VENEZUELA**

Barcelona YQ-AY-AY (CM)
Barquisimeto YMM-YMMQ (CM)
Barquisimeto YMM-YMYO (CM)
Caracas YRM-YRMQ (CP)
Ciudad Bolivar YQ-PQ-YEM (CP)
Cumana YMV-YMO (CM)
Maracaibo YMY-YMYQ (CM)
Maracaibo YMV-YMVQ (CM)
Maturin YY-YY-YY (CM)
San Cristobal YQ-AY-AY (CM)
San Cristobal YMY-YMYQ (CM)
Tacarigua, Tucuyo TUC-YQ-YQ (CM)
Tocuyo, Tucuyo TUC-YQ-YQ (CM)
Venezuela YMM-YMPQ (CM)
"Radio and TV are the backbone of our advertising effort," Leonardo Garcia-Zenil, advertising manager for General Electric in Mexico, toldスポンサー. The air media account for 40% of GE's total annual advertising budget in Mexico, that is, $110,578 out of $276,445.

An old-time radio user south of the border, General Electric got into TV when the medium was born in Mexico some three-and-a-half years ago. And, though TV is a new medium, it has already proved its strength to the extent of getting 13% of General Electric's total budget south of the Rio Grande. This money is being spent on My Favorite Story, a GE-sponsored half-hour TV drama that has been dubbed into Spanish by Ziv International and TV announcements on XEW-TV, Channel 2.

Garcia-Zenil tells this story to show the pull of this TV film drama in Mexico:

General Electric had had a surplus of GE steam irons for quite a while. In Mexico these are considered "luxury items" and therefore heavily taxed. Hence the price of these steam irons is much higher in Mexico than in the U.S.

The stock of steam irons had always moved slowly in spite of the dealers' efforts and some space advertising. (Co-op dealer advertising accounts for 25% of GE's over-all Mexico budget, or $89,111.) General Electric proceeded to make a one-minute TV commercial to show the many advantages of the steam iron.

General Electric then put this commercial for the steam irons on My Favorite Story, XHTV, Channel 4, and also put it on once a day on NEW-TV, Channel 2. Within two weeks after the commercial was first shown on the two stations, General Electric had run out of steam irons.

Says Leonardo Garcia-Zenil: "Salesmen at our dealers' stores were surprised that people were asking for demonstrations of the "wonderful GE steam iron that we saw on TV last night," when before this the salesmen took great pains to accomplish a sale."

Ziv International's dubbed version of My Favorite Story is currently being shown in three other Latin American markets. Other Ziv films that are being telecast in Latin America, dubbed into Spanish, include: Mr. District Attorney, Cisco Kid, The Unexpected, Boston Blackie, The Night of the Hunter.

Ziv International was started in fall 1953 and is headed by Edward J. Stern. Dubbing is done in Ziv's Mexico City studios with Mexican stars. During the first eight months of operation the firm dubbed 221 half-hour films into Spanish.

Ziv is currently making plans for expanding the international operation, so that dubbed Ziv series will become available for telecast in Europe as well as in Latin American markets.

The remainder of General Electric's advertising budget in Mexico breaks down as follows: 17% for sales promotion or point of sale; 12% for newspapers; 6% for magazines.

Most of the dealer co-op money goes into space insertions in both magazines and newspapers. In black-and-white General Electric sticks to providing institutional ads, putting in direct- or mail order ads only when they're specifically requested by a dealer on a co-op basis. The lack of a really "national" organ such as The Saturday Evening Post limits General Electric spending in magazines.

"We still consider radio as our best advertising medium, reaching more audiences with less money than any other," Leonardo Garcia-Zenil toldスポンサー. Hence 25% of General Electric's total budget both for consumer and producer goods goes into radio.

The bulk of this money goes into Revista de Electric GE over XEW, half an hour on Friday evenings. The show is a sort of Mexican Hit Parade, called by Garcia-Zenil "the most popular musical program in Mexico." General Electric estimates that its commercial is heard by at least three million people every Friday night through this show. Further the show gives General Electric identification with a popular program.

In spring 1954 General Electric ran a contest on this half-hour musical revue. As a result of the contest the firm pulled letters not only from every important town and letters from small villages that can't even be found on the map but also letters from Central America and from the border towns of the U.S. The contest was open to every Mexican to the age of 13.

Says Garcia-Zenil: "The results not only showed that we have a large audience but that the people listened to our message and were interested enough to write a letter. This type of interest can easily be converted into a General Electric sale later on."

Through its institutional newspaper and magazine advertising, General Electric has encouraged the continuation of its reputation as a rather conservative company.

As Garcia-Zenil puts it: "General Electric being a trademark with great prestige and wide recognition in Mexico, the aims of our institutional advertising are to keep that prestige up and to tie in with local projects of general interest, both public and private."

Up to the time when the Mexican peso was devaluated (18 April 1954), General Electric sales of home appliances were 36% above last year's. The devaluation made American products proportionately more expensive for Mexicans, and although most of the General Electric home appliances are locally manufactured, some of the components are imported. However, General Electric expects that its year-round air advertising will begin to push sales back up again by fall 1954.
2. **SPONSOR:** Quaker Oats Co.  
**MARKET:** Colombia, Dominican Republic, Panama, Peru, Puerto Rico  
**AGENCY:** National Export Advertising Service

The export business is unpredictable. Quaker Oats has been selling to Latin America for over two decades. And yet both the company and its agency, National Export Advertising Service, continue to discover radically new facts about Quaker Oats’ Latin American markets which make them revise their entire advertising strategy.

After years with announcements the agency suggested a Latin American serial drama which was produced originally in 1950 and which is still chalking up sales results in five Latin American markets.

The serial, *Don Quakero*, is aired for 15 minutes a day, five days a week, and features a complete story each week. Serial dramas are the backbone of Latin American programming, at night as well as during the daytime. *Don Quakero* is put into Chase A time in several markets.

Central character and storyteller of this serial is Don Quakero, the symbol of Quaker Oats as well as the embodiment of honesty and rugged. In format and audience appeal the program most closely resembles *And Jenny*, with Don Quakero taking an active part in the story itself.

Here’s how the show is put together: Scripts are written in New York and submitted to Jim Zee, radio and tv director of National Export Advertising Service. He, in turn, sends them down to the local station, for example, Ondas del Lago in Maracibo, Venezuela. The local Quaker Oats distributor in that market helps the agency police the local production. However, tapes of the show are also sent back to Jim Zee so he can maintain a check.

A. S. Hart, president of Quaker Oats Pan American Co., masterminds advertising strategy with Jack Sweeney, National Export account executive. He has seen the radio serial help stimulate constantly rising sales. As a result of *Don Quakero’s* performance in five Latin American markets, Quaker Oats is allocating an additional $30,000 to its $50,000 ad budget to be put into radio.

Says Jack Sweeney: "In Latin American radio is the only real way of reaching a mass audience."

Better than 65% of Quaker Oats’ estimated $200,000 budget for 1953 was in radio program announcements and some tv. Beyond the pull of the *Don Quakero* program itself, Jack Sweeney stresses the merchandisability of Don Quakero. This personality is tied in with press and billboard advertising too.

Quaker Oats is now thinking of putting *Don Quakero* into several English-speaking markets as well. Under consideration are the Philippine Islands, the West Indies and Ceylon.

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3. **SPONSOR:** Northam Warren Corp.  
**MARKET:** Barbados, Bermuda, British Guiana, Jamaica, Panama, Trinidad  
**AGENCY:** Robert Otto

When American advertisers go into the Caribbean area, they usually think of radio in terms of saturation announcement schedules, often as many as 50 announcements a day. Robert Otto agency, however, found that it could get good brand identification and increased sales by putting Northam Warren Corp.’s budget into creative programming instead—and at a far lower price at that.

Here’s how Carl Seiffer, Robert Otto account executive for Cutex nail polish and Odonol deodorants, tells the story:

Both of these Northam Warren Corp. products had been distributed and sold in Bermuda for some years with a small advertising budget that was split between newspaper ads and one or two radio commercials weekly. In January 1954 the agency decided to put 100% of the firm’s budget into radio. Carl Seiffer got together with Northam Warren Corp.’s export advertising manager, Charles E. Robert, and with Steve Mann, Adam Young International’s account executive for ZBM, Bermuda, to discuss the most efficient way of applying the firm’s budget to Bermuda.

These were some of the problems that were discussed:

1. The budget permitted only two commercials a week.
2. The products had to be sold both to the Negro and the white population in such a way as to offend neither segment.

At this point ZBM’s manager, Gerry Wilnot, came up with a suggestion: How about putting the money into a five-minute women’s show?

The idea appealed to the firm and the agency for several reasons: (1) the cost of the five-minute radio show would be no more than the cost of two commercials, but it includes more commercial time; (2) such a program would give the two products program identification and prestige which announcements alone could not do; (3) the show could be used in other markets as well.

In January 1954 Gerry Wilnot and a Bermuda Femme got together and wrote and produced *Jennifer Jones*, the five-minute household hint show that has since been put into five other foreign English speaking markets: Barbados (Brassifission), British Guiana (Radio Demerara), Jamaica (Radio Jamaica), Trinidad (Radio Trinidad) and HOS, the English station in Panama. The program will shortly be heard in the Virgin Islands, Malta, India, Pakistan and Burma.

In most markets the program is aired twice a week during daytime women’s participation shows. The schedules in the various markets are so coordinated as to make it possible for the tape to be bicycled from station to station. (This, incidentally, was the idea of Gerry Wilnot.)
4.

**SPONSOR:** Domingo Mondez e Hijos

**MARKET:** Cuba

**AGENCY:** Direct

In Cuba the leading cigarette manufacturer, Regalias El Cuno, is among the biggest network tv sponsors. This firm bankrolls *Cabaret Regalias*, CMQ TV, Wednesdays 8:30-9:30 p.m.—a variety show that is the backbone of the cigarette company's advertising program.

Wednesday night has become synonymous with "tv night" in Cuba because of the strong programming block on that particular evening, including a popular dramatic show. So strong, in fact, is the tv habit in the country on Wednesdays that several theatre owners have made it a practice to install tv in the movie theatres and to feature the fact on the marquees.

In the interior of the island, where set penetration is less than in the capital, several independent operators have set up "tv-only" theatres. That is, they buy a tv set, put up several rows of benches before it and charge the equivalent of admission to view tv on this set.

**Sponsor of Cabaret Regalias** for the past three years, the firm has consistently had a better than 60 rating. An estimated 500,000 viewers in Havana alone has justified the firm's spending 80% of its over-all $500,000 budget in the new air medium.

The program itself is a sort of Cuban Toast of the Town, featuring name talent not only from Cuba but from the U. S., Mexico and the Central and South American countries as well. To amortize the cost of importing high priced talent from other countries, CMQ TV usually features the stars on Bacardi's CMQ radio program as well.

Before advertising on CMQ TV, Regalias had been Number Two brand in the Cuban market. Two years ago, however, Regalias became the Number One cigarette in Cuba and has continued to maintain this position.

*Cabaret Regalias* takes up about 50% of the firm's total budget, or $25,000 for time and talent each month. Supplementing this tv effort is Regalias' co-sponsorship of Saturday night boxing matches with Bacardi—a heavy weight Cuban advertiser which spends close to $1.5 million a year in the market.

During the last few seasons Regalias has also been among the four advertisers sponsoring the baseball games in Havana. This sport attracts not only record attendance at the ballpark but heavy tv audiences as well. Both sports events are telecast over CMQ TV's Havana flagship.

One of the oldest Cuban cigarette companies, formed in the 1800's, Regalias reached a sales record of $12 million in 1953. The firm's major competitor in Cuba is Trinidad y Hao, the company that held Number One place in the Cuban market until 1953. Until that year Trinidad y Hao had also been a heavy tv advertiser.

5.

**SPONSOR:** Campbell Soup Co.

**MARKET:** Panama, Bermuda

**AGENCY:** Robert Otto

Campbell Soup's advertising strategy in Panama during the past five years has reflected the growing importance of radio in that market, as well as the growing awareness of its strength on the part of American advertisers.

Until five years ago Campbell Soup's Panamanian budget was evenly divided between newspapers and radio. In 1952 began the firm's swing towards the air medium. This year Campbell Soup is spending three times as much in radio in Panama as in newspapers.

Some 75% of this air budget is going into *La Carita*, a 15-minute serial, over RPC Network, Monday through Friday, 3:00 p.m. This serial, written by a Cuban script writer, and produced locally in Panama City by RPC, gives Campbell Soup a merchandisable radio property, as well as three announcements a day within the show. Campbell Soup has been sponsoring this particular serial for a year.

"We like the impact and identification a program gives us," Dick Battan, Robert Otto account executive for Campbell Soup, told SPONSOR. "An announcement within a program produces far stronger results for us than announcements wedged between those of other sponsors. Peak attention, of course, comes from commercials integrated into the program."

Campbell Soup also advertises in the two top newspapers of Panama with 36", 16" and 6" ads. Battan likes the merchandising support the RPC Network has given to *La Carita* in the network's program advertising. RPC requested cuts of soup cans from the agency and put the cut into newspaper ads plugging the program.

Gordon Carberry, Campbell Soup's export advertising manager, points to an annual 10% sales increase over the past five years as an indication of the potential of this market. The firm's Panamanian budget has reflected this growth.

Studies of consumer preferences and market data dictate Campbell Soup's air strategy. "Unlike domestic strategy, we feature one soup flavor for a week in order to keep the message simple and hard hitting," Dick Battan explains. "The flavor preferences in Panama reflect the differences in taste. In the U. S. tomato soup is the favorite, whereas pepperpot soup—a spicier flavor—outanks all others in Panama."

Campbell Soup's highest per capita consumption in the world is in Bermuda. In a total population of 10,000, the annual retail value of Campbell's products sold is $160,000. The firm's advertising budget, mainly in radio, consists of $8,000.60 per year, which is spent on a daily 15-minute newscast over ZBM 1 and ZBM 2 in Pembroke, Bermuda, at 6:00 p.m., plus a 15 minute women's show.

28 JUNE 1954
4 ways you can use this valuable SPONSOR feature

In every issue of SPONSOR you will find the handy, up-to-date listing of new TV station grants which appears below. Here's how this compilation can help you.
1. You can plan campaigns far in advance by checking on-air target dates given in chart.
2. Names of permittee, manager and rep for each new C.P. and station make it easy to get additional data.
3. List of all stations newly on air with commercial programing during two weeks preceding issue is handy reference list to update timebuyers.
4. Box score at bottom of page is succinct summary of TV's status. Includes total number of U.S. stations.

NEW AND UPCOMING TV STATIONS

I. New station on air*

<table>
<thead>
<tr>
<th>CITY &amp; STATE</th>
<th>CALL LETTERS</th>
<th>CHANNEL NO</th>
<th>ON-AIR DATE</th>
<th>POWER (KW)**</th>
<th>NET AFFILIATION</th>
<th>STNS ON AIR</th>
<th>SETS IN MARKET (000)</th>
<th>PERMITTEE &amp; MANAGER</th>
<th>REP</th>
</tr>
</thead>
<tbody>
<tr>
<td>ORLANDO, FLA.</td>
<td>WDBO-TV</td>
<td>6</td>
<td>1 July</td>
<td>100 50</td>
<td>Basic CBS</td>
<td>1</td>
<td>NFA</td>
<td>Orlando Brise, Co.</td>
<td>Young</td>
</tr>
</tbody>
</table>

II. New construction permits*

<table>
<thead>
<tr>
<th>CITY &amp; STATE</th>
<th>CALL LETTERS</th>
<th>DATE OF GRANT</th>
<th>ON-AIR TARGET</th>
<th>POWER (KW)**</th>
<th>STATIONS ON AIR</th>
<th>SETS IN MARKET (000)</th>
<th>PERMITTEE &amp; MANAGER</th>
<th>RADIO REP</th>
</tr>
</thead>
<tbody>
<tr>
<td>JEFFERSON CITY, MO.</td>
<td>KWOS-TV</td>
<td>13</td>
<td>10 June</td>
<td>86 52 0</td>
<td>NFA</td>
<td>Jefferson Television Co.</td>
<td>Betty Goborn, Handy, pres.</td>
<td></td>
</tr>
<tr>
<td>MANSFIELD, OHIO</td>
<td>36</td>
<td>4 June</td>
<td>17 9 0</td>
<td>NFA</td>
<td>Sears &amp; Roebuck Co.</td>
<td>S. E. Goborn, jr., mgr.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MILWAUKEE, WIS.</td>
<td>12</td>
<td>11 June</td>
<td>251 150 3</td>
<td>675 vhf</td>
<td>Milwaukee Area Telecasting Corp.</td>
<td>Paul A. Pratt, pres.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PHOENIX, ARIZ.</td>
<td>3</td>
<td>10 June</td>
<td>100 50 3</td>
<td>93 vhf</td>
<td>Family Broadcasting Co.</td>
<td>Maxweld H. Harrett, sec.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

III. Addenda to previous listings

Since SPONSOR's 14 June list, one more television station grantee has left the air but retained its permit. Two more stations went off the air: two began operating.

OFF THE AIR
KANSAS CITY, Mo., KMBC-TV, vhf ch. 9 (share time). Station merged with WHB-TV 9 June 18, 1953.

82. During first three weeks of June one TV station went off the air: two began operating.

[grantee requested c.p. cancellation].

LUKFIN, Tex., KTRR-TV, vhf ch. 9 [grantee requested c.p. cancellation].

BOX SCORE

<table>
<thead>
<tr>
<th>U.S. stations on air, incl.</th>
<th>276</th>
</tr>
</thead>
<tbody>
<tr>
<td>Honolulu and Alaska</td>
<td>18</td>
</tr>
<tr>
<td>June 31st</td>
<td>272</td>
</tr>
</tbody>
</table>

Post-freeze C.P.'s granted (excluding 36 educational grants):

<table>
<thead>
<tr>
<th>Grants on air</th>
<th>552</th>
</tr>
</thead>
<tbody>
<tr>
<td>June 31st</td>
<td>268</td>
</tr>
</tbody>
</table>

Tv homes in U.S.: (1 May 54) 30,083,000
U.S. homes with tv sets (1 May 54) 69%
IN SAN FRANCISCO...

*THEY STILL DANCE TO HIS TUNE...

And maybe you danced to his orchestra, for Del Courtney is still one of the big names in music. You saw him, maybe, at the Ambassador in New York, the Stevens in Chicago, the Cocoanut Grove in Los Angeles, the Roosevelt in New Orleans or at any of many great hotels throughout the nation.

Del's still a great band leader, but his first love now lies in the personalities and novelties of his own TV show... San Francisco's highest-rated locally produced program, the only such program in recent San Francisco history to reach the top ten among all daytime adult shows, local or network.

Participations are yours at an amazingly low cost per thousand. Remember, in San Francisco, *they still dance to Del Courtney's tune.

The Del Courtney Show
Monday thru Friday, 1-2 p.m.
Film feature and live

The Del Courtney Sunday Show
Live; 4-4:30 p.m.

*Women particularly

SAN FRANCISCO, CALIF.,
...affiliated with CBS and DuMont Television Networks...represented by the Katz Agency
FIRST CHOICE
with Sponsor and Station...

With more and more money invested in film, advertisers are demanding better and better projection—insisting upon maximum quality at the tube—quickest possible reaction to selling messages. As a result, they favor stations using the Eastman 16mm. Projector, Model 250.

Six reasons why the EASTMAN 16MM. TELEVISION PROJECTOR, Model 250, rates A-1 with everyone...

1. Variable Transformer permits raising or lowering level of illumination to accommodate material used. Tungsten light source—protected by standby lamp.

2. Increased Signal Strength: Optical system allows use of high red and infrared absorbing filter. Assures clearer pictures, greater signal strength.

3. Still-Frame Projection: With unwanted radiation removed, and separate drive for shutter, single frame of film can be left indefinitely in gate.

4. Refined Sound System with low flutter and distortion gives optimum results for either emulsion position.

5. Projection Optics: An f/1.5 optical system corrected for the 12:1 magnification required by television provides truly high resolution.


For further information address:
Motion Picture Film Department
Eastman Kodak Company
Rochester 4, N. Y.

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

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

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois
Tv film shows recently made available for syndication

Programs issued since February 1954. Next chart will appear 26 July

<table>
<thead>
<tr>
<th>Show name</th>
<th>Syndicator</th>
<th>Producer</th>
<th>Length</th>
<th>Price Range1</th>
<th>No in series</th>
</tr>
</thead>
<tbody>
<tr>
<td>ADVENTURE</td>
<td></td>
<td></td>
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<td></td>
<td></td>
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<tr>
<td>Key:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Adventure</td>
<td>Screen Gems</td>
<td>Screen Gems</td>
<td>30 min.</td>
<td>26</td>
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<tr>
<td>CHILDREN'S</td>
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<tr>
<td>DRAMA, MYSTERY</td>
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<tr>
<td>EDUCATIONAL</td>
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<td>DOCUMENTARY</td>
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</table>

1 Syndicators prefer to give you prices on request for specific markets rather than generalize. Available in color. Available 1 September. **The** CORN shows in 25 markets, best available for local sponsors. **The Wander Co., Chicago (Ovaltine)** is sponsoring the show nationally under the title, "Captain Molecule." A separate series is available for local sponsorship in markets not covered by Ovaltine. See "Film Notes." *VHDOH* invites all film syndicators to send data on new films.

28 JUNE 1954

(See film notes, page 54)
...through every middlesex, village and farm...
Storer Stations are unparalleled producers of sales, not only in large cities, but in "every middlesex, village and farm" in their tremendous coverage areas. Businessmen know that an investment in Storer Stations always produces a substantial return.
Film notes
and trends

Separate titles, same series:
Screen Gems is shooting one children's
adventure series under two names to
permit the national network sponsor
to maintain identification with the
show. The Wander Co., Chicago
(Ovaltine) will sponsor the show as
Captain Midnight over 60 CBS TV sta-
tions this fall. Local and regional
sponsors in markets not covered by the
Ovaltine lineup will buy the show as
Jet Jackson, Flying Commando.

Because both series are shot with
the same cameras at the same time
and using the same cast, production
cost to both the national and local
sponsors is cut down considerably,
according to Ralph Cohn, vice presi-
dent and general manager of Screen Gems.
During the shooting, each time the
name "Captain Midnight" is men-
tioned or the name is shown on the
screen a separate shot will be made
using the name "Jet Jackson."

The Wander Co. has long-spon-
sored the radio version of Captain Midnight
for Ovaltine, felt it was particu-
larly important to maintain sole iden-
tification with the title. Its agency is
Tatham-Laird, Chicago.

How to make film look live:
Duke Goldstone, who has produced tv
series like Liberator and Life with Eliza-
abeth for Guild Films, gave these five
tips to sponsors recently on how to
make a film show look live:

1. Use direct recording. In num-
bers with a singer and orchestra, rec-
ord voice and background music si-
multaneously instead of tapping the
singing first and then playing it back
while the music is recorded. “Even
though a playback may result in a
more technically perfect film,” says
Goldstone, “the effect will be stifled.”

2. Play to the camera. If there’s a
studio audience present when the film
is being made, forget about it. The
performer should always play to the
camera.

3. Use only one camera. Although
filming time may be reduced with a
multiple-camera set, best results are
obtained from a single camera. Rea-
son: You can’t get the optimum light-
ing effects for all three cameras simul-
taneously. When there’s only one cam-
era you can light specifically for the
single lens.

4. Use clothes and makeup in the
same tone. One reason some old Holly-
wood films look poor on tv is the stark
black-and-white effect they produce.
To minimize unreal contrast wear light
clothes with light makeup or dark
clothes with dark makeup: don’t mix.

5. Get movement in musical num-
bers. Don’t permit the singer to be
motionless. When the film is edited a
sudden jump from one static spot to
the next makes the fact that it has
been cut obvious to the audience.

“Jungle” items merchandise
show: Television Programs of Amer-
ica recently launched a two-part mer-
chandising campaign of giveawa-
y and retail store items to tie in with its
Ramar of the Jungle film series.

The giveaways are self-liquidating
items. They are given away by local
sponsors of the show in exchange for
enough to cover cost plus a box top.
These giveaways are announced on the
air, include such jungle-theme items as:

- A package of 10 jungle-imprint
  balloons (25c).
- Safari pith helmet ($1).
- Series of toys and novelties such as
  animal inflatables, safari jeeps, par-
  akets, jungle trophy sets (25-50c).
- Cut-out and picture books (10-
  25c), Ramar comic books (10c).
- Jungle buckles, belts, suspenders
  and wallets (25-50c).

The items for sale in retail stores
run along the same lines, will be dis-
tributed in time for back-to-school
promotion. They include:

- Jungle jeeps, trophy animals, Ra-
  mar medical set (25c to $2).
- T-shirts, sweat shirts and safari
  juvenile pajamas (79c, 89c, $1).
- Water-color and paint sets and
  jungle jewelry (59c, 79c, $1).
- Jungle games ($1.98).

According to TPA 50,000 Ramar
jungle games have already been sold
in Eastern Pennsylvania, where the
company has already distributed some
of the above items. TPA is now plan-
ing a nationwide advertising cam-
paign with the manufacturers.
Decide on the Network with Lowest Production Costs

The Du Mont Television Network sells time! Rehearsals, equipment, personnel, sets, props, film services, art, makeup, music, scripts, teletranscriptions and other special services are billed to you at cost, keeping your budget in line. And the Du Mont studios in New York, Chicago, Washington, Pittsburgh and Los Angeles offer you the country's finest facilities.

DECIDE ON DUMONT

- LOWER TIME COSTS
  You save regionally or nationally on the Du Mont Network. For example, in the 5 largest U.S. markets alone, other networks cost as much as 13% to 46.1% more. In addition the Du Mont Network has the most favorable discount structure.

- NO "MUST-BUY" PROGRAMS
  Du Mont availabilities let you "buy" or build and become the sole sponsor of a program that meets your selling needs.

- TIME PERIOD PROTECTION
  The Du Mont Television Network has always protected its sponsors. When you decide on Du Mont you have a time franchise.

IT PAYS TO DECIDE ON THE DUMONT TELEVISION NETWORK

515 Madison Avenue, New York 22, N. Y. Murray Hill 8-2600
435 N. Michigan Avenue, Chicago 11, Ill. MO 4-6262
A Division of A. J. Du Mont Laboratories, Inc.
THEATRE

SPONSOR: Marina’s Waring Theatre
AGENCY: Direct

CAPSULE CASE HISTORY: To advertise Cinemascope and The Robe this theatre—unlike all others offering the same show at the time (February)—bought 10 announcements on WRNY and only a 1" newspaper ad. The sponsor says the picture was shown on Thursday night, downtown night in Rochester and a “very poor night for neighborhood theatres.” Yet sponsor’s theatre had standing room only and biggest box office receipts in Western New York while other neighborhood theatres played to only half-filled houses. Cost: $5.70 per announcement.

WRNY/AM-FM, Rochester

PROGRAM: Announcement

FROZEN FOODS

SPONSOR: Seiler Foods, Inc.
AGENCY: Doremus & Co.

CAPSULE CASE HISTORY: After a four-month absence, this advertiser of quality frozen food specialties (most popular of which is clam chowder) resumed a schedule of 16 announcements weekly on four stations. After the first week back on the air, Seiler reported a 60% increase in radio-advertised products compared with a 15% increase in non-advertised products. Seiler’s competitors copy on one or two items at a time, none uses participations (mostly morning) in programs featuring local personalities.

WBZ, WEEI, WHDH, WNAC, Boston

PROGRAM: Participations

CORN SEED

SPONSOR: Traywick & Traywick
AGENCY: Direct

CAPSULE CASE HISTORY: The sponsor bought a series of announcements on a 13-week contract to sell 5,000 bushels of corn seed. After eight weeks, however, the contract was canceled. Reason: The seed was completely sold out. Radio advertising expenditure was $1,185, and gross sales totaled $50,000. Traywick & Traywick has ordered 25,000 bushels of corn seed for next season.

WBT, Charlotte

PROGRAM: Announcements

STUDENT ENROLLMENT

SPONSOR: Dept. of Veterans Affairs.
AGENCY: Direct

CAPSULE CASE HISTORY: The sponsor recently ran a campaign to enroll veterans in a special construction course. The school was offered at Montreal’s Technical School and was being promoted in various media by the Department of Veterans Affairs, Veterans Land Act. Shortly after the end of the campaign an official of the veterans’ affairs department wrote to the station and said its objective—enrollment of 240 veterans in the course—was attained through the CKAC campaign.

CKAC, Montreal

PROGRAM: Announcements

CANNED MEATS

SPONSOR: Burns & Co., Ltd.
AGENCY: James Lovick & Co., Toronto

CAPSULE CASE HISTORY: Sponsor signed for 10-minute segments, five times weekly, of CHIC’s Treasure Chest program. The sponsor also advertised on CJAV. Burns & Co. reports that sales are up 10% in the Nanaimo area and up 75% in the Park Alberni area. The sponsor attributes the increase solely to the CHIB and CJAV programs.

CHIB, Nanaimo
CJAV, Port Alberni

PROGRAM: Treasure Chest

NAME THE FAMOUS

SPONSOR: Martina’s Waring Theatre
AGENCY: Direct

CAPSULE CASE HISTORY: To advertise Cinemascope and The Robe this theatre—unlike all others offering the same show at the time (February)—bought 10 announcements on WRNY and only a 1" newspaper ad. The sponsor says the picture was shown on Thursday night, downtown night in Rochester and a “very poor night for neighborhood theatres.” Yet sponsor’s theatre had standing room only and biggest box office receipts in Western New York while other neighborhood theatres played to only half-filled houses. Cost: $5.70 per announcement.

WRNY/AM-FM, Rochester

PROGRAM: Announcement

SAVINGS & LOAN ASSN.

SPONSOR: First Federal Savings & Loan Assn.
AGENCY: Halvorson-Denby & Loan Assn.

CAPSULE CASE HISTORY: About five months ago the sponsor bought the 6:55 p.m. newscast on KOA six nights weekly at a cost of $47.80 per program. In this five-month period, the sponsor has “enjoyed a full year’s growth . . . and brother, that’s successful advertising,” E. M. Halvorson, of the agency, remarked. “This program,” Halvorson said, “pulled immediate inquiries [and] caused our client to take a second look at nighttime radio . . . .”

KOA, Denver

PROGRAM: Newsflast

APPLIANCES

SPONSOR: Roche, Inc.
AGENCY: Direct

CAPSULE CASE HISTORY: During Roche’s “Pioneer Days” promotion, the store sponsored a mystery tune contest on WSCR. In three days special operators handled more than 1,900 contest phone calls. The turn-out of customers for radios, tv sets and other appliances was described by the sponsor as “overwhelming!” Danny at first of the results radio could produce. Roche now is a confirmed and regular WSCR advertiser, according to the station.

WSCR, Schanton

PROGRAM: Freddie Chapman

RADIO results

SAVINGS & LOAN ASSN.

SPONSOR: First Federal Savings & Loan Assn.
AGENCY: Halvorson-Denby & Loan Assn.

CAPSULE CASE HISTORY: About five months ago the sponsor bought the 6:55 p.m. newscast on KOA six nights weekly at a cost of $47.80 per program. In this five-month period, the sponsor has “enjoyed a full year’s growth . . . and brother, that’s successful advertising,” E. M. Halvorson, of the agency, remarked. “This program,” Halvorson said, “pulled immediate inquiries [and] caused our client to take a second look at nighttime radio . . . .”

KOA, Denver

PROGRAM: Newsflast

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WSCR, Schanton

PROGRAM: Freddie Chapman

CANNED MEATS

SPONSOR: Burns & Co., Ltd.
AGENCY: James Lovick & Co., Toronto

CAPSULE CASE HISTORY: Sponsor signed for 10-minute segments, five times weekly, of CHIC’s Treasure Chest program. The sponsor also advertised on CJAV. Burns & Co. reports that sales are up 10% in the Nanaimo area and up 75% in the Park Alberni area. The sponsor attributes the increase solely to the CHIC and CJAV programs.

CHIC, Nanaimo
CJAV, Port Alberni

PROGRAM: Treasure Chest

NAME THE FAMOUS

SPONSOR: Martina’s Waring Theatre
AGENCY: Direct

CAPSULE CASE HISTORY: To advertise Cinemascope and The Robe this theatre—unlike all others offering the same show at the time (February)—bought 10 announcements on WRNY and only a 1" newspaper ad. The sponsor says the picture was shown on Thursday night, downtown night in Rochester and a “very poor night for neighborhood theatres.” Yet sponsor’s theatre had standing room only and biggest box office receipts in Western New York while other neighborhood theatres played to only half-filled houses. Cost: $5.70 per announcement.

WRNY/AM-FM, Rochester

PROGRAM: Announcement

FROZEN FOODS

SPONSOR: Seiler Foods, Inc.
AGENCY: Doremus & Co.

CAPSULE CASE HISTORY: After a four-month absence, this advertiser of quality frozen food specialties (most popular of which is clam chowder) resumed a schedule of 16 announcements weekly on four stations. After the first week back on the air, Seiler reported a 60% increase in radio-advertised products compared with a 15% increase in non-advertised products. Seiler’s competitors copy on one or two items at a time, none uses participations (mostly morning) in programs featuring local personalities.

WBZ, WEEI, WHDH, WNAC, Boston

PROGRAM: Participations

CORN SEED

SPONSOR: Traywick & Traywick
AGENCY: Direct

CAPSULE CASE HISTORY: The sponsor bought a series of announcements on a 13-week contract to sell 5,000 bushels of corn seed. After eight weeks, however, the contract was canceled. Reason: The seed was completely sold out. Radio advertising expenditure was $1,185, and gross sales totaled $50,000. Traywick & Traywick has ordered 25,000 bushels of corn seed for next season.

WBT, Charlotte

PROGRAM: Announcements

STUDENT ENROLLMENT

SPONSOR: Dept. of Veterans Affairs.
AGENCY: Direct

CAPSULE CASE HISTORY: The sponsor recently ran a campaign to enroll veterans in a special construction course. The school was offered at Montreal’s Technical School and was being promoted in various media by the Department of Veterans Affairs, Veterans Land Act. Shortly after the end of the campaign an official of the veterans’ affairs department wrote to the station and said its objective—enrollment of 240 veterans in the course—was attained through the CKAC campaign.

CKAC, Montreal

PROGRAM: Announcements

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CHIC, Nanaimo
CJAV, Port Alberni

PROGRAM: Treasure Chest

NAME THE FAMOUS
If your station is not yet using Associated Press service, your AP Field Representative can give you complete information. Or write—

**AP News**

provides QUALITY that local sponsors Want!

It's not uncommon that a sponsor asks for a locally-produced program of network quality. AP newscasts can fill the bill, leaving nothing to be desired.

WSAZ of Huntington, W. Va., has the proof. Anderson-Newcomb, a department store known for its prestige brands, was in the market for a program. Having used a network show, the store was skeptical of the quality of a locally-produced vehicle.

WSAZ proposed a news program. Station pointed out that its top “news voice” would do the presentation . . . that everything about the production would do the sponsor credit . . . that the program would carry Associated Press news. Sponsor agreed to a contract, with right to cancel if quality failed to measure up.

*That was nearly five years ago. Store is still on the air . . . still using AP news . . . still happy.*

*Mr. C. T. Garten, WSAZ’s manager, says:* "Our ability to offer the prestige of The Associated Press helped us to sell this account, and to reassure the sponsor about high quality. That’s a ‘plus’ that goes along with AP membership."

**Those who know famous brands . . . know the most famous brand in news is AP**

28 June 1954
Mr. Robert F. Mendelson, V.P.
SPONSOR Magazine
40 East 49th St.
New York 17, N. Y.

Dear Mr. Mendelson:

You will be interested in knowing that our agency recently conducted a survey among Time Buyers in the 32 top agencies in radio-TV billing. This group placed over $372,000,000. in billing in 1953.

The purpose of our questionnaire was to determine the sources of information, types of information and publications read by this critical group. We received replies from 53% of the agencies contacted.

While we cannot release the exact findings you will be interested in knowing that SPONSOR Magazine was the magazine reaching more of this group than any other in its field and received the highest number of "most preferred" votes.

To us this indicates the high regard the readers have for your publication.

Cordially yours,

COMSTOCK & COMPANY

T. Sloane Palmer

TSP/mlh
Why SPONSOR is FIRST with Timebuyers

SPONSOR is pinpointed to the work-needs of timebuyers, account men and ad managers too. It’s readable. It’s a practical aid to the busy buyer from cover to cover. Any wonder it ranks first in this (or any other) objective study of radio/tv reading habits among national agencies and advertisers?

P.S. A few months back another broadcaster made an objective survey of ad manager, account executive and timebuyer trade paper readership. SPONSOR was the #1 choice.

SPONSOR THE MAGAZINE RADIO AND TV ADVERTISERS USE
agency profile

Irwin A. Vladimir
President
Irwin Vladimir & Co., New York

Last year Irwin Vladimir, whose agency specializes in international advertising, traveled for five months out of 12. He admits that is a bit more than his usual 20,000 miles a year, but with the growing importance of export advertising and the growth of export business in dollar volume, it’s not unlikely that Vladimir may be off on a third trip around the world shortly.

The major trend Vladimir has noted among his 40 or more international accounts is the increased use of radio and TV during the past two years. “For the first time in the 15-year history of this agency, some 35% of our total billings are in the air media,” he told sponsor. “We’re on the air in 14 countries.”

Use of air media varies from advertiser to advertiser and from market to market. But generally, where the budget permits, Vladimir recommends sponsorship of programs rather than announcements.

“These programs may be based upon scripts that we send along but they’re locally produced under the supervision of one of our 65 associate agencies.”

These associate agencies do more than just supervise programing for Vladimir accounts. If an ad is intended for an Arabic newspaper, for example, it is likely that the original English copy (written in the United States) would be translated by the associate agency.

Since Latin America is, however, the biggest export market for Vladimir clients, the agency employs several Spanish copywriters in New York year-round, to write ads and commercials for such large international advertisers as Pillsbury, Mennen, Nash, Standard Oil Co. of California, International Cellucotton.

“The spending of international advertisers in particular markets varies tremendously from year to year.” Vladimir explained. “Besides the usual factors of market potential and distribution, the international advertiser guides his budget by government restrictions, trade control, foreign exchange. The market most recently affected by one of these factors is Mexico, which was one of our most important markets until the Mexican Government devaluated the peso April 18. This makes it harder, of course, for Mexicans to buy American products.”

Vladimir’s favorite leisure-time occupation? Collecting coins from all over the world to keep the feel of traveling fresh.

(See International Radio-TV Section, page 11)
It's a wonderful year—this first year of KQV's association with CBS Radio. Naturally our ratings are up—and our "Pulse" beat gets stronger with each successive report.

Since last August, KQV has led all other stations in program "Firsts" in Pittsburgh, according to Pulse Surveys. This margin of leadership continues to grow with each survey.

And now, on this happy anniversary, the latest Pulse Survey of our Half MV/V area—covering all or part of nine rich, suburban counties—and including 25 stations... shows that—

—KQV's ratings outside of Pittsburgh coincide almost perfectly with KQV's top Pittsburgh ratings!

Certainly we hope our union will be blessed with many—happy clients. All you have to do to share in the bliss is ask a KQV salesman or your Raymer man.
on to state that the luxury price of one hour on NBC's New York outlet would be jumped from $2,000 to $2,800. The price today, for those who don't know, is $6,200.

Bob Hope made the plunge into the new medium as a result of which theatre exhibitors made a squawk that he was biting the hand that fed him. An ex-NBC executive was quoted as saying this point of view was silly—that it was radio which gave life to Hope, not movies.

Other stories of interest concerned the fact that local stations were beginning to program tv during the daytime thus adding to the rapidly mounting headaches of radio. And a big black headline on April 12 proclaimed that the FCC still liked CBS' color techniques.

However, what was as telling as anything revealed in these editions of Variety was the list of agency personnel whose names were stapled to the cover of each issue—folks in those days who were concerned with broadcast media and to whom the copies were routed.

Of the 15 names, the top three represented management interested in all media and still with the company. Of the next 12 only five are still here, the remaining seven dispersed as it were to the four corners of the tv map.

This gives at least a clue to one of the advertising business' big problems and one which is still with us—trying to maintain some semblance of stability in a medium that seems to defy it. Some of the good gone guys (on the list) got new jobs. I recall, at triple their take merely on the basis that they knew a barn door wipe from a barn door. But today these chaps, who took the fastest buck and couldn't back it up, are in trouble. I hear about them often.

There are others who grew up with the business and enhanced their knowledge. These are still doing fine. Which proves that life can be beautiful—even on tv.

* * *

**Letters to Bob Foreman are welcomed**

Do you always agree with the opinions Bob Foreman expresses in "Agency Ad Libs"? Bob and the editors of sponsor would be happy to receive and print comments from readers. Address Bob Foreman, c/o sponsor, 40 E. 40 St.
You've Got to TALK THEIR LANGUAGE to SELL 'EM!

That's why America's top independents are doing such a good selling job for national advertisers everywhere. Independent radio stations never stop catering to local tastes, talking to their listeners in everyday, familiar terms that sell more because they are more understandable. If you too want to achieve better impact for your selling message, contact any one of the top independent stations listed below. All are staffed with powerful local personalities who know their market, can put across your story.

These Top Independents Can SELL THEIR HOME MARKETS!

<table>
<thead>
<tr>
<th>Station</th>
<th>City, State</th>
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<td>WCUE</td>
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<td>WCOP</td>
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<tr>
<td>WDOK</td>
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<td>KMYR</td>
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<td>KCBC</td>
<td>Des Moines, Iowa</td>
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<td>WIKY</td>
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<td>KLMS</td>
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<td>WKYW</td>
<td>Louisville, Kentucky</td>
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<td>WMIN</td>
<td>Minneapolis—St. Paul, Minn.</td>
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<td>KSTL</td>
<td>St. Louis, Missouri</td>
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<td>WOLF</td>
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<td>KWBB</td>
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<td>CKXL</td>
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<td>CKNW</td>
<td>Vancouver, B. C., Canada</td>
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<tr>
<td>CKY</td>
<td>Winnipeg, Manitoba, Canada</td>
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</tbody>
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They are all members of AIMS — Association of Independent Metropolitan Stations — each the outstanding independent station in a city.

Aim for BULL’S-EYE results...with the AIMS GROUP
SPONSOR Asks...

THE PICKED PANEL ANSWERS

COMBINE TALENTS, IDEAS

By Paul Talbot

President, Fremantle Overseas Radio & Television

A sponsor will assure himself of the best programming in international markets if he takes advantage of the talents available in export markets and combines them with ideas and materials from the U.S.

In other words, he may handle his programming as he does his consumer export items—a good basic American product presented in an attractive local package.

Neither the "everything must be done locally" approach nor a system by which a complete "foreign" program is supplied to an export market is, in my opinion, a satisfactory answer. If everything is done on a local level, the advertiser is needlessly cut off from the talent and experience of the U.S. broadcasting industry. On the other hand, there are dangers in sending a ready-made package from the States—in addition to the obvious language problem, there are local tastes and customs to consider.

Naturally, feature films, some dramatic TV films and radio transcriptions can be used as they arrive from the U.S., but the high-rated shows usually have a local flavor. For example, a successful children's show in Mexico employs the talents of a popular local mistress of ceremonies, who introduces and narrates American cartoons and documentary films.

In Puerto Rico, the top sports quiz is based on a stateside show and both script and sports action film are supplied from New York, but the quizmaster and contestants are local. The No. 1 TV show in Great Britain is a British production of the successful U.S. program What's My Line. And in radio, the most universally accepted U.S. show is Superman, which is produced with local variations in 18 countries—a good basic American product presented in an attractive local package.

USE NATIVE LANGUAGE

By Edward J. Stern

President, Export Division, Ziv TV Programs

We, of the Export Division of Ziv Television Programs, Inc., have found, after costly experiments, that "the answer to the best way of using television abroad" is met by the use of film television programs.

Take Spanish, for instance. We contacted stations, agencies, local and international advertisers to determine whether they preferred entire Spanish dialogue and sound tracks or merely Spanish subtitles. The results: All preferred entire Spanish dialogue and were willing to pay the necessarily higher price. Today our programs: Cisco Kid, Boston Blackie, Favorite Story, The Unexpected, Mr. District Attorney, Yesterday's Newsreel are all in Spanish and are sponsored by many of the greatest names in international advertising—General Electric, American Airlines, Borden's, Lucky Strike, cigarettes, British-American Tobacco, Ford, Westinghouse, Pet Milk—to name a few—and a host of local sponsors.

The sponsor abroad, as in the United States, is vitally interested in obtaining maximum returns for each dollar spent in the television medium. Here is where syndicated film television, in the language of the country, does the job. We have found our own end foreign language TV series afford the sponsor an opportunity to give his audiences top-budget, shows, with name stars, at a price he and the market can afford.

Many of the same problems exist for the foreign TV sponsor as exist here. The lack of local talent in most areas, the high cost of producing live shows and the knowhow and cost of merchandising the program are common problems to American and foreign advertisers alike. The use of Ziv's proven exploitation material abroad, in the language of the country, is proving as successful as it has been in the United States. Included are point of sale pieces, publicity releases, mats and other items for the sponsor at little cost because of the large quantities that are turned out.

Television sells merchandise—and it is growing by leaps and bounds in many foreign countries. We found that television fills a much bigger entertainment need in foreign markets than in the U.S. as the average American has more opportunity for entertainment outside of the home than exists in foreign markets.

It is interesting to note that today, after our shows have been running in many overseas markets we find these stations, agencies and local sponsors as well as the local representatives of international sponsors are most enthusiastic about the ratings and results these programs are achieving for them.
KNOW CUSTOMS. HABITS
By A. L. Beyea
Vice President, Robert Otto & Co.

With the extensive growth of radio in markets abroad, more and more advertisers have found this medium can produce excellent results. Television, on the other hand, restricted to fewer markets and smaller audiences, can also when properly used produce sales.

Radio—In many markets the usual tried and true methods of measuring audience, station and program popularity are available through ratings based on periodic surveys. Where these surveys are available provided within the advertising industry, they can be used for determining types of audiences, station popularity and all other factors to determine the best radio buy for the advertiser and his product. It is where these facilities are lacking that more ingenious means must be used for evaluating the radio stations and their audiences. Customs and habits of the people are helpful for the indications in most countries in order to determine their radio listening habits. Knowing, for example, the hours of retirement at the end of the day—and this varies from country to country—one can determine when an evening program is timely. One significant method of selecting stations, as well as best times of broadcast, is to study the programming of well-known advertisers who conduct surveys.

Television—The response to television after its introduction into those countries where it is already operating has been even more startling than in this country. Because the cost of television receivers is relatively higher in terms of local purchasing power than here in the United States, the television audience is comprised of the higher-income groups.

Of course, the average number of viewers per set is much higher, but the householder who controls the purchases can be considered in the wealthier group. An outstanding difference between radio and television to the advertiser's advantage is the less crowded commercial prograning. Advertisers using this medium have found the results satisfactory and are using television more and more extensively.
Phoenix TV stations band together to survey market

The Phoenix market is growing and changing fast. According to Consumer Markets, in 1954 it's now fourth-fifteenth in population and retail sales. And since the last census in 1950, population in the area has increased nearly one-fourth.

To find out more about this changing population the three Phoenix television stations—KPHO-TV, KOOL-TV and KTVL-TV—organized a Survey Committee which worked closely with the Arizona State College. During last January a survey of the market was made and results of the study were recently published by the college in a 20-page booklet.

The report covers not only population characteristics and television set saturation but also radio listening and newspaper reading.

According to the report, there were 116,000 homes in the Phoenix primary TV signal area on 1 January 1954. Of these, 31,200 had TV sets. However, about 2% of the homes had more than one set so that there were an estimated 36,200 TV sets in the market.

Television program preferences differ significantly from radio program preferences. TV owners like sports events, comedy and dramatic programs best. Radio listeners (both TV and non-TV owners) prefer news and music.

The survey indicates that 97% of the homes in the area have radio sets, with an average number of 1.33 sets per home.

Television pioneers put plaques on display

Displaying their television pioneer plaque are Aldo De Dominici (L), secretary and general manager, and Patrick J. Goode, president of WNHG-TV, New Haven. The award was one of 108 made to pioneer TV broadcasters at a banquet given in Chicago by sponsor. The inscription on the plaque reads, “It takes vision, initiative, courage and backbreaking effort to be a pioneer. The industry applauds you.”

Academy award: Art Directors medal goes to Academy Productions for art commercial

The four pictures below are from a new commercial which won the New York Art Directors Club “Gold Medal” award at the association’s annual show.


In the first picture are three Ballantine bottles. They change into the Ballantine three-ring trademark, and the three rings change into various other forms (pictures two and three). The last picture represents Ballantine being poured into a goblet.

There is no talking in the commercial except at the very end when Mel Allen reads a brief tag line. The Ballantine jingle is sung throughout the film, however. The commercial is not on the air yet, but plans are being made for its telecasting, possibly by late summer.
Detroit’s WJBK-AM-FM-TV building new studios

A new studio and office building is being planned for WJBK-AM-FM-TV, Detroit. George B. Storer Sr., president of the Storer Broadcasting Co., said the new building will be located across from the New Center Bldg., near the General Motors and Fisher buildings. Construction will begin within a few weeks.

One of the TV studios will be so large that cars and trucks can enter it through one side of the building, drive into the studio and leave through the other side of the building.

The structure will be set back from the street intersection and the grounds will be landscaped. Other features of the building: a diesel-driven generator which can supply full power to the building in event of an outside power failure, an underground passageway which will connect the Storer stations with the New Center Bldg., Fisher Bldg. and GM Bldg., and a dining room and galley on the third floor.

Briefly . . .

After 22 years since leaving his university studies, Bill Neill, head of technical operations for WFMY-TV, Greensboro, N. C., is going back to college. It’s part of the station’s policy of keeping its staff up to date in both programing and engineering developments. WFMY-TV told sources, Neill will study color television this summer at Pennsylvania State U.

When WLW-A, Atlanta, dedicated its new station earlier this month it held a four-day open house for Atlanta viewers. The new building for the TV outlet has 36,000 feet of space, 50 offices and two extra large studios (one holds 300 people). Guests (who included Georgia’s Gov. Herman Tal-madge) had a chance to win door prizes, among which was a new convertible car, by writing a slogan for the station.

NOW

220,000 WATTS

ON

WBNS- TV

CHANNEL 10

COLUMBUS, OHIO

Powered to serve the most with the best in TV viewing

* Covering 33 Central Ohio counties equalling 14,441 sq. miles.

* With a circulation of 423,000 sets.

* Over 2½ billion dollars of effective buying income.

Let WBNS-TV prove their strength by increasing the power of your sales message in this bigger than ever rich market.

WBNS-TV

COLUMBUS, OHIO • CHANNEL 10

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

REPRESENTED BY BLAIR TV
INTERNATIONAL
(Continued from page 42)
the greatest target for American export spending next to Canada. Though national resentment occasionally flares up in the form of trade restrictions or government-manipulated exchange rates (e.g., devaluation of the Mexican peso on 18 April 1954), the market potential of Latin America has barely been scratched by the majority of U.S. exporters. Further, the national income of most Latin American countries is strongly on the upswing, giving these countries increased purchasing power.

Ever more important as means of reaching the Latin American consumer are both radio and tv. In commercial radio, most countries of this hemisphere station operation is generally more like that in the U.S. than anywhere else in the world.

II. Radio: Multiple-spotting has long been the plague of Latin American radio.

At the third general assembly of the Inter-American Association of Radio Broadcasters last June in San Juan, Puerto Rico, the Standards Committee took a big step toward solving the problem: The maximum time allotted per station break in Latin America, according to the association, is now set at three minutes.

While this is still twice the time allowed by the NSB, the new Latin American standard is a significant step towards uniform station operation. It further insures the American advertiser against having his commercial buried among numerous other commercials, as the case may have been a few years ago.

The growth of radio set ownership in Latin America has continued at such a rate that an executive of National Export Advertising Service calls radio “the single most important medium for reaching a mass audience in Latin America.”

Most spectacular of new Asian radio operations is Radio KUAM in Guam, which, after three months of operation, already boasts three times the revenue anticipated in its statement to the FCC. This market of 85,000 people has a 25,000 set penetration.

In Europe Radio Luxembourg, which reaches most of France, Belgium and Great Britain, continues to be a favorite means of reaching these markets. This station has been SRO since 1949.

III. Television: One of the newest developments in Latin American tv is the availability of Spanish-dubbed American film programs to supplement live local programming. Ziv International, which began dubbing seven of its properties into Spanish some eight months ago, is now considering dubbing into other languages for telecast in Europe. (For story of sales results derived from one Ziv International film, see case history on page 45.)

Another method of exporting popular American film properties is the method developed by Paul Talbot, president of Fremantle Overseas Radio & Television. It is a combination film and live type of programming, with an American film narrated by a local Spanish, Portuguese, Japanese or Italian announcer, depending upon the market. On NEW-TV, Mexico City, for example, Philco and TWA sponsor March of Time, through Fremantle.
with a Mexican news commentator cut in live to narrate or combine live interviews with the half-hour film show.

Most interesting aspects of European television are (1) the recent development of Telesaar, a commercial tv station telecasting in German now but planning to telecast in French beginning in fall 1954; (2) the possibility that British television may go partly commercial.

IV. Sponsors: The advertising experience of Monsavon-L'Oreal, largest French soap and toiletries manufacturer, is proof both of the hard-selling competition the American advertiser faces in foreign markets and of successful use of local air media in a foreign market by a foreign advertiser.

Until three years ago Monsavon ranked third in soap sales in France behind Cadum and Palmolive. Today, as a result of a 100% radio and movie advertising budget, Monsavon is the leading soap in France, with 1953 sales exceeding $30 million.

Here's how George Glass, director-general of Monsavon-L'Oreal, tells the story:

Monsavon-L'Oreal is a company with three divisions: Monsavon, the soap company, which originated in 1932; Dop shampoos and toiletry products, developed in 1935; L'Oreal beauty parlor products, which date back to 1907. The firm's $3 million advertising budget for 1953 breaks down this way: 35% radio (mostly Radio Luxembourg); 30% movie advertising; 35% posters, point-of-sale and some newspaper ads.

On Radio Luxembourg alone Monsavon-L'Oreal sponsors a half-hour show and two quarter-hour programs weekly, plus a 10-minute show each day.

"Our radio advertising and the heavy merchandising of it by Radio Luxembourg can take the main credit for our growth during the last three years," Glass told sponsors.

This combination merchandising-broadcasting effort is Radio Luxembourg's self-liquidating Radio Circus (see picture page 42), a traveling circus with 5,000 seating capacity, which visits a different town in France and Belgium every day. It is from the amateur musical show which follows the circus performance that the firm's half-hour taped show is taken.

Today Monsavon-L'Oreal has not only the best-selling soap in France, but claims 30% of the entire shampoo market of the country.

V. Tips: In export advertising even more than in U.S. advertising there is no set rule for achieving success. However, beyond the advertiser consensus that it is essential for an American firm to work closely with its export agency, U.S. reps of foreign stations and management of these stations themselves, here's a basic guide to sound use of foreign radio and tv:

1. Don't judge foreign radio and tv according to what you saw on your last junket five years ago. The strides, particularly in Latin America, have been tremendous.

2. Think in terms of programing buys. Abroad, like in the U.S., radio or tv programs give a sponsor stronger brand identification.

3. Don't insist upon a blanket commercial theme for all your export markets, or you may limit the use of your product. In Venezuela, for example.

(Please turn to page 76)

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MEXICO

Serves Mexico's largest single consumer market covering an area with a population of over 4,000,000.

TELEVISION DE MEXICO, S. A.
Plaza de la Reforma 2, Mexico, D. F.

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28 JUNE 1954
BUY KTVU
WITH A
3 MARKET VIEW

1 SACRAMENTO
   POPULATION 314,200

2 STOCKTON
   POPULATION 230,000

3 MODESTO
   POPULATION 143,600

ADD contiguous counties — presto another million plus
market with 100,000 plus UHF homes.

NATIONS most powerful — 325,000 watts on the air power.
"Half a million watts from half a mile in the sky"

KTVU— 36 NBC-TV STOCKTON, CALIF.

Represented by GEORGE P. HOLLINGBERY CO.
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Sponsors Listed alphabetically with names and time on air.

Notes and explanations to help you use this chart.

For the ONLY station that gives you 1,083,900 TV homes for the cost of only $399,400!. See how the WSTV-TV offers you more CBB for the money! WSTV-TV is the no. 1 powerhouse in TV in Steubenville-Wheeling, DON'T BE CHEATED. Ask for 881-WSTV and 98-1-WSST.

WSTV-TV, Steubenville-Wheeling, Largest and Biggest Bonus Market in TV.
This month 117,000 families are being interviewed for next month’s issue
Bonus from Mt. Washington TV

$3,900 JAGUAR SPORTS CAR

By using America's only "3-state one-station TV network" you can save the cost of a $3,900 Jaguar sports car in fifteen weeks of a half-hour weekly program.

COVERS 3 STATES
Mt. Washington's more-than-a-mile high TV station covers most of the three states of Maine, New Hampshire, and Vermont. On the air in August.

WHAT A REACH
Covers virtually all the families local stations do. Reaches thousands of families they cannot reach. Costs 54% less than the combination of the 3 TV stations giving next best coverage.

CBS—ABC

Mt. Washington TV, Inc.
WMTW
Represented nationally by
HARRINGTON, RIGHTER & PARSONS, Inc.

28 JUNE 1954
FOREIGN CASE HISTORIES
(Continued from page 46)

Continually, is not the simplest of routines, since airline communication between some of the islands is only on a twice-weekly schedule.

That the show has been a success is borne out by the immediate sales boost for Odo-Ronc, Northam Warren Corp.'s deodorant, and this in face of a relatively undeveloped deodorant market, says Carl Seiffer. "We are selling not only the brand, but the deodorant habit, as well."

Despite the low cost of the program, Northam Warren Corp. has already noted a substantial increase in the first batch of orders to follow Jennifer's Journal. In fact, the show is currently being used to introduce another Northam Warren product into these markets, Cutex Stayfast lipstick.

Distributors of the Northam Warren Corp. products have expressed their support of the show by writing letters to the company. One Jamaican distributor went out on his own and made the following offer after he heard the program for the first time: The first listener to call the station after hearing the program and report what products were advertised would receive a Cutex Club Kit Manicure Set as a prize. The station reported that 50 calls came in within 15 minutes.

"This show has built recognition for Northam Warren products the way isolated commercials never could have," Carl Seiffer told Crixson.

INTERNATIONAL
(Continued from page 69)

Quaker Oats are used as a base for soup and in "refrescos," a health beverage.

4. Don't apply U.S. standards to the programs you sponsor in foreign markets. In Latin America, for example, the serial drama is as popular at night as it is during the day and reaches a mixed audience.

Here are some tips about Latin American radio from Fernando Eleta, president of the RPC Network, Panama:

1. Consider the Caribbean area as a unit which, because of its geographic proximity to the U.S., tends to be more liberal socially than the South American republics.

2. The taste in serial dramas in Latin America is uniformly for spicier, sexier and more eventful stories than those broadcast in the U.S.

3. Jokes based upon housework are considered taboo.

4. The best nighttime shows are generally still serial dramas, because of the expense involved in importing sufficient talent to prevent a variety show or situation comedy from becoming tedious.

TRAILERS ON TV
(Continued from page 40)

cate the public to the advantages of trailer living, the advertiser can't expect to see immediate results from his campaign. Buying a home is a long-range business, at best, and with trailers the sales process is apt to take even longer. Smith had to be willing to sign a five-year contract with the knowledge that it would be some time till results were apparent.

"I wanted a program that would sort of nudge people and remind them about trailers," he said, "and then get them interested enough to come around and see how they look in the flesh. I didn't expect any earth-shaking results right away."

Nevertheless, just as an informal check on TV's effectiveness, after Smith signed the show he started casually asking people at the lot what had made them stop by. "Right after we started using the program," he told Crixson, "a quite a few people told me they'd heard about it on television. Today, I'd say over 30% of the people who visit the lot come because of TV."

The nature of the product itself dictated the general outline of the TV campaign, Smith explained. You can't sell people on a general idea—the desirability of trailer living—with 30-second or minute announcements unless they're scheduled very frequently. Smith felt. He figured that an effective announcement drive would cost virtually the same amount as a weekly half-hour show. But announcements would not give him as good an opportunity to carefully develop a series of sales points to the audience within a given time span. The show enables him to demonstrate many facets of mobile living within the 30 minutes that a given audience is tuning in.

Smith picked a Western-music show format because of its broad appeal to the kind of person who surveys show is the best prospect for a trailer—the member of the middle class. The show costs him $2950 weekly, or a total of $46,290 a year (assuming that it takes no hiatus). That's about 35% of Smith's total ad budget. The program was bought through Cornell Advertising, in Westfield, N. J. Account executive is Jim Kichmark.

Harmony Ranch has the folksy music—and humor—to appeal to the middle class viewer. It's built around M.C.
Your best buy in one of America's great markets —
continues to build new sales at low cost — delivers
a vast audience devoted to the programming pioneered
by the management of WERD, 1000 watts. 860 on the dial.

and NOW under the SAME MANAGEMENT...

in BAYTOWN
GALVESTON
and HOUSTON it's

KREL

which has become as important a voice in the Baytown-Galveston-
Houston area as WERD is in Atlanta. Inspired by its
new leadership, KREL will be a bigger salesman than ever before.
Along with popular new features it will continue to serve the
100,000 Spanish-speaking people who look to
KREL for the specialized programming they enjoy.

Don't overlook your new opportunities at KREL, 1000 watts fulltime.

Radio Division—Interstate United Newspapers, Inc.

Represented nationally by JOE WOOTTON

J. B. Blayton Jr., General Manager
Announcer Bob Brown, 14-year-old singer Carol Mills, a three-piece musical combo specializing in Western music—and a trailer. The trailer serves as a backdrop for all the action during the entire 30 minutes and is also readily available for more intimate inspection during the commercials.

Smith’s program format is based on sound reasoning. Western music, the national folk music of America, has been ascending in popularity in recent years: A growing number of popular tunes embody the Western motif, and many radio stations have always programmed live barn-dance (Western-hillbilly) music (see “Why sponsors hate to leave the Barn Dance,” 3 May 1954). Smith’s best prospects, according to surveys by the Mobile Home Dealers’ National Association, are people with incomes above $1,000 above the national average. Despite their need for mobility, they’re typically middle class people with average tastes. Smith felt that the Western, one of the most popular song forms today, would have sure appeal to this segment of the population.

Actually the great majority of trailer prospects fall into the class of itinerant workers in such fields as construction, road building, theatrical work, as well as military personnel and retired couples with the yen for travel.

WATV is now thinking of trying to interest other trailer dealers, not direct competitors of Smith, in using kinescopes of the show.

The commercials themselves, done by Brown and Miss Mills, hammer home salient points about trailer living like mobility (easy maneuvering on the road is demonstrated as well as freedom of movement from one place to another); convenience, low rent, low tax rate, independence and easy payments.

Each show generally includes filmed shots of a trailer on the open highway making sharp turns at corners, going up and down hills to demonstrate easy maneuverability. These shots cost the sponsor only the price of the film; a WATV cameraman took the pictures. The show’s cast appears in some shots, others just show the trailer. The films are used with live narration by the show’s stars because Smith feels “people would get awful tired of looking at just one man and woman standing there all the time.” In addition, Smith had glossy photographs made showing various interior features of the trailer, converted the pictures into slides at a cost of $3 or $4 per slide to use in the commercials.

The audience gets another look at the interior when the performers themselves conduct an inspection tour of the trailer stationed right on the set. On the tour Miss Mills may step into a closet to show how much room there is for clothing. Or, Brown may demonstrate the kitchen appliances.

The fact that trailers can be hooted with a down payment is always mentioned on the shows, since at least 50% of Smith’s customers buy on time. “We always say that trailers can be purchased like paying rent,” he says, “with payments spread out over five years. And we point out that at the end of that time, you have something to show for your money, just like paying off a mortgage on a home.”

Despite the nomadic habits of trailer purchasers Smith says he’s never had any trouble getting bank financing for these mortgage deals. “Many banks have had experience with trailer financing, and make a specialty of it,” he says. “These people don’t move around as often as you think. They’re hard-working people whose occupation makes travel essential, not a bunch of gypsies.” The Mobile Home Dealers’ group has reported, on the basis of several surveys, that very few instances of defaults in bank payments have been recorded.

Smith has been on both sides of the teller’s cage. For 20 years, up till 1949, he was in the banking field himself. His father started the trailer business in 1939, and when he retired the younger Smith took over.

Back when Smith Sr. staked out a lot on Route One, there was only one other trailer dealer in the state of Jersey. The industry itself was just beginning to be able to stand on its own four wheels at that time.

The mobile home industry developed out of the depression, with the need for transportation from place to place in search of employment, and for inexpensive living quarters while traveling. The first trailers were crude structures with no bath facilities and very little living space. Trailer living and camping out were virtually synonymous.

By 1940, however, a total of 10,000 units a year were being sold. During and after World War II trailer business began booming with the need to house families of military personnel.

...Because people’s ideas and desires change there is no formula for advertising—no slide rule. The people who have products to sell and who write the advertising to make them sell—must know these changes to be successful. We not only should know them, we must be part of them.**

JOHN S. WILLIAMS
Vice President & Director
Cunningham & Walsh, New York

...and subsequent housing shortages and high prices. Today, two million people live in 800,000 mobile homes across the country, according to Smith.

Today’s sleek aluminum, fully insulated and completely furnished trailer with its modern shower and indirect lighting ranges in price from about $25 to $50 ft. is carefully designed to house all the essentials of comfortable living in a minimum of space.

Smith, like most of his competitors, carries a variety of models from different manufacturers including New Moon, Schult and Silver Dome trailers.
As the Song Might Have Been Written:

'We KNEW they were comin' 
So we baked a cake'

The WLS National Barn Dance celebrated its 30th Anniversary on April 24, 1954. In spite of pouring rain, the Eighth Street Theatre where the program is presented each Saturday night to a paying audience (90 cents for adults — 45 cents for children) was again filled to capacity.

That is most gratifying—but not surprising. Such attendance is an every Saturday occurrence. Since the program was moved to the theatre stage in 1932 more than 2,360,000 people have paid to see the broadcast.

But popular as is the National Barn Dance, it is only one of the features that have made WLS a part of Midwest life for all its 30 years. Its programs entertain and inform—yes, but they also aid, advise, comfort. Its constant dedication to the interests of every home and every community has made WLS more than a radio station—it’s made it a part of the lives—in the homes of these friendly, prosperous and responsive Midwest people. Ask us to tell you more.

James E. Edwards, WLS President, prepares to cut the WLS thirtieth birthday cake, while WLS stars Grace Wilson, Homer and Ethro step forward to make sure of their respective portions.
At the present time the New Moon line is far outpulling the others—due to the not inconsiderable help furnished by a recent Lucille Ball-Desil Arnaz film, *The Long, Long Trailer*. Smith, as a matter of fact, was quick to seize his chance for extra promotion. A New Moon trailer, courtesy of Smith Trailer Sales, was stationed outside movie houses in the New York-New Jersey area where the film was playing. Signs on the trailer promoted the television show. Smith's only other air effort previous to the *Harmony Ranch* show consisted of an announcement campaign on a Newark radio station several years back. The campaign did not produce enough results to warrant a continued radio effort. Smith felt. He attributes his lack of success with radio to the fact that the drive was held for too short a time to be effective.

As far as Smith knows, none of the 20 or so trailer dealers within a 30-mile radius of his location are using live radio or television shows, although some have sporadic announcement drives. The trailer industry as a whole in the U.S. was advertised on television about a year ago when the Mobile Home Manufacturers Association bought participations on NBC TV's *Today, Trailer living per se* was promoted.

One indication that Smith's use of local television is unusual in the trailer industry is the fact that a representative of WATV, Doc Morris, was invited to attend the MHMA convention last year after news of the program had gotten around. Morris was asked to appear with Herb Smith at an executive session and describe the program's format and techniques.

Most dealers throughout the U.S. advertise in industry magazines like *Trailer Dealer*, or in the classified pages of local newspapers and telephone books. Many, in addition, get leads as a hit-or-miss proposition from ads in the MHMA magazine. Each of these ads is geared to pull queries through the use of coupons, and the mail is directed to the dealer closest to the coupon signer's home. The dealer then goes after the prospect with a personal call.

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**WEEKEND RADIO**

(Continued from page 35)

ond and third printing were necessary. At the end of the offer, 40,000 booklets had been requested by car owners who had heard the announcement as part of the WNEW traffic bulletins. Each booklet contained a solid commercial message for GMAC and resulted in several thousand traceable business contacts.

*WTRF, Bellaire, Ohio and Wheeling, W. Va.* A local builder of pre-fabricated homes, Swift Homes, Inc., purchased 10 announcements on a recent Saturday afternoon and Sunday morning schedule in order to plug a new model home being shown.

No weekend newspaper advertising was used by the building firm.

As a result of these 10 announcements, more than 1,200 people toured the home before 10:00 a.m. on Sunday morning.

*WTRF,* a 1,000-watt (and) MBS station which also has a 20 kw. separately programed fm outlet, has a varied weekend radio schedule beamed at the 72,013 radio families in its area. On Saturdays, the station concentrates on
The South's Golden Dirt

A golden belt of clay and shale crosses the Prosperous Piedmont. It is converted into payrolls and profits by a growing burned clay products industry. Enough brick are produced in this area each year to stretch across the continent 23 times. North Carolina brick are used to build homes, offices and factories from Maine to Florida.

Modern brick plants help pad payrolls for the 1,700,000 people in WFMY-TV’s 31-county coverage area of North Carolina and Virginia. Industry and agriculture combine to give people in the Prosperous Piedmont over 2 billion dollars to spend each year.

WFMY-TV has been selling products in the Prosperous Piedmont since 1949. Let your H-R-P man tell you the profitable sales stories of products teamed with WFMY-TV.

You can strike gold, too, in the Prosperous Piedmont. Call your H-R-P man today.

wfmmy-tv
Channel 2
Greensboro, N. C.

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

28 June 1954
provide nearly three hours of music, tips on places to visit, weather data, hints on how to pack the car for a trip, summaries of special events, dining tips and the like. On Saturdays, Hit the Road hits the airways at 10:00 a.m. and continues in a similar vein in various daytime, afternoon and evening slots for a total of nine hours. On Sundays, the show runs for two and a half hours in the afternoon. Everything from forest fire information to games in the car is covered in the three days.

Participations are package-priced: $365 buys 26 one-minute announcements in a weekend cycle of Hit the Road. Announcements are a minute long, but are divided equally between summer service information and commercial copy.

Adds WBJZ-WBZA: “Only with radio can you keep your brand name and advertising message consistently in front of these thousands of consumers as they break up their yearly routine and habits with new surroundings, new impressions.”

WAZL, Hazleton, Pa.: A highlight of this NBC-MBS affiliate’s Sunday afternoon lineup is its Polka Party show, tailored to local listening tastes and sponsored by the Boston Hardware Co. The sponsor uses the show to promote Caloric gas ranges.

Reported Program Director Bill Graham:

“We have taken our tape recorder and made actual taped interviews of housewives who have already purchased Caloric ranges through this program and, in their own words, give their satisfied results.

“We have been told by the sponsor that this Sunday afternoon show has brought more satisfying results than any other form of advertising they have tried.”

At other times during the weekend, according to WAZL, the program schedule includes numerous weekend safety announcements from the National Safety Council, baseball, music and news. Adds the station: “We have one and a half hours of Western music programmed on Saturday morning and with the increasing demand for more of this type of music we have plans in the making to produce a late Saturday afternoon Jamboree where listeners will be invited to come and join in. On this program we hope to present some outstanding local talent.”

WIS, Columbia, S. C.: “Thousands of WIS listeners are on the go each weekend.” WIS Sales Manager Miller Montgomery told sponsor. “With a mild climate that allows outdoor gatherings the year round, good fishing, football, hunting, gardening and conventions, this means everybody in South Carolina can find a reason for a trip any time of the year.”

WIS carries NBC Radio’s Weekend and Roadshow, and fills in the local breakaway periods with local weather, highway tips, water conditions and other weekend service information. Popular and folk music is programmed in blocks on Saturday nights from 7:00-11:00 p.m., popular music on Sundays from 1:30-3:30 p.m.

Says WIS: “Commercially, this period has been very lucrative and two of the half-hour periods have been sponsored by the same accounts for over five years.”

WHLI, Hempstead, Long Island, N. Y.: Some 5,000,000 visitors, according to this independent outlet near New York City, visit Long Island’s bathing beaches, State parks, golf courses, race tracks and other amusement facilities on summer weekends. In addition, some 250,000 people move out of the city into the WHLI coverage area during the summer.

Accordingly, the station devotes much of its program schedule to reaching this transient audience, as well as the regular audience in its area, and has achieved some notable successes. Reported WHLI’s George Ball:

“Jack Shaw Decorators, one of the largest decorating and furniture dealers on the Eastern Seaboard and a WHLI advertiser for the past four years, added a Sunday quarter hour to his three other quarter hours scheduled, and slanted his commercials to those persons who were house-hunting on Long Island.

“He gives them specific driving instructions for reaching model homes that he has decorated. His commercials feature information about the model house, the layout, how it’s decorated and other items that would interest the person seeking to buy a new home.

“Cross sales for Jack Shaw have skyrocketed 100% in the four years since he started on WHLI. He attributes 30% of his gain to his summer weekend programming.”

WKY, Oklahoma City: This well-
IN THE GREATER SAN FRANCISCO MARKET
...you cover more on CHANNEL 4

KRON-TV COVERS THIS BIG MARKET...

- With a population of 3,600,000
- Spending 4 ½ billion dollars annually on retail purchases
- The sixth largest in set ownership

...SO COVER MORE ON CHANNEL 4

FREE & PETERS, INC. • NATIONAL REPRESENTATIVES

BECAUSE CHANNEL 4 PROVIDES...

- Maximum legal power operating at 100,000 watts
- Highest antenna in San Francisco at 1441 feet above sea level
- Low channel frequency insuring stronger signal
- Top-rated NBC and local programs
known Southwestern outlet is another in the growing group of U.S. stations who are taking advertising advantage of the fact that America is still in the midst of a postwar building boom. Reported the NBC affiliate:

"The most important weekend special we have on WKY is a two-hour Saturday show, 2:00-4:00 p.m., called Open House. This show is designed to catch house hunters who are in their cars driving from house to house in search of new homes. We have 11 participating realtors and the show is aimed at both those who are in their cars visiting the various new residential areas as well as those who are at home.

"Bill Fountain, host of Open House, invites listeners in their cars and at home to visit with him at open houses in the finest new homes in the city area to be shown Saturday and Sunday. The 10 top tunes of the week plus other easy-going familiar melodies build good listening for the next two hours. Music is selected especially for an age group from 20 to 65, those we hope are now or will be potential house hunters.

"Opening and closing credits are given all 11 sponsors and their commercials are integrated in the body of the show. Through this weekend special, when the weather is more conducive to driving, realtors are able to give a word picture of their properties so interesting and provocative that more prospects stop by their new homes for inspection visits. Sponsors report they are quite happy with results."

WKZO, Kalamazoo: Like many a radio outlet that's in a vacation area, this CBS affiliate is making a special weekend radio effort to reach the vacationing radio listener.

"On Saturday afternoons," reported the station, "we schedule Make Way for Music, from 3:5-5:15 p.m. This program includes popular music, reports on highways and beach conditions, plus the latest weather forecasts and baseball scores. Nestle Instant Coffee takes advantage of this participating program to reach the iced coffee trade."

The station carries CBS Radio's On A Sunday Afternoon, and in addition airs a 15-minute report titled What's Doing in Western Michigan in the 1:30-1:45 p.m. slot. This last is a round-up of touring tips aimed at motorist listeners.

On 10 July, a Saturday, WKZO will air the Soap Box Derby, one of the big summer tourist attractions of the area, in conjunction with Chevrolet.

WMT, Cedar Rapids: For the second year in a row, one of the big features of this Iowa outlet's weekend radio fare is a contest designed to promote out-of-home listening within the CBS affiliate's listening area.

Listeners are asked to write 50 words on the subject, "One way I can use radio in the summertime wherever I go." Prizes include 12 portable radios. The contest is promoted with local window displays, film trailers, dealer tie-ins, newspaper ads and station promotions. Last year's contest pulled nearly 3,500 entries.

WMT is currently developing a one-hour Saturday afternoon show aimed at motorists which will have a music-and-news format, plus tips on where to go and what to do. On Sunday nights, as a prelude to Monday-morning shopping, the station airs a 9:00-10:00 p.m. program called Merchant's National Hour which consists of light concert music and shopping tips.

WIP, Philadelphia: In addition to regular MBS network and its own local entertainment shows, this Quaker City outlet reported to sponsor that:

"Weekend listeners find continuing block programming of music, news, weather, resort and fishing conditions starting at 6:00 a.m. Saturday morning and continuing through 6:00 p.m. Saturday evening. This program resumes again at 5:30 p.m. and continues throughout the night (WIP operates 24 hours a day, seven days a week). One of the major features during this Saturday program is WIP's Gagbusters, Jerry Williams and Harry Smith, who incorporate the humorous approach.

"A special summertime listening promotion campaign is set to break during June in cooperation with a major radio manufacturer, promoting WIP summertime listening and directed specifically to the motorist and vacationer. Campaign includes full-page newspaper ads offering complete log of shows for the motorist and vacationer, store window streamers featuring personalities and shows, as well as heavy air campaign.

"WIP has for the last two years developed a heavy saturation campaign sponsored by General Motors Acceptance Corp, which covers every weekend during the summer plus holidays, giving the motorist weather, time, traffic conditions, resort weather and safety driving suggestions.

One of WIP's weekend radio clients is a large dress shop on a major highway leading to Atlantic seashore resorts. The shop, which drops other air media to concentrate on weekend radio during the summer (participations in the Saturday-afternoon Record Room show)."
and weather bulletins.

The Friday evening segment is described by the station as being "dedicated for the most part to weekend travelers; complete highway information is provided, as is resort information, weather and general conditions in the weekend vacation areas. People make a habit of listening for this information."

Sample result: On Friday evenings, according to local police estimates 15,000 or more cars pass through the toll gate in the peak commuting hours. An average of three persons are in each car, and 95% of the cars are radio equipped. Recently, B. F. Goodrich Co. offered on a Friday a free safety bumper fluorescent tape to anyone visiting one of the six Goodrich stores in the area. By Saturday noon, the stores were swamped and the supply ran out. Added KYA General Sales Manager Ken Hildebrandt: "Naturally, Saturday tire sales were stimulated during the one-day promotion."

At other times on weekends, KYA programs a schedule of disk jockey periods alternating with Saturday and Sunday baseball games. Traffic bulletins, weather and news are interspersed in the entire weekend roster.

NBC Spot Sales: In recent weeks, the five NBC O&O radio outlets have all instituted extensive "service" schedules which place particular stress on weekend radio. Already, some five million pocket timetables, showing the hours of the day at which are slotted everything from commuter train service to grain market prices, have been distributed.

The NBC stations, which are following out a modified form of the approach taken by many independent stations, make a practice of selling the weekend segments of their service schedule on a Monday-through-Sunday basis. Weekends are not usually sold separately. But weekend schedules of service announcements, particularly traffic and weather bulletins, are the most extensive.

NBC Spot Sales calculates that the service schedules reach huge weekend audiences, and told SPONSOR: "On four stations alone—WNBC, N.Y.; WRC, Washington; WTAM, Cleveland; KNBC, San Francisco—it is possible with the weekend service plans to get 5,640,896 listener impressions. In New York alone, you can get 3,327,034 lis-
tender impressions with the weekend service package.*

Prices for the service schedules, NBC Spot Sales' estimates, can run as low as 35¢ per 1,000 impressions. In New York, for example, advertisers can buy some 35 traffic and weather bulletins Monday through Sunday (about two-thirds of the announcements are sold on weekends) for $1,750 net commissionable, and a half package for $1,000.

New York's WNBC, in conjunction with its TV sister outlet, WNBTV, recently staged a three-day weekend promotion which was designed primarily to bring to weekend air advertising many advertisers who don't otherwise use air media. The promotion, European Calcade, was patterned after Sunday newspaper supplements and involved 144 hours of "travel-theme" programming on WNBC-WNBTV. Advertisers included firms like American Express, KLM Airlines, German Tourism Office, U.S. Lines and British Travel Association. Other "weekend supplements" covering winter sports, hobbies, domestic travel and other topics are planned for fall and winter.

**Should Talent Sell?**

(Continued from page 37)

for me as master of ceremonies to go from introducing the acts into delivering the pitch. In that way, I am host not only to the guest performers but for the sponsor as well. The fact that I am a newspaperman is also an asset for the commercial—it puts the power of the press behind what I say.

"I have never seen a performer—that is, an identified actor or comedian—deliver a commercial and make me believe it. Paul Douglas on the Academy Awards show, for instance, was way out of character doing the Oldsmobile pitches. When Milton Berle lends a hand and tries to jazz up the Buick commercials in his own style, he is anything but convincing.

"Only rarely do I call on performers on the show to take part in commercials—and then it is only insofar as their talents are appropriate. Recently, I used Patti Page to sing a wavy Calypso about Lincoln-Mercury—then I stepped in to do the straight commercial bit. Her particular talents fitted in here and aided effectiveness. For this participation, Patti received about 50% extra in addition to her fee for the show.

"From my standpoint, oftentimes a person who is not a polished professional announcer can do a better job than someone who is too smooth. He (or she) is more believable and acceptable to the audience who regard him (her) as one of themselves rather than as a snub, suave, too-perfect authority. Julia Mead, for instance, who represents the average Lincoln buyer, demonstrates the cars and delivers commercials on style points, is very simple and modest in her manner. She is the type of personality we want—there is nothing affected or actressy about her.

"As you may know, my services to the sponsor do not end with my commercials on the show. I go on special promotional tours for Lincoln-Mercury all over the country—12 tours a year—to such cities as Chicago, Cleveland, Atlanta, Mobile, Youngstown. Naturally, I promote each such visit on the Toast of the Town.

"I also personally keep a finger on how the cars are doing after they're sold. When people write to me and say, for instance, 'We see you on TV and on your recommendation we bought a Lincoln (or a Mercury). Now we find that it is using much more oil than you had promised.' What can we do?—what I do is contact the dealer in their area immediately, let him know about the complaint and tell him to contact the complaining party. I also write to the car-owners personally and let them know what steps have been taken. All this, of course, helps coordinate the network TV effort with local sales and is good public relations for my sponsor."

VICTOR MCONA, ad exec, NBC, Mark & Company

"Bob Foreman's comment that 'television is the most emotional medium' is a little hard to understand. It is not the medium so much as the message that counts. How many movie fan magazines are sold to people who are interested in every detail of a star's life? How many people respond to comic strip characters?

"There is no question that television is a powerful medium, but like the theatre, magazines or radio, most TV is watched for its entertainment and make-believe value. Of course, the audience identifies itself with the situation and the character portrayed in it. If there were no identification, the presentation, whether on TV or not, would be a poor one.

"I claim that any sponsor who puts on a good TV show (with a high 'Identity Quotient') will win friends for his company, which will result in increased sales of his products. Coupled with good commercials completely removed from the main portion of the program, but related to the extent that you are talking to the same audience, this formula cannot be beat (example: Kraft, Alcoa).

"Now, by using main characters of the program as sales representatives—in character—you destroy the very illusion you try to create. When I watch Lucille Ball and Desi Arnaz, for example, I love Lucy until Lucy comes out of character and presents me with the sales message. When I see a show on Broadway, I would rather leave the theatre than go backstage and see the actors without their makeup and acting just like you or me.

"This is the crux of the problem: talent is too willing and eager to accept money to do a commercial (that is, the same talent appearing on the program), and both agency and advertiser fall for this shortsighted sales ap-
approach. There is no reason at all, as Robert Sandek, Director of the TV-Radio Workshop of the Ford Foundation, says, why name actors and actresses should not do a one-minute vignette to be used as a commercial to sell products. I insist, however, that they not also be characters in the sponsored show.

“My argument stands on a subtle point, I know, but that’s what makes entertainment with an ‘Identity Quotient’ that I don’t want to disturb. Let the program create the illusion—let the advertiser offer the program and let him sell his products in the best manner possible to the same audience watching the show.”

Vernon Clark, v.p., Gross-Krasne (tv prod.)

“Everyone in television entertainment—the producers, directors and actors—is in the advertising business. Television by its nature implies dependency upon the sponsor for survival, for no show and no talent can stay on the air without the sponsor.

“Talent has everything to gain and nothing to lose by the integration of the commercial into the program and by the fuller identification of product-with-character.

“As in tennis or golf, it is the follow-through stroke which completes perfection. Televised advertising gives both sponsor and talent every opportunity for the follow-through. We at Gross-Krasne, Inc., applied this follow-through from the beginning by integrating commercials for the Lever Bros. show, Big Town, and by using stars of the show to sell the product.

“Convinced of the responsibility of both the stars and the show to the sponsor, for the sponsor can continue a show only when it produces more sales for the product, we have created a department to maintain close liaison with the advertising agency. Through this department, it is possible to make the fullest capital of both stars and motion picture studio facilities and techniques in the follow-through for sales.

“Through the wedding of star, show and product, the sponsor can better hope to recoup his advertising outlay through stimulated sales. And the stars and producers can feel grateful for the opportunity to share in making the show worth the sponsor’s investment.”
"I read with a great deal of interest Bob Foreman's current article about our great "emotional" medium. I think Mr. Foreman has not gone far enough in his 'self-identification theory."

"I agree with him that television dramatic and situation-comedy characters and situations must be identifiable to a great extent but they have to then go beyond the realm of normal identification. It is when we go beyond, just to a fine line, the realm of self-identification that our shows are successful. The viewer identifies himself with the situation or personality but then that personality or situation must be exaggerated to the extent that it satisfies the viewer's needs and desires for an out-of-the-norm adventure.

"That is why shows like Lucy, Joan, Millie, Peepers, Reilly, Flack, Margie, etc. are so successful. Each allows a viewer enough identification to escape, yet the protagonists of these shows still retain an aura of unreality—they are still characters to our audience and, therefore, the audience will not believe their attempts at selling them a product for use in their everyday, real world. The personalities on their own shows—Godfrey, Moore, Crosby, etc., are themselves and can sell the audience just as other believable personalities, such as Rex Marshall, Kathi Norris, Jack Lesoulie, Betty Furness, Ed Herlihy, who are always themselves, can sell. These last named are also the type of individual who acts as catalyst between the viewer and the slightly exaggerated character he enjoys.

"On the other hand, shows that have a high percentage of children in their audience can have the running central character of the children's show act as the salesperson because children have no inhibitions or reservations and do not differentiate between make believe and real characters."

EDDIE FISHER, Coke Time, Mr. TV, MRS.

"Twice a week for almost a year and a half now, I've closed every Coke Time tv show with this line: 'And remember, whoever you are, whatever you do, wherever you may be, when you think of refreshment, think of Coca-Cola. For Coca-Cola makes any pause the pause that refreshes. And iced cold Coca-Cola is everywhere.' I've been proud to do it. And happy to participate in the middle commercials with Freddy Robbins, too (unless the show's songs are especially difficult ones, and I feel I'll not have enough time to do them right).

"There's a good reason for my willingness to take part in commercials. It's simply this: I believe in the product. I've drunk Cokes since I was old enough to hold the bottle, and I can't think of any sponsor in the world I would more prefer to sing or sell for.

"One thing that we do strive for on Coke Time though is to keep me a singer and not a salesman. In that closing 'benediction,' the aim is not toward hard sell—that's the phrase Bob Kesner of Coke and Paul Lewis of DARCY used. I think—but more selling by example.' I drink my Coke as I conclude. And in the middle of commercials—when I'm in them—I hold just a few words of conversation with Freddy Robbins so he isn't out there alone with PITCHMAN written all over his face; and then Fred goes into the selling.

"I'm filming a series of 20-second spots for Coke soon, to be used by local bottlers, and not one will be punch-and-peddle stuff. They'll all be 'selling by example'—me with my favorite beverage."

KANSAS
Reach MORE PEOPLE
than any ONE advertising medium in Kansas

KTVH blankets 96,161 square miles of the rich central Kansas market, with over 50% saturation of nearly one-half the population of the entire state.

When you buy KTVH, you buy a loyal viewing audience.

See Your KTVH Sales Representative Today!

MEDIA STUDY
(Continued from page 31)

Reaches MORE PEOPLE
than any ONE advertising medium in Kansas

KTVH blankets 96,161 square miles of the rich central Kansas market, with over 50% saturation of nearly one-half the population of the entire state.

When you buy KTVH, you buy a loyal viewing audience.

See Your KTVH Sales Representative Today!

KTVH
HUTCHINSON-WICHITA
CBS BASIC—DU MONT—ABC
REPRESENTED BY H.R. TELEVISION, INC.
COVERS CENTRAL KANSAS

3. Goal: To determine how to choose media.

Findings: One advertiser chose a symphony instead of a soap opera because his wife preferred the former, and the result was disastrous. Most agencies have more valid systems, for example:

N. W. Aver considers six factors, especially the medium's basic appeal to people the client wants to reach. Otto Kleppner builds his basic media plan on his basic marketing plan (whether "zone," "cream" or "national") and lets the stage his product is in ("pioneering," "competitive" or "retention") help influence media choice. Tracy-Locke's Morris Hite never ignores distribution, the product or the basic advertising idea, Henry Schacht, ex-Borden advertising director and now Bryan Houston's senior vice president, emphasizes that "the idea about a product that will make people want to buy it" is the most basic point of all in media decisions. And Raymond R. Morgan, who heads his own Hollywood agency, cautions: Don't ignore coupons and frequency in choosing media.

Some advertisers use a test to determine their media choice. Chief example is the Tea Council, which tested spot radio, spot tv, a national magazine, Sunday newspaper supplements and outdoor, then decided to spend all of its over-$1 million budget on spot television.

Among the independent researchers, Richard Manville raised this warning

SPONSOR
flag: Don’t pick media solely on the basis of ratings; there is no necessary correlation between them and sales. Dr. George Gallup cautioned against superficial research and told a story to illustrate how some stars, programs and even media attract the wrong kind of audiences for your product.

Albert Shea of CORE, Toronto, went back into history to show that all media have increased over the years because people have more leisure. Dr. Ernest Dichter showed how the medium’s mood, personality, “multiplicity or singleness of communication” and emotional involvement are all vital factors in media selection.

Sam Barton of the Market Research Corp. of America was one of the first to call sponsor’s attention to the fact that “what’s most profitable for the agency to handle” often influences media choices and that this need not necessarily be bad. Reason: If the agency can’t make money, how can it survive?

And Frank Coutant of Fact Finders Associates, who was the first to tabulate the factors that influence sales results (this list went to some 150), advised all media to be honest in their circulation data.

Conclusion: There are as many ways to choose media as there are agencies and advertisers. This is proof that there is no one right way. Yet it also indicates that many admen have given up scientific appraisal and let subjective factors, especially judgment and experience, dominate media selection. As a result, choosing media is often a guessing game. It can and should be based on research. (See “How to choose media,” sponsor 1 June 1953. 15 June 1953.)

4. Goal: To determine how objective Life’s latest four-media study was.

Findings: Life had Alfred Politz Research go out and count noses, determine the gross audience (readership or listenership) of six issues of Life, three other magazines, one newspaper supplement (This Week), four leading radio programs and the five top tv programs. It then compared the findings and concluded that six issues of Life had a greater cumulative audience —60.5 million readers or 50.6% of the U.S. population 10 years or over— than any other single advertising “medium.” It also concluded that its “repeat” audience for five or six issues—10.4 million—exceeded those of the
other three magazines, Saturday Evening Post, Look and Ladies' Home Journal, and was beaten only by This Week (which This Week was quick to exploit in full-page ads). For three or four issues or programs, it conceded that the tv programs Colgate Comedy Hour and Show of Shows had bigger "repeat" audiences.

For single issues or programs the magazine did show that it ranked behind both programs in total audience, as it did for two issues or programs. But for three issues or programs, it rose to second place and for four or more, it jumped to first. The study also revealed that the audiences of all five tv programs, including Firestone Theatre, Red Skelton and Texaco Star Theatre, and all four radio shows—Jack Benny, Amos 'n Andy, Charlie McCarthy and Lux Radio Theatre—were bigger than even the ratings showed them to be. Jack Benny, the leading radio show, for example, was reaching 18 million people weekly (1952).

But of the 24 research experts consulted on this study by sponsor, the 10 representing the air media quite bitterly assailed Life on these counts:

1. That it stacked the cards against radio and tv when it sought to compare the audience of a whole magazine with that of a single radio or tv program. (2) That by omission Life sought to leave the impression that the advertiser could reach all of Life's readers either than just a small percentage (whereas he could and did reach all of his program's audience in one form or another on radio or tv). (3) That Life made no allowances for tv's tremendous growth during the year the field work was underway. Thus averaging tv's audiences for the year penalized the medium.

**Conclusion:** Life's *A Study of Four Media* was a far-reaching step forward in measuring gross audiences of print and air media. But comparing a whole magazine with one radio or tv program (which is only a fraction of an entire network) is like comparing a house and a room, in the words of CBS Radio's Research Director Harper Carriname. As a result sponsor held that the Life study was unfair to radio and tv and that although the fieldwork was superb, the comparisons were regrettable. (See "What sponsors should know about Life's new 4-media study," sponsor 29 June 1953, and "Is Life's media study fair to radio and tv?" sponsor 13 July 1953.)

5. **Goal:** To determine the most common media research pitfalls and how to avoid them.

**Findings:** Having bared the fallacies of Life's media study to its own satisfaction, sponsor turned a critical eye on 21 years of radio (plus some tv) research. It found that all of the tests had two things in common: whether radio or tv: (a) Each "proved" that the more you listened or viewed the more you bought of the advertised product. (b) Each was basically specious because it did not consider the important factor of "feedback"—the more of the product you buy or use the more you'll notice its advertising.

Four principal methods of testing radio were examined and each was discarded: (a) Matching radio owners vs. non-owners; (b) matching test areas vs. control areas; (c) matching listeners vs. non-listeners; (d) using a panel, CBS' 1931 Elder test and its 1940 Roper test were analyzed, as were NBC's three Hofstra-type studies between 1950 and 1952. The fourth NBC test of a similar nature, entitled, "Why Sales Come in Curves," was discussed in a separate article and found to be an improvement. (See "How tv stops brand-switching," sponsor 27 July 1953.)

Alfred Politz, who has pioneered in the use of scientific research in both print and air media (see "10 basic findings of new Christal radio study," sponsor 10 August 1953; "Who listens . . . where . . . when . . . why . . ." sponsor 14 December 1953), gave sponsor five examples of invalid research. These involved: (a) Misinterpreting your findings; (b) confusing correlation with causation; (c) believing that one medium is superior under most circumstances to another; (d) believing that the medium alone influences the sale of a product and therefore the medium's effectiveness can be measured; (e) believing you can determine why people buy things, especially by asking them.

Richard Manville offered seven tips and charged that many agency executives are "afraid" of outside media evaluation tests because they don't want "to rock the boat" on a list they have always had approved.

Dr. Darrell Blaine Lucas, author, professor and the Advertising Research Foundation's technical director, cautioned against (a) use of specious measures and estimates of advertising audience sizes, (b) assuming that a contact in one medium is equivalent to a contact in every other medium and (c) confusing the audience (readership) of a publication with the audience of an ad in it.

Dr. Albert D. Freiberg of the Psychological Corp, offered five factors to consider in making a sales test, including "the enthusiasm of the sales force."

Six other independent researchers, six agency executives, six heads of radio and tv networks and other media experts presented numerous tips on avoiding research hoopties.

And the Advertising Research Foundation's eight-point criteria for advertising and marketing research was published in full in the 24 August 1953 issue to help the struggling adman.

**Conclusion:** Take nothing for granted in media research. Never accept the findings of one medium without a careful analysis of the entire study. Draw up a practical objective before you start. Give yourself enough
time to complete the work. Use experts to interpret the results. Don’t let the findings be misused either by media or by the advertiser or agency for competitive purposes. (See “Beware of these media research pitfalls!”, Parts 1 and 2, sponsor 27 July 1953 and 24 August 1953.)

6. Goal: To determine statistically how advertisers and agencies evaluate media.

Findings: Seventy-two advertisers and 94 agencies responded to 3,000 20-question questionnaires sent to 1,000 leading advertisers and 1,000 principal agencies. A tabulation revealed the following:

- Account executives at the agencies and ad managers among the advertisers have most to say about determining media to be used.
- Agency and advertiser alike consider the market and how best to reach it the most important single factor in considering media.
- Both agencyman and advertiser rank “How well does it cover the market” first among the facts they want to know about a medium before buying it.
- More advertisers than agencies listed media or combinations they considered best for selling their product.
- Agencies depend on Standard Rate & Data Service as their No. 1 media reference whereas advertisers count more on their agencies and on past experience with the medium.
- Advertisers listed magazines, newspapers, radio and TV (in that order) as first choice for a campaign. The agency list ran (1) newspapers, (2) magazines, (3) TV, (4) radio. Virtually all cited more than one medium.
- Television has affected the media use pattern of more than half the advertisers and more than 60% of the agencies responding. Chief effect on both groups: TV cut other media, including radio.
- Agencies test more than advertisers (which is logical, since they test only for advertisers). But although both groups depend primarily on sales results for a method of testing or judging media, only one in four agencies and one in five advertisers tested by using different media in different cities.
- Of those who tested in different markets, nearly half of each group couldn’t tell what had happened. TV won 30% of the tests run by agen-

"But is this one
REALLY complete?"

If you want to be 100% "thorough" in covering Kentucky with radio, more power to you—and you’ll need plenty!

On the other hand, if you want to reach 51.3% of the State’s total purchasing power, at minimum cost, you can do it with just one station! 5000-watt WAVE delivers the big Louisville Trading Area intact—covers it, plus a quarter-billion dollar chunk of Southern Indiana, thoroughly, and without waste circulation. To get the remaining 48.7% of the State’s income, you need many of Kentucky’s 47 other radio stations.

Check NBC Spot Sales for full details!

5000 WATTS
NBC AFFILIATE • LOUISVILLE

NBC Spot Sales, Exclusive National Representatives

28 JUNE 1954
cies, radio 13%, newspapers 4%, newspaper-radio combination 4%.

- Only one-third of the agencies (24%) of the advertisers) felt they had established a correlation between sales and media used. Another third had some idea. A surprisingly high percent (36 for agencies, 43 for advertisers) said they had been unsuccessful in establishing a correlation or hadn't tried.

Conclusion: Agencies seem to be more concerned with media evaluation than are advertisers, but neither group is doing much testing. There is little or no indication in the above that admen pay much attention to these three factors in evaluating media: (1) Psychological appeal of the product; (2) psychological qualities of the media themselves; (3) the people behind the medium (the management) and their reputation in the community. However, the fault might have been the questionnaire's. (See "How 72 advertisers evaluate media," sponsor 7 September 1953, and "How 94 agencies evaluate media," sponsor 21 September 1953.)

7. Goal: To determine how ONE big agency specifically evaluates media.

Findings: Ben Duffy, president of Batten, Barton, Durstine & Osborn, told his agency's story himself. (BBDO billed $137.5 million in 1953, led in radio and tv billings.) Duffy pointed out how media evaluation always starts with the product—its acceptance, its distribution, which sex and age groups it appeals to. Then the type of media, class or group of media and finally the specific medium are considered. Duffy cautioned that too many attempts are made to compare media statistically but because of the differences in the media themselves no mathematical formula can be employed. He then discussed the advantages or unique qualities of each of the major media. For example, tv can demonstrate a product; newspapers cover a market fully; network radio is economical and covers the country. Local radio can reach early morning and other audiences cheaply and is a must for reaching people in cars, while magazines not only use color but are selective by sex, geography and "editorial climate."

Conclusion: SPONSOR agrees with Ben Duffy that a medium attracts an audience by a special editorial (or program) format, that the superior media man must know what kinds of people his client wants to reach and what media should be used to reach them. (See "How BBDO evaluates media," sponsor 5 October 1953.)

8. Goal: To determine how a smaller agency evaluates media.

Findings: The Emil Mogul Co., which bills about $5 million, was found to have worked out a weekly check on sales from various local media—radio, tv and newspapers. The client: Rayco Auto Seat Covers of Paterson, N. J. The test, developed by Research and Media Director Joel L. Martin, involved three steps:

1. Getting a buyer of a Rayco auto seat cover or convertible top to fill out a four-question card while waiting for his cover or top to be installed. On the card he checks off how he happened to come to Rayco and where, if anywhere, he noticed its advertising.

2. Cards are mailed to Emil Mogul by the 84 stores in 60-odd markets and tabulated. The agency quickly determines which medium is drawing customers to the store, which is slipping. Ratio between sales and advertising is fixed.

(3) The agency reports to each store within four days. The store, which pays for the advertising, can see what the trend is. The agency can thus switch from one medium to another, or from one newspaper or station to another, to bolster sales.

Most interesting findings in the 18 months the system has been operating: Sales often spurt when one medium is added to another; eliminating the "weak" station or newspaper and subbing a stronger to the list will boost sales; stepping up all media may increase returns from each. Proof that the system works is the constant rise in the sales curve. The company gives the agency a share of the sales instead of a 15% commission.

Conclusion: Many products lend themselves to some such weekly or periodical media check as the above. Forget about the theoretical aspects of media and set up a system whereby you can test sales results. You'll find, as Emil Mogul has, that media vary from week to week in pull, that no one has a marked superiority over the other, that adding a second medium often steps up returns from the first. (See "How Emil Mogul tests media weekly for Rayco," sponsor 19 October 1953.)

9. Goal: To determine why some advertisers don't use air media.

Findings: To compile a list of national firms using no air media turned out to be a major undertaking. When completed, SPONSOR had a list of 199. A detailed mail and phone check obtained data on 31 of them. (There are, of course, many more, but these were willing to discuss their reasons for boycotting the air.) The answers were then tabulated. Basically they revealed an appalling lack of information about radio and television and a great need for experiment. The reasons for not using the air fell into these 10 categories:

(a) Product, (b) expense, (c) distribution, (d) radio and/or tv "flapped," (e) habit, (f) dealers' lack of enthusiasm, (g) ad quality at the top, (h) difficulty to get good time or programs, (i) copy, (j) lack of knowledge on how best to start.

Oldest reason (given by one department store): It felt it was up to the air media to show they could do better than print. (Most admen feel
that determining the best medium or media for a product is one of the functions of the advertising manager.)

**Conclusion:** Firms, like people, rationalize their actions. Only rarely can they be steered into following another course. Many corporations are paying heavily for personnel who refuse to consider new ways or new media. Almost every reason given by one of these 31 advertisers for ignoring the air media can be answered by a dozen firms in the same field successfully using radio or television. (See “Why these 31 advertisers DON'T use air media,” SPONSOR 16 November 1953.)

**10. Goal:** To compare the major air and print rating services and to determine what, if anything, is wrong with them.

**Findings:** Six major rating services were covered in the first part of a three-part series on this topic: the American Research Bureau, Hooper, Nielsen, Pulse, Trendex and Videodex. (Conlan of Kansas City was omitted because the firm surveys on order and does not conduct a continuous market-by-market study, and it failed to provide the data required.)

Each of these six services was found to suffer from one industry practice: misuse by agencies, advertisers and broadcasters, almost invariably for the purpose of keeping ratings high. None was found to measure all the listening in and out of the home to any particular program. Each fell down in one respect or another when compared with SPONSOR’s “ideal rating system” based on a survey of the field. The article failed to emphasize one important facet of the “ratings” business: Each of the six, especially Nielsen, provides a wealth of data on audiences that is often more valuable than the ratings themselves.

Part 2 covered the three readership services: Gallup & Robinson of Princeton, Readex of Mahtomedi, Minn., and Starch of Mamaroneck. It was found that there was as much dissatisfaction with the readership services as with the air, for virtually the same reasons: sample too small, results inconclusive, lack of enough qualitative data, great expense. Gallup & Robinson was found to have greater acceptance; Starch was severely criticized. But each technique has contributed to the development of better copy and advertising techniques.

Part 3 showed how four air rating services supplying local TV reports—ARB, Hooper, Pulse and Videodex—could vary over 200% in measuring the audiences of the same program or time period in any given market. Ward Dorrell of John Blair & Co. explained why other criteria must also be used in buying time or programs.

**Conclusion:** Anyone substituting rating services for judgment and leaning on them to make his buying decisions without realizing that high ratings are not necessarily an indication of high sales may be making a serious mistake. You can get ratings to prove anything. Use them cautiously. Know their strengths and weaknesses. (See “What’s wrong with the rating services?” SPONSOR 23 December 1953; “What’s wrong with print measurement services?” 11 January 1954, and “How the different rating services vary in the same market,” 25 January 1954.)

**11. Goal:** To determine whether an "ideal" media test is possible.
Findings: Most researchers and media experts—concerned with national advertising and talking in terms of network radio and tv and magazines—say it isn’t. Biggest single reason: Too many variables. But sponsor did work up an eight-point “ideal” test which includes the following: (a) Base it on sales; (b) make it continuous (not a one-shot); (c) make sure it will enable you to pinpoint results by media (newspapers vs. radio, for example); (d) keep it economical or build it into your regular sales effort; (e) base it on your normal operations, not on laboratory-type conditions; (f) set it up so you can test national media on same basis as local (this IS a hard one); (g) it should help you to check on your competition; (h) it should help you test copy, position, program and announcer as well as the medium itself.

Impossible? Some agencies have succeeded in doing much of this, as have several advertisers. (Emil Mogul and Raymond R. Morgan are agency examples: the Tea Council is an advertiser example.)

A sponsor survey showed that 118 of 166 agencies and advertisers responding to its questionnaire “test” media one way or another. But the methods vary, and most respondents apparently base their decisions on judgment rather than scientific tests. Of 51 firms which tested media, the survey showed, only 10 were able to establish a correlation between sales and the media used.

One advertiser who did: George J. Abrams, advertising director of the Block Drug Co., Jersey City, who summarized his findings in “How Block Drug tests media,” sponsor 22 March 1954.

Conclusion: Test media before you spend. A continuous test worked into your normal operations is better than a one-shot, but the latter is better than none. Big advertisers test something all the time (even media). Air media, struggling for the dollar, lead in test surveys. Once you’ve tested, don’t be satisfied that “this is it.” Media change in pull from day to day because of changes in coverage patterns, editorial and program formats, economic conditions, many other factors. Maybe the best advice is Sam Barton’s (of Market Research Corp. of America): Go over your sales results. Check your media used. See if you can establish a pattern. The cost? Some time and a pencil. (See “Can you set up an ‘ideal’ media test?” sponsor 22 February and 8 March 1954.)

12. Goal: To examine the psychological differences of media.

Findings: Originally it was felt this phase of the All-Media study would be the weakest link. As it turned out, it became one of the most challenging sections in the entire series. Three separate articles were needed to cover the psychology of media. The first part reviewed the sight-sound tests of the 20-year pre-tv era ending about 1910. The Harvard tests, Frank Stanton’s experiments at Ohio State, Dr. Paul F. Lazarsfeld’s survey at Columbia University and Joseph T. Klapper’s findings were examined. The results indicated that communication by sound (radio) was equal in effectiveness to communication by print and in some cases superior.

Four current tests were summarized: (a) a University of Toronto test which showed tv superior to radio and print in communicating difficult lecture material: (b) a Scherwin study indicating that radio is equal to tv in recall tests when the product is old but tv is superior when new products are involved; (c) a test by the Advertising Research Bureau, Inc. (ARRB), of Seattle, of tv vs. newspapers and radio showing that when equal amounts are spent radio produces more store traffic than either of the two other media, and (d) an ABC eyes-ear test of 1,000 housewives—which indicated that 22% more women were influenced by ear (radio) than by print in choosing one of two tooth pastes offered as gifts.

Part 2 quoted psychologists, researchers and a philosopher (Dr. Harry Allen Overstreet) on what they thought of media psychology. Dr. Overstreet made the point that although media can raise the level of the public’s taste, the public can raise the level of the media most rapidly as it matures itself. K&E’s G. Maxwell Ule discussed why he thought air media were “dynamic” and print media “static.” The William Esty Co.’s Dr. Wallace H. Wulfeck pointed out that radio is non-directional and therefore sometimes advantageous. Dr. Ernest Dichter showed why knowing the “mood” of each medium is important to copywriters. CBS Radio’s Dr. Gerhart D. Wiehe told why he felt radio stimulates the imagination more than print or tv. And McCann-Erickson’s Dr. Herta Herzog showed why motivational research is important in media evaluation.

Part 3, the most controversial article of the entire media series, was based on Dr. Dichter’s findings for a major medium coupled with sponsor’s own research. Sponsor found that an adman’s background, his job security or insecurity, his personal bias, his desire to impress and his desire to get new business often influence him in making media decisions that may or may not be the best for the client and product. Dr. Dichter found that agency men are often driven by fear and insecurity because they can’t measure the exact results of advertising. As a result they fall back on what he called these substitutes for creative thinking:

(a) Drive toward mass coverage; (b) use of cost-per-thousand figures; (c) making campaigns fit the budget instead of vice versa; (d) working to win prestige for the client or agency instead of selling the product; (e) depending on some sensational aspect

The Mid-South’s Most Powerful V·H·F Station

The Stars are Seen on channel 13 CBS
In Memphis WHBQ-TV
of the product to sell it: (f) depending on repetition, size and frequency to get the message across, and (g) using expediency, sticking to the tried and true and refusing to experiment.

Conclusion: The psychological aspects of media are among the most important and most frequently overlooked in the busy workaday advertising world. Find what in the product appeals to the consumer, then stress that in your copy and use the media that can convey the message best to the greatest number of prospects. This requires research.

Example: Albert A. Shea, of CORE (Communications Research) of Toronto has just completed a motivation study on foundation garments. He found, among other things, that conformity and protection are two of the basic reasons why women wear such garments. Example of conformity: "I wanted a brassiere because all my girl friends were wearing them." Shea's comment on protection: "For some women . . . the foundation garment functions psychologically as a coat of armour against the menace of a hostile and threatening environment and gives her a subconscious feeling of security in an otherwise frightening situation."

Meantime don't let fear or any other subjective influence destroy your scientific media planning. Perhaps some good advice is this from the president of a $10 million agency:

"I became aware, long ago, that my own attitudes to media are prejudiced by my own emotions, conscious or unconscious. For example, I suffer from obscure emotional resistances to Sunday supplements, to all Hearst publications, to bill boards and to expensive tv shows.

"I also suffer from obscure emotional attractions to The New Yorker, The New York Times and Life.

"As soon as I became aware of these irrational attitudes, I abdicated my presidential prerogative to influence our agency's media plans. I trust that our Media Department is relatively rational in the formation of its policies!"


Findings: SPONSOR asked the 200 leading advertisers in the country and some 50 new advertisers just how well do radio and tv sell. Of 66 who responded, 47 actually use the two air media. Here is what they said: (a) Television is the "hottest" medium in advertising history, but radio remains cheap and powerful. (b) Radio sells because it can project the human voice to the exclusion of all other influences. (c) The big advertisers like to divide their ad budgets almost equally among the four major media. However, the tendency to use more tv is growing. (d) Proving which media sell how much is difficult, but almost all agreed that radio and tv move goods—and that is why they are using them.

Conclusion: In the last analysis a corporation uses a medium because it pays. So notwithstanding the theories, the tables and the research, an occasional non-scientific but ultra-practical glance at the media picture like the above has its uses. These advertisers were asked, "Do radio and tv move goods?" They answered: "Yes." (See "Do radio and tv move goods?"

... keeps viewers tuned to

KMJ- TV

FRESNO • CHANNEL 24

the FIRST TV station in
California's San Joaquin Valley

KMJ-TV pioneered television in this important inland California market. The strong pull of top local programming plus NBC and CBS network shows continue to make it this area's most-tuned-to TV station. KMJ-TV is your best buy in the Valley.

Paul H. Bannerman, National Representative

28 JUNE 1954
In summary: It took almost two years to establish the fact that much of advertising, especially in radio and tv, is still in the jungle stage of development. Perhaps this conclusion was obvious at the start. But even a documentation of a truism is sometimes valuable.

SPONSOR’s All-Media Evaluation Study revealed or substantiated these important points:
1. Media evaluation lags behind copy, market and product testing.
2. An immense amount of money seems to be wasted in non-scientific "rule-of-thumb" advertising practices. Whether the waste is greater than in other phases of the production-consumption cycle of business was not investigated.
3. The lack of research in vital aspects of advertising—the effect of television, for example—is appalling. It seems as though so long as sales hold up neither the advertisers nor the agencies care to spend money on basic fact-finding, especially if it is not immediately profitible.
4. On the other hand, the widespread and immediate acceptance of a new "yardstick," research tool or technique—without close study of its limitations and often with no understanding of its inherent fallacies—is likewise appalling. Example: The terrible misuse of ratings on all levels.
5. The refusal to experiment—whether advertiser, agency or medium—is notorious. This applies to copy, programing and use of media. It is as though the advertising world has voluntarily placed itself under self-regulation. Its dismal concomitant is equally depressing: The rush to copy and mimic when one adman develops something new.
6. Methods for choosing media, especially for new products, are often primitive. One agency president (in Chicago) was not joking when he told SPONSOR: "Spinning a coin is as good as any other system." And a media executive of an over-$100 million agency was candidly revealing when he said a switch from one medium to another was made for a nationally advertised product because "we got tired of the medium."
7. Research conducted by one medium to prove itself "best" is useless and should be discarded by advertisers, or at least labeled "promotion." Too often sound marketing and audience-reader-ship facts are buried beneath a flood of promotional rhetoric. Understandably some major independent research organizations will not conduct surveys for media because of this. On the other hand some will lend their skills to any venture.
8. Setting up a fairly accurate inter-media test, especially on a local basis, is possible. With all due respect to the experts who question this, it should also be possible on a national basis. Mail pull, audience response, counting customers in stores are but some of the methods that could be used. The experts are looking for the definitive national test. This, SPONSOR agrees, will never be found, but workable day-by-day tests are available.
9. Reasons given by some advertisers for not using air media—or any one of the eight basic media, for that matter—often verge on the incredible. They tend to substantiate the belief that not a few have little conception of their job, or have long since closed their minds to new media or new practices or are either just afraid or too comfortable in their ruts.
10. Yet many advertisers not only use radio and tv—and the other media—but know exactly why, are articulate about their reasons and are willing to be quoted on the subject. They are close enough to their work to know that if the medium is a mass medium, if it has a huge audience, if it is a vital part of the daily life of the people, it can be successfully used to sell goods and services. Radio and tv are mass media in every sense of the word. Anyone with a consumer product who is looking over either, one advertiser told SPONSOR, "is asking to have his throat cut by a competitor."
11. The tools used for measuring advertising effectiveness—rating and readership services—are not very accurate, complete or conclusive. Too many admen and the media themselves use them for estimating coverage or buying or selling programs without considering other factors. Yet they are the best means available for determining air audiences or the readership of a publication. And used with a knowledge of their limitations, they can be of immense service to the adman.
12. Psychology has its place in media research and evaluation. Few advertisers or agencies are as yet ready to turn over their major sales effort to the psychologist—or psychiatrist. But knowing why people behave in certain ways and buy certain products and knowing what effect messages presented in the different media have on the consumer are growing in importance. The live advertiser or agency man will want to keep abreast of the new field of motivation research if only to save himself from advertising the one aspect of his product that will drive people away from using it. (Notable example: A cigarette, smoked by men because it was so strong it withered the flowers on hand-painted tics, began to advertise its "mildness." Sales dropped alarmingly until the ad strategy was reversed.)

* * *

A long time ago in this study Vincent R. Bliss, the Earle Ludgini Co.'s executive vice president, told SPONSOR: "If all we were dealing with consisted of testing and measurable elements, we might safely leave media planning in the hands of the media departments. However, as someone ob-
How to keep from getting lost in NEW YORK or CHICAGO

Ever wonder whether Presba, Fellers & Presba was on North Michigan or South Wacker? Ever worry as you pulled out of Grand Central Station how many important calls you forgot during your three days in New York? It happens to the best of us, at the worst times.

Next time you’re in New York or Chicago make every minute and call count by using SPONSOR’s 1954 pocket-size, 16-page booklet titled “Radio and TV Directory of New York and Chicago.” Here you’ll find names and addresses, by categories, of key advertisers, agencies, stations, networks, news services, representatives, TV film services, music and transcription services, research firms, hotels.

We’ll be glad to send you a Radio and TV Directory on request—with the compliments of SPONSOR.

P.S.—Don’t forget to call on us next time you’re in town.

SPONSOR

The magazine radio and TV advertisers

New York 17 . 40 E. 49th • MUrrey Hill 8-2772
Chicago . . . 161 E. Grand • SUperior 7-9863
Dallas . . . . 1500 Jackson • RAndolph 7381
Los Angeles . 6087 Sunset • HOLlywood 4-8089
served during the last war, the big military decisions are far too important to entrust to generals."

The moral of this entire study is then: Media evaluation IS important.
Don't ignore it or leave it solely up to the generals—or the media department.

** **

**A WORD OF APPRECIATION**

Sponsor wishes to thank the 12 members of the Advisory Board on the All-Media Evaluation Study who, through their kind criticism and suggestions, helped to maintain the high interest and accuracy of the series. In addition virtually the entire editorial staff of sponsor took part at one time or another in some of the numerous projects the study entailed. And finally these former assistants to the Editorial Director must be singled out for having worked long and hard in the media vineyard: Edith Kravet, Peggy Dell, Muriel Ferguson, Malcolm Roemer and Teresa Polychronis, and the present assistant, Karolyn Richman. As for the hundreds of experts in all phases of media who contributed their ideas and their data, it goes without saying that the study would have been impossible without their kind cooperation.

**BAB CASE HISTORIES**
(Continued from page 39)

minute news caps. These spots start out with two or three top news headlines and then swing into the banking news of the day. They're for use between regular news programs in the morning or evening.

We also suggested that each office go in pretty heavily for women's participation spots. As the lady in charge of the program developed familiarity with the messages we had to get across, we urged our local advertising officer to let her give the spots in her own language.

In addition to that, we encouraged each advertising officer to hunt around for local programs that would fit his own local need. For example: in Atlanta our survey had told us that a tremendous number of people go home by automobile between 4:30 and 5:30 in the afternoon. Some of the traffic jams we could see every day didn't exactly make the survey necessary—at any rate it meant that these people were out of reach of most other media except radio. So we bought a one-hour show, Hour of Stars, which is used every weekday on WGST from 4:30 to 5:30 p.m.

In buying these local programs and also in selecting good times for the ones that we prepared in Atlanta, we have relied very heavily on the local station manager or his representative. We figure that if anyone should know his audience, it should be the local radio man. Our idea was that we could get the best time and program available to do the job we were trying to do by relying on the local radio man's judgment. From our standpoint, it has worked out much better than trying to schedule Valdosta radio from an office in Atlanta.

Now the question is how has radio actually worked for us? The best way to tell you is to cite a few examples.

One way we tried once to promote trust business might be compared to a cold canvas. We had an excellent booklet on the subject of wills and de-
savings certificates, in the parent bank of the C&S system has increased 18% since the first of last year which anyone in banking I think will tell you is a pretty good record.

When anyone asks me, as many do, what can advertising do for a bank. I think of this example as the prize case. And in this prize case, it was radio that did the lion’s share of the job.

Going ahead, what will happen in the competition between tv and radio for the advertiser’s dollar is anyone’s guess. I can give you an answer in our case.

In the last 12 months, we have experienced the problem of what to do in four Georgia cities where tv has just started. We bought tv time in three of them and skipped it in the fourth. And we bought pretty heavily for us too—about $25,000 worth. In spite of adjustments we had to make in other media including radio to pay this additional amount, our radio budget for 1954 is only $3,000 less than the year before. The answer for us has been that we wind up spending more money when tv comes to town. And as far as radio goes, it has suffered very little as a result.

(A new BAB booklet, “In Georgia People Bank on Radio,” tells the story of Citizens & Southern National Bank’s use of radio. It is available free of charge to agencies and advertisers.)

Clayton R. Sanders
advertising director, Peoples Drug Stores, Inc., Washington, D. C.

I speak to you today as an advertising man whose job it is to work on the everyday problems of selling more drug store items by attracting more people into our drug stores more often. To attempt to speak as an expert on the use of radio and television at a convention of radio and tv experts would be presumptuous indeed; but I can tell you how we have profitably used radio for the past several years.

In the selection of advertising media, public response is the all-important gauge. I’m reminded of the lonely-looking man who was sitting by himself at an amateur musical. The hostess approached him, and to make conversation, asked, “Do you play any musical instrument?” “Not away from home,” he replied. “How unusual,” remarked the hostess, “What instrument do you play at home?” The little man answered quietly, “Second fiddle!”

We definitely play second fiddle to the public’s wishes in our advertising practices. Success or failure of any medium can only be measured in terms of customers and sales in our stores. We cannot very long afford to continue advertising that does not pay its way in persuading listeners or viewers to become customers.

Peoples Drug Stores operates 154 drug stores in 37 cities and towns. While we do use radio to varying extents in other cities, I would like to confine my discussion today to the Metropolitan Washington market, where we have the largest concentration of stores and the greatest use of radio advertising.

In this market of 1,665,000 people, with an effective buying income of $3,500,000,000 annually, we have 76 modern drug stores with a volume of over 50% of the total Washington drug store business. We are constantly in the process of enlarging or relocating these stores or opening new stores to keep pace with population changes.

Similarly, we have no static advertising practices. We are constantly checking and reviewing our schedules in an effort to keep pace with changing public interest.

We use the “task force” method in our advertising. It is planned to accomplish an objective in coordination with our sales and merchandising efforts. Naturally we have budget limitations, but fundamentally we do not spend advertising dollars as an arbitrary percentage of sales, but rather, spend them as we feel it is necessary to do the job—that is, we make an investment in advertising and sales promotion to get a return in profitable sales.

Up to four years ago, our company had confined its principal advertising dollars to newspaper space. True, back in the Thirties, we had a period of several years of radio advertising, but its format was not entirely successful. It was finally dropped as being too expensive in proportion to the return in sales.

Then several years ago it became obvious that if we were to continue to grow with the market, we must expand our advertising plans to effective
ly reach more people with our sales message. Radio seemed to offer the best opportunity. We decided to make a test, and for the first year allocated $100,000 for this purpose, with the realization that you have to use more than a pebble if you expect to make much of a splash in the pond.

Our next job then, was the selection of an advertising agency. We picked the William D. Murdock Agency and have continued with them ever since. Bill Murdock had a thorough background in station management and sales, and no small part of our success in radio is due to his wise counseling.

After a considerable amount of research, we decided on using five-minute news programs as our basic radio approach. The first venture was with the then independent station WWDC. We bought five-minute newscasts from them, every hour on the half hour, 24 hours a day. It was successful from the very start, and although we later discontinued the all-night section of it, we have continued these regular five-minute newscasts up to the present. We gradually expanded to other stations as suitable availabilities occurred, and while experiments have been made, no other format has proved as effective for us.

Radio is used to promote our overall sales and merchandising efforts, along with television and newspaper advertising. We believe there is no magic in advertising that will overcome the absence of merchandising at point-of-sale and so we bring all our efforts to bear on promotions. Advertising, window display, signs, interior display and clerk support all play an important part.

With radio we tend to concentrate on a smaller number of items, in contrast to our newspaper ads that feature a greater list of products. The radio spots give intensive coverage to weekly specials, seasonal campaigns such as film and photo-finishing and to constantly featuring our prescription services.

We try to keep our commercials simple and clear, so that no one who hears them will be in any doubt as to what we are advertising. They are however held to a maximum of one minute. We fully realize the importance of keeping our name before the public but believe that our advertising must do more than just that. The best institutional advertising we can do is to keep the public informed of the values and services they can obtain at any Peoples Drug Store.

A percentage of our radio and television spots and newspaper ads is made available to manufacturers and their agencies for cooperative advertising. This makes it possible for nationally advertised products to get rounded-out merchandising support in our stores and has proved highly effective. In no case do we attempt to make a profit on cooperative advertising as such. Cooperative allowances to us are an investment to be used for creating additional sales and to help keep the cash registers ringing merry.

We use radio's audience selectivity to good advantage. For example, cigar and other men's products can be scheduled in early morning or evening spots and around ball games, while items appealing to women are concentrated from late morning to mid-afternoon. Accurate pin-pointing is possible with our regularly scheduled newscasts. Six to 6:30 p.m. spots can tell the housewife, preparing dinner, about our values in glassware, cooking utensils, etc. Youngsters getting ready for school at 7:00 to 7:30 a.m. might hear about school supplies sold at Peoples, Fun and Druggie casting spots can similarly take advantage of the fact that listeners are right in the store.

Radio is also flexible. Changes can be made even a few minutes before air time if necessary, although we try to give the stations a little more time— at least an hour! During big store-wide sales, there is usually an opening day newspaper ad barrage, but radio continues hammering away until the closing hours of the closing day of the sale. Merchandise can be taken off the air as it approaches the selling-out stage and slower-moving items substituted.

We continue to schedule radio on a saturation basis, at the rate of 91 newscasts per week, with Monday through Saturday programming, from 6:30 a.m. to 6:30 p.m. Greatest emphasis is on early-morning time. With the addition of WWDC-FM, which is also carried by Druggie casting in our stores, we have a total of 358 commercials on the air each week. We also use stations WRC and WMAL in Washington.
Electronic Buttonhook

There are a bunch of guys in New York, Chicago, Los Angeles, and maybe even Washington, D.C., who are doing a pretty good job of turning out CBS TV programs. We have a gadget called a control panel which, by some kind of electronic magic too arcane for us salesmen, buttons onto the CBS TV network.

Folks in Eastern Iowa got buttons of their own. One of the juiciest, Channel 2, is pure pearl. By a strange coincidence it's WMT-TV.

Beyond having had sense enough to go CBS in the first place, we claim no credit for the excellence of CBS programs. We just lean back and feel their Pulse.

End of modesty. We do lay claim to local programming for the Eastern Iowa trade, which, when added to CBS network fare, completes the buttoning operation.

Herewith, some light thereon:

Miss Ruth Anne's School  Produced five days a week by its star, Miss Ruth Anne's School is a "workshop" for four-to-five-year-olds. Each week six or eight children are selected for a one-week session of classes (finger-painting, dancing, table manners, gamesmanship); on Friday the children are graduated with diplomas and sighs of relief. Lion-taming looks easy by comparison, but Miss Ruth Anne, armed with nothing but child psychology and a smile, charms children and viewers, parents and sponsors. There are enough moppets on the waiting list to last a full year (sans hiatus).

Commercial: Program is sold by day units: sponsors purchase one complete program at a time. Product identification is carried over the full week by sponsor-mentions on a day-to-day reciprocal tie-in basis. See the Katz Agency for further details.

Channel 2  WMT-TV  100,000 watts
CBS for Eastern Iowa
Mail address: Cedar Rapids
National Reps: The Katz Agency
Another Reason Why Morning Radio PAYS OFF for WSYR Advertisers

WSYR Timekeeper, Elliott Gove

Central New York’s most popular timekeeper on Central New York’s top-rated local morning program. At least five years continuous sponsorship by more than half of the present sponsors. Participating, Monday through Saturday.

7:05—9:15 a.m.

Headley-Reed, National Representatives

WSYR ACUSE

570 KC

NBC AFFILIATE

Cover Central Missouri with KFAL

KFAL 900 KC • 1000 WATTS

FULTON, MISSOURI

This compares with four hours of television per week on WNBW (a total of 21 commercials), 10 spots on WMAL-TV, and a basic schedule of nine pages of advertising in the three Washington daily newspapers.

Radio has indeed become an important part of our advertising program. It is no longer a question with us of whether or not to use radio but only of how to continue its use to our best advantage!

(PEOPLE’S DRUG STORES won BAB’S “Radio Gets Results” first prize for 1953 in the drug store division.)

Albert Glenn

President, Glenn Motor & Equipment Co., Satsop, Wash.

For purposes of this discussion, let’s think of “advertising” in terms of the “five M’s”—merchandising, manpower, media and money.

Markets are complex—made up of individuals. What appeals to one segment may have no appeal whatsoever for the rest. In our market at Satsop, for example, many of our prospects and customers wear white collars while others work with their hands. All we’re interested in is our ability to be of service to them—and in their ability to buy. In our advertising we realize we can’t tell all things to all people so, instead of using a “shotgun,” we go hunting for customers with a high-powered “rifle.” This demands skill, patience and the right kind of “ammunition” because it’s only when we choose our markets with care, study them and cultivate them properly that they bear fruit.

Which leads me to our second “M”—merchandising. Now, I’m going to skip over such things as “quality,” “price” and “competitive value,” because chances are you fellows know more about those factors than I do. However, I would like to point out the power of suggestion. A customer who buys a home freezer, for example, is apt to be in the market for a refrigerator, too. Might even be interested in a car, or a tractor or some other farm equipment, so when he comes in we see to it he’s well exposed to all our merchandise.

Now you see why I think “M” Number Three—manpower—is so important. When Abraham Lincoln was elected President, his first big job was the selection of his Cabinet. With the help of a close personal friend and advisor he was going over name after name, sifting out the wheat from the chaff, when suddenly he came upon the name of a stranger. “You don’t want him, Mr. Lincoln,” the advisor said, “that man thinks he can run the government better than you can!” “Good,” said Lincoln, “he’s in! And if you know of any other men like him, I want them in my Cabinet, too!” “Honest Abe” knew that “yes-men” were a dime-a-dozen in those days, just as they are today. If you’re lucky enough to have one good “No” man in your organization—a man with courage—hang onto him!

He will advise you honestly—and represent you well before the public. Having selected our market—matched it with our merchandise—and trained our manpower—we come next to media.

Newspapers, outdoor, direct mail, television, novelty advertising and radio all have their own peculiar advantages. If we had depended upon a medium that would reach our home market of 150 people alone, we’d have had to sell four or five International Harvester Home Freezers to every man, woman and child in town. Our problem, therefore, was to reach outside the city—and at the lowest possible cost. To do this, we chose radio.

Following the success of our 1951 campaign—when we won that trip to Havana—we decided to make 1952 the “big year.” Our advertising over KVRO started June 15th and—using March, April and May of 1952 as “average months,” sales jumped 1,000%, before the end of June, 2,000% before the end of July and more than 4,000% by the end of August. We sponsored both the Republican and Democratic Presidential Conventions—and used “spots.”

Even though we discontinued our radio advertising at that time, September ’52 was three times as big as our March-April-May average and continued to be more than twice as big for every month the rest of the year. Sales were some 2.144% above our quota—the highest of any dealer in the United States. Needless to say, we won the 1952 trip to Bermuda offered by the International Harvester’s Refrigeration Division for the most sales.

1953 was a year of adjustment for
all of us so we decided to hold up our Home Freezer campaign until the first of July. Even so, our March-April-May average for last year was some three times what it had been in 1952—obviously a carryover from our '52 campaign. When our records showed that June of '53 was about half of June '52, we started again with KNRO advertising. Sales took a jump every day until September, which was almost nine times as high as our March-April-May average or almost 27 times as high as the average for 1952. When we stopped our radio advertising the drop in sales was immediately felt.

Even so, we were still the highest above quota in the country and the International Harvester Refrigeration Division gave us a trip to Acapulco and Mexico City.

A minor portion of our budget has been spent on newspaper, outdoor and television advertising, but more than 90% each year has gone to KNRO. If you have an advertising job to do that requires saturation of your area, I need not tell you—use radio! Like any other medium, however, I would caution you that radio must be used right to get the best results.

"Timing" is extremely important. Because of the unusually late spring we've had in the Pacific Northwest, we're not advertising at present, but when we go back on the air we intend to do a "saturation" job with our novelty appeal just as we have in previous years.

Now there is a fifth "M" to be considered, too, and that is money! "Intelligence" has been defined as "a state of awareness of one's surroundings." Keeping close tabs on sales and selling costs is the only way to conduct an advertising campaign.

To be successful, advertising must be on a business-like basis. Believe me, it is possible to reduce your advertising costs by increasing your advertising budget. It both 1952 and 1953 our advertising cost per unit was reduced 50% below that of 1951 even though we multiplied our investment five times over the first year! For the last two years our home-freezer campaigns over KNRO have cost less than 1½% of our gross sales!

In our radio advertising, we don't mention price or offer any discount. We just try to dramatize the idea that I'm so anxious to win those International Harvester trips I'll make them "the best deal in Southwest Washington." And we back that promise with quality merchandise, excellent service and liberal trade-in allowances for their old merchandise.

Close teamwork with KNRO led to a copy that created a picture—a picture of a small-town merchant out on the highway where the cost of doing business was less than in the city, and where there was plenty of free parking space. We made them want to come out—and they came!

Radio reaches into the far corners of our trading area and right into the homes of our prospects. The general theme of our copy was, "if you don't have a car, get a horse, get a bicycle, take a row-boat, hitch-hike—anything—but get up to Satsop and get up there right way for the best deal in Southwest Washington!" So many people were using this same phraseology and our sales were increasing so rapidly we were convinced our radio advertising was hitting home.

One day a total stranger walked into our store and said, "Well, here I am! Came from the Humptulips! Didn't have a horse—or a bicycle—but here I am anyway! Show me that home freezer I've been hearing so much about, will you?"

Humptulips is some 40 miles away from Satsop, but we've had them come from the Lake Quinault area 60 miles away: from the Pacific Beaches, Westport and many other places.

In both 1952 and 1953 the last day of our campaign was a madhouse! Our little store was so crowded it was like a bargain-basement of a big-city department store and we even made one sale after midnight!

Although our advertising was concentrated on International Harvester Home Freezers, sales in other departments picked up dramatically at the same time—an unexpected bonus that became more and more important as time went along. At the end of 1952 we were pleased to see that our total sales in all departments for that year were close to one million dollars!

Another bonus, of course, is the carryover results. We're still enjoying the effects of our previous campaigns and, as I've already told you, last year's March-April-May average was 300% over the '52 average for the same months.

***
Robert W. Friedheim, vice president of World Broadcasting System division of Ziv, and with the Ziv organization since 1949, has been named vice president and business manager of Ziv TV Programs, Inc. Friedheim's new department includes sales service, film distribution-control, expanded merchandising-promotion, contract labor, administrative functions. John L. Sinn, Ziv TV president, said the new department was necessary because total film product handled by Ziv has increased 150% in past 18 months.

George Wolf last week moved into his new office at Rathrauff & Ryan, where he will be vice president and director of radio and television. Wolf succeeds Tom Slater, who resigned in April. Wolf has been vice president and radio-television director for Geyer Advertising since April 1953. For eight years prior to joining Geyer he was director of radio and television production for Poole, Cone & Belding. Big Rathrauff & Ryan radio-television accounts include American Airlines, Dr. Pepper, Sun Oil, Wrigley, Staley Mfg. Co. (starch), Frostee (dessert mix).

S. John Schile is the new president of the Salt Lake City Advertising Club and host to the Advertising Association of the West, meeting in Salt Lake this week (27-30 June). Schile is vice president and sales director KUTV and KTV on the Rocky Mountain Broadcasting System. He told ways-on that "we plan to begin commercial operation of KUTV on 17 August. . . the Rocky Mountain TV Network (linking Salt Lake, Butte, Pocatello, Twin Falls and Cheyenne) should be going by 1 January 1955."

Mary L. McKenna has been appointed director of research and sales development for WNEW, New York. She had been with Benton & Bowles since 1942. Richard B. Buckley, WNEW president and general manager, said Miss McKenna will work for greater integration between research functions and the specific needs of radio sponsors through special research projects as well as reexamination of research results. "These projects," said Buckley, "will provide qualitative analyses which will aid clients in planning the most effective campaigns."
Higher Tower, Higher Power

add 12,000 sq. mile coverage area

Tower: UP
Now 1019 feet

Power: UP
Now 100,000 watts

Households: UP
76.1%*

Farm Households: UP
147.3%

Tv Homes: UP
59.5%

Retail Sales: UP
71.8%

Farm Income: UP
141.1%

Food Store Sales: UP
74.3%

Drug Store Sales: UP
20.3%

Counties Covered: UP
122.2%

For topnotch national and local programming, topnotch facilities, topnotch signal and a topnotch market, see WFBM-TV.

* Data, based on Nov. Nielsen, compares new A & B coverage area with coverage prior to power-tower increase.

WFBM-TV
Indianapolis • CBS

Represented Nationally by the Katz Agency

Affiliated with WEOA, Evansville; WFDF, Flint; WOOD AM & TV, Grand Rapids

28 JUNE 1954
Media study ends

Nearly two years ago SPONSOR's publisher asked Ray Lapica to make a "completely objective" study of all media and to take as much time as was necessary.

The job is done.

It was felt in planning the study that any objective analysis of the media picture would help radio and tv most, for the air media are relatively difficult to understand and use as compared with print.

The study has borne this out.

If you're planning to make a media evaluation study of your own, this is what SPONSOR's entailed:

1. Fourteen trips to nine cities.
2. Personal interviews with over 200 experts in all media fields.
3. Reading of 41 books, scores of pamphlets and surveys, hundreds of reports and much of the media literature of the past 10 years.
4. Eleven separate mail surveys involving some 4,000 pieces of mail.
5. The cooperation of more than 100 agencies (billing $150 million) and over 100 advertisers (spending over $150 million).

The study has run for the past 26 issues in SPONSOR. You won't want to miss the conclusions starting page 29.

As soon as possible, the 26 articles will be reprinted in book form. There will be approximately 200 pages (SPONSOR format) containing about 130,000 words. The price will be $4. You may reserve a copy now.

This is the first such extensive study of media ever undertaken by a trade paper. The chances are you'll not only want to read it in book form but also to keep it for permanent reference. Just drop SPONSOR a card.

* * *

Radio and tv abroad

U.S. firms will probably spend $300 million on advertising abroad this year.

The wise ones will not stint on their air budgets. The reason is basic: In most of Latin America and the Far East the only truly mass medium is radio. (In addition there are 78 tv stations overseas.)

The cheapest medium abroad is also radio. For example, Radio Ceylon costs you $165 an hour, Radio Jamaica $50 an hour and Station ELBC in Liberia $1 a minute. Tv rates are also quite low: CMQ-TV network of five stations costs $216 a half hour with 150,000 tv set owners in Cuba.

SPONSOR's third international radio and tv section this issue (starting page 41) will bring you up to date whether you're already in export or planning to go overseas for the first time.

Not only will you find an account of the market, radio and tv situation abroad, but also a radio-tv chart on 61 countries or areas together with rates, a complete list of foreign stations which have U.S. reps and five excellent case histories of major U.S. sponsors who have won success abroad through the air.

For profiles of admen concerned with overseas advertising, see pages 22, 60.

* * *

Misusing coverage services

SPONSOR has shown how blind dependence on ratings because of the basic fear factor can hurt you. (See "III. Psychology of Media—Why admen buy what they do," SPONSOR 3 May 1954.)

Now an equally bad practice has been called to our attention.

A major agency, buying spot radio time for a national advertiser, chose Station A over Station B not only by blindly using one of the two coverage services as a rating service, but it ignored a recent independent rating study made for the market because the regular rating organization that its client accepts does not cover the city.

As a result, it seems that the agency wound up buying the wrong station, for not only did the other coverage service available give Station B the advantage, but in addition the independent rating survey showed Station B to have a three-to-one average rating advantage over Station A. (A coverage service gives you the station's total circulation; a rating gives you the audience per program.)

Moral: Blind dependence on ratings is bad enough. But agencies and advertisers who use a circulation study as a rating service may be making a costly mistake.

A world without sound

WFAA has opened an unusual exhibit in its Dallas studios entitled "World without Sound," which depicts the emotional reactions of man in a completely silent world.

The exhibit represents the impressions of Peter Wolf, scenic designer, and Dr. Bernard Hanes, Dallas researcher. It was based on interviews with numerous deaf persons, both adult and children.

The emotional conflicts of fear, loneliness, delight in sight, response to vibrations, the beauty of colors in nature and faith and belief growing from silent meditation are depicted by mists, figures, colors and lighting in the exhibit panels.

Why should a radio station concern itself with the world of silence?

Wynona Portwood of WFAA says: "Basically, radio is communication. The problems of these who live in silence should be of interest to all of us. WFAA feels that the exhibit will create a greater understanding between those who live in a world of silence and a world of sound."

Perhaps you don't have to go so far as to try to understand what life would be like in a world without sound. Just stop for a moment sometime and ask yourself what it would be like without radio.

108
12 ways to present your "commercial"

Now—with RCA's new Special Effects Equipment—you can have these 12 attention-getting effects right at your fingertips. You push the button for the effect you want. You swing the "control stick" (rotatable 360°) and put the selected effect in the picture wherever you want it. It's simple, inexpensive—requires no complicated equipment or extra cameras.

RCA's Special Effects Equipment consists of just two separate units; (1) a TG-15A control panel (shown below) and generator, (2) and a TA-15A amplifier. The Special Effects Panel can be inserted in any RCA Console housing. The other units can be mounted in your video racks. Installation couldn't be easier.

For quick delivery, order your RCA Special Effects Equipment direct from your RCA Broadcast Sales Representative.

RCA Special Effects Control Panel—with 12 push-button selection and 360° rotatable stick control.